

There Is No Trifling with Love

translated by Vern G. Williamsen

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LIST OF CHARACTERS:

- INEZ, their servant

*Locale : A room in Don Alonso's house in Madrid DON ALONSO
and a downhearted MOSCATEL enter*

ALONSO: God damn it, what's the matter?

For days you've gone around
aimlessly, with your head in a cloud.
Every question gets a silly answer.

You're never here on time. 5
and everything you do is wrong,
if I don't call, you come;
if I do, you seem to hide.

What's going on?

MOSCATEL: Oh, woe!

All I can do is to sigh. 10

ALONSO: Sigh? You rascals have the right
to do that?

MOSCATEL: We do have souls!

ALONSO: I guess... Enough to feel
and report, even if crudely,
the nature of your basest misery, 15
but not enough --Can't you see?--

to react with an open sigh.

A sigh denotes a noble passion.

MOSCATEL: Who can deny my reaction?
Is love forbidden to me? Why I... 20

ALONSO: You are crazy!

MOSCATEL: Please, sir,
 is there anything nobler than love?
 ALONSO: I could say "yes", for fun,
 but "no" if only to defer
 to your benefit. 25

MOSCATEL: It's no?
 Then, if love is what I feel,
 my passion is noble and real.
 ALONSO: You? In love?
 MOSCATEL: I just said so.

ALONSO: How natural it is for me
 to laugh at your despair 30
 since the problem's rooted there,
 than it is at your frivolity.

MOSCATEL: It's as if you'd never known
 the feel of true love's passion.
 You've given too much attention 35
 to your freedom and being your own.

You only use words of adoration
 to obtain an occasional pleasure
 robbing a maiden's treasure,
 and cause her father consternation. 40

You laugh at me now that I feel
 the pangs of a love that's true.
 ALONSO: I won't have a servant like you...
 in love. You're fired! Now leave!

MOSCATEL: Look here... 45
 ALONSO: There's nothing to see.
 MOSCATEL: But...
 ALONSO: What are you trying to say?
 MOSCATEL: This scene's going the wrong way.
 The servant is usually free;
 yours is the role of a man who's free.
 It's not my fault, this change of plot, 50
 but if we're to play it as it's not,
 I'll be the lover, against the fashion,
 and you play the role of libertine.
 ALONSO: Get out of here now! Step aside!
 MOSCATEL: So soon? Give me some time 55

to find a new job. One day to see...

ALONSO: Not one! Right now, you must leave!

DON JUAN enters

JUAN: What's going on?

ALONSO: This silly rogue
just committed the greatest hoax,
the worst, the foulest deed

60

ever conceived by human mind.
Open treason!

JUAN: What has he done?

ALONSO: He claims he's fallen in love!
Clearly now, I'm in the right

to complain and get rid of him.

65

There's no lower treason,
no fouler act, no greater deception
than willingly to become victim

of that corrupt, attractive lure.

JUAN: But doesn't love make a man
liberal, wise, even gallant?
Especially when his love is pure.

70

ALONSO: Don't believe such trumped up stuff.
There's no more contemptible deceit
about love's power than Mira's piece
so aptly named **The Miracles of Love.**

75

Love itself is enough to make
anyone completely miserable.
It causes the most fearless and able
to act the coward, to quiver and shake.

80

JUAN: What's that you're trying to say?

ALONSO: Listen now and pay attention.
I'll prove that feeling any affection,
is cause enough for great dismay.

When that rascal Cupid has him caught,
all a hard-working man acquires
he spends on the lady he desires.
Never giving the fleetest thought

85

to helping a servant or friend.

Everything goes for his own pleasure. 90
Any man who would use his treasure
that way, cares only for himself.

Obviously, no one ever claimed
self-indulgence as a virtue.
So none is more sinful, in truth, 95
than a man whom love has maimed.

JUAN: Don Alonso, I won't respond
to your sophistry or exacerbate
the pangs of my love. A debate
with you would force me beyond 100

the point of losing, I'm afraid.
And I don't want to fritter away
a victory I should easily gain.
I came looking for you today
to consult you about the distress 105
I feel, but --Dear Lord above!--
if my problem is born of love,
I hardly dare approach the mess.

I'm right, I'm sure, to fear a man
who'd punish a servant severely 110
for such a minor fault. Clearly
he'd think a friend were mad.

ALONSO: On the contrary, I'd listen well.
It's not at all the same, Don Juan,
for you to be the one who has gone 115
overboard, victim of a lady's spell.

This is my servant, the knave!
You're gallant, rich and discreet;
love is something you can feel.
How can love make a servant rave? 120

As you will certainly see,
I always deal evenhandedly
with truth and with trickery.
You, Don Juan, can count on me.

To MOSCATEL

You, Moscatel, get out of here. 125

JUAN: Let him stay, if only because
I need you both to help my cause.

ALONSO: Go ahead.

JUAN: Listen and you'll hear:

Alonso, I have already fallen
prisoner to love's constraints. 130

That's something you ought to know.

Venus won without complaint.

Her victory was never so easy.

At first I wondered which would fail
her desire for battle or mine to give in. 135

As it happened, I lost the game.

You also know that my excuse

for suffering glorious defeat

is the beauty of the lady:

Leonor Enríquez. And she, 140

the younger daughter of Don Pedro,

she, that gracious prodigy,

that miracle of pulchritude,

is the only fortune I seek.

I have never been so lucky 145

as to have enjoyed her favor.

I would be discourteous

in claiming reward for my labor.

Still, I have received from her

something that I may savor. 150

Still, a gift is one thing;

deserving it is another.

Coaxed and delighted by night,

wafted on the wings of desire,

prodded by silence, goaded by the dark, 155

I approached and she set me afire.

I lived in the light of her beauty

knowing that I must expire.

Once I had declared my love,

I felt it possible I could dare 160

to ask her father for her hand,

with never a doubt or care,

that he might refuse. In wealth

and station we are paired

and once I had her consent, 165

all problems should be spared.

Now comes the terrible price,

I PAID FOR THIS ENCOUNTER:

why I can't ask for her hand.

She has an older sister

and since it wouldn't be wise

170

to marry off a second daughter,

first, if I asked for one of them

when I approached their father,

--I couldn't tell him which I want--

he'd offer the hand of the other.

175

If I said I preferred Leonor

after he'd offered Beatriz,

he'd have a right to suspect,

to think and wonder about me.

It could arouse some malice

180

still lying in heavy sleep

and I'd lose my right, as a cousin,

to visit as long as I'm free.

If I've not already lost it

because of what happened last night:

185

the reason that I'm talking to you,

the cause of my pain and my fright.

Listen now, pay close attention

while I explain my plight.

Leonor's sister is the strangest

190

creature Madrid has ever seen.

In spite of a fine education

and a beauty that is extreme,

Beatriz is notoriously vain.

She really seems to believe

195

that if she looked at any man

he'd die and fall at her feet.

She's so intelligent and studious

that, just in order to keep

her mind occupied, she learned Latin

200

and the art of Spanish poetry;

she's so conceited she adopts

every new style of the elite,

regardless of how it suits her.

She constantly primps and preens,

205

combing and dressing her hair,
 but it never seems to please.
 The Extravagant Lady of Lope's play,
 the subject of satire keen,
 is nothing at all compared to her 210
 as odd as that may seem.
 And if all that were not enough,
 her worst defect is her speech.

Her words are completely affected,
 colored by poets she's read. 215
 She paraphrases every word,
 and adds abstruse epithets.
 Without an adequate explication,
 she's impossible to comprehend.
 The open flattery she receives 220
 from the fools in her environment
 has so greatly affected her pride,
 has made her so insolent,
 that just to spite the god of love,
 she's decided she must rebel. 225

Harping on the theme every hour,
 fretting on it all the time,
 she's become a hateful witch.
 No sisters could be more unlike.
 The parlor's become a battlefield 230
 for carrying on open strife.
 Zealously, she refuses
 to leave her sister's side.
 Every moment she's right there
 to question and to pry 235
 into every move she makes.
 No matter how hard Leonor tries,
 Beatriz is there, a looming shadow
 cast by her sister's light.

I went to visit late last night 240
 carefully and unseen.
 I signalled at their balcony
 where Leonor meets with me.
 As is usual she opened the window.
 I came closer to speak. 245
 I hardly mouthed the words I'd planned,

unable to restrain the conceit,
 when Beatriz, with notable clamor,
 took her away from me.
 She uttered a thousand silly words 250
 in that style requiring a key.
 If I understood what it was about,
 I think it was to the effect that she
 would report this to their father:
 that Leonor was talking with me. 255

I'm not sure she knows who I am
 therefore, I'm equally afraid
 to know, as not, how it all turned out:
 if her father is irate.
 I'm only sure that I must go 260
 because, if such is our fate
 and if her father has found us out,
 Leonor's life is at stake.
 Our love is undoubtedly in peril
 whether I go or I stay, 265
 so I've chosen a middle position:
 asking you for your help, if I may.

This is a letter to be delivered.
 So one could ever know,
 it's not even written in my hand. 270
 I'd like Moscatel to go
 and take it using all his wiles,
 and give it to the maid he knows.
 Because he's your servant, not mine,
 he's free to be quite bold. 275
 Give him permission to do as I ask,
 please,...my friend,... Alonso.

You come with me to wait outside.
 If there's trouble for Leonor,
 we can manage to go to her rescue 280
 to save her, I give my word.
 I came to ask you for your help,
 for your backing and your valor.
 As your friend, Alonso, I know well
 I can count on you and your sword. 285

ALONSO: Moscatel, take the letter and go
 to the house of Pedro Enríquez.

Use whatever means you can,
to give it, as Don Juan has said,
to the maid. 290

JUAN: You agree? Right now?

ALONSO: If not now, tell me when.
Would there ever be a better time?

Take it and go, Moscatel.

MOSCATEL: (Although there really is no danger
since the woman I love is Inez, 295
the maid they want me to see,
Cupid, I pray for your help.)

ALONSO: Now, Don Juan, show us the way.

JUAN: Indeed, you are a friend.

ALONSO: (What a damned vexation Cupid is! 300
I don't care if Love heard or didn't.
I'll be blessed! I'd never risk
myself in love. I couldn't!

Not me! On visiting a lady,
I hereby resolve, --who wouldn't?-- 305
to do things as I've always done
when visiting a woman who isn't:
knock loudly and speak straight out.
whether she accepts or she doesn't
depends on one thing alone: 310
I have the money or I haven't.)

***ALONSO, JUAN, and MOSCATEL all leave Locale : The street in
front of Pedro Enríquez's house ALONSO, JUAN, and
MOSCATEL enter***

JUAN: This is her street. We won't be seen
hiding in this open door.

ALONSO: A good idea!

LUIS and DIEGO enter, cross the street and remove their hats

Who is that? He seems
to be looking for someone. 315

JUAN: The closer one is Luis Osorio.

He's here too often. I feel
he's interested in Leonor too.

His frequent presence on this street

is beginning to bother me. 320

ALONSO: We'd bother him
if it were left up to me.

JUAN: Pay no attention. It's not the right time
for swordplay, if you please.

Give them room rather than a fight.

ALONSO: If you wish, but I'd like to see 325
if they're real men.

To MOSCATEL

JUAN: You come here
after you've seen her.

MOSCATEL: Who, me?

JUAN: We're here. There's nothing to fear.
But fast! Let's not be seen.

ALONSO, JUAN, and MOSCATEL leave

LUIS: This grand yet truncate heavenly sphere 330
is the abode wherein dwells

the most gorgeous deity of the planet,
one the daytime sun has never met

on its pass from birth in the fiery gulf
toward resplendent, flaming death 335

in undulating, silver-spiked billows,
and darkened icy depths.

Her beauty's so great she'd still attract
even having a good bit less;

if she were plain, she still could charm 340
with her mighty intelligence.

DIEGO: Do you want to marry a lady like that?
You're here with that intent?

LUIS: I'm here to court a befitting love
and, already, to that effect 345

my family is preparing the proposal.

DIEGO: You really want what you would get?

LUIS: Why not? I find in her great virtue,
nobility, valor, and wealth, 350

all combined with the greatest beauty
and the finest of common sense?

DIEGO: She's far too much. I wouldn't want
--of this you may be certain--

a woman who knows a bit more than I.
 I'd rather she know even less. 355
 LUIS: Since when has education been an evil?
 DIEGO: Whenever it may offend!
 A woman must learn to spin and to weave,
 to sew, embroider, and mend.
 She certainly has no need to know 360
 grammar or how to be a poet.
 LUIS: But for one with ability as great as hers
 there's no such thing as excess.
 DIEGO: You haven't convinced me that's true.
 The rigor and lack of respect 365
 she shows toward you makes me believe
 it's had the opposite effect.
 LUIS: I adore her disdain. Let's go and walk
 around the block again.
 I still wonder about that other pair 370
 and what they were doing.
 DIEGO: Go then!
 LUIS: Oh, heavenly sphere of the sun I adore,
 I'll soon return to your presence.

LUIS and DIEGO leave Locale : A room in Don Pedro's house

LEONOR and INEZ enter

LEONOR: Is my sister getting dressed?
 INEZ: She was just combing her hair 375
 and since I couldn't bear
 how proudly she studied that mess,
 again and again, asking advice
 from the mirror, I left her alone.
 LEONOR: The mirror seems to be as prone 380
 to stupidity as she is to her vice.
 INEZ: Stupidity?
 LEONOR: What else can it be
 if the mirror won't give an answer
 and doesn't know the advice to hand her
 after being asked repeatedly? 385
 Well, if Beatriz asks its advice
 and continues to do so every day,
 stubbornly continuing her play,

and the mirror never replies,
it must be dumb. 390

INEZ: I'm concerned
that she has you upset.

LEONOR: Who me?

INEZ: You can't understand what she means.
Her language is too hard to learn.

You two can talk all day long
speaking but not comprehending. 395

LEONOR: I'd gladly be more understanding
if that were all that were wrong.

I'm living now in deadly fear
that she, the prude, my censor,
has threatened to tell father 400
about what she learned out here
on the balcony last night.

INEZ: I suppose
since he left so early today
we still have time to find a way,
to see that he never knows. 405

There's been no time, as you know,
for her to tell. If we're able,
we may overcome her malicious fable
with a small invention of our own.

LEONOR: My mind has already been at work 410
but I still haven't found
a story that would prove sound,
or how to explain that quirk

of fate. It was she who saw
Don Juan. 415

INEZ: You can surely deny
any report made by that spy.
After all there is a law

that says that a thing not seen
by one's own eyes, it's clear
another may refute without fear. 420

LEONOR: Inez, I know just what you mean.

Still, the only solution in my head
is to tell her about my love

and my hope, but --Dear Lord above!--
she could take everything I said 425

in secret and make me a jail.
That's what happens, you know,
when you tell a secret. Oh!
What can I do? I mustn't fail.

Still, Inez, to tell the truth 430
is all that occurs to me.

BEATRIZ enters carrying a mirror and removing her manto

BEATRIZ: Hello! No handmaiden do I see!

INEZ: Can I help you?

BEATRIZ: Please remove

from my dextrous hand this pellucid
enchantress, and my gauntlets convey. 435

INEZ: What are gauntlets?

BEATRIZ: Gloves you might say.

Do I need, in order to be lucid,

to be vulgar?

INEZ: I'll remember next time.

Here they are.

BEATRIZ: How one litigates

with these ignorant initiates! 440

Inez.

INEZ: Yes, ma'am.

BEATRIZ: Please extradite

Ovid from my library for me,
not the Metamorphoses, no,
nor the Ars amandi, so--
his Remedio amoris, you see, 445

is the work I would investigate.

INEZ: How can you expect me to know
one book from another in the row
if can't even read a date

or title on the billboards? 450

BEATRIZ: You idiotic, obscurescent laic,
aren't you enlightened every day
by the example my concomitance affords?

LEONOR: (That's my cue!) Dear sister, I...
 BEATRIZ: Who is that talking to me? 455
 LEONOR: One who is here at your feet.
 One who is about to die.

BEATRIZ: Stop right there! Approach me not!
 My shining purity you'll besmirch,
 desecrate the altar of honor's church, 460
 my being, untouched by evil thought.

Any woman who puts her faith
 in the night time's adumbration,
 who despises daylight's illumination,
 with contempt chaotic for her fate, 465

any who accepts a love nocturnal,
 dare not approach my chastity, to stain
 it with a look, nor my ears profane
 with her petitions infernal.

Though human in form, she's a viper 470
 spitting venom, naturally contagious.

LEONOR: You are discreet and also gorgeous
 but, Beatriz, you are also my sister...

BEATRIZ: Never! It isn't possible, I ween,
 for a sister of mine to be so libidinous. 475

LEONOR: Beatriz, not a single one of us
 even knows what "libidinous" means.

BEATRIZ: A sister who'd defiantly abrogate
 her safety to the viceroy solar,
 that tremulous lighthouse lunar, 480
 in order to intimately communicate,

gives reason for Venus to speak,
 as well as for a satellite's silence,
 but I'll minimize my abhorrence
 of the deed by going to seek 485

a paternal audience to recount
 the sacrilege done to family integrity.
 Last night I beheld a devotee...

LEONOR: Do you know who?
 BEATRIZ: What fount
 of knowledge have I of such things? 490
 What masculine creature have I met?

LEONOR: Well I will tell you, to set
things straight, what intention he brings

to my window, who he is that spoke...

BEATRIZ: What defiance! Such an insult! You dare?

495

LEONOR: Even though you may not care,
you must listen because it's no joke

when you question my repute

and with your silly interrogation

fall victim to your own persuasion:

500

that I'm easy. My honor will refute...

BEATRIZ: Your honor?

LEONOR: Stop!

BEATRIZ: I'll not concede

your voice access to my ear.

LEONOR: Whether you do or not, hear

what I have to say of my need.

505

BEATRIZ: Perforce your error clandestine

has come to my notice. I'll not allow

it to continue.

LEONOR: I'm talking now.

BEATRIZ: An asp has no ears. I'll not listen.

BEATRIZ leaves

LEONOR: Stop! But who just came in?

510

INEZ: Someone looking for your father.

LEONOR: You find out who. (Why do I bother
going after that wild barbarian?)

LEONOR leaves. MOSCATEL enters from the opposite side

MOSCATEL: (Love, how cowardly I feel

in spite of your aid. I claim

515

safe conduct in the name

of your ambassador and his seal).

INEZ: Moscatel, can you possibly

have the daring, the audacity...?

MOSCATEL: You don't know either my capacity,

520

or why I'm here. That's probably

the cause for your anger with me.

INEZ: Coming here isn't cause enough?

MOSCATEL: Maybe.

INEZ: Don't give me that guff.

Just tell me what you mean.

525

MOSCATEL: No, since you don't know why;

yes, since you're angry with me.

No, because soon you will see;

yes, because it'll take me a while.

And, although I could have come
answering the call of your beauty,

530

I came here now to do my duty,

not what I'd rather have done.

I'm here to give you a letter

Don Juan has written and sent.

535

I brought it, feeling quite confident

it'd get to Leonor. Even better,

since nobody knows our connection

and I've never been his servant,

I took the mission without comment.

540

He mustn't know of our affection.

Still, it wouldn't matter

if he knew of my feeling

because his love has him reeling.

He'd understand our chatter.

545

INEZ: Well, tell him you gave it to me

and I'll deliver it to Leonor.

Then get going out that door.

I'm afraid Beatriz will see...

MOSCATEL: I'll go, all right, instantly,

550

although I adore your presence.

Love demands my obedience

and I obey him constantly.

I'll conquer your insolence

at the cost of your severity;

555

I'll earn your civility

by suffering your indifference.

INEZ: I might very well reply

I haven't been as hard on you

as it may seem. Tell me who,

560

feeling as afraid as I,...

... because you are here, you sot,...

would postpone their comments?

Get going! Leave my presence!

Good Lord! The master! I'm caught!

565

He's coming up the stairway.

He can't find me here and see

that you have been talking with me!

MOSCATEL: Listen! Stop! Wait! Please stay!

INEZ exits. DON PEDRO enters

PEDRO: Who has to stay and wait?

570

Who should stop and stay?

MOSCATEL: Anyone with something to say,

or who'll listen to me prate.

PEDRO: What're you doing?

MOSCATEL: Nothing beyond

what I should. Can't you see?

575

PEDRO: Can't you say?

MOSCATEL: Is that up to me?

I was thinking of how to respond.

PEDRO What are you looking for?

MOSCATEL: (My mind).

I'm looking for someone to kill me...

PEDRO: Why is that?

580

MOSCATEL: ...because what I seek

in life, I can't seem to find.

PEDRO: Who are you?

MOSCATEL: A good question!

You've put it in the right way.

I'm an honorable servant, if today

there is one of that complexion.

585

PEDRO: Tell me whose.

MOSCATEL: I don't serve

even though I am an attendant.

PEDRO: Why not?

MOSCATEL: My master's the servant

since he serves me as I deserve.

PEDRO: To speak to me in that manner,

590

is far too much, you knave.

Your failure to respond and behave
makes me angry at your chatter.

MOSCATEL: (Good God! This is not going well!

If he should hit me with that here, 595
it's almost certain to kill. I fear
those two might as well be in Hell!)

PEDRO: You'll have to tell me who you are,
what you want, what you're looking for, 600
and why you came through that door,
or else die. You've gone too far.

MOSCATEL: Because you've already decreed
my death, saying, "Do it now,"
I'm Moscatel, a servant, I vow,
to Alonso de Luna. (Lord help me!) 605

DON JUAN and DON ALONSO at the door

JUAN: Moscatel must still be inside,

Don Pedro has entered, too.

Let's do what we came to do.

ALONSO: I'm ready whatever the tide.

I'll go now to guard the door. 610

DON ALONSO leaves

PEDRO: Go on!

DON JUAN comes closer

JUAN: What's happening, sir?

MOSCATEL: (Just what I need!)

PEDRO: (Under pressure
I'll be on my guard even more.)

I found this man here in the house. 615

Why he came, I don't yet know.

JUAN: No? Well he'll tell us or,... So!

He'll die by the sword right now.

To MOSCATEL

(Moscatel, make up a good lie.
 It's very important you do.) 620
 MOSCATEL: (A real help!) To tell the truth,
 I came looking for a man, and I,
 not finding any who'd answer,
 from one doorway to the next,
 one step at a time I pressed 625
 until I arrived at this chamber,
 where at last I found a maid.
 (The truth in its place is a relief.)
 She, thinking that I was a thief,
 ran away. It was to her that I said, 630
 "Please stop, listen, wait."
 JUAN: It sounds like he's telling it right.
 PEDRO: (Although I'm not really satisfied
 that he's got his story straight,
 it'd be foolish and unwise 635
 for me to rely on my sword
 and let Don Juan know, of course,
 that I suspected otherwise.
 I'll pretend, since it's suitable,
 to have believed his excuse. 640
 He'll drop his guard when he's loose.
 I'll follow him as soon as possible.
 Once I know his master's name,
 there'll be an end to my worry.)
 If that was behind your hurry, 645
 why were you upset when I came?
 MOSCATEL: Because you carry a sword
 and I am easily shaken, too.
 JUAN: Go now, in peace.
 MOSCATEL: May God keep you.

To MOSCATEL

JUAN: (Give Don Alonso the word 650
 he should get away from there.)

MOSCATEL leaves

PEDRO: I'll be right back. You wait.

JUAN: Where are you off to?

PEDRO: To locate
some letters I lost somewhere

JUAN: But you can't go out alone.

655

I'd be glad to keep you company.

PEDRO: (It looks like he was able to see
through, to the anger I've shown.

I must set him off the track.)

Come along.

660

JUAN: (Things are going right
for a change: Not suspecting, as he might,
what's been happening behind his back.)

DON JUAN and DON PEDRO leave. INEZ enters

INEZ: I'm confused. He was so severe
with Moscatel, but then controlled
his anger and let him go.

665

Now he's following him out of here!

What could he possibly have seen?

I wonder what's going to happen.

LEONOR enters talking to BEATRIZ off-stage

LEONOR: Good Lord above! What a woman!
Have you always been so mean?

670

INEZ: Madam, tell me what has happened?
What's the cause of your anger?

LEONOR: Beatriz won't listen to me.
She's as impertinent as ever,
acting more proud than usual.

675

She says she'll tell our father
what went on. How tiresome!

INEZ: Well, I must say that I never!...

It seems that troubles always come
one on the heels of the other
so closely tied they form a chain.

680

The first one's hardly a bother,
when the second begins to be felt.
Difficulties come twisted together!

That man who got here just before 685
 you left so that I could see
 who he was, was looking for you.
 This letter he gave to me
 is from Don Juan. He sent the man,
 the servant of a friend, you see, 690
 to avoid the risk of being known.
 I took it and we were free
 almost... when your father came in
 --as if heaven felt the need--
 and caught the man standing here. 695
 Don Juan entered and, heeding my plea,
 got him to make some stupid excuse.
 to cover up who he'd come to see.
 Your father made a wild attempt
 to hide what was going on, but he 700
 couldn't quite make it work, and now
 they're following him up the street.

 LEONOR: They're right when they say about evils
 that if one exists, others follow.
 As happens in the legend of the Phoenix, 705
 the nest where one dies in sorrow
 is cradle for the next to be born.
 Victory is always so hollow!

 Give me some paper because I want
 to answer the letter right now 710
 telling Don Juan of the danger.
 INEZ: Don't put it away. Read it now.
 It may have some important news
 or even tell you about how...
 LEONOR: You're right! You're right! I'll open it. 715
 There's nothing to lose, I vow.

LEONOR reads the letter

"How hard it is, my dearest love,
 to say just what I feel..."
 INEZ: Your sister's coming!
 LEONOR: Good Lord above!
 What else could I possibly need? 720

BEATRIZ enters

BEATRIZ: What idiomatic missive is that
you're shamelessly hiding from me?

LEONOR: Me?

BEATRIZ: You!

LEONOR: I don't understand
what you say or what you mean. 725

BEATRIZ: With naught but the most vulgar excuse,
twice you've behaved obstinately.
The tarnished paper you are holding,
on which the quills from some geese
have inscribed with liquor Ethiopian 730
a few brief lines, I must see.

LEONOR: It's useless for you to try
to see it. To let you would be
doubly stupid on my part.
You refused to hear it from me 735
when I tried to tell you all.

But now I have a secret to keep,
and you have no right to know...

BEATRIZ: As a sibling I'll pay no heed
to what it is you want to say. 740
Your actions, you must agree,
are a different sort of thing.
The latter reflect reality;
the former could be a lie.

Thus, in cases of urgency, 745
I must know what you've done
but refuse to hear your need.

LEONOR: If I don't want you to know,
how will you find out?

BEATRIZ: This way!

BEATRIZ grabs for the letter and they fight over it

Give me that epistle! 750

INEZ: Epistle?

That's the Gospel.

LEONOR: Try as you may,
you tyrant, you'll never get to see
what it is!

BEATRIZ; That paper liberate!

DON PEDRO enters just as they rip the paper in two, each retaining one half

PEDRO: What? Why are you two fighting? 755

INEZ: My God in heaven, what a waste!

PEDRO: You, give me that piece of paper.

And you, too, do just as I say.

LEONOR: Love, give me the wisdom I need.)

BEATRIZ: The fragment you appropriate 760

from my tender hands, dear sir,

certain reproaches will designate

against your respect and your honor.

LEONOR: (I wonder what it contains?)

Sir, the paper you have in your hand, 765

since Beatriz knows what it says,

must be hers. She was reading it

when I arrived...

BEATRIZ: Me?

To DOÑA BEATRIZ

PEDRO: I pray,

be quiet.

LEONOR: And then when she saw me, 770

she hid it with great care.

Naturally, I wanted to read it.

When I tried to take it, she

tried to keep it. You mustn't think

for a minute that was daring of me, 775

because ever since I found out

she had a suitor, and that he

was writing her, coming by night

to her window in order to speak,

my virtue has given me the daring 780

the excuse if there were a need,

although I am the younger sister,

to treat her as you have seen.

INEZ: (Leonor won that hand, all right,

she had the winning cards.) 785

PEDRO: Indeed, Beatriz!

BEATRIZ: Utterly astounded,

I know not to answer the charge.

She constructed her utterance
so as to do the most harm:
an edifice made of fire and ice, 790
that'll melt as soon as it's warm.

Everything she accused me of
in specie, is her own crime.
LEONOR: Inez was here. Let her tell 795
what has happened this time.

BEATRIZ: Let's be precise, Inez was present
she'll apprise us of which is right.

INEZ: I am, after all, the only witness
to all that occurred tonight.

PEDRO: (What can I do? I've been caught 800
between evil on every side.

Whatever I do can turn out badly.
they're both out after my hide.
If I should find out, --How sad!--
which wants to end my life, 805
I'm still the one who'll suffer.
I'll never have peace of mind.

I'm therefore besieged by pain,
harassed by my own bad luck,
surrounded by misfortune. 810
If I must--dear Lord--, if I must,
I'll die, but I intend to know
the cause and whom to trust.)

Get out of here, Beatriz, go!
And you, Leonor, you go too. 815
BEATRIZ: But, sir, I...

PEDRO: Don't say a word.

LEONOR: (I hope the letter doesn't say who
it's for.)

BEATRIZ: Sister, prevaricator,
the fault belongs to you.

BEATRIZ and LEONOR both exit,P.

PEDRO: Inez. 820

INEZ: (Now my turn has come.)

PEDRO: Stop!

INEZ: (I am who I am.)

PEDRO: Since you were the only witness,
who first had the paper in hand?

INEZ: (I'm not free to break the rules,
but I will do what I can.)

825

PEDRO: Why hesitate? What do you fear?
Tell me where it began.

INEZ: (My job as a servant is to help
the one who's telling the lie.)

I arrived here shortly before you,
and no matter how I tried,

830

I never found out who had the letter.

Each had a piece on her side.

That is the truth, so help me God!

I swear to this, as is my right,
as any servant would have done
given what happened here tonight.

835

PEDRO: Why must I continue to suffer?

All relief to me is denied.

Inez, you may leave now.

840

INEZ: (I hope,
as winner, I enjoy a long life!)

INEZ leaves

PEDRO: This paper may well make clear
what the two of them would deny.

I'll join together the pieces
of this serpent, this viper, deceit.
Its poisonous dose is not yet fatal
since it isn't in one piece.

845

PEDRO reads from the letter

"How hard it is, my dearest love,
to say just what I feel,
I've been worrying about your sister
and if she heard us speak.

850

Let me know, as soon as you can,
if she tells your father about me
so I can arrange your rescue."

The letter fits either, I see,
and this only makes it all the harder.

855

If I knew with which it deals,
 I'd know the daughter at fault
 and which had acted virtuously.
 My troubles would be tempered. 860
 Now I don't know which to believe.
 Heaven must have decided to make
 them both seem guilty to me.
 I did run into some servant here;
 and he was disturbed it seems. 865
 Don Juan came in to interrupt
 and so I was forced to leave.
 I tried to follow but lost him;
 and so came home, only to meet
 even greater worry and confusion. 870
 These events indicate a deep need
 for wisdom and for prudence.
 I know who he seemed to be,
 that is if he told me the truth.
 I must know who it is that he 875
 serves: Don Alonso de Luna?
 I'll soon find out who that can be,
 why he's here, what he intends.
 It appears that I must achieve
 justice or vengeance on my own. 880
 Help me, Lord, help me please.

END OF ACT ONE

ACT II

*Locale: On the street in Madrid DON ALONSO, DON JUAN, and
 MOSCATEL all enter*

ALONSO: That was a close call!
 MOSCATEL: It was for me!
 I was glad to get out of the place
 after things started so badly.
 Death was staring me in the face! 885
 JUAN: It was lucky for you I decided
 to enter when Don Pedro came,
 as soon as I saw my chance.

MOSCATEL: Lucky for you, too, I may say.
If you hadn't, I'd have confessed 890
and told everything right away.

ALONSO: Do you really mean to say that?

MOSCATEL: It's easier to do than to say.

ALONSO: Don Juan is the one in love;
the one with something to fear. 895

JUAN: Can a man in love be a coward?

MOSCATEL: He could be worse as is quite clear.

if the life at risk is not his own,

but belongs to one he holds dear.

A lover's debt is only paid 900

with his life, when danger is near.

We betray love by mortgaging the life

of another so the debt can be cleared.

INEZ enters wearing a manto

INEZ: Don Juan, sir?

JUAN: Who wants to know?

INEZ: Me. 905

JUAN: Inez? Why're you here?

INEZ: I've been looking all over town

for you.

JUAN: What is it you fear?

Why have you come?

***While DON JUAN is busy with Inez to one side, MOSCATEL puts
himself between DON ALONSO and INEZ***

MOSCATEL: (That's Inez!

I was hoping he'd never see her.) 910

INEZ: I came to give you this letter,

JUAN: I'll read it while you wait, my dear.

ALONSO: The girl is not bad looking!

MOSCATEL: (He saw her. I wouldn't give a cent
for what's left of my honor now.) 915

ALONSO: Come over here.

MOSCATEL: Sir?

ALONSO: Moscatel,

If your girl were as pretty as she is,

I could forgive you if you fell

in love. That is if love could ever
be forgiven. 920

MOSCATEL: (I'm as jealous as Hell.
Now take it easy and do things right.)
She's good looking?

ALONSO: I hope to tell!
Does she look like a kitchen maid?
MOSCATEL: She's repulsive and I bet she smells.
If you were to see my girl, sir, 925
you'd swear, I'm willing to bet,
that it would be committing sodomy
to make love to this one instead.

ALONSO: Great God's Ghost! You must be lying!
JUAN: I've read the letter. 930

ALONSO: What's it about?
JUAN: Leonor is having some problems,
but says I can come visit now.
Anyway, no one suspects it's me,
for one reason or other. Just how
she did that, she doesn't say. 935
Later, when I've found out,
I'll come back. Let's go, Inez.
ALONSO: You, Moscatel, stop her, now.
Don't let her leave.

MOSCATEL: (What else?)
ALONSO: You! Good-looking! 940
INEZ: Don't shout!
What do you want?

ALONSO: A closer peak
at your beautiful face.

MOSCATEL: (And how!)
INEZ: There's far too much to look at
and I don't have time right now.
ALONSO: But I can do it very quickly. 945
MOSCATEL: (He starts fast, but he's quick to get out.)

DON LUIS and DON DIEGO enter and stand to one side

DIEGO: That one's her servant, I'm sure.
LUIS: I followed when she left the house.
I hoped to catch her and pay her
to get a letter to Beatriz now. 950

INEZ: (I wonder what Moscatel wants,
making those signs at me.)

DIEGO: She is talking to Don Alonso.

LUIS: So I was right to believe
her servant was looking for him!
He must be after Beatriz.

955

He's always here at her window,
hanging about on her street
accompanied by his friend,
trying not to be seen
while they watch her house.

960

ONLY ONE THING IT CAN MEAN:

he's in love.

DIEGO: What'll you do?

LUIS: Well, I don't want to be seen.
She hardly knows I'm alive
so how important can I be
to her? It'd be stupid to fight
if she has hardly looked at me.

965

DIEGO: You're right. It would be wrong.
That vile jealousy you feel...

LUIS: You can't call jealousy vile,
Don Diego.

970

DIEGO: But can't you see?

LUIS: Is there anything better than truth?
Truth is an attribute of jealousy;
and, therefore, jealousy never lies.
Such virtue can never be depravity.

975

DON LUIS and DON DIEGO exit

INEZ: Fine. Good-bye, it's getting late.

ALONSO: At least allow my servant to go
with you. You shouldn't be alone.

INEZ: Thank you. That would be great.

MOSCATEL: (Must I really listen to this?
Must I watch?)

980

ALONSO: Moscatel.

MOSCATEL: Yes sir.

ALONSO: Inez, says you can go with her,
as company, to where she lives.

Go, and when you get there,

tell her that if she decides 985
to visit where love presides,
there'll be presents to spare.

MOSCATEL: How could you ask such a thing?

ALONSO: If I must accompany Don Juan,
she might be just what I want 990
to ease the effect of Cupid's sting.

MOSCATEL: I'll tell her.

ALONSO: As you know
I'll be waiting for the answer.

DON ALONSO exits

MOSCATEL: (Well, that's the end of my honor.)

INEZ: It's time, Moscatel. 995

MOSCATEL: Let's go.

***MOSCATEL and INEZ exit and re-enter on another streetLocale :
Another street on the way to Inez's house***

INEZ: Why be so sad? You're with me.
Why won't you look me in the face?
What are you thinking of?

MOSCATEL: The disgrace,
Inez, that you alone, the sweet

lovely mistress of my soul, 1000
are bringing down on me...

INEZ: What's that?

MOSCATEL: I love you, my sweet,
but I'm a servant as you know.

It seems that I must choose
between my love and my master 1005
being unfaithful to one or the other.

INEZ: You've got me all confused.

MOSCATEL: Maybe I can make you comprehend.

Once Don Alonso saw you, my love,
--He should be blinded by God above 1010
even though it meant my end--

he saw you --Oh, God help me!--

he wanted you as a "friend,"
not so much for your beauty Inez,
as for your very finite body. 1015

To him you were a new face.
He sent me along so I could tell
you of the desire he felt...
--See how I'm starting to shake--

He says if you come visit, Inez, 1020
he'll give you something to relish,
lunch, dinner, or some special dish;
he'll give you your heart's content.

INEZ: How crazy, gross, even crude!
Stop your wagging tongue! 1025
I don't know what I've done
to hear such talk from you.

How do you dare to speak
to me that way? Get away.
You tell your master that I say 1030
"I am what I am." He'd better seek

his wants... Just where, he knows.
There is no way that I'd ever
come visit his house. Never!
I am certainly not one of those. 1035

I'm a lady who knows her worth
and can't be bought for a lunch.
I'm a woman who does what she wants.
Give him that as my answer.

MOSCATEL: You mean it? 1040

INEZ: That's what I said.

Now fast, get away from here;
you mustn't be found so near
to where I work as a maid.

MOSCATEL: Please don't go away mad.

INEZ: Don't follow or come after me. 1045

MOSCATEL: I'll obey, as you will see,
Inez, but right now I'm so sad

my eyes are filling with tears
as an open show of heartfelt shame.

MOSCATEL exits

INEZ: I'll show him I'm not to blame. 1050

INEZ stands for a moment at the door of her house, removes her manto, and hides it in the framework beneath her skirt

I'll have to remove my manto here.

I think we women wear these
under our skirts, in order to hide
things so we won't have to lie.
Now, my stupid mistress Beatriz,
even if she did miss me,
won't suspect that I've been out.

1055

INEZ speaks directly to the audience.

You mustn't tell what this is about.
Keep my secret, won't you, please?

INEZ exits
Locale : A room in the house of DON PEDRO DON JUAN, LEONOR, and INEZ all enter

LEONOR: Now you know. I told that lie
to set our worries aside. 1060

JUAN: A real stroke of genius,
subtle and surreptitious!

LEONOR: After coming so close to losing
my life, I prevailed by choosing
not to deny the evidence
but make use of what happened. 1065

An inspiration must be heeded
especially when it is needed.

JUAN: Your father still suspects
you both? 1070

LEONOR: Yes. He's so intense!
With all his coming and going,
listening in without our knowing.
Still he has never learned
whose letter it was that earned
his anger. There's only one, 1075

Inez, who knows what I've done.
 Unless she decides to tell him,
 he'll never know who it's from.
 INEZ: I didn't dare say that it was 1080
 for Beatriz, if only because
 the contents could betray me.
 So, as you see, I acted boldly.
 JUAN: We were lucky the letter came
 couched in terms meaning the same 1085
 for one sister as for the other,
 written by the hand of another
 it didn't even mention your name.
 But tell me what Beatriz had to say
 about the mixup. 1090
 LEONOR: I expect,
 now that she's the prime suspect,
 that if she had any wits
 she'd lose them and start having fits.
 She's so vain and crazy,
 so proud of her genius and beauty, 1095
 that finding herself accused
 has her in tears, completely bemused.
 And, Don Juan, I am so happy
 to see that, that I would gladly
 give my life in exchange 1100
 for a real lover to cause her shame,
 if it were true rather than fake.
 INEZ: Think, sir, what we can do to take
 advantage of the situation.
 LEONOR: One effect of our mutual admiration 1105
 has been this opportunity
 to divert and blame her with impunity.
 And when her persecution has ceased
 she'll have to give us some peace.
 JUAN: That's fine, and I am pleased 1110
 to back you in the vengeance you seek.
 The next time I come over
 I'll bring a friend to court her.
 Later I'll tell you how.
 Here she comes. I can't talk now. 1115
 LEONOR: Leave. Don't let her see you;
 although she still has no idea who
 has been calling on me,

it's best to cover up, I believe.
JUAN: Sweet Leonor, good night. 1120
INEZ: Get her good and get her right!

DON JUAN and INEZ leave. DOÑA BEATRIZ enters talking to herself

BEATRIZ: Now that I am left alone
and since my own imagination
is uncertain association,
I'LL SOLILOQUIZE ON MY OWN:
Why can't I be consoled? 1125
Under what star was I born?
My squire has been my honor,
a sun to brighten the day;
the eclipse it has sustained
is mine to suffer in form. 1130

Caught between light and flame,
in an orbit of confusion
and planetary disunion,
Leonor's lie stakes its claim.
LEONOR: What do you want? 1135

BEATRIZ: Your name
I spoke in error while alone.
I had no wish to convoke
or upon your person to call,
but rather my worry forestall
in naming you to my soul. 1140

LEONOR: Tell me why you're nasty to me
even when talking to yourself.
BEATRIZ: Since you interrogate me, --well--
it's castigation for your deceit.
Weren't you, --as Love could see-- 1145
the party written?

LEONOR: I was.
BEATRIZ: Weren't you the one whose response
to the paternal demand made claim
the document was mine, and the blame?
LEONOR: I was. 1150

BEATRIZ: You're the one who's done
all she could to validate the lie.
to over-embellish reality,

to inundate and dilute my purity?

LEONOR: I was, Beatriz.

BEATRIZ: Then why shouldn't I
lament your deception?

1155

LEONOR: Just try
to understand what you have done.
It never, never would have come
to this if you had tried to help.
But the harm has been done. Well,
Beatriz, at first it was for fun...

1160

I won't deny, now that we're alone,
that the fault was indeed all mine,
neither will I confess my mind
to anyone else. I love, I dote,
I adore, I'm dying of love I know.

1165

***DON PEDRO enters from behind DOÑA BEATRIZ, where he is
seen by DOÑA LEONOR. LEONOR pretends not to see him and
he hides where he can hear and not be seen***

LEONOR: (Good Heavens! That's my father!)

PEDRO: (I'm dying of love" is what I heard.)

LEONOR: (May I get help from the Lord above
to cure that mistake.) "I love!"

How do you dare to use that word

1170

in front of me? "I adore!"

PEDRO: (How could this be?)

LEONOR: "I dote!"

PEDRO: (Just who it is I'll get to know.)

LEONOR: "I'm dying of love!" What more
will I have to bear? What for?

1175

My father will have to hear

what you've been saying here:

What you've confessed to me alone.

I'll soon see that he is told.

BEATRIZ: What's that?

1180

LEONOR: Don't come near!

"Approach me not!"

BEATRIZ: I'm troubled

Leonor, by the magnitude of your quirks.

LEONOR: "My shining purity you'll besmirch!"

BEATRIZ: What change....?

LEONOR: The insult is doubled
your tongue makes it vocal.

1185

PEDRO: (Leonor is the one who is virtuous!)

BEATRIZ: Dear sister, I...

LEONOR: Isn't this curious?
Now I'll not listen to you it seems.
Never! "It isn't possible, I ween
for a sister of mine to be so libidinous."

1190

LEONOR exits. DON PEDRO enters

BEATRIZ: Who ever saw such extremes?
Who ever felt these feelings?
Who would believe such faking?
She changed so fast, it seems.

PEDRO: I... I saw you here, Beatriz.

1195

It seems my worry was not in vain.

What Leonor said made it plain:

I was concerned about you two.

It's clear I was correct about you

Leonor is right to feel ashamed.

1200

BEATRIZ: All this time, you were here?

PEDRO: Yes, Beatriz, I certainly was.

BEATRIZ: And you heard what Leonor said?

PEDRO: Indeed I was able to hear.

BEATRIZ: You're disillusioned, I fear,
by what you overheard.

1205

PEDRO: Even though it may seem absurd,
your sister was clearly outraged
by your deeds.

BEATRIZ: (I was upstaged!)

Hapless me! My star's adverse!

1210

PEDRO: Why hapless? Is it that bad?

BEATRIZ: Sir...

PEDRO: Beatriz, that's enough!

No more of that affected stuff!

Enough, enough of what we've had!

Your language will drive me mad.

It's already cost your reputation.

No one understands your situation.

Because you refuse to speak

1215

plainly, you are forced to lead
a life of poor communication. 1220

I know what has you disturbed,
I know all about the letter,
the rogue who would be your lover,
the rake, whose love you've fostered.
That you love him I just now heard 1225
when Leonor was scolding you.
It may well be my fault, too;
however, I know the remedy:
we'll put an end to the poetry,
as well as to any study you may do. 1230

There'll be no more books here,
no more Latin to be found.
A Book of Prayer I'll be bound,
in simple language... You hear?
You'll learn to cook, to shed a tear, 1235
to sing a song and to sew.
These alone a woman must know.
Leave the rest to a man.
You'll feel the weight of my hand
if you use that language. So no... 1240

BEATRIZ: Having subordinated my will
to yours out of deference,
my previous style of elegance
I'll reject and rephrase, I promise.
Please allow your powers of analysis 1245
to cloak the evident appearance,
the illusion of circumstance
that has brought out your malice.
I'll attempt in spite of injustice
to captivate your benevolence. 1250

PEDRO: Beatriz!

BEATRIZ: Attend propitiously...

PEDRO: You really are making an attempt.

BEATRIZ: For kindred's sake...

PEDRO: Your contempt
has utterly diminished my capacity!

***DONÑA BEATRIZ and DON PEDRO leave Locale : A room in
DON ALONSO'S house DON ALONSO and MOSCATEL enter***

ALONSO: That hypocrite Inez said that? 1255
 MOSCATEL: Your love greatly offended her.
 You'd think she were a saint.
 "Tell him," she said, "your master,
 I'm too good to be his mistress.
 I can't be bought or conquered; 1260
 and I wouldn't make a proper wife."
 ALONSO: She said that like an actor.

In speaking to the king in a play
 the countess of Milán or Amalfi,
 --but never the scullery maid,-- 1265
 could say that. But damn it!
 Why not accept her luck today
 in being approached by me?
 I'm clean and I know how to play.

MOSCATEL: Sir, those who wear clean shirts 1270
 should seek clean company as well.
 ALONSO: And what did Celia have to say?
 MOSCATEL: She was drinking I suspect,
 but she came to her window to talk.
 She wondered about how you felt 1275
 since you hadn't come to see her.
 That she never would have said
 if she'd been in her right mind,
 since she knows good and well
 you were there just three days ago. 1280
 ALONSO: I'm undone and overwhelmed.

Because I've been too faithful,
 each of the women made up her mind:
 since I was pleasant when I left,
 I belonged to them for life. 1285
 Well, things went better with me.
 I went to Clara's and had a good time.

She invited me in, and then asked
 for twenty yards of lamé.
 She said it was to make a dress 1290
 that she could wear in my name.
 Half in jest, I asked "what color?"
 She answered, still playing the game,
 that I should choose my favorite,
 since her taste and mine were the same. 1295

On that subject, I made up a verse.

As you'll see, it's not too tame.

"Of my favorite color I'd give you a dress,

my love would like to do more,

but I'm so afraid of what you expect,

1300

that to do so would make you a... bore."

And that got me off of the hook.

MOSCATEL: I'm glad you kept your composure.

ALONSO: What do you mean by that?

MOSCATEL: You act completely unconcerned.

1305

It pays, I guess, to think fast.

ALONSO: Do you know what makes me wonder,
almost kills me in fact?

Since men would rather offer,

why do women continue to beg?

1310

MOSCATEL: Because that's the way they are.

(See how easily I managed

to get his mind off Inez.

So-long, jealousy.)

ALONSO: Look here.

MOSCATEL: Yes, sir?

1315

ALONSO: Tell me, Moscatel,

do you want to know the truth?

MOSCATEL: If it doesn't take too long to tell.

ALONSO: Inez really hurt my pride.

MOSCATEL: She's keen, and sharp as well.

ALONSO: I have to get even. Go see her.

1320

MOSCATEL: Me?

ALONSO: Yes, you.

MOSCATEL: (And so farewell!

Jealousy's still here I see.)

ALONSO: Tell her for me...

DON JUAN enters

JUAN: I've been sent

to bring news from heaven:

1325

Lover's aren't always discontent.

The trouble and worry are over.

At last Cupid has smiled on me.

Yesterday, I asked for your help,

and made use of your bravery 1330
to solve a problem of honor.
Things have changed, as you see,
So, Don Alonso, I have come
seeking the help of your courtesy,
your tongue and subtle genius. 1335
I'm still caught between extremes:
worry and joy, and I wish I knew
the proper way to now proceed.

ALONSO: Fine! Tell me what happened.
JUAN: The problems Leonor was having 1340
were solved by blaming Beatriz.
In spite of her care and denying,
their father, unable to decide
which was at fault, and doubting
the integrity of either, 1345
has been spying on everything
they both do. In order to help
maneuver Beatriz by diverting
her attention, Leonor asked
me to convince a friend, to bring 1350
him with me to their house
so he could help by pretending
to love Beatriz who was angry,
and when sisters are fighting...

She says it's important 1355
to convict or divert her
and that diversion must be you.
Leonor will manage her sister
and get you into the house.
You'll be free to woo her, 1360
to spend the night at her window
to talk or to write her a letter,
get servants to deliver notes,
and when she leaves follow after.

ALONSO: Stop there! Go no further! 1365
I can't do that; I haven't the time
to follow or court any woman.
I wouldn't. Not on your life.
Me, stand there out on the street?
Me, spend hours every night 1370

making ardent love to a chamber pot?
 Me, give her maids a bribe
 to tell her that I love her?
 Me, with the guard, pick a fight?
 Me, follow a woman wherever she goes 1375
 to discover her favorite shrine,
 or even if she is religious?
 Never, Don Juan, in my whole life
 have I paid any attention
 to whether a woman was baptized 1380
 or not. And that keeps them happy.
 It's something they want to hide
 so no one will ever know when.
 Me, write a letter so wise
 that it contained nothing silly, 1385
 nothing at all to compromise
 my position on love and reason?
 Me, spend two hours each night
 talking at a window with bars,
 trying to reach for the hand 1390
 of someone who will only answer
 "But that belongs to my husband?"
 Someone who guards her virginity,
 and insistently maintains that stance
 and yet teases me all day long 1395
 with her eyes peeking over a fan?
 Good God, I'd rather die
 than ever pursue a woman.
 solicit, flatter, write, or speak,
 or attempt to hold her hand. 1400
 Unless I am free to visit
 a house where I can feel at ease,
 sit in a chair on the first visit,
 move to a couch on the second, you see,
 and on the third to the bed, 1405
 making my pillow of a knee
 though my mattress be the floor,
 having my back scratched properly
 whenever and wherever it itches,
 I wouldn't offer two figs in a deal 1410
 for all the love in the world.
 And look at the woman you got for me!

As charming as she is well-bred!
One who only knows how to speak
in strange tongues no man alive
can understand without a key. 1415

See if there's another way,
please, in which I can serve you
because, by God above, I'd rather
fight a dozen men, even two, 1420
than deal with an educated woman.

The woman for me, to tell the truth,
must be faithful, fertile, and free,
somewhat simple, easy, and smooth.

JUAN: But here in Madrid, Don Alonso, 1425
it's really nothing new
for one friend to help another
by making love to lady number two.

ALONSO: It's nothing new in Madrid either, 1430
Don Juan, for a friend to lose
everything he has won in a game
by feeding an extra kitty (¿pussy?) or two.

JUAN: I wouldn't expect you to make her
your bride, only that you pretend.
It's really a great big joke. 1435

ALONSO: Make love to someone I've never met!
Play a trick on some crazy woman,
completely vain and insolent!...

MOSCATEL: (How quickly the opportunity came
to turn things right again! 1440
Everything is going crazy.)

ALONSO: In so far as it's all a pretense,
all right; but if you think
I'll put up with any of her nonsense,

you don't know who you're asking. 1445

JUAN: Nobody's asking you to do that.

ALONSO: Well, I'll begin the performance.

JUAN: We'll go right now, if you can,
to their house and along the way
I'll tell you a few important facts 1450
while we plan your visit.

ALONSO: Let's go, Don Juan; make it fast.
To think of me as the answer,

to your problems, makes me laugh.
MOSCATEL: I hope it all turns out well. 1455
ALONSO: Why shouldn't it, you silly ass?

It's all a big joke, you see,
I'm free to make the attempt
in order to help Don Juan,
backing him in his request, 1460
by playing a trick on Beatriz,
giving Leonor some help
with the vengeance she seeks,
and getting to romp with Inez.
MOSCATEL: (The only thing sure to happen 1465
is that my life will be pure hell.)

DON JUAN, DON ALONSO, and MOSCATEL all exit
The room of Beatriz. There is a pantry or cupboard
BEATRIZ and
INEZ enter

INEZ: Ma'am, you seem quite sad.
BEATRIZ: I'm upset by the misfortune I've had.
Don't I have plenty of reason?
Paternal displeasure, brought on by treason, 1470
has caused the calumnies,
despite my careful incorruptibility.
He believes I paid heed
to love talk and letters I received,
that I gave a man favors, 1475
when he came through open dormers,
that his touch so clouded
my senses my honor's been routed,
in spite of being scrupulous.
No such thought, however nebulous, 1480
ever dared to cross my mind.
As a consequence I have retired
to this melancholic place
where the sun never shows his face,
to this lugubrious sphere 1485
where, unsure of the death I fear,
I abide, in manner unobtrusive,
negating the facts in order to live.
The sun, that golden Narcissus,
from the first refulgent moments of dawn 1490

to night's paroxysmic cold
 won't see my face, however bold,
 since it can never penetrate
 these fortified walls, the disjunctive state
 that hides my honor defiled. 1495
 Let tears run free, though they be styled
 to respond to another's sin,
 not mine as it appears to have been.
 Inez, haven't I complained
 in language plain and sedate? 1500
 If my father could only hear me now
 he'd be pleased at my progress, I vow.
 INEZ: Very pleased, I'm sure,
 but you did use some unusual words.
 BEATRIZ: I did? Tell me which. 1505
 INEZ: I heard "lugubrious" and "melancholy,"
 "refulgent," "paternal," "scrupulous,"
 "paroxysmic," "Narcissus," and "nebulous."
 The others I can't even remember.
 BEATRIZ: Such vacuousity renders my mind asunder! 1510
 Aren't these common expressions
 regularly used by any man or woman?
 Right now, I make a promise
 that every expression in my service
 will, in spite of Saturn, 1515
 be vile clog rather than tragic cothurn.
 INEZ: You are getting better, I see.
 BEATRIZ: And you, if ever you hear me
 speak such words as are denied
 to an uneducated women, as hard as I try, 1520
 give me a yank on the sleeve.
 INEZ: I'll take that job and I'll guarantee
 to let you know if you fail.

DOÑA LEONOR, DON ALONSO, and MOSCATEL enter.

LEONOR and ALONSO speak to one side

LEONOR: There's Beatriz, and since you came
 to create a diversion 1525
 by courting her. I'll be your protection.
 So you can safely talk,

Don Juan and I will take a walk.

But we'll stay close by here
so nobody else can even come near.

LEONOR leaves

ALONSO: (Why is my love so reticent 1530
since, in truth, it's only pretense?)
INEZ: What is this, Moscatel?
MOSCATEL: The medicine, since she's all set.
INEZ: What are you doing here?
MOSCATEL: Protection for you, Inez, my dear. 1535
I don't dare let you
be near my master unless I am too.

DOÑA BEATRIZ sees DON ALONSO

BEATRIZ: Who's there?
INEZ: Some man who dared
to sneak into this room. I'm scared.
BEATRIZ: A man in my cubicular field? 1540
What are you doing?
INEZ: Pulling your sleeve.
BEATRIZ: Stop acting like a dope.
That's only for when we're alone.
ALONSO: Beautiful Beatriz, don't 1545
employ your anger uselessly,
allowing your endless wisdom
that rosebud prison to flee.
Take pity. You should listen
without becoming too angry, 1550
since cruelty isn't always
an inborn property of beauty.
BEATRIZ: Is that antonmasy I hear?
INEZ: (That's two pulls on the sleeve.)
BEATRIZ: Enough of that, Inez. 1555
You daring cavalier,...
It was intrepid of you
to enter this cloister here
where the sun hardly dares
enter, perhaps out of fear, 1560
without citing the excuse
of bringing daylight near.

Only then does it dare come
into the presence of a peer.
What spirit of audacity
or treachery brought you here? 1565

INEZ: (Now the fun can really begin.)
MOSCATEL: (He's pulling his stuff on her.)
ALONSO: Sweet, enlightened Beatriz,
enigmatic and yet tender, 1570
speaker of great thoughts,
and cerebral among thinkers,
it is I who, after two years
as sunflower to your beauty solar,
am as delighted by your presence 1575
as in your absence out of temper.
The distance that stands between
mournful death and joyous birth
is equal to that present
as you can or can't be observed. 1580

INEZ: (Attention there, ladies.
Between loving and lying,
where does the real truth hide
if this is something he's faking?)

ALONSO: The cause of today's foolishness 1585
is that yesterday your father
found this servant of mine
who brought you a letter.
In view of the obligation
I felt in the matter, 1590
and fear that you were in danger,
when I saw my chance, I entered.

BEATRIZ: Don't go on. Stop it please.
It's important for me to know,
no matter how great the risk, 1595
what letter or servant are those
about whom you are speaking.

ALONSO: The servant is here below.
The letter is the one Leonor,
opened, even though it was yours. 1600

INEZ: I didn't give it to her;
she took it, as you know.

BEATRIZ: That servant was yours?

ALONSO: He was.

BEATRIZ: And the letter?

ALONSO: It also.

BEATRIZ: Intended for me? 1605

ALONSO: It was.

BEATRIZ: I don't doubt it, since I know
you as the slayer of my peace.
The homicidal, tyrannical blow
you dealt aroused scruples
about my honor. Please go. 1610

Turn back, turn back and leave.
Be merciful and courteous;
because you will cause my death
if my sister should ever see us.
Her vile mendacity of yesterday 1615
will be seen today as action veracious.

INEZ: (How easily she has believed
what he said and I affirmed!)

MOSCATEL: (That it's simple to fool a woman
is something we've just confirmed.) 1620

BEATRIZ: Don't expect a greater victory
over my vanity that to discern
my eyes spilling over with tears
because of your intrusive efforts.

It's often true that a man 1625
can cause a woman to cry
whether she wishes or not,
whether or not she tries;
tears are not an infallible
sign of a love that's fine. 1630

Get out.

ALONSO: (But by now I want
to give this love a try.
If I don't find an answer for her,
I think I'll go out of my mind.) 1635

BEATRIZ: Please don't disturb this house
more than you have already.
It's enough that you came here,
and I listened concupiscently.

INEZ pulls insistently at BEATRIZ's sleeve

Don't do that. Leave me alone! 1640
For God's sake, stop pulling at me.
Are you trying to cripple my arm
by behaving so compulsively?

ALONSO: As a truly humble lover,
like a planet reflecting the sun, 1645
I know how to keep my distance.
Once you know of my love,
my courteous obedience...
BEATRIZ: Goodby, your meaning I fathom.

DON ALONSO speaks to MOSCATEL

ALONSO: That wasn't a bad beginning. 1650
MOSCATEL: But it didn't end up so well.
Somebody's coming.

INEZ: Oh, madam,
don't let him go.

BEATRIZ: Why? Pray tell.
INEZ: Leonor, Don Juan, and your father
are talking outside. 1655

MOSCATEL: (Not a friend,
only enemies, can be found
there among the three of them.)

BEATRIZ: A climacteric day for me,
if they should happen to see you.
It seems that heaven is disposed 1660
to corroborate the evidence too,
proving the charges against me
of things I have yet to do.

You can't get out that way
without bringing on my doom; 1665
and that door over there
leads to my father's room.
If they should decide to enter,
I must find a way to hide you.

ALONSO: Is this a play by Calderón? 1670
Do we really have to have
a hidden lover in act two,
or a woman who wears a mask?
Me? Do I have to hide?

BEATRIZ: That's what my honor demands. 1675

MOSCATEL: Inez, this is all a sad joke.

INEZ: Moscatel, it isn't that bad.

BEATRIZ: Because of you...

ALONSO: Good God!

You're taking this measure

causing me such trouble 1680

after giving so little pleasure.

BEATRIZ: Why the procrastination?

ALONSO: Why?

I await your disclosure

of the site of concealment.

INEZ: There's no place better 1685

than the china closet.

BEATRIZ: Well said.

ALONSO: Don't I make a pretty treasure,

a teacup or vase to be hidden

away in some lady's cupboard?

BEATRIZ: You must. 1690

INEZ: Get in.

ALONSO: Impossible,

unless you have a shoehorn.

To MOSCATEL

INEZ: You too.

MOSCATEL: You mean we ride double,

like on a rented horse?

As the door is closed, the sound of breaking glass is heard

INEZ: Look out! Don't break the glass. 1695

DON PEDRO, DON JUAN, and DOÑA LEONOR enter

PEDRO: Let's have some light in here.

JUAN: (God help me! What'll I do

if Don Alonso should appear?

As far as I know, that room

has no other way out. I fear 1700

I've got my friend in trouble.

What if he's still here?

If Don Pedro does find him,
I've got to remedy the situation.)
LEONOR: (I wish I had never attempted
such wicked retaliation.

What began as a simple joke
has achieved substantiation.

PEDRO: If you please, Don Juan, tell me
what time you usually go home.

JUAN: Quite early. (I take it he means
I should take the hint and go.
and I must, although it seems
I'm leaving my friend Alonso
in a good bit of trouble.

I can't stay here, and so,
I'll have to wait outside
whether I'm needed or no.)

Good night.

PEDRO: Good-by. Inez,
get a candle to show him out.

JUAN: Are you leaving again so soon?

PEDRO: (I know what I have to find out.)

As INEZ shows him out, DON PEDRO accompanies them

LEONOR: (I wish I knew where Beatriz
put him so he couldn't be found.
I don't see him around here.)

BEATRIZ: (Too many reasons to doubt
a man I don't even know!
I hope Inez can get him out.)

DON PEDRO and INEZ return with the light

PEDRO: Bring that light with you, Inez.

LEONOR: They'll surely find him in that room.

PEDRO: And you two come with me,
I have something to say to you.

***At this the tinkling of glass is heard from the closet, but INEZ
quickly drops the candlestick***

What was that?

INEZ: I just dropped
the candle.

PEDRO: Watch what you do
Inez. Pay attention.

1735

INEZ: Yes, sir.

DON PEDRO and DOÑA LEONOR exit to his room

BEATRIZ: Inez, that goes for me, too.
Now that my father's gone,
quickly open up for those two.
Get them out of here now.

See what there is you can do
so Leonor will never know.

1740

INEZ: She'll never find out. But you,
tell me how it's to be done
if the chances are all too few.

Your father went down with Don Juan
not only to show his courtesy
but also to lock the doors.

1745

BEATRIZ: I don't care how, you see,
just get them out of here now.

BEATRIZ exits

INEZ: I guess it is all up to me.

1750

INEZ opens the closet

You two well pressed gentlemen
can come out now, but quickly.

DON ALONSO and MOSCATEL enter

ALONSO: God help me, you smelly rogue,
I'd kill you if it were up to me.

MOSCATEL: There was nothing I could do.
If I broke anything bodily
I'm sure it was only some wind.

1755

INEZ: Come with me.

ALONSO: Inez, my sweet,
if this trouble were all for you,

it was worth it, but definitely. 1760

MOSCATEL: I wish you wouldn't say that,
but you are in the mood, I see.

ALONSO: I can't take any more. You go.
Let us make use of the opportunity.

Let me embrace you. 1765

MOSCATEL: Oh, damn!

Inez, the lamb, has come to feel
what it is like to be chased.
At last the world has come to see
a wolf in the arms of a lamb.

INEZ: Let's get out of here quickly. 1770

ALONSO: Who's keeping you?

INEZ: Although
my master has used his key
to lock the door, you can both
get out through here, easily,
over the balcony. Quiet now! 1775

Jump down onto the street.

ALONSO: Do we have to do that, Inez?
After the closet, a balcony?

INEZ: Indeed you must.

MOSCATEL: Is it high,
Inez? You can tell me. 1780

INEZ: Only one floor up. Go now.

ALONSO: I could break a leg, but I'm ready.
You men who fall in love
take your warning from me.

If such things happen to a man 1785
who doesn't care what love can be,
it could certainly happen to you.
God damn those who won't stay free.

END OF ACT II

ACT III

*Locale : A room in DON PEDRO's house DOÑA BEATRIZ and
INEZ enter*

BEATRIZ: What happened?

INEZ: As I was saying...

BEATRIZ: Good Lord! Inez, were they hurt?

INEZ: Like fallen angels they lay in the dirt.

Two men came to do some fighting.

There was blood and lots of shouting.

They managed to rout the men

but servant and master, both upset,

were carried off to see the doctor:

a broken foot for his helper

and the master with a wounded head.

BEATRIZ: Tell me, Inez, who told you?

INEZ: A friend of the one who's limping now,

told me the story all about how

it happened. It's really true.

He was the worse hurt of the two

when they jumped from the balcony.

Today I went to their house to see.

BEATRIZ: Who do they think is at fault?

INEZ: That they don't know at all.

BEATRIZ: He's not still afflicted, is he?

INEZ: He is, but the cut on the head

and broken foot they got here

are getting better it appears.

BEATRIZ: Has the claudication kept him abed?

INEZ: What's that "Claudication" you said?

Won't you ever quit that vice?

BEATRIZ: What a cretin! Where's your mind?

Isn't it clear that to claudicate

means to stagger as you ambulate

alternating your feet?

INEZ: That's fine,

but how should I know or not know?

I do know that, full of fear,

they were hurt getting out of here,

and I went to find out, although...

BEATRIZ: I suffer too because of their woe.

That man came into my room

already aware of me, enlightened,

resolved, persevering, and determined,

he evidently intended my doom.

As fast as the danger loomed,

--if love can be called a danger--
I tried to provide myself a shelter,
construing defense as an obligation,
even while making an observation
on the compatibility of his nature.

To make it worse, my father entered.
That almost led to tragedy,
but the intruder acted with courtesy
and did exactly as I ordered.
For me, he hid as it occurred,
for me, he fell and was hurt.
And since I was able to discern
that a certain equality exists
between gratitude and self-respect,
I don't know which to prefer.

INEZ: What's this troubling you now?

What's wrong? What's making you sad?

BEATRIZ: What more do you want me to have?

INEZ: Don't waste your tears right now,
don't drop those pearls about.

You may need them another time.

BEATRIZ: Oh, Inez, Inez! How can I hide
my secret feelings from you?

You'd help me if you only knew
the torments controlling my mind.

INEZ: You can tell me whatever you wish.
wish.

Saint Secret's Feast is a working day
but I hope to make it a holiday
as soon as I can canonize him.

Your secret is as safe as my promise.

BEATRIZ: Well if that's the way it has to be,
I'll believe you if you believe me
I want to show how grateful I am
to that gentleman, the injured man
for what he suffered for me.

But I don't want him to sense
exactly what it is I feel.

If now I show him some pity
later I can still be cruel.

I must maintain my self-respect

but also respond to the obligation
to know more about his situation.
I can do that and straddle the line,
doing it not for his sake but mine.
INEZ: It could be done in appreciation.

(Ladies and gentlemen, she's been had.)
BEATRIZ: I'd like you to go visit him now
as if on your own account
and learn if the wound were bad.

INEZ: Anything else?

BEATRIZ: This ribbon that I have,
take it to him. Tell him that you
stole it... You know what to do.

INEZ: I can play that role very well,
just as if you did it yourself
and you know I can do it, too.

Give me the ribbon. Anything more?
You'll see how I make my feet move.

BEATRIZ: Here's the ribbon, now make it soon,
but don't you ever tell Leonor
where you're going or what it's for.

INEZ: I won't tell her anything at all.

BEATRIZ exits. LEONOR enters

Good Lord, we're having a ball!

LEONOR: Why are you so happy, Inez?

INEZ: Later there'll be time to tell...
but the sooner I take the fall

the greater the fun. I'm pleased
because,--by God and my conscience!--
all we did with such diligence
has had its effect on Beatriz.

LEONOR: What's that?

INEZ: Well, she told me
that she was keeping a secret
and then asked me to tell it
to someone not letting him know
I was sent by her, even though
it was true and she meant it.

Already Beatriz, in fantasy,

has given herself to Don Alonso.
The language with which he spoke
overcame her immovability.
She's letting him know through me.
At last, at last! As it turns out,
that woman's a woman without a doubt.
Now I'll go to take him the news.
But careful now, although I told you,
you can't ever tell how you found out.

LEONOR: I'll pretend that I never heard.

INEZ exits. DON JUAN enters

JUAN: Well, I've certainly heard plenty:
enough to be warned, and adequately,
of how little is to be inferred
about the future from your words;
of how little I can expect
from your love and faithfulness.
There are limits to what Love can do.
In order to make up for you,
Beatriz suffered Cupid's effect.

LEONOR: Tell me when I was unfaithful.
JUAN: Leonor, I've about lost my patience
although I've suffered in silence
up to now, thinking it'd be possible
to verify the source of the trouble
without ever mentioning it to you.
But you've made that impossible to do
and since I'm the one who's suffering,
I won't give up without speaking
and getting the vengeance I'm due.

At your request and pleasure,
Don Alonso came to court Beatriz.
I won't argue since it wasn't for me,
whether that was a proper measure
to take. To avoid displeasure
and safeguard your reputation,
he escaped an open confrontation
by jumping from your balcony window
to the street where I waited to know

the end result on that occasion.

I saw that, while I was waiting,
two other men were waiting, too.
I stepped aside, not knowing who
or what it was they were expecting.
While still hiding, I heard fighting
and came as quickly as I could
to where the two men had stood;
as fast as I was, it wasn't enough.
Don Alonso had called their bluff
and the two had left for good.

I saw that my friend was injured.
To help you, he got in this pickle
now I see that you are fickle.
My jealousy may at first seem absurd,
but think about what you've heard.
Heaven is witness to the pain
I felt when I realized the stain
on our love. Those men were there
ready to fight anyone who dared
call on you. That much is plain.

As I said, I tried to dissemble
until I could come here, Leonor,
to find out who was outside your door,
but it has been quite impossible
for me to do so. My trouble
and attempts have been in vain.
So my jealousy wouldn't be plain
and cause open gossip about our love,
I came here tonight so that my tongue
could speak and make my complaint.

Here you are, listening silently,
and I have made my allegations.
You can see why I'm disillusioned.
LEONOR: Don't I have a sister who could be
the cause?....

JUAN: But if it were she
who had a lover, you wouldn't try
to fool her. It wouldn't be right,
either in truth or in jest,
to put her to a fraudulent test

unless it were to save your hide.

Even supposing that were true,
if she really had a true lover,
you wouldn't invent one as a cover.

Why reject the old and devise the new?

LEONOR: May heaven help me!

JUAN: It won't do
to find excuses now, Leonor.

LEONOR: I wouldn't give them, what's more.
I have never done anything wrong.

JUAN: Since you were stringing me along,
I swear now I don't love you anymore.

***LEONOR and DON JUAN exit separately Locale : A room in
DON ALONSO's house DON ALONSO and MOSCATEL enter***

MOSCATEL: Sir, what's that? What's the matter?
Where are you thoughts and your mind?
Why are you worried? What's going on?
Why are you sad all the time?

You absent-minded? You dejected?
What has brought on this change?
A little sword-play, a minor fall
can cause you to be so strange?

A stay in the closet, a balcony leap,
can stop you from taking a joke?
ALONSO: I don't know what there is I can say
to explain what I feel in my soul.

Every pleasure seems to cause worry;
everything good seems bad.
MOSCATEL: You said you hadn't been as
affected
as Don Juan thought you had.

ALONSO: That's true.

MOSCATEL: And didn't you praise
her beauty?

ALONSO: Indeed I did.

MOSCATEL: And when you ran into those men,
weren't you somewhat upset?

ALONSO: I won't deny it but I had good cause.

MOSCATEL: You admit to jealousy then?

ALONSO: Not at all. That's not enough reason:
even if there were two men,

even if they tried to make me jealous
and succeeded in making me sick.

After all, when I went to see her
it was only to play a trick.

If the result is my being tricked,
truth has turned to error.

I went to help a friend with a problem.
Maybe that's why they were there.

MOSCATEL: At the plaza once, a bullfight
novice

decided to give it a try,
backed up by one of his friends
who handled a cape with style.

He gallantly tipped his hat to the ladies,
and he bravely took the lance.

A bull came forward, and face to face
with the horse, the bull advanced.

Although it might be better to say
the animals were back to back
because, noisily lifting their tails,
each left a pile on the track.

The gentleman fell landing on the bull
and his backer took out his sword,
but instead of giving the bull a whack
he stuck the friend, who roared.

Being well-bred, the friend arose
and asked in voice that was full,
"Does anyone know who he was guarding,
was it me, or was it the bull?"

The moral? Backed up by Don Juan,
you went to visit Beatriz.
You had a problem but no one can tell
the backer from the backee.

ALONSO: Quiet! That doesn't make good sense.

MOSCATEL: Whether or not it's sensible,
I thank God you've given up scolding me

about my love being impossible,

now that you have joined in the dance.

ALONSO: If that's the way things are,
tell me the name of the lady you love,
she whom you're trying to guard.

MOSCATEL: Oh, no! I couldn't do that so soon.
It's hard to give up bad habits

A knock is heard at the door

ALONSO: You go see who's knocking at the door.

MOSCATEL: Who's there? (I've about had it!)

INEZ answers at first from off-stage and then enters

INEZ: Isn't your master at home, Moscatel?

MOSCATEL: (Good God! This is Inez!)

The two of them talk at the door

What a surprise! You came to see him!

INEZ: Well, what did you expect?

(I wish Moscatel would believe it's true
just to make him a little jealous.)

I came to convince him of my reputation
for truth and keeping a promise.

MOSCATEL: That's a distinctive point of honor!

INEZ: Now, get out of the way.

MOSCATEL: I can't.

INEZ: Step aside now. Let me in.

ALONSO: Who's here to visit us today?

MOSCATEL: Nobody!

INEZ: You lie! Somebody came
as you know very well.

ALONSO: A real somebody! Come here to my
arms.

A hug, if you please, Inez.

INEZ: I would hug you a thousand times
if only to repay your offer.

MOSCATEL pinches INEZ

Ouch!

ALONSO: What happened?

INEZ: I was stuck
by the point of your dagger.

ALONSO: There is no doubt that your arrival
gave new life to my soul.

Although you sent an angry answer
with Moscatel, as you know,

you also know that I love you.

You shouldn't be ungrateful.

INEZ: I didn't do that. My very first words
told you I'd come if possible.

ALONSO: You rogue! Why did you tell me a lie?

MOSCATEL: Me, sir?

ALONSO: By the living God!

I ought to kick your lying teeth out.

MOSCATEL: (What a terrible thought!

But if she got her way, it'd be worse.)

INEZ: (If Moscatel only knew
why I had come, he wouldn't be jealous,
but just for a minute or two...)

MOSCATEL: Why do I take this from such a
hussy?

INEZ: Speak with respect. You can see
that I'll soon enough be your mistress.

To DON ALONSO

Can we be alone, please?

MOSCATEL: (Alone!)

ALONSO: You go and guard the door.

MOSCATEL: (Good heavens! Me, guard them?)

ALONSO: What's that babbling?

MOSCATEL: As loyal servant

I cannot possibly consent

to helping you in this infamous act,
putting your life in danger
for the sake of this sorceress Inez

just to embark on an adventure.

ALONSO: When did you start worrying about
my health? Get outside!

MOSCATEL: I wouldn't go out there if you killed
me.

I mean to save your life.

ALONSO: You've never been so loyal before.

MOSCATEL: Before I was saving it up
so this time I could work all the harder.

ALONSO: Now that is really enough!

DON ALONSO pushes MOSCATEL out the door

Now that we're here alone, Inez,
come give me another embrace. 1790

INEZ: You may think I came because of you,
but I don't think the same.

I'm here for my lady's reputation,
not for you or your money.

ALONSO: Tell me what you're trying to say. 1795

INEZ: I'll tell you and shortly.

When Beatriz, heard about the fight
in the street outside their house
and that you were badly wounded,
she was sorry how things turned out. 1800

Having been worried about your health,
she sends you this ribbon of hers.

It comes from her even though she said
that you should never learn

it was she who sent it to you. 1805

That's all for now. Good-by.

ALONSO: Wait! Listen! Do you mean to say
Beatriz remembers that I?...

Beatriz is upset about the accident?
Beatriz is sending me favors? 1810

This has never happened to me before,
a new experience to savor.

INEZ: Not for me! Because once I knew
your love was only pretended,

something better was bound to come of it 1815
since she had been offended.

Women like us get more from pretense
than we do from a love that's true.

MOSCATEL sneaks slowly back into the room

MOSCATEL: (There is no peace for a jealous man.
Being sad and jealous too, 1820

I'm here to watch my own degradation,
to see what I can uncover.

ALONSO: Beautiful Inez, since Beatriz has gone
from one extreme to the other,

let me, too, make the same exchange. 1825
What I can't repay as a lover,
I will as a gentleman. You wait here
while I go write her a letter.

DON ALONSO exits

MOSCATEL: (He's gone off to the other room,
My heart can take a rest.) 1830
You, you fricking tiger from Hyrcania!
You stinking crocodile from Egypt!

You sneaky snake, you Albanian lion!
What nasty words can I use,
what evil thoughts can find expression 1835
bad enough to talk about you?

INEZ: None!

MOSCATEL: Since there are no such words,
let my hands do the talking.

A slap or two wouldn't be amiss.

INEZ: Don't even think of slapping. 1840

This has only been fooling around.

Now let's stop playing tricks.

MOSCATEL: When you play with cheats and tricksters,
you learn to shuffle the deck.

Come to my arms. 1845

INEZ: I'd like to do that.

DON ALONSO enters with a letter in hand

ALONSO: What is happening here?

INEZ: It's called a hug where I come from.

MOSCATEL: Isn't it perfectly clear?

It made me happy just to find out

Beatriz had finally been tamed,

1850

--Excuse me for having such huge ears--

I gave this gentle embrace,

to thank Inez for bringing good news.

ALONSO: You take this letter, please,

and give it to Beatriz. And for you,...

1855

I want you to have these.

INEZ: May you live forever, longer at least

than does the fabled Phoenix of Arabia,

although it may not be true that it lives

longer than a mother-in-law.

1860

INEZ exits

MOSCATEL: Look here, sir, let's settle accounts
now that I'm leaving too.

ALONSO: What's that, Moscatel?

MOSCATEL: You heard. I quit.

I won't have a master like you,

in love, one who'll forget about me

1865

in order to care for another.

ALONSO: So this is how you mean to repay
the trouble you've made me suffer?

MOSCATEL: That's how it is.

DON JUAN enters

JUAN: What's how it is?

ALONSO: He wants to quit his trade.

1870

JUAN: Why, Moscatel?

MOSCATEL: This man has committed
the worst, the foulest shame,

the most abominable, heinous crime,
committed the most infamous deed,

the very greatest... 1875

JUAN: Stop! Enough!

What was it? You can tell me.

MOSCATEL: It seems my master has fallen in love.

You can see that I'm in the right.

ALONSO: The rogue is only acting this crazy
because of what happened tonight 1880

when I went over to visit Beatriz

in order to help you out.

JUAN: Well I thank God that worry's over
the trouble's been turned around.

ALONSO: What do you mean the worry's over? 1885

JUAN: I'm not in love anymore.

ALONSO: And how about Leonor?

JUAN: I don't care.

My mind is free from Leonor.

Since love is a product of Fortune,
it's subject to violent change. 1890

ALONSO: You have to go there with me now.

JUAN: I'll never speak to her again.

ALONSO: I have to go back to see Beatriz,
to be where I can speak.

All day long and far into the night
out there on her street. 1895

I'm the one with the wounded head;
yours is supposedly sane.

Are you sure you won't go?

JUAN: No, never.

My jealousy's far too great. 1900

Its tyrannical and penetrating hurt
has wounded my very soul.

ALONSO: I'd trade wounds with you any time.
Think about why and you'll know.

Whether the hurt be mortal or venial 1905
I'd rather have a wounded soul,
than be here in the condition you see,
lacking a head that's whole.

MY REASONING IS QUITE CLEAR: a wound,
unless the remedy is correct,

is apt to kill but a cure, even if faked,
is good enough for a jealous fit. 1910

JUAN: I promise, no matter what the cause
that I'll never, Don Alonso,
put you in a dangerous spot again.

ALONSO: You shouldn't hesitate to do so;
it makes no difference to me. 1915

JUAN: That business I will conclude,
because the hurt you suffered was enough
for me as well as for you.

ALONSO: One small kick from a receptive mare
wouldn't deter a real stud. 1920

JUAN: I'll never go back to her house again
after what she has done.

ALONSO: Well, even if it isn't for you,
I must return to find out
who threatened me with his sword. 1925

JUAN: We could inquire about

who it was, without ever going close
if it's a matter of your name.

ALONSO: Don Juan, it's more important to me
that women respect my fame 1930

than what other men might think.

When there's cause for one as proud
as Beatriz is to even imagine....

JUAN: I'll clear that up right now. 1935

ALONSO: Don Juan, Don Juan, let's be frank.

Let's put our cards on the table.

Somehow, I've got to see Beatriz.

MOSCATEL: (He'll go as soon as he's able.

And he'll swear that I've been lying.) 1940

JUAN: Well, if it means that much.

what's keeping you here? Go ahead.

I wish you the best of luck.

ALONSO: How can I, unless you are there
to help me with Leonor? 1945

JUAN: But.. you know I can't do that.

I can't go see her anymore.

ALONSO: This is one thing you must do for me.
There's really nothing new
about a friend helping out another
making love to lady number two. 1950

JUAN: All right, Alonso, I'll do it for you,
even though I swore I wouldn't.
But before we go, remember what happened
when you were in her closet. 1955

ALONSO: What does that matter?
MOSCATEL: And the balcony!
ALONSO: So what?
MOSCATEL: And the swordplay?
ALONSO: Not that! But Cupid made it happen.
Only the occasion was a fake.

Now that pretense has turned into truth 1960
what more can he do about it?
Do what he will. Bring on his troops!
We're off to balcony and closet!

***DON ALONSO, DON JUAN, and MOSCATEL all exit. Locale :
The street outside DON PEDRO's house DON DIEGO and DON
LUIS enter***

DIEGO: Don Luis, you know how hard
I've tried to be your friend. 1965
LUIS: I know that very well.
Our friendship had its start
in your willingness to help.

DIEGO: You won't hold it against me
if I make a suggestion? 1970
LUIS: Not at all.

DIEGO: I have a question...
LUIS: You mean to say I was crazy.
I'm willing to make that confession.

There is no justification
for having pulled my sword 1975
to start an altercation
with a man whose opposition
I could afford to ignore.

But now to find a remedy
for the problem. Once somebody
thinks he's beaten the competition,
and has no reason for jealousy,
you can't predict his reaction.

1980

DIEGO: So now what will you do
to satisfy your appetite?
Don Pedro may have some insight
on why it is that you
were waiting outside last night.

1985

LUIS: I have no reason to be afraid.
If a man can get a divorce
even after a marriage is made,
its consummation can be stayed
until I'm satisfied, of course.

1990

DON PEDRO enters.

PEDRO: Upset by this burning frost,
this fire that chills my bones,
this danger that I see approach
my honor, seeking its loss,
I leave them safe but alone.

1995

I want to speak to Don Luis
and bring this marriage about,
in order to stop the other lout
and give me hope for some peace
by keeping him out of my house.

2000

That's Don Luis over there.
I'm glad to find him so near.
He'll be her husband, I swear.
He's noble and has a flare...
DIEGO: Don Pedro's coming over here.

2005

LUIS: (I'd rather not, at this time,...)
PEDRO: Don Luis, your family has told me
of your desire to honor mine,
and being grateful and happy
about it, I came to find

2010

you and speak of the pleasure
it gives me to welcome you...

2015

LUIS: Don Pedro, that good news
is something I'll always treasure
in spite of what I must do.

I must confess that I tried
to make such an arrangement
and was fortunate in that I
was able to obtain your consent,
an honor both generous and kind.

2020

But... unhappily sir.
something now has occurred.
A new debt. A matter of honor
at present has me so disturbed
it's impossible to marry her.

2025

PEDRO: A matter of honor so important
as to upset this proposal?

2030

LUIS: Yes.

PEDRO: But how? What happened?

Has Beatriz done something awful?

LUIS: Nothing that was significant;

nothing to make you angry.

It's a point of **my** honor
that causes this, you see.

2035

PEDRO: Tell me how that can be.

LUIS: I just now found out, sir,

that his royal majesty,

--May heaven keep him safe,

2040

may his light forever be seen--

called by his Catholic zeal,

has decided on a Spring campaign.

I knew that a certain lord,

a relative, by my good fortune,

2045

was forming a new battalion

I asked him to make use of my sword

allowing me to be his companion.

He made me Captain of a company.

So I can't marry your daughter

2050

since he who'd be both soldier

and husband, as everyone agrees,

always winds up being neither.

If I should some day return, sir
an example of greater valor, 2055
then you can make me happy.
Right now I can't marry Beatriz
without endangering my honor.

DON LUIS and DON DIEGO exit

PEDRO: "Right now I can't marry Beatriz
without endangering my honor!" 2060
May heaven guard and help me!
What in the world did he mean?
What did he see or discover?

Is the truth what I feel
or what he said to me first? 2065
Why did he say that to me?
When I wonder what to believe,
do I have to think the worst?

DON PEDRO exits
Locale : A room in DON PEDRO's house
DOÑA BEATRIZ and INEZ enter

BEATRIZ: Why did you take the letter?
INEZ: I take anything that's free. 2070
BEATRIZ: I'd be willing to bet
you said you were doing it for me.
INEZ: You have no reason to suspect
any such thing, as you'll see.
I kept quiet about the present 2075
and the letter, as quiet as can be.
I kept your secret just as well
as any you've ever told me.
BEATRIZ: Tell me, Inez, your reason,
for bringing this letter to me, 2080
if things are as you say.
INEZ: (Good God! She caught me!
but I'll get out of this
if I have to pay the fee.)
He asked me to bring it here 2085
in order to give it to you
as soon as I found a chance.

I thought it was something to do
so he'd believe I was on his side.
Because the ribbon I took 2090
I supposedly stole for him,
he'd obviously assume
I'd do him the favor
of bringing his letter to you.

BEATRIZ: Well, I'm pleased to hear that. 2095
INEZ: And I'm glad you're satisfied.
Watch out, Leonor's coming.
BEATRIZ: I can't let her enter and find
me with this letter from him.

DOÑA LEONOR enters

LEONOR: I could, if I were of a mind 2100
to do so, say here and now,
that really I'm not blind:
"What idiomatic missive is that
written on paper that's lined,
you're shamefully hiding from me?" 2105
BEATRIZ: And I could as easily remind
you you're asking in vain:
"If you refused to hear from me
when I tried to tell you all,
now that I've a secret to keep 2110
you think you've a right to know."
Your words quoted exactly!

DOÑA BEATRIZ exits but remains hidden behind the door

LEONOR: What's up?
INEZ: I'm dying to tell you.
LEONOR: That letter, tell me quickly,
where did it come from? 2115
INEZ: Why be like that with me?
Couldn't you wait one minute
and give me a chance to tell?
The secret, in spite of my promise,
is something I'm willing to sell. 2120
BEATRIZ: (I don't know what's going on,

so I'll hear what those two intend.)
INEZ: I went to see him and right away
I told him that I was sent
by Beatriz. 2125

LEONOR: That was good work.
BEATRIZ: (I thought I could depend on Inez,
but she's too close to Leonor.)
INEZ: I gave him her ribbon next
telling him that it was from her.
BEATRIZ: (Heavens! What's that she said?) 2130

LEONOR: I heard a noise from over there.
INEZ: It's only Don Juan as you'll see.
LEONOR: I don't... How is that possible.
When he left, he swore that he
would never return in this life. 2135
INEZ: Are you so innocent as to believe
such stuff? Whenever a lover says
most furiously and arrogantly
"You'll never see me again!"
You can be doubly sure that he 2140
is dying to come back soon.
BEATRIZ: (Now that I've managed to see
the trouble they're planning,
I'll stay here safely concealed.)

DON JUAN, DON ALONSO, and MOSCATEL enter

JUAN: You probably think, Leonor, 2145
jealousy brought me here
to see and to talk with you,
because jealousy and fear

go hand in hand as aides to love
as it comes and it goes. 2150
But no, Leonor, I haven't come
with any wish to know

whether I was wrong to question
your love and self-respect,
or to apologize for my disdain 2155
and speaking to you with contempt.

I came with a different purpose,
not to bring on my doom.

There is no lack of reason
for coming here into this room. 2160

Don Alonso, who at your request
came to court Beatriz
ran into trouble on the street outside
just as he tried to leave.

He's worried your sister will think 2165
that his failure to reappear
resulted from having been warned off,
his cowardice, or abject fear.

When he asked me to come with him
to stand as guard at her door, 2170
how could I refuse to help
as he had helped me before?

LEONOR: Certainly you had an obligation.
You had to return the favor.

JUAN: That's why he's here, but as for me, 2175
don't even imagine, Leonor,

that having suffered terrible doubts,
pain, suspicion, and adversity
has given me reason to come see you,
I'm going to wait in the street. 2180

I'll wait as he talks to Beatriz
to clear up this easy matter,
to calm his scruples and redeem himself,
so she'll understand him better.

So, Don Alonso, do as you wish, 2185
since the daytime sun now lies,
asleep and dying in the shadowy arms
of the deep and darkening night.

You'll be safe talking with Beatriz.
Don Pedro won't find you here. 2190

LEONOR: Wait, Don Juan, please stop and listen.

JUAN: What do you want me to hear?

LEONOR: Excuses.

JUAN: None exist.

LEONOR: Apologies.

JUAN: Useless!

DON JUAN exits

LEONOR: Don Alonso, I'm going too.
I'll be right back. Don Juan is jealous. 2195
I'll must what I can do.

DOÑA LEONOR exits

ALONSO: Didn't I come to see Beatriz?
MOSCATEL: You should have thought before!
The same thing could happen again.
What if it's even more? 2200
ALONSO: Tell me, Inez, where is Beatriz?
We can talk while we wait.

DOÑA BEATRIZ enters

BEATRIZ: Here I am, hearing the villainies
of a sister who's depraved,

a friend who's false, a servant snake, 2205
a maid who's far too easy
for anyone's good, and a supposed lover
who makes love cautiously.

Put them together, Don Juan and Leonor,
Inez and her friend Moscatel, 2210
and you'll understand why I'm troubled
and excuse me for being upset.

My only demand just now is the right
to complain as the injured party,
to deplore the way that I was offended, 2215
to mourn such churlish barbarity.

Is my station in life so low,
is my merit so small,
is my appearance so repulsive,
--I blush to say this at all-- 2220

that any man would dare look at me
with treason in his heart,
make love to me to play a trick?
And do all this as part.....

ALONSO: Beatriz, you're gorgeous when angry, 2225

even prettier when calmed down...
I can repay the trouble we caused
by clearing things up right now.

BEATRIZ: Can it be easy to clear things up
after what you have done?

2230

ALONSO: Just listen and you will hear the facts
about the strategms of love:

A man can feasibly make the attempt
to conquer the open sea
never dreaming that the subtle foam
was a dangerous place to be.

2235

Suddenly the sea may take its toll,
and his hopes can lie defunct.
If you can't fool the seas with tricks,

there is no trifling with love.

A man can feasibly make the attempt,
using some chemical powders,
to emulate a lightning bolt
and feel the effect of its power.

2240

He can be killed by that violent fire.
Love's work like lightning is done.
If you can't play with chemical powders

2245

there is no trifling with love.

A man can feasibly make the attempt
to practice at swords with a friend,
an accident happens and he gets hurt
just like a real opponent.

2250

His very dexterity causes the error.
Love is just as perilous.
If you mustn't use an unsheathed sword,

there is no trifling with love.

A man can feasibly make the attempt
to tame the wildest of beasts,
and just when it seems a playful pet,
he's a victim of its teeth.

2255

A beast, who can't control his acts,
is accustomed to playing rough.
If there's no frolic with an untamed brute,

2260

there is no trifling with love.

For fun I tried to conquer the sea,
for fun I lit the flame,
an unsheathed sword I tried to use,
a beast I tried to tame;

and so it is I drowned at sea,
and felt the effects of fire,
I knew the fury of steel and beast.
There's nothing in this to admire.

2265

If all of these are able to kill,
I wish to heaven above
I'd learned my lesson not to play.

2270

There is no trifling with love.

BEATRIZ: To that argument....

DOÑA LEONOR enters, quite flustered

LEONOR: Lord help us now!

Don Juan fled to the street,
when I followed to talk with him,
about his unfounded jealousy,

2275

and I saw my father coming this way.

Right now! We have to hide...

BEATRIZ: Not this time, Leonor, it's too late.

LEONOR: Don Alonso...

BEATRIZ: Not tonight!

my father must know what's going on
or how he's being fooled.

2280

LEONOR: If you try to tell him all that,
I'll put the blame on you.

Now, since we are both in danger,
we both must find a remedy.

2285

BEATRIZ: Just to show you how to do it right,
reluctantly I'll agree.

MOSCATEL: I claim the closet as safe asylum.

ALONSO: I wouldn't do that. Before....

INEZ: He's coming! 2290

BEATRIZ: You go hide in that room.

MOSCATEL: And I will be your escort.

ALONSO: (What a bother this love making is!)

MOSCATEL: You go to the street, Inez,

and tell Don Juan that we are hidden

but about to lose our heads. 2295

DON ALONSO and MOSCATEL hide. DON PEDRO enters

PEDRO: It's so dark. Where are the lights?

Inez, you bring some candles.

INEZ: I'll be right back. I've got them ready.

INEZ leaves

PEDRO: (To me! So disrespectful!

Such an insult and right to my face! 2300

Heaven have pity on me.

Give me patience or give me death.)

BEATRIZ: What's wrong?

LEONOR: Why the grief?

PEDRO: Because of honor, I brought troubles...

although that may be a lie, 2305

I didn't bring them, they came to me.

Something to ruin my life!

LEONOR: (Lord help us! He must know everything.)

BEATRIZ: Well, won't you tell me, sir,

what gave rise to such agitation? 2310

PEDRO: Beatriz, it's your errors.

I'm forced to say an arrogant youth

today made an open attempt

to ruin the honor of this, our house,

because of you, as I said. 2315

LEONOR: (Now I can do anything I wish.)

BEATRIZ Of me?

MOSCATEL speaks from his hiding place

MOSCATEL: (Things aren't going well.)

PEDRO: Yes, indeed. It's because of you
that Don Luis has no respect

for either this family or this house. 2320

BEATRIZ: (Now my heart can take a rest!)

LEONOR: (I'm certainly glad to hear who it is,
now I can take a new breath.)

DON JUAN enters

JUAN: (Things can go wrong once on their own,
but given a second chance 2325
you shouldn't repeat your same mistake
and put your head in the sand.

I can't just stand here and wait
for them to lock the door,
Don Alonso might be forced to jump 2330
just as he was before.)

If I can count on your friendship
with my parents, Don Pedro,
as a member of that fine family....
LEONOR: (I'd really like to know 2335

what Don Juan is trying to do.)
BEATRIZ: (I'm dying to hear some more.
JUAN: I'd be happy to have your help
with a problem of discord.

In the street outside your house 2340
three men attacked me
I'd like to go search for them
but not alone, you see.

I know that I can count on you
because your heart I know 2345
is like that Sicilian volcano Etna
a fire covered with snow.

PEDRO: Don't go any further. I know
what my honor requires.
Even at my age, I can't ignore 2350
a man who's expressed a desire
for the help of my sword. Let's go.

JUAN: Your response shows the man you are.

*As DON PEDRO turns to go, DON JUAN speaks aside to
LEONOR*

As soon as I get your father out,
you get Don Alonso to depart. 2355

*DON ALONSO speaks from the door of the room where he has
hidden*

ALONSO: (They must be the ones who tried
to kill me the other day.
There's nothing I can do to leave
but it's impossible to stay.)

PEDRO: Wait a moment while I get my shield 2360
from the cabinet in my room,
one I have left from when I was young.
JUAN: Go ahead, but make it soon.

*DON PEDRO enters the room where DON ALONSO and
MOSCATEL are hiding*

BEATRIZ: A quick jump from the frying pan
directly into the fire!

Speaking from inside the room

PEDRO: Who is in here? Who are you? 2365
ALONSO: Just a man.

DON PEDRO, DON ALONSO, and MOSCATEL all enter

MOSCATEL: How nice of him to inquire.

His answer's true since it's only me,
nobody, in here with him.

PEDRO: Don Juan, I was going with you
to help you fight with them, 2370

but this obligation is even greater
and you have to help me.

This man has offended my honor
he must be killed, you see.

ALONSO: Don Juan, in this urgent engagement 2375
you know your obligation.
My life and those of these ladies
demand our reparation.

LEONOR: Oh, my!

BEATRIZ: Oh, no!

JUAN: (Has anyone seen 2380
a similar situation?)

PEDRO: Why do you wait? Why the suspense?

ALONSO: Why the hesitation?

PEDRO: I'll kill him without your help.

*DON ALONSO and DON PEDRO start to fence. DON JUAN steps
in*

JUAN: Stop! And you stop, too!

PEDRO: Why are you trying to interfere?

ALONSO: What are you trying to do? 2385

DON LUIS and DON DIEGO speak from off-stage

LUIS: I hear a sword fight inside the house.

DIEGO: Let's not wait any longer.

Let's go in, Don Luis.

LUIS: Stop fighting.

PEDRO: They're coming!

ALONSO: More danger!

DON LUIS and DON DIEGO enter

LUIS: What's going on here? 2390

PEDRO: This, Don Luis,
will answer your discourtesy.
If you feared to lose your honor
by marrying Beatriz,

mine is being satisfied and avenged.

LUIS: Now you see the grounds 2395
for my refusal, the result of a fight
I had in front of your house.

ALONSO: It must be you who wounded me.

LUIS: True enough.

ALONSO: Later I'll get revenge.

JUAN: So that was what was going on! 2400
My jealousy's at an end.

Leonor will live forever in my heart.
She needs my protection from you.

PEDRO: Don Juan, nobody protects my daughters
here unless it's the man who 2405
will marry them.

ALONSO: You have my word.

JUAN: If the remedy's that easy.
you have mine as well. I'll marry Leonor

ALONSO: And I will have Beatriz.

PEDRO: And I must keep my mouth shut. 2410
Because once the damage is done,
there's nothing more a father can do.

MOSCATEL: It's all a matter of love.

When love plays his tricks on any man,
especially one who is free, 2415
he winds up wounded, lame, or married,
and that's the worst of the three.

INEZ: When love plays his tricks on a woman,
especially one who's conceited,
silly, and arrogant, she winds up in love, 2420
or worse: married and defeated.

MOSCATEL: Inez, give me your hand in marriage
if that's what we must do.

Let's not think of trifling with love;
too often it turns out true. 2425

ALONSO: No one here should play tricks on love.
Take your warning from me.
Watch out for Cupid and forgive the poet
for an ending that's far too sweet.

THE END

. "There Is No Trifling with Love." Association for Hispanic Classical Theater, 2026.
<https://www.comedias.org/obras/there-is-no-trifling-with-love/>