

JUAN RUIZ DE ALARCÓN

WHAT WE OWE OUR LIES

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## The *Comedia* in Context

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

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

### *Comedia at a Glance*

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

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

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

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

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

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

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

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

The presence of actresses, however, did not diminish the appeal of the cross-dressing plot. Dizzying deceptions and the performance of identity are both dramatic techniques and thematic concerns in these plays. Gender, like class, becomes part of the structure the *comedia* examines and dismantles, offering a powerful reflection on how we come to be who we are.

### *Remaking Plays in Our Time*

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

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

### A Note on the Playwright

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

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

## Introduction

Paul Cella and Javier Patiño Loira

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

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

## *THE PLOTS*

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

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

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

Having repeatedly encountered him outside the house, the Marqués asks Don Diego whether he, too, is courting Leonor. Don Diego swears truthfully that he is not, despite Campana's ruse.

Caught between his obligation to the Marqués, his unsought commitment to Leonor, his love for Teodora, and both women's jealous suitors and brothers, Don Diego takes Campana's pragmatic advice, to pretend to love Leonor and tell her that, in order to disguise his true feelings, he must woo Teodora.

Don Juan announces to Teodora that he must take a short trip to Seville and that Don Sancho will remain in his patriarchal stead. During Don Juan's absence, motivations collide. Teodora and Don Diego finally see a chance to be together; Don Sancho grows suspicious of Don Diego; and Leonor, despite an apparently auspicious romantic beginning, mistrusts her conquest and remains jealous of Teodora. Tied up in a business meeting, Don Sancho has Leonor keep an eye on Teodora, who convinces her friend to countenance a rendezvous with an unnamed lover. Leonor readily acquiesces, hoping this romance will distract Teodora, and clear the way for her own affair. From an adjacent room, Leonor watches Don Diego and Teodora's affectionate encounter in dismay, which is rudely interrupted when Don Sancho, having seen Don Diego come in, follows him in a jealous rage, his vengeful sword drawn. Don Diego challenges Don Sancho, and receives a nearly fatal wound. The deathblow is averted only when Leonor claims that Don Diego is her husband, thus placating her brother's zealous defense of Teodora's honor.

Act II opens with Don Diego convalescing in Don Sancho's bedroom, torn between love for Teodora, fear of Don Sancho, and obligation to Leonor. Leonor, having saved Don Diego's life, will see any outcome except their marriage as a disgrace. Teodora, happy with Leonor's action, first addresses her with gratitude, but quickly becomes confused and, finally, indignant,

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

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

In another twist, the Marqués pays Don Diego a visit, having learned from Campana that Don Diego truly loves Teodora, not Leonor. Intent on making things right, he offers his help to his old military comrade. While the Marqués keeps Don Juan and Don Sancho busy in the street, Don Diego tries to explain the truth to Teodora, undoing the confusion unleashed by Campana's original lie to Leonor. After a heated exchange, Teodora accepts Don Diego's version of events. Don Juan and Don Sancho try to intervene, but the presence of the Marqués prevents them from

fighting Don Diego. Teodora, when asked, states her wish to marry Don Diego. Leonor, upset by the Marqués's role in frustrating her relationship with Don Diego, takes her revenge against him by marrying Don Juan, however half-heartedly.

### *WOMEN AND MEN*

As is often the case in the *comedia*, the characters in *What We Owe Our Lies* do not fit neatly into the conventional gender roles of early modern Spain. Like many of their female counterparts in other plays, Leonor and Teodora are strong, resourceful, and capable of asserting their wills despite opposition from a male-dominated social order. The play turns conventional expectations on their head by presenting the control of women's actions as an ongoing struggle in which they can successfully resist, as opposed to a *fait accompli* of patriarchal domination. Society's effect is thus the opposite of what we might expect. It does not define the women, but creates the conditions in which they define themselves as complex characters capable of the sort of nuanced observations denied to the men. The women show us the underbelly of the conventional mores the men champion with relative naiveté. Don Juan's self-aggrandizing description of his supposedly perilous race home to right Don Diego's wrongs is more ridiculous than impressive, coming as it does after the women in question have mocked the very ethos he is trying to uphold. Don Juan's concern for Teodora's "good name" must confront the fact that his sister's happiest moment comes precisely when her brother (the representative and defender of her "good name") leaves for Seville and, finally alone, she can reunite with Don Diego: "I've waited ages / for this happy moment" (vv. 489-490). We get the impression that Don Juan is merely aping the commonplaces of a sort of *pater familias* in training and has cemented his personality as a social type, while Teodora emerges as an individual, with particular motivations that challenge social

norms. Leonor, for her part, makes more complex our understanding of the marriage scheme that the men have designed. Don Juan's matter-of-fact reference to concerted marriage and women's role therein as a good to be exchanged sounds hopelessly anachronistic with the echo of Leonor's contempt for her husband-to-be ringing in our ears: "I shall not be sorry to lose / what I do not wish to have" (vv. 41-42).

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

The men are also unflatteringly portrayed, and so compel audiences to question the authority they assume for themselves. Meanwhile, the women's prescribed submissiveness appears inadequate when we see them outsmart and outmaneuver the men. A case in point is when Teodora pushes forward her plan to punish Don Diego's apparent infidelity by shrewdly persuading Don Juan not to abandon his engagement to Leonor only because Don Diego has

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

been staying in Leonor's house as her husband. Don Juan presents us with the trappings of the stereotypical, strong-willed man (e.g., his hyperbolic account of his selflessness during his purportedly perilous return home from Seville), but he is really a more impressionable figure, easily convinced to play the role Teodora wants him to play. Don Sancho's vice is not Don Juan's bluster, but temerity and cowardice, respectively, the excessive and deficient versions of the typically male virtue of courage, which serve precisely to call attention to Don Sancho's lack of valor. Always too quick to grab his sword, he recklessly almost kills Don Diego without properly challenging him. And he does so in cowardly fashion, by outnumbering him with the help of his cousins. Also, Don Sancho's attempts to control his home seem futile when he cannot even manage the confusion that ensues after he confronts Don Diego and Teodora in the latter's apartment. Don Sancho not only lacks the practical authority to restore order, but symbolically places himself on the same plane as the rest of the characters (including the servants Campana and Inés) by adding yet another inconsequential interjection to the uproar. Like those of the characters preceding him, Don Sancho's words fall on deaf ears.

In sum, Don Juan and Don Sancho recall ideals of masculinity that they fail to live up to, while Teodora and Leonor clearly reject what is expected of them as women by disagreeing with the marriage plans laid out by their brothers and pursuing their own courses of action. Leonor and Teodora are not only more efficient than the men in managing the resources and means available to accomplish their aims, they also thrive in a suspension of male authority that becomes even broader when Don Juan leaves for Seville. The subsequent transfer of control from Don Sancho to Leonor (who remains in Teodora's apartment as her guard) signals the helplessness of Don Juan and Don Sancho in handling domestic affairs. The men's weakness creates a power vacuum that, in turn, makes the play's recurring themes of physical enclosure

and separation call attention to their own impossibility. In other words, the obvious cracks in the male-dominated power structure are transposed onto the physical structures intended to perpetuate it.

### *THE HOUSE*

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

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

Windows and balconies are the path to a street that everyone sees from inside. Down below, on the figurative earth under the apartment's heaven, Don Diego tries to go unnoticed; at other times, we find Don Juan and Don Sancho on the street, about to go upstairs and find out, much to their dismay, that the presence of another man has intruded in the domestic space they

claim to control. In fact, the reconciliation between Don Diego and Teodora is made possible thanks to the cooperation of the Marqués, who freezes the action by detaining the two men in the street and preventing them from reaching Teodora's apartment.

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

The victim of this closure is Don Diego, for whom the house functions as a site of both desire and fear: Teodora's apartment is his goal, yet the lie of which he and Campana are guilty condemns him to end up in the wrong apartment. Under Leonor's lock and key, he realizes only too late that there are true barriers keeping him isolated from the world outside. The doors are locked and the exit is under surveillance. The physicality of the space becomes the focus of attention, while windows and balconies become once again a truer, if hardly more secure, path to the street. As he rushes to the duel with the Marqués, Don Diego finds himself trapped between a locked door and a balcony, and chooses the latter, even if it costs him some broken bones.

### *DECEIT*

*What We Owe Our Lies* examines the impact of deceit on the lives of those who stumble onto the path of untruth. Since at least the ancient Roman comedies of Plautus and Terence, the willful use of equivocation and the fabrication of appearances have been intimately tied to the workings

of comedy. Of all Spanish Golden-Age playwrights, Alarcón is most strongly associated with the workings of deceit, given his most famous play, *Suspect Truth* (*La verdad sospechosa*). It tells the story of Don García, a compulsive liar blessed with the gift of inventiveness, who dazzles other characters by weaving a fabric of lies that eventually brings about his own downfall.<sup>2</sup> Alarcón is skilled at unfolding, sometimes with a remarkable degree of complexity, the particular ways of deceit in a world marked by pervasive counterfeit.<sup>3</sup>

Compared with such an example of “reckless mendacity,” as Jules Whicker has described Don García, the lying in *What We Owe Our Lies* appears harmless. Strategic in scope and limited to a single moment of untruth, lying is hardly sinful or diabolic here, and operates rather on a practical, social key. Even more significantly, the lie itself (started by Campana, then praised as expeditious by Don Diego) fails entirely from the start, redirecting our attention from the falseness itself to the trouble that it sparks in the relations among characters. Don Diego lacks entirely the Machiavellian leanings that are typical of other characters in Alarcón’s plays. Despite the feeling of slapstick in the episode when Don Diego gets hurt jumping from a balcony, his succession of mishaps stem not from a series of errors of his own, but rather from the clash between the only mistake of which he is guilty—going along with Campana’s lie—and his otherwise scrupulous observance of his code of behavior. The lie places him in situations from which he cannot escape without harming his reputation for courage and worthiness—the two meanings that coalesce in the term *valor*, which he repeatedly uses to describe his social and personal status. When locked in Leonor’s apartment, Don Diego rejects Campana’s suggestion

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

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

that he should escape, arguing that what is acceptable for a servant does not befit him: “For the highest glory is not / to be born a lord,” Don Diego claims, “but to be worthy/ of that name” (vv. 2149-2152). Only a more pressing constraint makes him escape from Leonor, as he jumps out the window to face the duel with the Marqués and avoid being taken for a coward. Easily persuaded at the start to lie to Leonor, Don Diego feels tormented by the idea of showing himself ungrateful to her after she saves his life by feigning that they are married. Ingratitude and cowardice are faults a gentleman cannot afford, and Don Diego laments the lie told by Campana as a source of new complications rather than as something evil, or even sinful in itself.

Campana’s lie activates two significant concepts of the period, simulation and dissimulation. Campana’s reminder that the conventional wisdom at court is to “rob Peter to pay Paul” (v. 418) echoes the widespread notion that revealing naked truths was not only naive but dangerous. The idea that the court requires a dispassionate, less punctilious attitude resounds in Teodora’s mocking advice to her brother Don Juan not to see things with the eyes of “some poor small-town nobleman” (v. 1460). However, as Jon R. Snyder explains, it is one thing to dissimulate by concealing something that *is*, and quite another to simulate by making up that which *is not*.<sup>4</sup>

The constraints placed upon seduction in seventeenth-century Spain taught lovers various forms of dissimulation. Concealing one’s object of interest and intentions (both covered by the term *intento*) was considered mandatory for women and expeditious for men. Don Diego tries to pass unnoticed as he roams around in front of Teodora’s apartment, a behavior that appears unproblematic, but, according to Campana, is also insufficient. Should Leonor learn about the love between Don Diego and Teodora, Campana claims, she would immediately notify her

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

brother, Don Sancho, who expects to marry Teodora, and he would tell Don Juan, Teodora's brother. Alarcón's play illustrates something of which many contemporaries were fully aware: it is often necessary to simulate one thing in order to dissimulate another. According to Campana, lies bedazzle the interlocutors by drawing their attention elsewhere, so that they fail to see what really matters. A well-designed lie mobilizes self-love, and so persuades easily, as when Leonor puts aside her suspicions that Don Diego might love Teodora instead of herself.

If the play does not condemn Don Diego, the lie nonetheless turns out to complicate his plans. Its consequences ramify endlessly, putting his reputation at risk. These are the *empeños* to which the play's title refers. In economics, "empeño" refers to anything left in pawn, of which one cannot freely dispose until it is redeemed. Sebastián de Covarrubias's 1611 dictionary shows that the term was used metaphorically to indicate constraints upon individual freedom, such as a favor received from someone else or a promise.<sup>5</sup> In Alarcón's play, a single lie heaps one complication upon another. Campana's lie encourages Leonor to fabricate, in turn, that Don Diego is her husband. Unless he is willing to forsake both their reputations and show himself ungrateful, Don Diego is now in her debt—he has unwittingly pawned his freedom. But that is not all: when the Marqués comes to believe that Don Diego loves Leonor, he challenges him to a duel, further limiting his range of possible action. Campana's lie places Don Diego in a state that he gloomily characterizes through metaphors of despair, a dark night, or the sword of Damocles hanging over him as he drowns in a tempestuous sea between his very own Scylla and Charybdis—losing Teodora or being ungrateful to Leonor. He would certainly agree with the

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

servant Inés in Alarcón's *El desdichado en fingir*, who laments: "To keep a lie alive / requires many more lies."<sup>6</sup>

Nothing hurts Don Diego's prospects so much as the fact that Teodora, too, has been deceived. Even lying requires talent, and Campana and Don Diego fail to let the woman Don Diego actually wants in on the secret in time. The plot unfolds, to some extent, as a protracted delay of Don Diego's notifying Teodora about the simulation of which Leonor alone should have been the victim. Campana and Don Diego may be amateurs in the art of lying, but they allow Alarcón to make a statement about deceit as the trigger of a plot—a mechanism that, by creating a gap between what some characters know and others do not, creates dramatic irony and gives the audience the satisfaction of watching it all work out.

#### *HONOR AND REASON*

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

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

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

The conflict announced by Leonor is later intensified by the male characters, who are the proponents of social convention. The characterization of Teodora illustrates this point. We are introduced to her by Don Juan, her brother, whose first word to her is "[s]ister" (v. 429), a label that functions not as a reference to familial intimacy, but as an obligation to comply with the social expectations of the role. For Don Juan, Teodora's duty is to "[give] in" and "be Don Sancho's wife" (vv. 444-445). The inadequacy of Don Juan's understanding of things becomes apparent immediately, when Teodora, in conversation with her servant, Constanza, describes herself not as a sister, but as Don Diego's lover, and so expands our perspective beyond her brother's relatively narrow vision. Teodora's complexity is contrasted with the stringent demands of honor, which make her brother unable to conceive of nuance or resistance. Conversely, for Teodora, one's character is conditioned by one's feelings, not social expectations. Again, just prior to his trip to Seville, Don Juan reduces experience to convention, when he has Don Sancho assume his place as patriarch: "Don Sancho will remain here / in my place until I return" (vv. 429-430). Whereas Teodora exemplifies the multi-dimensionality of

identity (e.g., as a sister, lover, etc.), Don Juan understands character in terms of social types defined by custom. For him, a sister is a sister, and a man is a man.

The demands of their own code of honor also blind the male characters to the real world beyond it. Don Juan, when faced with the option of marrying Leonor, who has already promised her heart to Don Diego, responds conventionally. Despite acknowledging that “a happier man / may count transgression as a virtue” (vv. 1456-1457), his own moral “scruples” (v. 1455) demand his conclusion: “Am I to be husband of one / who’s called another by that name [...]?” (vv. 1432-1433). Teodora’s response points to Don Juan’s narrow mind. Her brother’s words do not match up with reality: “If favors from eyes and lips, Don Juan, / were now considered trespasses,” she asks, “what honest woman would not be / guilty of such a sin [...]? [...] what man would go / blameless to his wedding bed?” (vv. 1463-1466). The motivation for Don Juan’s decisions is an ideal of premarital chastity prescribed by society, while Teodora counsels the abandonment of social dogma and unprejudiced observation of the real world. The same conflict is artfully put on display when Don Sancho, having burst into Don Juan and Teodora’s apartment and demanding a response to Teodora and Don Diego’s transgression, is ignored amidst a cacophonic series of asides, in reaction to which he bellows: “And what about my jealousy?” (v. 771). Don Sancho has his own idea about what should take priority, and the other characters have theirs. He thinks the reparation of a moral transgression must be addressed, but his demands for attention are symbolically drowned out by real-world events he cannot control. Alas, the world is not reducible to his moral standards.

While Don Sancho and Don Juan conform to the demands of their own moral order, the women act relatively unconstrained. Don Sancho, for example, more preoccupied with his domestic duties and keeping an eye on Don Diego than with his work, abandons after just a few

minutes a habitual meeting with his cousins and business partners: “From the moment I walked in,” says one of his cousins, “he seemed distracted and upset, / more focused on the street than anything else” (vv. 774-776). Don Juan, for his part, cuts short his trip to Seville, before even “taking off [his] spurs” (v. 1262), to race home to ensure his marriage to Leonor and Teodora’s chastity. The men’s obsession with honor rules their lives, and is in no way glorified in this play. Rather, it constrains potential lived experience outside a particular moral framework.

Honor is both a cause and an effect of the restriction of experience and knowledge. If Don Juan’s moral “scruples” will not allow him to see things as they are, and Don Sancho’s self-righteousness blinds him to diversity of opinion, honor also comes from the men’s active concealment of information. To avoid the sully of his name should the details of Don Diego’s visit become known to the public, Don Sancho advocates secrecy: “we must keep secret / all that has happened here” (vv. 849-850). The house’s honor is maintained at the expense of knowledge, by “keep[ing] secret” the truth. Honor thus has nothing to do with truth, as when Don Sancho says to Don Juan, regarding the nuisances occasioned by Don Diego: “with [Don Diego] out of the way or dead, / we’ll have no fear for our reputations” (vv. 1736-1737). Don Sancho explicitly sets aside any interest in truth, and the men are happy to have their reputations rest on ignorance.

The two female characters deepen the play’s examination of the moral frameworks that condition action and access to knowledge. Both women want to flee from the house and its limiting code of honor. However, by the end their paths diverge in important ways. The final revelation of the truth of Don Diego’s love for Teodora leads the latter to act according to what her instinct told her all along, that is, to separate herself from the house’s moral system and go off with Don Diego. Logically, then, a connection is made between ignorance and the house, on

the one hand, and knowledge and the exterior, on the other. Conversely, the same truth leads Leonor to retreat into the house, significantly breaking her ties with the Marqués, who, demanding what is “just,” functions in the final scene as a rational arbiter between the house’s obscurity and the world outside. The two women thus dramatize two distinct ways of understanding the interaction of morality and knowledge. Teodora desires vengeance only while she ignores the truth—her appeals to honor are born of error. Leonor’s love, however, is possible only when shrouded in lies, and when the truth is discovered, she reassumes her assigned social role.

*What We Owe Our Lies* was written in the early 1620s, at the beginning of Philip IV’s reign and the Count Duke of Olivares’s *privanza*, or virtual rule, a time when many in and out of Spain’s royal government advocated for the rationalization of the kingdom’s political systems, the subjugation of unruly nobles to the Spanish Crown, and the political incorporation and empowerment of Spain’s small middle classes: a formula of political centralization which, at the time, was working well for Spain’s ever-more powerful and threatening French neighbors. In this context, a play about the shortcomings of aristocratic codes of honor and the transformative possibilities of rational, knowledge-based action would surely have resonated with audiences. The vanguard of European political thought advanced the notion that tomorrow would be different from yesterday, which is exactly what Teodora embodies and Don Juan and Don Sancho fail adequately to recognize.

#### RECENT PERFORMANCE HISTORY

Obscured by the enormous popularity of his *Suspect Truth*, Alarcón’s *What We Owe Our Lies* has been almost completely absent from the stage. However, Germán Castillo Macías directed

the play in 1979 for the company of the Universidad Nacional Autónoma de México (UNAM), and a year later he won a prize for it at the *Siglo de Oro Drama Festival* in El Paso, Texas. The production, which was received with mixed reviews, framed the urban plot of the play with excerpts from works of Spanish missionaries and the Mayan books of *Chilam Balam*. The juxtaposition attempted to underscore the violence at the origin of the colonial society of which the author was a product, and was perceived by critics as yet another attempt to address the often debated question of Alarcón's Mexicanness, and the alleged neglect of colonial settings and topics within his dramaturgy.

## Pronunciation 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.

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

DON JUAN: DOHN HOO-AHN

TEODORA: TEH-OH-DOH-RAH

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

DON SANCHE: DOHN SAHN-CHOH

CAMPANA: CAHM-PAH-NAH

CONSTANZA: COHNS-TAHN-ZAH

INÉS: EE-NEHS

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

BETIS: BEH-TEES

MANZANARES: MAHN-SAH-NAH-REHS

MADRID: MAH-DRIHD

SAN JERÓNIMO: SAHN HEH-ROH-NEE-MOH

**Characters:**

DON DIEGO, a gentleman

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

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

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

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

TWO COURTIERS, *cousins to DON SANCHE*

THE MARQUÉS, DON FADRIQUE

CAMPANA, *servant to Don Diego*

CONSTANZA, *servant to Teodora*

INÉS, *servant to Leonor*

A SERVANT

A GENTLEMAN

ACT I  
SCENE 1

*A room in LEONOR's house*

*Enter LEONOR and INÉS*

|        |                                                                                                                                                                                                                                                                                       |                             |
|--------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| LEONOR | Inés, who is that stranger down there,<br>who makes our street his own<br>with such seeming nonchalance?                                                                                                                                                                              |                             |
| INÉS   | Although the first floor of this house,<br>my lady, is the first sphere<br>of Teodora's moon,<br>the second is the fourth sphere<br>of your sun, whose brilliance<br>brings pearly tears to the face of dawn. <sup>1</sup><br>He cannot worship the moon<br>once he has seen the sun. | 5<br><br><br><br><br><br>10 |
| LEONOR | If only one could know<br>his true intent!                                                                                                                                                                                                                                            |                             |
| INÉS   | Leonor, is this curiosity,<br>or love?                                                                                                                                                                                                                                                | 15                          |
| LEONOR | It is curiosity for now,<br>but knowing his intentions<br>could well make it love.                                                                                                                                                                                                    |                             |
| INÉS   | Explain to me<br>how your affection can depend<br>on what you know of what he wants.                                                                                                                                                                                                  | 20                          |
| LEONOR | If you play but one string<br>on an instrument,<br>the others remain mute<br>at its dissonance.<br>But should there be one at the right interval,<br>fully consonant with it,<br>then it will resound without being played,<br>simply from consonance with the first.                 | 25                          |

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<sup>1</sup> Inés's elaborate reference to the Ptolemaic astronomical system of celestial spheres cannot disguise the inescapable fact that Teodora and Leonor, rivals for the love of Don Diego, live one above the other in the same multi-story house. This domestic proximity gives the play much of its farce-like quality.

|        |                                                                                                                                                                                                                                                                                                                        |                                                |
|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
|        | That is Heaven's lesson in how sympathy works.<br>So is my own passion tuned:<br>if I find out this gallant does not love me,<br>it will be mute, or it will not be.<br>But if he adores me,<br>my own love will resound,<br>strummed only by the breath<br>of his consonant tune. <sup>2</sup>                        | 30<br><br><br><br><br><br><br>35               |
| INÉS   | But if this man plays you so,<br>what shall we do with Don Juan?                                                                                                                                                                                                                                                       |                                                |
| LEONOR | Oh, Don Juan!<br>I shall not be sorry to lose<br>what I do not wish to have.<br>My marriage to him<br>was concerted for convenience.<br>There is no pleasure in entertaining him,<br>only profit.<br>And if this stranger<br>loves me and deserves me—<br>noble as he seems—<br>love must trump what's been concerted. | 40<br><br><br><br><br><br>45<br><br><br><br>50 |
| INÉS   | I will put your mind at rest.                                                                                                                                                                                                                                                                                          |                                                |
| LEONOR | How?                                                                                                                                                                                                                                                                                                                   |                                                |
| INÉS   | The stranger's servant,<br>who is always by his side,<br>has been making signs to me.<br>I just saw him in the street—<br>since you're here alone with me,<br>with your permission,<br>I'd like to call him up.                                                                                                        | 55                                             |
| LEONOR | Good plan. Call him, then.<br>And be on the lookout<br>from that balcony,<br>in case my brother is about.                                                                                                                                                                                                              | 60                                             |
| INÉS   | You know how careful I am.                                                                                                                                                                                                                                                                                             |                                                |
| INÉS   | <i>exits</i>                                                                                                                                                                                                                                                                                                           |                                                |

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<sup>2</sup> This may be a reference to the Aeolian harp, an ancient instrument played by the wind, and tuned to different pitches.

|                                                                 |                                                                                                                                                                                                |                          |
|-----------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|
| LEONOR                                                          | Oh Love, you heartless boy,<br>grant me this one chance,<br>and do not deny me joy!<br>Must your golden arrow always<br>give pain in order to bring pleasure?                                  | 65                       |
| <i>Enter INÉS</i>                                               |                                                                                                                                                                                                |                          |
| INÉS                                                            | I just called him.<br>He's on his way up.                                                                                                                                                      | 70                       |
| LEONOR                                                          | To the balcony, quick!<br>This must be love, a serious case of it—<br>Look at the state I'm in!                                                                                                |                          |
| <i>LEONOR, on her balcony, and CAMPANA, on the street below</i> |                                                                                                                                                                                                |                          |
| CAMPANA                                                         | <i>(Aside)</i> A stranger's luck<br>has dealt me this favor.<br>That girl has surrendered<br>to the signs I made her.<br>But what's this?<br>To sink just when I'm reaching safe harbor!       | 75<br><br><br><br><br>80 |
| LEONOR                                                          | Come back, young man!                                                                                                                                                                          |                          |
| CAMPANA                                                         | I was just...                                                                                                                                                                                  |                          |
| LEONOR                                                          | Don't be alarmed. I had you called.                                                                                                                                                            |                          |
| CAMPANA                                                         | <i>(Aside)</i> How soon I lost<br>the pleasure I was savoring!<br><i>(Aloud)</i> Should I not be perturbed,<br>now that I've come?<br>I'm dazzled to find myself<br>face to face with the sun. | 85                       |
| LEONOR                                                          | What is your name?                                                                                                                                                                             | 90                       |
| CAMPANA                                                         | My name is the loudest, brassiest,<br>that a man might take,<br>though it belongs to woman.<br>Every morning it shakes<br>the sleeping priests awake.                                          | 95                       |

|         |                                                                                    |     |
|---------|------------------------------------------------------------------------------------|-----|
| LEONOR  | Just say what it is.                                                               |     |
| CAMPANA | Campana. <sup>3</sup>                                                              |     |
| LEONOR  | And who is that gentleman<br>you serve?                                            |     |
| CAMPANA | Clearly, if I serve him,<br>he must be my master.                                  | 100 |
| LEONOR  | It's his name I want to know.                                                      |     |
| CAMPANA | Don Diego de Luna.                                                                 |     |
| LEONOR  | A fine lineage! <sup>4</sup>                                                       |     |
| CAMPANA | And how!<br>Yet though it might be radiant,<br>good fortune does not shine on him. | 105 |
| LEONOR  | Since I do not know him,<br>I imagine he is not from here.                         |     |
| CAMPANA | Well, in the town where he was born,<br>he's just the boy next door.               | 110 |
| LEONOR  | Now you're making me think<br>he hides some greater lineage.                       |     |
| CAMPANA | And why is that?                                                                   |     |
| LEONOR  | Because great lords often<br>bring a buffoon with them.                            | 115 |
| CAMPANA | So just when I try to please you,<br>you get upset?                                |     |
| LEONOR  | Yes, for you jest<br>when I speak the honest truth.<br>And in truth I'll tell you  | 120 |

<sup>3</sup> In English, Campana's name could be translated as Bell(e).

<sup>4</sup> The Spanish term used here—*alcuña*—has its roots in the Arabic word *kunya*. The question of Don Diego's origin has to do with the general anxiety about lineage in early modern Spain, where to descend from Muslims or Jews was often to be suspect and barred from social privileges. Hence people often hid their origins, especially when they traveled to a new location. A foreigner with no identifiable place of origin was not a very safe marriage prospect.

why I called you here,  
 since I'd prefer to keep it short.  
 Tell that gentleman  
 that the lady of this house 125  
 is Doña Leonor Girón,  
 whose blood and reputation  
 rival that of the sun;  
 that I am to marry  
 a man of wealth and quality; 130  
 that I am of an age and beauty  
 that affects a thousand noble men,  
 and that with his constant attendance  
 on this street and gazing at this house,  
 some may cast aspersions on my honor; 135  
 that he should announce his importunate fondness  
 to the one whom he courts,  
 for this way he discredits many  
 while obliging none,  
 and that if perchance it is true, 140  
 as I presume, that it's for the beauty  
 of Teodora that he is here,  
 then he should make that clear.  
 For I warn him, that if he continues  
 to hide what he's about, 145  
 I will look to my own reputation:  
 I'll tell my brother, call him out,  
 so that he may remedy this affront  
 with his violent fury.

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

CAMPANA      Listen to me, by God! 150

LEONOR      What is it now?

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

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

CAMPANA      (*Aside*) This case calls for a lie 160

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|         | <p>in order to distract her,<br/> a lie that will protect<br/> Don Diego's intent.<br/> The important thing is to hide<br/> that he loves Teodora. 165</p> <p><i>(Aloud)</i> Don Diego caught sight of you,<br/> my lady, and that's all there is to it.<br/> For to say he saw you<br/> is to assure that he loved you,<br/> and if he has given any sign 170<br/> of loving Doña Teodora,<br/> that is merely a pretense, my lady,<br/> and not his true concern.<br/> Your state is so high, you see,<br/> that he doubts himself, 175<br/> and if to love you is daring,<br/> not to proclaim it is just due respect.</p>                                                                                                                                   |
| LEONOR  | <i>(Aside)</i> My wishes come true!                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| CAMPANA | <p>Frankly, I'm surprised,<br/> that you, the lovely original, 180<br/> who must have caught a glimpse<br/> of your likeness in the glass at some point,<br/> would insult Don Diego<br/> by doubting his ability to tell<br/> a diamond from an amethyst. 185<br/> Despite his suffering,<br/> he has not told you of his passion.<br/> He may have had the chance,<br/> but he has never had the daring.<br/> Yet if he has timidly kept quiet, 190<br/> he'll no longer fear your cruelty now,<br/> for if you are taken by the parts you've seen,<br/> those you haven't await your favor.<br/> His excellence and valor, I mean,<br/> his intelligence and prudence, 195<br/> which can certainly give his looks<br/> a run for their money, and so...</p> |
| LEONOR  | <p>Stop! You say that I am taken<br/> by the parts of him I've seen,<br/> and I want to know 200<br/> what makes you think so.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| CAMPANA | The fact that you had me called in,                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

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

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

210

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

215

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

CAMPANA

I just want you to understand  
that I infer as much,  
not to have you confess,  
for to have ladies announcing their love 225  
at the slightest provocation  
is the work of bad poets,  
who, however lucky they may get,  
have no manners when they write—  
not of those who can tell 230  
gold from brass.  
And so, in order to avoid your shame,  
I must be off before you reveal all.  
My lord has not fared too badly so far:  
now you know that you are the one he loves. 235  
But if your love should declare itself so soon,  
even if it were to his advantage,  
indiscretion would extinguish  
what beauty first lit.

## CAMPANA *exits*

LEONOR *leaves the balcony, followed by* INÉS

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

*Enter INÉS from the other balcony*

INÉS                          So, what happened?

LEONOR                      I have triumphed.                      245  
                                     The stranger is mine.

INÉS                          So his servant understood  
                                     how you resonate with love?

LEONOR                      Although my tongue                      250  
                                     did its best to hide my state,  
                                     he heard it from my eyes.

INÉS                          Now you'll have to deal  
                                     with Don Juan and the Marqués getting jealous.

LEONOR                      We must keep this a secret, Inés,                      255  
                                     for though Teodora is my friend,  
                                     she is Don Juan's sister,  
                                     and tries to keep him happy.  
                                     It would not do to let her know  
                                     that I have allowed another suitor.

INÉS                          That is true, and it would be good                      260  
                                     to warn the stranger,  
                                     and his servant, too.

LEONOR                      I hardly think it will be necessary,  
                                     for a man who has hidden his love so well                      265  
                                     from the one who could satisfy it,  
                                     will certainly be able to hide it  
                                     from those who would get in its way.  
                                     Better safe than sorry, though.

                                    Take that cloak, Inés—  
                                     I am blinded by love—                      270  
                                     take this opportunity and,  
                                     as though it were your idea,  
                                     so as not to offend my decorum,  
                                     let him know that I adore him,  
                                     and offer to persuade me                      275

to let him speak to me tonight.

INÉS                      I will see to your pleasure  
with no harm to your reputation.

*Exit all*

## SCENE 2

*Enter DON DIEGO, armed, and the MARQUÉS, on the street*

|           |                                                                                                                                                                               |     |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| MARQUÉS   | I tell you, my cares are all<br>wrapped up in this street.                                                                                                                    | 280 |
|           | And yet, whenever I set foot on it,<br>I find you here as well.<br>I would hate to have to challenge you.<br>Since I make the demand,                                         |     |
|           | I must state my case:                                                                                                                                                         | 285 |
|           | know that I am mad for<br>Doña Leonor Girón.<br>That is her balcony there,<br>which happily rivals the east<br>with its rising sun.                                           | 290 |
|           | I live and die by her,<br>she is my guiding light.<br>And you, who have been my friend<br>since the battlefields of Flanders... <sup>5</sup>                                  |     |
| DON DIEGO | Say no more, and leave your cares behind!<br>I can reassure you,<br>as you have reassured me.<br>I adore another beauty, Marqués,<br>by whose order I cannot reveal her name. | 295 |
| MARQUÉS   | No need to say who she is.<br>With this, I have satisfaction from you,<br>and am, indeed, much obliged to you.                                                                | 300 |
| DON DIEGO | You may always trust in my friendship.                                                                                                                                        |     |
| MARQUÉS   | God save you.                                                                                                                                                                 |     |

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<sup>5</sup> Northern Flanders (present-day Holland) rebelled against Hapsburg rule in 1566, for both religious and economic reasons. Spain spent most of the next 80 years attempting unsuccessfully to suppress the revolt, which eventually culminated in Dutch independence.

*The MARQUÉS exits*

|           |                                                                                                                                                                                                                                        |                                |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| DON DIEGO | ( <i>Aside</i> ) When the effects of love are so public,<br>how can the cause remain secret?<br>How, Teodora, can one confess to love,<br>and yet deny its object?<br>How can one<br>who adores and suspects<br>not pursue and oblige? | 305<br><br><br><br><br><br>310 |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|

*Enter CAMPANA*

|           |                                                                                                                                                                                                                                                             |                                |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| CAMPANA   | You may congratulate me, master.                                                                                                                                                                                                                            |                                |
| DON DIEGO | On what, Campana?                                                                                                                                                                                                                                           |                                |
| CAMPANA   | For clearing the way<br>for your love.<br>Doña Leonor Girón<br>noticed you coming by.<br>She called me over,<br>and asked if you were there by chance.<br>I, seizing mine, told her that she was<br>the shining star that guides you<br>on the sea of love. | 315<br><br><br><br><br><br>320 |
| DON DIEGO | What! A poor decision on your part.                                                                                                                                                                                                                         |                                |
| CAMPANA   | Oh, that's rich!                                                                                                                                                                                                                                            |                                |
| DON DIEGO | You've ruined everything for me.<br>There is no way now<br>for my love to prevail.                                                                                                                                                                          | 325                            |
| CAMPANA   | When I thought I'd done better<br>than if I'd planted a Spanish flag<br>on the very walls of Turkey, <sup>6</sup><br>this is my reward?                                                                                                                     | 330                            |
| DON DIEGO | Yes, for I have lost Teodora.                                                                                                                                                                                                                               |                                |
| CAMPANA   | Let's review and see<br>how it all adds up.<br>You say that for now it's best<br>if no one finds out                                                                                                                                                        | 335                            |

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<sup>6</sup> The Ottoman empire, or Turkey, was the main imperial rival of Habsburg Spain.

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                  |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
|           | <p>your heart beats for Teodora,<br/> for you are poor and a stranger here,<br/> and you fear that if her brother,<br/> rich and noble as he is,<br/> finds out before you've achieved your heart's desire<br/> with the beautiful Teodora,<br/> he'll bring punishment and revenge<br/> upon the two of you.<br/> And so you've ordered me<br/> to act, to scheme, to lie—<br/> anything so as to deny<br/> that you care for Teodora.<br/> Is that so, my lord?</p>                                                                                                          | <p>340</p> <p>345</p>            |
| DON DIEGO | That is so.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 350                              |
| CAMPANA   | <p>Listen, then: if you must pursue Teodora,<br/> and yet not let on,<br/> if you must frequent her house night and day,<br/> and there's no way to hide that,<br/> what better plan could there be,<br/> than to pretend that Leonor,<br/> who lives in the same house,<br/> is the one you burn for?<br/> You'll deny all suspicions,<br/> and if she lets you into the house,<br/> you'll even be able to see Teodora.<br/> If both of them oblige you<br/> for the sake of love—<br/> Leonor deceived, Teodora for real—<br/> you won't run such a risk as you do now.</p> | <p>355</p> <p>360</p> <p>365</p> |
| DON DIEGO | <p>And when Leonor realizes<br/> that it is Teodora I love,<br/> then what? Tell me.<br/> There's no way to hide it<br/> when they're neighbors.</p>                                                                                                                                                                                                                                                                                                                                                                                                                           | <p>370</p>                       |
| CAMPANA   | <p>Ah, but see how easily<br/> lies pass for truth,<br/> and the truth for lies.<br/> She has already assumed as much,<br/> and I told her, my lord,<br/> that you just pretend to love Teodora,<br/> to hide your love for her.</p>                                                                                                                                                                                                                                                                                                                                           | <p>375</p>                       |

|           |                                                                                                                                                                                                                                                                                            |                            |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|
| DON DIEGO | So she suspects the truth?                                                                                                                                                                                                                                                                 |                            |
| CAMPANA   | She stated it so clearly,<br>that had I not distracted her with my lie,<br>I would have given you up<br>for lost by now.<br>Leonor would have told her brother,<br>Don Sancho, who loves Teodora<br>and hopes to marry her,<br>and whose honor is at stake here.                           | 380<br><br><br><br><br>385 |
| DON DIEGO | Well said, and well done.                                                                                                                                                                                                                                                                  |                            |
| CAMPANA   | Glory be to God!<br>Well, better safe than sorry.<br>If you have a chance to talk to Leonor,<br>you should warn her that you will<br>still pursue this pretend love for Teodora.<br>Since the two of you may give her<br>reason to suspect you here and there,<br>you should reassure her. | 390<br><br><br><br><br>395 |
| DON DIEGO | Yes, and that's not all.<br>I'm not sure I've convinced<br>the Marqués, Don Fadrique,<br>that I'm not courting Leonor,<br>whom he loves blindly.                                                                                                                                           | 400                        |
| CAMPANA   | That is most important<br>for your purposes:<br>his love will serve you well.<br>When it's time to tell<br>Leonor the truth, you'll blame it,<br>with good reason,<br>on the jealousy of the Marqués.<br>Powerful men always get what they want.                                           | 405                        |
| DON DIEGO | That's not the problem—<br>I'm just worried about the Marqués.                                                                                                                                                                                                                             | 410                        |
| CAMPANA   | You mustn't be, my lord,<br>for the truth is on your side,<br>and if you find yourself in a fix,<br>you can always<br>let him in on the secret that you keep.<br>You know what they say in court:                                                                                          | 415                        |

until cases sort themselves out,  
just rob Peter to pay Paul!

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

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

INÉS      They've seen me now.

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

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

CAMPANA      And what if she comes from Leonor?

*Exit all*

### SCENE 3

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

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

DON SANCHO      I will do my best  
to ensure that Teodora  
does not miss you too much.

DON JUAN      I leave her honor in your hands.      435

DON SANCHO      Trust her care and assistance  
to my unswerving devotion.  
And where her honor is concerned,  
her worth will do more than I ever could  
to make up for your absence.      440

|                       |                                                                                                                                                                                                                                                                                                                                                                |                                           |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|
| DON JUAN              | ( <i>Aside to TEODORA</i> ) Give me your arms, sister,<br>and remember<br>that my life depends on returning<br>to find that you've given in,<br>and will be Don Sancho's wife.<br>For only in exchange will he agree<br>to my enjoying the beautiful Leonor.                                                                                                   | 445                                       |
| TEODORA               | May the heavens bring you back safely.                                                                                                                                                                                                                                                                                                                         |                                           |
| TEODORA <i>cries</i>  |                                                                                                                                                                                                                                                                                                                                                                |                                           |
| DON JUAN              | God keep you, Don Sancho.                                                                                                                                                                                                                                                                                                                                      |                                           |
| DON JUAN <i>exits</i> |                                                                                                                                                                                                                                                                                                                                                                |                                           |
| DON SANCHO            | And may God give us peace,<br>Don Juan, when you return<br>from the Betis to Manzanares. <sup>7</sup><br>Teodora, don't cry, unless you intend<br>to upstage the dawn with its pearly dew.<br>And do not insult my constant devotion<br>with suffering in vain—<br>surely a lover may stand in for<br>the loss of a brother.                                   | 450<br><br><br><br><br>455                |
| TEODORA               | I esteem the honors you do me<br>as is only fitting.<br>( <i>Aside</i> ) But the tears you see<br>are not for my brother.<br>I wished Don Juan gone,<br>so I might speak to Don Diego.                                                                                                                                                                         | 460                                       |
| DON SANCHO            | ( <i>Aside</i> ) Is the flame of love<br>not enough to bear?<br>Is the fury of disdain<br>not enough, oh heavens,<br>but my soul must also burn<br>with jealousy and suspicion?<br>A thousand times have I found<br>that foreign gallant at these gates!<br>Now Don Juan's absence<br>will embolden him.<br>I must take care now,<br>to be a sentry to Teodora | 465<br><br><br><br><br>470<br><br><br>475 |

<sup>7</sup> i.e. from Seville to Madrid.

and a spy on the stranger.

*Enter* CONSTANZA *and* INÉS<sup>8</sup>

CONSTANZA      Your cousins await you, my lord.

## CONSTANZA *exits*

|            |                                                            |     |
|------------|------------------------------------------------------------|-----|
| DON SANCHO | They must be here to keep the books.                       |     |
|            | ( <i>Aside</i> ) But my love is too jealous                | 480 |
|            | at the moment to set it aside—                             |     |
|            | I will pay more attention                                  |     |
|            | to the figures on the street                               |     |
|            | than those in the accounts.                                |     |
|            | ( <i>Aloud</i> ) Goodbye, Teodora,                         | 485 |
|            | shed no more pearls while I'm gone;                        |     |
|            | you'll offend my love if I cannot be here to collect them. |     |

DON SANCHO *exits, then enter* CONSTANZA

TEODORA           How tiresome a despised lover can be!  
Constanza, I've waited ages  
for this happy moment,                                 490  
for what seems like centuries.  
Don Diego has had no chance  
to speak to me  
since I last saw him  
when I left Seville.                                         495

CONSTANZA      I'd just like to know,  
if you were so happy  
to see your brother leave,  
how could such tears  
unsay your heart? 500  
I've never seen such  
contrary effects.

TEODORA            Consider this comparison, Constanza,  
and you will understand.  
A branch that has not yet lost  
the verdure of its fertile trunk,  
if lit at one end,  
weeps from the other.  
I was full of displeasure,

505

<sup>8</sup> Although Inés speaks no lines, she appears on stage accompanying her lady. Servants often remain on stage, observing others and later using the information they obtain.

|                     |                                                                                                                                                                                                                                                                                                                                       |                                    |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------|
|                     | and so, when pleasure filled my heart,<br>it forced tears from my eyes.<br>We must tell Don Diego<br>that Don Juan is gone.                                                                                                                                                                                                           | 510                                |
| CONSTANZA           | He moves quickly himself.<br>There is no need to tell him<br>what his love makes clear:<br>today the bright dawn<br>found him weeping on your street.<br>But here comes Leonor.                                                                                                                                                       | 515                                |
| <i>Enter LEONOR</i> |                                                                                                                                                                                                                                                                                                                                       |                                    |
| LEONOR              | Teodora,<br>are you not well?                                                                                                                                                                                                                                                                                                         | 520                                |
| TEODORA             | Don Juan is both my brother<br>and my best gallant—<br>I weep for those two things.                                                                                                                                                                                                                                                   |                                    |
| LEONOR              | Don Sancho has requested<br>I stay by your side,<br>to ease your pain.                                                                                                                                                                                                                                                                | 525                                |
| TEODORA             | Your concern only makes me sadder.<br>( <i>Aside</i> ) Here's the bad with the good.                                                                                                                                                                                                                                                  |                                    |
| LEONOR              | And to this end,<br>he has asked me to spend the nights<br>in your room, too.                                                                                                                                                                                                                                                         | 530                                |
| TEODORA             | I'm much obliged. ( <i>Aside</i> ) Now I understand his concern.<br>This is his plan to guard me.<br>Her attentiveness just masks his jealousy.                                                                                                                                                                                       | 535                                |
| LEONOR              | ( <i>Aside</i> ) She did not like that idea.<br>That, and the fact that she despises<br>Don Sancho so<br>tells me another love is on her mind.<br>I must get her to confide in me,<br>so I can do the same,<br>and so find a chance<br>for this new love that I pursue.<br>Since I'll be in her room,<br>if I hide my passionate love | 540<br><br><br><br><br><br><br>545 |

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                   |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|
|         | <p>from her,<br/> Don Diego will never be able<br/> to speak to me.<br/> And ever since last night,<br/> when he spoke to me<br/> on the balcony,<br/> and we both declared our love,<br/> I feel such pleasure,<br/> and yet he leaves me so weak,<br/> that every moment without him<br/> is an eternal death.<br/> <i>(Aloud)</i> Teodora,<br/> you might take this chance<br/> to apologize for slighting<br/> my sincere concern.<br/> Your sighs, dear friend,<br/> your woes and your sadness,<br/> and your constant disdain<br/> for my brother's attentions,<br/> make it clear that your heart<br/> beats now for someone else.<br/> And though you haven't wished<br/> to confide in me, in your company now<br/> I can't help but discover it.<br/> Let courtesy, then,<br/> get the better of necessity.<br/> If our friendship is not enough<br/> for you to trust in me,<br/> I give you my word<br/> I will always be on your side.</p> | <p>550</p> <p>555</p> <p>560</p> <p>565</p> <p>570</p> <p>575</p> |
| TEODORA | I, Leonor, love another?                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                   |
| LEONOR  | <p>I'm a woman,<br/> and so are you.<br/> Don't deny it,<br/> unless you want an enemy at your side.<br/> If you say nothing<br/> you're not being honest with me,<br/> and if you won't tell a friend,<br/> you'll make yourself an enemy.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | <p>580</p>                                                        |
| TEODORA | <p><i>(Aside)</i> What am I to do?<br/> Could Leonor be more dangerous<br/> if I bind her to me with the truth<br/> than if I offend her with my silence?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <p>585</p>                                                        |

Hasn't she realized  
I hate her brother? 590  
Doesn't she know why?  
The cat's out of the bag.  
I've longed for this chance  
to see Don Diego—  
shouldn't I seize it 595  
when my heart burns with love?  
If silence means I lose it for good,  
and speaking only means I might—  
what then do I have to fear?  
Silence means I lose for sure, 600  
and by speaking there's a chance.  
And since, no matter what I do,  
she's bound to find out in the end,  
better she should be in my debt  
for telling her myself. 605  
(*Aloud*) My dear Leonor,  
I can no longer keep  
my feelings from you,  
if only to relieve my sorrows,  
if not to please you. 610  
I'm in love with a fine gentleman...  
But that doesn't do it justice!  
Oh, my friend—I die for the most beautiful man  
ever to steal love's arrows.  
Yet Don Juan's concern, not to mention 615  
Don Sancho's intentions,  
have kept me from seeing him,  
and ending this torment.  
That's why I'm so flustered,  
and why your brother, you see, 620  
attempts in vain to conquer me.  
That's why I've been reluctant  
to share my feelings with you,  
yet now your honorable reassurances  
have made me open my heart. 625

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

TEODORA            God bless you, Leonor,                                 630  
                            for I trust you greatly,  
                            and since I shared

|           |                                                                                                                                                                                                                                                                                                                                                 |                                                               |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------|
|           | my heart with you,<br>I only beg discretion...<br>And should Don Sancho,<br>perceiving some sign,<br>suspect this love that burns inside me,<br>please, dear friend,<br>put him off,<br>for surely you can see<br>how dangerous it would be:<br>anything could happen<br>with Don Juan offended,<br>Don Sancho jealous,<br>and my love unaware! | 635<br><br><br><br><br><br><br>640<br><br><br><br><br><br>645 |
| LEONOR    | Have no fear,<br>and go seek your love.<br>I'll lose my life<br>before I break my word<br>and reveal your secret.                                                                                                                                                                                                                               | 650                                                           |
| TEODORA   | You've given me new life, dear friend.<br>Tell me, then,<br>has your brother left the house?                                                                                                                                                                                                                                                    |                                                               |
| LEONOR    | He's locked himself in his study<br>with my cousins,<br>to go over some accounts.                                                                                                                                                                                                                                                               | 655                                                           |
| TEODORA   | Will that give me a chance<br>to see the one I love,<br>and tame this fire that burns in me?                                                                                                                                                                                                                                                    |                                                               |
| LEONOR    | Of course,<br>he'll be with them all day.                                                                                                                                                                                                                                                                                                       | 660                                                           |
| TEODORA   | Then call him from that window, Constanza,<br>and if he's in the street,<br>signal to him, but be discreet.                                                                                                                                                                                                                                     |                                                               |
| CONSTANZA | The smallest hint<br>won't be lost on him.<br>His love makes him<br>very keen.                                                                                                                                                                                                                                                                  | 665                                                           |
| CONSTANZA | <i>exits</i>                                                                                                                                                                                                                                                                                                                                    |                                                               |

LEONOR           *(Aside)* Now things are going my way:  
with Teodora in my debt,  
it's safe, I dare say,  
to share my own feelings with her.

670

CONSTANZA *returns*

CONSTANZA            He's coming.

LEONOR            I want to leave you two alone  
                         to enjoy your love. 675

TEODORA            There's no need to leave, Leonor,  
                              don't go!  
                              I want you to stay,  
                              to see how handsome he is,  
                              if only as an apology  
                              for how I carried on before this. 680

LEONOR            I shall, but it would not do  
for me to witness all—  
even a friendly witness  
constrains pleasure. 685  
I'll hide in this room,  
so I can see him without disturbing you.

TEODORA                Go quickly, then, Leonor!  
I hear him coming.

LEONOR           *(Aside)* When will I have such joy  
                          with my beloved stranger? 690

LEONOR *enters an adjacent room, leaving the door ajar*

TEODORA           What sorrow, what pain  
                          I've suffered for this moment!

DON DIEGO and CAMPANA, *in the foyer*, TEODORA and CONSTANZA, *in the main room*, LEONOR, *in an adjacent room*

CAMPANA      Do you think Leonor  
saw you come in?      695

DON DIEGO        I spoke to her tonight,  
                         and we agreed,  
                         that I would show love for Teodora.

|                                                                                                        |                                                                                                 |     |
|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|-----|
| CAMPANA                                                                                                | Still, don't overdo it.<br>She'll catch on if you do.                                           | 700 |
| <i>DON DIEGO and CAMPANA enter the main room, and LEONOR cracks open the door of the adjacent room</i> |                                                                                                 |     |
| DON DIEGO                                                                                              | My lady! To what do I owe<br>this great good fortune?                                           |     |
| TEODORA                                                                                                | If life has brought us to this point,<br>I can look death in the eye.                           |     |
| LEONOR                                                                                                 | <i>(Aside)</i> Don Diego is the man she loves?                                                  | 705 |
| TEODORA                                                                                                | To have you here with me!                                                                       |     |
| LEONOR                                                                                                 | <i>(Aside)</i> I thought<br>Don Diego was just pretending,<br>and that Teodora didn't love him. |     |
| TEODORA                                                                                                | I would give anything for you!                                                                  | 710 |
| DON DIEGO                                                                                              | And how I have suffered for you,<br>my love!                                                    |     |
| LEONOR                                                                                                 | <i>(Aside)</i> I told him he could pretend,<br>but this is not what I had in mind.              |     |
| DON DIEGO                                                                                              | What's wrong? What's going on?                                                                  | 715 |
| TEODORA                                                                                                | There's someone on the stairs!<br>It might be Don Sancho.<br>Constanza...                       |     |
| CONSTANZA                                                                                              | Yes, my lady...                                                                                 |     |
| TEODORA                                                                                                | Go close the door to that room,<br>quickly.                                                     | 720 |
| CONSTANZA                                                                                              | Your warning comes too late.<br>Don Sancho is on the threshold.                                 |     |
| TEODORA                                                                                                | This is the end of me!                                                                          |     |
| CAMPANA                                                                                                | Didn't I tell you?...                                                                           | 725 |

|                                                                                                                                                        |                                                                                                                                             |     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|-----|
| TEODORA                                                                                                                                                | Get yourselves into this room here,<br>quickly.                                                                                             |     |
| DON DIEGO                                                                                                                                              | Me?                                                                                                                                         |     |
| TEODORA                                                                                                                                                | Just do what I say, please,<br>my honor's at stake!                                                                                         | 730 |
| DON DIEGO                                                                                                                                              | I will do as you wish, my lady.<br>For the sake of your honor<br>my courage will do<br>what the threat of death<br>could never force it to. | 735 |
| DON DIEGO <i>and</i> LEONOR <i>exit to</i> LEONOR's room                                                                                               |                                                                                                                                             |     |
| TEODORA                                                                                                                                                | Oh, how the heavens torment me<br>for every pleasure they grant me.                                                                         |     |
| DON SANCHE, TEODORA, <i>and</i> CONSTANZA, <i>in the main room</i> , LEONOR, DON DIEGO,<br><i>and</i> CAMPANA <i>in the adjacent room</i> <sup>9</sup> |                                                                                                                                             |     |
| DON SANCHE                                                                                                                                             | My suspicions were not in vain.<br>No sooner has Don Juan left,<br>than you open the door to our dishonor,<br>Teodora?                      | 740 |
| LEONOR                                                                                                                                                 | <i>(In the adjacent room)</i> Don Diego, you hypocrite!                                                                                     |     |
| DON DIEGO                                                                                                                                              | My lady!                                                                                                                                    |     |
| CAMPANA                                                                                                                                                | <i>(Aside)</i> Just what we needed!                                                                                                         |     |
| DON DIEGO                                                                                                                                              | You were here the whole time?                                                                                                               | 745 |
| LEONOR                                                                                                                                                 | Yes, you traitor!                                                                                                                           |     |
| DON DIEGO                                                                                                                                              | <i>(Aside)</i> What could be worse than this?                                                                                               |     |
| CAMPANA                                                                                                                                                | Don't call him names just because<br>he knows how to put on an act.                                                                         |     |
| LEONOR                                                                                                                                                 | You call this putting on an act?                                                                                                            | 750 |

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<sup>9</sup> All these conversations are taking place at the same time, but in adjacent rooms.

|                                                                |                                                                                                                   |     |
|----------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|-----|
| DON DIEGO                                                      | Of course.                                                                                                        |     |
| CAMPANA                                                        | Truth and deception<br>must be cut from the same cloth,<br>or the seams will show.                                |     |
| DON DIEGO                                                      | If I didn't court her,<br>how could I deceive her?                                                                | 755 |
| LEONOR                                                         | Either you stop your endearments,<br>or this plan won't work.                                                     |     |
| DON DIEGO                                                      | As you wish, Leonor.                                                                                              |     |
| TEODORA                                                        | Look, Don Sancho...                                                                                               | 760 |
| DON DIEGO                                                      | My life is<br>in your hands.                                                                                      |     |
| DON SANCHO                                                     | Your brother left me<br>to guard the honor<br>of this house.                                                      | 765 |
| CONSTANZA                                                      | <i>(Aside)</i> Could there be any stranger<br>confusion?                                                          |     |
| TEODORA                                                        | <i>(Aside)</i> All is lost!                                                                                       |     |
| CAMPANA                                                        | <i>(Aside)</i> I've managed to convince her.<br>Not hard to do when she's so full of herself!                     | 770 |
| DON SANCHO                                                     | And what about my jealousy?                                                                                       |     |
| <i>Enter two courtiers, DON SANCHO's COUSINS, in the foyer</i> |                                                                                                                   |     |
| COUSIN 1                                                       | Something came over him,<br>he grabbed his sword and ran out.                                                     |     |
| COUSIN 2                                                       | From the moment I walked in,<br>he seemed distracted and upset,<br>more focused on the street than anything else. | 775 |
| COUSIN 1                                                       | That's what worried me.<br>He's family—<br>we must see<br>if he needs our help.                                   | 780 |

DON SANCHO           He came in.  
I saw him, and he hasn't left:  
you must be hiding him somewhere,  
which only confirms  
the affront to me and to your brother. 785

DON SANCHO *reaches for his sword*

TEODORA           What are you doing? Be careful!

DON SANCHO       By God,  
I shall avenge us both!

DON DIEGO          And so you might.  
But not against this arm and this sword! 790

DON DIEGO *exits the adjacent room, confronts DON SANCHO, and they begin to fight*

COUSIN 1           It's a fight!

*The COUSINS move from the foyer to the main room, then stand beside DON SANCHO and fight. LEONOR and CAMPANA exit the adjacent room*

LEONOR           Oh, just my luck!

TEODORA           This will be the end of me!

CAMPANA           A gentleman never  
backs down from a swordfight. 795

DON DIEGO        I've been wounded.  
Don Sancho, there's no glory  
in killing me with such an advantage.

TEODORA           This is too awful!

DON SANCHO        I would have killed you single-handedly 800  
out in the fields.  
Indeed, my sword set out alone to punish you.

TEODORA           Don Sancho, stop!

LEONOR           *(Aside)* What am I waiting for?  
If he dies, I die. 805

|            |                                                                                                                                                                                                           |                |
|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| TEODORA    | Know that with your revenge<br>my reputation will be ruined.                                                                                                                                              |                |
| LEONOR     | <i>(Aloud)</i> I'll risk my life<br>for this chance at happiness.<br>Don Sancho, dear brother,<br>don't kill him!<br>Cousins, help me!<br>This man is my husband!                                         | 810            |
| COUSIN 1   | Stop, Don Sancho, stop! <i>(blocks DON SANCHO's sword)</i>                                                                                                                                                |                |
| DON SANCHO | What are you doing?<br>Out of my way!                                                                                                                                                                     | 815            |
| DON DIEGO  | <i>collapses into a chair</i>                                                                                                                                                                             |                |
| DON DIEGO  | Your concern comes too late, Leonor,<br>for I am dying.                                                                                                                                                   |                |
| COUSIN 1   | Wouldn't it be better<br>to give Leonor a husband<br>than to dishonor them both?                                                                                                                          | 820            |
| LEONOR     | Don Diego de Luna can well honor me with his hand,<br>dear brother—he's every bit as good as you.                                                                                                         |                |
| TEODORA    | <i>(Aside)</i> May heaven keep you, Leonor!<br>I dare not intervene,<br>for jealousy will do more<br>to stoke Don Sancho's anger<br>than any insult he has suffered.                                      | 825            |
| DON SANCHO | <i>(Aside)</i> If he's her husband,<br>then Leonor's honor is preserved,<br>and their bond quiets<br>my jealous rage.<br>I'll take remedy<br>over revenge.<br><i>(Aloud)</i> Is he at death's door, then? | 830<br><br>835 |
| CONSTANZA  | He's still breathing,<br>however faintly.                                                                                                                                                                 |                |
| DON SANCHO | <i>(To the COUSINS)</i> You two, get a surgeon.                                                                                                                                                           |                |

|            |                                                                                                                                                       |     |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| COUSIN 1   | I'll find the most skilled hands<br>in all Madrid!                                                                                                    | 840 |
| COUSIN 1   | <i>exits</i>                                                                                                                                          |     |
| CAMPANA    | Better get him a priest,<br>he doesn't have much time left.                                                                                           |     |
| COUSIN 2   | Right away.                                                                                                                                           |     |
| COUSIN 2   | <i>exits</i>                                                                                                                                          |     |
| TEODORA    | Oh, how terrible!                                                                                                                                     |     |
| LEONOR     | I can't go on!                                                                                                                                        | 845 |
| DON SANCHO | Take him to my room.<br>As Leonor's husband,<br>that's the proper place for him to recover,<br>and we must keep secret<br>all that has happened here. | 850 |
| CAMPANA    | I fear it's too late.<br>He's dead weight by now!                                                                                                     |     |
| TEODORA    | <i>(Aside)</i> He dies of misfortune,<br>and I'll die for love.                                                                                       |     |
| LEONOR     | Easy Campana,<br>be gentle with him,<br>or our efforts to save him<br>will finish him off.                                                            | 855 |
| TEODORA    | Leonor, everything you do shows<br>how true your friendship is.                                                                                       | 860 |
| LEONOR     | <i>(Aside)</i> Oh dear God!<br>True love is what this is.                                                                                             |     |
| DON SANCHO | Teodora, you must forgive<br>my excessive wrath and zeal.                                                                                             |     |
| TEODORA    | He who offends the one he adores<br>cannot expect any mercy.                                                                                          | 865 |

**ACT II**

**SCENE 1**

*A sitting room, in LEONOR's house.*

*Enter INÉS, fleeing from CAMPANA*

CAMPANA            Inés!

INÉS                You were talking to Constanza,  
you traitor!

CAMPANA            I was asking her for... 870

INÉS                What?

CAMPANA            For a quick fix.

INÉS                And why didn't you ask me?

CAMPANA            Since I care about you,  
I didn't want you to know,  
in case you would not want  
a patchwork lover. 875

INÉS                That's no excuse.  
I take it for granted  
that a scoundrel this crooked  
would be in need of repair. 880

INÉS *exits*

CAMPANA            (*Aside*) Now she'll pine for me.  
There's no better remedy  
for the most skittish heart  
than to make it jealous. 885

*Enter DON DIEGO, with a cane but no sword*

CAMPANA            My lord,  
you're looking better,  
thank God!

DON DIEGO            Would that the heavens  
had made that merciful bed  
a deathly tomb! 890

Oh Campana,  
I find myself drowning  
in a stormy sea of troubles!

CAMPANA

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

DON DIEGO

I am Don Sancho's guest,  
and it's clear I must  
offer my hand to his sister,  
now that I am in full health.  
If my injury has allowed me  
to avoid that fate so far,  
now I must either  
become her husband,  
or uncover my secret.  
To marry her is impossible,  
because then I'll lose Teodora,  
whom my heart adores,  
and I'll break my word to the Marqués.  
To reveal all and not marry her  
would be to repay Leonor  
with great offense and disappointment.  
She, who in order to save me,  
and full of pity,  
risked life and honor,  
and called me her husband!

|           |                                                                                                                                                                                                                                                                                                                                                                              |                |
|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|
|           | I owe my life to her kindness first,<br>and then to her good care.<br>And everyone now believes<br>that I am her husband,<br>for I have lived in her house.<br>And all this I owe to a lie.<br>Let's see if you can find<br>a remedy for my turmoil.                                                                                                                         | 940            |
| CAMPANA   | See here:<br>since you're besieged on all sides,<br>join the war, go to Flanders,<br>you'll be safer there.                                                                                                                                                                                                                                                                  | 945            |
| DON DIEGO | Oh, that's great advice!<br>I want to enjoy Teodora's love,<br>yet fulfill my obligations to Leonor.<br>I'm not sure which of the two<br>carries the greater risk.<br>And your only solution<br>is the very shame that I fear?<br>Tell me, would it be fitting<br>for a man such as me<br>to turn my back on everything<br>when I need to answer for myself<br>face to face? | 950<br><br>955 |
| CAMPANA   | Well, then tell Leonor the truth.                                                                                                                                                                                                                                                                                                                                            | 960            |
| DON DIEGO | I'd love to,<br>but what lips could utter the insults<br>to which my own lies<br>have given rise?                                                                                                                                                                                                                                                                            |                |
| CAMPANA   | As the old saying goes,<br>it's better to be red in the face<br>than black in the heart.                                                                                                                                                                                                                                                                                     | 965            |
| DON DIEGO | My God! I can't believe<br>this hasn't killed me yet.<br>Either I've gone mad,<br>or I don't feel enough,<br>if I can withstand all this suffering.                                                                                                                                                                                                                          | 970            |

*Enter LEONOR and INÉS*

|           |                                                                                                         |      |
|-----------|---------------------------------------------------------------------------------------------------------|------|
| LEONOR    | Don Diego! My lord! What is this?                                                                       |      |
| DON DIEGO | This storm comes, Leonor,<br>from the cloud of error,<br>that has led me to a dark night.               | 975  |
| LEONOR    | What night? What error?                                                                                 |      |
| DON DIEGO | If the truth, my lady...                                                                                |      |
| LEONOR    | Now I understand you.<br>You're upset and worried<br>knowing that you must<br>tell Teodora the truth... | 980  |
| CAMPANA   | <i>(Aside)</i> God help us!                                                                             |      |
| LEONOR    | Don't fret, I'll do it for you.                                                                         |      |
| CAMPANA   | <i>(Aside)</i> That solves that.                                                                        | 985  |
| DON DIEGO | Listen, my lady, you...                                                                                 |      |
| LEONOR    | Don't worry about her<br>resenting us—<br>leave it to me.                                               |      |
| CAMPANA   | <i>(To DON DIEGO)</i> Where's your honor, my lord?<br>Speak up!                                         | 990  |
| DON DIEGO | It's my honor that keeps me silent,<br>Campana.                                                         |      |
| INÉS      | Here comes Teodora.                                                                                     |      |
| CAMPANA   | <i>(Aside)</i> This is it—<br>the game is up,<br>and Troy will burn.                                    | 995  |
| DON DIEGO | <i>(Aside)</i> Hanging by a single hair,<br>a thousand knives<br>threaten my poor neck. <sup>10</sup>   | 1000 |

<sup>10</sup> An allusion to the sword of Damocles, an anecdote in Cicero's *Tusculan Disputations*: a tyrant asks his

*Enter* TEODORA

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |  |
|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| TEODORA   | <p>Dear Leonor,<br/> I want to thank you<br/> on behalf of my dear beloved and me.<br/> We owe to your loyalty<br/> both his life and my honor. 1005<br/> Don Diego, you look so handsome,<br/> my love, that I'd almost swear,<br/> you are finer with your wound,<br/> and more dashing in your illness.<br/> Yet all my care and desire 1010<br/> to make you well, what use is it<br/> when your own beauty<br/> is the best remedy<br/> to hold age at bay?<br/> But what's this, Don Diego?<br/> You have nothing to say?<br/> So restrained, sad and quiet,<br/> so icy to my fire?</p> |  |
| DON DIEGO | <p>Oh Teodora, I'm drowning!<br/> Oh, amid the shoals 1020<br/> my tortured breast touches<br/> now the sky, now the sand,<br/> and the waves of my sorrows<br/> swallow up my words!</p>                                                                                                                                                                                                                                                                                                                                                                                                      |  |
| TEODORA   | <p>My love, 1025<br/> if the obstacles in our way<br/> are the cause of these storms,<br/> know that I am yours,<br/> and take heart.<br/> Come to safe harbor, 1030<br/> for even if I must risk my life,<br/> the truth will shine its calming rays,<br/> and do away with darkness.<br/> The danger of our predicament<br/> and the harshness of our sorrows 1035<br/> force us now to release<br/> our secret from its chains.<br/> Don Sancho is noble and wise:<br/> let him know the truth.</p>                                                                                         |  |

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courtier, Damocles, whether he'd like to experience life as a ruler. Damocles agrees but is dismayed to find a sword suspended above him by a single horse-hair—a symbol of all the forces aligned against those who rule—and chooses to return to a simpler life.

|         |                                                                                                                                                                                                                                                         |                                  |
|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
|         | And Leonor,<br>whose friendship and love we can count on,<br>will give her hand<br>to calm my brother's fury when he finds out.                                                                                                                         | 1040                             |
| LEONOR  | Teodora, Teodora, you should know<br>that luck has now brought us<br>to a very different pass.<br>You can't blame me<br>for preventing Don Diego's death,<br>for saving appearances,<br>for hiding your love,<br>for finding myself locked up with him. | 1045<br><br><br><br><br><br>1050 |
| TEODORA | It's true that you had to do those things,<br>and they were not your fault.                                                                                                                                                                             |                                  |
| LEONOR  | Consider then what I owe<br>to one who has enjoyed<br>the name of husband,<br>in my house and by my side.<br>Consider whether my honor<br>could ever be restored<br>in the general opinion<br>if my brother were disabused.                             | 1055<br><br><br><br><br><br>1060 |
| TEODORA | What do you mean?                                                                                                                                                                                                                                       |                                  |
| LEONOR  | Surely you must see<br>I cannot recover my good name<br>without his giving me his hand.                                                                                                                                                                 | 1065                             |
| TEODORA | I'll go mad.                                                                                                                                                                                                                                            |                                  |
| CAMPANA | <i>(Aside)</i> All hell has broken loose now.                                                                                                                                                                                                           |                                  |
| TEODORA | Is that what you think,<br>such a fine friend as you, Leonor?                                                                                                                                                                                           |                                  |
| LEONOR  | The strongest bonds of friendship<br>cannot oblige me to go against my honor.                                                                                                                                                                           | 1070                             |
| TEODORA | Can I really be hearing this<br>and not go mad with jealousy?<br>Is this how friendships are broken?<br>Is this how the heavens are flaunted?                                                                                                           | 1075                             |

|           |                                                                                                                                                                                                                                               |                                  |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
|           | How, fiery skies of Etna, <sup>11</sup><br>do you not reply in kind?<br>Who will you smite<br>with your lightning<br>if not such treacherous friends?                                                                                         | 1080                             |
| LEONOR    | I have neither flaunted the heavens<br>nor betrayed our friendship.<br>Those who do as they must,<br>Teodora, are not at fault.                                                                                                               |                                  |
| TEODORA   | That's true.<br>You've done what you must.<br>A just revenge, for on false ground<br>I placed my trust,<br>even though I knew<br>that women are by nature treacherous.                                                                        | 1085<br><br><br><br><br><br>1090 |
|           | Don't try to paint as honor<br>what is clearly love.<br>For your marriage to Don Diego<br>would be a travesty of honor.<br>I will die a thousand deaths<br>before I let you get away with this.                                               | <br><br><br><br><br>1095         |
| CAMPANA   | The righteous can cast bolts,<br>not change fortunes.                                                                                                                                                                                         |                                  |
| TEODORA   | And you,<br>why are your lips sealed?<br>You hear these abuses,<br>yet say nothing?<br>You must love Leonor now.<br>You've forgotten me!                                                                                                      | <br><br><br><br><br>1100         |
| DON DIEGO | This suffering must end.<br>If you doubt my faith,<br>the violence of this torment<br>will make me announce it to the world.<br>My soul is yours, Teodora,<br>and my hand will be as well.<br>Leonor claims in vain<br>what is already yours. | 1105<br><br><br><br><br><br>1110 |
| LEONOR    | Oh heavens, what are you saying?                                                                                                                                                                                                              |                                  |

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<sup>11</sup> Volcano in Sicily.

|           |                                                                                                                                                           |      |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| CAMPANA   | ( <i>Aside</i> ) And now,<br>it's Leonor at center stage.                                                                                                 | 1115 |
| LEONOR    | You should have said as much,<br>you traitor, when your lips<br>were full of love for me,<br>which led to all this.                                       |      |
| TEODORA   | What?                                                                                                                                                     | 1120 |
| CAMPANA   | ( <i>Aside</i> ) A cold winds blows.                                                                                                                      |      |
| INÉS      | ( <i>Aside</i> ) Blue skies ahead!                                                                                                                        |      |
| TEODORA   | Tell me the truth, Leonor.                                                                                                                                |      |
| LEONOR    | He said<br>he was just leading you on...                                                                                                                  | 1125 |
| TEODORA   | The liar!                                                                                                                                                 |      |
| LEONOR    | And that his advances<br>toward me were sincere.<br>Even if you won't credit<br>my nobility in this,<br>at least consider my grace<br>in saving his life. | 1130 |
| TEODORA   | You're right.                                                                                                                                             |      |
| DON DIEGO | I was pretending<br>to love.                                                                                                                              | 1135 |
| LEONOR    | You might have pretended to love me,<br>but my favor to you,<br>and the obligation under which it places me<br>are all too real.                          |      |
| TEODORA   | Whether it was real or pretend,<br>you placed Leonor<br>under an obligation to you.<br>You betrayed me<br>with these insults.                             | 1140 |
|           | The denial you spoke<br>was a crime against the faith of love.                                                                                            | 1145 |

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                          |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| DON DIEGO              | If you hear my reasons,<br>you'll understand.                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                          |
| TEODORA                | What else is there to hear,<br>when you've already confessed your betrayal?<br>Even if loving her was a fiction,<br>not the truth,<br>how can you justify<br>hiding it from me?<br>Your silence is proof enough<br>that you did me harm.                                                                                                                                                                                                                                                                      | 1150<br><br><br><br><br><br>1155                                                                                                                                                                                                                                                         |
| DON DIEGO              | I couldn't...                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                          |
| TEODORA                | Silence!                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                          |
| DON DIEGO              | Let me explain!                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                          |
| TEODORA                | I see now<br>that your insincere desire<br>loved the security she gave you.<br>You saw in Leonor a good name,<br>wealth, and beauty,<br>and so, despite my merits,<br>you set out<br>to win her over, too,<br>in case you lost me.<br>And since with that<br>you have won her favor,<br>then satisfy Leonor's<br>honor and reputation.<br>You owe your life to her:<br>pay her back with your hand.<br>And, since the credit I placed<br>in your love is in vain,<br>I intend to give mine<br>to her brother. | 1160<br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br>1165<br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br>1170<br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br><br>1175 |
| DON DIEGO              | Wait...!                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                                                                                          |
| <i>Enter CONSTANZA</i> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                          |
| CONSTANZA              | Your brother is here, my lady.<br>Come down at once.                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 1180                                                                                                                                                                                                                                                                                     |
| <i>CONSTANZA exits</i> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                          |

|           |                                                                                                                                                                                                                                                         |      |
|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| TEODORA   | Let me go, you liar!                                                                                                                                                                                                                                    |      |
| TEODORA   | <i>exits</i>                                                                                                                                                                                                                                            |      |
| DON DIEGO | ( <i>Aside</i> ) Heavens!<br>This is all I needed:<br>when Teodora decrees my end,<br>and I most need to clear my name,<br>Don Juan shows up,<br>and I can't follow or stop her.                                                                        | 1185 |
| LEONOR    | Don Diego, listen to me!                                                                                                                                                                                                                                |      |
| DON DIEGO | Leave me alone, Leonor!                                                                                                                                                                                                                                 | 1190 |
| DON DIEGO | <i>exits</i>                                                                                                                                                                                                                                            |      |
| LEONOR    | Ah, traitor! My worst fears are confirmed!<br>I had hoped you were just<br>pretending to be harsh<br>to reassure Teodora.<br>Oh heavens!<br>That faithless heart has wounded me.<br>How can I live with this pain,<br>and not kill him out of jealousy? | 1195 |
| CAMPANA   | ( <i>Aside</i> ) Hell hath no fury<br>like a woman scorned.                                                                                                                                                                                             | 1200 |
| CAMPANA   | <i>exits</i>                                                                                                                                                                                                                                            |      |
| LEONOR    | Inés, Don Diego is blindly in love with Teodora,<br>as you've seen.<br>Tell those servants<br>to block him at the door,<br>in case he tries to leave,<br>but not to let on.                                                                             | 1205 |
| INÉS      | That's what one would expect<br>from a traitor.                                                                                                                                                                                                         |      |
| LEONOR    | This is killing me!                                                                                                                                                                                                                                     |      |
| LEONOR    | <i>exits</i>                                                                                                                                                                                                                                            |      |

SCENE 2

*A room in TEODORA's house*

*Enter DON JUAN, wearing traveling clothes, with TEODORA*

|          |                                                                                                                                                                                                                                                                                                                                                 |      |
|----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| DON JUAN | I'm dead, Teodora.                                                                                                                                                                                                                                                                                                                              | 1210 |
| TEODORA  | Dead tired, you mean?                                                                                                                                                                                                                                                                                                                           |      |
| DON JUAN | No, even though my fury flew ahead<br>with lightning speed on wings of rage<br>so that every gust of wind<br>helped fan the flames.                                                                                                                                                                                                             | 1215 |
|          | No, what killed me was not<br>the exhaustion of the journey,<br>for that pales in comparison<br>to the sharp edge of jealousy<br>and the bite of nagging doubt<br>that make me want to procure<br>an honorable revenge<br>for my jealousy, Teodora,<br>and for your good name.                                                                  | 1220 |
|          | Listen, then, to my sad story,<br>if a cold dead body might yet speak.<br>No sooner had I come to Seville,<br>when Don Pedro of Castile<br>hands me a letter<br>from Don Sancho Girón.                                                                                                                                                          | 1225 |
|          | How fast bad news travels:<br>the messenger left after me<br>and still got there first!<br>I open up the letter,<br>and my soul drinks up<br>the poison in ten short lines—<br>the story, so terrible for me,<br>of you and Don Diego de Luna<br>together in your room<br>put me in such a state<br>that even Death itself<br>left me for dead. | 1230 |
|          | Not lightning and thunder,<br>though they seem to split the earth,<br>could leave a man more confused and disturbed—<br>a lifeless trunk, a useless lump of clay—                                                                                                                                                                               | 1235 |
|          |                                                                                                                                                                                                                                                                                                                                                 | 1240 |
|          |                                                                                                                                                                                                                                                                                                                                                 | 1245 |

|          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                             |
|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|
|          | <p>than I was after I read that cruel letter.<br/>         It was a sentence condemning me<br/>         to a living death.<br/>         And to make things worse,<br/>         in that terrible state,<br/>         my anger denied me the comforts of death.<br/>         Instead, as in a shipwreck,<br/>         when a man tries to save his life<br/>         by holding on to a piece of driftwood<br/>         in a turbulent storm,<br/>         as he drinks in death amid the waves,<br/>         in this letter, so harmful to me,<br/>         I read that the marriage must wait<br/>         until Don Diego recovers.<br/>         So, grasping at straws for dear life,<br/>         without even taking off my spurs,<br/>         oars like sails, sails like wings,<br/>         sent me from Seville,<br/>         across mountains to that shore<br/>         where the wretched so often drown<br/>         after swimming the surging gulf.<br/>         Now I wait to hear from you, Teodora,<br/>         after such travails,<br/>         whether that is to be my fate,<br/>         what news you give me,<br/>         and how my honor stands.</p> | <p>1250</p> <p>1255</p> <p>1260</p> <p>1265</p> <p>1270</p> |
| TEODORA  | <p>Brother, catch your breath and calm down.<br/>         Don Diego and your beloved Leonor<br/>         have not yet shared the immortal “I do”<br/>         that would bind their souls together.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <p>1275</p>                                                 |
| DON JUAN | <p>Oh, Teodora!<br/>         How can I repay you for such news,<br/>         except to say, if you value your brother’s life,<br/>         you have earned it with this!<br/>         Tell me more—I won’t be angry.<br/>         You calm the cruelest fury,<br/>         and will find me benign<br/>         when you flatter me with such news.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <p>1280</p>                                                 |
| TEODORA  | <p>(<i>Aside</i>) I will take my revenge!<br/>         May Leonor lose Don Diego,<br/>         and my brother Don Juan enjoy her,<br/>         though what I promise now,<br/>         the force of blind love</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | <p>1285</p>                                                 |

might never let me keep. 1290  
*(Aloud)* I would not be noble, Don Juan,  
 nor any sister of yours,  
 if I risked my good name  
 to escape life's dangers.  
 If love is a crime, 1295  
 I have no fear of punishment,  
 since your own must excuse mine.  
 Listen to the naked truth,  
 and let unspoken shame break through.  
 I must not refrain nor limit myself, 1300  
 since reputations may suffer more  
 from the silence I keep  
 than from any actual misdeed.  
 Let my maidenly cheeks blush  
 for the sake of a heart 1305  
 unsullied by dishonor.  
 In that noble city by the Betis,  
 that Orient where there rise  
 rays of silver and gold  
 sent to Spain from the Indies 1310  
 for the Castilian Jove,  
 so that, cast down from his heroic arm,  
 they might smite Moors and heretics alike,  
 feeding their greed  
 (for even his fiercest enemies 1315  
 are enriched by his scourge).<sup>12</sup>  
 There in that city, Don Juan,  
 Don Diego awakened in me  
 a love that swiftly stole my heart.  
 Blind love's<sup>13</sup> penetrating arrow 1320  
 needs no time to strike its mark,  
 as I'm sure you've found out.  
 You brought me to this court of Madrid—  
 a magnet for the noble and the ambitious.  
 As we reached the city, 1325  
 and crossed the bridge of Toledo,  
 my tears swelled the puny Manzanares,  
 attempting in vain to undo the pain

<sup>12</sup> “that noble city by the Betis”: Seville, where the silver and gold brought to Spain from the New World was stored; “the Castilian Jove,” i.e. Jupiter, king of the gods, is the king of Spain; Spain was embarked in a long-term struggle against the Ottomans and their client states in the Mediterranean (“Moors”), and against Protestants (“heretics”) across Europe, particularly in Flanders, where the Marqués and Don Diego fought. The text in parentheses ironically reflects on the tremendous costs of war, as Spain spent its resources on various battlefronts.

<sup>13</sup> i.e. Cupid, god of love, often represented as blindfolded to emphasize the arbitrariness of love.

of exchanging the pure Betis  
 for this sluggish vein of filth. 1330  
 Don Diego quickly followed suit,  
 seeking his shining star  
 in the dark night of his love.  
 The confused bustle of Madrid  
 made it possible for him 1335  
 to woo me quite discreetly,  
 hiding it from your concern.  
 Never, not even in secret,  
 have I ever received him:  
 this you must grant, Don Juan, in me. 1340  
 Yet we locked eyes and they spoke volumes,  
 for in matters of the heart,  
 the eyes are like ears.  
 Finally, your absence  
 spurred my blind affection 1345  
 to let him cross our threshold just once,  
 but my ill fortune made that enough  
 to pay the price a thousand times.  
 Then followed what I won't repeat,  
 as you learned of it, Don Juan, 1350  
 in the letter that Don Sancho  
 sent to you in Seville.  
 Instead I will tell you  
 what you don't yet know.  
 In the fray Don Diego was overcome, 1355  
 not by greater valor, but by greater numbers.  
 His life was saved by that false name  
 that Leonor gave him, of husband.  
 A fine gesture of friendship, I thought.  
 Yet it wasn't that, alas. 1360  
 but a vile deed born of treacherous love.  
 Just today have I come to realize her treachery,  
 and the great harm that she's done.  
 Today I learned that Don Diego lied  
 and secretly courted Leonor all the while. 1365  
 This, plus his having stayed in her house,  
 while everyone thought he was plighted to her,  
 has so deeply compromised them  
 that now there is no way out,  
 except for her to get her way. 1370  
 Today, Leonor herself gave me  
 the reasons you just heard—  
 if these insults may be called reasons.  
 What a state they left me in!

Imagine, Don Juan, 1375  
a peasant watching his ripe field of wheat  
reduced to smoke by furious fire.  
Imagine a famous captain  
seeing his myriad troops  
pale before an ugly death. 1380  
Imagine a tigress roaring  
and defying the furies of hell  
in search of her lost cubs.  
Imagine yourself when you got the news  
that you had lost your dear Leonor. 1385  
All these can give you but a hint,  
the merest shadow of the inhuman rage,  
the sorrow and distress that overcame me  
when Leonor disabused me,  
and resolved to do me so much harm. 1390  
But as the storm itself  
might wash a sailor on the shore,  
that same outrage, that same anger  
freed my love from one who insulted it so.  
And so, no longer Don Diego's lover, 1395  
but his enemy, instead,  
I have settled on my revenge:  
to do away with all his hopes,  
whether of her or of me,  
so you may win her affection, 1400  
accomplishing the exchange  
you've agreed to with Don Sancho.  
If we tell him what has occurred,  
it will be easy to prevent  
Don Diego from marrying Leonor, 1405  
and, as for me,  
his deceit will make that impossible.  
(*Aside*) If my will conquers my passion!  
(*Aloud*) Thus your honor and my reputation  
will be restored, people's suspicions denied, 1410  
and the fabricated invention revealed,  
Leonor respected, and you, Don Juan, most pleased,  
your longstanding desire achieved,  
Don Sancho rewarded for his constancy,  
Don Diego duly punished, 1415  
and I married.

DON JUAN

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

has not gone beyond a few glances, 1420  
and because your wildest nonsense  
finds an excuse and pity in my own,  
my heart no longer rages with the thought  
that you have risked our reputation.  
All the more so as you've confessed, 1425  
and so have laid my fears to rest.  
But, ah, poor me!  
How easy you make it sound!  
How ready you are  
to forget honor's demands, 1430  
when pleasurable ends are at hand.  
Am I to be husband of one  
who's called another by that name,  
one who had of her joy and favor,  
and in her house did seek the same? 1435

TEODORA

Yet have we not seen, Don Juan,  
one gladly wed a lady who,  
running ahead of her ill fame,  
was the very first to tell him  
that she had given another, 1440  
not just hopes and promises,  
but the greatest tokens of love  
that honor could sacrifice to it,  
her resolution widely praised  
and celebrated with good cause, 1445  
so that her story will go down  
in history to general applause?  
And you, so very proper here  
worry just because Leonor called  
Don Diego husband, and favored him, 1450  
forgetting that words are a whim:  
born on the lips, dead in the ear—  
soon forgotten, they disappear.

DON JUAN                Yes, such is my misfortune:  
I am a slave to my scruples,  
while a happier man  
may count transgression as a virtue.

1455

TEODORA            These dark times won't last forever.  
                          You're at court now—  
                          why carry on like some poor small-town nobleman?            1460  
                          If favors from eyes and lips, Don Juan,  
                          were now considered trespasses,

what honest woman would not be  
guilty of such a sin, you see?  
If this stains reputations,  
what man would go blameless to his wedding bed? 1465

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

DON JUAN *exits*

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

TEODORA *exits*

### SCENE 3

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

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

DON DIEGO      No.

CAMPANA      Is that so? Then you see,  
if I were Don Diego de Luna, I'd flee. 1490

DON DIEGO      If I were Campana,  
I'd run, too.

|                                                                         |                                                                                                                                                                                                                                                                                                      |                                      |
|-------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|
| CAMPANA                                                                 | Well,<br>what is more insulting?<br>To raise Leonor's suspicions<br>by running now,<br>or to reject her to her face<br>at the last minute?                                                                                                                                                           | 1495                                 |
| DON DIEGO                                                               | I would stain her name<br>and break the code of honor<br>if I turned my back on her.                                                                                                                                                                                                                 | 1500                                 |
| CAMPANA                                                                 | Well, my lord,<br>what will you do, then?<br>Leonor is determined to wed.                                                                                                                                                                                                                            |                                      |
| DON DIEGO                                                               | Campana,<br>if I knew what to do,<br>would I curse my luck so?<br>To what an unhappy pass<br>this lie has brought me!<br>Now that I see the harm,<br>I can neither stay nor go,<br>because it would reveal, I fear,<br><i>what we owe our lies!</i>                                                  | 1505<br><br><br><br><br><br><br>1510 |
| <i>Enter LEONOR in her wedding dress, handsomely attired, with INÉS</i> |                                                                                                                                                                                                                                                                                                      |                                      |
| INÉS                                                                    | You look so lovely.                                                                                                                                                                                                                                                                                  |                                      |
| LEONOR                                                                  | Don Diego's so stern,<br>he'll find some thorn among the blooms.                                                                                                                                                                                                                                     | 1515                                 |
| INÉS                                                                    | Have no fear;<br>he's head over heels for you<br>because of the way you look at him.<br>If Don Diego did not want<br>the love you offer,<br>he would have already left.<br>He doesn't realize<br>how your concern holds him fast,<br>how your care watches over him<br>like a sentinel at the gates. | 1520<br><br><br><br><br><br><br>1525 |
| LEONOR                                                                  | That's cold comfort,<br>when he disdains me so openly,<br>so rudely even.                                                                                                                                                                                                                            |                                      |

|           |                                                                                                                                                                                                                          |                                  |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
| INÉS      | He's just pretending—<br>he disguises his feelings,<br>so as to trick Teodora.<br>That's how he settles<br>whatever he owes her.<br>The case is obvious:<br>his tongue may be sharp,<br>but you've captured his heart.   | 1530<br><br><br><br><br><br>1535 |
| LEONOR    | I want to speak to him.                                                                                                                                                                                                  |                                  |
| INÉS      | He adores you!<br>Go to him, rest assured—<br>Teodora stands no chance<br>when compared to you.                                                                                                                          | 1540                             |
| CAMPANA   | ( <i>Aside to DON DIEGO</i> ) Here comes Doña Leonor to see you,<br>in her wedding dress.                                                                                                                                |                                  |
| DON DIEGO | Her elegant finery<br>will become deepest mourning<br>if not for her dishonor,<br>then for my death.                                                                                                                     | 1545                             |
| LEONOR    | Don Diego, my lord, my husband...                                                                                                                                                                                        |                                  |
| DON DIEGO | Say no more, Leonor,<br>can't you see it is beneath you,<br>to give me the name of husband<br>when I have warned you:<br>if my disdain isn't enough<br>to dissuade you,<br>you'll have to marry me<br>over my dead body. | 1550<br><br><br><br><br>1555     |
| LEONOR    | I expect more from you,<br>given your noble blood,<br>though you may disdain my love,<br>you should respect my honor.                                                                                                    | 1560                             |
| DON DIEGO | Though you might not be convinced,<br>I've made my case to you.<br>Don't say I didn't warn you<br>if you won't change your ways.<br>I am in your debt, I can't deny it,                                                  | 1565                             |

and I'd like to repay you.  
But it's not possible to love you  
when I'm mad for Teodora.  
And since I must love her  
and loathe you,  
there'd be no joy, only harm,  
in marrying you.  
You'd be better served, my lady,  
to suffer my ingratitude now,  
than a lifetime of sorrows.  
And so,  
change your mind.  
There's no need for your brother—  
I would rather lose my life,  
than give you my hand.

LEONOR            If that's how you want it!  
                          If my misguided love once kept you alive,  
                          my resolve now  
                          will be the death of you. 1585

CAMPANA      What do you say to that?

INÉS                    That Don Diego may be a man,  
                             but stubbornness  
                             will be the end of him.

CAMPANA                      And what will mine do?                      1590

INÉS                    Why, your name rings a bell!  
                              So tiresome!  
                              It rings and rings in my ears.

CAMPANA      A lover must be tireless,  
or he'll get nowhere.      1595

*Enter* SERVANT *of* DON DIEGO

SERVANT            Don Diego, my lord,  
                              there's a gentleman here  
                              who would speak with you.

DON DIEGO      If Leonor would allow it  
in her presence,      1600  
then he may come in.

INÉS (Aside) He's kept his courtesy,  
despite his anger,  
and shows the respect  
owed Doña Leonor. 1605

LEONOR I shall allow you to deal  
with him.

DON DIEGO Send him in.

*The SERVANT exits*

LEONOR Inés, listen.

INÉS My lady... 1610

INÉS and LEONOR exit, then a GENTLEMAN with a letter enters

GENTLEMAN My lord, a message for you.

DON DIEGO Wait.

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

*The GENTLEMAN exits*

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

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

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

*Putting the letter in his pocket*

that I've broken my promise to him.  
It's true that now the word is out  
that I'm Leonor's husband.  
I must meet him in the fields—  
I have no choice— 1635  
for, according to the law of duels,  
a nobleman, once challenged,  
with or without good reason,  
can only give satisfaction  
by dint of his sword. 1640  
This was all I needed:  
my only choices, kill or be killed.  
And now to find out  
*what we owe our lies.*

DON DIEGO *exits, then* LEONOR, INÉS, *and* CAMPANA *enter*

CAMPANA (Aside) Who could that letter be from? 1645

INÉS He's heading back to his room  
without a word to you.

LEONOR (Aside) He's so silent and taken aback,  
that letter must be from Teodora.  
(To INÉS) Go look, Inés, 1650  
and see if he writes a response.

INÉS Yes, my lady!

INÉS *runs to the door and looks inside*

He wants to leave, it's clear.  
He's asked for his sword,  
and is strapping it on. 1655

LEONOR Ah, traitor!  
He won't get away with such a base intent.  
Hurry, hurry, close the door!

INÉS *closes the door*

I don't want him to have  
to fight my servants! 1660

CAMPANA What's this?  
Why are you locking him in?

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

# What are you talking about?

LEONOR            Go, Teodora, go away!  
                      Don't meddle in my affairs,  
                      and don't pretend, either.  
                      I am perfectly capable  
                      without your help—  
                      I'll be fine!

1695

TEODORA            Leonor, you are fooling yourself.  
                          But here are your brother and mine,  
                          and soon you'll see, 1700  
                          I'll have my revenge.

CAMPANA            (*Aside*) Here we go.  
Don Juan and Don Sancho are here—  
now there'll be no escape.  
They've got him trapped between doors.                                 1705  
But he's so quiet now,  
he must have changed his mind.

*Enter* DON JUAN *and* DON SANCHO

DON JUAN            That's what's going on.  
And since I knew that you  
sought a license for the same,                                 1710  
I sent for you, my friend,  
so as to spare your name  
and mine from public shame,  
in case this issue, in the end,  
should prevent the wedding.                                 1715

DON SANCHO      I'm glad you did.  
For Leonor to be so devious and bold,  
to risk our honor like this,  
to save his life!  
It will drive me mad! 1720  
Yet if finding out the truth, Don Juan,  
has put matters to rest for you,  
my own jealousy is just beginning.  
Am I to lose Teodora?  
I'd rather die. 1725

DON JUAN            My sister already knows  
                              what she stands to gain.  
                              She'll be your wife,

|            |                                                                                                                                                                            |      |
|------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
|            | and I, Leonor's husband.<br>( <i>Aside</i> ) At least as long as the whims of love<br>bring no dishonor,<br>to be sure.                                                    | 1730 |
| DON SANCHO | What am I waiting for,<br>now that Fortune favors me so?<br>Let us give Don Diego the news:<br>with him out of the way or dead,<br>we'll have no fear for our reputations. | 1735 |
| DON JUAN   | I am forever in your debt,<br>and ready to do as you wish.                                                                                                                 |      |
| DON SANCHO | Inés, call Don Diego.                                                                                                                                                      | 1740 |
| INÉS       | ( <i>Aside</i> ) The plot ends right here.                                                                                                                                 |      |
| INÉS       | <i>exits</i>                                                                                                                                                               |      |
| DON SANCHO | What are you doing here, my dear Teodora?                                                                                                                                  |      |
| TEODORA    | I was chatting with Leonor<br>while we waited for my brother.                                                                                                              |      |
| DON SANCHO | He has already told me<br>how you reward my loyalty.                                                                                                                       | 1745 |
| TEODORA    | My scorn was but to test<br>the mettle of your love.<br>( <i>Aside</i> ) And what is the point?                                                                            |      |
| DON JUAN   | Won't you welcome me,<br>my beautiful Leonor?                                                                                                                              | 1750 |
| LEONOR     | No, Don Juan, for you're not at all welcome—<br>such is my luck.                                                                                                           |      |
| INÉS       | <i>returns</i>                                                                                                                                                             |      |
| DON SANCHO | Is Don Diego coming?                                                                                                                                                       |      |
| INÉS       | Sir, there's no use<br>in waiting for him.<br>He has jumped to the street<br>from the balcony.                                                                             | 1755 |

|            |                                                                                                                                                                      |      |
|------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| CAMPANA    | For God's sake,<br>it'll be a miracle if he's not dead!                                                                                                              | 1760 |
| LEONOR     | What was he thinking,<br>to attempt such madness?                                                                                                                    |      |
| TEODORA    | <i>(Aside)</i> Oh no!<br>And if that display, Don Diego,<br>has cost you your life?                                                                                  | 1765 |
| DON SANCHO | He must have known<br>what awaited him.                                                                                                                              |      |
| CAMPANA    | <i>(Aside to TEODORA)</i> He picked a good moment<br>to flee the scene—<br>if he's still alive, that is.<br>It's more flight than jump,<br>from such a high balcony. | 1770 |
| TEODORA    | And all the more so in his case,<br>for he's barely regained his strength<br>or recovered from his wound.                                                            | 1775 |
| CAMPANA    | I'm going to look for him.<br>I'm afraid I will find him<br>seeing stars.                                                                                            |      |
| DON SANCHO | Don Juan, what's left to do<br>but crown our love with joy?<br>Give your hand to Leonor,<br>and I'll give mine to Teodora.                                           | 1780 |
| LEONOR     | <i>(Aside)</i> Oh, heavens above!                                                                                                                                    |      |
| TEODORA    | <i>(Aside)</i> What am I to do?<br>Now that Don Diego has reassured me,<br>there's no risk in delaying<br>my brother's wedding<br>in order to postpone mine.         | 1785 |
|            | <i>(Whispering in DON JUAN's ear)</i> It would be crazy<br>to give your hand<br>to Leonor so soon.                                                                   | 1790 |
| DON JUAN   | And why is that?                                                                                                                                                     |      |

|                        |                                                                                                                                                                                                                                                               |                                  |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
| TEODORA                | You should be wary<br>of what this whole case<br>will do to her reputation.                                                                                                                                                                                   | 1795                             |
| DON JUAN               | Oh, heavens!                                                                                                                                                                                                                                                  |                                  |
| <i>Enter CONSTANZA</i> |                                                                                                                                                                                                                                                               |                                  |
| CONSTANZA              | My lord!                                                                                                                                                                                                                                                      |                                  |
| DON JUAN               | What is it, Constanza?                                                                                                                                                                                                                                        |                                  |
| CONSTANZA              | They have brought Don Diego in from the street<br>and into the hall.<br>If he's not dead as I speak,<br>he will be very soon.                                                                                                                                 | 1800                             |
| TEODORA                | <i>(Aside)</i> What?                                                                                                                                                                                                                                          |                                  |
| LEONOR                 | <i>(Aside)</i> It's divine justice.                                                                                                                                                                                                                           |                                  |
| CONSTANZA              | The authorities came to see<br>what all the racket was about.<br>Once they started inquiring,<br>two witnesses declared<br>they'd heard him hit the ground,<br>and they're positive, Don Sancho,<br>that he fell to the street<br>from one of your balconies. | 1805<br><br><br><br><br><br>1810 |
| DON SANCHO             | Wretched fortune,<br>can I not be rid<br>of this Don Diego?                                                                                                                                                                                                   | 1815                             |
| DON JUAN               | <i>(Aside)</i> This puts Leonor's reputation<br>and my plans<br>at greater risk.<br><i>(Aloud)</i> Don Sancho, let's go downstairs<br>to stave off the harm<br>that this misfortune threatens.                                                                | 1820                             |
| DON JUAN <i>exits</i>  |                                                                                                                                                                                                                                                               |                                  |
| DON SANCHO             | <i>(Aside)</i> What to do?<br>I am thrown into confusion.                                                                                                                                                                                                     |                                  |

If this is made public  
—as it surely will be—  
either it will stain  
Leonor's reputation,  
or I'll lose Teodora,  
and with her, my life. 1825

DON SANCHE *exits*

TEODORA            Constanza, did you see him? 1830

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

CONSTANZA *exits*

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

TEODORA *exits*

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

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

**ACT III**  
**SCENE 1**

DON DIEGO's room at an inn

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

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

*Enter CAMPANA*

|         |          |
|---------|----------|
| CAMPANA | My lord. |
|---------|----------|

|           |                               |
|-----------|-------------------------------|
| DON DIEGO | So?<br>What does Teodora say? |
|-----------|-------------------------------|

|         |                                                                                                                                                                                                                   |      |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| CAMPANA | What do you mean what does she say?<br>It is impossible to see her:<br>her brother watches over her<br>and her house<br>with the hundred eyes of Argos, <sup>14</sup><br>and she hasn't set foot outside all day. | 1865 |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|

|           |                                         |      |
|-----------|-----------------------------------------|------|
| DON DIEGO | Campana,<br>you do nothing but ruin me. | 1870 |
|-----------|-----------------------------------------|------|

|         |                               |
|---------|-------------------------------|
| CAMPANA | You complain about this, too? |
|---------|-------------------------------|

|           |                        |
|-----------|------------------------|
| DON DIEGO | No,<br>not about this. |
|-----------|------------------------|

|         |                   |      |
|---------|-------------------|------|
| CAMPANA | About what, then? | 1875 |
|---------|-------------------|------|

|           |                                                 |
|-----------|-------------------------------------------------|
| DON DIEGO | That you foolishly<br>gave Teodora that letter. |
|-----------|-------------------------------------------------|

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<sup>14</sup> In Greek mythology, Argos was a giant depicted with one hundred eyes.

|           |                                                                                                                                                                                                                                                                              |      |
|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| CAMPANA   | Was it so important?                                                                                                                                                                                                                                                         |      |
| DON DIEGO | Yes, it could destroy<br>me on two counts.                                                                                                                                                                                                                                   | 1880 |
|           | It was the Marqués's note,<br>in which he issued his challenge,<br>and Teodora might make it public.<br>Then the Marqués might attribute<br>my misfortune to cowardice—                                                                                                      | 1885 |
|           | the very idea offends my honor—<br>while she will realize<br>that I was to fight the Marqués over Leonor.<br>Teodora will lose<br>any faith she still has in me,                                                                                                             | 1890 |
|           | believing, all in all,<br>that I love Leonor, since she knows<br>that I took up my sword<br>and tried to leave<br>as soon as I got the letter.                                                                                                                               | 1895 |
|           | Yes, of course she knows,<br>since my cruel misfortune<br>provided plenty of time<br>to learn all the details.<br>And when I hoped, by hiding the truth,<br>to make her think I'd jumped<br>from that balcony to escape Leonor,<br>she must have thought<br>the worst of me. | 1900 |
|           | Oh, Campana,<br>see how your foolishness makes me look!                                                                                                                                                                                                                      | 1905 |
| CAMPANA   | You mean my caution.<br>If things turn out badly,<br>you should blame your luck, not me.<br>Tell me:                                                                                                                                                                         | 1910 |
|           | what could I have done?<br>What would have been smarter,<br>when I was first at the scene,<br>and found you near death?                                                                                                                                                      |      |
|           | Listen to me, my lord:<br>once, for some cursed love affair,<br>I faced a bull. He caught me,<br>and bounced me like a ball.                                                                                                                                                 | 1915 |
|           | As soon as I came to my senses,<br>I found myself surrounded                                                                                                                                                                                                                 | 1920 |

by caring rogues,  
 who claimed a look at the wound  
 while they emptied my pockets.  
 I learned my lesson,  
 and applied it to you, 1925  
 so I took from yours keys,  
 money, and letter.  
 Just then the police came,  
 and since they wanted to know  
 your name and all, 1930  
 I feared that,  
 if someone had seen me take the letter,  
 they might bring it  
 to their attention,  
 and it might be seized as evidence. 1935  
 There was the beautiful Teodora,  
 her rosy cheeks  
 like a white lily.  
 She'd rushed downstairs  
 as soon as she heard of your misfortune, 1940  
 to see whether,  
 at the sight of her scorn turned to pity,  
 the soul you were about  
 to exhale might yet be stayed,  
 to drink up the pearls 1945  
 shed by those beautiful eyes.<sup>15</sup>  
 I logically assumed  
 the letter was from her,  
 for as soon as you skimmed it,  
 my lord, I must say, 1950  
 you behaved so strangely that,  
 to escape Leonor,  
 you threw yourself from a balcony,  
 So I gave Teodora the letter without any concern.  
 I feared the authorities 1955  
 might read of your love in it,  
 and assumed there was no better person  
 to keep it safe,  
 than she whose honor depended on it.  
 If I was wrong to assume so, 1960  
 it was not my fault, but yours.  
 Had you not concealed from me  
 the mysteries of that letter  
 when you first read it,

<sup>15</sup> In addition to the Petrarchan description of tears as pearls, pearls were believed in the period to have medicinal properties when ingested.

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                              |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
|           | I would have known<br>what I needed to do.                                                                                                                                                                                                                                                                                                                                                                                                       | 1965                         |
| DON DIEGO | You're right, it is my fault,<br>because I did not tear it up.<br>He who fails to throw in the fire<br>witnesses who might, if they lived,<br>become instruments of his ruin,<br>has only himself to blame.<br>What's done is done.<br>What matters now is that you bring this to the Marqués,<br>Don Fadrique, and place it in his hands.                                                                                                       | 1970<br><br>1975             |
| CAMPANA   | Why?<br>He'll be here in a moment<br>to see you.                                                                                                                                                                                                                                                                                                                                                                                                 |                              |
| DON DIEGO | What?                                                                                                                                                                                                                                                                                                                                                                                                                                            |                              |
| CAMPANA   | As I walked by his door just now,<br>he asked me where you were.<br>I told him at this inn.<br>And he answered:<br>"But why is Leonor's husband at an inn?"<br>So I told him:<br>"That's all a lie."<br>And since he still seemed jealous,<br>I wanted to prove it to him,<br>and I told him the truth<br>about all your loves.<br>The Marqués was so happy<br>to hear the truth,<br>that he called for his carriage<br>to come see you at once. | 1980<br><br>1985<br><br>1990 |
| DON DIEGO | You told him everything?                                                                                                                                                                                                                                                                                                                                                                                                                         | 1995                         |
| CAMPANA   | Not everything.<br>He already knew a part of it.                                                                                                                                                                                                                                                                                                                                                                                                 |                              |
| DON DIEGO | What did he know?                                                                                                                                                                                                                                                                                                                                                                                                                                |                              |
| CAMPANA   | That after you recovered your senses<br>on that sad night when you fell<br>from up in Leonor's sky                                                                                                                                                                                                                                                                                                                                               | 2000                         |

|                                                                                                                                                                                                                                                                                                        |      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| like a hasty Lucifer, <sup>16</sup><br>the police brought you to your inn<br>to make their inquiries.<br>That's what the Marqués knew.                                                                                                                                                                 | 2005 |
| What I told him, then,<br>was that Don Juan and Don Sancho<br>allowed it because<br>it best suited their jealousy,<br>and concealed the accident,<br>and that you'd declared<br>that falling from the balcony<br>happened by chance,<br>because while standing on it<br>you suffered an epileptic fit. | 2010 |
| And Don Sancho,<br>realizing how courteous and<br>discreet you'd been,<br>confirmed your story,<br>and the police<br>closed the case.                                                                                                                                                                  | 2015 |
|                                                                                                                                                                                                                                                                                                        | 2020 |

DON DIEGO            So you told him  
                              all the details of my affair?

CAMPANA      Word for word,  
as they say.      2025

DON DIEGO      I swear to God,  
either I'll kill you, or I'll kill myself.

CAMPANA      Again? What's wrong now?  
Have I sinned in this, as well?

DON DIEGO      Man or devil, it's hard to say!      2030

CAMPANA      May he take me, then,  
since I can't serve you right.

DON DIEGO                      Amen.

CAMPANA      Amen,  
and one thousand times amen,      2035  
since I can't please you in anything else.

DON DIEGO                    (*Aside*) The Marqués must think

<sup>16</sup> A play on Lucifer as an angel who fell from the heavens.

|                          |                                                                                                                                                                                                                                                                                                                                                             |      |
|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
|                          | that I just pretended<br>I'd give him satisfaction,<br>and that I'm not brave enough to fight him.<br>Oh heavens!<br>Why do you allow Fortune<br>to thus tarnish a noble sword<br>who was a scourge<br>to so many of your confounded enemies? <sup>17</sup><br>(To CAMPANA) And what reason did you give<br>the Marqués for my fall?                        | 2040 |
| CAMPANA                  | To escape Leonor, I said.                                                                                                                                                                                                                                                                                                                                   |      |
| DON DIEGO                | That, too?                                                                                                                                                                                                                                                                                                                                                  |      |
| CAMPANA                  | You blame me for that, too?<br>I can't do anything right.                                                                                                                                                                                                                                                                                                   | 2050 |
| DON DIEGO                | ( <i>Aside</i> ) He needed to know<br>I jumped off the balcony<br>to answer his challenge,<br>and instead Campana told him<br>it was to escape Leonor!<br>The Marqués will think<br>all the less of me now.<br>Could it be any worse?<br>He denied the truth with a lie!<br>What shall I do,<br>with no luck and no honor?<br>(To CAMPANA) By God, I am...! | 2055 |
|                          |                                                                                                                                                                                                                                                                                                                                                             | 2060 |
| CAMPANA                  | Don't be.<br>Here's the Marqués.                                                                                                                                                                                                                                                                                                                            | 2065 |
| DON DIEGO                | How can I face him, now?                                                                                                                                                                                                                                                                                                                                    |      |
| <i>Enter the MARQUÉS</i> |                                                                                                                                                                                                                                                                                                                                                             |      |
| MARQUÉS                  | Don Diego, my friend!                                                                                                                                                                                                                                                                                                                                       |      |
| DON DIEGO                | Marqués!<br>How can you give the name of "friend"<br>to one whom you challenge?                                                                                                                                                                                                                                                                             | 2070 |

<sup>17</sup> An unusual reference to Don Diego's past heroism. Recall that the Marqués claims earlier that he and Don Diego have been friends since Flanders where, presumably, he dispatched Protestants.

|                                   |                                                                                                                                                                                                                                                                                                                       |                  |
|-----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
| MARQUÉS                           | That's nothing,<br>now that I know the truth.<br>I am here to make you forgive<br>the fault I committed<br>in doubting your good faith.                                                                                                                                                                               | 2075             |
| DON DIEGO                         | I am satisfied.<br>You were misled; that explains everything.<br>Though I was not at fault,<br>you certainly had reason to think so.<br>But note that Campana<br>was wrong, Marqués, to say<br>that I jumped from the balcony<br>to get away from Leonor.                                                             | 2080             |
| MARQUÉS                           | What?                                                                                                                                                                                                                                                                                                                 |                  |
| DON DIEGO                         | I was on my way to meet you<br>at the designated place.<br>Since my servant knew nothing about that,<br>but was aware of the other,<br>he ascribed my bold behavior<br>to the only cause he knew.<br>And to prove as much,<br>here is this letter I wrote you today,<br>in my very own hand.<br>Take a look, Marqués. | 2085<br><br>2090 |
| MARQUÉS                           | I am satisfied.                                                                                                                                                                                                                                                                                                       | 2095             |
| DON DIEGO                         | You must read it,<br>my honor is at stake.                                                                                                                                                                                                                                                                            |                  |
| MARQUÉS                           | There is no need,<br>but since you insist.                                                                                                                                                                                                                                                                            |                  |
| <i>The MARQUÉS reads silently</i> |                                                                                                                                                                                                                                                                                                                       |                  |
| CAMPANA                           | ( <i>Aside</i> ) Now I understand<br>why he was so mysteriously<br>annoyed with me.<br>His honor made him keep the duel secret,<br>while I couldn't believe<br>that he would risk the balcony<br>to get away from Leonor<br>when he could have used the door,                                                         | 2100<br><br>2105 |

|           |                                                                                                                                                                                                                                                                                                                                                              |                                      |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|
|           | which was always open.                                                                                                                                                                                                                                                                                                                                       |                                      |
| MARQUÉS   | I've read the letter.<br>Who ever doubted that you,<br>now as always,<br>would live up to your good name?<br>But what of your hopes now?<br>I will be by your side,<br>to help or avenge you.                                                                                                                                                                | 2110<br><br><br><br><br>2115         |
| DON DIEGO | May the good heavens keep you<br>now and for a thousand years!<br>Though your favor means so much,<br>it's too late for my love, I fear.                                                                                                                                                                                                                     |                                      |
| MARQUÉS   | You have so little faith<br>in the beautiful Teodora?                                                                                                                                                                                                                                                                                                        | 2120                                 |
| DON DIEGO | With so much reason to be jealous,<br>hers is not a fickle change,<br>and I've not yet been able<br>to dispel her suspicions.                                                                                                                                                                                                                                | 2125                                 |
| MARQUÉS   | Do you hope that, once satisfied,<br>Teodora will love you again?                                                                                                                                                                                                                                                                                            |                                      |
| DON DIEGO | I would trust in her loyalty<br>to right my wrongs,<br>as long as she finds out what's right<br>before more wrong is done.                                                                                                                                                                                                                                   | 2130                                 |
| MARQUÉS   | Don Diego, if the greatest risk<br>is postponing the occasion<br>for offering an explanation,<br>let us go to her right away!<br>Know that I intend to do<br>all I can for you,<br>since that is what it means<br>to call you my friend.<br>( <i>Aside</i> ) And revenge on Leonor:<br>to her chagrin,<br>Don Diego will succeed<br>in his love for Teodora. | 2135<br><br><br><br><br><br><br>2140 |
| DON DIEGO | May your coat of arms<br>last through the ages,                                                                                                                                                                                                                                                                                                              | 2145                                 |

noble Marqués,  
to serve as a mirror  
for other great lords.  
For the highest glory is not  
to be born a lord,  
but to be worthy  
of that name. 2150

MARQUÉS *and* DON DIEGO *exit*

CAMPANA Long may you live  
if all this comes to pass,  
longer than a married couple 2155  
at each other's throats!  
Longer, Marqués,  
even than petty theft!  
Longer than the family shield  
of a rustic squire 2160  
obsessed with his lineage!  
In sum, may you live  
longer than that tired minister  
whom some unfortunate man  
waits impatiently to replace. 2165

CAMPANA *exits*

## SCENE 2

*A room in TEODORA's house*

*Enter TEODORA and CONSTANZA*

CONSTANZA I hear that Don Diego  
has recovered.

TEODORA I wish that ingrate  
had never recovered the sense  
he lost in offending me! 2170

CONSTANZA So, you're upset at him?

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

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

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

[illegible]

|                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                      |
|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
|                       | I resisted him as one deceived,<br>and if that love gives me no joy,<br>it will at least satisfy my revenge.<br>Given the insult to me,<br>either Leonor must not marry<br>that deceitful Don Diego,<br>or I shall not marry her brother.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | 2220<br><br><br><br><br><br>2225                                                                                     |
| CONSTANZA             | Here comes Don Juan.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                      |
| <i>Enter DON JUAN</i> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                      |
| DON JUAN              | Ah, Teodora, now all is arranged,<br>and my burning desire<br>to marry Leonor<br>shall at last be fulfilled.<br>What happened to Don Diego<br>no longer stands in my way.<br>The word is now out in Madrid<br>that it was an epileptic fit<br>that made him lose all sense,<br>so that he fell from the balcony.<br>And I've added to that story<br>that Don Sancho nursed him,<br>as any merciful friend would,<br>and that it was all a mistake<br>to think it had occurred<br>because he'd married Leonor.<br>With this obstacle now removed,<br>I am fully determined<br>to make her my wife today.<br>For if a woman like Leonor<br>will take me for her husband,<br>her favors to Don Diego<br>cannot have amounted to much. | 2230<br><br><br><br><br><br>2235<br><br><br><br><br><br>2240<br><br><br><br><br><br>2245<br><br><br><br><br><br>2250 |
| TEODORA               | Well said; it would be foolish to assume<br>that any honorable woman,<br>even if she were in love,<br>would ever compromise her virtue<br>before her wedding night.<br>And those men who imply<br>that any noble woman<br>might beg without being loved,<br>or, by trusting in empty words,<br>lose her greatest jewel,                                                                                                                                                                                                                                                                                                                                                                                                            | 2255<br><br><br><br><br><br><br><br><br>2260                                                                         |

|                       |                                                                                                                                                                                                                                                  |                  |
|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
|                       | either don't know what honor is,<br>or assume that the nobler kind<br>might in fact be led astray<br>by lowlier example,<br>and thus, for the sake of pleasure,<br>cast away their virtue.                                                       | 2265             |
| DON JUAN              | Well said.                                                                                                                                                                                                                                       |                  |
| TEODORA               | And you are so right<br>to have made up your mind.                                                                                                                                                                                               |                  |
| DON JUAN              | The only condition<br>that she gave me is that you,<br>Teodora,<br>marry her brother.                                                                                                                                                            | 2270             |
| TEODORA               | And my condition,<br>to become his wife<br>was that she<br>marry you.                                                                                                                                                                            | 2275             |
| DON JUAN              | Then she is already mine,<br>if you are so determined.                                                                                                                                                                                           |                  |
| TEODORA               | Yes, I am, brother,<br>and yet I do so little for you,<br>while you've done so much for me.<br>For you have forgiven<br>all the trouble I caused you<br>because of Don Diego.                                                                    | 2280<br><br>2285 |
| DON JUAN              | Then I shall go at once<br>to find Don Sancho Girón.<br>He is likely at the palace,<br>and in greater leisure than I enjoy,<br>to be sure.<br>Our good fortune<br>need wait no longer<br>than the time it will take<br>to bring him back to you! | 2290             |
| DON JUAN <i>exits</i> |                                                                                                                                                                                                                                                  |                  |
| CONSTANZA             | It's over.                                                                                                                                                                                                                                       | 2295             |

|           |                                                                                                                                                                                                                                                                                                                                                                                                                         |                         |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| TEODORA   | <p>Yes, Constanza, it's over.<br/>         Don Diego has lost us both,<br/>         and I've gotten my revenge.<br/>         Now lay out my gems and fineries,<br/>         for I'll gild the wings of my love<br/>         to hide the pain in my heart.<br/>         With conspicuous glee,<br/>         I will reward Don Sancho,<br/>         settle accounts with Don Juan,<br/>         and punish Don Diego.</p> | <p>2300</p> <p>2305</p> |
| CONSTANZA | <p>I'm going to adorn you, my lady,<br/>         with such splendid colors<br/>         that Flora herself will envy<br/>         your flowery deception.</p>                                                                                                                                                                                                                                                           |                         |
| TEODORA   | <p>I can distract<br/>         my unhappy love,<br/>         as long as Don Diego and Leonor<br/>         don't get what they desire.</p>                                                                                                                                                                                                                                                                               | <p>2310</p>             |

*Exit all*

### SCENE 3

*Enter the MARQUÉS, who speaks to DON DIEGO at the door*

|           |                                                                                                                             |             |
|-----------|-----------------------------------------------------------------------------------------------------------------------------|-------------|
| MARQUÉS   | <p>Go on in, and tell her the whole story,<br/>         for if Don Juan returns,<br/>         I'll be here to stop him.</p> | <p>2315</p> |
| DON DIEGO | <p><i>(Aside)</i> What does a dying man<br/>         have left to fear?</p>                                                 |             |

*The MARQUÉS exits, then enter TEODORA*

|           |                                                                                                                                                                                                                                                                                                           |                         |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| DON DIEGO | <p>Teodora, the most cruel...</p>                                                                                                                                                                                                                                                                         |                         |
| TEODORA   | <p>Don Diego, the most deceitful,<br/>         the most dishonest, the most fickle,<br/>         the most ungrateful man<br/>         to ever walk the earth<br/>         in the history of time.<br/>         What do you want? What do you want?<br/>         Go, go, for you've ruined me already!</p> | <p>2320</p> <p>2325</p> |

|           |                                                                                                                                                                                                                                  |      |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| DON DIEGO | Listen.                                                                                                                                                                                                                          |      |
| TEODORA   | I won't listen.<br>My mind's made up, you traitor,<br>I don't want to hear your defense,                                                                                                                                         | 2330 |
|           | nor would it help you to present it.<br>Don Sancho Girón<br>has already had a "yes" from my lips,<br>I await him now to give him my hand,                                                                                        | 2335 |
|           | just as your Leonor waits for Don Juan.<br>You have lost everything,<br>because you wanted everything.<br>What are you waiting for, then?                                                                                        |      |
|           | You're already familiar<br>with Don Sancho's fierceness,                                                                                                                                                                         | 2340 |
|           | bloodied and bruised as you were.<br>If my honor doesn't compel you to leave,<br>you should do so for your own safety.                                                                                                           |      |
| DON DIEGO | Is one death worse than another?<br>For I am breathing my last<br>at the inconstant torment<br>of your fickleness and cruelty—<br>you can't threaten me with worse.<br>The blow from a sharp blade<br>would be merciful, indeed, | 2345 |
|           | if with it I were freed<br>from the tyrannical martyrdom<br>of this drawn-out death.<br>For to live having lost you<br>is like dying again and again.                                                                            | 2350 |
|           | If you want me to go,<br>you must listen to me first.<br>I hold you so dear,<br>I'll explain myself or die in the attempt.                                                                                                       | 2355 |
|           | Not that I have any hope<br>of winning your fair hand,<br>but to do justice to who I am,<br>for I'll disgrace myself if I allow<br>you to call me an ingrate<br>when I call myself noble.                                        | 2360 |
|           | Listen to me then, and give no thought<br>to those fierce enemies of mine,<br>for there's one in the street<br>who will buy us some time.                                                                                        | 2365 |

|           |                                                                                                                                                                                                                                                                                                                                           |                                                  |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|
| TEODORA   | Well, go on then, speak.                                                                                                                                                                                                                                                                                                                  | 2370                                             |
| DON DIEGO | You accuse me<br>of loving Leonor.                                                                                                                                                                                                                                                                                                        |                                                  |
| TEODORA   | What is your excuse?                                                                                                                                                                                                                                                                                                                      |                                                  |
| DON DIEGO | That I followed<br>your precise instructions:<br>to conceal our love<br>and protect your reputation and my person,<br>and that Campana,<br>once having seen that Leonor was suspicious,<br>sought to blind her with this fiction.                                                                                                         | 2375<br><br><br><br><br>2380                     |
| TEODORA   | You blame your servant for your fault?<br>You can't remember your own lies!<br>Was I not there when Leonor told you<br>that she drank from your very lips<br>the sweet words that forced her to<br>fall at your feet?                                                                                                                     | <br><br><br><br><br>2385                         |
| DON DIEGO | That's true, but once Leonor<br>was determined to believe the lie,<br>I decided that continuing the ruse<br>would be the lesser evil.<br>The damage was done,<br>and, if she knew we had tricked her,<br>she would have put two and two together.<br>To reveal that my love for her was untrue<br>would have been to confess I loved you. | <br><br><br><br><br><br><br>2390<br><br><br>2395 |
| TEODORA   | That would be a good excuse,<br>if only you had let me know<br>that you were lying to her.                                                                                                                                                                                                                                                |                                                  |
| DON DIEGO | I never had a moment<br>alone with you<br>to tell you about it.<br>From the time I began to pretend,<br>until the unhappy moment when,<br>just as I was getting started,<br>misfortune placed Don Sancho in my way.                                                                                                                       | 2400<br><br><br><br><br>2405                     |
| TEODORA   | Let's talk about that.                                                                                                                                                                                                                                                                                                                    |                                                  |

|           |                                                                                                                                                                                                                                                                                                       |                                  |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
|           | Why did you remain silent<br>when Leonor claimed to be your wife?                                                                                                                                                                                                                                     |                                  |
| DON DIEGO | How could I refute her words<br>when they saved my life for you?<br>How could I, when, risking my honor,<br>they shielded it from a ready sword?<br>How could I,<br>when they served so well to deny our love?<br>And finally, how could I,<br>if my blood-stained breast could barely muster a sigh? | 2410<br><br><br><br><br><br>2415 |
| TEODORA   | Supposing those were the reasons<br>for your silence, then,<br>did the sun not crawl across the sky,<br>day after day,<br>as you recovered,<br>and did we not see each other a thousand times?<br>And yet you remained silent.<br>There is no excuse for this, you liar.                              | <br><br><br>2420<br><br><br>     |
| DON DIEGO | Yes, there is.                                                                                                                                                                                                                                                                                        | 2425                             |
| TEODORA   | Well, if there is, Don Diego,<br>I don't want to hear it.<br>Leave! Now!                                                                                                                                                                                                                              |                                  |
| DON DIEGO | I already told you,<br>I'm not leaving<br>until I've explained myself.                                                                                                                                                                                                                                | 2430                             |
| TEODORA   | If that will get you to leave,<br>then let me tell you I'm satisfied.<br>What are you waiting for, now?                                                                                                                                                                                               |                                  |
| DON DIEGO | What Libyan snake <sup>18</sup><br>ever closed its ears to charms<br>with such heartless cruelty<br>as you do to my apologies?<br>What dissembling crocodile<br>ever provoked an inhuman death <sup>19</sup><br>with a human voice, as do you?                                                        | 2435<br><br><br><br><br>2440     |

<sup>18</sup> Noted for its fury. This may also refer to Lamia, the half-serpent, half-human figure from Greek mythology who devoured children.

<sup>19</sup> The crocodile was associated with dissembling not only for its proverbial tears, but for luring its prey with a human cry (Covarrubias, *Tesoro de la lengua castellana*, s.v. "cocodrilo").

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                 |
|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|
|           | <p>You claim to be satisfied<br/>when I can see you're unappeased.<br/>Tell me:<br/>if I had told you of the plan,<br/>when you saw me at Leonor's side,<br/>enjoying the benefits of her hospitality<br/>and her love,<br/>what discomfort, what deliriums,<br/>what torments, what fury,<br/>what jealousy, what madness<br/>would it have caused in you,<br/>when I could not avoid them<br/>by taking my leave of her,<br/>since my cruel destiny<br/>had put wounds on my chest<br/>to shackle my feet?</p>                                       | <p>2445</p> <p>2450</p> <p>2455</p>             |
| TEODORA   | <p>You lie, you traitor!<br/>For if that were the case,<br/>then having seen Leonor so obstinate,<br/>and having recovered<br/>from your accident,<br/>you would have fled<br/>to prevent such insults against me,<br/>and her squandering her love on you,<br/>and since you did not leave,<br/>you must have enjoyed being conquered,<br/>for he who won't hide from danger<br/>must surely long for death.</p>                                                                                                                                      | <p>2460</p> <p>2465</p>                         |
| DON DIEGO | <p>What are you saying?<br/>Would it have made sense<br/>to flee rashly,<br/>and thus risk all I hoped to gain?<br/>Would that not have dishonored Leonor?<br/>Would that not have offended<br/>Don Sancho and Don Juan,<br/>and made them my mortal enemies?<br/>Would I have been able to see you then?<br/>Or, would it have been sound<br/>to alert them to our love in that way,<br/>exposing you to their displeasure<br/>in order to avoid mine?<br/>And, finally, the vile act<br/>of running as a fugitive—<br/>what would that have done</p> | <p>2470</p> <p>2475</p> <p>2480</p> <p>2485</p> |

to the reputation I cherish,  
in order to deserve you?

TEODORA

Well, you didn't think about that  
when you left to duel over Leonor,  
but only when the time came  
to be firm with me! 2490

See what an advantage Leonor has, you liar,  
what a difference there is  
between what you'll do for her  
and what you'll do for me! 2495  
Your jealous love for her  
gave you wings over the precipice  
of that balcony,  
while my love kept you shackled at the door.

DON DIEGO

I had shackles, yes, 2500  
which I loved for your sake.

I thought it worse to lose you as a free man,  
than to remain a captive.

You are wrong to say that Leonor  
put wings on my feet, 2505  
or had me walking on the wind.

It was for the sake of my honor,  
not for her love, that I took that leap.

I won't deny there was a duel,  
since you found out 2510  
from the letter that Campana  
so injudiciously gave to you.

But what you judge as crimes  
were actually merits,  
because, to flee for your love, 2515  
would have been a serious misstep,  
unworthy of my standing.

To flee is never an option  
for those born with honor. 2520  
Not to duel over Leonor  
would have dishonored me,

for the Marqués had challenged me,  
though offended for no reason,  
yet understandably misled  
by the rumors he had heard. 2525

The laws of dueling do not  
protect one from danger,  
just because the grounds are false.  
Tell me then, if I hadn't gone,

would I be worthy of your love,  
challenged with no satisfaction,  
offended yet unavenged?  
Yet why do I even bother  
to answer these endless charges  
when it's clear that you'd rather  
throw them at me than hear me out?  
Did I not tell Leonor right in front of you  
that she was trying to force my love?  
And in Leonor's presence,  
did I not tell you that I was yours?  
So why then do you search for guilt  
when I have the proof to credit  
my firm devotions?

|         |                                                  |      |
|---------|--------------------------------------------------|------|
| TEODORA | Quiet! Just be quiet!                            | 2545 |
|         | Since at the very same time                      |      |
|         | you were deceiving Leonor this way,              |      |
|         | and were just waiting for that day               |      |
|         | when you would give her your hand,               |      |
|         | do you think me so foolish that I can't conclude |      |
|         | that your disdain to her was feigned,            | 2550 |
|         | worked out and planned with her ahead of time,   |      |
|         | and that you did it                              |      |
|         | just to keep me happy?                           |      |

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                          |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| DON DIEGO | How can my unlucky stars<br>so mislead a noble heart<br>to such malicious judgments?<br>Go on, oh ingrate, oh cruel one!<br>It's so subtle of you,<br>to deny your fickleness<br>by inventing faults for me!<br>Given that Leonor adores me,<br>and that Don Sancho wants me<br>to take her hand in marriage,<br>who is it up to? Who?<br>Is it not up to me?<br>If I loved her, and just pretended<br>to disdain her for your sake,<br>what would stop me now,<br>when I know that you know,<br>and that I pretend in vain?<br>Especially when you've so wronged me,<br>in both word and deed,<br>that I'd be justified in changing my mind, | 2555<br><br><br><br><br><br>2560<br><br><br><br><br><br>2565<br><br><br><br><br><br>2570 |
|-----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|

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

**TEODORA**                (*Aside*) Oh my!                                                  2595

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

[illegible]

DON DIEGO           Why so quiet, Teodora?  
How can you be so aloof  
and not confess that my love persuades you,  
when you are in fact convinced?                                 2610  
But you know the truth now,  
and that's all I care about  
if I'm not to deserve you.  
May God be with you, you ingrate.                                 2615

I shall set out for Flanders,  
and throw myself in danger's way  
so that a flying bullet,  
or a brandished blade,  
might tear out from my heart  
a love unrequited by you,  
and now lamented by me! 2620

DON DIEGO *attempts to leave*

TEODORA Wait!

DON DIEGO Away!

TEODORA Will you not listen to me? 2625

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

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

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

TEODORA I'm satisfied.

DON DIEGO Then I will take my leave.

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

DON DIEGO Well, what do you want?

TEODORA Alas!  
What could I want?  
I want what I can't have,  
and it's killing me. 2640

*Enter CAMPANA*

CAMPANA What are you doing here, my lord,  
so confident and carefree?  
You must try to escape! 2645

|                      |                                                                                                                                                                                                                                                                |              |
|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| DON DIEGO            | So,<br>what news?                                                                                                                                                                                                                                              |              |
| CAMPANA              | The Marqués, my lord,<br>is down in the street,<br>tired of distracting both<br>Don Sancho and Don Juan                                                                                                                                                        | 2650         |
| DON DIEGO            | What for? Let them come!                                                                                                                                                                                                                                       |              |
| CAMPANA              | Oh, they will, any moment now.<br>For despite all the tricks<br>the Marqués has tried<br>to keep them away—<br>they've certainly suspected the cause—<br>the three are almost at the door.                                                                     | 2655         |
| TEODORA              | Poor me!                                                                                                                                                                                                                                                       |              |
| DON DIEGO            | If you are determined, my lady,<br>today you will see<br>the end of our misfortunes,<br>and defeat your harsh fate.<br>Campana, tell the Marqués to let them in,<br>but to follow their footsteps.                                                             | 2660<br>2665 |
| CAMPANA              | How should I tell him?                                                                                                                                                                                                                                         |              |
| DON DIEGO            | The eyes do the talking<br>in cases like these.                                                                                                                                                                                                                |              |
| CAMPANA              | You're right, I'll signal.                                                                                                                                                                                                                                     |              |
| CAMPANA <i>exits</i> |                                                                                                                                                                                                                                                                |              |
| TEODORA              | And how should I explain<br>you being here?                                                                                                                                                                                                                    | 2670         |
| DON DIEGO            | This will test your mettle, Teodora:<br>for if the nobility and authority<br>of the Marqués cannot oblige them,<br>by God,<br>then the two of us will show them that,<br>if three of them once covered me in blood<br>it was because of their greater numbers, | 2675         |

and not their greater valor.

*Enter LEONOR and INÉS*

|        |                                                                                                                                                                                                                                                                   |                              |
|--------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
| LEONOR | <i>(Aside)</i> I am avenged:<br>My brother is here<br>to marry my enemy...<br>but here is Don Diego.<br><i>(To DON DIEGO)</i> Is this how you honor your promise<br>to Don Sancho Girón, Teodora?<br>Is this how you honor<br>what you owe my brother, Don Diego? | 2680<br><br><br><br><br>2685 |
|--------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|

|           |                                                                            |      |
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| DON DIEGO | Have my disdains not yet<br>made you abandon your foolish love,<br>Leonor? | 2690 |
|-----------|----------------------------------------------------------------------------|------|

|         |                                                                                                                                                        |      |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| TEODORA | <i>(Aside)</i> With that,<br>I am avenged and pleased.<br><i>(To LEONOR)</i> Do what concerns you,<br>for what I have promised<br>is up to me, Leonor. | 2695 |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------|------|

*Enter the MARQUÉS, DON JUAN, and DON SANCHO*

|          |                                                                                                   |
|----------|---------------------------------------------------------------------------------------------------|
| DON JUAN | Since your lordship wants to honor us,<br>you could serve as the best man<br>at our two weddings. |
|----------|---------------------------------------------------------------------------------------------------|

|            |                                                                             |      |
|------------|-----------------------------------------------------------------------------|------|
| DON SANCHO | <i>(Aside)</i> Given how he insists,<br>he must have some hidden intention. | 2700 |
|------------|-----------------------------------------------------------------------------|------|

|          |                  |
|----------|------------------|
| DON JUAN | Don Diego? Here? |
|----------|------------------|

|            |                                                     |
|------------|-----------------------------------------------------|
| DON SANCHO | <i>(Aside)</i> My suspicions<br>were not misplaced. |
|------------|-----------------------------------------------------|

|          |                                                                 |      |
|----------|-----------------------------------------------------------------|------|
| DON JUAN | How dare you set foot in this room<br>in my absence, don Diego? | 2705 |
|----------|-----------------------------------------------------------------|------|

|         |                            |
|---------|----------------------------|
| CAMPANA | <i>(Aside)</i> Here we go! |
|---------|----------------------------|

|           |                                                                                                     |      |
|-----------|-----------------------------------------------------------------------------------------------------|------|
| DON DIEGO | How could I face<br>the obligations I've contracted<br>through recent events<br>if I did not return | 2710 |
|-----------|-----------------------------------------------------------------------------------------------------|------|

to give you satisfaction?

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

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

2720

|           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                      |
|-----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| DON DIEGO | Listen, Don Sancho and Don Juan,<br>you've seen how I've gone<br>to significant pains to avoid<br>becoming the talk of Madrid.<br>For noble names should never<br>be dragged through the courts,<br>and more so when honor is at stake.<br>Marriage knows no law,<br>but that of the will.<br>Ask Teodora now<br>who she will have of her free consent,<br>for if you think I might<br>deserve such good fortune,<br>I would lose a thousand lives<br>rather than her beauty,<br>and if you think I might not,<br>then there's nothing to fear,<br>for I will be the only one<br>to end up disappointed. | 2725<br><br><br><br><br><br>2730<br><br><br><br>2735<br><br><br>2740 |
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MARQUÉS                      Don Diego's demand is just.

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

DON JUAN      You offend  
her noble blood  
if you question her decision.  
Teodora is my sister,  
and she will keep

2750

|                                         |                                                                                                                                                                                                                                                                                       |                  |
|-----------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
|                                         | the word she has given us.                                                                                                                                                                                                                                                            |                  |
| DON SANCHO                              | I am in your hands and hers.                                                                                                                                                                                                                                                          |                  |
| LEONOR                                  | Think again, Don Juan,<br>( <i>To DON JUAN</i> ) she will choose Don Diego.                                                                                                                                                                                                           |                  |
| DON JUAN                                | Must you still give signs<br>of your jealous love?                                                                                                                                                                                                                                    | 2755             |
| LEONOR                                  | I only fear<br>you shall lose me in this way.                                                                                                                                                                                                                                         |                  |
| DON JUAN                                | ( <i>Aside</i> ) Heaven knows I will enjoy<br>my revenge for losing you.<br>( <i>To DON DIEGO</i> ) Don Diego,<br>we are both satisfied with your intentions.<br>We only wait to hear<br>your thoughts, Teodora.<br>Consider what you owe each of them,<br>and tell us what you will. | 2760<br><br>2765 |
| MARQUÉS                                 | Don't let fear<br>hold back your tongue,<br>for you see me here—<br>I offer you my protection.                                                                                                                                                                                        | 2770             |
| LEONOR                                  | ( <i>Aside</i> ) With this,<br>the Marqués takes revenge for my harshness!                                                                                                                                                                                                            |                  |
| TEODORA                                 | The rash words I spoke,<br>were just the blind response<br>to perceived lies, Don Juan,<br>and so they cannot be honored.<br>My first and true promise<br>was to Don Diego,<br>and I must honor it<br>by becoming his wife.                                                           | 2775<br><br>2780 |
| TEODORA <i>gives DON DIEGO her hand</i> |                                                                                                                                                                                                                                                                                       |                  |
| CAMPANA                                 | ( <i>Aside</i> ) She took the plunge, by God!                                                                                                                                                                                                                                         |                  |
| DON JUAN                                | Must I suffer this?                                                                                                                                                                                                                                                                   |                  |
| DON SANCHO                              | Ah, fickle Teodora!                                                                                                                                                                                                                                                                   |                  |

|                                       |                                                                                                                                                                                                                                                                                         |              |
|---------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| DON DIEGO                             | Here is my hand, my lady.                                                                                                                                                                                                                                                               |              |
| MARQUÉS                               | And this one<br>will defend both your lives<br>from any harm.                                                                                                                                                                                                                           | 2785         |
| DON JUAN                              | He who is bound<br>by his word to consent<br>can't very well take revenge.                                                                                                                                                                                                              | 2790         |
| LEONOR                                | <i>(Aside)</i> I should be the one<br>to take revenge on the Marqués.<br>Before his very eyes<br>I'll repay Don Juan's devotions.<br><i>(To DON JUAN)</i> By this action, Don Juan,<br>and in giving you my hand,<br>you'll see I don't deserve<br>to be called deceitful by your lips. | 2795         |
| DON JUAN                              | <i>(Aside)</i> Since Teodora<br>has now secured her reputation<br>by giving Don Diego her hand,<br>I will fulfill my plan.<br><i>(To LEONOR)</i> Such coldness, Leonor,<br>tempers my ardor<br>and flatters my feelings.                                                                | 2800<br>2805 |
| DON JUAN <i>gives LEONOR his hand</i> |                                                                                                                                                                                                                                                                                         |              |
|                                       | Don Sancho, this is the lesser of two evils.                                                                                                                                                                                                                                            |              |
| DON SANCHO                            | It's much more than that—<br>to marry you is for my sister<br>a great advantage.                                                                                                                                                                                                        |              |
| CAMPANA                               | <i>(Aside)</i> That settles them.                                                                                                                                                                                                                                                       | 2810         |
| MARQUÉS                               | <i>(Aside)</i> Leonor took revenge on me.                                                                                                                                                                                                                                               |              |
| CAMPANA                               | Look, Inés,<br>at how Constanza flirts with me.                                                                                                                                                                                                                                         |              |
| INÉS                                  | Your hopefulness<br>turns my jealousy to love—<br>I am yours.                                                                                                                                                                                                                           | 2815         |

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

DON DIEGO        Beg the audience to forgive their faults.

END OF PLAY