

15th Preview of Sor Juana Inés de la Cruz's
Pursuits in a House
(*Los empeños de una casa*)
Translated by Katharine Margot Toohey

Quemar Press

Sor Juana Inés de la Cruz

Pursuits in a House

(*Los empeños de una casa*)



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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

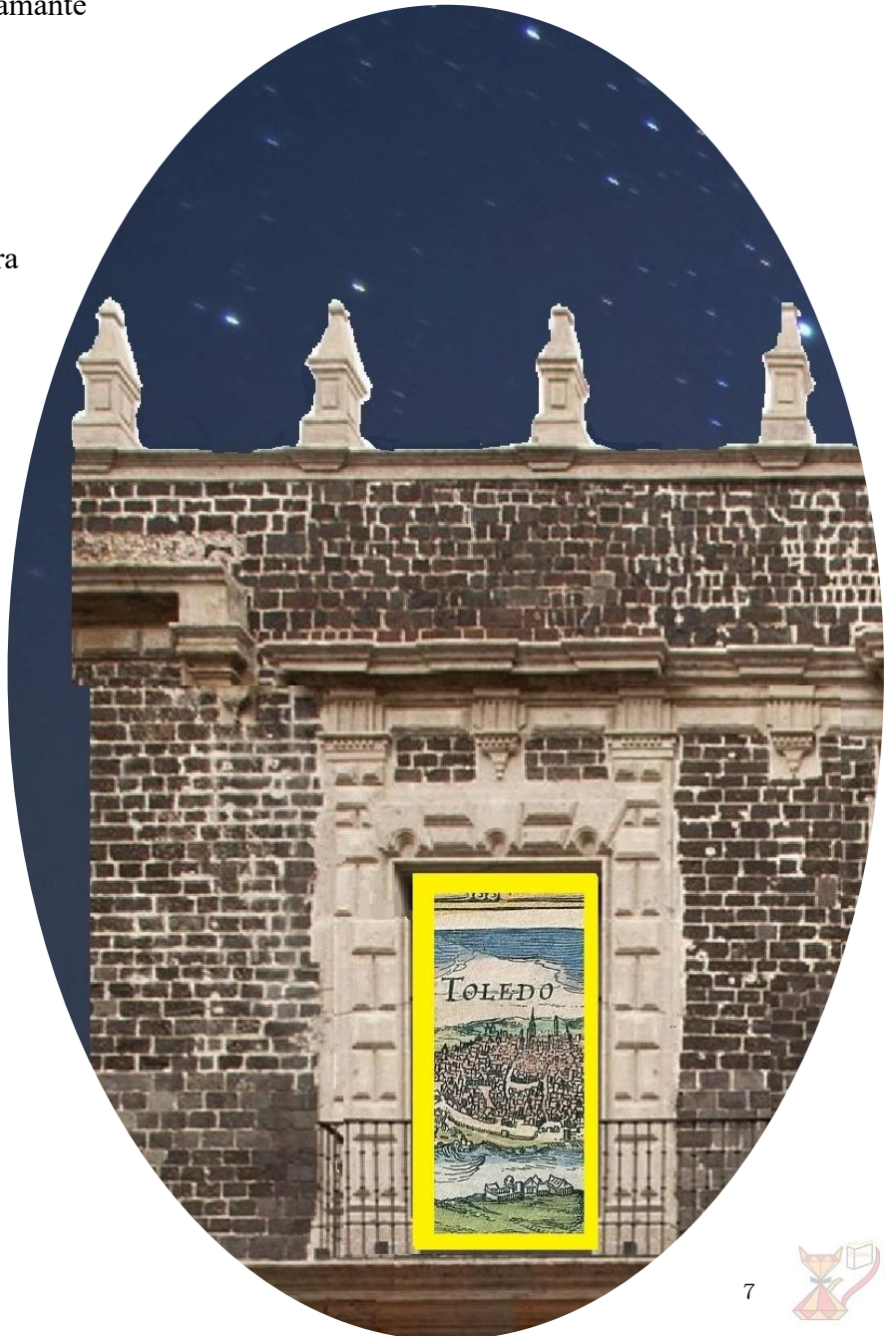
de perfecciones tan sumas

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,
sábetete 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 jealouser
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,
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 despego,
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, aunque 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 liviandades.

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 desgarró,
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 persuaciones,
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 conveniencias
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, vuestros 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 bazaría

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 bizarrías
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 conmigo 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;





but first, to be thorough, as a precaution

I will shut to give us warning

the door to this room,

should my brother come.

CASTAÑO



(Aside to DON CARLOS)

Sir, what a wealthy home

and what an unusual woman!

What if you had (I have this sensation

and I feel it deep in my stomach

that I can feel clearly now through starvation)

fallen in love with this woman

instead of that poor thing named

Leonor, whose flow of wealth is one

coming only from her erudition

Don CARLOS

For the love of God, you fool with no manners!

DOÑA ANA

Off you go, go in there.

(Aside)

Love, for your temptation

with luck, do not refuse

success to this good fortune.

(Exit)

(Enter DON RODRIGO and HERNANDO)

Don RODRIGO

Hernando, what are you saying here?

HERNANDO

Just what came:



my lady left home.

Don RODRIGO

But don't you know who left with her?



pero antes será precisa
diligencia el que yo cierre
la puerta, por que advertida
salga en llamando mi hermano.

CASTAÑO

[Aparte de DON CARLOS.]

Señor, ¡qué casa tan rica
y qué dama tan bizarra!
¿No hubieras (¡pese a mis tripas,
que claro es que ha de pesarles,
pues se han de quedar vacías!)
enamorado tú a aquesta
y no a aquella pobrecita



de Leonor, cuyo caudal
son cuatro bachillerías?

Don CARLOS

¡Vive Dios, villano!

DOÑA ANA

Vamos.

Amor, pues que tú me brindas (Aparte.)

con la dicha, no le niegues

después el logro a la dicha

(Vanse.)

(Salen DON RODRIGO y HERNANDO.)

Don RODRIGO

¿Qué me dices, Hernando?

HERNANDO

Lo que pasa:

que mi señora se salió de casa.

Don RODRIGO

¿Y con quién, no has sabido?



HERNANDO

How can I know more?

When, as you know, all Toledo entire

come to her, however many,

to celebrate her genius and beauty?

In that situation, who had the wisdom

to know which praise was love, which custom,

and I'm not sure if you're not to blame here

you let so many celebrate her

without noticing, despite her demure decorum,

the occasion's power and seeing herself in esteem,

it was easy that the inopportune one and the lover

among the others was likable more.

DON RODRIGO

Don't test my patience. The time,

Hernando, is not right for blame.

Oh wild creature! Who would have known

of this restrained sham

how reserved at that point she had been

that such great frivolous whims



were hidden in her treacherous breast there?

Oh women! Oh venomous monster!

Who would trust in one then

if with madness and audacity the same

and to this degree every time

she is lost has she ignorance or wisdom?

Your beauty, vile daughter, to me seems

for the inconvenience of my poor income

to be, with your own wisdom

the highest dowry he could claim.

And now what have you done here,



HERNANDO

¿Cómo puedo,
si, como sabes tú, todo Toledo
y cuantos a él llegaban,
su belleza e ingenio celebraban?
Con lo cual, conocerse no podía
cuál festejo era amor, cuál cortesía;
en que no sé si tú culpado has sido,
pues festejarla tanto has permitido,
sin advertir que, aunque era recatada,
es fuerte la ocasión y el verse amada,
y que es fácil que, amante e importuno,
entre los otros le agradase alguno.

Don RODRIGO

Hernando, no me apures la paciencia
que aqueste ya no es tiempo de advertencia.
¡Oh fiera! ¿Quién diría
de aquella mesurada hipocresía,
de aquel punto y recato que mostraba,
que liviandad tan grande se encerraba
en su pecho alevoso?
¡Oh mujeres! ¡Oh monstruo venenoso!
¿Quién en vosotras fía,
si con igual locura y osadía,
con la misma medida
se pierde la ignorante y la entendida?
Pensaba yo, hija vil, que tu belleza,
por la incomodidad de mi pobreza,



con tu ingenio sería
lo que más alto dote te daría;
y ahora, en lo que has hecho,

To be continued

