

Thirteenth Preview of Sor Juana Inés de la Cruz's  
*Pursuits in a House*  
(*Los empeños de una casa*)  
Translated by Katharine Margot Toohey



## **CHARACTERS**

*(INTERLOCUTORES)*

DON CARLOS

DON JUAN

DON PEDRO

DON RODRIGO

DOÑA LEONOR

DOÑA ANA

CELIA, a maid

HERNANDO

CASTAÑO

TWO MASKED MEN

*(DOS EMBOZADOS)*

TWO MUSICAL CHORUSES

*(DOS COROS DE MÚSICA)*

[In the play's original Festival context, it began with a symposium in which Fortune, Diligence, Merit, Chance, and Joy interact and perform verse, including in celebration of the birth of the viceroy's son.]



FIRST DAY

FIRST ROOM

[In Don Pedro's house]

SCENE 1

(Enter DOÑA ANA, CELIA)

DOÑA ANA: Until my brother's here,

Celia, we must wait.

CELIA: So, a vigil of the night,

this hour's too early, deems your brother,

one or two A.M.; and I thought

although it is useless

to tell you the truth,

he'll arrive at daybreak -

but what gave you the idea

to want to wait?

If you wish to sleep tonight

I'll wait for him to appear.



DOÑA ANA: You must know, Celia mine,

he confided tonight earlier

to me about his care,

trusting so much in my affection.

You know well that he left there,

Madrid, and two years have gone.

To Toledo, he came then

to settle a business venture,

thought to return at a later date,

and left me in Madrid therefore,

where I was alone moreover,

with open sight and in open sight.

Don Juan saw me and I saw Don Juan

and he pursued me courting:

me, whose constant heart following

responded the same.

Perhaps it didn't come together,

the judgement for the business matter,

or certainly, just because no longer

did he want to leave, my brother,



(because living here was a woman  
with ever more superb perfection  
they say that all pens lack expression  
to praise her fame.

He is in love with her  
although she does not answer.

My brother, this lost suitor,  
in Toledo has stayed forever,  
and so I would not be living  
without him in the Court alone  
or because of his cruel passion  
some relief he was seeking)

planned I come with him to this town  
to live, that instant starting.

I informed Don Juan - loving,  
after me to Toledo he came then:  
kindness and gratitude all the same  
at that the soul should warm  
if I was not now - to my shame! -  
regretting my pursuit with him,





JORNADA PRIMERA  
CUADRO PRIMERO  
[En casa de DON PEDRO]  
ESCENA I  
(Salen DOÑA ANA, CELIA)

DOÑA ANA: Hasta que venga mi hermano,

Celia, le hemos de esperar.

CELIA: Pues eso será velar,

porque él juzga que es temprano

la una o las dos; y a mi ver,

aunque es grande ociosidad

viene a decir la verdad,



A pues viene al amanecer.

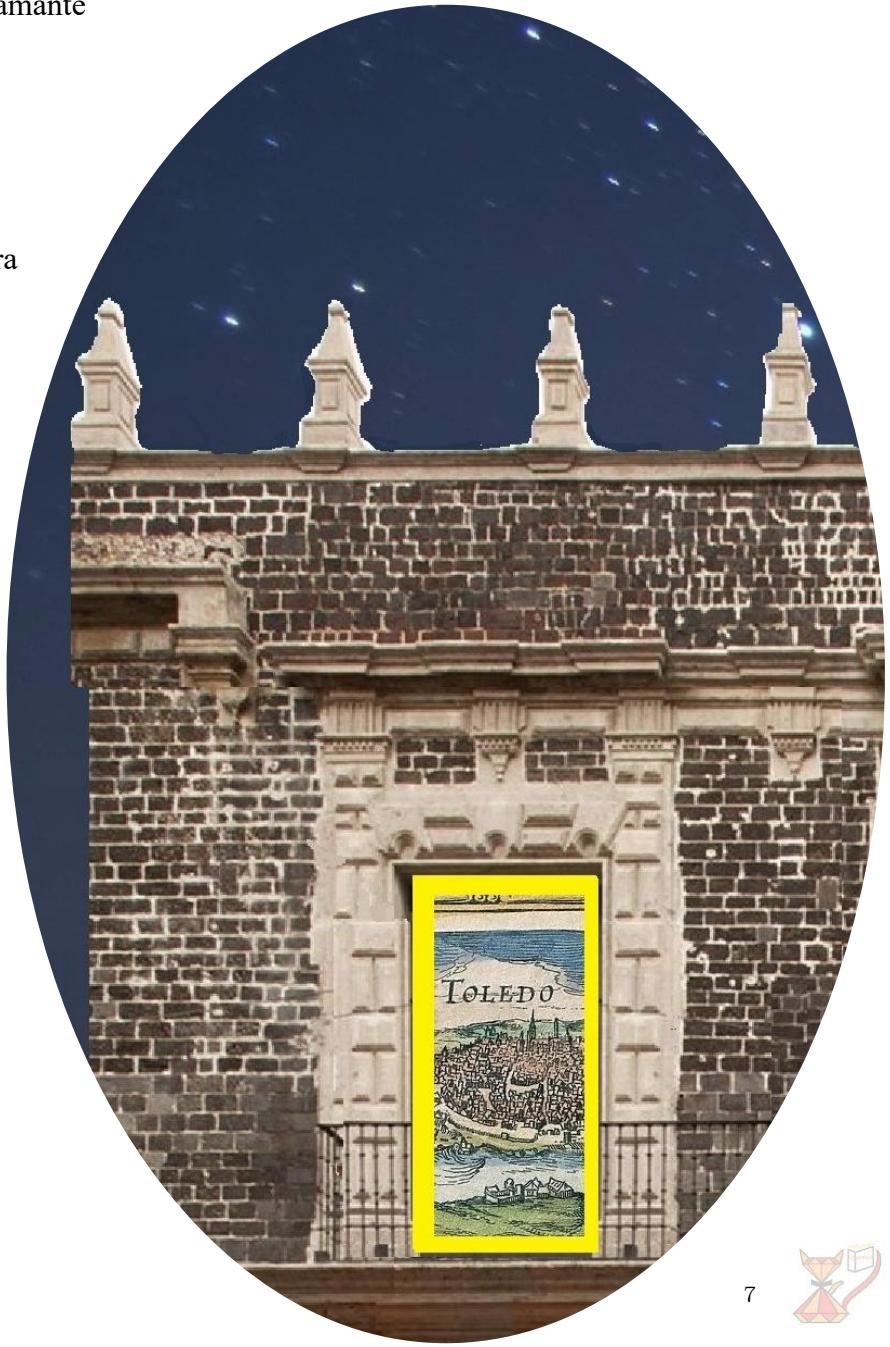
Mas, ¿por qué ahora te dio  
esa gana de esperar,  
si te entras siempre a acostar  
tú, y le espero sola yo?

DOÑA ANA: Has de saber, Celia mía,  
que aquesta noche ha fiado  
de mí todo su cuidado:  
tanto de mi afecto fía.

Bien sabes tú que él salió  
de Madrid dos años ha,  
a Toledo, donde está,  
una cobranza llegó,  
pensando luego volver,  
y así en Madrid me dejó,  
donde estando sola yo,  
pudiendo ser vista y ver,  
me vio Don Juan y le vi,  
y me solicitó amante,  
a cuyo pecho constante  
atenta correspondí;  
cuando, o por no ser tan llano  
como el pleito se juzgó,  
o lo cierto, porque no  
quería irse mi hermano  
(porque vive aquí una dama  
de perfecciones tan sumas  
que dicen que faltan plumas  
para alabarla a la Fama,



de la cual enamorado  
aunque no correspondido,  
por conseguirla perdido  
en Toledo se ha quedado,  
y porque yo no estuviese  
sola en la Corte sin él,  
o porque a su amor crüel  
de algún alivio le fuese),  
dispuso el que venga aquí  
a vivir yo, que al instante  
di cuenta a Don Juan, que amante  
E vino a Toledo tras mí:  
fineza a que agradecida  
toda el alma estar debiera,  
si ya ¡ay de mí! no estuviera  
del empeño arrepentida,



because love has no manners  
low are its whims  
and it offends highest customs.

But, to return to my brother,  
he inquired, you should know here,  
stubborn and obstinately firm  
any reason to reject him,  
to not be accepted by her:  
he discovered she has another love,  
a man not known to me.

Feeling more than scornfully  
that she favour another above  
(like a deceit so severe  
the venom of the envier  
the other's gain is felt more  
than the pain of he who suffers);  
bribing (a vile tradition, oh!  
how corrupt the reason seems  
how blind is love, that pays the ransom  
to be given sorrow!)



there was a maid in the lady's room  
whom she trusted in esteem  
my brother's state being extreme  
with love, wanting a hopeful outcome  
and with things as they come  
the maid's disloyalty became known to him  
and so she informs:  
the lady will leave her home  
with her lover this evening;



porque el amor que es villano  
en el trato y la bajeza,  
se ofende de la fineza.

Pero, volviendo a mi hermano,  
sábete que él ha inquirido  
con obstinada porfía  
qué motivo haber podía  
para no ser admitido:  
y hallando que es otro amor,  
aunque yo no sé de quién,  
sintiendo más que el desdén  
que otro gozase el favor  
(que como este fiero engaño  
es envidioso veneno,  
se siente el provecho ajeno  
mucho más que el propio daño);  
sobornando (¡oh vil costumbre  
que así la razón estraga,  
que es tan ciego Amor, que paga  
porque le den pesadumbre!)

una criada que era  
de quien ella se fiaba,  
en el estado que estaba  
su amor, con el fin que espera  
y con lo demás que pasa,  
supo de la infiel criada,  
que estaba determinada  
a salirse de su casa  
esta noche con su amante;





he was furious my brother  
becoming even jealous  
danger to him was nothing  
he organised some men together  
to impersonate night watchmen for him  
(see how cunning is his venom!)  
arresting that man who would steal her  
passing by here then  
the gallant man and the beautiful woman  
having taken her with them



they'd bring her to me, as was their plan  
and later they would start desisting  
acting as if they were, maybe,  
giving the gallant carelessly  
a chance at escaping  
with the reason behind this being  
he'd employ a fast pace  
fleeing, thinking this a chase  
by the watchmen he was evading  
and my brother, by this scheme  
dictated by his love for her  
would succeed with no risk of danger  
in bringing his lady to his home  
there it would be an easy thing for him  
to court her as an ardent lover  
without seeming any the guiltier  
nor could she give blame  
since so great would be her anger  
if she ever came to appreciate  
this, for clearly she would have to hate



the one who caused her thus to suffer.

With all I've told you here,

Celia, I must wait.

You see, how could I contemplate

lying down without a care?



de que mi hermano furioso  
como a quien está celoso  
no hay peligro que le espante,  
con unos hombres trató  
que fingiéndose Justicia  
(¡mira qué astuta malicia!)  
prendan al que la robó,  
y que al pasar por aquí  
al galán y dama bella,  
como en depósito, a ella  
me la entregasen a mí,  
y que luego al apartarse,  
como que acaso ellos van  
descuidados, al galán  
den lugar para escaparse,  
con lo cual claro se arguye  
que él se valdrá de los pies  
huyendo, pues piensa que es  
la Justicia de quien huye;  
y mi hermano, con la traza  
que su amor ha discurrido,  
sin riesgo habrá conseguido  
traer su dama a su casa,  
y en ella es bien fácil cosa  
galantearla abrasado  
sin que él parezca culpado  
ni ella pueda estar quejosa,  
porque si tanto despecho  
ella llegase a entender,



visto es que ha de aborrecer  
a quien tal daño le ha hecho.

Aquesto que te he contado,  
Celia, tengo que esperar;  
mira ¿cómo puedo entrar  
a acostarme sin cuidado?



CELIA: My lady, I am amazed by no scheme,

with love one is used to this:

truth decides to dress

in a lie's costume

who would find it shocking

such as it is, to learn about

a women's rash state

or a lover's plotting

or a maid's treason



that happens wherever you come from  
and perhaps inside this home  
are things cooking on the oven?

The only thing that amazes me  
is your actions here  
your heart's confidences infer  
Don Juan is gone from memory  
and I don't know why you bother  
to forget him with such endeavor  
when nothing is the matter  
nor has Don Juan made you suffer.

DOÑA ANA: He doesn't make me suffer, that's the truth  
but it's true that I suffer all the same.

CELIA: In what manner?

DOÑA ANA: Will it amaze you if I inform  
you how blind are wishes,  
he followed me, as you know here  
Don Juan loving greatly  
as I tried to sever he  
would only love greater



and it would suffocate  
my free will more and more.  
  
If he is already mine, moreover,  
what is there for me to seek?  
  
But that's not the only problem  
what drives me away further  
is that now another fire  
from my heart has swept him.  
  
I saw, on this street  
a young gallant pass by here  
if he was not Apollo himself there  
who he could be, I know not.  
  
Celia mine, oh, my shame  
I don't know if it is whim or pleasure  
and...but I have told you here  
words without my mind aware of them.  
  
CELIA: Crying?  
  
DOÑA ANA: How could I not?  
  
Oh, how unlucky I am, for  
I know myself in error



but I cannot in myself correct it.

CELIA: (Aside:

It's good this was told to me

all I've now heard here

for I have stashed undercover

Don Juan in the room of my lady.



CELIA: Señora, nada me admira;  
que en amor no es novedad  
que se vista la verdad  
del color de la mentira,  
¿ni quién habrá que se espante  
si lo que es, llega a entender,  
temeridad de mujer  
ni resolución de amante,  
ion|ni de traidoras criadas,  
que eso en todo el mundo pasa,  
y quizá dentro de casa  
hay algunas calderadas?  
Sólo admirado me han,  
por las acciones que has hecho,  
los indicios que tu pecho  
da de olvidar a Don Juan;  
y no sé por qué el cuidado  
das en trocar en olvido,  
cuando mi causa has tenido  
tú, ni Donjuán te la ha dado.

ANA: Que él no me la da, es verdad;  
|D|que no la tengo, es mentira.

CELIA: ¿De qué modo?  
DOÑA ANA: ¿Qué te admira?  
Es ciega la voluntad.  
Tras mí, como sabes, vino  
amante y fino Don Juan,



quitándose de galán  
lo que se añade de fino,  
sin dejar a qué aspirar  
a la ley del albedrío,  
porque si él es ya tan mío  
¿qué tengo que desear?  
Pero no es aquesa sola  
la causa de mi despegó,  
sino porque ya otro fuego  
en mi pecho se acrisola.

Suelo en esta calle ver  
pasar a un galán mancebo,  
que si no es el mismo Febo,  
yo no sé quién pueda ser.

A éste ,¡ay de mí!, Celia mía,  
no sé si es gusto o capricho,  
y... Pero ya te lo he dicho,  
sin saber que lo decía.

CELIA: ¿Lloras?

DOÑA ANA: ¿ Pues no he de llorar  
¡ay infeliz de mí!, cuando  
conozco que estoy errando  
y no me puedo enmendar?

CELIA: (A parte:  
Qué buenas nuevas me dan  
con esto que ahora he oído,  
para tener yo escondido  
en su cuarto al tal Don Juan,





he must have noticed the manner,  
the disdain with which she now treats him  
and wanted to ravish her like Tarquin  
and wreck everything moreover)  
  
- And who, my lady, has won your love?  
  
DOÑA ANA: I can say no more -  
  
it was Don Carlos de Olmedo there



the gallant, but they're calling here.

I'll speak with you later, Celia, see who has come

CELIA: Who has come?

(MASKED MAN *Enters*)

The Night Watchmen!

DOÑA ANA: That's the woman.

Celia, open the door to them.

CELIA: Come in, whoever it is.

## SCENE II

(Enter MASKED MAN and DOÑA LEONOR)

MASKED MAN: My lady, though I couldn't ignore

the propriety of this home

I came with the aim

of showing my esteem

and not offending, and thus I implore

you to receive this woman

delivered to you until the hour

the investigation has an outcome



to understand a man's killing,

her companion's crime.

Forgive me, I must return there,

duties have no exception

in this case here.

(leaves)

DOÑA ANA: What is this matter?

Celia, those men, call them,

by whom this woman was left.

It is not my custom

to hear such silliness.

CELIA (*Aside*): She gives a great impression, my madam,

of not wishing to hold this woman in esteem.

DOÑA LEONOR: Lady (my heart is in my mouth, from

my plight, ah me!), if kindness

at my tender tears can be

in your breast (surely I could say this better)

on my knees I beg you in this room

have mercy if not for my life, for the doom

to my reputation.





que habiendo notado el modo

con que le trata enfadada,

quiere hacer la tarquinada

y dar al traste con todo.)

— ¿Y quién, Señora, ha logrado tu amor?

DOÑA ANA: Sólo decir puedo

que es un Don Carlos de Olmedo

el galán. Mas han llamado:

mira quién es, que después te hablaré, Celia.

CELIA: ¿Quién llama?

EMBOZADO (*Dentro.*): ¡La Justicia!

DOÑA ANA: Ésta es la dama;

abre, Celia.

CELIA: Entre quien es.

## ESCENA II

(Entran EMBOZADOS, y *DOÑA LEONOR.*)



EMBOZADO: Señora, auque yo no ignoro  
el decoro de esta casa,  
pienso que el entrar en ella  
ha sido más venerarla  
que ofenderla; y así, os ruego  
que me tengáis esta dama  
depositada, hasta tanto  
que se averigüe la causa  
porque le dio muerte a un hombre  
otro que la acompañaba.  
Y perdonad, que a hacer vuelvo  
diligencias no escusadas  
en tal caso. (*Vanse.*)

DOÑA ANA: ¿Qué es aquesto?  
Celia, a aquestos hombres llama  
que lleven esta mujer,  
que no estoy acostumbrada  
a oír estas viviendas.

CELIA: (*Aparte.*) Bien la deshecha mi ama  
hace de querer tenerla.

DOÑA LEONOR: Señora (en la boca el alma  
tengo ¡ay de mí), si piedad  
mis tiernas lágrimas causan  
en tu pecho (hablar no acierto),  
te suplico arrodillada  
que ya que no de mi vida,  
tengas piedad de mi fama,





Don't permit, allowing  
that I have already entered your home,  
that they take me to another lodging  
where there is greater consternation.

I believe: were I a woman of the sort  
that is easy, as you assume,  
I wouldn't be pleading with you here  
nor have such trepidation.

DOÑA ANA (*Aside to Celia*): She's moved me to pity for her,  
her beauty and her shame.

My brother described her well, Celia.



CELIA (*Aside to DOÑA ANA*): Her beauty is beyond human,  
and if it's like this in a storm  
what will it be like in good weather?

DOÑA ANA: Lady, rise from the ground, come  
and forgive if, in a lack of wisdom  
confused by this sudden event here  
little courtesy it seems  
I've shown, I'm ignorant  
of who you are, that's why, unsure by whom  
we are given this surprise, but at this time  
your person shows you a victim,  
in your favour proves.

Luckily, with all this soul of mine,  
my service I offer.

DOÑA LEONOR: I kiss your feet, with permission,  
beautiful deity, your temple, your  
worship, your altar  
for my misfortune  
are my sanctuary here!

DOÑA ANA: Up you come,



tell me all the more  
what misfortune swept you by,  
although if your beauty's so extreme  
it is not much to be unhappy.

CELIA (*Aside*): For the envy that she's feeling

I don't envy her.

DOÑA LEONOR: Lady, although the shame  
could gag my tongue  
to make this situation calmer  
the one in which I am  
in such a state of despair  
silent I cannot remain  
I think I am in submission  
and do what you ask me  
because indications are  
that I must be to blame  
for things that seem guilty  
but had good intention  
so remain listening.

DOÑA ANA: I will cause no interruption.



CELIA: Wonderful thing!

At midnight, relating

and with candles? Waste of time!

DOÑA LEONOR: If you wish to listen to my circumstances

these sad cases hear

cases that show my misfortunes

so many and of such power

listen, for with you there

a diversion for your pleasure,

this my own labour

will give unusual relief here

because this solace may cure

my sad cares

while feeling their despair,

having the relief of the narrator.

I was born noble, that being

the first misstep earlier

it is no small misfortune

being born noble is to suffer

although noblesse might happen



to be a jewel of high priced treasure,

that gem is a sad thing

it only serves to embarrass the wearer

when in a impoverished status there

between one class and another

between Plebeian misfortunes

and respect with honour.

To tell you that I was beautiful when born

I presume that excusable for

your eyes witness it here

and my hardships prove it more.

I'll only say... here I desire

not being me who is the teller

since by hiding it or being messenger

I find difficult both matters

if I'm silent you will ignore

but it is accurate telling

that my story shows more

(although it passes modesty, the shame,

at being its narrator)



so the story you understand:  
it was presupposed to be clear  
that my discretion is the reason  
that led me most to suffer.  
  
I was inclined to study ever  
from my earliest years



sin permitir, puesto que  
ya una vez entré en tu casa,  
que a otra me lleven adonde  
corra mayores borrascas  
mi opinión; que a ser mujer  
como imaginas, liviana,  
ni a ti te hiciera este ruego,  
ni yo tuviera estas ansias.

DOÑA ANA (Aparte a CELIA.): A lástima me ha movido  
su belleza y su desgracia.

Bien dice mi hermano, Celia.

CELIA (Aparte a DOÑA ANA.): Es belleza sobrehumana;  
y si está así en la tormenta  
¿cómo estará en la bonanza?

DOÑA ANA: Alzad del suelo, Señora,  
y perdonad si turbada  
del repentino suceso,  
poco atenta y cortesana  
me he mostrado, que ignorar  
quién sois, pudo dar la causa  
a la extrañeza; mas ya  
vuestra persona gabarda  
informa en vuestro favor,  
de suerte que toda el alma  
ofrezco para serviros.

DOÑA LEONOR: ¡Déjame besar tus plantas,  
bella deidad, cuyo templo,  
cuyo culto, cuyas aras,  
de mi deshecha fortuna



son el asilo!

DOÑA ANA: Levanta,  
y cuéntame qué sucesos  
a tal desdicha te arrastran;  
aunque, si eres tan hermosa,  
no es mucho ser desdichada.

CELIA (Aparte.): De la envidia que le tiene  
no le arriendo la ganancia. -

DOÑA LEONOR: Señora, aunque la vergüenza  
me pudiera ser mordaza  
para callar mis sucesos,  
la que como yo se halla  
en tan infeliz estado,  
no tiene por qué callarlas;  
antes pienso que me abono  
en hacer lo que me mandas,  
pues son tales los indicios  
que tengo de estar culpada,  
que por culpables que sean  
son más decentes sus causas;  
y así, escúchame.

DOÑA ANA: El silencio te responda

CELIA: ¡Cosa brava!

¿Relación a media noche  
y con vela? ¡Que no valga!

DOÑA LEONOR: Si de mis sucesos quieres  
escuchar los tristes casos  
con que ostentan mis desdichas  
lo poderoso y lo vario,



escucha, por si consigo  
que divirtiendo tu agrado,  
lo que fue trabajo propio  
sirva de ajeno descanso,  
o porque en el desahogo  
hallen mis tristes cuidados  
a la pena de sentirlos  
el alivio de contarlos.

Yo nací noble: éste fue  
de mi mal el primer paso,  
que no es pequeña desdicha  
nacer noble un desdichado:  
que aunque la nobleza sea  
joya de precio tan alto,  
es alhaja que en un triste  
sólo sirve de embarazo;  
porque estando en un sujeto,  
reputnan como contrarios,  
entre plebeyas desdichas  
haber respetos honrados.

Decirte que nací hermosa  
presumo que es excusado,  
pues lo atestiguan tus ojos  
y lo prueban mis trabajos.

Sólo diré. . . Aquí quisiera  
no ser yo quien lo relato,  
pues en callarlo o decirlo  
dos inconvenientes hallo:  
y lo ignoras si lo callo.



Pero es preciso al informe  
(aunque pase la modestia  
que de mis sucesos hago  
la vergüenza de contarlo),  
para que entiendas la historia,  
presuponer asentado  
que mi discreción la causa  
fue principal de mi daño.  
Inclinóme a los estudios  
desde mis primeros años



with ardent care  
with anxious fervor  
in a short time studying  
turning little time to great measure  
industriously, I spent my time  
on this intense labour.

In a short time, in that manner  
I became the target to admire  
and all attentions' focus  
in such a way, they came to me  
to venerate as if infused there  
with acquired splendour.

I was throughout the realm  
the object to revere  
in those praises  
that became a common rapture  
and whatever words from me came  
be they correct, be they error,  
my face did not discredit them  
and neither did the glamour.



It reached the point of superstition, actually,  
by popular endeavour  
so much that they now adored a goddess,  
having constructed that deity.

Flew in talk this fame,  
travelled to kingdoms far,  
and in those distant kingdoms  
false rumours gained veracity there,  
passion placed under a magnifier  
in such a misleading manner  
that my success' moderation  
grew by such great measure.

Victims on my altar, they  
devotedly kneeling were,  
the hearts of all, together,  
in such a comprehensive snare,  
being so from the first moment ever  
- this consenting cult appears,  
the new style becoming  
for so many to favour



like an obliged behaviour,  
the courtly gala,  
and if anyone had criticism  
contrary or proper  
they would not dare to utter  
such strangeness for fear  
their opinion lead to condemning  
feeling all would be opposed to their  
tone of crude manner  
or would censor them for hauteur.



con tan ardientes desvelos,  
con tan ansiosos cuidados,  
que reduje a tiempo breve  
fatigas de mucho espacio.

Conmuté el tiempo, industriosa,  
a lo intenso del trabajo,  
de modo que en breve tiempo  
era el admirable blanco  
de todas las atenciones,  
de tal modo, que llegaron  
a venerar como infuso  
lo que fue adquirido lauro.

Era de mi patria toda  
el objeto venerado  
de aquellas adoraciones  
que forma el común aplauso;  
y como lo que decía.  
fuese bueno o fuese malo,  
ni el rostro lo deslucía  
ni lo desairaba el garbo,  
llegó la superstición  
popular a empeño tanto  
que ya adoraban deidad  
el ídolo que formaron.

Voló la Fama parlera,  
discurrió reinos extraños,  
y en la distancia segura  
acreditó informes falsos.

La pasión se puso anteojos



de tan engañosos grados,  
que a mis moderadas prendas  
agradaban los tamaños.

Víctima en mis aras eran,  
devotamente postrados,  
los corazones de todos  
con tan comprensivo lazo,  
que habiendo sido al principio  
aquel culto voluntario,  
llegó después la costumbre,  
favorecida de tantos,  
a hacer como obligatorio  
el festejo cortesano;  
y si alguno disentía  
paradojo o avisado,  
no se atrevía a proferirlo,  
temiendo que, por extraño,  
su dictamen no incurriese,  
siendo de todos contrario,  
en la nota de grosero  
o en la censura de vano.



In this applause somewhere  
where my attention wavers  
with the crowds gathering  
a sitting target with no shelter  
  
I could not correctly choose a lover  
seeming to be loved the whole land over  
in these competitions, without fear  
  
I guarded my honour  
in danger over danger  
from harm over harm there  
with an affable decorum  
to equal lavish offers  
normally dodging then  
suspicious gestures.

My parents, because of my equilibrium  
unfortunately, felt sure  
about me, and felt no need to fear.

How wrong they were,  
it left me without the safety from  
padlocks and protectors



for someone caught in a storm  
of so many opposing factors!  
  
And so, unthinking,  
they did not worry about me  
and I found myself exactly in danger  
with no warning of theirs.  
  
It happened then, that among many others  
incited by my fame there  
to speak with me in person  
to try to praise me more,  
he came by chance to see me (Oh Heaven's desire!  
  
How do you let this tyranny occur  
that an affection so clear  
forge itself in unexpected fire?)  
  
Don Carlos de Olmedo, a young man came to me.  
  
So clear was this stranger's  
nobility that in any town  
where he came as a visitor,  
he may be unknown there  
but impossible to ignore.





Entre estos aplausos yo,  
con la atención zozobrando  
entre tanta muchedumbre,  
sin hallar seguro blanco,  
no acertaba a amar a alguno,  
viéndome amada de tamos.  
  
Sin temor en los concursos  
defendía mi recato  
con peligros del peligro



y con el daño del daño.

Con una afable modestia

igualando el agasajo,

quitaba lo general

lo sospechoso al agrado.

Mis padres, en mi medida

vanamente asegurados,

se descuidaron conmigo:

¡qué dictamen tan errado,

pues fue quitar por de fuera

las guardas y los candados

a una fuerza que en sí propia

encierra tantos contrarios!

Y como tan neciamente

conmigo se descuidaron,

fue preciso hallarme el riesgo

donde me perdió el cuidado.

Sucedió, pues, que entre muchos

que de mi fama incitados

contestar con mi persona

intentaban mis aplausos,

llegó acaso a verme (¡Ay Cielos!

¿Cómo permitís tiranos

que un afecto tan preciso

se forjase de un acaso?)

Don Carlos de Olmedo, un joven

forastero, mas tan claro



por su origen, que en cualquiera  
lugar que llegue a hospedarlo,  
podrá no ser conocido,  
pero no ser ignorado.



I ask you here  
give me freedom to etch his features  
and my errors excuse -  
or divert away my cares  
or because regarding my love  
the reckless and the dire  
it will not be astonishing  
that it merits such care  
his face is a conundrum



where two contradictions are together  
valor and beauty team  
were happily combined to pair  
what his handsomeness lacked more  
was found in its feminine feature  
finding the most perfect matter  
from that most lacking before  
a defect of his  
was the masculine flaw  
not letting beauty form  
to settle in its empire:



Aquí, que me des te pido  
licencia para pintarlo,  
por disculpar mis errores,



o divertir mis cuidados;  
o porque al ver de mi amor  
los extremos temerarios,  
no te admire que el que fue  
tanto, mereciera tanto.

Era su rostro un enigma  
compuesto de dos contrarios  
que eran valor y hermosura,  
tan felizmente hermanados,  
que faltándole a lo hermoso  
la parte de afeminado,  
hallaba lo más perfecto  
en lo que estaba más falto;  
porque ajando las facciones  
con un varonil desgarro,  
no consintió a la hermosura  
tener imperio asentado:



so unnoticed by him,  
so far from being aware,  
he would pay his beauty never  
enough attention to be its betrayer;  
when such a man brims  
with beauty in an excessive measure,  
it is good it be its owner  
and it is bad to be its flaunter.

He was of such a structure,  
such a structure and such a flair  
that, though Nature's whim  
could give them to another  
they could really suit only  
the spirit of Carlos' character:  
that providence deem  
to choose with the greatest care,  
to give so gentle a body to one  
with a spirit so debonair.  
he enjoyed an understanding, clever  
in such a subtle, such an elevated manner,



an understanding meriting years  
that could prove his age an error.

Soul of perfections thus  
with a gentle lack of anger,  
a grace making all so clear,  
a taste so courtier,  
a modesty so pleasing,  
an agreeableness so fair  
in the depth of carelessness further  
is still the highest sense of care;  
in humble affection so dear,  
in flatteries so tender,  
in persuasiveness so precise,  
in behaviour so peaceful a manner  
and in all, ultimately, so perfect was all together  
he displayed himself a courtier,  
spoils of the courter,  
celebration did not tire  
through disdain to suffer  
through hushed favours



he stayed resolute through dangers  
and prudent however chances fare.  
  
See how, with his nature's possessions,  
and others I won't tell you more,  
  
the woman with the sanest nature  
for modesty would be defenceless here.  
  
Finally, I loved him, I wish not to bore,  
your attention being the teller  
  
of my reckless endeavor,  
case by case the adventure;  
  
you could not ignore in your wisdom  
amorous endeavors  
  
that usually have their start here  
in anxiety and fear,  
  
their middle in risks and dangers  
and their end in tragedy and misadventure.  
  
Love grew in us both together  
reciprocal and wishing moreover  
  
that our happy union be  
attained in a marriage bed pure,



confirmed by the marriage god Hymen, for  
a bond that cannot sever  
and as my father was attempting  
to find me a husband all the more  
and going through my suitors thus,  
every merit to measure,  
and was attending to other situations,  
we would not be embarrassed there.

We arranged for this evening  
to elope, and running over  
all my father's caring  
and my modesty's honour,  
I came down into the street, and an instant on,  
as soon as I stepped my first steps there,  
among cowardly fears  
for my bad luck, entrusting here  
one hand lifting my skirts with care  
and, on my cloak, was the other,  
when to us, resolute together,  
two masked men appear.





tan remoto a la noticia,  
tan ajeno del reparo,  
que aun no le debió lo bello  
la atención de despreciarlo;  
que como en un hombre está  
lo hermoso como sobrado,  
es bueno para tenerlo  
y malo para ostentarlo.



Era el talle como suyo,  
que aquel talle y aquel garbo,  
aunque la Naturaleza  
a otro dispusiera darlo,  
sólo le asentara bien  
al espíritu de Carlos:  
que fue de su providencia  
esmero bien acertado,  
dar un cuerpo tan gentil  
a espíritu tan gallardo.

Gozaba un entendimiento  
tan sutil, tan elevado,  
que la edad de lo entendido  
era un mentís de sus años.

Alma de estas perfecciones  
era el gentil desenfado  
de un despejo tan airoso,  
un gusto tan cortesano,  
un recato tan amable,  
un tan atractivo agrado,  
queden el más bajo descuido  
se hallaba el primor más alto;  
tan humilde en los afectos,  
tan tierno en los agasajos,  
tan fino en las persuasiones,  
tan apacible en el trato  
y en todo, en fin, tan perfecto,



que ostentaba cortesano  
despojos de lo rendido,  
por galas de lo alentado.

En los desdenes sufrido,  
en los favores callado,  
en los peligros resuelto,  
y prudente en los acasos.

Mira si con estas prendas,  
con otras más que te callo,  
quedaría, en la más cuerda,  
defensa para el recato.

En fin, yo le amé; no quiero  
cansar tu atención contando  
de mi temerario empeño  
la historia caso por caso;  
pues tu discreción no ignora  
de empeños enamorados,  
que es su ordinario principio  
desasosiego y cuidado,  
su medio, lances y riesgos,  
su fin, tragedias o agravios.

Creció el amor en los dos  
recíproco y deseando  
que nuestra feliz unión  
lograda en tálamo casto  
confirmase de Himeneo  
el indisoluble lazo;



y por que acaso mi padre,  
que ya para darme estado  
andaba entre mis amantes  
los méritos regulando,  
atento a otras convenencias  
no nos fuese de embarazo,  
dispusimos esta noche  
a fuga, y atropellando  
el cariño de mi padre,  
y de mi honor el recato,  
salí a la calle, y apenas  
daba los primeros pasos  
entre cobardes recelos  
de mi desdicha, fiando  
la una mano a las basquiñas  
y a mi manto la otra mano,  
cuando a nosotros resueltos  
llegaron dos embozados.



They say ‘who goes there?’  
and I, my breath halts in air  
unaware of my actions  
(as in such matters  
it makes you tell secrets everywhere,  
the care to keep them under cover)  
‘Ay, Carlos, how lost we are!’  
I said, and they took out their swords instantly  
as my voice reached their ears  
taking from the holster  
their swords, one spoke to the other  
‘I will murder him, Don Juan, murder’ [the Don Juan here does not seem  
to be the Don Juan pursuing Ana in the play]  
for the girl he is taking with him  
is Doña de Castro, Leonor  
my cousin’: my lover drawing  
his sword, and moving closer  
instantly with the point of its stem  
came to the chest of his adversary there  
who said ‘Ah, poor me’ and then  
fell to the ground, and as witness to this disaster



his companion was called over  
and at this arrived, hearing this calamity,  
others, and although he could flee there  
and save himself moreover  
Carlos would not leave me in danger.

He waited in foolhardy valour  
until the nightwatchmen came  
doing their tour  
they approached us, and while being  
stubborn once more  
to defend himself he was attempting  
but persuaded by my tears  
he gives up his sword when I implore  
much more for me than his opposers.

They take him away, finally, and me  
as an accessory to murder  
seeing that the man who died moreover  
was Don Diego de Castro, for  
he was my cousin. In your noble home  
my lady, they deposited me



my person and my misfortune  
and I find myself here  
without esteem, without honour to save  
without counsel, without succour  
without relief, without air  
and finally expecting this matter  
to be the execution of my dying,  
with Carlos' sentence, together.

DOÑA ANA

(Aside:)

Heavens! What did I just hear?  
The same person I adore  
is the one loved by Leonor...  
oh how fast here  
is Don Juan's love avenged! How upsetting!  
(To Leonor:) - Lady, your cares  
are just it seems.

Celia, take this lady to my chamber  
while you and I wait for my brother.

CELIA:



Lady, come.

DOÑA LEONOR:

Your footsteps, after

I follow (ay poor me!), as all the more

I obey whatever is the fates' future.

(Exit CELIA and LEONOR)

DOÑA ANA:

If Carlo's gallantry and boldness came

to move me to care

what will it seem like, with jealousy mixed together?

What would be the good alone

of trying to create love in vain

knowing that he lives in love with her,

what victory will there be in seeing him sever

from the one who before was chosen by him?

Forgive me, Don Juan, although I'm wishing

to reciprocate your love, to condemn my lack of care,

how could I, if now this wild pain

combines envy and its poison together.

Carlos, most gallant being



is a being most gallant for another.

(Enter DON CARLOS with his sword drawn, and CASTAÑO.)



“¿Qué gente?” dicen, y yo  
con el aliento turbado,  
sin reparar lo que hacía  
(porque suele en tales casos  
hacer publicar secretos



el cuidado de guardarlos),  
“¡Ay, Carlos, perdidos somos!”  
dije, y apenas tocaron  
mis voces a sus oídos  
cuando los dos arrancando  
los aceros, dijo el uno:  
“Matadlo, Donjuán, matadlo;  
que esa tirana que lleva,  
es Doña Leonor de Castro,  
mi prima”. Sacó mi amante  
el acero, y alentado,  
apenas con una punta  
llegó al pecho del contrario,  
cuando diciendo: “¡Ay de mí!”  
dio en tierra, y viendo el fracaso  
dio voces el compañero,  
a cuyo estruendo llegaron  
algunos; y aunque pudiera  
la fuga salvar a Carlos,  
por no dejarme en el riesgo  
se detuvo temerario,  
de modo que la Justicia  
que acaso andaba rondando,  
llegó a nosotros, y aunque  
segunda vez obstinado  
intentaba defenderse,  
persuadido de mi llanto



rindió la espada a mi ruego,  
mucho más que a sus contrarios.  
Prendieronle, en fin; y a mí,  
como a ocasión del estrago,  
viendo que el que queda muerto  
era Don Diego de Castro,  
mi primo, en tu noble casa,  
Señora, depositaron  
mi persona y mis desdichas,  
donde en un punto me hallo  
sin crédito, sin honor,  
sin consuelo, sin descanso,  
sin aliento, sin alivio,  
y finalmente esperando  
la ejecución de mi muerte  
en la sentencia de Carlos.

DOÑA ANA

(Aparte:

¡Cielos! ¿qué es esto que escucho?

Al mismo que yo idolatro

es al que quiere Leonor. . .

¡Oh qué presto que ha vengado

Amor a Donjuán! ¡Ay triste!)

— Señora, vuestrlos cuidados

siento como es justo. — Celia,

lleva esta dama a mi cuarto

mientras yo a mi hermano espero.



CELIA:

Venid, señora.

DOÑA LEONOR:

Tus pasos

sigo (¡ay de mí!), pues es fuerza

obedecer a los hados.

(Vanse CELIA y LEONOR.)

DOÑA ANA:

Si de Carlos la gala y bizarría

pudo por sí mover a mi cuidado,

¿cómo parecerá, siendo envidiado,

lo que solo por sí bien parecía?

Si sin triunfo rendirle pretendía,

sabiendo ya que vive enamorado

¿qué victoria será verle apartado

de quien antes por suyo le tenía?

Pues perdone don Juan, que aunque

yo quiera

pagar su amor, que a olvido ya condeno,

¿cómo podré, si ya en mi pena fiera

introducen los celos su veneno?

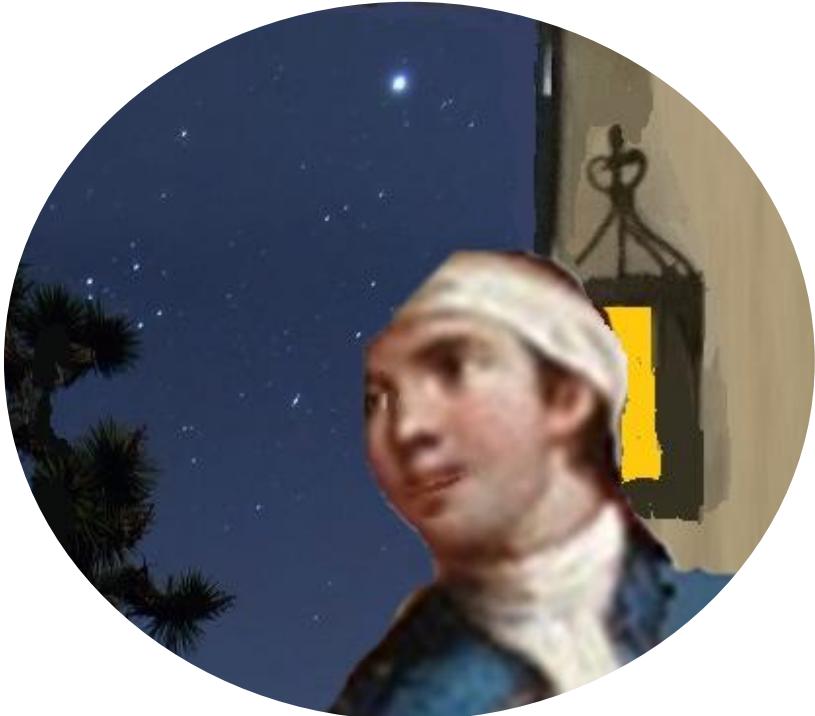
Que es Carlos más galán, y aunque

no fuera,

tiene de más galán el ser ajeno.

(Sale DON CARLOS con la espada desnuda, y CASTAÑO.)





DON CARLOS:

Lady, if in your shelter  
misfortunes find their salvation,  
achieve the greatest triumph  
in sheltering mine,  
following my footsteps, closer  
no less than the nightwatchmen come,  
and as fleeing from them is  
the craven chivalry to which I conform,  
at your feet's sanctuary I beseech  
my hunted breath asks asylum  
although if my soul is already lost, then  
my life signifies little for me, all the same.

CASTAÑO:

Me, I care a lot about mine, and therefore  
I beg you fearlessly, lady, from them  
hide me now



beneath your gown!

DON CARLOS:

Fool, speak no more!

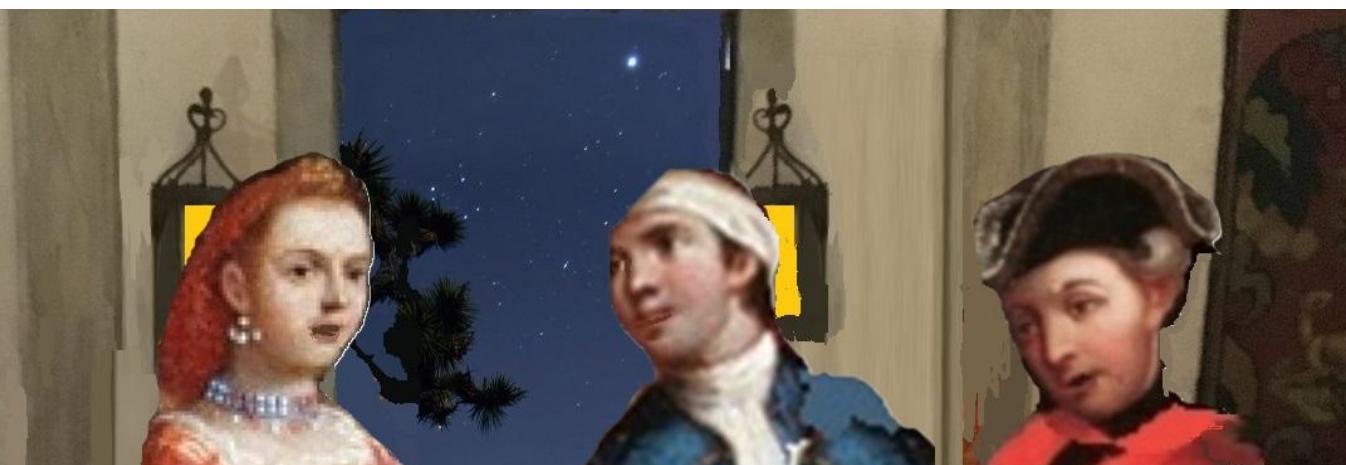
CASTAÑO:

But would it be  
the first occasion  
that pious robes  
have hidden a criminal from perfidy?

DOÑA ANA:

[Aside]

Heavens! Carlos is here.



DON CARLOS:

Señora, si en vuestro amparo  
hallan piedad las desdichas,  
lograd el triunfo mayor  
siendo amparo de las mías.

Siguiendo viene mis pasos  
no menos que la Justicia,  
y como huir de ella es



generosa cobardía,  
al asilo de esos pies  
mi acosado aliento aspira,  
aunque si ya perdí el alma,  
poco me importa la vida.

CASTAÑO:

A mí sí me importa mucho;  
y así, señora, os suplica  
sin miedo, que me escondáis  
debajo de las basquiñas.

DON CARLOS:

¡Calla, necio!

CASTAÑO

¿Pues será  
la primer vez, si lo miras,  
esta, que los sacristanes  
a los delincuentes libran?

DOÑA ANA:

[Aparte.]

Carlos es, ¡válgame el cielo!



Such a made-to-measure outcome  
came to me while wishing  
to win in gallant actions  
his love, without outraging  
my high pride by them.

Then sheltering him here thereby  
with noble affection  
will disguise my love for him  
so it looks like compassion  
without dimming my reputation  
necessary to my decorum  
without my own surrender  
to surrender himself, I could lead him  
although I know Leonor has his love;  
what will is there so fine  
within men, that if they see  
another occasion invite them  
they will not leave longingly?  
Love, so high, why hesitation  
if you can be so changing,



as in the example I myself am?

Misfortunes, gentleman,

will have valor as a daughter often

and bring mercies

and so, if your safety

is in my shelter, take breaths

for your lost breath, within this room

which has an opening

onto the garden, quickly enter

before he comes back - the brother

I have - and with the harm

of seeing us alone together

he'd cause you other problems.

DON CARLOS:

I would not want, Madam,

that sheltering my life in your home

would cost you any fear.

CASTAÑO:

Now you have that realisation?

By the love of my mother!



DOÑA ANA:

I am scared by nothing.

Come, here there is a room

where my brother never comes

because we store wealthy

objects and furniture for occasions

of formality

like carpets, chairs within

and other things; and then

there is a door you can leave from

if it was necessary, onto a garden

and as nothing will cause you harm

I will show you, come;



La ocasión a la medida  
del deseo se me viene  
de obligar con bizarrias  
su amor, sin hacer ultraje  
a mi presunción altiva;  
pues amparándole aquí  
con generosas caricias,  
cubriré lo enamorada  
con visos de compasiva;  
y sin ajar la altivez  
que en mi decoro es precisa,  
podré, sin rendirme yo,  
obligarle a que se rinda;  
que aunque sé que ama a Leonor,  
¿qué voluntad hay tan fina  
en los hombres, que si ven  
que otra ocasión los convida  
la dejen por la que quieren?  
Pues alto, Amor, ¿qué vacilas,  
si de que puede mudarse  
tengo el ejemplo en mí misma?  
—Caballero, las desgracias  
suelen del valor ser hijas,  
y cebo de las piedades;  
y así, sí las vuestras libran  
en mí su alivio, cobrad  
la respiración perdida,



y en esta nada, que cae  
a un jardín, entrad aprisa,  
antes que venga un hermano  
que tengo, y con la malicia  
de veros commigo solo  
otro riesgo os aperciba.

DON CARLOS:

No quisiera yo, señora,  
que el amparo de mi vida  
a vos os costara un susto.

CASTAÑO:

¿Ahora en aqueso miras?  
¡Cuerpo de quien me parió!

DOÑA ANA:

Nada a mí me desanima.

Venid, que aquí hay una pieza  
que nunca mi hermano pisa,  
por ser en la que se guardan  
alhajas que en las visitas  
de cumplimiento me sirven,  
como son alfombras, sillas  
y otras cosas; y además  
de aqueso, tiene salida  
a un jardín, por si algo hubiere;  
y porque nada os aflija,  
venid y os la mostraré;





*To be continued*

