EL CONDE DE SEX

(THE EARL OF ESSEX)

by

ANTONIO COELLO Y OCHOA

translated and edited with an introduction

by

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SYNOPSIS

This dissertation is concerned with El Conde de Sex by the Spanish dramatist Antonio Coello y Ochoa. An edited text of the play, based on the first edition of 1638, is given alternately with an English prose translation. This is the first time the play has been translated. Explanatory notes on textual, historical, theatrical, and other matters are given in the Commentary.

El Conde de Sex is of unusual interest in Anglo-Spanish literary relationships since it portrays Queen Elizabeth I and the Earl of Essex as central figures in a romantic drama. Considering that the play was written within fifty years of the Armada, they are treated with remarkable sympathy.

The Introduction attempts a sketch of Coello's life and literary career. Not much is known about him, but Spanish sources have been investigated and early manuscripts of the play have been consulted. An examination of El Conde de Sex in the context of the drama of its time suggests that Coello was concerned primarily to create a theatrically convincing romantic drama rather than to give an accurate picture of life in the English court. No primary sources have been discovered.
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The following three works are referred to frequently in the Introduction, and their titles have been shortened in the subsequent footnotes, as indicated here:

(Cotarelo, 'Antonio Coello y Ochoa):
Emilio Cotarelo, 'Antonio Coello y Ochoa,' Boletín de la Real Academia Española, 1918.

(Rennert, The Spanish Stage):

(Shergold, A History of the Spanish Stage):

(S) refers to the Spanish text, and
(E) refers to the English text, both in the Introduction and in the Commentary.
Life of
Antonio Coello y Ochoa (1611-1652).

Antonio Coello was born into a middle-class family richer in titles than in fortunes. A great-grandfather was the mayor of an hermandad (a kind of guild) and his grandfather was a member of the Cortes (Parliament) around the year 1611.

Coello's parents (Juan Coello Arias and Melchora de Ochoa) were both natives of Madrid. The playwright was born on 26 October, 1611, and baptised on 18 November. A year later a brother was born; like Antonio, Juan was also to be a soldier and a playwright; but of less distinction than his brother. Their father was employed in the household of the Duke of Alburquerque, apparently in a position of some importance. He died suddenly in the year 1615 at the early age of thirty-six, and in such poverty that he did not even make a will, for, as the death certificate reads, "he had not the wherewithal." The fatherless children were probably looked after both by the mother's family and by the Duke of Alburquerque.

At that time the Duke, don Francisco Fernández de la Cueva, was thirty-seven years of age. He was often away from Madrid, holding important offices, such as that of viceroy and ambassador. It is assumed that as a generous patron he would not have allowed the Coello family to starve. He was too a lover of the arts and perhaps for this reason Antonio would have received a good literary education under his auspices. But as soon as he was old enough Antonio entered the Army, probably accompanying his noble master. But even at this
age his interest in poetry can be seen, for at the festivities which
the Orden de la Merced arranged in 1629 to honour their founder,
Antonio presented a rondeau and a sonnet. After Antonio's death
Tomás Alfay of Zaragoza published a collection of his verses, and
it is highly probable that they belong to this period. In 1630
Lope de Vega recognised him as a poet, for he is mentioned favourably
in Lope's poem Laurel de Apolo. Two years later Dr Juan Pérez de
Montalbán praised him in his Para Todos. It is likely that at this
time Coello was writing plays in collaboration with Vélez de Guevara
or Calderón de la Barca. And it is certain that he was writing plays
for the private theatre in 1633 or 1634, perhaps even for the public
theatres (corrales) of the capital.

The Royal Palace itself was now to receive the works of the new
author. It is recorded that on 30 May 1632 the company of Manuel
Alvárez Vallejo performed Coello's witty play, The Jealous Extremaduran
(The Celoso Extremeño) which was inspired by the novel of the same name
by Cervantes. And in the following year, on 10 November, the same
theatrical manager and company performed The Earl of Essex (El Conde
de Sex).

Unlike most poets in Spain, Antonio did not contribute to the
Pamph Postuma dedicated to the memory of Lope de Vega, perhaps because
of absence from the capital, although by this time he had made himself
important enough to qualify as a contributor. The following year the
Italian Fabio Franchi collected the elegies which had been written
in praise of Lope in Italy, and he made some interesting comments on
contemporary authors; speaking of Antonio, he said, "Ed à don Antonio
Cueglio potrà V. Maesta suprema mandare a dire che fa pari commedie come quella del Geloso Estremegno, farà anche gelosi tutti gli altri ingegni comici."

The plays of the young Antonio must have been well accepted at the Court of Philip IV, for he was treated as one of the principal poets there during the great festivities of 1637. These began on Sunday, 15 February, and continued until the 24th of the same month. On the 20th a poetical contest on burlesque themes was held before the King, and was presided over by Luis Vélez. One of the themes was, "Why are the servant girls of the Palace called 'mondongas'? (kitchen wenches)," and the prize went to Antonio who proposed in a graceful ballad that the nickname was a substitute for a lady of honour. On Monday, the 23rd, by night, the play, The Rape of the Sabine Women (El Robo de las Sabinas) written by Rojas Zorrilla and the Coello brothers, was performed in the hall of the Palace.

In 1638 Antonio left Madrid in the company of the Duke of Alburquerque to fight against the French who had invaded the province of Guipúzcoa. They were away until the end of the year, long after the French had withdrawn to their own country. The Duke spent 1639 in Madrid and there are two references to the presence of Antonio there as well. The first is when, in a poem, he praises a book written by a Portuguese, Rodrigo Méndez Silva, called The Royal Catalogue of Spain (Catalogo Real de España). And later he writes a sonnet in memory of his friend and collaborator Dr Juan Pérez de Montalbán, who died in Madrid in 1638.

In the following year, 1640, Antonio and the Duke were probably
out of Madrid and perhaps even out of the country. The Duke had been given the command of a regiment, and in 1641 was involved in a duel in Brussels. After this he took part in the battles of Châtelet and Rocroi. It is a fairly safe conjecture that all this time Antonio was with the Duke, or at least nearby. But unfortunately there are no references to him apart from the two mentioned above. Obviously he had been distinguishing himself, for in a royal decree dated 9 May, 1642, the King granted him the habit of Santiago, an honour which he did not take up until some six years later, in all probability because of his continued absence from the capital. It is known that Antonio was given the rank of captain, perhaps in the Duke's own regiment.

Back in Madrid in 1648 he claimed the honour of Santiago which he had been granted earlier. This he received in February of that year. Again one must assume that after his return from the busy life of the campaigning soldier he would have been equally busy in household tasks for the Duke. According to A. Baena he was appointed minister of the Real Junta de Aposento on 17 May, 1652. But he did not have much time to enjoy this, for he died suddenly - like his father before him - on 20 October of that same year. But unlike his father he had made a will, although only one day before his death; in this he is called 'Aposentador del libro de la Casa y Corte de Su Majestad,' and he stated that he was sound in mind, although sick in body.

He asked to be shrouded in the habit of his Order; he mentioned some small debts which might be owing; he asked that all his debts to the Duke be paid, and if the latter owed him any money it was not
to be claimed. There are bequests to the Duchess, her daughter, his nephew, to a female servant and a groom. He made his brother his heir and begged the King to pass on to him the title of 'Aposentador'. From an inventory of his goods made two days later, in which were listed sixty-three paintings and much rich furniture, it is clear that he was reasonably well-off, and must have held an important position in the Alburquerque household.

He was buried in the convent of Nuestra Señora de la Victoria, Madrid.

1. This section has used as its basis the invaluable article by Emilio Cotarelo, 'Antonio Coello y Ochoa', Boletín de la Real Academia Española, 1918, and the entry on Antonio Coello in the Enciclopedia Universal Ilustrada, Europeo-Americana, Espasa-Calpe, S.A.

2. 'Don José Antonio Baena, in his Sons of Madrid (Hijos de Madrid, I.145) gave a short biographical sketch of the playwright which has served as the basis for Mesonero, Barrera and other writers who have dealt with the history of the Spanish theatre.' Cotarelo, 'Antonio Coello y Ochoa', page 553, n.1.


4. Poesías varias de grandes ingenios españoles. Recogidas por Josef Alfay, Zaragoza, Juan de Ioar, 1654.

5. "Bien puede don Antonio Cuello el suyo levantar al celeste pavimento no ya como el intrépido gigante sino por gloria suya y honor tuyo, poner el hombro, al peso eterno atento que científico puso el viejo Atlante; pues con los versos de su propia idea de imágenes más bellas le hermosea."

Lope de Vega, Laurel de Apolo, 1630, Silva VIII.
6. "Don Antonio Coello, cuyos pocos años desmienten sus muchos aciertos y de quien se puede decir con verdad que empieza por donde otros acaban, ha escrito en octavas *Una Oración a la dedicación del templo de la Casa profesa de la Compañía de Jesús*, sin otros muchos versos a diferentes sujetos que tiene hechos de grande profundidad y valentía; y entre dos o tres comedias."


7. "900 reales for a play by don Francisco de Rojas and don Antonio Coello". Accounts of the expenses of the theatres, referring to the years 1633 and 1634, Pèrez Pastor, Memorias de la Real Academia Española, Vol. X, page 110.

8. "Vallejo (Manuel or Manuel Álvarez de), famous autor de comedias native of Seville ... He represented besides many 'particulares' private performances before Philip IV. In 1623 he is called 'autor de comedias de los nombrados por S.M.'... In 1639 he represented at Madrid Coello's auto La Cárcel del Mundo..."

Rennert, The Spanish Stage, pages 616-617.


10. This was in 1635, the year of Lope de Vega's death.

11. The word 'mondonga' turns up in the mouth of Cosme, in El Conde de Sex:

   Cosme: Pues será alguna mondonga
   con algún honrado hermano,
   que venga a vengar su honor... Act I, lines 252-254. (S)


Coello did not make any collection of writings, neither does he seem to have shown any special care about their fate. It is probable that quite a few of them are lost.

The following is a list (in alphabetical order) both of extant works by Coello and of lost ones that he is believed to have written.

1. **La Adúltera castigada.** This is mentioned in the *Indice* of Medel del Castillo. From its style it is apparently an early work. The theme, which is tragic, is from classical Greek literature, dealing with Agamemnon.

2. **El Árbol de mejor fruto.** This is mentioned by D. Cayetano Alberto de la Barrera. Tirso de Molina (1584-1648) has a play of the same title, and there is probably some confusion because of this.

3. **Arcadia fingida.** This is classified by Medel as 'by don Antonio Coello'.

4. **La Baltasar.** This play was written in collaboration with Luis Vélez de Guevara and Francisco de Rojas Zorrilla. It was printed in Part One of the collection of *Comedias Escogidas*, Madrid, 1652, by Domingo Morras. Cotarelo mentions a single edition, which gives no indication of date or place of publication, and which states that the second act only is by Coello.

5. **El Catalan Serrallonga.** This is by Coello, Rojas and Vélez de Guevara. It was first printed in *Parte XXX de Comedias de Varios autores*, Zaragoza, 1636. It received its first performance in the Royal Palace by the company of Antonio de Prado on 10 January, 1635.
6. **Celos, honor y cordura**. This appeared anonymously in the Parte treinta y una de las mejores comedias que hasta hoy han salido ... Barcelona, 1638. This is the same edition in which La Gran Comedia del Conde de Sex first appeared. It is the third play in the volume; El Conde de Sex is the sixth.

7. **El celoso extremeño**. This was first published in the Parte veinte y ocho de comedias de varios autores, Huesca, by Pedro Blusón, 1634. Its author is given as 'D. Pedro Cuello'. It appeared in another collection of plays published in 1639 under the name of Lope de Vega. The play was first performed at the Royal Palace of Philip IV on 30 May, 1632. Four years later Fabio Franchi attributed it with great praise to Coello. Cotarelo ascribes it without doubt to Coello. He adds that it appears to have been written in great haste. It is very closely based on the novel of the same name by Cervantes.

8. **El Conde de Sex**. (See separate section; page xiii).

9. **Los Dos Fernandos de Austria**. This was first published in 1646 in Valencia. It appears under the name of Coello.

10. **El Esclavo de la Fortuna**. Barrera refers to an edition of this play but Cotarelo can find no reference to it elsewhere. It is possible that it is the play which follows:

11. **El Escudo de la Fortuna**. This play is listed by Medel. Cotarelo states that he has not seen the play.

12. **El jardín de Falerina**. This was written by Rojas Zorrilla, Coello and Calderón de la Barca. It was performed in the Royal Palace on 17 January, 1636, by the company of Juan Martínez de los Ríos.
13. **Lo dicho hecho.** This was published in the *Parte cuarenta y dos de comedias de diferentes autores*, Zaragoza, 1650. The author is given as Don Antonio Coello. Medel lists it as being by Don Luis Coello.

14. **Lo que pasa en una noche.** There is extant an early edition of this play, with no indication of date or place of publication. Its author is given as 'Don Antonio Coello'. Cotarelo places this edition around the middle of the XVII century. The play was also published in 1657 under a different title and author: as *Los Empeños de seis horas*, (The Engagements of six hours) and attributed to Calderón de la Barca, in the volume, *Comedias nuevas escogidas de los mejores ingenios de España*. It was from this that Samuel Tuke made his English translation of the play under the title of *The Adventures of Five Hours*, 1662. It will be noticed that six hours have now become five. Tuke, naturally, says that he translated the play from Calderón. Oddly enough, the British Museum Catalogue says that the play by Tuke was adapted from Calderón's *El Escondido y la Tapada*. Martin Hume sees no connection between the two plays. Calderón declared that *Los Empeños de seis horas* was not his work. Cotarelo suggests that it may not be Coello's either. Medel attributes *Los Empeños de seis horas* to Calderón and *Lo que pasa en una noche* to Don Luis Coello, so perpetuating the erroneous belief that there were two different plays. The play must have been written around 1641 or shortly afterwards, for it makes reference to the 'rebellious Catalan' and the 'proud Portuguese'.

15. **Lo que puede la porfía.** This was published in a collection of plays in Lisbon, 1652. The author is given as Don Antonio Coello.

16. **El monstruo de la fortuna y Lavandera de Nápoles.** This is attributed by Don Juan Isidro Fajardo to Rojas, Vélez de Guevara and Coello.
17. El Pastor Fido. This is by Solís, Coello and Calderón. It
was first printed in a collection of plays in Madrid in 1657. Cotarelo
says that the second act, which is the best, would seem to be Coello's.

18. Peor es hurgallo. This was never printed as far as is known.
The MS is in the Biblioteca Nacional, No. 15376; it is in writing of
the XVIII century entitled 'Comedia Peor es hurgallo. Jornada primera.
De D. Antonio Coello.' There are three other MSS extant which all
indicate that Coello is the author. The story has a certain similarity with
an episode in the First Part of Don Quijote by Cervantes, an author already
borrowed from by Coello.

19. Por el esfuerzo la dicha. This is found in a XVII century edition
of plays published without title page or introduction. The author
of the play is given as Coello. Medel mentions this play in his Indice,
page 88, as being by Don Luis Coello.

20. El Privilegio de las Mujeres. This play was printed in the Parte
Treinta de comedias famosas de varios autores, Zaragoza, 1636. It is
the ninth play in the volume. Its authors are given as Calderón,
Montalbán and Coello.

21. El Robo de las Sabinas. This is by Coello, his brother Juan, and
Rojas Zorrilla. It was performed before the King and Queen in the
Palace of the Buen Retiro on 24 February, 1637. It was printed under
the name of Don Juan Coello in 1659. But in the accounts of the
festivities when the play was first performed, it is stated that it is
by the three authors.
22. También la afrenta es veneno. This was written with Vélez de Guevara and Rojas Zorrilla. The date of the first edition is not known. The Catalogue lists an edition of 1680. Cotarelo states that Coello wrote the second act.

23. Los Tres blasones de España. This was written in collaboration with Rojas Zorrilla. It was published in Madrid in 1643. In this play Coello wrote the first act.

24. Yerros de naturaleza y aciertos de la fortuna. This was written in collaboration with Calderon de la Barca. MS No. 14778 in the Biblioteca Nacional has an approval dated 1634. The play was first published in Madrid, 1930, by Eduardo Julia Martínez.

Coello also wrote at least two, perhaps three, religious plays (autos sacramentales). Rennert refers to one, La Cárcel del Mundo, which the actor manager Manuel Vallejo presented in Madrid in 1639. This is the same Vallejo who six years earlier had presented Coello's El Conde de Sex in the Royal Palace. The second is called La Virgen del Rosario.

15. Indice general alfabético de todos los títulos de comedias escritas por varios autores antiguos y modernos, y de los autos sacramentales y alegóricos, etc. por los herederos de Francisco Medel del Castillo, Mercader de libros; impreso y publicado en Madrid, 1735, page 4.


17. Indice general alfabético, Medel, page 7.

19. Gotarelo had not seen this play. Schaeffer (Geschichte Des Spanischen Nationaldramas, Leipzig, 1890, Vol. II, page 89), states that 'the play is average, doing nothing for the fame of its author, either by its originality or by its interest'.

20. See the section on the authorship of El Conde de Sex, note 45.


22. Martin Hume, Spanish Influences on English Literature, page 29.


24. This play is mentioned by A. Schaeffer, Ocho Comedias Desconocidas, Leipzig, 1887, Vol. I, page viii.


26. Apart from the religious plays, it appears that Coello collaborated in at least ten of the above listed plays, and wrote at least twelve entirely on his own; although a few of these may have been written in collaboration with other dramatists.
Editions of El Conde de Sex.

The play translated and edited in this dissertation was not printed until five years after its first performance at the Palace of the Buen Retiro on 10 November, 1633. It appeared for the first time from a Barcelona printing press in the year 1638, in a volume entitled:

1. **PARTE / TREINTA / VNA. DE LAS / MEJORES COME / DIAS, QUE HASTA OY han salido. / RECOGIDAS POR EL DOTOR FRAN- / cisco Torruio Ximenez. Y a la fin. va la Comedia de santa Madrona, / intitulada la viuda tirana, y conquista de Barcelona. / AÑO 1638. / CON LICENCIA, Y PRIVILEGIO. / En Barcelona: En la Emprenta de Iayme Romeu, de- / lante de Santiago. / A costa de luán Sapera Mercader de libros.

In this same volume there are plays known to be by Calderón de la Barca, Lope de Vega, Vélez de Guevara, Rojas, Belmonte and Godínez; but none appears under the name of its author. **El Conde de Sex** is the sixth in order. No indication of its author is given. There is also in this volume another play which may be by Coello, Celos, honor y cordura.

2. The second edition is found in the volume **El mejor de los mejores libros que han salido de comedias nuevas** ... Alcalá, por María Fernández, 1631.

3. This last edition was reprinted exactly, apart from errors, etc. in Madrid in 1653. In the index, play number ten is called **La tragedia más lastimosa de amor**, and under a list of authors the play is ascribed to Don Antonio Coello. This is the only reference to the author throughout the book.
4. There is an apparent fourth edition referred to by Carolina Michaelis writing in 1870. But without further information Cotarelo believes that this might in fact be the second edition of 1651.


All we know about this edition is that, *Hállarse en la Imprenta de Francisco Sanz, en la Plazuela de la Calle de la Paz.* There is no indication of the year of publication, but Carolina Michaelis believed that it belonged to the end of the seventeenth century.

6. The sixth edition is in the volume entitled *Comedias escogidas...* Bruselas, 1704. For Manuel Texera Tartaz. The second play in the volume is called *Comedia famosa del Conde de Sex. De D. Juan Matos Fragoso.* It is perhaps not unnatural, although a little dishonest, that a Portuguese editor should attribute the play to a fellow countryman.


This is undated; probably it belongs to the beginning of the eighteenth century.

8. *El Conde de Sex. La tragedia mas lastimosa de amor...* Sevilla, Francisco Leefdael o su viuda. This copy is undated.

9. *Comedia famosa. Dar la vida por su dama. De un ingenio desta corte.* (i.e. By an author of this court). There are no details of date or place of publication. The page headings say 'El Conde de Sex'. It probably dates from the early eighteenth century.
18. **Dar la vida por su dama, el Conde de Sex.** For D. Luis Coello. This, the previous, and the following edition, are all referred to by Salvá: *Catálogo I*, 582.

19. **Dar la vida por su dama.** For don Luis Coello. (Salvá)

20. **Dar la vida por su dama.** De D. Luis Coello. Valencia, Imprenta de José y Thomas de Orga, 1760.


22. **El Conde de Sex o Dar la vida por su dama.** De D. Antonio Coello. Biblioteca de Autores Españoles: *Dramáticos contemporáneos de Lope de Vega.* Madrid, 1858. The editor was don Ramón de Mesonero Romanos. He used the first edition of 1658, with minor changes.

23. **Teatro español. Tres flores del teatro antiguo español...** Publicadas con apuntes biográficos y críticos por Carolina Michaelis, Leipzig, 1870. This editor used the edition of 1653, for she said that she was unable to trace that of 1638.

Cotarelo states that there were probably more editions in the first half of the eighteenth century. The important publishers in Seville re-issued many seventeenth century plays during that period.

27. **Teatro español. Tres flores del teatro antiguo español...** Publicadas con apuntes biográficos y críticos por Carolina Michaelis, Leipzig, 1870.

28. "The fourth edition might be one which Doña Carolina Michaelis, in the prologue to her edition of the play, says that she has seen in the Royal Library of Berlin, with the title *Comedia Famosa. La tragedia mas lastimosa.* She adds, 'It seems very old'. But ...we think that it is a fragment of the first edition of *El mejor de los mejores libros,* of Alcalá, 1651, and then it would be the second, and not the fourth edition.'

Cotarelo, 'Antonio Coello y Ochoa', pages 574-575.
29. See edition under number 23 in this section.

30. Or 'wit'.

The Manuscripts of El Conde de Sex.

There are two very interesting manuscripts of the play in the Biblioteca Nacional in Madrid. Their catalogues numbers are 16630 and 16722. The first (No. 16630) consists of fifty-one pages. The first page reads: 'el conde de sex. Comedia famosa de Don Antonio Coello.' On the penultimate page is written: 'Let the Censor see it and after the Attorney-general, and have it brought back before it is printed (antes de hacerse). Madrid, 9 August, 1661.' The Censor, Francisco de Avellaneda, then writes: 'I have seen this play of the Earl of Essex with due care, as it concerns England, and with the removal of the lines which are marked in the first act, which deal with the armada which His Majesty King Philip the Second sent against that Kingdom (an affair with which it is not fitting to deal) and a redondilla / quatrain in the second act concerning the favourites, in all the rest the author has been able to win the approval of Your Majesty. This is my opinion. Madrid, 11 August, 1661.' The Censor's signature then follows. And then: 'Seen in Madrid, 12 August, 1661. - D. Ve Suarez.' Then follows: 'Let it be printed (Hagase) without the two things which the Censor notes.

The second MS (No. 16722) lacks the first page. Above the heading on the first sheet of the MS ('Primera jornada del Conde de Sex') a later hand has written 'by Calderón.' This later
writing would indicate some time towards the end of the seventeenth century, whilst the handwriting of the MS itself would appear to be a little earlier than this; presumably after the year 1661 as this second MS accepts all the changes of the first MS. For this reason, though the existence of the second MS is interesting, it lacks the textual value of the first.

The first MS (No. 16630) appears to have been written some twenty-seven years after the first performance of the play and twenty-three years after its first publication in 1638. It has a double interest for us. The first lies in the number of textual changes which it was thought fit to make at this later date; the second is that the censored lines make it fairly certain that King Philip IV was not the original author. This point is dealt with more fully elsewhere. 37

The principal effect of the textual changes is that the play gains dramatically. Many of the longer speeches are severely pruned; and the MS contains slightly fuller stage directions. The more important relevant changes and variations from the 1638 text are indicated in the commentary on the text of the play. These changes affect three main categories of speeches:

(a) Those referring to Spain.

(b) Those of indelicate taste.

(c) Long speeches, which have been cut: and the many words and phrases which have been changed or added.
Under (a) the following reference to the Spanish Armada (Act I, lines 421-433) (S) is cut: "...at the time when Philip the Second, the Spanish King, sent against England the greatest armada that ever oppressed the brinish back of the glass monster with the weight of pines. And then the Queen sent me with her ships to attempt a resistance against such a powerful enemy; and so I could not marry."

Also in Act I, line 867: (S) "Spanish galleys" becomes "enemy galleys". The passage referring to court favours (priuanca) is considerably shortened (Act II, lines 13-17) (S):

Cosme. Deprivation is a great misfortune, for it makes the greatest friends inwardly enemies.

Earl. It costs more to envy, Cosme, than to be envied.

All this is shortened to:

Cosme. To be envied is a misfortune.

Under (b): In Act II, lines 65 and 68 (S), the phrases 'a pretty whore' and 'some mistress or vile kitchen wench' are censored altogether.

And under (c), the opening speech of the Queen at the very beginning of Act III, (S) which consisted of some 110 lines in the 1638 edition, is reduced to twenty lines. Dramatically there is both a loss and a gain in this case. The omission does mean that the Act gets moving more quickly; on the other hand there is absent that sense of terrible inner conflict through which the Queen is passing, and which is one of the more important aspects
Throughout the MS there are many single words and phrases which differ from the 1638 text.

This last speech in the play which belongs to the Queen is slightly different, although the tenor of it is unchanged:

'Heaven saved me! This arrived too late. Ah, traitors, how quickly, how rapidly, did you obey me on this single occasion! How late was my pity and my clemency, and how rapid cruelty!

How late did the remedy arrive! For it always arrives late and it is the failing of happiness to turn up when it can do no good. Did I punish loyalty? Did I punish the hope of Europe? Did I punish the protector of my land? Did I punish my lover? I am stone. Was she bronze the one who killed her lover? Too late I weep. Oh, tardy feeling! Blanca took the Earl away from me; Blanca tried to kill me. What were suspicions of the Earl were crimes in Blanca. I shall kill Blanca, even if she conceals herself in the centre of the earth or in the heights of the heavens.

But until that event comes to pass, cover up that body. Do not let me see such a tragedy until Blanca's death shall mark the end of her treachery and of her life and the avenging of the Earl. And may the stage-manager as well as the author deserve the pardon of the audience.'

The overall impression is that the MS has given us an improved version of the play from the dramatic point of view. And at times there is an improved verse rendering by the use of
a happier word or phrase.

32. This MS was undoubtedly in preparation for a new edition. Mesonero says of it 'preparado para la imprenta,' Biblioteca de Autores Españoles, (Vol. XLV (11), page XXVII. But there is not a recorded edition which follows close to this date.

33. "Véala el Censor y después el fiscal y tráigase antes de hacerse. Madrid a 9 de agosto de 1661.

34. Sor. Esisto esta comedia del Conde de Sex con todo cuidado por ser cosa de Inglaterra, y, quitados unos versos que van anotados en la 1ª jornada, que tocan en la Armada que el Sor. Rey Phelipe segundo aprestó contra aquel Reyno (noticia que no es bien que se toque) y una redondilla en la segunda jornada de los Validos, en todo lo demás el autor supo grangear su aprobación de Vssª. Este es mi sentir. Madrid, a 11 de agosto de 1661. - Don Fran. de Auellanedana." [Signature]

35. "Vista en Madrid, 12 de agosto de 1661. - D. Vª. Suarez". [Signature]

36. "Hagase, sin representar las dos cosas que advierte el Censor. Madrid, a 13 de agosto de 1661."

37. See the section on the authorship of El Conde de Sex, page xxiv

38. 'Y del senado meresca
tener perdón de sus yerros
el autor como el poeta.'

This was a common ending for many plays of the time; for example: Tirso de Molina ends his play La Prudencia en la Mujer as follows:

Diego. De los dos Caraujales
con la segunda comedia
Tirso, senado, os combida,
si ha sido a vuestro gusto esta.

The play first appeared in print anonymously in the year 1638. In itself this was nothing remarkable. (Partly because of this, and because of Coello's known collaboration with other playwrights, there later arose doubts as to whether Coello was the sole author of the play.) All the other plays in the same collection were printed without any mention of their authors; and it was not unusual at that time for writers of the standing of Lope de Vega and Calderón to allow their plays to appear anonymously. Indeed, in this very volume there are plays written by these two authors. In the second edition of 1651 the play is just attributed to Coello. Later editions ascribed it to 'A Wit of this Court; and to 'don Luis Coello.' The latter was not used until the mid Eighteenth century. Such critics as Vicente García de la Huerta and Gaspar Jovellanos, and others, laid the authorship at the door of King Philip IV (un ingenio desta corte). These critics says that many nobles, including the King himself, wrote plays (comedias) and published them anonymously, and that perhaps 'A Wit of this Court' could be the King.

It is difficult to believe that Philip was a writer of any worth. He was of course too noble to compose for the public press, and as far as is known he did not attempt to write a single verse, at least for publication. Certainly there is no evidence that he wrote plays. But he was an enthusiastic patron of the
Arts and he obviously enjoyed literary gatherings and competitions. He has been described by González Palencia as a friend of the theatre, Maecenas of artists. And he goes on to say that he protected poets and playwrights and to his encouragement is owed the theatre of the Buen Retiro, where the works of Calderón and other writers were performed. And it is even suspected that the King himself wrote plays which appear under the name 'A Wit of this Court.'

Although Schaeffer gives part of the honour of authorship to the King, it is fairly safe to assume that the latter had no hand in it. In the MS number 16630 in the Biblioteca Nacional in Madrid there are several passages which have been censored prior, perhaps, to a new edition of the play. The date of this MS is 1661. It is hardly likely that the Censor, Avellaneda, would have deleted passages in a play written by King Philip IV. And Avellaneda speaks of the play as not being worthy of anything more than winning 'the approval of Your Majesty.' (See Section 4.)

A further reason for doubting the royal authorship is that it seems unlikely that Philip would fall into such an anachronism as to make the Duke of Alençon's visit to England coincide with the execution of Essex. The King would have had a more accurate knowledge of the timing of historical events.

The possibility has to be considered that Coello might have been responsible for the play only in part. At least half of his known works were written in collaboration with others, and enough
uncertainty exists concerning *El Conde de Sex* for this question to be asked. But Cotarelo has no doubt that it is the work of Coello, although in this context it is interesting to read Fitzmaurice-Kelly: "...However, if *El Conde de Sex* would do credit to a royal amateur, it would be a rather mediocre performance for a professional playwright like Antonio Coello,\(^\text{47}\) to whom it is attributed." Surely this critic was underestimating the play, for it is written in a most competent and professional manner. He continues:" Coello was already known as a promising dramatist when Pérez de Montalbán wrote *Para Todos* in 1632, but we can scarcely say that his early promise was fulfilled. The air of courts does not encourage independence, and Coello, apparently distrustful of his powers, collaborated in several pieces with fellow-courtiers like Calderón, Vélez de Guevara and Rojas Zorrilla — notably with the two latter in *También la afrenta es veneno*, which dramatizes the malodorous story of Leonor Telles (wife of Fernando I of Portugal) and her first husband...\(^\text{48}\)

Without doubt Coello belongs to the school of Calderón, and there are enough similarities in style between the two authors to give rise to the suspicion that Calderón might well have had a hand in the composition of *El Conde de Sex*; although the text itself is sufficiently homogeneous for one to believe that it is the work of one hand only, and undoubtedly Coello was greatly influenced by Calderón's style.

Just one year at the most after the first performance of *El Conde de Sex*, Calderón and Coello were collaborating together
in a play set in Poland called *Yefros de Naturaleza y Aciertos de la Fortuna*, a play which has strong affinities with the earliest play written by Coello, *La Adúltera castigada*; and Juliá speaks of a lost play by Calderón and Coello written in this same year on the theme of Wallenstein.50

Calderón wrote two plays with an English background. The first, *Amor, Honor, y Poder*, deals with a love affair of Edward III, but in fact the actual names are the only English thing about it. Some of the descriptions are similar in style to those in *El Conde de Sex*. There is a frequent use of asides, and interestingly enough there is a prison scene in which Enrico is offered the chance to escape but which he rejects as dishonourable. Enrico is later visited at night by the Infanta disguised as a man. She offers him jewels and again the opportunity to escape but he refuses, asking to see her face; this is reminiscent of the prison scene in *El Conde de Sex*.

Calderón’s second play dealing with England is *La Cisma de Inglaterra*, and it describes how Henry VIII falls in love with Anne Boleyn, and how with the help of Wolsey he obtains a divorce, so causing the break between the Papacy and England. The play goes on to tell of the downfall of the Cardinal. Historically the play is reasonably accurate, something which cannot be said for *El Conde de Sex*, which is essentially a romance rather than a history.

In *Yerros de Naturaleza y Aciertos de la Fortuna*, Calderón
wrote the second act and about three hundred lines of the third, whilst Coello contributed the rest. In the part which Coello wrote there are examples of a series of short questions and answers such as are used in *El Conde de Sex*, and there is at least one page of asides in which the speakers echo each other's remarks. All this may well come from the influence of Calderón, but it also shows that Coello was capable of using this technique in a very workmanlike manner.

One of the protagonists, Matilde, possesses something of the hardness of character of Blanca in *El Conde de Sex*. She puts ambition before love (just as Blanca had put revenge before love) by attempting to have her brother murdered. To bring this about she enlists the help of Filipo, a courtier. He agrees to help her in her schemes, but in an aside reveals that this is not his real intention.

Matilde. Pues, Filipo.

¿Qué dudas? ¡Mi hermano muera!

Filipo. ¡Valgame Dios! ¿Qué de cosas

_{Aparte}_

oy me contrastan y zercan!

A Matilde quiero bien,

Polidoro me desprezia;

Matilde me persuade,

y mi desayre me alienta,

mi lealtad lo contradize.
No era mala ocasión ésta
para mí, rey Polidoro,
¡A, qué viles son las quejas,
pues en tiempo del peligro
manosamente se acuerdan!

Matilde. Pues, ¿cómo dudas, Filipo?
¿No respondes? ¿En qué piensas
que hazes?

Filipo. Estoy, Matilde,
consultando en mi si aziertas.

Matilde. Ea, bueno está, Filipo;

que, ya que yo estoy resuelta,
no ha de faltar en Polonia
muchos que ayudarme quieran,
y, cuando no, el valor mío
sabrá hacer...

Filipo. Matilde, espera —
no se descubra con otro

que exequte cuanto yntenta.51

The above lines are closely similar to lines in *El Conde de Sex*,
Act I, lines 620-633. Indeed, it is as though the playwright had
had the latter text before him as those lines were being written.

In conclusion, it has to be admitted as a slight possibility
that Coello may not have been the only author of *El Conde de Sex*. 
He is known to have collaborated so frequently with the leading dramatists of the day that this fact alone causes us to look with a wary eye at any play attributed to him. But assuming that the play is wholly his it is a remarkable contribution from a young man of twenty-two who possessed great courage by representing to his audiences and especially to the King and Queen (for the play was first performed at the Palace of the Buen Retiro) a sympathetic handling of the hated Queen Elizabeth of England, who was thought of as the English Jezebel, the "incestuous daughter" of Anne Boleyn; this was the confirmed opinion of most Spaniards of the time.

Coello portrayed her as noble, upright and very human. But assuming that the play was written specifically for a royal audience perhaps this treatment was not so extraordinary. It would have been a little unwise to show the fallibility of monarchy, even when the monarchy in question was Queen Elizabeth of England. Certainly the playwright shows that his sympathies lie wholeheartedly with the unhappy Essex. Thus he cleverly combines a respect for monarchy with contemporary Spanish sympathies towards an enemy (Essex) who was admired for his honourable treatment of his adversaries on the occasion of the Cadiz expedition, and who also incurred the wrath of the English Queen, so resulting in his execution.

There is a unity of style in El Conde de Sex which leads one to the belief that it is the work of one man only. And although
one must concede the possibility of shared authorship, in style and 
construction the play has a unity and completeness which point to 
one author; whilst this style is characteristic of other known 
 writings by Coello.


40. For the first time in the early Eighteenth century. See the 
section on *Editions of El Conde de Sex.*

41. Ramón de Mesonero Romanos, *Biblioteca de Autores Españoles,* 
Madrid, Volume XLV, pages XXV-XXVI.

42. 'If we except Calderón, Bocangel (an insignificant playwright), 
and D. Jerónimo de Villayzán, whose career was a very short one, I 
cannot recall another instance in which this king (Philip IV) gave 
any substantial aid to a dramatist. Alarcón, it is true, held an 
unimportant appointment with a high-sounding title, but this was not 
bestowed upon him by Philip. Nearly all the other dramatists were 
priests, who depended upon the church for their subsistence. The 
greatest of them all was sorely neglected by Philip; the only royal 
favour that Lope ever received was a pension in Galicia of 250 ducats 
annually, granted to him a few years before his death.' Rennert, 
*Life of Lope de Vega,* pages 376, 415; quoted in his book *The 
noté.

And Vossler writes, "...Felipe IV, el apático y bondadoso rey, 
tan amigo de ceremonias y de teatros..." 
Karl Vossler, *Escritores y Poetas de España,* Colección 
Austral, page 67.


44. Op. cit. page 35. And Cotarelo writes, "si hubieran de 
atribuirse al Rey amigo de los poetas todas las que llevan aquel 
patrocimiento sería Felipe IV uno de los dramaturgos más fecundos de 
la época." Cotarelo, 'Antonio Coello y Ochoa,'

45. "That he (Coello) is on many sides considered as the author 
of *Dar la Vida por su dama* has already been said, as well as that 
he must share the honour in any case with King Philip IV, until 
more definite proof of the authorship of the drama is available 
than we at present possess...a doubt against Coello lies in the
fact that the first known printing of *Dar la Vida por su dama* was in 1638...

The play may have come on the stage earlier; and perhaps was known to the Italian Fabio Franchi, who in his *Raggunglio de Parnasso* (1636) printed in 21 volumes the *Obras Sueltas* of Lope de Vega, puts forward as Coello's best drama *El Celoso Extremeno*... Had *Dar la Vida por su dama* at that time been regarded as Coello's, possibly Franchi would have classed it at least equal to *El Celoso*.


We now know that the first stage appearance of the play was in 1633; and the fact that Franchi made no mention of it in 1636 is not surprising when we consider that the first edition of the play did not appear until 1638. Nevertheless Schaeffer's comment is still of interest.

46. There seems to be no edition which was printed soon after 1661 (the date of the first extant MS) unless it be the one referred to by Carolina Michaelis. (See the section on 'Editions of El Conde de Sex', no. 4).

47. And Cotarelo has written: We do not find in Coello enough originality (except in El Conde de Sex)... Cotarelo, 'Antonio Coello y Ochoa', page 599.


49. This play was edited and published for the first time in 1930 by Eduardo Juliá, Madrid.


The Contemporary Theatre

The play of *El Conde de Sex* as it has come down to us has nothing which would specially mark it out as written for the Court theatre. In its shape and style it closely resembles any other play written for the popular stage in Madrid, Valencia or elsewhere. But we do know that an early performance, if not the first, took place in the Royal Palace of Philip IV.

Neither Philip II nor Philip III was a devotee of the theatre, although the latter had a private theatre built in his Palace. The happiest time for the private theatres was when Philip IV (1605-1665) came to the throne in 1621 at the age of sixteen. He had taken part in amateur performances at the Palace as a boy, and as a King he rapidly became a generous patron of the Arts (including literature), and an ardent admirer of the theatre. Rennert writes that "he not only greatly encouraged dramatists, but is said to have himself written a number of plays. Philip combined a weakness for actresses with a profound admiration for comedias." 52

Beginning in October 1622 private performances were given in the apartments of the Queen on Sundays, Thursdays and on other feast days of the year. Plays by Alarcón, Lope de Vega, Tirso de Molina, Guillén de Castro and others were presented in rapid succession. From October 1622 until February 1623, forty-five plays were performed before the Queen. 54
In 1631 on a piece of land adjoining the royal monastery and convent of San Jerónimo, Philip began the erection of a new royal residence, the Buen Retiro, "a fantastic palace of pleasure and pastime." After a magnificent opening in 1633 the presentation of plays was a common occurrence in this new theatre of the Buen Retiro. And it was here that El Conde de Sex was performed on 10 November, 1633, perhaps one of the very first plays to be seen in the new theatre.

But Coello's play El Conde de Sex is far more typical of the comedias written against the background of the ordinary public playhouses (corrales) than of those devised for more elaborate production such as was becoming common in the royal performances, in the "Salón de comedias" of the old Alcázar and in the new palace theatre. To take one example: La Selya sin amor of Lope de Vega was performed before the King and Queen in the year 1629, four years before they saw El Conde de Sex. For this play there was "a sea painted in perspective and on a distant shore were seen a city and a lighthouse, while ships and shore batteries discharged their guns. Fish moved up and down with the rise and fall of the water, and the whole was illuminated with concealed lighting. It was revealed by drawing back a curtain, here called a 'tienda.' Venus appeared in a car drawn by swans, above which flew Cupid, and music was provided by a hidden orchestra. All at once the scene of the sea disappeared and was replaced by a woodland grove on the banks of the Manzanares with a bridge over
which passed, in correct perspective, the normal traffic in and out of Madrid." 58

Quite clearly none of the machinery (tramoyas) which was devised by Cosmi Lotti 59 was needed for El Conde de Sex, certainly from our knowledge of the play as it comes down to us: from the first edition of 1638. One cannot discount the possibility that the production was somewhat more elaborate than the fairly sparse stage directions of the first edition indicate. Certainly it was not uncommon for plays at this time to be printed 60 with the briefest of stage directions, often some years after their first performance. In this case there is a delay of five years.

The play undoubtedly indicates a close familiarity with the public stage (corral). The public theatres date from the seventies and eighties of the previous century and had developed from the 'corral' or yard of large houses. 61 The public stage had no front curtain but there was one at the back. 62 This could be drawn aside to represent the inside of a tent, a bedchamber, a chapel etc. When Queen Elizabeth sits at her desk (bufete) and falls asleep in the second act of El Conde de Sex, this might well be played in the space behind this curtain, leading on to the 'vestuario.' The latter was the dressing room and as it directly adjoined the stage it was evidently used for entrances and exits. Again, this curtain could be drawn aside at the very end of the play to reveal the Earl's head. Beyond and above the curtain was a gallery which served as a balcony, walls of a city or castle, a tower, etc.
This gallery extended all the length of the back of the stage and was perhaps a continuation of the audience's gallery. The stage itself was not deep but it was very wide. There were two or perhaps three doors at the back of the stage; these would be used at the beginning of *El Conde de Sex* when Roberto and his companion flee across the stage closely followed by the Earl. These doors were specifically mentioned in the MS (No.16630) of the play. Towards the end of the first act (about line 975 in the Spanish text) we read, 'entrando se cada uno por su puerta' ('each one entering by his own door').

And of course there was very little scenery to indicate change of place especially in the public theatres. Neither did stage directions concern themselves with saying where a particular scene was taking place. The 1638 edition of *El Conde de Sex* is not very helpful in indicating the locale. The most usual way was for the speech of one of the characters to reveal where a scene was taking place. Thus the audience soon learns in the first act of Coello's play that the scene is Blanca's country villa; in fact, by line 88 (in the Spanish text). The second act reveals in the very first line that the Earl and Cosme have just arrived in London. 'Now we're in London, why have we come straight to the Palace?' asks Cosme.

All the characters in the comedias wore contemporary costumes. Although Lope de Vega complained of this in his *Arte Nuevo de hacer comedias* in 1609, there was no reason why this should have proved a weakness in staging *El Conde de Sex*. Many of the costumes which
were used were very costly (most appropriate in the case of *El Conde de Sex*) and this would certainly apply to most palace performances. Machinery in the public theatres was still very sparse even in the middle of the seventeenth century, according to contemporary accounts. *El Conde de Sex* was thus most aptly suited for either court or public performances. Quite often the palace theatre displayed the most elaborate of machinery; for example, in 1622 *La gloria de Niquea* by the Conde de Villamediana was performed in the royal palace: "...the spectacle was considered more important than the words spoken. The stage on which the play was produced measured 115 feet by 78 feet, and was backed by a façade with seven arches on each side, supported by Doric columns, above which were galleries with gold, silver, and blue balustrades. These held sixty torches of white wax, and many other lights which were reflected in four glass spheres, and the whole was covered with a canvas awning painted with stars...The scenery included a wood and a mountain 50 feet broad and 80 feet in circumference which divided into two parts; but despite its size it was so constructed that one man alone could move it."  

One can see from this that the Palace theatre could provide the most elaborate of scenic effect if it was needed; but not all plays performed in, or written for the royal theatre demanded elaborate scenery. Many plays (like *El Conde de Sex*) were suited either to public theatres or to private, or royal ones.  

One may therefore conclude by saying that there were two kinds
of plays being performed at the Royal Palace; the drama which had its roots in the public corrales, and a more elaborate kind of representation which required the most intricate kind of scenic effects and of stage machinery. El Conde de Sex might well represent the former kind of drama and La gloria de Niquea the latter.  

52. Rennert, The Spanish Stage, page 232.

53. The Queen, Isabel, was also a great lover of the theatre. "Fue Isabel sobremanera aficionada, desde niña, al teatro y a las fiestas suntuosas de la Corte. Sin duda esta tendencia, innata y una de las más vigorosas de su carácter, le venía por la sangre de los Medicis y no por la paterna... La influencia que estas aficiones literarias de la reina tuvo en la Corte de España, fue extraordinaria, y no ha sido destacada todavía. El reinado de Felipe IV y de Isabel de Borbon corresponde al apogeo del siglo de oro de la literatura española. Jamás... tantos ingenios de primera magnitud coincidieron para dar lustre a un pueblo como en aquellos años en que las compañías de actores de Madrid ponían en escena las comedia y los autos sacramentales de Lope de Vega, de Calderón de la Barca, de Tirso de Molina y de cien ingenios más. Sobre el temblor mortal que agotaba a la monarquía se elevaba, enhiesta como un milagro, la preocupación intelectual de toda la Corte. Desde el rey hasta el último de sus pajes, todos presuimían de cultos, de poetas y de bibliófilos. El mejor blasón de los poderosos era el título de mecenas. Y a cada nueva desgracia de las armas españolas en los vastos campos de batalla de Europa, servía de consuelo una de aquellas fiestas, maravillosas por el ingenio y el esplendor, que los embajadores y los viajeros extranjeros nos refieren con admiración y, a veces, con un dejo de envidia.

En la Corte austera, de los Austrias, este esplendor de los teatros no tenía tradición. Debe, pues, en gran parte atribuirse a la influencia de la reina que, como dice Voltaire, contagió a su grave esposo."


54. "The court theatre of Philip IV began by following the same pattern as that of his father. Some of these plays were new, others were not, and even where the titles can be identified nothing can be inferred about the palace theatre from the stage-directions,
since these reflect the conditions of the corrales, not the court. For particulars given in the royal apartments the staging was probably simplified, and clouds and other machines were eliminated; but soon the palace possessed its own theatre, the 'salón de comedias' of the old Alcázar, where more ambitious productions were possible. In 1622 Philip IV was contemplating the establishment of a 'corral de comedias' in the palace, next to the tennis court, but this appears to have been for public rather than for private use, and it is doubtful whether anything came of it." N.D. Shergold, A History of the Spanish Stage, pages 264-265.

55. Rennert, The Spanish Stage, pages 238-239.
57. Cotarelo, 'Antonia Coello y Ochoa,' page 558.
59. A Florentine, who "helped to create in Spain a court theatre with a type of staging similar to that found in other European countries at this period, and deriving from Italian theory and practice." Shergold, A History of the Spanish Stage, page 275.
60. "When this was over the King, Queen, and everyone else moved to the garden of the house next door... and it was there that Lope's play was given... It began with a loa, and there were three 'bailes' composed by Luis de Benavente... the text itself was not printed until 1635, and in its present form is indistinguishable from other plays written for the corrales. Stage directions are few, and those that there are merely refer to the two stage entrances and to 'lo alto.' Shergold, A History of the Spanish Stage, page 278.
61. "The emergence of the comedia, originally an Italian importation, coincided with the rise of the professional actor, who perhaps was a descendant of the medieval juglar. During the early part of the sixteenth century comedias were acted either in the halls of nobles or in the yards and squares of towns and villages. Travelling companies were an established institution by the 1550s. The earliest Madrid theatre, a partly roofed-in yard, financed by a charitable guild, was inaugurated in 1579. Lope de Vega's plays date from the 1580s. Madrid, the new capital of Castile, became the theatrical centre of Spain. For the next forty years the public theatres (corrales) were pre-dominant, but after the accession of Philip IV in 1621, the court theatre rose in importance. In the mid years of the century Calderón perfected the sacramental allegories (autos sacramentales) organized by the municipality and performed out of doors. Common to all three manifestations were the professional actors who took part in all of them and some dramatists who wrote
for all of them. Cross-influences were extensive."

'Golden Age Drama,' The Times Literary Supplement, October 19, 1967.

62. This was called a 'paño'. A stage direction in the MS number 16630 of El Conde de Sex says, 'Ponese detrás del paño el Duque'. ('The Duke goes behind the curtain').

63. "On one side of the Town is the Prado, a large walk made use of for the Tour; near it is a great Fabrick, but low, called Buen Retiro. The Duke of Olivares, during his administration, spent many millions on a Structure that is not very considerable; I saw but a part of it, where a Comedy was preparing with Scenes, that would amount to a great expence; a Florentine was the Undertaker. For ordinary Comedies here are two theatres, where they act everyday. The Players have for themselves not above three half pence for every person, the Hospital as much, and as much the Town-house; to sit down it costs seven pence, the whole amounting to fifteen pence. I can say little to the Lines or Plots, not being skilful enough in the language to understand Poetry, nor the figurative fashion of speaking, that belongs to it; but know they play their parts ill, few or none having either the mean or genius of true Actors. They present by daylight, so that their Scenes appear not with advantage: Their Clothes are neither rich, nor appropriated to their Subject; and the Spanish habit serves where the Scene is Greece or Rome. The Playes I have seen have but three Acts, called Jornadas: They usually begin by a Prologue in Musick, but sing so ill, that their harmony resembles little Children's whinings. Between the Acts there is some little Farce, Dance, or Intrigue, the most diverting of the whole Piece: The people are so taken with them it is hard to get place, the best being bespoken, and the excessive idleness of this Country, as that of England, is made evident in that in Paris it self, though there are not Plays everyday, there is no such crowding."


64. "The poverty of scenic effects upon the Spanish stage applies... only to the public theaters...where an entrance fee was paid. The representations which took place in the palaces of great nobles (these representations were called particulares), and those given before the King (Philip IV) in his private theaters, were generally accompanied...by ingenious and costly scenic effects and and stage machines." Rennert, The Spanish Stage, page 101.

66. The following is an account of a play written in the style of those usually presented at the public theatre, but performed, as was *El Conde de Sex* seven years earlier, at the royal theatre:

"The opening of the Buen Retiro theatre on 4 February 1640 is described in a contemporary newsletter in the following terms:

'En quatro del dicho mes siguiente se estreno en el Buen Retiro el Coliseo y corral de comedias nuebo con jente que pago la entrada como en los demas corrales. Asistieron los Reyes y mucho señores. Empezó a representar Romero con la comedia de *Los bandos de Verona*, de Biamonteses y Jebelinos.' This document is of considerable importance, for not only does it call the new theatre a 'corral de comedias' as well as a 'Coliseo', but it also shows that it was open to the public, who paid for admission. Moreover, the first play performed there was not, as might have been expected, some spectacular mythological piece with ingenious machines, but an ordinary 'comedia', requiring no more scenery or special effects than countless others designed for the stage of the corrales. It can be readily identified as *La gran comedia de los bandos de Verona*, by Rojas Zorrilla, published in the second part of his collected plays, dated Madrid, 1645, with 'aprobación' of 8 October 1644. It seems most likely that it would have been specially written for this performance of 1640, and at the end of it one of the characters asks for a 'Vítor', that is to say, for applause, en tan grande 'Coliseo'.

* One of Coello's collaborators, e.g., in *La Baltasara,*

"The play is a version of the Romeo and Juliet story, the protagonists being called Alejandro Romeo and Julia. Rubrics show that the stage was provided with the usual two entrances, and that the scene could be changed, as in the corrales, by a character going out through one of them and reappearing through the other. They seem to have been fitted with practicable doors, since there is some by-play with the opening and shutting of these, and on one occasion a character is required to leave a key in the lock. The space behind the rear curtain represents the church to which Julia's body has been carried, and when Romeo and the gracioso come in search of this they first appear on the stage outside and then go through a door into the interior of the building..."

The Play

A casual reading of the play suffices to show that despite its title there is very little in it that in any sense can be called historical. There are only three characters who actually lived: Queen Elizabeth, the Earl of Essex, and the Duke of Alençon. The other characters are typical both in name and behaviour of those found in most contemporary Spanish drama. Blanca, Cosme, Flora: all these names can be found in the plays of Coello's fellow playwrights.

The story itself is a wild distortion of the events which led up to the execution of the Earl of Essex in the year 1601. Events which took place over the long period of thirteen years are kaleidoscoped into a few days or less. Although the play gives no indication of time, the whole action could easily have taken place in forty-eight hours. This contraction of events does make the action of the play fast moving.

Yet there are certain truths in the story as presented by Coello, especially in his characterization of Queen Elizabeth. The Armada is introduced into the play to serve as the historical backcloth, although Coello contents himself with two references to it only during the first act and these are fairly sketchy.

In the play Essex is given command of the English fleet sent out by the Queen to defend the English shores against the enemy vessels, and as a reward for his victory he is created Admiral of England
by the Queen immediately on his return. Essex never received this appointment in real life; but he was appointed joint-commander with the Lord Admiral Howard of Effingham over the fleet sent on the Cadiz expedition in 1596, and Coello may well have confused this with the 1588 conflict.

The attempt on the Queen's life at the very opening of the play must have been an echo, however faint, of what she feared so often. Mary Stuart "that treasure of virtue and beauty" is mentioned, and we learn that her imprisonment and execution by Elizabeth was regarded as unjust and wicked. Quite obviously this must reflect accurately the contemporary Spanish view of the affair right up to the time of Coello. Alençon's courting of the Queen is directly mentioned, although here, as in all the other somewhat vague historical references, the playwright has no apparent knowledge of the actual timing of these events. But perhaps he was aware that he was taking events out of their chronological context in the interests of dramatic unity. Indeed, everything is conveniently foreshortened to make the play dramatically acceptable.

The play is unique in Spanish drama, both in its tolerant attitude to Queen Elizabeth and in its sympathy with the Earl of Essex. We see in Essex a man with an extremely acute sense of honour, the honour so typical of the Calderonian hero or indeed of any hero in contemporary Spanish drama. Cotarelo writes that he possesses an "admirable character and is the ideal type of
Spanish gentleman such as he was conceived in those times, of which so many living examples were offered in our Country."\textsuperscript{72} The playwright has penetrated too the subtle way in which Elizabeth wielded her power and by which she was able to "hold Europe in suspense, by force or by cunning."\textsuperscript{73} In this sense Coello's view of the Queen is perhaps the greatest contribution which the play has to make from the historical angle. Blanca's extended speech in which she tells the Earl of her grievances against the Queen and in which she laments the untimely death of Mary, Queen of Scots, would have represented a contemporary English Catholic as well as Spanish reaction to the event and hatred of Elizabeth. The dramatist has skilfully portrayed Elizabeth's violent inner conflict between her love for the Earl and her duty to her country. "How difficult it is for a person to reconcile loving well and reigning well"\textsuperscript{74} she remarks at one point in the play. Yet oddly enough, it is Queen Elizabeth, and not Blanca, who emerges as the sympathetic character. Blanca is apparently devoid of any tender feelings, unless they are those which she shows for her father and brother.

An historical fact which perhaps Coello stumbled upon was that the real Essex had requested not to be executed in public (a privilege to which his rank entitled him) and this "was willingly granted, for there still seemed a chance of a popular rising on his behalf."\textsuperscript{75} Coello stresses the concern of the authorities that the execution should be held in secret and that no-one should learn
of it until afterwards.

In short one should not seek a very close historical accuracy in the portrayal of the relationship between Elizabeth and Essex or in the background events of the play. It rests with other dramatists such as La Calprenède, Corneille or our English John Banks to get, perhaps, a little nearer to what actually happened. After all Coello was a foreigner who in all probability had no direct source for the theme of his play; certainly there is no evidence that he employed any documentary materials as a basis for El Conde de Sex. The events about which he was writing (belonging to some thirty or forty years back) must have been matters of common report or just memories in the minds of older men in the same way in which Englishmen would have talked over the defeat of the Armada. For Coello the chief purpose was to write a tragedy involving the Elizabeth-Essex-Blanca triangle.

English themes were not common in Spanish literature of the time. Cervantes sets one of his Exemplary Novels in England, and Calderón wrote a play about Henry VIII. But even at the time when Coello was writing (over thirty years after the deaths of Queen Elizabeth and the Earl of Essex, and more than forty years after the defeat of the Armada) it is remarkable that a play of the nature of El Conde de Sex should have seen the light. Queen Elizabeth was hated by the Spaniards during her lifetime and afterwards, and so it was extremely unusual for a work to appear in which she was treated as sympathetically as she is in El Conde.
shown the English Queen as a reasonably kindly person, even endowing her with the gift of the Spanish tongue. But this is an isolated example. Yet in 1633 El Conde de Sex was performed in the Royal Palace of the Buen Retiro, presumably in the presence of the King and Queen. And five years later it was allowed to appear in print. It is almost incredible that an ogre and a monster, as was Queen Elizabeth to the Spaniards, should have been allowed to appear in the favourable light which shines upon her in Codillo's play.

The attitude to Essex is easier to understand. Although he had been a very active enemy of Spain, his noble treatment of the civilian population at the time of the English attack on Cadiz, and the subsequent sacking of the town, in 1596, was to be long remembered throughout Spain. It may well be this episode too which Coello had in mind when he causes Essex to return from a naval victory; but in this case the Armada. The Spaniards had been in ecstasies over his gallantry and even Philip had found praise for his behaviour. "Such a gentleman has never been seen amongst heretics" (Tal hidalgo no si sic ha visto entre herejes). The Spanish Council said that "in truth he was a man of great leadership" and the people that "it is a pity to fight against such good, noble people." And J. Cummis wrote from Toledo of the Cadiz expedition: "All men's reasonings, reports and relations of the earl Essex were such and so honourable, that from the first to last omnes omnia bene dicere...The earl's giving his hand
to kiss, his remaining in conversation with eight or nine Spaniards alone and unarmed; his protection given to all of a religious profession; his clement, courteous, moderate and modest behaviour towards nuns, virgins, and dames of honour...all these circumstances had procured him such fame, love, renown and honour in all these parts, that they were to be exchanged for no treasure, no millions, no Indies." 

It would not be stretching probability too far to maintain that if it had not been for the favourable reputation which Essex won for himself on the occasion of the sacking of Cadiz, the play might never have been written at all. And for many years after the death of Essex there was current in Europe the conviction that he had been put to death for offences which he had not committed. One must add that even thirty years later, and certainly during her lifetime, to be an enemy of Elizabeth was per se to be on the side of Catholic Spain. The historical relationship between the Queen and Essex and the execution of the latter at the Queen's command were all a matter of common gossip throughout Europe and rumours would have circulated for many years afterwards. And the fact that Essex raised a rebellion against the Queen would have made him a person to be admired in Spanish eyes. It is not clear from the play whether Blanca is a Catholic or not. Certainly she is a bitter enemy of Queen Elizabeth as a result of the deaths of her father and brother at the hands of the Queen.

In his treatment of the historical events Coello was much
influenced by the dramatic traditions of his day. Drama really entered into its own in Spain with the advent of Lope de Vega; and what Lope began, Calderón de la Barca continued. One would therefore expect Coello to owe a double debt; to Lope and to Calderón. And indeed this is so. For example: Lope had created the clown (gracioso) who parodied the actions of his master. In *El Conde de Sex* the clown is Cosme, and he plays an important part. Not only does the Earl inform us why he is in Blanca's villa, through his conversation with Cosme, but it is Cosme who causes the whole complication by allowing Blanca to catch a glimpse of the scarf and then to get possession of it. It is also Cosme who is the instrument for clearing Essex's name from dishonour, although too late to save his life. And at the beginning of the play, when Essex is bravely warding off the would-be assassins who are seeking the life of the Queen, Cosme stand aside, and even dodges out of the way of Robert and his companion, who have threatened to shoot him. This is the perfect parody of the bravery of his master who has come to the rescue of the unknown lady. And throughout the play the heroic deeds of Essex are matched by the equally unheroic behaviour of Cosme. Essex shows the highest concept of honour; and this play undoubtedly falls into that class of play, perfected by Calderón, in which the driving force is honour. This is perhaps the greatest debt which Coello owes to his great contemporary. "In Calderón's plays honor is the chief dramatic motive. Lope de Vega had indicated by precept and practice what effective use could be made of the idea of honor in the comedia of his time... Calderón, with his
legalistic mind, merely developed the idea and refined upon it.

We may say that he codified honor... The dramatists of the time found in the honor dilemma a tragic motive equal, in its power to move, to the idea of fate so successfully employed by the ancients.

Honor was something inevitable. The gracioso, representing 'the man in the street', ridicules the provisions of the code.  

And again: "Honour is of supreme importance; in fact it is the greatest treasure a nobleman can possess. Loss of life itself is preferable to loss of honour.

La reputación es antes
y después será la vida.

Zorrilla: El Desafío de Carlos Quinto.

(Honour comes first and then life)

Therefore honour must be defended at the risk of one's life... the conflict often arises between the claim of love and honour... Rarely does love triumph...although the end may seem anything but happy...the one essential...is...the preservation of honour."

Bearing all this in mind the impossible predicament of Essex may be fully appreciated; and his solution is the only one which the honour code will admit. To have put his life (vida) before his honour (reputación) would have been inadmissible.

Cosme, of course, shares none of these noble qualities; when he finds himself in a difficult situation, he calls his master "perjuror, false, cruel," and a lot more besides; and in fact he portrays Essex to the Queen, when he finds himself in a tight
spot, by telling her of the relationship between Essex and Blanca. This unworthy incident occurs at the very time when Essex is showing his love for Blanca by not revealing that it was she who was attempting to take the Queen's life. Essex kept silent about Blanca's guilt up to the very end and it is only through Cosme's prurient curiosity that the Queen learns of Essex's innocence. Cosme lets out secrets like "water out of the ground", whilst Essex shows great bravery however difficult the situation. Cosme is an unashamed coward; and yet he is in no sense a villain. He simply has no honour code to conform to; that is reserved for noblemen like his master. He loves his master although he will betray him to get out of any difficulty which may threaten him; and it is Cosme in the end who tries to save his master.

An interesting aspect of El Conde de Sex is that love and honour are in conflict. To betray Blanca, whom he loves, would have been even more dishonourable than dying for an apparent betrayal of the Queen's trust. Essex then falls between two stools in his honour dilemma. From the beginning of the play love and honour are involved simultaneously. As the play progresses Essex has to protect the life of the Queen whom he serves, as honour demands, and finally to honour his love for Blanca by giving his life to save hers. "Antes que todo es mi dama" ("My lady before all else") for even honour itself, dearer than life, has to be sacrificed for one's lady. The position of Essex is indeed very difficult. He has to serve two mistresses; Blanca, already his mistress and
soon to be his wife; and the Queen, to whom he is strongly attracted when he sees her in Blanca's garden at the beginning of the play, and whom he also serves as a loyal vassal. In this connection it is interesting to note the double interpretation of the later title which the play acquired: *Dar la vida por su dama*: To give his life for his lady. Which one in fact was his lady—Blanca or the Queen? In different senses both were. And again Calderón can be quoted: one of his characters utters almost the very words which Essex uses, "I can rise higher than myself" (Valgo yo más que yo mismo). This was the ideal response in such an impossible situation: the complete abnegation and sacrifice of self.

In many of the plays of Rojas Zorrilla, one of Coello's collaborators, there is a concept of honour and reverence for monarchy in which conflict plays an important part. In his play *García del Castañar* the protagonist undergoes a conflict between love and duty every bit as great as that endured by Essex. Rojas's solution is that the King condemns whilst the father saves his son. This too is the solution of *El Conde de Sex*; but in this play the King and the father are found in the person of the Queen, who also in a sense is two people; for she offers Essex the key to enable him to escape by appearing to him in the guise of the lady he rescued at the beginning of the play, whilst as Queen, once her face is unveiled, she can no longer countenance such an escape; for she tells Essex that if she finds him escaping she
will have him put to death. And as Queen she had been the one to condemn him to death for his apparent complicity in the attempt against her life. Essex naturally refuses to accept the means of the key to escape, for this would be as dishonourable as revealing Blanca's guilt.

The conflict which the Calderonian character suffered took the form of an internal struggle within the mind. There are examples of this from both Essex and the Queen. At the beginning of the third act the Queen is given a long monologue which takes the form of a conversation between her and Care. She cannot believe in Essex's guilt; and yet jealousy troubles her whenever she wonders about the relationship of Essex and Blanca. Later in the act there is a similar monologue and after much internal conflict she finally decides that Essex must die, for being both a bad lover and a bad subject. Here again Coello was following the Calderonian pattern: for in Calderón's plays jealousy "is resolved by means of reasoning arguments, according to the premises, \[\text{and this leads}\] to a fatal conclusion."\(^9\)

In its development the play conforms with the precepts laid down by Lope de Vega in his *Arte Nuevo de hacer comedias*, 1609. There he explains how he composed a play. In the first act he presented the situation; thus Essex saves the Queen, Blanca reveals her schemes to Essex, and the latter is rewarded by the Queen for his recent bravery in the naval battle against the Spanish Armada;
and Essex and the Queen are attracted to each other. In the second act there is the complication; Essex's apparent complicity in the new attempt on the Queen's life. In the third act comes the dénouement; the wrongful execution of Essex, followed by the immediate revelation that he was in fact free from any guilt. Lope's characters were ticketed with their qualities and faults right from the opening of the play, and normally there was no deviation from this rule. This is certainly so in *El Conde de Sex*; Cosme equals cowardice, Essex bravery and honour, the Queen is strong but inwardly confused, whilst Blanca is a mercenary schemer.

But despite the fact that Cotarelo sees Coello as a disciple of Lope de Vega, he fits far more happily into the school of Calderón, with whom he was a collaborator. Coello's plays are far closer in style to those of Calderón. And most of Coello's plays were written after the death of Lope. Finally, the honour situation in *El Conde de Sex* is perfectly Calderonian. "It was Lope de Vega who had first seen the dramatic possibilities that lay in the idea of a conflict between love and honour, but Calderón... concentrated the whole of his genius and of his power of plot organization upon the theme."

Dramatically the play is of great interest. It is partly this aspect of the play which must have been the reason for so many editions having appeared, especially in the seventeenth and eighteenth centuries. During this period many plays were reprinted whether or not they had any literary value. This play was obviously
popular with the reading public.

The first act opens on a highly emotional level; there is an attempted murder, followed by the rapid flight of the would-be assassins. The action then slows considerably whilst Essex tells Cosme (i.e. the audience) why he happens to be in the garden, and how he had just seen this beautiful unknown lady for the first time, and how he rescued her. This pattern of action followed by dialogue, or monologue, continues throughout the play; from time to time long speeches check the action so that the audience can know either more of the story, as at the beginning of the play, or so that they may enter into the mind of the character who is speaking. So it is that from the lips of Essex or Elizabeth or Cosme one learns more about character or conflict. On the whole this blend of action followed by argument is effective. This balance is tolerably well maintained, although the very long speeches do check the flow of the play unnecessarily. Schaeffer says that the play is remarkable for its suspense, for its intricacy of intrigue, and for the wit of the gracioso. He also concedes it a certain passionate force in some scenes, despite the conventional use of asides. 92 This sums the play up very well. By 1661 the first extant MS has pruned a few of the longer speeches and this is a definite advantage to the play. Cosme, as clowns in contemporary plays went, is fairly funny; his misunderstanding of the word 'trustworthy' must have caused amusement; his cowardice too was what was expected of clowns.
In one way there is a certain ambivalence about the play; it tries to be a drama of action and at the same time a primitive psychological drama in which the audience is taken inside the minds of its two protagonists, Essex and Elizabeth. This is both its strength and weakness. Coello shows great skill in portraying the Queen's violent nature, her fear of a plot against her life, and her intense dislike of Mary Stuart; the latter through the words of Blanca to Essex. Elizabeth is shown as a successful monarch who very much controls the reins of government. She appears as a great diplomatist and as a wily ruler who is well aware that her subjects must look upon her as a god. Even in the face of the greatest unhappiness she is sufficiently a queen to be able to use the execution of Essex as a warning to any other nobles who might have treacherous intentions towards her. Valbuena writes that Coello's Queen Elizabeth could not have been drawn so sympathetically thirty years earlier. "Tolerance had entered art. The epoch realised that art idealized history." The setting of the play could as well be Spain as England. And the behaviour and attitudes of the characters (and even their names) are Spanish. As Rennert wrote, "Whatever its subject-matter, whether mythology, history, or legend, all was translated into the Spain of the day; its characters not only spoke Spanish, but they were Spaniards in every vein and fiber." El Conde de Sex is a play whose theme is English but whose atmosphere is Spanish. It is a play which has moments of great dramatic strength throughout its three acts;
moments such as the attempted assassination, or the sudden appearance of Alençon during the conversation between Essex and Blanca. It has too its lyrical moments as when Essex tells Cosme of his first glimpse of Elizabeth bathing her feet in the waters of the Thames. Of the three acts the last is the most peaceful and reflective. Here the characters are involved in their thoughts about honour, country, love and death. The Queen weighs her love for country against her love for Essex; the latter weighs his love for the Queen against honour and his love for Blanca. Poetically the play is not strong. This is perhaps its greatest failing. This aspect is the vital difference between El Conde de Sex and the plays of Calderón, for in Calderón the verse generally reaches a higher level which is sustained more consistently.

Antonio Coello occupies always a very minor part in any history of literature, and he receives little acknowledgment for anything beyond El Conde de Sex, which is undoubtedly his best play. Minor he unquestionably is; and whilst he is praised for El Conde de Sex with reason, it must be recognised that this was not the only play which he wrote. Indeed, he collaborated with others in many plays, and for this reason it has been suggested that El Conde de Sex may not be by him.

One of Coello's earlier plays also concerns royalty and honour; La Adúltera castigada (The Adultress Punished). This tragedy probably predates El Conde de Sex by at least one year, which makes
it the work of a young man of about twenty or twenty-one. The play tells of the story of Agamemnon and Clytemnestra, and it takes place in a foreign country, this time Poland. The queen who committed adultery and also killed her husband is eventually punished for her misdeeds. Cotarelo says that the real merit of the play is its versification: "no es mala."

In *La Baltasara* Coello moves home to Spain and tells a contemporary story: that of Baltasar de los Reyes, a famous actress a wife of an actor, Miguel Ruiz. The play tells how she gave up the somewhat dissipated life which she led in the theatre, became intensely religious, retired from the stage at the height of her success, and entered a hermitage dedicated to St John the Baptist, near Cartagena. It is possible that this play was written before *La Adultera castigada*: in this case Coello would have been under twenty years of age. But Coello wrote only the second act of this play.

In *El Celoso extremeño* which is entirely by Coello the theme comes from the novel of the same name by Cervantes. The story tells how an old man, Carrizales, jealously keeps his niece, Doña Leonor, under lock and key, fearing that she might meet men, for it is his intention to marry her himself. A young gallant, Don Juan, falls in love with the girl, succeeds in entering the house, and finally wins the hand of Leonor.

The play shares some similarities of style with *El Conde de Sex*. It has an early long speech in which the audience is acquainted
with the plot. (This kind of explanation was not peculiar to Coello of course.) Emphasis is placed on repetition:

"Quedè absorto, quedè mudo,
quedè loco, quedè ciego."

And there are echoes of *El Conde de Sex* in lines like these:

Diego. Tanto siento vuestras penas,
que avre menester consuelo
yo tambien de vuestros males,
pues son mis por ser vuestros.\textsuperscript{98}

In this play too Coello uses the device of a scarf:

Talego. Aquesta vanda te embia
Doña Luisa.

And later on it is worn by another woman as happens in *El Conde de Sex*.

Luisa says. Que es lo que mis ojos ven!
Inès, no es esta la vanda
que yo a Don Juan embie?

And she later remarks:

Prenda mia en otro cuello?\textsuperscript{99}

These are the very words used by the Queen in Act II, line 421,(S) of *El Conde de Sex* when she sees Blanca wearing the favour which she has given to Essex.

Early in the second act there are lines which are reminiscent of those used by Essex when he describes his first glimpse of the Queen as she was washing her feet in the water:
Iviii

Diego. El bello pie, que calzaba
quatro puntos de ambar, donde
avaro jazmin se esconde,
fragancia a las flores daba
cada vez que las pisaba:
como tanto olor traian
sus breves pies, parecian
por pequeños, y fragantes,
dos flores del prado errantes,
que con ella se movían.

There is an echo of Cosme's expression of surprise in Act I, line 240, (S) of our play when Juan says: "Notable sucesso ha sido!" Towards the end of the third act of El Conde de Sex Cosme remarks, "I protest against the faithful lackeys they have in the plays..." And Talego, the clown of El Zeloso extremeno, says:

La objección es estremada
para una Comedia...

There is a dialogue between Diego and Dona Luisa which is strongly reminiscent of the conversation between Essex and Elizabeth when they are talking about love and the need either to conceal it or reveal it:

Diego. Pues en que fundáis, decid,
esse milagroso efecto,
que hace el no ver el sujeto,
que se quiere?
Luisa. En esto, oid.

Es el amor, señor, sangre violento,
que de la vista amada se concibe,
y solo en las especies que recibe,
recibe la materia de su aumento:
como en la ausencia falta el alimento,
que aquella vista amada le apercibe,
faltando la materia con que vive,
muere ceniza el que nació ardimiento;
assi tu amor, a quien mi vista inflama,
arde en presencia mia; pero luego,
que le falta la vista de quien ama,
se volvera ceniza su ardor ciego,
que pues yo soy materia de tu llama,
en faltandote yo, faltara el fuego.

(Act I)

In Lo Dicho Hecho (What is Said is Done) written entirely by Coello and set in Italy, there is the use of comparison with nature when describing the beloved, and the similar repetition of nouns as in El Conde de Sex:

Y yo imitando las flores,
jazmin, prado, plantas, cielo,
mar, jardines, aues, lirios,
acuzenas, flor de Febo,
rosa te adoro tambien...
and a series of verbs:

.........................

huyo, sigo, alcanzo, zelo...

and the play on words which Coello uses in *El Conde de Sex*:

.........................

te quiero mas que mi vida,
como puedo, como puedo
aborrecer lo que adoro,
y adorar lo que aborrezco?

At the end of a long speech there are the concluding lines which sum up all the objects already mentioned:

.........................

sin protestación apelo
a vn esmeril, a vn estoque,
a vna furia, a vn mongibelo,
a vn puñal, a vn precipicio,
a vna pistola, a vn beneno,
a vn fracaso, a vna centella,
a vn susto, a vn rayo, y a vn trueno...

And the lament of the Blanca in this play has echoes of the Blanca in *El Conde de Sex*:

Ay lance mas apretado!
Ay desdicha dichosa!
Ay accion mas generosa!
Ay amor mas desdichado!
Coello appears to have been critical of the behaviour and trustworthiness of servants. Apart from the humour which arises out of Cosme's misinterpretation of the word 'trustworthy', Cosme has also something to say about other servants: "...the general rule of servants excludes me from this obedience. And first I protest against the faithful lackeys they have in the plays, for that indeed touches me." And in _Lo Dicho Hecho_, Lucia, a servant, has a comment to make about the integrity of other servants:

Lucia. Ya estoy fuera de peligro,

dueña, ojo a las criadas,

porque lo que han visto aquí

lo querrán hacer mañana.

In this same play the protagonist finds himself in a difficult situation which demands that a decision should be made. The words he uses have echoes of those used by Queen Elizabeth in _El Donde de Sex_:

don Juan. .........................

Mi hermano ofende mi honor

contra el publico concierto!

Blanca la fe profana,

y me dexa satisfecho!...

and later he adds P

Muera Blanca, muera Blanca...

just as the Queen says that Essex must die.

Although _Yerros de naturaleza y aciertos de la fortuna_ was written in collaboration with Calderón de la Barca, there are one or two interesting points about it in relation to _El Conde de Sex_. The MS of this play dates from the year 1634, one year or less
from the first performance of *El Conde de Sex*. It could well be that these two plays were written within a few weeks of each other. And it seems that Calderón and Coello were in close contact around this period. The influence of Calderón upon the younger Coello must not be underestimated.

The story of this play is set in Poland; it concerns the schemes of the royal princess to have her twin brother murdered so that she may disguise herself in his clothes and so take his place as King of Poland. There is the usual long speech early on in the play (some 290 lines) in which Matilde, the princess, tells of her grievance against her brother; namely, that he should succeed to the throne of Poland instead of her because of the Salic law.

There is a page or so of short questions and answers between two characters as one finds in *El Conde de Sex*; there is a page of asides between Matilde and Fisberto in which the line of the first speaker is echoed by the following line of the next speaker, and so on; there is a moment similar to that in which Essex agrees to help Blanca in her attempt to assassinate Elizabeth; here the courtier Filipo agrees to aid Matilde to murder her brother, but in an aside he says (as does Essex) that this is not his real intention. In the last lines this play does acknowledge its dual authorship:

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..........................

y los yerros de dos plumas
que en deseos solo aziertan.
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Fin.
Coello's greatest essay in originality was without doubt *El Conde de Sex*. He was not a writer of great artistic perfection and can never be more than a minor writer. Yet if we concede him the sole right of being the author of *El Conde de Sex* he has produced a play of merit, which in its treatment of Queen Elizabeth was well ahead of its time. Its story, dramatic construction and verse all deserve praise.

67. i.e., The original title of 1638.
68. 'Su condición personal [Coello] se refleja poco en su obra dramática. Dar la vida por su dama o el Conde de Sex, a la que debe su mayor renombre, es de ambiente exótico. Los amores de Isabel de Inglaterra con el Conde, se conforman mejor con el artificio general del teatro español que con la historia documentada.'

69. And even longer when one takes into account the presence of the Duke of Alençon who predates the Armada (the probable time for the action of the play) by a number of years.

70. Act I, lines 449-450. (S)

71. E.M. Tenison, *Elizabethan England*, Vol. XI, page 598. "So far as the Director of the Real Academia was aware, there is no other instance of such an extraordinary tribute to a fallen adversary as this play embodies. The official denunciation of Essex after his execution had been sent to every Court in Europe; and in some cases was supplemented by extra despatches. Yet into the mouth of Ysabela Ráyna is put the complete vindication of Essex's loyalty and innocence, with the most poignant regret and remorse for having slain the bulwark of the Kingdom."


73. Act 1, lines 446-447. (S)
74. Act 11, lines 831-833. Bances Candamo wrote ('Rev. Arch!', 1902, pagd 75,) "Ninguna reina ha sido más torpe que Isabel de Inglaterra... Siendo, pues, cierto que no hay sucesión de Isabel por quien callar, y que ella se humanó con el duque de Viron, con el de Norfolck, a quien degolló por celos de María Stuard, con el conde de Essex, y con otros muchos; la comedia del conde de Essex la pinta sólo con el afecto, pero tan retirado en la Majestad y tan oculto en la entereza, que el Conde muere sin saber el amor de la reina."


76. "As with his much longer Persiles, Cervantes here has written of England, and, in contrast to those of his countrymen who portray Elizabeth as a libidinous beast, he depicts the great queen, for the most part, as indulgent, tolerant of Catholics, and even acquainted with Spanish. As we shall see, however, Mabbe he is writing about Mabbe's story The Spanish Ladie, based on Cervantes' obscures Cervantes' generosity."


77. All these quotations are to be found in E.M. Tenison's Elizabethan England, Volume XI, page 621. And Lytton Strachey writes: "while the honours of the sea-fight went to Raleigh, Essex was the hero on shore. He had led the assault on the city; his dash and bravery had carried all before them; and, when victory was won, his humanity had put a speedy end to the excesses that were usual on such occasions. Priests and churches were spared; and three thousand nuns were transported to the mainland with the utmost politeness. The Spaniards themselves were in ecstasies over the chivalry of the heretic General. "Tal hidalgo," said Philip, "non sia vista entre herejes." The Lord Admiral himself was carried away with admiration. "I assure you", he wrote to Burghley, "there is not a braver man in the world than the Earl is; and I protest, in my poor judgment, a great soldier, for what he doth is in great order and discipline performed." Elizabeth and Essex, Penguin Books, page 88.

They had a far higher opinion of him, their declared foe, than of any other Englishman since the death of El Draque. Even the Conde de Chiumberland (George, 3rd Earl of Cumberland) who had so often fought against them in buena guerra, did not earn their respect to the same extent as Essex...And his standing in the market place of Cadiz for hours on end, so that the vanquished officers might give up their swords to him in person, instead of to the captains of lesser rank, was a concession to Spanish pride much appreciated."

78. The Spanish Ambassador (Gondomar) wrote to the Duke of Lerma on 5 October, 1613, of "the Earl of Essex...whom Queen Elizabeth ordered to be beheaded...and who was a gentleman of great valour and talents, who is still remembered with much affection by this people." Correspondencia oficial de Don Diego Sarmiento de Acuña, Conde de Gondomar. New Series of Documentos inéditos...publicados por los Señores Duque de Alba, Duque de Maura and others. Tomo III, 1944. Proemio y notas por Don Antonio Ballesteros Beretta. Académico de la Real Academia de la Historia, &c, &c, page 129.


79. "The Spanish, English and French dramas about Essex, however, embody one truth; namely, that while the predominant principle of Essex's public service was hereditary devotion to Queen and Country, the permeating private influence from 1590 onwards was his love for his wife. We have seen her as the 'most beautifull and vertuous Ladie' to whom Spenser dedicated Astrophel." E.M. Tenison, Elizabethan England, Volume XI, page 598.

80. Writing of Calderón, Vossler says: "Le gusta animar el encanto ligero y claro de sus comedias de costumbres con personajes de segunda categoría, tales como graciosos criados y pícaros azafatas, para que sirvan de contraste."

Karl Vossler, Escritores y Poetas de España, Colección Austral, page 76.


83. Act II, lines 145-146, (S). II. I. 802-803, (E)

84. Act III, lines 173 et seq., (S).


87. The point about the garden scene (Act I, Scene 1) is that Essex sees the Queen (who is in a state of semi-undress) for the first time as an ordinary woman. So unusual is this view of her that Essex does not recognise her as the Queen. She has become 'mortal' as she herself later recognises.


90. But Angel Valbuena places Coello in the school of Calderón: *Literatura Dramática Española*, Chapter IX, 'El ciclo de Calderón.'


95. Writing of Calderón's play *La Vida es Sueño*, Valbuena Prat says: "...the beauty of the first act is essentially lyrical, poetical... The second act is, above all, lively dramatic action...the third act is essentially the act of meditation." Angel Valbuena Prat, *Historia de la Literatura Española*, Séptima Edición, Editorial Gustavo Gili, S.A., Barcelona, Volume II, page 548. This could well be written about *El Conde de Sex*; this is its exact pattern.

96. In at least half of the plays known to be connected with his name.

97. "It is probable that *La Baltasara* was written about 1630, when the memory of the actress was still fresh in the minds of theater-goers." Rennert, *The Spanish Stage*, page 279, note 9.


THE EARL OF ESSEX

(EL CONDE DE SEX) 100

by

ANTONIO COELLO Y OCHOA
In quality of printing the Spanish original of 1638 is fair to good. Some letters are not clear, and from time to time accents are indistinct or missing. Quite often capital letters are used indiscriminately. Occasionally 'a' and 'o' were used for 'à' and 'ô'. Marks of interrogation are often missing. On the whole the punctuation is reasonable. The purpose here has been to present a close copy of the original text. The only changes have been to reduce unnecessary capital letters, to supply capitals where necessary, and to improve the punctuation to give better sense to the text. I have substituted 's' for long 's' and have given the characters' names in full before each speech. Where a grave accent is missing I have followed the original. Any irregular or doubtful readings are indicated at the foot of the appropriate page or in the Commentary. The underlining of letters within a word indicates that these were omitted by the printer but that the omission was always indicated by him. Lines have been repositioned to indicate verse form.

The volume is in Octavo, printed in double columns, except on two or three pages which are wholly or in part in single column. The original foliation has been given and the lines have been numbered. In all other ways the text as given here is an exact reprint of the original.
Per quant Ioan Sapera Librater desta ciutat ha representat hauer comprat vn llibre de Comedias manu escritas, intitulat parte treynta vna de les mehores Comedias que hasta oy han salido, recogidas por el Dotor Francisco Torriuo Ximenez, les quals desija imprimir, atesa la llicencia per lo Ordinari concedida, precehint legitima aprobacio ab molta censura feta, suplicant tangan a be pera dit effecte, concedir llicencia prohibitiua pera tempe de deu anyss: E Nos tenint consideracio al referit, y ser molt just, que lo dit Ioan Sapera no sie frustrat en sos treballs, y gastos de la impressio hauem tingut a be concedir, seguyn que ab tenor de la present li concedim llicencia, facultat, y permis, pera que liberamente puga ser imprimir lo dit llibre, manant expressamente a tots y qualseuol Impressors, y demes persones de qualseuol estat, grau o condicio sien, que durant lo dit temps de deu anys de la data infrascrita en auant comptadors no imprimescan, ni vengan, ni imprimir, e vender fassen lo llibre preintitulat de Comedias, sens orde, consentiment, y voluntat del dit Ioan Sapera en aquest Principat, y Comtats, sots pena de perdrer los llibres, que altrament seran impressos, mollos, y aparells de la impressio, e de sinch cents florins de or de Arago als Reals Coffrens aplicadors, y dels bens de cada hu dels contrafahents premissiblemente exigidors, sots la qual pena, diem y manam, no res menys a tots, y qualseuol oficiaus y ministres de justicia, axi Reals, com de Barons, y majors, com menors en este Principat, y Combats, constituhits, y consitiuhidors, y als Lloctinens de aquells, que esta nostra llicencia prohibitiua guarden, y observeg, guardar y observar fassen, y contra no vinguen en manera alguna, si la gracia de sa Magestbat los es cara y en la dita pena desijen no incorrer, Dat en Barcelona a vii de Noembre M.DC. XXXVIII.

LO COMTE DE SANTA COLOMA
For as much as John Sapera, Bookseller of this city, says that he has bought a book of Plays in manuscript entitled The Thirty First Part of the Best Plays which have appeared up to now, collected by Doctor Francisco Torriuio Ximenez, which he wishes to print in consideration of the licence of the Ordinary [i.e. the ecclesiastical authority] preceding legal approbation with all censorship carried out, requesting that the aforesaid prohibitive licence be fully granted for a period of ten years. And in consideration of the aforesaid, being just, that the said John Sapera should not be frustrated in his labours, and in expenses of printing, we have been pleased to grant him by the present licence right and permission so that he can freely print or have printed the said book, and we order all and any Printers, and any other people of estate, degree or condition, that during the said period of ten years from the date undermentioned they do not print or sell, or have printed or sold, the aforementioned book of plays, without permission, consent and will of the said John Sapera in this Principality and County, under the pain of losing the books, which have otherwise been printed, besides forms and printing equipment, and five hundred gold florins of Aragon to the Royal Coffers, and the goods of each one of the contraveners be requested on demand under which penalty we give and order, not excluding any and whatever official and minister of Justice, either royal or baron or nobles, or lesser official in the Principality or County, appointed and to be appointed, and to the Lieutenants of this County, that this our licence they obey and guard, observe, follow and let be observed, and not contravene it in any manner whatsoever, if the grace of His Majesty is dear to them, and if they do not wish to incur the aforesaid penalty, given in Barcelona 9 November, 1638.

THE COUNT OF SANTA COLOMA.

[1] 'be' -- The Catalan word used here is 'premissiblemente'; the exact meaning of this is not clear.
Vt. Magarola Regens.

Vt. De Caldes y Ferran Reg Thesaura.

In diuersor. Locumt. xxviiij fol. xxxvij. Michael Perez, &.

V.E. dona llicencia pera imprimir lo llibre alt intitulat, atesa la aprobacio del Ordinari, ab prohibicio pera temps de deu anys a Joan Cipera Llibrater desta ciutat.

1. This introduction, together with the approbation and dedication which follow are to be found at the beginning of the volume.
Vt. Magarola Regens.

Vt. De Caldes y Ferran Reg Thesaura.

In diuersor. Locumt. xxvllj. fol. xxxxvlj. Michael Perez, &.

Your Excellency gives permission to print the above titled book in consideration of the approval of the Ordinary, with the prohibition for the period of ten years to John Cipera, Bookseller of this city.
He visto esta parte treynta y vna y leido sus doce famosas Comedias, que me remitió el ilustre señor Miguel Juan Boldó Canonigo de la Santa Iglesia de Barcelona, y Vicario General en todo el Obispado, recogidas por el Dotor Francisco Torriuo Ximenez, y son todas en nada dissonantes a la verdad Católica, antes muy exemplares para la aduertencia de la vida moral, de enseñanza para las costumbres, de agudos auisos, y desenganos prouechosos para la humana vida; y muy elegantes, y de tal ingenio, y traca, que deleytaran entreteniendo a los Letores, y assi juzgo que merecen la licencia que se pide, para que con la Estampa gozen mas uniuersalmente el aplauso con que se oyeron en los Teatros. Este es mi parecer, de Santa Cathalina Martyr de Barcelona de la Orden de Predicadores, oy a 22 de Junio de 1638.

El M. Fray Francisco Palau.

Die 22 Juni 1638. Imprimatur.

Magarola Regens.

22 Juni. 1638. Attenta Supradicta relatione concedimus licentiam petitam.

Approval of the Very Reverend Master Fray Francisco Palau of the Order of Preachers.  

I have seen this Thirty-First Part and read its twelve famous Plays, collected by Doctor Francisco Toribio Ximenez, and sent to me by the illustrious Miguel Juan Boldo, Canon of the Holy Church of Barcelona, and Vicar General of all the Diocese. And they in no way conflict with the Catholic Truth, but rather they are very exemplary in the teaching of the moral life, in the education of behaviour, in wise advice, and useful upbraidings concerning our human life. They are very elegant, and of such skill and contrivance, that they will entertain the Reader with delight. And thus I judge that they merit the licence which is requested, that by being printed they may the more universally enjoy the applause which they receive in the Theatres. This is my opinion, from Saint Catherine the Martyr in Barcelona, of the Order of Preachers, given to-day 22 of June, 1638.

The Master Fray Francisco Palau.

[1. This would be the Dominican Order.]
DEDICATORIA AL LETOR.

Recogi (señor lector) por mi curiosidad estas doce Comedias; y juzgáelas por tan ingeniosas, y agudas, que por no parecer suaviento para con todo el mundo, ya que no lo fue el Autor dellas con los representantes, dexandolas recitar, y celebrar de los oyentes en los comunes retratos, me resolvi darlas a la Emprenta, y entregarlas a la plaça del mundo, y comunicarlas a todos. Dedicolas a v.m. señor Letor, qualquier que sea, no para que las ampare, y defienda; que siempre lo he tenido eso por superfluo; sino para que quando las leyere, o después de leídas, siga su ingenio, y natural condicion; quiero dezir, que las silue como si estuuiere en el corral, en lugar de murmurarlas, si no le contentaren, o las aplauda, y alabe, si le parecieren ingeniosas, y dignas de todo abono; o sino haga v.m. lo que fuere servido dellas, pues le abrirá costado su dinero comprarlas, y contentese, con que mientras las lehia, alomenos no dezia mal de nadie, y se libraua de mil males, y peligros que el ocio acarrea, de que Dios se libre, y a todos de los necios, que de puro ociosos, y malos quando no pueden comer, y morder a otros, y descarnarles los gueessos, se comenlas propias carnes, y viñas,como dicho el Sabio: Stultos complicat manus suas, & comedít carnes suas. (Eccles. c.4.n.5.)
DEDICATION TO THE READER.

I collected (dear Reader) these twelve plays out of curiosity; and I judged them so clever and witty, that so as not to appear greedy to all the world, as the theatrical manager (Autor) was not towards the actors, by allowing them to recite and act the parts in front of an audience, so I decided to give them to the Printers, and present them in print to the world and to everybody. I dedicate them to you, Worthy Reader, whoever you may be, but not so that you should shelter them and defend them: for I have always held this to be unnecessary. But rather that when you read them, you should follow your feelings and natural inclination; I mean, that you should hiss them as if you were in the theatre, rather than grumble about them if they do not please; or applaud them and praise them if they seem to you witty and worthy of such. And if Your Honour can find no use for them, since you will have spent your money buying them, be content whilst you are reading them, for at least they do not speak ill of anybody, and they are free from a thousand faults, and dangers which idleness occasions, from which may God free us, and all foolish people, who out of pure idleness and evil, when they cannot eat and gnaw others, and pick their bones, eat their own flesh and nails, as the Sage said: Stultus complicat manus suas, & comedit carnes suas. (Eccles. c.4.v.5.)
LA GRAN

COMEDIA

DEL CONDE

DE SEX.

Hablan en ella las personas siguientes:

Conde de Sex.  Blanca dama.
Duque de Alanson.  Ysabela Reyna.
Senescal  Flora criada.
Cosme gracioso.  Roberto.
Un criado.  Soldados.
THE GREAT PLAY OF THE EARL OF ESSEX

[BY DON ANTONIO COELLO Y OCHOA]

The following characters speak in it:

The Earl of Essex
The Duke of Alençon
Seneschal
Cosme, a clown
Robert
[A fellow Conspirator]
A Servant
Soldiers
[Fabio]
[Jailor]

Elizabeth, the Queen
Blanca, a lady
Flora, a servant

The Scene: [The Country Villa of Blanca, two leagues from London; and the Royal Palace, London.]

The Time: [1588]
INNADA PRIMERA

Disparan dentro vn arcabuz, y dize Roberto:

ROBERTO  Muere, tirana!
REYNA    A traidores!
ROBERTO  Assi vengo los agrauios
          que has hecho a mi sangre.
REYNA    Ay cielo!
ROBERTO  Esta espada, por si acaso
           mintió el golpe de la bala,
           tiña tu pecho.
CONDE    Ha villanos,
          eso no; yo la defiendo.
ROBERTO  Que intentas, hombre?
          Sale Cosme

CONDE    Mataros.
COSME    Ruido de armas en la quinta,
y dentro el Conde! Que aguardo,
          que no voy a socorrerle?
          Que aguardo? Lindo recado!
          Aguardo a que quiera el miedo
dexarme entrar. Pues yo gusto
          linda flema. Si a eso espero,
bien socorrere a mi amo.
CONDE    No huyays, cobardes traidores.
COSME    Aqueste es el Conde.
ROBERTO  Huyamos;
          que se alborota la quinta.
          Sale Roberto, y otro con máscaras.
COSME    Quien va?
ROBERTO  Nadie impida el passo,
          que le meteré dos balas.
ACT I

SCENE 1  The garden of the Country Villa of Blanca.

An arquebus is fired within and Robert speaks:

ROBERT  Within  Die, tyrant.

QUEEN  Within  Ah, traitors!

ROBERT  Thus I revenge the wrongs which you have done to my family.

QUEEN  Heaven protect me!

ROBERT  Let this sword pierce your bosom in case the bullet missed 5 its mark.

EARL  Within  Ah, villains! Not that. I shall defend her.

ROBERT  What do you want, by heavens?

Enter Cosme.

EARL  To kill you.

COSME  The sound of arms in the villa, and the Earl is inside! 10 Why am I waiting, not going to his aid? What am I waiting for? A wise measure! I'm waiting for fear to let me go in. Well, this is a fine slowness. If I wait on fear, I'll truly save my master!

EARL  Within  Don't run away, treacherous cowards.

COSME  That's the Earl!

ROBERT  Let us flee, for the villa is disturbed.

Enter Robert and another man, wearing masks.

COSME  Who goes there?

ROBERT  Let no-one bar the way, or I'll put a couple of bullets into him.
Con mucho menos ay harto.
Quedó muerta?
No lo sé que ocasión sea, ni a logrado.
Vanse Sale el Conde, y la Reyna, ella con enaguas, cotillo, amedio vestir, y con mascarilla.
Huyeron. Estás herida?
No, buena me siento; erraron el golpe.
Pues yo los sigo.
No, no los sigays; dexaldos.
Porque?
Temo vuestro riesgo.
Mucho os deuo.
Mucho os pago aora; mas otro día ...
Que?
No puedo declararos mas agora, porque temo que de la Reyna en el quarto se aya sentido ruido. Y hallarme será gran daño aquí en tal traje. Ydos presto.
Yo os obedezco.
Esperaos.
Es sangre? Que! Estás herido?
Herido estoy en la mano, aunque poco.
Pues tomad aquesta banda; aprestaos la herida.
Es gran favor.
COSME  Far less will satisfy me.

[Cosme draws hurriedly aside.]

OTHER  Was she killed?

ROBERT  I don't know. What a wasted opportunity!

[Exit Robert and Other. Enter the Earl, and the Queen, who is wearing a petticoat and stays, is half-dressed and wears a semi-mask.]

EARL  They've fled. [To the Queen] Are you wounded?

QUEEN  No, I feel all right. Their shot missed me.

EARL  Then I shall follow them.

QUEEN  No, don't pursue them. Let them be.

EARL  Why?

QUEEN  I fear for your safety.

EARL  I am very grateful to you.

QUEEN  For the present I give you my deepest thanks; but another day...

EARL  Yes?

QUEEN  I cannot say more to you now, for I fear that the Queen has heard this noise from her room, and if I were found here in such an attire it would be harmful for me.

Leave quickly.

EARL  I obey you.

QUEEN  Wait. Is that blood? What! Are you wounded?

EARL  There is a wound in my hand, but it is nothing.

QUEEN  Take this scarf then and bind the wound.

EARL  This is a great favour.
No es favor, pero pensado si os está bien que lo sea; que en lance tan apretado la necesidad dispensa lo que prohibió el recato. En todo parece al Conde; aparte mas como, sino a llegado de la guerra? Amor le ofrece a la vista antojos vanos.

Conoceysme?

Aquella banda señal para hacer buscaros será, y a Dios; que yo estoy en grande riesgo, si acaso sabe la Reyna este exceso; y assí, el secreto os encargo de todo.

Yo os le prometo.

Si me ha conocido a caso? Mas quien dirá que yo estoy en habito tan humano?

Ay confusion mas extraña?

Que es esto?

Quien es?

El diablo;

Cosme, que ha tenido miedo que puede valer por quatro.

Cosme, viste salir tu dos hombres enmascarados por aquí?

Escuchen la flema; pues de aquello es mi trabajo; pero dime que muger es esta que hemos sonado entre los dos?
It is no favour; yet think of it as such if you wish, for in such an extreme situation necessity pardons what prudence prohibits. (Aside) In every way he resembles the Earl. But is that possible if he hasn't yet returned from the wars? Love makes the eyes see foolishly! 

Do you know who I am?

That scarf will be a sufficient sign for me to find you. And so, goodbye, for I'm running the great risk that the Queen will discover this liberty of mine. I entrust the secrecy of this whole affair to you.

I give you my promise.

(Aside) Has he by chance recognised me? But who would imagine that I could be so dressed?

Exit the Queen

What a strange affair!

Coming forward What's all this about?

Who's that?

The devil! Me, Cosme, who's just been as afraid as four people.

Cosme, did you see two masked men come this way?

You know how slow I am. That's what I'm good at. But, tell me, who was that woman the two of us have just been dreaming about?
No lo sè.

Pues que has visto?

Todo quanto he visto a sido vna enigma.

Y los hombres que passaron por aquí quien son?

No sè pues que infieres desto?

Vn rato escucha, y yo te dirè lo que he sabido del caso;

ya sabes como venimos de la guerra, y que llegando los dos esta tarde a Londres, supimos que este verano la Reyna por vnos dias, para diuertir cuydados del gouierno, se ha venido a aquesta casa de campo, que está dos leguas de Londres, y es de Blanca, Sol bizarro y blanco de mis finezas, y yo lo soy de sus rayos.

Ya sè que tu por cumplir las leyes de enamorado, veniste a ver encubierto a Blanca hermosa, fiado en la llaue desta puerta, quien otro tiempo dio passo mil vezes a tus deseos, cuando esta quinta teatro fue de tan finos amores, antes que entrasse en Palacio
I don't know.

What have you seen then?

Everything that I have seen has been an enigma.

And the men who went by this way - who are they?

I don't know.

What do you make of all this then?

Listen a while and I'll tell you what I know about the affair. You already know how we returned from the wars, and how the two of us, reaching London this afternoon, learnt that the Queen, to forget her cares of government, has spent some days this summer at this country villa which is two leagues from London, and which belongs to Blanca, that glorious sun, who is the object of my affections, as I am of her rays.

I already know that, to fulfil a lover's promise, you came, disguised, to see the beautiful Blanca, putting your trust in the key to this door, which on a thousand other occasions gave an entrance to your desires, making the villa a scene of pure love, before Blanca went to the Palace.
Blanca a servir a la Reyna.
Se que te quede esperando,
Se que te entraste allà dentro,
que huuo arcabuz y embocosados.
Se que tuue todo el miedo
que tener pued e vn Christiano,
y esto es lo que se mas bien,
porque lo estoy estudiando
desde el día en que nací;
y pues esto no es del caso,
dime lo demás.

Pues oye,

Cosme, lo que has ignorado.

Entre en la quinta, cuya oculta puerta
al mas pequeño impulso la hallè abierta;
la novedad admiro,
empieco a caminar por el retiro
de vna verde esperança
que hasta venir la noche me asseguro.

Passa por esta quinta conduzido
vn descuydo del Thamesis florido,
liuido desperdicio, ò vena breue
por donde el rio se sangró de nieue;
descaminada plata,
que en senda cristalina se desata,
ò fugitiuo aljofar transparente,
que callado se huyó de la corriente.

Este pues, valla vndosa,

diuide el sitio ameno,
tan denso e intricado,
que la greña frondosa
de su crespo cabello enmarañado,
soplando ayrado ò lento,
con gran dificultad la peyna el viento;

por este, pues, camino,
to attend the Queen. I know that I remained waiting for you. I know that you went in through there, that there was an arquebus shot and masked men. I know that I had all the fear that a christian can have; and that's what I know about best of all, for I've studied it from the day of my birth. And as this has got nothing to do with the affair, you tell me the rest.

Then listen, Cosme, to the things you don't know. I entered the villa, whose hidden door, I found, yielded to the slightest touch. This circumstance surprises me. I begin to walk through that secluded spot, a green hope that will protect me until nightfall. There passes through this estate a forgotten part of the flowery Thames, a liquid profusion, a small vein through which the river bled snow: stray silver which dissolves into a crystalline track; a fugitive transparent pearl which silently fled from the current. This rippling barrier divides, then, this delightful place, so thick and tangled, whilst the wind, blowing either strongly or gently, combs only with great difficulty the luxuriant entanglement of its curly woven hair.
siendome siempre el rio cristalino,
quando el tino se pierde,
hilo de plata en laberinto verde;
a pocos passos aduertido siento
en el agua ruido;
hago el examen, arbitro el ohido;
nada aueriguo, assi por mas que atento
en informarme insista.
Recojo a atencion para la vista;
ella penetra ramas, y yo veo,
escucha lo que vi, que a vn no lo creo,
una muger divina,
reclinada en la margen cristalina,
quitarse, descuydada,
azul cendal media nacarada,
negros despues, coturnos al pie breue,
que, primauera errante, flores llueue;
las dos columnas bellas
metió dentro del rio, y como al vellases
vi cristal en el rio desatado,
y vi cristal en ellas condensado,
no supe si las aguas que se vian
eran sus pies, que liquidos corrian;
assi sus dos columnas se formauan
de las aguas, que alli se congelauan.
El hermoso cabello, suelto al viento,
en quien con manso aliento
el zefiro laciuo se abrigaua,
el agua licenciosa salpicaaua,
ò fue lisongearla el cristal frio,
ò embidiosas las ninfas de aquel rio,
pensando que estuuiera menos bello
la encanecieron parte del cabello; 
y como mas atento amor miraua,
quise ver si su rostro se conformaua

145: a; probably la.
This way, then, I walk, the track of the river always silver for me, a silver thread in a green labyrinth.

After a few paces I am aware of a sound by the water. I look, I listen carefully. I can make nothing out, however attentively I try. I put every effort into my gaze. It penetrates the branches, and I see—listen to what I saw, for even now I don't believe it—a divine woman, reclining on that silver edge, unconcernedly taking off semi-iridescent blue gauze, and then black buskins from her small feet, which scatter flowers on all sides as does the passing season of spring. She placed those two beautiful legs into the river, and when I saw them, I saw crystal dissolve and condense on them. I did not know whether that water which I saw was her feet which were liquid. So those two legs were formed from the waters which froze there. The beautiful hair, loose to the wind, was protected by the gentle breath of the lascivious breeze, and sprinkled by the licentious water. Either she was flattered by the cold crystal, or the envious nymphs of the river, thinking to make it less beautiful, whitened a part of her hair. And with the attentive look of love, I tried to see if her face matched
con lo demas, y cuando ver le piensa
mi curiosa atencion, hallo defensa
que, de negro cendal, pudo encubrirlla
el medio yostro media mascarilla,
dexando libre, con beldad no poca,
lo que ay desde la barba hasta la boca;
aduertido recato,
que a vn que pensò que nadie la miraua,
quiso el agua encubrir el rostro, el rato
que se juzgò indecente,
porque no lo parlara la corriente.
Yo, que al principio, vi ciego y turbado
a vna parte neuado,
y en otra negro el rostro,
juzguè, mirando tan divino monstruo,
que la natureleza cuydadosa,
desigualdad vniendo tan hermosa,
quise hazer por assombro, o por ultraje
de acabache y marfil vn maridaje.
Tan hermosa en efeto parecia
con la nube que el rostro le cubria,
que, como la miro desde su esfera,
por imitarle en algo, si pudiera,
antes de despeñar al mar su ooche,
el Sol se cubriò el rostro con la noche.
Quiso prouar acaso
el agua, y fueron cristalino vaso
sus manos, acercolas a los labios,
y entonces el arroyo llorò agrauios;
y como tanto, en fin, se parecia
da sus manos aquello que beuia,
temi con sobresalto, y no fue en vano,
que se beuiera parte de la mano.
the rest of her. And when my inquisitive attention
was about to view her, she found a defence, for with
a semi-mask of black gauze she was able to cover half
of her face, leaving visible no little beauty between
her chin and her mouth. A wise precaution, for
although she did not think that anybody was looking at
her, she wished to hide her face from the water for as
long as she judged herself indecently clad, so that
the current might not murmur of it. On seeing such
a divine creature, I, who, at the beginning, blind and
confused, saw one part of that face snow-white, and the
other jet-black, assumed that careful nature, uniting
such beautiful inequality, wanted by shock or outrage
to make a conjugal bond between jet and ivory. In fact,
so beautiful did she seem with the cloud that covered her
face, that the Sun, observing her from his sphere, and
trying to imitate her if he could, covered his face with
the night before flinging his chariot into the sea.
Perhaps she desired to taste the water, for she took
the crystal vase of her hands to her lips. And then
the stream wept its wrongs. And finally, so much so
did that which she drink resemble her hands, that I
feared with a sudden hopeless dread that she would drink
her very hands.
Llegó la noche en fin, salió del río,
y delgado cambray chupó el rocío
de las dos acucenas;
enbidian a las flores las arenas,
viendo que ha de pisarlas;
y luego, en acabando de enjugarlas,
a cubrir empezó sus dos columnas
con dos nubes de nacar importunas;
adorno suele ser, pero quien duda
que era mayor adorno estar desnuda?
En esto ruido siento.
Oygo una voz dezir "Muera, tirana!"
Dispara un arcabuz su bala al viento;
turbo me de ver que la profana;
ella cae a las flores de repente;
y todo fue tan indistintamente,
que empezaron a obrar a un tiempo mismo,
ruído, voz, vala, susto y paracismo.
Dos hombres, dos traidores,
el rostro infame cada qual cubierto,
por si ha salido el arcabuz incierto,
sacaron los azeros vengadores
contra su pecho; entonces yo ligero
llego y hagome blanco de su azero;
riño con ellos, huyen recatados
de mi valor, ó su traidor turbados.
Yo los sigo; ella, en si restituida,
teme en seguir los riesgos de mi vida.
Con recelo me habló, ya tu lo oíste;
esta banda me dió, ya tu lo viste.
Fuese; no sé quien es; solo he sabido
que esta muger, que enigma a parecido,
quiçá en mi corazón huiera entrado;
mas, como a tanto amor le viene estrecho,
no consiente otro huesped en el pecho.
Night arrived at last; she stepped out of the river, and fine linen cloth dried the dew from those two white lilies, her feet. The sands envy the flowers because she must tread upon them. And when she had finished drying them, she began to cover those two legs with needless cloud of mother-of-pearl. This is the usual adornment, but who can doubt that it was a greater adornment to be naked?

At this moment I am aware of a noise, I hear a voice saying, "Die, tyrant!" An arquebus fires its bullet into the air. I am disturbed at seeing her ill-used. She falls suddenly on to the flowers, and everything became so confused that there began at the same time, noise, voices, bullets, fear and violent action.

Two men, two traitors, each with his infamous face masked, drew their vindictive blades against her bosom, just in case the uncertain arquebus has missed. Then I quickly approach, making myself the target of their blades. I oppose them; they prudently flee, either before my valour, or frightened at their treachery. I pursue them. She, recovered, fears for my life if I follow them. Frightened, she spoke to me; you have already heard that. She gave me this scarf; you have already seen that. She went away. I don't know who she is. I have known only that this woman, who resembled some enigma, might perhaps have pierced my heart, but it is so full of love that it will admit no other guest.
Notable suceso a sido
Ven acá.
Que?

Discurramos
quién será aquesta muger.

La mugger del hortelano,
que se labaua las piernas.

Necio, de veras te hablo.
Pues yo de veras lo digo.

Dos hombres enmascarados
tener llave de la quinta,
atreverse a entrar, estando
la Reyna en ella, no es
de poca importancia el caso.
Pues será alguna mondonga
con algun honrado hermano,
que venga a vengar su honor.

Mira que estás muy cansado.
Pues quién quieres que sea?
Por fuerza ha de ser milagro?
Viste tú mas que unas piernas
y un rostro muy bien tapado?
Detrás de una mascarilla
pudo estar Arias Gonçalo,
la monja Alférez, el Cura,
y la moça de Pilatos.

Necio, el arte y el asseo,
el modo de hablar, el garbo,
arguyen nobleza en ella.
Pues, ya que notaste tanto,
no podiste conocerla
en la voz?

mugger; muger.
This has been a remarkable business.

Come here.

Why?

Let us discuss who that woman could be.

The gardener's wife who was washing her feet.

Fool, I'm talking to you seriously.

And I spoke seriously.

It's a matter of no small importance that two masked men should have the key to the villa and should dare to enter when the Queen is staying here.

Then it may be some coarse kitchen-wench with some worthy brother who comes to avenge his honour.

I hope you know you're very boring.

Well, whom do you want it to be? Must it necessarily be some miracle? Did you see anything more than legs and a very well-covered face? Behind that half-mask it could have been Arias Gonzalo, the Nun Ensign, the priest, and Pilate's maid.

Fool, the art, the neatness, the way of speaking, the gracefulness, all argue her nobility.

Well, since you noticed so much, couldn't you recognise her by her voice?
CONDE  No, porque hablando con turbación no es posible; fuera de que, es necio engaño pensar que entre tantas damas como tienen en Palacio la Reyna, en la voz se pueda conocer aquesta.

COSME  Es llano, y mas quien ha estado ausente.

CONDE  Ya es muy tarde; Cosme, vamos.

COSME  No has de entrar a ver a Blanca?

CONDE  No, que estará cuido si a caso oyeron el ruido y no es bien que sin recato, si me ven, heche a perder vn amor de tantos años.

COSME  Vamos pues.

CONDE  Blanca mia!

Perdona si me ha estorulado de hablarte esta noche y verte vn suceso tan estrano; que mañana yra mi amor ciego a tus diuinos rayos, a ser Salamandra, aduierte en tus ojos soberanos.

Vanse.

SCENE II

Sale Flora criada, y el Duque de Alanson.

DUQUE  Que haze Blanca?

FLORA  Está vistiendo a la Reyna.
No, that was not possible when speaking under such confusion. Besides, it's a foolish deception to think that from amongst so many ladies whom the Queen has in the Palace one can recognise this one by her voice.

That's obvious, especially when you have been away.

It's very late now. Cosme, let's away.

Haven't you got to go in to see Blanca?

No, because she'll be worried in case someone heard the noise, and it isn't wise to let myself be seen, and so through my carelessness lose a love of many years' standing.

Let's go then.

Oh, my Blanca, pardon if such a strange event has stopped me from speaking and seeing you this night, for to-morrow I will return dazzled by your divine rays, to be a burning salamander under your sovereign eyes.

Exit the Earl and Cosme.

SCENE II Blanca's room in the villa.

Enter Flora, a servant, and the Duke of Alençon.

What is Blanca doing?

She is dressing the Queen.
Yo he venido
a su quarto, conduzido
deste mal que estoy sintiendo,
para hablarte en mi cuidado,
pues eres tu la tercera
de mi amor.

En vano espera
vuestra Alteza ser pagado.

Pues, que dize, cuando amante
por ella el pecho suspira?

Como ella a casarse aspira,
vuestra Alteza no se espante
que, auiendo tanta distancia,
tema poner su afición
en vn Duque de Alanson,
hermano del Rey de Francia;
y assi, ingrata corresponde;
que, aunque es de tan alta Esfera,
Vos soys mas. Quien le dixera
que es porqué ella quiere al Conde?

Yo vine, como sabras,
con color de vna embaxada
a Londres, y mi jornada
no fue a las paces; que a mas
fue a tratar mi casamiento
con la Reyna; y tanto gano,
que a Londres el Rey, mi hermano,
me embiò para este intento;
y aunque esto esta en buen estado
con los grandes, y la Reyna,
Blanca que en mi pecho Reyna
oy me da mayor cuidado.
Este papel le has de dar,
mas yo lo tengo de ver,
(este gusto me has de hazer) ...
This unhappy feeling which I have had has led me to her room to talk to you about my care, for you are a confidante in my love.

Your Highness awaits in vain for payment.

Well, how does she respond when my loving heart sighs for her?

Because she hopes to be married, and because there is such a distance between you both, Your Highness mustn't be angry that she is afraid to place her affection in a Duke of Alençon, the brother to the King of France. Thus she answers unkindly; for although she is of such a high estate, you are still higher. (Aside) Who could tell him that it is because she loves the Earl?

I came here, as you probably know, under the pretext of an embassy to London, and my journey was not concerned with matters of peace, but rather with my marriage to the Queen. And I am so successful in this that the King my brother sent me for this purpose to London. And although this is considered favourably by the nobles and the Queen, it is Blanca who both reigns in my heart to-day and who gives me the greatest anxiety. You must give her this paper, but I must see - and this favour you must do for me -
FLORA En todo puedes mandar.

DUQUE Lo que al leer responde.

FLORA Como?

DUQUE Ocultándome aquí.

FLORA Mire tu Alteza ...

DUQUE Por mi

has de hacer aquesto. Donde me entrará? Y pues soy cautivo de la causa de mi pena, quitame tu esta cadena.

FLORA Que lindo madurativo ablandaré! Ay tal porfia? Pues lo quiere vuestra Alteza, entresese en aquesta pieza que sale a vna galeria.

Escondese el Duque, salen Blanca, y Cosme.

BLANCA Buelueme a dar mil abracos.

COSME Bastame besar tus pies a mi, señora, y despues merezca el Conde tus abrazos; porque no te dises susto el verle entrar de repente, porque inopinadamente suele dar la muerte vn gusto, yo me adelanto y el llega.

FLORA El Conde viene (ay de mi!) y como el Duque está aquí, a de escuchar (estoy ciega!) quanto passa en sus amores; quiero lo assi remediar. Tu Alteza se puede entrar vn rato a ver los primores que essa hermosa galeria en tantas pinturas tiene, porque vna visita viene
FLORA  
You may command me in anything.

DUKE  
... how she answers when she reads it.

FLORA  
In what way?

DUKE  
By concealing me here.

FLORA  
Consider, Your Highness...!

DUKE  
You must do this for me. Where can I hide? Since the cause of my distress holds me captive, you are the one to take this chain from me. He gives her the paper

FLORA  
I shall soften that fine desire! Can there be such persistance? -- Well, since Your Highness wishes it so, go into that room which opens out on to the gallery.

The Duke hides himself. Enter Blanca and Cosme.

BLANCA  
Again a thousand embraces.

COSME  
Let it suffice me to kiss your feet, Lady, and let the Earl deserve your arms afterwards. So that you won't be frightened at seeing him enter suddenly, for an unexpected joy can kill, I'll go on, and then he'll come.

FLORA  
(Aside) The Earl is coming - oh dear! And as the Duke is here he will certainly hear - how thoughtless I am! -

As going to the door] Your Highness may go in for a while to see the glories which the beautiful gallery possesses in its many paintings. A visitor is coming
a ver a Blanca y sería
cansancio estaros aquí;
en yéndose, ausaré
a tu Alteza.

Vase el Duque, y sale el Conde.

**DUQUE**  
Assi lo hare.

**FLORA**  
Pues a Dios; bien esta assi.

**CONDE**  
Nunca crehi que llegara
esta dicha.

**BLANCA**  
Dueño mio,
solenizen oy mis braços
la dicha de auerte visto.
Vienes bueno?

**CONDE**  
Ya lo estoy,
que hasta aquí solo he viuido
a cuenta de la esperança
de ver tus ojos diuinos.

**BLANCA**  
Ay, Conde, lo que me cuestas!

**CONDE**  
Sabes, Blanca, lo que digo?
Que le agradezco a la ausencia
el auerme suspendido
la gloria de estarte viendo
porque agora mas la estimo.
Bien aya la ausencia (Blanca);
bien aya, amen, pues me hizo
solo con darme el tormento
mas despierto en el aliuio.

**BLANCA**  
Yo, Conde, solo con verte,
como siempre; mas que digo?
Informate tu del pecho,
pues en el has assistido,
y no limite la lengua
vn amor que es infinito,
ni las finezas de vn alma
heche a perder un sentido.
to see Blanca and it would be tiresome for you to be here. When they go I'll let Your Highness know.

Enter the Earl.

DUKE
I'll do so.

Exit the Duke.

FLORA
Good-bye then. [Aside] That's all right!

EARL
[To Blanca] I never thought that this joy would ever come.

BLANCA
My lord, let my arms to-day celebrate this joy of seeing you. Are you well?

EARL
I am now, for I have only lived up to this moment in the hope of seeing your divine eyes.

BLANCA
Alas, Earl, what you cost me!

EARL
Do you understand, Blanca, what I am saying? I thank absence for having withheld from me the glory of seeing you, for I now esteem it all the more. Blessing on that absence, Blanca! Blessings indeed, for the torture has made the relief more real.

BLANCA
I, Earl, only by seeing you, am as I always was. But, what am I saying? Look into my heart, since you have been present in it, and don't limit a love that is infinite to mere words, and don't let reason limit the goodness of your soul.
CONDE Que hiziera yo por pagarte?
BLANCA Si eso, Conde, has pretendido, ya tengo con que me pagues.
CONDE Pues que dudas, Blanca? Dilo.
BLANCA Vna merced has de hacerme.
CONDE Merced, Blanca? En que te siruo?
BLANCA Mira que te fio el alma.
CONDE Ya, señora, estoy corrido.
BLANCA Eres mi dueño?
CONDE Tu esclavo.
BLANCA Soy tu esposa?
CONDE Eres bien mio.
BLANCA Quieresme mucho?
CONDE Te adoro.
BLANCA Pues, en fe de eso que has dicho — salios los dos allá fuera —

_Vanse Flora, y Cosme._
y escucha tu.
CONDE Ya se han ydo.
BLANCA Que querrá Blanca?

_Ya sabes_  
(O Conde de Sex inuicto) que me seruiste tres años, y quel fin mi pecho esquiuo labrar se dexò, aunque bronze, al buril de tus suspiros, pues que, con la fe y palabra, que me diste de marido, te hize dueño de mi honor, y que no nos atreuvimos a casarnos por mi padre y mi hermano, que enemigos fueron siempre de tu casa.

Aparte
What might I do to pay you?

If that, Earl, is what you have sought, I have that by which you can pay me.

Do you doubt me then, Blanca? Tell me what it is.

You must do me a favour.

A favour, Blanca? How can I serve you?

You must know that I trust my heart to you.

You have already conquered me.

Are you my lord?

Your slave.

Am I your betrothed?

You are truly mine.

Do you love me greatly?

I adore you.

Then by the faith of what you have said - To Flora and Cosme. You two go out there -

Exit Flora and Cosme.

... listen to me.

They've gone now. (Aside) What can Blanca want?

You already know - oh invincible Earl of Essex! - that you courted me for three years, and that finally my shy heart, although of bronze, allowed itself to be carved by the chisel of your sighs; and by the trust and word you gave me of marriage, made you lord of my honour, although we did not dare to marry because of my father and my brother who were always enemies of your family.
Todo, Blanca, lo he sabido, y que ya, después de muertos tu hermano y padre, quisimos, dándole cuenta a la Reyna, casarnos, cuando Filipo Segundo, Español Monarca, contra Inglaterra hizo la armada mayor que nunca con pesadumbre de pino la espalda oprimió salobre de aquesse monstruo de vidrio; y que a mí la Reyna entonces me embió con sus naúios a procurar resistir tan poderoso enemigo. Por esto no pude entonces casarme; agora he venido de la empresa, y a la Reyna pedire a sus pies rendido que me case.

Pues supuesto que es verdad lo que me has dicho, y que mis males te tocan ya como los tuyos mismos, bien podré seguramente reuelarte intentos mios, como a galán, como a dueño, como a esposo y como amigo. La Reyna de Inglaterra, Ysabela, que ha tenido siempre suspensa a la Europa con fuerza, o con artificio, prendió a María Estuarda, Reyna de Escocia y archiuo de virtudes y belleza,
This I know well, Blanca; and then, after the deaths of your brother and father, we wanted to tell the Queen of our wish to marry, at the time when Philip the Second, the Spanish King, sent against England the greatest armada that ever oppressed the British back of the glass monster with the weight of pines. And then the Queen sent me with her ships to attempt a resistance against such a powerful enemy; and so I could not marry. Now that I have returned from that enterprise I shall humbly ask the Queen for that permission.

Assuming then that all you have said is true, and that my ills affect you as your own, I can certainly reveal my intentions to you, as to a lover, as to a Lord, as to a husband and friend.

Elizabeth, the Queen of England, who has continually held Europe in suspense, by force or by cunning, seized Mary Stuart, Queen of Scotland, that treasure of virtue and beauty,
por vnos falsos indicios. Creyó Isabela, ó creyeron de Isabela los validos, que María fomentaua en secreto los desinios de rebeldes conjurados (que engañó para creído!) Llamó Isabela a la Reyna a su Corte, y ella vino, bien como al traidor reclamo suele incauto pajarillo venir improuisamente, festejando su peligro a ser despojo sangriento del cazador enemigo. Mi padre, que muchos años estuvo en los tiernos míos con la embaxada en Escocia, siempre se inclinó al servicio de María y de aquel Reyno; y yo, con el amor mismo, cuando nací, me crié con la Reyna, y le ha deuido mi amor muchos agasajos y no pocos beneficios. Con esto, a mi viejo padre, y a mi hermano Ludouico, per complices y traidores, los meten en un castillo, solo porque la inocencia de la Reyna no han querido perseguir, como los otros; solo porque el hecho indigno no apoyaron, como nobles;
by means of false tokens. Elizabeth thought, or her favourites thought, that Mary was in secret encouraging the plots of rebel conspirators. What a thing to believe! Elizabeth called the Queen to her court, and she came, just as the incautious little bird, courting danger, comes suddenly upon the treacherous decoy-bird, to become the bloody spoil of the enemy hunter. My father, who for many years during my childhood was with the embassy in Scotland, was always inclined to the service of Mary and that country. When I was born I grew up with the Queen and with the same love towards her, and my love has owed her many kindnesses and not a few benefits. Then my old father and my brother Ludovico were shut up in a castle as accomplices and traitors, just because, unlike the others, they didn't want to persecute the innocent Queen; just because, being noble, they didn't support that unworthy deed;
solo porque siendo amigos
de la virtud é inocencia,
ser parciales no han fingido
de la malicia. Ó malaya
mil veces, malaya el siglo
en que para conservarse,
porque es Monarca el delito,
a menester la virtud
ser hipócrita del vicio!
En fin, Conde, en fin, señor
(con que lastima lo digo)
teniendo en sangre la Reyna
aquel infame cuchillo,
noble victima, inocente
fue de injusto sacrificio;
bella flor, que de la noche
se defendió en su capillo,
de ignorancia del arado
prouó los grosseros filos;
de atrevimiento villano
el antojo inaduertido
violó pudo honesta rosa,
quen un se recató al rocio;
falleció blanca açuçena,
de quien se copió el armiño,
a los yelos del henero
ó a los rayos del estio;
debióse ajar de vna mano,
desojado clauel fino,
y pesar de herrante huella,
dertroncado hermoso lirio;
porque, muriendo la Reyna
al arado, al pie, al cuchillo,
al antojo, yelo y mano,
murieron en el suplicio
just because, being friends of virtue and innocence, 
they didn't aspire to be supporters of malice. Oh, 
a thousand curses and more on the century in which, 
because crime is sovereign, virtue has to be the 
hyprocrite of vice so that one may preserve one's life.

Finally, Earl; finally, Sir - with what sorrow 
I speak it! - that infamous knife, staining the Queen 
with blood, a noble, innocent victim, made an unjust 
sacrifice; a beautiful flower, defending its bud 
against the night, experienced the rude edges of the 
ignorant plough; the careless whim of a presumptuous 
villager could violate an honest rose, itself capable of 
avoiding the dew; that white lily, which ermine copied, 
died as under the frosts of January, as under the rays 
of the summer. It was crumpled by a hand, a delicate 
broken carnation, flattened by a passing footstep, a 
beautiful lily crushed.

Because the Queen died under the plough, under 
the foot, under the knife, under the whim, frost and 
hand, there died together in the agony,
juntos flor, victima, rosa, clavel, acucena, y lirio. 
También mi padre, y mi hermano, por no estar bien convencidos murieron de la prisión alliento y sordo martirio. 
Pero, en fin, como traydores, quedaron destituidos de su hazienda y de su estado, y hasta Roberto, mi primo, por pariente de mi padre, que no por otro delito, huyó el riesgo, y sin estado viue en Escocia escondido. Yo, en venganza de la Reyna, del hermano y padre mio, irritada y persuadida (que también está ofendido del noble Conde Roberto, mi primo) me determino a dar la muerte a esta fiera; y quica por su destino ó por justicia del cielo, venirse ella misma quiso a mi quinta algunos días. Yo, en fin, a Roberto escriuo que venga en secreto a darla la muerte; que el tiempo, el sitio, el asistirla yo siempre, y estar desapercebidos, dauan ocasión bastante para lograr sus desinios.
flower, victim, rose, carnation and lily. My father and brother too, still not persuaded, died in prison through a slow and silent martyrdom. And finally, like traitors, they were deprived of their lands and estates; and even Robert, my cousin, as a relative of my father, and for no other crime, had to flee from the danger, and without rank he lives hidden in Scotland. In revenge for the Queen, for my bother and for my father, angered and made resolute by the noble Earl Robert - for he also is offended - I was determined to kill this wild beast.

And perhaps through destiny or the justice of Heaven, she herself desired to come here to my villa for a few days. Finally I wrote to Robert to come secretly to kill her, for the time, the place, my constant attendance upon her, being unguarded, provided sufficient opportunity for him to succeed in his designs.
Vino y esperó ocasión
vno días escondido;
y ayer, bajando Ysabela
sola a los jardines, dixo
que no huviésesse nadie en ellos,
y yo a Roberto le auíso;
etonces, dexando abierto
de la quinta el vn postigo,
el la tiro vna pistola
al tiempo que de vnos mirtos
salíó vn hombre a socorrerla;
y el, por no ser conocido
si al ruido acudiesse gente,
se fue, dexando perdidos
a vn tiempo, ocasión, vengança,
esperanzas y desinios.
Yo, el corazón lleno de yra,
en rabia el pecho encendido,
ardiendo en vengança el alma
y en colera el rostro tinto,
pues son tuyos mis agravios,
y tuyos aun mas que mios,
como a esposo, como a dueño,
como a señor y marido,
cy a tu valor apelo,
mi vengança a ti te fio;
venga a tus propios agravios,
pues los mios te prohijó.
Muera esta tirana, Conde;
escribe al Conde, mi primo;
jeta tus amigos todos,
pues todos son tus amigos.
He came, and for some days, hidden, awaited the opportunity. And yesterday, when Elizabeth went down alone to the gardens, she gave orders for no-one to be there. I warned Robert. Then, leaving a gateway from the villa open, he fired his pistol at her at the same time as a man emerged from some myrtles to go to her aid. And in order to avoid being recognised in case people came up at the noise, he went off, having lost at the same time, opportunity, revenge, hopes, and his plans. As to a consort, as to a lord, as to a master and a husband, with my heart full of anger, my breast burning with rage, my soul inflamed with vengeance, and my face flushed with fury, I now appeal to your valour; I trust my vengeance to you, for my injuries are yours, and yours even more than mine. Avenge your own injuries since mine have adopted you. Let this tyrant die, Earl. Write to the Earl my cousin. Gather together all his friends, for they are all your friends.
Sin riesgo puedes matarla;  
porque es tan aborrecido  
el nombre desta tirana,  
que, en vez de darte castigo,  
Lauros le dará tu patria  
a tu valor peregrino;  
y sino, viuen los cielos,  
que si leal o remisso,  
¿ dudas o no te atreves  
a hazer esto que te pido,  
yo misma, yo misma, Conde,  
con la valor a la ocasión,  
apelando a estos brios  
con los dientes, con las manos,  
¿ con mis propios suspiros,  
¿ cuando faltara instrumento  
a mi afeto vengativuo,  
he de hazerla mas pedazos  
que ese monstruo cristalino  
de cruel en su centro,  
¿ que esa vezindad del abismo.  

Ay tal tracyon? Viue el cielo,  
¿ que de amarla estoy corrido.  
Blanca, que es mi dulce dueño;  
Blanca, a quien quiero y estimo,  
me propone tal tracyon?  
¿ Que hare? Porque, si ofendido,  
respondiendo como es justo,  
contra su tracyon me irrito,  
no por eso he de euitar  
su resuelto desatino;  
Pues darle cuenta a la Reyna  
es imposible, pues quiso  
mi suerte que tenga parte
You can kill her without fear, for the name of this tyrant is so hated, that instead of punishing you, your country will crown you with laurels for your magnificent bravery. And if not, by heavens, if you are loyal to her or tardy, if you have doubts or lack courage to do this thing which I ask of you, or should my cousin now lack the courage or the opportunity, I myself, Earl, I myself, even without an instrument for my revengeful anger, will appeal to courage, and with my teeth, my hands, or my very sighs, will break her into more pieces than all that which the crystalline monster cruelly submerges in his depths, in the vast abyss.

(Aside) Is such treachery possible? By heavens, that I should love her so! Blanca, my sweet mistress! Blanca, whom I love and esteem! Does she purpose such treachery for me? What shall I do? I would not check her foolish resolution by being offended and by showing anger towards her treachery, as is right. To tell the Queen is impossible since my fortune has it that Blanca should have a part
Blanca en aqueste delito; pues si procuro con ruegos disuadirla, es desuarie, que es vna muger resuelta, animal tan vengatiuo, que no se dobla a los ruegos.
Antes con afecto impio en el mismo rendimiento suelen aguzar los filos; y quica desesperada de mi enojo o mi desuio, se declarará con otro, menos leal, o mas fino, que quica por ella intente lo que yo hazer no he querido; demas que el inconueniente del vil Roberto, su primo, tampoco cessa, y quien duda que el, por traydores, o amigos, tenga muchos conspirados que fomenten sus motiuos?
Pues yo tengo de librar a la Reyna del peligro; viue Dios, que he de barrer aquellos fieros prodigios de traycion de Inglaterra; todos juntos conduzidos en vn dia con mi industria, se han de venir al cuchillo; que después a Blanca sola, sin persuasion de su primo, con ruego, o con amenaças atajaré sus desinios.
in this crime; and it would be foolish to try to
dissuade her by entreaties, for she is a determined
woman, a revengeful animal, who will not bend to
pleading; rather, the very submission would make her
sharpen her claws in impious anger; and made desperate
perhaps by my anger or displeasure, she may declare
her feelings to another less loyal or more subtle, who
may try to do for her what I have no wish to do.
Besides this, the nuisance of that vile Robert, her
cousin, will not cease. And who can doubt that,
either amongst traitors or friends, there are not many
conspirators who will further his plans? So I must
free the Queen from danger. By God, I must sweep away
those wild monsters of treachery from England. All of
them, through my efforts, in one day, must encounter
the sword: so that afterwards, with Blanca alone,
without the influence of her cousin, I shall be able
to cut short her schemes, either by entreaties or by
threats.
BLANCA  Si estás consultando, Conde,
allá dentro de ti mismo
lo que has de hacer, no me quieres;
y ya el dudarlo fue delito.
Viue Dios, que eres ingrato.

CONDE  En esto me determino.

BLANCA  Que respondes?

CONDE  Ya te doy
la respuesta por escrito.

Ponese a escriuir el Conde sobre vn bufete, y assomese el Duque.

DUQUE  Como tarda tanto Flora,
curioso a ver he salido
que visita es la que a Blanca
tanto entretiene. ¿Que miro?
El Conde de Sex con Blanca?
Pues como? El Conde a venido
de la guerra?

CONDE  La respuesta
nunca dudar se ha podido
de mi afecto, siendo ya
tan grandes agrauios mios.

Partase Cosme, y a Escocia
lleue esta carta, en que digo
a Roberto que se venga
el y todos sus amigos
a la deshilada a Londres;
que con la gente que rijo,
que me seguirà, y el pueblo
de quien estoy tambien quisto,
dare la muerte a la Reyna.

DUQUE  Que escucho?

CONDE  En corrientes rios
de su infame sangre pienso
anegar su quarto mismo.

En viniendo, todos juntos
moriran en el suplicio.
If, Earl, you are debating within yourself what you should do, then you do not love me; for to doubt is a crime. By heavens, you are ungrateful!

I shall now decide.

What is your answer?

I'll give you a written answer presently.

The Earl begins to write on a desk. Enter the Duke.

(Aside) As Flora is so long, curiosity has made me come to see what visitor it is that Blanca entertains all this while. What do I see? The Earl of Essex with Blanca? How is this possible? Has the Earl got back from the wars?

The answer of my heart has never been in doubt, for my injuries are now so great. Let Cosme set off and bear this letter to Scotland, in which I tell Robert and all his friends to come secretly to London; with the followers whom I command, and who will obey me, and the people who love me well, I shall kill the Queen.

What do I hear?

In the flowing rivers of her infamous blood I shall flood her very chamber. (Aside) When they come they'll all die together on the torture-rack.
Mueren este tirano! Mueran!
Arranque mi braço inuicto...

DUQUE Ay tal traycion?
CONDE Deste Reyno
y del mundo este prodigio;
que a pesar de Inglaterra,
si una vez la espada esgrimo,
he de beuer de su sangre.

DUQUE No podreys mientras yo viuo.

Sale.

CONDE Valgame el cielo!
BLANCA Ay de mi!
CONDE Que es esto, Blanca?
BLANCA Que miro?

Como vuestra Alteza, el Conde...
Toda soy vn yelo frio.

CONDE Pues como, Blanca, en tu quarto
el Duque?

BLANCA Quien le ha metido
en mi quarto a vuestra Alteza?

DUQUE Nadie, Blanca; que yo mismo
me entrego aça, quicá guiało
de algun impulso divino,
para estoruar tal maldad.

BLANCA Pues quando tu Alteza a visto
en mi ocasión para hazer...

DUQUE Esperad; que desatino!
Por vida del Rey, mi hermano,
y por la que mas estimo,
de la Reyna, mi señora,
y por... pero yo lo digo;
que en mi es el mayor empeño,
de la verdad el dezirlo,
que no tiene Blanca parte
Let this tyrant die! Let her die! Let my unconquered arm tear...

DUKE  

Aside Is such treachery possible?

EARL  

... this monster from this kingdom and from the world.

If I once wield my sword, I shall drink her blood, despite all England.

The Duke comes forward.

DUKE  

You will not be able to whilst I live.

EARL  

Heaven save me!

BLANCA  

Woe, alas!

EARL  

What is the meaning of this, Blanca?

BLANCA  

What do I see? How did Your Highness... the Earl... I'm completely dumfounded.

EARL  

But how has the Duke got into your room, Blanca?

BLANCA  

Who gave Your Highness entrance to my room?

DUKE  

No-one, Blanca. I came here myself, perhaps guided by some divine impulse to hinder such wickedness.

BLANCA  

But when did Your Highness see in me the opportunity to make...?

DUKE  

Wait. What foolishness! By the life of the King, my brother, and by that of the Queen, my lady, whom I most esteem, and by ... but no more needs to be said; for my greatest desire is to say the truth. Blanca has nothing to do
de estar yo aquí, que yo mismo
me entré, hallande abierto, a ver
esses quadros, diuertido,
que tiene esta galeria;
y estad muy agradecido
a Blanca de que yo os dé,
no satisfaccion, auiso
desta verdad; porque a vos
hombre como yo...

Imagino
que no me conoceys bien.

No os auia conocido
hasta aquí; mas ya os conozco,
pues yo tan otro os he visto,
que os reconozco traydor.

Quien dixere...?

Yo lo digo.

No pronuncieys algo, Conde,
que yo no pueda sufriros.

Qualquier cosa que yo intente...

Mirad que estoy persuadido
que haze la tracyon couardes;
y assi, quando os he cogido
en vn lance que me da
de que soys couarde, indicios,
no he de aprovecharme desto;
y assi, os perdona mi brio
este rato que teneys
el valor diminuido;
que, a estar todo vos entero,
supiera daros castigo.

Yo soy el Conde de Sex,
y nadie se me ha atreuido
sino el hermano del Rey
de Francia.
with my being here. I came in on my own, finding the way open, to enjoy seeing these pictures which the gallery possesses. And thank Blanca that I give you information, and not satisfaction, in this matter; because with you, such a man as I...

**EARL**
I imagine that you don't know me well.

**DUKE**
I did not know you until now; but now that I know and have seen you so differently, I recognise you as a traitor.

**EARL**
Who dares to say ...?

**DUKE**
I do. Don't say anything, Earl, which will anger me more.

**EARL**
Anything which I intended ...

**DUKE**
I well know that treason makes cowards. But until I find you in a situation which clearly tells me that you are a coward, I will not take advantage of this one. And so my valour pardons you on this occasion when your bravery is diminished. But if you were completely yourself I should know how to punish you.

**EARL**
I am the Earl of Essex, and nobody but the brother of the King of France has ever crossed me.
DUQUE

Yo tengo brios,
para que, sin ser quien soy,
pueda mi valor inuicto
castigar, no digo yo
soldados, mas a vos mismo,
siendo leal, que es esto mas
con que queda encarecido;
y pues soys tan gran soldado,
no echeys a perder, os pido,
tantas heroycas hazañas
con vn hecho tan indigno.
Que os ha hecho a vos la Reyna?
Porque su priuanca os hizo?
Que desinios son aquestos?
Ea, Conde, corregildos.
Solo yo sabre este caso;
pero mal dixe, yo mismo
no lo sabre; que en saliendo
de aquesta quadra que piso,
si agora he sabido aquesto,
despues no lo abrè sabido.
Yo quedarè muy vfano
que me deuays este auiso;
que yo se muy bien que Blanca,
si yo no huieria salido
primero a vuestros intentos,
conforme el blason antiguo
de su sangre y de la vuestra,
os huieria respondido.
Ya abreys mudado de intento;
y sino, estad aduertido
que a quien se atreue a tener
el mas oculto desiniò
contra le Reyna, yo entonces,
DUKE

I have such courage, that without being who I am, my invincible valour can punish, I do not say only soldiers, but you yourself as a loyal subject, which is something even worthier. And since you are such a great soldier, I beg you not to throw away so many heroic deeds by such an unworthy act. What has the Queen done to you? Why did she favour you at court? What schemes are these? Come, Earl, correct them. Only I will know about this affair; but this is to err; I myself will not know of it. For if I knew of it when I came out of that room in which I was walking, afterwards I will know nothing. I am well pleased that you have given me this warning. I know very well how Blanca would have answered you, according to the ancient honour of her blood and yours, if I hadn't first broken in upon your plans.

You will have changed your purpose now; and if not, be warned that whoever dares to have the most hidden plot against the Queen, I
que la guardo, que la asisto,  
que la estimo, que la quiero,  
que la defiendo y la libro,  
Atalayo a sus pisadas,  
argos a su Sol divino,  
sabré ser lince que os vea  
los más ocultos motiús.  
Y sabré daros mil muertes;  
que, si aquesta espada esgrimo,  
todo vn mundo de traydores  
son pocos al valor mio.  
Miraldo mayor, dexad  
vn intento tan indigno;  
corresponded a quien soys;  
y sino bastan avisos,  
mirad que ay verdugo en Londres,  
y en vos cabeza. Harto os digo.  

Vase.

CONDE  
Corrido y confuso estoy.  
Viose lance como el mio?  
Pero piense aora el Duque  
mal de la fe con que siruo  
a la Reyna; que después,  
con la hazaña que imagino,  
el ver a que soy leal.-  
Le ven la carta tu primo. a ella.  
No he de responder al Duque

Aparte.  
hasta que el suceso mismo  
muestre como fueron falsos  
de mi traiçón los indicios,  
y que soy mas leal quando  
mas traydor he parecido.

Ver a; vera  
Le ven; probably error for Lleven.
who guard her, who help her, who esteem her, who love her, who defend her and who free her, a watch-tower wherever she walks, an Argus to her divine sun, I shall know how to be a lynx that observes your most concealed schemes. I shall know how to give you a thousand deaths. If I lift this sword, a whole world of traitors avails little against my valour. Consider it well. Let go such an unworthy intention. Behave as befits your rank. And if warnings aren't enough, know that there is an executioner in London, and on you there is a head. I have said enough to you.

Exit [the Duke.]

Aside] I am troubled and confused. Was ever seen such a situation as mine? But for the present let the Duke think ill of the faith with which I serve the Queen; for afterwards, by the deed which I have in mind, he will see that I am loyal. — (To her [Blanca]) Let this letter be taken to your cousin. (Aside) I need give the Duke no answer until the deeds themselves show how false were the tokens of my treachery; for I am most loyal when seeming most treacherous.
BLANCA  
Huuo desdicha mas grande?
Y aun mayor huuiera sido
sino acierta a ser el Duque
el que escuhò los desiniios
del Conde. Valgame el cielo!
Que desdichada he nacido!

Scene III
Salen el Senescal, y la Reyna.

REYNA  
Senescal, esto que os digo
me sucedió.

SENESCAL  
El cielo santo
nos defendió vuestra vida.

REYNA  
Hazed pues que los soldados
de mi guarda esten a trechos
aquesta quinta guardando
hasta que me buelua a Londres.

SENESCAL  
No será mejor buscarlos
a los viles agressores?

REYNA  
Como?

SENESCAL  
Yo hare echar un bando,
que ofrezca grandes mercedes,
el delito publicando,
a quien diere el agressor,
y que sera perdonado
si es complice, el que le entrega;
y pues son dos los culpados,
podra ser que alguno dellos
entregue al otro; que es llano
que sera traidor amigo
quien fue desleal vassallo.

REYNA  
No lo aprueuo, Senescal,
que assi se publique el caso,
y no quiero yo que sepan
que huuo quien se atreua a tanto,
que intente darme la muerte
BLANCA \[\text{Aside}\] Can there be a greater misfortune? Yet it would have been even greater if it hadn't happened to be the Duke who heard the Earl's plans. Heaven preserve me! How unlucky I was born!

\[\text{Exit the Earl and Blanca.}\]

SENECCHAL, what I have just told you did happen to me.

The blessed heavens defended your life for us.

Let the soldiers of my bodyguard be placed around at intervals to protect this villa until I return to London.

Would it not be better to seek out those vile aggressors?

I shall have a proclamation made, disclosing the crime, and offering large rewards to whoever will reveal the aggressor, and the one who hands him over, if he is an accomplice, will be pardoned. And as there are two culprits, it may be that one of them will betray the other; for it is certain that he who can be a disloyal subject will be a treacherous friend.

I do not approve, Seneschal, that the affair should be published, and I do not want it to be known that there could be anyone who would dare so much, who would try to kill me only.
dos leguas de mi Palacio;
que quizás despertaremos
de algunos que están callando
la traidoría con este ejemplo;
que es gran materia de estado
dar a entender que los Reyes
están en sí tan guardados,
que aunque la traidoría los busque,
nunca a de poder hallarlos.
Y así, el secreto auerigue
inormes delitos cuando,
mas que el castigo escarmientos,
da exemplares el pecado.

Sale vn criado.

CRYADO
El de Sex pide licencia
para entrar.

REYNA
Pues a llegado?
Mucho me temo... Dezid
que espere; mas no, daxaldo
entre.

Sale el Conde.

CONDE
Si acaso merezco
besar tus pies...

REYNA
Leuantaos
columna de Inglaterra;
que ya solo con miraros
se el éxito de la guerra.
Locos pensamientos vanos,
dexadme... ¿qué me quereys?

CONDE
Yo mismo he querido daros
la nueva.

REYNA
¿Que ay de mi armada?

CONDE
Libre está el Reyno; dexamos
de los Españoles leños
limpios nuestro mar Britano.
two leagues from my Palace. Perhaps by this example we might awaken treachery in some who are now silent. It is a great wisdom of government to let it be understood that monarchs are in themselves so guarded that although treachery may seek them, it can never find them. And so secrecy may discover enormous crimes of which sin gives examples far more than the warnings of punishment.

Enter a servant.

SERVANT
The Earl of Essex begs permission to enter.

QUEEN
Has he returned then? I greatly fear ... Tell him to wait. But no, let him enter.

Enter the Earl. Exit servant.

EARL
If by chance I deserve to kiss your feet ...

QUEEN
Rise up, pillar of England. By only looking at you I know the issue of the war. (Aside). Mad, vain thoughts, leave me. - What is your wish?

EARL
I myself wanted to give you the news.

QUEEN
What of my fleet?

EARL
The kingdom is saved. We have left our British seas clear of Spanish galleys.
Feliz suceso!

Gran nueva!

Desta suerte fue...

Esperaos.

No quiero ohir el suceso hasta teneros premiado.

Senescal, hazed al punto la cedula en que le hago de Inglaterra Almirante al Conde.

Besar tu mano

sera de tan grandes premios el mayor.

Llega el Conde a besar la mano a la Reyna, y ella repara en la banda.

Deuo pagaros... 

Que miro? Porque a servicios...

No es esta mi banda?... tantos

Mi Reyno... Quando llegasteys?

En la banda a reparado.

Agora.

En aqüeste punto

os apeays?

Que mas claro indicio que fue la Reyna, aun quando huiiera faltado lo que dixo Blanca?

'Agora?

No lo creo; algum cuydado no auiades de tener

que de amante, o cortesano, anoche os hiziese vn poco adelantad? Confessaldo; yo os perdono el auer sido menos puntual vassallo
QUEEN Oh, happy outcome!

SENESCHAL Great news!

EARL It happened in this way ...

QUEEN Wait. I do not wish to hear how it happened until you are rewarded. Seneschal, make out at once the decree in which I create the Earl, Admiral of England.

EARL The greatest reward would be to kiss your hand.

The Earl approaches to kiss the Queen's hand, and she notices the scarf.

QUEEN I must pay you ....... (Aside) What do I see? - because for so many services .... (Aside) Isn't this my scarf? - to my kingdom .... When did you arrive?

EARL (Aside) She has noticed the scarf. - Just now.

QUEEN Have you only just dismounted?

EARL (Aside) What clearer indication that it was the Queen, even without what Blanca said?

QUEEN Just now? I do not believe it. Surely there was some lover's or some courtier's care which made you come on ahead somewhat last night? Confess it. By my life, I pardon you for having been less punctual as a vassal
que amante, por vida mia.
El lo niega.  

CONDE  
A empeño tanto,
quien lo negará, aunque importe la vida?

REYNA  
Es favor, acaso,
la banda, ¿estás herido?

CONDE  
Siempre he vivido ignorado de amor; mas ya dulcemente
la banda a lisongeado
los dolores desta herida,
que me dieron en la mano
por servirnos.

REYNA  
Yo lo creo.

CONDE  
No bastaua, amor tirano,
vna inclinacion tan fuerte,
sin que te ayas ayudado del deuere yo la vida?
Quereys mucho? ¿Soys pagado de la dama de la banda?

REYNA  
Es el sujeto tan alto,
que aun no podran mis suspiros alcanzar alla bolando.

CONDE  
Si a noche me conoció?
Mas esto es hallar acaso.

REYNA  
Y ella sabe vuestro amor?

CONDE  
Aunque en batallas y assaltos tan atreuido y valiente
me mostrè, no lo soy tanto que ose dezirlo mi amor,
porque aun de mi le recato.

REYNA  
Pues si no se lo auëys dicho,
no teneys de que quejaros.

CONDE  
Ni aun a quejarme me atreuo.
than as a lover. (Aside) He denies it.

EARL
Who would deny it at such an earnest entreaty, even if his life depended upon it?

QUEEN
Is the scarf by chance a favour, or are you wounded?

EARL
I have lived always ignorant of love. But now the scarf has sweetly flattered the pain of this wound which I received in my hand through serving you.

QUEEN
I believe it. (Aside) Wasn't the feeling strong enough, oh tyrant love, without your assisting by making me owe him my life? - Are you very much in love? Are you requited by the lady of the scarf?

EARL
That person is so high that even on wings my sighs could not reach her.

QUEEN
(Aside) Did he recognise me last night? But this is to talk of uncertainties. -- And she, does she know of your love?

EARL
Although I have shown myself so brave and daring in battles and assaults, I do not dare to tell her of my love, for I conceal it even from myself.

QUEEN
If you haven't revealed it, you have no reason to complain.

EARL
I do not even dare to complain.
**Reyna**  
Diréle al Conde (que aguardo?)  
que soy a quien dió la vida?  
Mas, o necia lengua, passo.  
Será bien que sepa el Conde  
que soy la que sin recato  
vio anoche como muger,  
quando deidad me ha juzgado?  
Creame deidad el Conde;  
que lo que tienen de humanos  
no han de reuelar los Reyes  
a los ojos del vassallo.  

**Conde**  
Que es esto, locura mia?  
Atreuereme, mal hago,  
a presumir que la Reyna...?  
Pero no; que necio engaño!  

**Reyna**  
El Conde me dió la vida;  
confiesso que me ha pesado.  
O infame agradecimiento  
que engendró mi amor bastardo,  
hijo de padre traydor,  
yo te atajare los passos!  
Ea, cordura, esto sufres?  
Conde!  

**Conde**  
Señora!  

**Reyna**  
Vencamos!  
Como no os vays (estoy loca!)  
a descansar?  

**Conde**  
Solo aguardo  
licencia.  

**Reyna**  
Pues ydos luego.  

**Conde**  
Ya os obedezco.
QUEEN

(Aside) Shall I tell the Earl ... what am I waiting for? ... that I am the one he saved? But stop, foolish tongue! Would it be wise that the Earl should know that I was the imprudent one he saw last night in the shape of a woman, when he has held me as a deity? Let the Earl think of me as a deity; for monarchs must not reveal their human parts to the eyes of a vassal.

EARL

(Aside) What is this, oh madness? Shall I dare ... I am wrong ... to presume that the Queen ...? But no, what a foolish deception!

QUEEN

(Aside) The Earl gave me my life. I confess that this has influenced me. Oh infamous thanks, engendered by my bastard love, son of a treacherous father! I shall cut short your progress. Come, prudence, are you going to allow this? -- Earl!

EARL

My lady.

QUEEN

(Aside) Let us overcome ... -- Are you not going ... to rest?

EARL

I await only your permission.

QUEEN

Depart then.

EARL

I obey you instantly.
Esperaos...
(Que es esto?) Esperad un poco; y os lleuareys el despacho desta merced que os he hecho. Que assi me rinda un cuidado?

Aparte.
Esta es la primera vez que tener el pecho ingrato fuera en mi menos bazeza.

Sale el Senescal con escriuano.

Confuso estoy; ya le aguardo.

Esta es la cédula; firme de vuestra Alteza.

Ya he firmado.

Tomad la cédula, Conde, de aquesta merced que os hago; yo misma el despacho os doy, solo por no dilataros la merced, porque no quiero, quando me servuis, y os pago, echar a perder el premio con hazer que os cueste passos.

El mayor premio es servuarios.

Si es tanto favor acaso?

Amor loco!

Necio amor!

Que ciego!...

Que temerario!!..

Me abates a tal bazeza...

me quieres subir tan alto...

Aduierte que soy la Reyna.

Aduierte que soy vassallo.

Pues me humillas al abismo...

Aparte.

Pues me acercas a los rayos...
QUEEN

Wait. \[Aside\] What is this? -- Wait a little, and you can take the warrant of this title which I have given you. (Aside) Can an emotion so subdue me? This is the first time that to have an ungrateful heart were no meanness in me.

**Enter Seneschal with scribe.**

EARL

\[Aside\] I am confused. -- I now await.

SENESchal

This is the warrant. Will Your Highness sign?

\[The Queen takes a quill from the scribe and signs.\]

QUEEN

Now I have signed. Earl, take the warrant of this honour which I grant you. I myself give you the commission so as not to hinder the honour, for it is not my wish, when you serve and I pay, that the reward be marred through delay.

EARL

The greatest reward is to serve you. (Aside) Is it not perchance more than a favour?

QUEEN

\[Aside\] Mad love!

EARL

\[Aside\] Foolish love!

QUEEN

\[Aside\] How blind!

EARL

\[Aside\] How daring!

QUEEN

\[Aside\] You bring me so low!

EARL

\[Aside\] You wish me to rise so high!

QUEEN

\[Aside\] Remember that I am the Queen.

EARL

\[Aside\] Remember that I am a vassal.

QUEEN

\[Aside\] So you abase me to the depths ...

EARL

\[Aside\] So you raise me to the skies ...
REYNA: Sin reparar mi grandeza...
CONDE: Sin mirar mi humilde estado...
REYNA: Ya que te admito acá dentro...
CONDE: Ya que en mi te vas entrando...
REYNA: Muere entre el pecho y la voz.
CONDE: No te assomes a los labios.
REYNA: Ohisme, Conde?
CONDE: Señora!
REYNA: Vedme después.
CONDE: Soy tu esclavo.
CONDE: Necio engaño, no me subas para caer de más alto!
I. 3.

QUEEN \[\text{Aside}\] ... without heeding my greatness ...

EARL \[\text{Aside}\] ... without seeing my humble state ...

QUEEN \[\text{Aside}\] ... since I permit you within my heart ...

EARL \[\text{Aside}\] ... since you are becoming a part of me ...

QUEEN \[\text{Aside}\] ... perish between heart and voice.

EARL \[\text{Aside}\] ... do not go beyond my lips.

QUEEN \[\text{To Earl}\] Do you hear me, Earl?

EARL My lady!

QUEEN See me later.

EARL I am your slave. \[\text{Aside}\] Foolish deception, do not raise me up so that I only fall from the heights!

\[\text{Exeunt}\]

\[\text{end of act one}\]
IORNADA SEGVNDA, DEL Conde de Sex.

Scene 1

Salen Cosme, y el Conde.

COSME
Agora a Londres llegamos, y ya a Palacio venimos?

CONDE
Los que a Reyes assistimos nunca, Cosme, descansamos. Agora la Reyna llega desde la quinta a Palacio, y como es mas breue espacio, ni la priuanca sossiega ni el amor; cada esperança me lleva como se ve a ver a Blanca mi fee, y a la Reyna mi priuanca.

COSME
Gran desdicha es el priuar, pues hase a los mas amigos ser azia dentro enemigos.

CONDE
Mas trabajo es embidiar, Cosme, que ser embidiado.

COSME
Essa es mas desdicha sola.

CONDE
No truxiste la pistola?

COSME
Vesla aqui, y hasta grauado tu nombre en ella; mas di porque la mandas traer?

CONDE
Como auemos de boluer, Cosme, tan tarde de aqui, no es mucho que me preuenga, que la priuanca ocasiona embidias.

COSME
En tu persona no me espanto que la tenga.
ACT II

SCENE 1 / A room in the Palace

Enter Cosme and the Earl.

COSME

Now we're in London, why have we come straight to the Palace?

EARL

Those of us who serve monarchs, Cosme, never rest. The Queen has now returned from the villa to the Palace, and in such a short time neither court favours nor love calms me; every hope bears me, as you observe, to see Blanca, my faith, and the Queen, my favour.

COSME

Deprivation is a great misfortune, for it makes the greatest friends inwardly enemies.

EARL

It costs more to envy, Cosme, than to be envied.

COSME

That is a greater single unhappiness.

EARL

Did you not bring the pistol?

COSME

You see it here, and it even has your name engraved on it. But tell me - why did you order me to bring it?

EARL

As we have to return from here so late, Cosme, it is not surprising that I am prepared, for court favour occasions envy.

COSME

That doesn't surprise me.
CONDE  No ha sido con otro fin. Del Duque estoy receloso; porque está muy sospechoso, pero no, que es noble al fin.

COSME  Ya la hemos trahido, y pues donde yré a guardarla agora?

CONDE  Al quarto de Blanca; Flora te la guardará, y después, pues de Blanca me despido, al yrrme la pedirá.

COSME  Esso es lo que apruebo mas, porque yo siempre he tenido acar, si saber lo quieres, con esse instrumento atroz, que sin pensar tiran coz arcabuces y mugeres.

Porque te quitas la banda?

CONDE  Porque a ver a Blanca passo, y si ella la viesse acaso, que siempre en recelos anda, puede ser que me la pida como curiosa y muger, y me pesará por ser de la dama a quien di vida.

COSME  Que nunca ayamos sabido si era dama, o si era dueña! No dió essa banda por señas?

CONDE  Si.

COSME  Pues alguna no a auido, que en ella aya reparado?
It was for no other reason. (Aside) I am fearful of the Duke because he is very suspicious; but no, he is, after all, noble.

Well then, since we've brought it, where am I going to put it?

In Blanca's room; Flora will keep it for you, and afterwards, when I take my leave of Blanca, you can ask for it.

That's what I most approve of, for if you must know, I've always feared an accident with that atrocious instrument; for without warning, women and arquebuses always go off with a bang. Why are you taking off that scarf?

Because I'm going to see Blanca, and if by chance she saw it, she might ask me for it, being always suspicious, curious, and of course a woman; and that would grieve me, for it belongs to the lady whom I saved.

We never found out whether she was a lady or a servant! Didn't she give you the scarf as a sign?

Yes.

Well, hasn't anybody noticed it?
No, Cosme.

Este dedo diera
solo por saber quien era,
que no ayamos alcanzado
quien fuese, por mas que yo
me desuelo, y te desuelas!
De algun libro de novelas
presumo que se soltó.
Ella era una gentil tronga.

No digas tal, majadero.

A pagar de mi dinero,
que era dueña, ó vil mondonga,
pues que esta banda presea
es que cualquiera la tiene,
sin ser ...
pero Blanca viene;
escondela, no la vea.

Toma la banda Cosme en la mano, y salen Blanca, y Flora.

A donde ...
no sé que a ocultado

Aparte
de mi Cosme.

Blanca hermosa.

Que será; que estoy dudosa.

Aparte

Donde vas?

Hame llamado
la Reyna. Vente conmigo.
Yrè bien acompañada.

Mira que no digas nada
a Blanca de ...
ya te sigo.

Vase Blanca, y el Conde.
No, Cosme.

I'd give this finger just to know who it was.

Strange that we haven't succeeded in finding out who it was, despite my watchfulness and yours!

I guess that it dropped out of some story-book.

She was a pretty whore!

Don't say such a thing, you fool.

I'll bet she was some mistress or vile kitchen-wench; for anyone could have this valuable scarf without being ... but Blanca's coming! Hide it so that she doesn't see it.

Cosme takes the scarf in his hand, and enter Blanca and Flora.

Where ...? (Aside) I wonder what Cosme has hidden from me?

Beautiful Blanca ...

(Aside) What can it be? I'm full of doubts.

Where are you going?

The Queen has summoned me. Come with me. I shall be well accompanied.

Aside to Cosme Make sure you don't say anything to Blanca about ... To Blanca I follow you immediately.

Exit Blanca and the Earl.
Con esto a perder lo echó

Aparte

donde yo no me acordaba

de decirlo, y lo callaba,
y como me lo encargó

ya por decirlo reuiento,
que tengo tal propiedad,
que en una hora, o la mitad,
se me hace postema un cuento.

Guarda, Flora, esta pistola
hasta irse el Conde después;

mira no te de un reves,
y te pegue golpe en bola.

Pues en el quarto la meto
de mi señora.

Abrá ya

tresenta y sesys horas si abrás
que estoy callando el secreto.

Allá va Flora. Mas no.

Sea persona más graue.

No es bien que Flora se alabe
que el cuento me desfloré.

Dos cosas juntas, que haré,
me están matando; una a sido
saber lo que no he sabido,
y otra decir lo que sé.

Por saber quien fue me muero
la dama con mascarilla,
y esta también por dezirla
tan solo saber la quiero.

Muy bien el Conde negocia.

Sale Blanca.
COSME

(Aside) By saying that he's spoilt it, for I had forgotten to talk about it, and was silent, and now I'm bursting to reveal it just because he's entrusted it to me. My control is such that in an hour, or a half, a story becomes an abscess within me. -- Look after this pistol, Flora, until the Earl leaves later on. Make sure it doesn't give you a backstroke and put a bullet in you!

FLORA

Then I'll put it in my lady's room.

COSME

(Aside) Can thirty-six hours go by - yes, they must! - in which I can keep the secret hidden? I'm losing it! - Flora! (Aside) But no!

Exit Flora.

Be a more responsible person. It wouldn't be good for Flora to boast that she deflowered me of the tale.

Two things are killing me at the same time. What shall I do? One is to know what I don't know; and the other is to tell what I do know. I'm dying to know who the lady with the mask was, and I only want to know about it to reveal it all. The Earl works well!

Enter Blanca.
BLANCA

Cosme, como tan despacio
te estás agora en Palacio,
si te has de partir a Escocia?

COSME

Al alúa, aunque yo trasnoche,
mandó el Conde que me parta.

BLANCA

Ves aqui, Cosme, la carta.
Partete luego esta noche;
no aguardes a mas.

COSME

Si hare.

BLANCA

Que escondes aquí?

COSME

Maldito
es esto; si otro poquito
me aprieta se lo dirè.
No es nada. Jesus mil vezes,
ya se me viene a la boca
la purga.

BLANCA

Essa me prouoca.

COSME

Que reguelllos tan speces
me vienen. Terrible aprieto.

BLANCA

Dilo pues.

COSME

Asco me da.

BLANCA

Majadero, acaba ya.

COSME

Que asqueroso es vn secreto!

BLANCA

Haz de mi paciencia prueua.

COSME

Aguarda, reuentarè.
Quiero dezirlo, porque
mi estomago no lo lleua.
Protesto, que es gran trabajo;
meto los dedos.

BLANCA

Di ya.

COSME

Ea, pues secreto va
como agua fuera de abajo.
Aquesto que traygo es banda,
y de ti la encubri yo.
Cosme, how can you be so unhurried here in the Palace if you have to leave for Scotland?

Although I may be up all night, the Earl has ordered me to leave at dawn.

Here you see the letter, Cosme. Set off at once to-night, and don't wait any more.

I'll certainly do it. Still attempting to conceal the scarf in his hand.

What are you hiding there?

(Aide) Cursed be it! One little thing more and I'll tell her. - It's nothing. (Aside) A thousand heavens! The physic's coming into my mouth!

This is annoying me.

(Aide) What base belches are coming to me! What a situation!

Tell me then.

(Aide) It causes me loathing.

Fool, leave off all that!

(Aide) How foul a secret is!

Make proof of my trustworthiness.

Wait. I shall burst! I want to tell it because my stomach can't stand it. I declare that this is a great task. I put my fingers there.

He shows her the scarf.

Now tell me.

Come then, here comes the secret like water out of the ground! What I have in my hand is a scarf and I hid it from you.
El Conde me lo mandó, 
que en estos enredos anda. 140
A el se la dio una muger 
encubierta y disfrazada, 
quiere de una estocada.
No supe quien pudo ser.
El Conde aleue, y indiscreto, 145
perjuro, falso, cruel, 
pisa verde, cascauel, 
toma la banda en efeto.
Y aquí la historia dio fin, 
y pues la purga he trocado, 150
y el secreto bomitado 
desde el principio hasta el fin, 
y sin dexar cosa alguna, 
tal asco me dio el dezillo, 
vo y a probar de vn membrillo, 155
ó a morder de una azeituna. Vase. Col. 2.

BLANCA

De lo que a Cosme he escuchado, 
aunque mal he colegido, 
que el Conde anda divirtido 
y aunque crédito no he dado 160
es hombre en fin. Ay de aquella 
que a vn hombre fió su honor 
siendo tan malo el mejor!
Mas pues lo quiso mi estrella 
he de apretar al momento 165
que nos casemos los dos.
Quién será? Valgame Dios!
Si tiene algún fundamento 
la banda? La Reyna viene.

Sale la Reyna.

REYNA

No fue al jardín vuestra Alteza? 170
Todo cansa. Que tristeza!
Nada, Blanca, me entretiene.
The Earl, who is caught in this entanglement, told me to do so. An unknown and disguised woman, whom he saved from a stabthrust, gave it to him. I didn't know who it was. The Earl, treacherous and indiscreet, a perjurer, false, cruel, a coxcomb, a rattlebrain, takes the scarf, in fact. And here the story ended. And since I have vomited the medicine and the secret from beginning to end, without leaving out anything, I've suffered such a loathing in telling it that I'm going to try a quince or chew an olive.

\[
\text{Blanca takes the scarf from Cosme.} \quad \text{Exit Cosme.}
\]

\[
\text{BLANCA}
\]

\[
\text{To herself} \quad \text{From the little I've heard from Cosme, I gather that the Earl is enjoying himself. And although I haven't thought it, he is, after all, an ordinary man. Woe on her who trusts her honour to a man, the best of them being so bad! But since my fate has willed it, I must urge at once that the two of us get married. But who could it be? Good heavens! If the scarf has some real significance? The Queen is coming! - She hides the scarf.}
\]

\[
\text{Enter the Queen.}
\]

\[
\text{QUEEN}
\]

Hasn't Your Highness been to the garden?

\[
\text{Everything wearies me. How sad I am! Nothing amuses me, Blanca.}
\]
BLANCA Quiere, vuestra Magestad, que llame a las damas?

REYNA No, dexame sola; que yo gusto de la soledad. Hazed que cante allá fuera Yrene; gran desconsuelo!

BLANCA Guarde vuestra vida el cielo.

Vase. Sale el Conde.

CONDE Loco pensamiento mio, que a vn imposible desuelo tan reziamente me encubres de ambicioso, o de soberuio; abate, abate las alas, no subas tanto; busquemos mas proporcionada esfera a tan limitado buelo. Blanca me quiere, y a Blanca adoro yo, ya es mi dueño, pues como de amor tan noble por vna ambicion me alejo? No conueniencia bastarda venca vn legitimo afecto; no agamos razon de estado, del gusto, ni del deseo; congruencia venca amor.

REYNA Este es el Conde; ya temo.

Aparte Que efeto tan poderoso!

CONDE La Reyna! Boluer me intento.

Aparte No me arrastre la locura.

REYNA Ciega estoy. Mas yr me quiero. Venga la razon al gusto.

CONDE Mas yo bueluo. aparte.

REYNA Mas yo bueluo. aparte.
BLANCA  Does Your Majesty want me to call the ladies-in-waiting?

QUEEN  No, leave me alone, for I take pleasure in solitude.
Let Irene sing outside there. What unhappiness is mine!

BLANCA  May heaven guard your life.

Exit Blanca. Enter the Earl.

EARL  Aside, not seeing the Queen Mad impetuous thought of mine for such an impossible vigilance to make me either ambitious or proud! Draw in, draw in your wings. Don't climb so high. Let us find a more suitable sphere for our more limited flight. Blanca loves me, and I adore Blanca, who is my mistress. But how could I forsake such a worthy love for ambition? No, let no bastard expedience conquer a legitimate affection; do not let us make a reason out of state, pleasure or desire. Convenience, let love conquer.

The Queen sees the Earl.

QUEEN  (Aside) This is the Earl! Now am I afraid. What a powerful effect he has upon me!

EARL  (Aside) The Queen! I must try to leave. Madness must not urge me forward.

The Earl moves away.

QUEEN  (Aside) I am foolish, but I must away. May reason overcome desire.

The Queen moves away.

EARL  (Aside) But I am returning.

He approaches her.

QUEEN  (Aside) But I am returning.

She approaches him.
CONDE Y Blanca?

REYNA Y la magestad?

CONDE Mas, ó fortuna, prouemos,

Aparte.

que pesa mas que el amor

REYNA vna hermosura, y vn Reyno.

Mas, ó cuidado, boluamos;

Aparte.

que amor, cuidado y deseo

CONDE son muy fuertes enemigos,

REYNA y es vno solo el respeto.

CONDE Hablarela?

REYNA Quiero hablarle.

CONDE Yo quiero llegar.

REYNA Yo llego.

CONDE Señora!

REYNA Conde! Estoy loca.

CONDE Couarde estoy. Aquí vengo

Aparte.

girasol de vuestros rayos

REYNA a beuer su luz atento.

CONDE Como vos en vuestra ydea,

REYNA aunque vassallo? Que es esto?

Suene instrumento.

CONDE Quieren cantar.

REYNA Es Yrene,

(continued on page 91 A)
Si acaso mis desuarius
llegaren a tus umbrales,
la lastima de ser males
quite el honor de ser mios.

REYNA
Que bien dize! Es estremada
la redondilla.
(Aside) And Blanca?

(Aside) And the throne?

(Aside) But Fortune, let us make the hazard, for beauty and a kingdom weigh more than love!

(Aside) But Care, let us return, for love, care and desire are very powerful enemies, and respect is all on its own.

(Aside) Shall I speak to her?

(Aside) I want to speak to him.

(Aside) I wish to approach her.

(Aside) I approach him.

(To her) My lady!

(To him) Earl! (Aside) I am foolish.

(Aside) I am a coward. -- Here I approach, a sunflower to your rays, waiting to drink in your light.

What are you thinking of, being a vassal? What is that?

An instrument sounds.

They wish to sing.

It is Irene and I told her to. (Aside) How thankful I am that an instrument should cut short the madness of my tongue.

(Singing) off stage

If by chance my follies reach your portals, The grief of their being wrong May take away the honour of their being mine.

How right that is! The verse is excellent.
En estremo.

Confiesso que me a agradado por ser de amor el conceto.

Anda agora muy valida.

Con razón.

Ea, amor ciego, con una industria a la Reyna dezirla mi amor pretendo. Pues si a vuestra Alteza tanto le han agradado estos versos, yo los auia glosado a mi imposible deseo, y si vuestra Alteza gusta los dire.

Mucho me huelgo. Repetid primero el mote, y direys la glosa luego.

Assi dize el mote, que por ser de mi amor me acuerdo: Si acaso mis desuarios llegaren a tus umbrales, la lastima de ser males quite el honor de ser mios.

Esse es el mote; dezid lo que aueys glosado.

Empieço. Aunque el dolor me provoca dezir mis queexas no puedo, que es mi osadia tan poca, que entre el respeto y el miedo se me mueren en la boca; y assi no llegan tan mios mis males a tus orejas perdiendo en la voz los brios, si acaso digo mis queexas.
Queen: I confess that it has pleased me because the theme is about love.

Earl: It's very much in fashion at present.

Queen: With reason.

Earl (aside): Come, blind love, I shall try my hardest to tell my love to the Queen. Well, if these lines have so pleased Your Highness, my impossible desire has added to them, and if Your Highness pleases, I shall recite them to you.

Queen: It will give me great pleasure. First repeat the verse, and then give your gloss upon it.

Earl: The verse goes like this; I remember it because it is about love:

If by chance my follies reach your portals,
The grief of their being wrong
May take away the honour of their being mine.

Queen: That is indeed the verse. Tell me what you have added.

Earl: I begin:

Although grief provokes me,
I cannot utter my complaints;
For my courage is so slight,
That betwixt respect and fear
They perish in my mouth.
Thus my very ills reach not your ears,
Losing valour with my voice,
If by chance I utter my complaints.
EARL Extremely so.
QUEEN I confess that it has pleased me because the theme is about love.
EARL It's very much in fashion at present.
QUEEN With reason.
EARL (Aside) Come, blind love, I shall try my hardest to tell my love to the Queen. Well, if these lines have so pleased Your Highness, my impossible desire has added to them, and if Your Highness pleases, I shall recite them to you.
QUEEN It will give me great pleasure. First repeat the verse, and then give your gloss upon it.
EARL The verse goes like this; I remember it because it is about love:

If by chance my follies reach your portals,
The grief of their being wrong
May take away the honour of their being mine.

QUEEN That is indeed the verse. Tell me what you have added.
EARL I begin:

Although grief provokes me,
I cannot utter my complaints;
For my courage is so slight,
That betwixt respect and fear
They perish in my mouth.
Thus my very ills reach not your ears,
Losing valour with my voice,
If by chance I utter my complaints.
Si acaso mis desuarios llegaren a tus vmbrales, la lastima de ser males quite el honor de ser mios. El ser tan mal espicados sea su mayor indicio, que trocando en mis cuycdados el silencio y voz su oficio, quedaran mas ponderados desde oy por estas señales sean de ti conocidos, que sin duda son mis males si algunos mal repetidos llegaren a tus vmbrales. Mas, ay Dios, que mis cuycdados de tu crueldad conocidos, aunque mas acreditados seran menos admitidos, que con los otros mezclados, porque no sabiendo a quales mas tu ingratitude se deua, viendolos todos iguales, fuerça es que en comun te mueua la lastima de ser males. En mi este efeto violento tu hermoso desden le causa; tuyo, y mio es mi tormento; tuyo porque eres la causa, mio, porque yo le siento. Sepan Laura tus desuios, que mis males son tan suyos, y en mis cuerdos desuarios esto que tienen de tuyos quite el honor de ser mios.
If by chance my follies reach your portals,
The grief of their being wrong
May take away the honour of their being mine.

Being so ill-explained is their best token,
For my cares are better weighed
By my silence than by my voice.
From now thus by these tokens
May they be known to you,
For without doubt they are my ills,
If ill-repeated, they reach your portals.

But, alas, God, that my cares,
Known by your cruelty,
Although more believed in, are less admitted;
For, mingled with the others,
Knowing not which your ingratitude owes most to,
Seeing them all as equal,
Perforce in common you must be moved by
The grief of their being wrong.
In me your beautiful disdain
Causes this violent effect.
Yours and mine is the torment;
Yours, because you are the cause;
Mine, because I suffer it.
Let your follies know, Laura,
That my ills are so much yours,
And in my follies wise,
What they possess of yours
May take away the honour of their being mine.
Buen conceto, lindo estilo,
y bien ponderado efeto.
Laura es en fin?

No, señora,
que aqueste nombre es supuesto.

Si es por mí? Couarde amante...

No couarde, sino cuerdo.
Pues rebienta de cordura,
ò quiere poco.

El mas tierno
vassallo soy, que el amor
tuuo entre tantos trofeos.

No puede auer grande amor
sin ser pagado, y por esso
fingió allá la antigüedad,
que hasta que creciesse anteros,
que es el reciproco, nunca
creció Cupido; luego
sino dezis vuestro amor,
nunca lo sabrá el sujeto;
sin saber lo no os tendrá
reciproco amor, es cierto;
si ella no os lo tiene a vos,
no podrá crecer el vuestro.
Luego no puede ser grande
vuestro amor, pues que vos mismo
le quitays el beneficio
de hazer que vaya creciendo.

Aunque está bien discurrido,
es sofístico argumento;
que el mas verdadero amor
es el que en si mismo quisto
descansa sin atender
a mas paga, a mas intento;
la correspondencia es paga,
A fine theme, a pretty style, and a well-
considered effect. Her name is Laura then?  
No, Lady. That name is borrowed. 
Does it stand for me? A cowardly lover ...
Not cowardly, but wise. 
Then you are overflowing with wisdom, or you love 
but little. 
I am the most affectionate vassal that love has had 
amongst its many victories. 
There cannot be great love without its being requited. 
And so ancient times, long, long ago, proclaimed 
that Cupid would never grow until Anteros grew, 
the two being reciprocal; so then, if you don't tell 
your love, the object of it will never know. It is 
quite certain that without knowledge she will never 
return the love. If she hasn't love for you, then 
yours will never be able to grow. Then your love 
can never be great, for you yourself take away the 
chance for it to increase. 
Although this is well stated, the argument is fallacious; 
for the truest love is that which in itself rests 
quietly without caring that the greater is the payment, 
the greater is the reward. Requital is payment,
y tener por blanco el precio
es querer por grangería;

luego es amor imperfecto,
pues les traga la codicia,
y sirue a cuenta del premio.

REYNA
Esso es cuando a conformarse
con el fauor, ó desprecio,
según gustare la dama,
pero no quando al silencio
puede ser mucho cuidado,
que cabe dentro de vn pecho
sin rebocar por los labios.

Sin que por mi mal lo veo.

CONDE
No ocupa lugar amor,
que es espíritu y no cuerpo;
fuera de que si el porfia
salirse fuera a despecho
de la cordura, el temor
le hace quejar azia dentro.

REYNA
Temor! De que?

CONDE
De dezirlo;
que ser pagado no puedo.

REYNA
Pues, que dama quereys vos
quien no os quiera?

CONDE
La que quiero.

REYNA
Si me entenderá la Reyna?

CONDE
Callo porque tengo miedo
de aventurar cierta dicha,
que si la digo, la pierdo.
and to have reward as the aim is to love for the sake of profit, for then is love imperfect, since greed swallows all, and the prize is the reward.

QUEEN
That is as far as it submits to the favour or the disdain, as the lady may please; but not when silence is a great care which lies within the heart, without o'erflowing the lips. (Aside) Yes.

For my misfortune I see this.

EARL
Love occupies no place, for it is spirit and not body; besides which, if it persists in revealing itself, despite prudence, fear within makes it hold back.

QUEEN
Fear of what?

EARL
Of revealing it, for I cannot be paid.

QUEEN
Well, what lady do you love who does not love you?

EARL
The one whom I love. (Aside) Will the Queen understand me?

QUEEN
(Aside) Could I be the one who makes him sleepless? — Then if you are sure that you cannot be loved, what is the advantage of silence?

EARL
I am silent because I am afraid of hazarding a sure happiness, for if I reveal my love, I lose it.
Dicha?

Si solo callando.

Que dicha si estays diziendo sabeys que no admitiria vuestra amor?

Por eso mismo.

Porque no os quisieran?

Si.

En que lo fundays?

En esto.

Dentro está del silencio y del respeto mi amor, y así mi dicha es segura, presumiendo tal luz, dulce locura, que es admitido del mayor sujeto; dexandome engañar deste conceto dura mi bien, porque vn engaño dura; neocia sera la lengua si auentura vn bien que está seguro en el secreto.

No a los labios se asomme licencioso mi amor, que perderá desenganado gloria que puede presumir dudoso. No aueerique su mal, viua engañado, que es feliz quien no siendo venturoso, nunca llega a saber que es desdichado.

Pues ohid lo que os respondo con vuestro propio argumento: que bien callando de miedo, o de respeto, gloria que se fingió luz assegura, solo aquello es feliz que a su locura con procurado oluido está sujeto.
Queen: Happiness?
Earl: Yes, only by being silent.
Queen: What happiness is it, if you say that you know that your love will not be accepted?
Earl: For that very reason.
Queen: Because she might not love you?
Earl: Yes.
Queen: On what do you base this?
Earl: On this; my love is bounded by silence and respect. And so, my happiness is sure, enjoying such brightness - oh sweet madness! - which is received from the greater subject. By allowing myself to be deceived by this thought, my well-being lasts, because my deception lasts. Foolish would be that tongue which endangers a well-being which is safe through secrecy. Let my love be not uttered licentiously by my lips, for by being undeceived, it will lose a glory which by deception it can possess. Do not look for trouble, but live deceived; for happy is he who, not being venturesome, never comes to know that he is unhappy.
Queen: Then hear how I answer you with your own argument. Whoever is silent for fear or respect, judges the imagined glory safe; he only is happy who has subdued his madness by an enforced oblivion.
Si el se juzga infeliz ya en su conceto,  
y sabe que de necio el bien le dura,  
que vienes declarandone aventura,  
ob que males se escusa en el secreto?  
Diga pues su cuidado licencioso  
Nada le esta tambien cuando dudos,  
que si de solo miedo esta enganado,  
quicas hablando sera mas venturoso,  
y callando no es menos desdichado.

CONDE 
Pues supuesta la opinion  
de vuestra Alteza, yo quiero  
atreuerm. Ea, cuidado...  

REYNA 
Cordura, mucho le aliento  
[Col. I. v.]  
aparte.

CONDE 
Por no morir el mal cuando  
pudo morir del remedio,  
digo pues...Ea, osadia,  
eella me alentò. Que temo?  
Que sera bien que tu Alteza...

Sale Blanca con la banda puesta.

BLANCA 
Señora, el Duque...  

CONDE 
A mal tiempo  
vino Blanca.

BLANCA ... esta aguardando  
en la antecámara...

REYNA 
Ay cielos!  

BLANCA ... para entrar...  

REYNA Que es lo que miro?  

BLANCA ... licencia.  

REYNA Dezid... Que veo?  
Dezid que espere. Estoy loca?  
Dezid... andad.

BLANCA  
Ya obedezco.

396: Aparte could belong between lines 414-415.
If he already judges himself unhappy in his belief, and if he knows that the well-being only lasts for him through ignorance, what well-being does he then risk by speaking, or what ill does he avoid by concealment? Tell then your bold care; you lose nothing in being undeceived, for you are the same when in doubt; for if you are deceived only through fear, perhaps by speaking you will be more venture-some, and no less unhappy than by being silent.

**EARL**

Granting then Your Highness's opinion, I accept the risk. *(Aside)* Come, care!

**QUEEN** *(Aside)* Prudence, I encourage him greatly.

**EARL**

So that the ill cannot die when it might die from the remedy, I tell you then ... *(Aside)* Come, daring, she encourages me. What am I afraid of? -- It is well that Your Highness ...

Enter Blanca, wearing the scarf.

**BLANCA**

My Lady, the Duke ...

**EARL** *(Aside)* Blanca has come at an ill moment.

**BLANCA** ...

is waiting in the antechamber ...

**QUEEN** *(Aside)* Oh heavens!

**BLANCA** ...

for permission ...

**QUEEN** *(Aside)* What do I see?

**BLANCA** ...

to enter.

**QUEEN**

Say ...

*(Aside)* What am I seeing? -- Tell him to wait. *(Aside)* I am distraught. -- Tell ... Go away.

**BLANCA**

I obey at once.
REYNA    Venid acá, bolued.
BLANCA   Que manda vuestra Alteza?
REYNA    El daño es cierto.  aparte.
        Dezidle (no ay que dudar)
        Entretenedle vn momento...
        (Ay de mi!) mientras yo llego,
y dexadme.  $\Box_{Col. \ 2.}$
BLANCA   Que es aquesto?  415  aparte.
        Yo voy.
        Vase.
CONDE    Ya Blanca se fue,
quiero pues boluer...
REYNA    A celos!
CONDE    A declararme me atreuo,
pues si me atreuo, me atreuo
        en fe de sus persuasiones.  420
REYNA    Prenda mia en otro cuello!
        Aparte.
        Viue Dios, pero es verguenza
        que pueda tanto vn afecto
        en mi!
CONDE    Segun lo que dixo
        vuestra Alteza aqui, supuesto
        que cuesta cara la dicha,
        que se compra con el miedo,
quiero morir noblemente.
REYNA    Porque lo dezis?
CONDE    Que espero?
        Si a vuestra Alteza... Que dudo?
        le declarasse su afecto
        algun aman...
REYNA    Que dezis?
        A mi? Como? Loco, necio,
        conoceysme? Quien soy yo?
QUEEN Come here. Come back.  

BLANCA What is Your Highness's command?  

QUEEN (Aside) The hurt is certain. -- Tell him ...  

(Aside) There can be no doubt. -- Entertain him  

for a moment ... (Aside) Woe is me! -- ... until  

I come. And leave me.  

BLANCA (Aside) What can be wrong? -- I go away at once.  

Exit (Blanca).  

EARL Now that Blanca has gone, I wish again ...  

QUEEN (Aside) Oh jealousy!  

EARL ... to dare to declare myself ... (Aside) for if I  

dare so, I dare by the faith of her persuasions.  

QUEEN (Aside) An article of mine around another's neck!  

By God, it is shameful that an affection can touch me so!  

EARL According to what Your Highness has just now said, and  

assuming that happiness bought through fear is dearly  

bought, I wish to die nobly.  

QUEEN Why do you say this?  

EARL (Aside) Why do I hesitate? -- If for Your Highness ...  

(Aside) Why do I doubt? -- some amnesty might let  

you reveal your affection ...  

QUEEN What are you saying? To me? What? Madman, fool!  

Do you know who I am? Who am I?
Dezis quien soy; que sospecho que se os huyó la memoria
Sabeys que no admite el cielo peregrinas impresiones
de humanos atreúimientos?

Quando si al Olimpo altiuo subir pretendió soberuo en la mitad del camino
no quedó cansado el cierço?

Quando va por contra el Sol se entregó nube en viento
que no quedasse a sus rayos menudos atomos hecho?

Suban pues al Sol, y Olimpo, ya altiuos, y ya grosseros,
soplando viento en suspiros, texiendo nube de afectos,
y del Olimpo, y del Sol, a lo ardiente, y a lo excelso quedará el viento cansado, quedará el vapor deshecho.

Señora! Perdido estoy!

Aparé.

Atreuido pensamiento, que neciamente fiaste poca cera a mucho incendio.
La Reyna, que hablò sin duda sin intencion...

Ydos luego,

No esteys en Palacio mas.

Ya obedezco. Estays contento,

Aparé.

loco pensamiento mio?

Ea, pues, escarmentemos; buscad vuestro centro en Blanca.
Tell me who I am. I suspect that it has escaped your memory. Do you not know that Heaven does not allow us the fleeting impressions of human audacity? When the cold northerly wind proudly and arrogantly strove to climb Olympus, was it not exhausted half-way up? When mist strove against the Sun, and became a cloud in the wind, was it not made into minute atoms by those rays? Let them climb up to the Sun, and to Olympus then, proud and arrogant, the wind blowing sighs, the cloud weaving love, and by Olympus and the Sun, the passionate, the sublime, the wind will be tired, the mist will be put to flight.

**EARL**

My Lady! ... (Aside) I am undone! Bold thought, how foolishly you trusted a little wax to a great fire. -- The Queen who doubtless spoke without any intention ...

**QUEEN**

Leave immediately. Do not remain in the Palace any longer.

**EARL**

I obey at once. (Aside) Are you content, foolish thought of mine? Come, let us take heed then. Seek the object of your desire in Blanca.
REYNA  No os vays? Mucho valor tengo.

Aparte.

CONDE  Ya me voy.

REYNA  No os mouays; y agradecedme que os dexo cabeza en que engendraron tan liuanios pensamientos. Ay recato! Aunque esto digo,

Aparte.

sabe Dios lo que le quiero. Vase.

CONDE  A Dios, ambicion. A Blanca, que arrepentido que buelvo del tiempo que me apartaua de ambicioso, ó de soberuio, del empeño de tus ojos, que son el mayor Imperio! Vase.

Scene II

Sale el Duque, y Blanca.

DUQUE  No prosigas, Blanca, mas; ya el desengaño he entendido; yo me doy por aduertido del auiso que me das. Quando partido vn cuydado entre ti y la Reyna vi, y era solo amor en ti lo que alla razón de estado; dizes que tienes amor al Conde? Y que es tan forçoso que le has menester esposo si quieres tener honor? Y que de honrada y constante no es mucho auer preferido el que tu buscas marido a el que a ti te busca amante?
Are you not going? (Aside) I am very brave.

I am going immediately.

No, stay, and thank me that I leave you your head in which such lewd thoughts were engendered.

(Aside) Alas, prudence! Although I speak thus, God knows how much I love him.

Exit the Queen.

Farewell, ambition. Ah, Blanca, how repentant I return from this time which, through ambition or vainglory, has separated me from the favour of your eyes, which are my greatest empire!

Exit the Earl.

Scene II. The Queen's Room.

Enter the Duke and Blanca.

Do not continue any more, Blanca. Now I understand the disillusion; I consider myself advised by the warning which you give me. I saw a care divided between you and the Queen, but know that it was only love in you and not affairs of state. You say that you love the Earl, and that it is necessary to have him as a husband if you wish for honour? And being honourable and constant, it is no wonder that you should prefer the one you seek as husband to the one who seeks you as a mistress.
Dizes bien; pero recelo
que otro tuuiera por culpa
la que tu das por disculpa,
y admito yo por consuelo.
Curar quisiste homicida,
y fue tan cruel el medio,
que morime del remedio
pude aun mas que de la herida.
Mas yo me vi tan templado,
ô de tibio, ô de cortès,
el veneno, que despues
conozco que me ha sanado.
Antes, con passion trocada
te he de pagar generoso
el dexarme tu celoso
con dexarte yo a ti honrada.
Si dizes que en el honor
eres del Conde heredera,
yo hablaré a la Reyna agora,
aunque me lo riña amor.
Yo la pedire, si viene,
que te case, Blanca bella,
y tu le dirás a ella
la deuda que el Conde tiene.
Esto mi fe te aconseja,
y aunque se me queixa amor,
no importa que mi valor
sabrà acallarle la queixa.
Esto ha de ser, aunque lucho
conmigo, y con mi passion.
You reason well; but fear, which another might have as a fault, and which you give as an excuse, I allow as a consolation. You wish to heal, murderess, and the means are so cruel that I am more able to die from the remedy than from the wound. But I have drunk the poison, so tempered either by mildness or by courtesy, that afterwards I know that I am cured. Rather, I must generously pay you for the suspicions you left me with, by my leaving you honoured. If you say that for the sake of honour you deserve the Earl, I shall at once speak to the Queen, even although my love for you scolds me. I shall ask her, if she comes, whether you may marry, beautiful Blanca, and you will tell her the debt which the Earl owes. This my faithfulness to you advises; and although love complains to me, it does not matter, for my valour will know how to overcome the complaint. It must be thus, although I fight with myself and with my passions.
BLANCA      Cuando vna resolución
tan de vuestra Alteza escucho,
que tengo que responder,
sino que a su auiso deuo
cobrar el honor de nuevo
que perdi como muger?
A tus plantas...

DUQUE      Blanca, espera;
no me agradezcas assi
el hazer por ti, y por mi,
lo que por mi solo hiziera.

Sale la Reyna.

BLANCA      La Reyna!
REYNA       Cuydado mio,
buscame alguna disculpa;
quiçà no tuuo la culpa
el Conde. Que desuario!
No le vi la banda yo?
No pudo ser que otra fuesse?
Ç que a su poder viniesse
sin que el Conde...? Pero no;
Como pudo...

DUQUE      Diuertida
La Reyna está; gran tristeza!
Vn esclauo vuestra Alteza
tiene en mi.

REYNA       Guarde la vida
de vuestra Alteza los cielos.

DUQUE      Yo he venido a suplicar
vna merced.

REYNA       A mandar.
Diga su Alteza. Desuelos,
When I hear such a resolution from Your Highness, what must I answer, except that by your advice I will recover the honour again which I lost as a woman?  At your feet ...

\[\text{She is about to kneel.}\]

Wait, Blanca.  Don't thank me for doing for you and for me what I would do for myself alone.

Enter the Queen.

The Queen!

(Side) Sorrow, find me some excuse.  Perhaps the Earl was not to blame?  What foolishness! Didn't I see the scarf on her?  Couldn't it be another, or couldn't it have come to her without the Earl's ... but no.  How could it ... ?

(Side) The Queen is thoughtful.  Some great sadness?  -- Your Highness has a slave in me.

May the heavens guard Your Highness's life!

I have come to ask you a favour.

At your command.  Let Your Highness speak.

(Side) Anxiety, leave me now.
DUQUE

Blanca y yo
pedimos vna merced
misma a tu Alteza.

REYNA

Pues ved,
Blanca que es lo que manda
el Duque? O me pedis vos.

DUQUE

Pues por mi tu Alteza harà
lo que Blanca le dirà
estando solas las dos.

REYNA

Que será? Confusa estoy.
Dezid pues.

BLANCA

Ya estoy resuelta.

No a la voluntad mudable
de vn hombre esté yo sugeta;
que aunque no sé que me olvide,
es necedad que yo quiera
dexarme a su cortesía
lo que puede hazer la fuerça.
Gran Ysabela, escuchadme,
y el escucharme to Alteza,
ponga aun mas que la atencion,
la piedad en las orejas.
Ysabela os he llamado
en esta ocasión, no Reyna,
que quando vengo a deziros
por mi mal vna flaqueza
que he hecho como muger,
porque menos os parezca,
no reyna, muger os busco,
solo muger os quisiera.

REYNA

Tu flaqueza?

BLANCA

Yo, señora.

REYNA

No sé que el alma recela.

Aparte.
DUKE Blanca and I ask the selfsame favour of Your Highness. 2020

QUEEN Well, let us see, Blanca, what it is the Duke wants; or you may ask me yourself. 2020

DUKE For me, then, Your Highness will do what Blanca will tell you when you are both alone.

Exit the Duke. 2025

QUEEN (Aside) What can it be? I am confused. — Speak then. 2025

BLANCA (Aside) Now I am resolved. I shall not be subject to the changeable will of a man; for although I do not know whether he will forget me, it is folly for me to leave to his courtesy that which force can do. — Great Elizabeth, hear me; and when Your Highness hears me, put pity, even more than attention, into your hearing. On this occasion I have called you Elizabeth, not Queen; so that when, through my sins, I tell you of a weakness which I have yielded to as a woman, and so that it may seem less to you, I speak to you not as to a Queen but as to a woman. I only wish you to be a woman. 2030

QUEEN Your weakness?

BLANCA Mine, My Lady. 2040

QUEEN (Aside) I do not know what my heart fears.
BLANCA  Pues requiebros y suspiros, amores, ansias, finezas, y lagrimas sobre todo, son aunque el honor no quiera, lima sorda del secreto en la muger mas honesta. O quan a mi costa supe desta verdad la esperienca! Porque el Conde...

REYNA  El Conde?

BLANCA  El mismo.

REYNA  Que escucho?

BLANCA  Con sus ternezas de amor...

REYNA  El Conde de Sex?

BLANCA  Si, señora.

REYNA  Yo estoy muerta. Passa adelante.

BLANCA  Ay de mi! Que como juzgo a tu Alteza tan lejos destos cuydados...

REYNA  Pluuiera a Dios lo estuuiera! Aparte.

BLANCA  No me atreuo a referirle desnudamente mis penas. Aparte.

REYNA  Pues, que importa? Muger soy tembien, no temas. Ciega estoy. Diràs que el Conde, claro està, amò tu belleza; que huuo recados, no es nueuo; papeles, ya es cosa vieja; 605 que le hablaste, no me espanto; que te encareciò sus penas; si haria, yo te lo creo;  }
Compliments and sighs, loves, anxieties, kindnesses, and above all, tears, are, although honour may not wish it, a concealed lime to trap the caution of the most honest woman. Oh, how much to my cost have I learnt this truth through experience! For the Earl...

The Earl?

The very same.

What do I hear?

With his endearments of love...

The Earl of Essex?

Yes, My Lady.

I am slain. — Go on.

Woe is me! For as I judge Your Highness to be so far from those cares...

Oh to God that it were so!

... I do not dare to reveal my griefs openly.

Why, what does it matter? Do not fear, for I am a woman too. I am lost! — You will say that the Earl, of course, loved your beauty: that there were messages passed. This is nothing new. Letters... well, they are old now. That you spoke to him does not surprise me; neither that he magnified his sufferings. That he would so act, I believe you.
que hiziste tu resistencia, 
quiere es noble, claro esta; 
que dio lagrimas y quejas; 
es hombre en fin, bien sabria; 
y que tu, un poco mas tierna, 
eres muger, no es milagro, 
admite sus finezas, 
te pagaste de su llanto, 
y que despues, loca y ciega, 
que incendio crece en un punto, 
amor que empezó en pausa... 
eres monstruo, eres prodigio, 
de voluntad, de firmeza, 
de suspiros, de cuidados, 
y el con recíprocas penas 
te adora, sirue, y estima, 
girasol de tu belleza. 
Es esto lo que pasó? 
Mas que fue desta manera?

BLANCA
Assi fue todo.

REYNA
Ay de mi!

BLANCA
Pero pasa a mas mi pena; 
pero es mas mi desdicha. 

REYNA
Que dizes, muger? Pues, ea, 
dilo todo.

BLANCA
Porque estando 
en aquella quinta misma 
en que estuiste estos dias, 
como de mi padre era 
tan gran enemigo el Conde, 
antes que yo a vuestra Alteza 
entraste a servir, señora, 
no se atrevo mi firmeza 
a que en publico a mi padre

610
615
620
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630
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640
That you resisted, that you are noble, is obvious; and that he loosed tears and complaints. After all, he would well know that he is a man, and that you, somewhat more gentle, being a woman, not surprisingly admitted his favour and were pleased with his pleading; and afterwards, mad and blind, as a fire that grows in an instant, was your love that began in embers ... you showed yourself a giant, a prodigy of will, of firmness, of sighs, of cares. And he, with reciprocal sufferings, adored, esteemed and served you, a sunflower to your beauty. Is this what happened? Was it in this way?

BLANCA
It was just so.

QUEEN
\underline{Aside} Woe, alas!

BLANCA
But my grief goes further; but my unhappiness is still more.

QUEEN
What are you saying, woman? Come then, say all.

BLANCA
Being in that same villa at the very time that you were there - for the Earl was such a great enemy of my father before I entered Your Highness's service; and my desire did not dare that he should ask my father for me openly, My Lady,
me pídiese, y yo resuelta, 645
que a veces duerme el recato 127
si está la afición despierta, 145
le llamé una noche oscura.

REYNA  Y vino a verte?
BLANCA  Pluuiera

a Dios que no fuera tanta 650
mi desdicha y su fina.
Vino más galán que nunca, 655
y yo que dos veces ciega
del amor y las tinieblas...

REYNA  Passa adelante.
BLANCA  No puedo;
que embarga aquí la vergüenza
a la voz.

REYNA  Di, pues, muger;
dilo, acaba. Porque beua

BLANCA  En fin, yo, rendida, y necia,
muy sin huir el recato,
muy oyendo sus promesas,
en la ocasión, que es lo más,
que ay pocas veces que pueda

REYNA  Muger, espera;
vete poco a poco; yo

no quiero morir de prisa.

BLANCA  Me sucedió lo que a todas
si en tal lance se pusieran.
I, my mind made up, called him one dark night; for
at times caution sleeps if the affections are awake ...

QUEEN
And, did he come to see you?

BLANCA
Would to God that my unhappiness and his gallantry
were not so great! He came more gallantly than ever.
And I who was twice blinded at seeing him, through love
and darkness ...

QUEEN
Continue.

BLANCA
I cannot, for shame impedes my voice.

QUEEN
Speak, woman. Utter it and finish. \[\text{Aside}\] Thus
may I drink all the poison at once.

BLANCA
Finally, subdued and foolish, without prudence causing me to flee, earnestly hearing his promise, the
opportunity being so great — for there are few occasions
when honour can be firm when it encounters opportunity; he, giving me his promise and hand as husband ...

QUEEN
Woman, wait. Go slowly. \[\text{Aside}\] I do not want
to perish at one stroke.

BLANCA
What happens to anyone who puts themselves in such a
situation happened to me.
REYNA
Ya beuí todo el veneno.
Que dizes, muger?

BLANCA
Tu Alteza
lo colija allà consigo;
que de ocasión como aquesta
saco que llorar mi honor,
y no que dezir mi lengua.

REYNA
A Dios, esperança mia;
a Dios que ya el viento os lleua.

BLANCA
Lo que a vuestra Alteza pido
es que, pues sabe la deuda
que me tiene el Conde, haga
que me cumpla la promesa.

REYNA
Estamos buenos, amor!

BLANCA
Esto es justo;
y pues por deuda tan cierta,
en fin, el Conde as mi esposo...

REYNA
Como vuestro esposo? Ciega
estoy!

BLANCA
Como esposo mio.

REYNA
Que escucho? Liuiiana, necia,
fácil...

BLANCA
Señora!

REYNA
Que a vn hombre
oluidada de vos mesma,
a vn hombre, a vn traydor, a vn facil...

BLANCA
Que confusiones son estas?

REYNA
Necia, vuestro honor rendistes.
Como os atreueys resuelta
a dezir que amays al Conde?

BLANCA
Pues, como si a vuestra Alteza...
Porque al Conde?
QUEEN  (Aside) Now I have drunk all the poison. — What are you saying, woman?

BLANCA  Your Highness may divine it within yourself. Out of an opportunity such as that, my honour brought forth a reason for weeping, and my tongue a reason for silence.

QUEEN  (Aside) Farewell, my hope; farewell, for now the wind bears you away.

BLANCA  What I beg of Your Highness is, since you know the offence done to me by the Earl, that you should make him fulfil his promise.

QUEEN  (Aside) Alas, my love; if only I could feign some doubt of this.

BLANCA  For this is only just; and since by such a certain offence the Earl is after all my husband ...

QUEEN  What do you mean, your husband?  (Aside) I am foolish!

BLANCA  As my husband. ...

QUEEN  What am I hearing? Lewd, foolish one, easily seduced ...

BLANCA  My Lady!

QUEEN  That to a man, so forgetful of yourself, to a man, a traitor, an easy ...

BLANCA  (Aside) What confusion is this?

QUEEN  Foolish one, you surrendered your honour. How dare you say, hussy, that you love the Earl?

BLANCA  Well, how can Your Highness ... because you ... the Earl ...
BLANCA
Loca estoy; 700
el afecto me despeña.

REYNA
Esto es celo, Blanca.

BLANCA
Añadiendo vna letra! 705

REYNA
Celo?

BLANCA
Que dezis?

REYNA
Señora, que

BLANCA
si acaso possible fuera
a no ser vos la que dize,
a sus palabras dixera
que de celos...

REYNA
Que son celos?

BLANCA
No son celos; asta ofensa
que me estays haziendo vos.
Supongamos que yo quiera
al Conde en esta ocasion;
pues si yo al Conde quisiera,
y alguna atreuida loca,
presumida, descompuesta,
le quisiera, que es querer?

REYNA
Le mirara, que le viera,
que es verle? No se que diga,
no ay cosa que manos sea;
con las manos, con los dientes,
con la vista, con las quejas,
con la intencion, con el ceño,
ó con las palabras mismas,
no la quitara la vida,
la sangre no le beuiera,
los ojos no la sacara,
y el coracon hecho piezas,

BLANCA
no la abrasara? Mas, como

REYNA
Apar te.

Apar te.

REYNA
hablo yo tan descompuesta?
Los celos, aunque fingidos,
Queen: [Aside] I am mad. Love is casting me down. -

This is anger, Blanca.

Blanca: Anger? (Aside) I would call it jealousy!

Queen: What are you saying?

Blanca: My Lady, if it were not you that was uttering these words, I would say that from jealousy ...

Queen: What is jealousy? This offence of yours is not causing me jealousy. Let us for this occasion suppose that I love the Earl; well, if I should love the Earl, and some foolhardy, mad, presumptuous, impudent woman should love him - what is this love? If she looked at him, if she saw him - what is it to see him? I do not know what may be said, for there can be nothing less important; but with my hands, with my teeth, with my gaze, with my complaints, with my determination, with my frown, or with my very words themselves, would not I take away her life, would not I drink her blood, would not I tear out her eyes, would not I turn her heart into fragments, would not I burn her? (Aside) But how can I talk so immoderately? -- Jealousy, although feigned,
me arrebataron la lengua,  
y despertaron mi enojo.  
Jesus! yo tan sin modestia?  
Que necedad! Que locura!  
Pero vos estad atenta.  
Estareys desto aduertida,  
para quando se os ofrezca,  
aunque os importe el honor,  
(que vuestro honor nada pesa)  
estando yo de por medio,  
que no aueys de hacerme ofensa  
de mirar a quien yo mire,  
de querer a quien yo quiera.  
Mirad que no me da ys celos;  
que si, fingido, se altera  
tanto mi enojo, ved vos  
si fueran verdad que hizieran.  
Pues en ello os va la vida,  
aunque vuestro amor se pierda,  
escarmentad en las burlas;  
no me da ys celos de veras.  
Quedamos buenos, honor?  
Honra, dezid; quedays buena?  
Que ocasion busea la vida,  
sino acaba en esta afrenta?  
Mi sangre ofendida clama  
contra el rigor de la Reyna;  
burlado mi amor del Conde,  
de su ingratitude se queja;  
los celos siempre mas viuos,  
con mi muerte se alimentan;  
mi llanto celebra el daño,  
como aluio, ó como queja;  
suspiros mi pecho abrasan,  
ó por indicio, ó por pena;
has carried away my tongue and awakened my anger.

Aside Heavens! I so without modesty! How foolish! What madness! -- But be attentive, be warned of this; so that when you have the opportunity, even if your honour is concerned, and so that you may regret nothing, when I am between, you must not offend me by looking at the one I look at, by loving the one I love. Be careful not to make me jealous, for if, feigned, my anger is so stirred, see what it would be if it were real. Your life depends on it. Even if your love be lost, pay heed to my feigning, and don't cause me real jealousy.

Exit the Queen.

BLANCA

How is this, honour? Honour, speak; how is this? What opportunity can life seek which does not stop at this affront? My offended blood calls out against the heartlessness of the Queen. My love for the Earl mocked, complains at her - ingratitude; jealousy, always most keen, is nourished by my misery; my weeping rejoices at the hurt, as easement or as a complaint; sighs burn my heart as a sign or as a sorrow;
y entre celos, ansia, llanto,
rigor, suspiros, y ofensas,
todo el honor lo padece,
y nada el llanto remedia;
pues sino es remedio el llanto,
sino solo estratagema,
apelemos, honor mio,
a la venganca. Que esperas?
La Reyna ofendiô mi sangre,
la Reyna, tirana y fiera,
hermano y padre me quita,
y sin estados me deja;
la Reyna manchô el cuchillo
de Maria en la inocencia;
la Reyna me quita el Conde,
y me amenaca soberuia
con equiuocas palabras,
que no le mire ni quiera;
la Reyna al Conde le obliga
ya amorosa, ¿ ya seuera,
a que el me niegue perjuro
mi honor; pues la Reyna muera;
EA, pues, celos valientes
no fieys a mano agena
(como hasta aqui la venganç,)
yo misma, yo, pues me alienta
el honor y la ocasión
he de dar muerte a esta fiera.

Agora entrará a acostarse,
y pues que sola se queda
en su quadra, y yo la asisto,
loca, atreuida, y resuelta,
que quien esta sin honor
desesperada, que arriesga?
and between jealousy, anxiety, weeping, heartlessness, sighs and offences, all honour suffers, and weeping remedies nothing. If weeping then is no remedy, but is only a stratagem, let us appeal, my honour, to vengeance. Why do you wait? The Queen offended my family, and the Queen, a tyrant, and a wild beast, took away my brother and my father, and left me without estates. The Queen stained the axe in the innocent blood of Mary, the Queen has taken the Earl from me, and has haughtily threatened me with equivocal words so that I should neither look at him nor love him. The Queen makes the Earl, now lovingly, now severely, forswear and deny my honour. So let the Queen die! Come then, brave jealousy, don't trust vengeance to another's hand as has been the case up to now. I myself, since honour and the opportunity spur me, I must kill this wild beast. Just now she will be going to retire, and as she remains alone in her room, and I assist her, so I, enflamed, daring and resolute - for what does a desperate person without honour risk? -
He de hazerla mil pedazos,
bién como irritada fiera,
que echando menos los hijos
sacude el cielo la arena,
y atruena el monte a bramidos,
hasta que el ladron encuentra:
hijo es del alma el honor,
tigre soy, y me la lleuan,
y a cobrarle voy furiosa,
sin que mi peligro tema,
que al que aborrece la vida
el peligro le festeja.
Mi enojo va contra ti,
guardete de mi, Ysabela
que soy tigre irritada, y voy resuelta
 hasta cobrar el hijo que me lleuas.

Salen el Senescal, la Reyna, y vna dama con vna luz.

REYNA
Poned aquellas consultas,
Senescal, sobre vn bufete,
que aunque ya es tarde es forçoso
verlas antes que me acueste.

BLANCA
Mi enemiga viene aqui
sola; es fuerça que se quede;
voy a traçar mi vengança,
pues tal ocasión se ofrece.

Vase.

SEÑESCAL
Guarden los cielos la vida
de tu Altæza, come pueden,
para bien de Inglaterra;
pues tan vigilante atiende
a su Reyno y sus vassallos.

REYNA
Esto es fuerça mientras fuere
Reyna. Id con Dios, Senescal.
must make a thousand pieces of her, just as an angered wild animal, missing its young, paws the sand up to the sky, and deafens the mountain with its roars until it finds the thief. Honour is the child of the soul; I am a tigress and they are taking it away from me, and I am angrily going to recover it without fearing any danger; for danger favours the one who hates life. My anger advances against you; protect yourself from me, Elizabeth, for I am an angry tigress, and I am resolved to recover the child which you carry away from me.

Enter the Seneschal, the Queen, and a lady with a lamp.

QUEEN
Put those reports, Seneschal, on a desk; for although it is now late, it is important that I see them before I retire.

BLANCA
\textit{Aside} My enemy comes here alone. It is vital that she remains. As such an opportunity presents itself, I am going off to plot my revenge.

Exit \textit{Blanca.}

SENESCHAL
May the heavens guard Your Highness's life for the good of England, since you so vigilantly take care of your kingdom and your vassals.

QUEEN
This is necessary as long as I am the Queen. Depart with God's blessing, Seneschal.
SENESCAL

Prodigio es la Reyna siempre
de prudencia y de valor.

Vase.

Sientase la Reyna en vna silla, y aya vn bufete delante
della con papeles.

REyna

Que dificultosamente
el querer bien, y el reynar
en vn sujeto se auienen.
Dexame vn rato, cuydado,
por cuydado mas decente;
aquestos papeles miro.
Aqui dize el Conde Felix...
Conde huuo de ser por fuerça
con el primero que encuentre!
Conde en fin, valgame Dios!
Si querrà mucho? Si quiere
el Conde a Blanca? Quien duda
(a traydor!) que la tuuiesse
en sus braços! ò cuydado,
no me aflijas neciamente.
Valgame Dios, que desuelos!
Aga treguas mientras viene
la muerte a traçar mis males,
el hermano de la muerte.

Duermese, y sale Blanca con la pistola.

BLANCA

Guiadme, passos couardes,
que si el temor os detiene,
plumas os da mi vengança;
sola està la Reyna y duerme,
quicà su postrero sueño;
buena ocasión se me ofrece!
The Queen is always a prodigy of wisdom and valour.

Exit the Seneschal and the lady. The Queen sits on a chair; there is a desk in front of her with papers.

How difficult it is for a person to reconcile loving well and reigning well! Care, leave me for a while, for I see a more worthy care in these papers.

She examines a document. Here it says, "Earl Felix ..." Naturally, the first one I looked at had to refer to an earl! Earl again! By heavens! Can she love deeply? Can the Earl love Blanca? Who can doubt - oh traitor! - that he had her in his arms? Oh care, don't afflict me foolishly.

Heavens, what anxiety! Let Sleep, Death's brother, make a truce for me, whilst Death comes to plot my ills.

She falls asleep. Enter Blanca, with the pistol.

Lead me forward, cowardly footsteps; for if fear stops you, my vengeance gives you wings. The Queen is alone. Perhaps she sleeps her last sleep. A good opportunity is given to me.
Sale el Conde.

**CONDE**  
Fui a ver a Blanca a su quarto,  
y no está en él, y así vine  
dudosa mi amor a ver  
si por ventura está en este  
de la Reyna. Aquí está Blanca.

**BLANCA**  
Ea, venganza, que temas?  
Esta pistola del Conde  
que hallè en mi quarto, a su muerte  
será instrumento.

**CONDE**  
Que miro!

**REYNA**  
Blanca me mata...

**BLANCA**  
Que temas, corazón?

**REYNA**  
De celos, Conde,  
me mata Blanca.

**BLANCA**  
Bien puedes  
dezirlo, porque te mato  
de celos con esta.

**Hecha la pistola contra la Reyna, y llega el Conde, y**  
le ase de la pistola, y Blanca se turca.

**CONDE**  
A aleue!

**BLANCA**  
Dexame, Conde...

**CONDE**  
Esso no.

**BLANCA**  
Darle la muerte.

**CONDE**  
Sueltla, Blanca.

**BLANCA**  
A infame, suelta.

**CONDE**  
Pues, tu matas?

**BLANCA**  
Tu defiendes?

**CONDE**  
Tu a la Reyna?
Enter the Earl.

EARL  [Aside] I went to Blanca's room to see her, but she was not there. And so my distrustful love brings me to see if she is in this one of the Queen's.

BLANCA  [Aside] Here is Blanca!

BLANCA  [Aside] Come, vengeance, what do you fear? This pistol belonging to the Earl, which I found in my room, will be the instrument of her death.

EARL  [Aside] What do I see?

QUEEN  [In her dreams] Blanca is murdering me!

BLANCA  [Aside] What do you fear, my heart?

QUEEN  [Still dreaming] Earl, Blanca is murdering me through jealousy.

BLANCA  [Aside] You may well say that, for through jealousy I am going to kill you with this ... 

She places the pistol against the Queen's bosom, and the Earl approaches and seizes the pistol. Blanca is confused.

EARL  Ah, treacherous one, what are you attempting?

BLANCA  Let me, Earl ... 

EARL  That, no!

BLANCA  ... kill her.

EARL  Loose it, Blanca.

BLANCA  Ah, wretched one, let it go.

EARL  Then, you are murdering her ... ?

BLANCA  Are you defending ... ?

EARL  You ... the Queen ... ?
BLANCA A traydor!
CONDE Traydora eres.

Forcejando los dos se dispara la pistola, despierta la Reyna, dentro el Senescal, y salen todos.

REYNA Que miro?
SENESCAL Acudamos todos. 875
REYNA Que arcabuz, que ruido es este en el quarto de la Reyna?
CONDE Que es aquesto?
REYNA Que es esto, Conde?
CONDE Que hare? 880
BLANCA Mi muerte llegó.
CONDE Ay mayor confusion?
SENESCAL Traydor el Conde!
CONDE Quien puede salir de aprieto tan grande? Porque si callo, se infiere de mi el delito, y si digo la verdad infamemente hecho la culpa a mi dama, a Blanca, a Blanca, a quien tiene por centro el alma. Que hare? ¡Huuo confusion mas fuerte! 885
REYNA Conde, vos traydor! Vos Blanca! El juizio está indiferente, qual me libra, qual me mata. Conde, Blanca, respondedme. Tu a la Reyna! Tu a la Reyna! 890
Oy aunque confusamente, A traydora, dicho el Conde.
BLANCA  Ah, traitor!

EARL  You are the traitor!

The two of them struggling, the pistol is fired, the Queen wakes up; within the Seneschal; and all come forward.

QUEEN  What do I see?

SENESCHAL  Let us all go to the rescue. What arquebus, what noise is this in the Queen's rooms? What is all this about?

EARL  \[Aside\] A serious situation!

QUEEN  What is this, Earl?

EARL  \[Aside\] What shall I do?

QUEEN  Blanca, what is this?

BLANCA  \[Aside\] My end has come!

EARL  \[Aside\] Can there be a greater confusion?

SENESCHAL  The Earl a traitor?

EARL  (Aside) What person could get out of such a mighty predicament? For if I keep silent, the crime attaches itself to me, and if I say the truth, I dishonourably cast the blame upon my lady, on Blanca, on Blanca, who is dearest to my heart. What shall I do? Has there ever been a greater perplexity?

QUEEN  Earl, you are a traitor! You, Blanca! My judgment is confused. Which one was rescuing me? Which one was attempting my life? Earl, Blanca, answer me. \[To the Earl\] You against the Queen! \[To Blanca\] You against the Queen! I heard, although indistinctly, "Ah, traitor!" uttered by the Earl,
Blanca dixo, traidor eres.
Estas razones de entrambos
a entrambas cosas conuiene;
vno de los dos me libra,
otro de los dos me ofende.
Conde, qual me daua vida?
Blanca, qual me daua muerte?
Dezidme; mas no digays,
que neutral mi valor quiere
por no saber el traidor,
no saber el inocente.
Mejor es quedar confusa,
en duda mi juizio quede;
porque quando mire al vno,
y de la tracion me acuerde,
al pensar que es el traidor,
que es el leal tambien piense.
Yo le agradeciera a Blanca
que ella la traidora fuesse,
solo a trueco de que el Conde
fuera el que estaua inocente.

SENESCAL
Señora, aunque vuestra Alteza
aueriguarlo no quiere,
a mi por gran Senescal
de Lito tan insolente
me toca saber de oficio,
y mas quando es tan vrgente
el indicio contra el Conde,
pues el en las manos tiene
la pistola.

REYNA
Dezis bien;
aueriguarlo conuiene.

CONDE
Señora!

922. de Lito; delito.
and "You are the traitor!" from Blanca. The words of both agree with both judgments. One of the two was saving me, the other was offending me. Earl, who was saving me? Blanca, who was trying to kill me? Tell me; but don't speak, for my heart wishes to remain innocent by not knowing the traitor, not knowing the guiltless one. It is better to remain perplexed, better for my judgment to remain in doubt; because when I look at one of you, and remember the treachery, and think that that one is the traitor, I would also think that that one is loyal. (Aside) I should thank Blanca if she were the guilty one only if it meant that the Earl was innocent.

SENESCHAL My Lady, although Your Highness may not want to investigate this, it officially falls to me as High Seneschal to learn all about such a brazen crime; and more so when the evidence against the Earl is so strong, for in his hand he has the pistol.

QUEEN You are right. It is wise to investigate it.

EARL My Lady!
REYNA    Dezid la verdad. Saber la teme
        mi amor. Fue Blanca...
BLANCA    Ay de mi! 930
REYNA    ... la que intentaua mi muerte?
CONDE    No señora, no fue Blanca.
REYNA    Luego soys vos?
CONDE    Lance fuerte!
        No lo sé.
REYNA    No lo sabeys?
        Pues como està aquesse aleue
        instrumento en vuestra mano?
CONDE    Cielos, que he de responderle?
        Aparte.
        Como yo soy desdichado...
REYNA    No, sino yo.
CONDE    Que me quieres,
        fortuna?
REYNA    ' Prended al Conde. 940
SEÑESCAL Donde mandays que le lleue?
REYNA    A la torre de Palacio.
CONDE    Fortuna, ya te estremeces.
REYNA    Presa estè Blanca en su quarto
        hasta que otra cosa ordene,
        y esto mejor se auerigue.
BLANCA    Muda estoy; no se que intente.
REYNA    Lleualdos pues.
CONDE    Muerto voy.
REYNA    A Conde, mucho me ofendes!
BLANCA    A Conde, mucho me obligas!
CONDE    A Blanca, mucho me deues!
        Ruego al cielo que el amarte
        la cabeza no me cueste.
Tell me the truth. — My heart fears to know it. — Was it Blanca ...

Woe is me!

... who was seeking my death?

No, My Lady, it was not Blanca.

Was it you, then?

What a terrible situation! — I don't know.

You do not know? How comes it then that the treacherous instrument is held by you?

(Aside) Heavens, what is to be my answer to her? — As I am unhappy ...

No, I am that.

What do you want of me, Fortune?

To the Seneschal Seize the Earl!

Where do you wish him to be taken?

To the Palace tower.

Fortune, now you are trembling!

Let Blanca be a prisoner in her room until I order otherwise, and until this has been better investigated.

I am perplexed. I can't imagine what she purposes.

Take them away, then.

I am lost.

Ah, Earl, you offend me greatly!

(continued on page 142 A)
BLANCA \[Aside\] Ah, Earl, you oblige me greatly!  

EARL \[Aside\] Ah, Blanca, you owe me much! I pray to Heaven that my love for you will not cost me my head!

\[Exeunt\]

\[end of act two\]
IORNADA TERCERA, DEL CONDE DE SEX.

Scene 1.

Sale la Reyna.

REYNA

Preso está el Conde aleuoso por indicios de traidor, y también le acusa amor por ingrato y engañoso; de su ingratitud quejoso está amor, de su traidor la justicia y la razón, y ambos luchando entre sí me sacan fuera de mí, y estoy solo en mi pasión.

Ea, ya es tiempo, cuidado; a estar contigo he salido, disculpas me has prometido, a ver si alguna has hallado. El Conde aleuó a intentado darme muerte; como pudo? Supongamos que lo dudo; el Conde con Blanca, ay triste! Me ofende; que respondiste a este cargo? Que estoy mudo. Mudo estas? Si lo estuviera el fiscal, que es el rigor? Ingenioso eres, amor; busca alguna quimera; y sino saber pudiera aquello mismo que sé. Discurra amor pues no ves Ea pues ciegos estemos,
ACT III

SCENE 1

A room in the Palace

Enter the Queen

QUEEN

The treacherous Earl is a prisoner through circumstantial evidence, and love too accuses him of being ungrateful and deceptive. Love complains of his ingratitude, justice and reason of his treachery, and both, fighting amongst themselves, disturb me completely, and I am alone in my grief. Come, now it is time, care; I have come here to be with you to see if you have found any of the excuses you promised me. The treacherous Earl has tried to kill me. How could he do it? Let us suppose that I am not sure. But, alas, the Earl with Blanca! That offends me. How do you answer this charge? I am silent. You are silent? What harm would it be if the prosecutor were so? Love, you are ingenious. Seek me some wild illusion. Oh, if only I didn't know the very thing which I do know! Think, Love, and do not see! Come then, blind desires,
lo que pudo ser pensemos,
no pensemos lo que fue.
No pudo ser que no fuera
el Conde quien me mataua,
sino Blanca que allí estaua,
pues yo celosa, y seuera,
la di ocasion de que hiziera
30
tan cruel vengança? Si,
bien digo, porque yo ohi
razones, que a la disculpa
igualmente, y a la culpa
40
las pudo aplicar aquí.
Si el vno me defendia
quando el otro me mataua,
el Conde es quien me libraua,
Blanca fue quien me ofendia;
bien te engaño, pena mia;
esto es quanto a los recelos
de la traycion; mas ay cielos,
dos males el alma llora;
busquemos. disculpa agora
50
a la ofensa de los zelos.
No pudo ser quemintiera
Blanca en lo que me contó
de gozarla el Conde? No,
quie Blanca no lo fingiera,
pues quando esto verdad fuera,
no pudo auerla gozado
55
sin estar enamorado?
Y quando tierno y rendido
entonces la aya querido,
no puede auerla oluidado?
let us think rather of what might have been than of what was. Could it have been Blanca, and not the Earl, who was seeking my death, for she was there, and I, through jealousy and severity, gave her the reason for taking such a cruel vengeance? Yes, I speak sensibly, for I heard remarks which can equally apply here to excuse or blame. If one was defending me whilst the other was attempting my life, the Earl was the one who was saving me and Blanca was the one who was trying to kill me. I deceive you well, my grief, as regards my suspicions of treachery! But alas, heaven, the heart weeps over a double ill! Let us now try to pardon the offence of jealousy. Could it not be that Blanca was lying when she told me that the Earl had enjoyed her? No, Blanca would not pretend that. But even were this true, could he not have enjoyed her without loving her? And even if he tenderly and devotedly loved her, can he not forget her?
No le vieron mis antojos
entre encogimientos sabios,
muy callado con los labios,
muy bachiller en los ojos,
wheno al dezir sus enojos
yo su despejo reni?
Luego a mi me quiere? Si,
esto es verdad, y sino
amor, no le sepa yo,
' o sepalo yo sin mi.
O discurso escrupuloso,
que con replicas precisas
de vn nuevo indicio me auisas.
No vi yo al Conde engañoso,
el instrumento aleuoso,
en su mano? Cosa es clara;
no pudo ser que llegara
el a estoruar su traycion,
y Blanca con turbacion
en su mano le dexara?
Pues el como? Quando muere
su inocencia no dio culpa
por no echar assi la culpa
a Blanca? Claro se infiere;
luego el Conde a Blanca quiere,
pues la libra con su honor,
como si de su rigor
Blanca misma se quexaua?
Luego el Conde me mataua
si a Blanca no tiene amor?
O malaya la agudeza
con que a mi pesar measico;
siempre mi daño es preciso;
si vno acaballo, otro empieca,
Did not my fancy see him in his wise bashfulness, his lips so silent, his eyes so loquacious, when in anger I scolded his forwardness? Does he not love me then? Yes, this is the truth. And if not, Love, do not let me know, or may I know outwardly only. Oh, wise discourse, that with sharp objections warns me of new evidence! Did I not see the deceitful Earl with the treacherous weapon in his hand? The affair is obvious. Could it not be that he came to hinder her treachery, and Blanca, in confusion, left it in his hand? But how could it be, when his innocence is perishing, not to excuse himself by casting the blame on Blanca? It follows clearly that the Earl loves Blanca, for he saves her with his honour. But how could this be if Blanca herself was complaining of his sternness? Would then the Earl kill me if he was not in love with Blanca? Oh, cursed be the sharpness with which I counsel against myself! Always it is necessary for me to suffer; if one thing ends, then another begins.
si busco en su amor firmeza,  
hallo en su lealtad recelos,  
y si quieren mis desuelos  
diferenciar de passion  
conualezco a la tracycion  
para enfermarse los calos.  

0 si el Conde traydor fuera  
para que a Blanca no amara!  
0 si el Conde la adorara,  
para que no me ofendiera!  
0 quien sin amor le viera,  
por no verle sin honor,  
quién hallara en el amor  
aunque hallara algun vil trato,  
0 quien le tuuiera ingrato  
por no tenerle traydor.  

Salen el Duque, y el Senescal.

DUQUE  
De la fama que el sucesso  
diuulgò confusamente  
por todo el Palacio, supe  
vuestro riesgo, y quando viene  
mi amor con susto a informarse,  
quieren los cielos que encuentre  
al Senescal que me ha dicho,  
que estoy sin peligro. Aumente  
la vida de vuestra Alteza  
el cielo, y la libre siempre  
de tracyiones.

SENESCAL  
Porque vea  
vuestra Alteza si auer puede  
duda en la tracycion del Conde.

96. diferenciar not clear in text: appears to be difecenciar
If I seek constancy in his love, I have doubts of his loyalty; if my anxieties wish to free themselves from passion, I recover from his treachery to fall sick of jealousy. Oh, if only the Earl were a traitor so long as he did not love Blanca! If only the Earl adored her so long as he hadn't offended me! Oh, who would wish to see him without love so as to see him without honour! Oh, who could not find love in him, even if they found some wicked behaviour! Oh, who would not have him ungrateful in order not to have him a traitor!

Enter the Duke of Alençon and the Seneschal.

**Duke**

I learnt of your danger through the report of the affair which spread wildly throughout the Palace, and when my frightened love sought some knowledge of it, Heaven willed it that I should meet the Seneschal who has told me that you are safe. May Heaven lengthen Your Highness's days, and protect them always from treachery.

**Seneschal**

So that Your Highness may see that there can be no doubt of the Earl's treachery,
la misma pistola tiene
escrito el nombre del Conde,
que es lisonja que hacer suelen
los artífices al dueño;
leerlo tu Alteza puede.

Lee la Reyna.

Soy para el Conde de Sex.
Este indicio es evidente
de que es el Conde traydor.

Sacan dos criados a Cosme asido.
Entre, acabe.

Que me quieren?

No se resista; que intenta?

Ya no dexo que me lleuen como vn cordero, si agora
achacarme pretendiessen resistencia.

Avisa tu al gran Senescal, que aqueste
es complice con el Conde.

Que es esto, Fauio? Que quieres?

Señor, en casa del Conde,
hallamos de aquesta suerte
aqueste criado suyo,
que sin duda parte tiene
en la traycion de su amo,
pues sabiendo que le prenden
se ausentaua.

Como entrays aca dentro? Hazed que espere,
que está aqui su Magestad.

No importa; dezidle que entre.
O si disculpasse al Conde. aparte.
observe that the very pistol has his name engraved upon it. It is a tribute which the makers usually offer the owner. Your Highness may read it.

QUEEN (The Queen reads) "I belong to the Earl of Essex."

SENECHAL This is a clear token that the Earl is a traitor.

Enter two servants holding Cosme, dressed as for a journey.

FIRST Go in. Stand still here. (They stand in the doorway.)

COSME What do you want me for? (He struggles.)

SECOND Don't resist. What are you trying to do?

COSME Now I won't let myself be led like a lamb if they want to charge me with resisting!

FIRST (To Second Servant) You tell the High Seneschal that this is an accomplice of the Earl.

SENECHAL What is all this about, Fabio? What do you want?

FIRST We found in the Earl's house this servant of his, dressed in this manner, who without doubt has a part in his master's treachery; for knowing that the Earl had been seized, he was clearing out.

SENECHAL What do you mean by coming in here? Make him wait outside. Her Majesty is present.

QUEEN It does not matter. Tell him to come in. (Aside) If only he would free the Earl from blame!
Llegad pues.

Tiene juanetes el gran Senescal?

Porque?

Dexame que se los bese por captarle la piedad.

Complice sin duda eres, porque como te ausentaua si parte en esto no tienes en sabiendo que prendieron a tu amo?

Nadie puede dezir que yo lo sabia, que hasta que aquestos crueles me agarraron esta noche, ignorante estuue siempre del suceso; que esta tarde dexandole en el retrete me fui, y no le he visto mas.

Pues donde yuas desta suerte?

Acabara ya, si es esso lo que saber se pretende, dirèlo con mucho gusto, que a mi nayde a de vencerme en cortesia; yo yua a Escocia como vn coete con esta carta del Conde a otro Conde su pariente.

Que es de la carta?

Esta es.

Muestra.

155. Speaker given as "Pri". Probably stands for Privado (Courtier). It could refer to Senescal. I have given it to First Servant.

172. Nayde; nadye.
FIRST  

[To Cosme] Come on then!  

[Cosme comes forward.]  

COSME  Has the High Seneschal bunions?  

FIRST  Why?  

COSME  Let me kiss them to win mercy!  

SENESCHAL  You are an accomplice without doubt, for why were you leaving when you learnt that your master was seized, if you had no part in this?  

COSME  Nobody can say that I knew anything about it; for until these cruel men seized me to-night, I was completely ignorant of the affair. I left him this afternoon in the boudoir, and I haven't seen him since.  

SENESCHAL  Then where were you going dressed in this manner?  

COSME  That's easily dealt with. If that's what you want to know I'll willingly tell you, for nobody's going to outdo me in courtesy. I was going like a rocket to Scotland with this letter from the Earl to another Earl, a relation of his.  

SENESCHAL  What has happened to the letter?  

COSME  This is it.  

SENESCHAL  Show me.
COSME

Muestro; que mas quieren?

Miren si soy porfiaso.

REYNA

Temblando estoy; ó si fuese
en su faur!

SENESCAL

A Roberto...

REYNA

Es la carta. Abrir la puedes.

Lee Senescal

Assi dize: Conde amigo,
informado estoy que tienes
grandes quejas de la Reyna,
y que intentas justamente
matarla; yo lo deseo.

REYNA

Valgame el cielo! Mostrad;
su letra, y su firma tiene;
no ay que dudar; muerta soy.

Lee

Para que mas facilmente
nuestro intento se disponga,
venirte en secreto puedes
con todos los conjurados
a Londres, que desta suerte
con el pueblo que me sigue
serà facil dar la muerte.

COSME

Ay tan gran vellaqueria?

Lee

Y responde breuemente
con esse criado mio,
que es hombre muy confiante.

COSME

Que escucho, señores mios?

Dos mil demonios me lleuen
si yo confiante soy,
si lo he sido, ó si lo fuere,
ni tengo intencion de serlo.

SENESCAL

Preso le lleuad.

---

151-182: Obvious mistake here in allocation of lines; second half of line 182 belongs to Reyna.
COSME  I'll show it. What more do you want? You see I'm not stubborn!

He gives the letter to the Seneschal

QUEEN  I'm trembling! Oh, if only this were in his favour!

SENESCHAL  The letter is ... to Robert.

QUEEN  You may open it.

SENESCHAL  (He) opens the letter and (reads.) It goes thus:

"Dear Earl, I understand that you have strong complaints against the Queen, and that you rightly intend to kill her. I wish it ..."

QUEEN  Heaven defend me! Show me. Seneschal hands over the letter. It's his writing and signature! There is no doubt about it. I am lost. She

(reads) "In order that our scheme may be the more easily arranged, you can come secretly to London with all your conspirators. In this way, together with the people who follow me, it will be easy to kill her ..."

COSME  Can there be greater villainy?

(Reads) "And answer briefly by this servant of mine who is a very trustworthy man."

COSME  What do I hear? Your Honours, may two thousand devils carry me off if I am trustworthy! If I've ever been so, or will be so, I have no intention of being so now.

SENESCHAL  Take him away prisoner.
Esperen,
no es grandissima injusticia, 
señor, que preso me llenen 
por confidente sin serlo?  
210

Venga ya.

Vueltas mercedes 
aguarden; ay tal desdicha!
Por confidente; aun si fuese 
por otro cualquiera delito, 
llena bien el prenderme; 
mas por confidente a mi? 
Ay mas desdichada suerte?
215

Acabe ya.

Tengo yo 
cara de ser confidente? 
Yo no sè que ha visto en mi 
mi amo, para tenerme 
en esta opinion, y a fee 
que me olgara de que fuese 
cosa de mas importancia 
vn secretillo muy leue, 
que sè suyo por dezirlo, 
que es que el Conde a Blanca quiera, 
que estan casados los dos 
en secreto, y con ser este 
vn cuento de dos de queso, 
que no ay para vntar los dientes 
con algun chisme Cartujo 
siempre que se me ofreciere 
lo he de dezir, juro a Dios, 
por ver si soy confidente.  
235

Casados el Conde y Blanca! 
Recasados.
COSME  Wait.  Isn't it a very great injustice, Sir, that I should be taken away prisoner for being trustworthy, if I'm not so?

SECOND  Come away at once.

COSME  Your Honours, wait.  Can there be a greater misfortune?  Being trustworthy!  If it were for any other crime I could easily endure being a prisoner. But me, trustworthy!  Is there a more unhappy fate?

FIRST  That's enough now.

COSME  Have I the face of a trustworthy man?  I don't know what my master has seen in me to have this opinion of me; and by my faith, I would be more pleased if it were for a thing of greater importance, for revealing some slight secret of his which I know; which is that the Earl loves Blanca, that the two of them are secretly betrothed.  But this is a worthless story which won't even grease the teeth. Whenever some Carthusian gossip comes my way I have to speak about it, by heavens, just to see if I'm trustworthy.

QUEEN  The Earl and Blanca betrothed?

COSME  Doubly betrothed.
REYNA  Tranze fuerte!
Malas nueuas te dè Dios.
Y se quieren?

COSME  Se requieren.

REYNA  Ydos de aqui.

SENESCAL  Despexad.

DUQUE  Pues como tanto lo siente?
Si fuera muger la Reyna
segun lo que al Conde quiere
recelara; mas no es justo.

COSME  O que diferente tienen
la cara que no el vassallo
si se mesuran los Reyes.

SENESCAL  Si vuestra Alteza dudaua
la traycion del Conde aleue,
y ya la abrà visto bien clara.

DUQUE  Pues ya que ocasión se ofrece,
no serà ser yo fiscal
si vna verdad os dixesse;
y mas quando vuestra vida
padeciò el riesgo presente
por no aueros yo auisado;
yo sè indubitablemente
tambien que el Conde es traydor,
porque el con otros aleues,
que por cartas conspiraua
pretendía dar la muerte
a tu Alteza; yo lo supe,
quisele matar, templème,
y por ser tan gran soldado
pensando que aquesto fuesse
algun leue enojo, entonces
yo con palabras cortezes
le procurò disuadir,
y el secreto le promete
QUEEN: Aside Fatal tidings! - May God give you ill-news! And do they love each other?

COSME: They love each other over and over!

QUEEN: Get out of here.

SENEchal: Clear out.

DUKE: Aside Is it possible that she should feel it so? If the Queen were an ordinary woman who might love the Earl, I should suspect ... but that is an unjust thought.

COSME: Oh, how different are monarch's faces to those of vassals when they control their feelings.

Exit Cosme and the servants.

SENEchal: If Your Highness previously doubted the treachery of the perfidious Earl, now it must be very apparent to you.

DUKE: Since the opportunity now occurs, it won't make me an informer if I tell you something; especially as your life suffered the present danger through my not having warned you. I also know without doubt that the Earl is a traitor, because he, together with some other treacherous people who were conspiring through letters, intended to kill Your Highness. I knew of it. I wished to kill him. But I controlled myself because he was such a noble soldier, thinking that it was some slight annoyance on his part. Then with courteous words I sought to dissuade him, promising secrecy
Mi voz, pensando que ya
de su trayción se arrepiente;
pero supuesto que el Conde
porfía sin que se enmiente
en su trayción y su Alteza
por tal delito le prende,
quise darle esta noticia,
porque si acaso sintiesse
verse amenazar sin causa
desta trayción, la consuele
que tiene cabeza el Conde,
y ay verdugo que la vengue.

Y quando tan gran trayción
dissimular pretendiesse
vuestra Alteza, el Reyno entonces
castigara a quien la ofende.

Vanse, y queda la Reyna.

Ea amor, ya el daño es cierto;
morid ya cuidado loco,
pues que no os dexan siquiera
el consuelo de dudoso.

Ya no ay duda que os consuele,
yo el discurso escrupuloso
la experiencia mi daño
me hizo beuer por los ojos;

ya no ay mentira que finjas,
yo no ay engaño ni abono,
que mientas, ya no ay siquiera
un quicà, que cierto es todo.

El Conde traidor dos veces
me ofende siendo uno solo,
como a muger en el gusto
como a Reyna en el decoro.
on my part, believing that even then he was repenting
of his treachery. But as the Earl persists in his
5225
treachery, and as Your Highness has seized him for
such a crime, I want to give you this information,
because if you are grieved to see yourself threatened
without cause by this treachery, it may console you
that the Earl has a head, and that there is an
5230
executioner to avenge you.

And should Your Highness try to pardon such great
treachery, then the kingdom will punish the one has
offended you.

Exit all, and the Queen remains.

Come, Love, my grief is certain. Die now, foolish
care, for you are not even left with the consolation
of doubt. Now there is no doubt to comfort you, for
careful reasoning has made me know the experience of
my grief through my eyes. Now there is no deception
which you may feign. Now there is neither deception
5240
nor security to be misled by. Now there is not even
a perhaps; for all is certain. The treacherous
Earl offends me twice over; both as a woman, by his
choice, and as a Queen, by his behaviour.
El Conde quiere matarme,
el Conde de Blanca esposo,
ofende mi amor; el Conde
en amor me causa oprobios,
en trayción me busca muertes;
en cuydados me da enojos,
en deslealtades peligros,
y en celos me causa asombros.

Mas, ó sentimiento espera,
no confundas presurosa
dos males que son distintos;
vamonos mas poco a poco;
cada qual te busca entero,
siente el vno, y luego el otro,
que si de vna vez los sientes
quicà diran sospechosos,
què es ardid de la flaqueza,
y no prissa del enojo.

El Conde adorando a Blanca
auiendo entrado enganoso
tan dentro de mi, se burla
de la fe con que le adoro?
Adoro dixe? Si dixe:
no pienses que me equiuoco.

Honor, duermase el recato,
esta vez ahogasse sordo:
què confunde el sentimiento
la atencion con el ahogo.

El Conde mi dulce dueño,
que ya en mi pecho amoroso
ydolo fue, a quien el alma
consagro en culto deuoto,
verdad en tiernas finezas,
victima en duros enojos,
agua en lagrimas distintas,
y fuego en suspiros roncos.
The Earl wishes to take my life; the Earl, as Blanca's betrothed, offends my love. The Earl causes me infamy by his love, by his treason he seeks my death, by anxiety he angers me, by his rank disloyalty he threatens me and by my jealousy I am shaken. But, oh sorrow, wait! Do not in haste confuse two ills which are different. Let us proceed more slowly. Study each one in detail. Feel one, and then the other, for if you feel them at once, they will, perhaps, say suspiciously that it is a stratagem of weakness, and not the heat of anger.

Does the Earl, adoring Blanca, and having entered deceitfully into my heart, does he mock at the faith with which I adore him? Did I say adore him? Yes, I said so. Do not believe that I am wrong. Honour, let modesty sleep, let it this time be stifled silently; may grief confound my attention by this suffocation. The Earl, my sweet lord, who not long ago was the idol of my loving heart, to whom the soul entrusted itself, in gentle purity, in devout and honest belief, the victim of stern anger, with the water of many tears, and the heat of loud sighs;
Con otra muger me ofende?
Con otra muger? Pues como?
Es Blanca mejor que yo?
Tiene valor mas heroyco?
Tiene mas amables partes?
Y lo que encarezco solo,
quierete mas, Conde? Deues
a su fe estremos mas locos?
Mas verdad a sus finezas?
A su faur mas soborno?
Mas suspiros a su pecho?
Mas lagrimas a sus ojos?
Quierete mas? Mas ques esto?
Yo ternuras? Yo solloco?
Yo a pesar de mi grandeza
con infame llanto mojo
la purpura Real que viste
la Magestad por adorno?
Yo en rayos que arrojo el pecho
por indicio, 'o deshaogo,
hago el decoro cenizas?
Y el valor deshago en poluos?
Enjugue pues mi venganca,
'o beuase lo que el oro;
cierre la razon valiente
la boca por donde arrojo
suspiros que me disfaman,
porque cegando los propios
o me ahoguen, 'o se bueluan
a la esfera en que los formo.
Cuydado vn traydor me deue?
Suspiros vn aleueso?
Memorias vn desleal?
Y vn fementido solloco?
does he offend me through another woman? With another woman? How can this be? Is Blanca better than I? Does she possess more heroic valour? Does she have more agreeable attributes? And what I extol most - does she love you more, Earl? Do you owe greater passion to her faith, more truth to her goodness, greater response to her favours, more sighs to heart, more tears to her eyes? Does she love you more? But - what is this? Softness from me? Tears from me? Am I soaking the royal purple, which is the adornment of Majesty, with infamous tears, despite my greatness? Am I turning decorum into ashes by the rays which my heart sends forth as token or as relief? And am I turning valour into dust? Let my vengeance dry them, or let it drink my tears. Let brave reason close my mouth through which I cast sighs which defame me, for overcome by them, they either drown me or return to the sphere which formed them. Does a traitor owe me care, a treacherous subject signs, a disloyal subject memories, and a false one sobs?
Por un hombre, que, infiel, 
estando a las vozes sordo 
con que en el Rey mudamente 
habla lo magestuoso, 
pretendió darme la muerte?
Siento, gimo, pienso, lloro, 
padezco, suspiro, y muero?
O que afecto tan impropio!
Muera el Conde, muera el Conde, 
bien repito que es forcoso, 
que muera el Conde dos veces, 
pues dos delitos le noto; 
dupliquese pues su vida, 
muera vna vez por asombro 
de trayingion, por mal vassallo, 
y muera tambien el propio 
otra vez por mal amante, 
y entrambas por aleuoso; 
contra el Conde infiel vassallo, 
oy como Reyna me opongo; 
contra el Conde, falso amante, 
como muger me apassiono; 
busque pues, muger, vengança; 
Reyna, legales oprobios; 
justificada, castigos; 
mal correspondida, modos; 
escarmientos, justiciera; 
y en fin, ofendida, assombros 
para que muriendo el Conde 
por ingrato, y aleuoso, 
poroastigo, y por vengança, 
le den vn delito y otro, 
el castigo la justicia, 
como la vengança el odic.

Vase.
For an unfaithful man, so deaf to the silent voice with which a monarch majestically speaks, who wished to kill me, do I suffer, do I groan, am I tormented, do I weep, do I feel deeply, do I sigh, and do I die? Oh, what an improper affection! Let the Earl die! Let the Earl die! I willingly repeat it; that it is necessary that the Earl should die twice, since I observe two crimes in him. Let his life be doubled then. Let him die once as an example of treason, as a bad subject, and let him lose his own life again as a bad lover, and both as a traitor. Now, as Queen I oppose myself against the Earl, that unfaithful vassal. As a woman I am impassioned against the Earl, that false lover. Seek, then, as a woman, vengeance; as Queen, lawful redress; as one justified, punishment; as one ill-requited, means; as a judge, retribution; and finally, as one offended, wonder, so that the Earl will die for being ungrateful, and treacherous, for a punishment and revenge, Justice punishing and Hate avenging both crimes.

Exit the Queen.
Scene II

Sale el Conde, el Alcayde, Cosme, y luego el Senescal.

ALCAYDE

Aquí está el gran Senescal.

CONDE

O señor!

SENESCAL

Conde, yo vengo por el gusto de la Reyna, por lo que a mi oficio deuo, solo a ver si Vueselencia aunque todo el parlamento le ha dado ya por culpado, por los indicios, de nuevo quiere dar algun descargo?

CONDE

Solo el descargo que tengo es el estar inocente.

SENESCAL

Aunque yo quiera creerlo no me dexan los indicios; y aduertid que ya no es tiempo de dilacion, que mañana ayuys de morir.

CONDE

Yo muero inocente.

SENESCAL

Pues dezid, no escriuistes a Roberto esta carta? Aquesta firma no es vuestra?

CONDE

No lo niego.

SENESCAL

El gran Duque de Alanson no os oyó en el aposento de Blanca trasar la muerte de la Reyna.

CONDE

Aquesse es cierto.

SENESCAL

Cuando despertó la Reyna, no os halló, ó Conde, a vos mismo con la pistola?
SCENE II  

Enter the Earl, the Jailor, Cosme, and then the Seneschal.

JAILOR  

To the Earl  Here is the High Seneschal.

EARL  

Oh, Sir!

SENESCHAL  

Earl, I come by the Queen's desire, to whom I owe my office, solely to see once more if Your Excellency wishes to offer some excuse to free yourself from blame, despite the fact that all Parliament has judged you guilty.

EARL  

My only excuse is my innocence.

SENESCHAL  

Although I should like to believe it, the evidence doesn't allow it. And be warned that now is not the time for delay, for to-morrow you must die.

EARL  

I die innocent.

SENESCHAL  

Tell me, then; did you write this letter to Robert? The signature - is it yours?

EARL  

I do not deny it.

SENESCHAL  

Did not the great Duke of Alençon overhear you, in Blanca's room, plotting the death of the Queen?

EARL  

It is so.

SENESCHAL  

Did not the Queen, Earl, find you, you yourself, with the pistol, when she woke up?
Es verdad.

Y la pistola pues vemos
vuestra nombre allí grauado,
no es vuestra?

Yo os lo concedo.

Luego vos estás culpado?

Esso solamente niego.

Pues como escriuiste, Conde,
la carta al traydor Roberto?

No lo sé.

Pues como el Duque
que escuchó vuestros intentos
os convence en la trayción?

Porque assi lo quiso el cielo.

Como a hallado en vuestra mano
os culpa el vil instrumento?

Porque tengo poca dicha,
como tengo mucho amor,
y a Blanca culpar no quiero.

Pues sabed que si es desdicha
y no culpa, en tanto aprieto
os pone vuestra fortuna,
Conde amigo, que supuesto,
que no days otro descargo
en fe de indicios tan ciertos,
mañana vuestra cabeza
a de pagar...

Malo es esto,

Culpas de vuestra desdicha.

No ay remedio?

No ay remedio.
That is true.

And the pistol, which we see with your name engraved upon it - is it not yours?

I admit that.

Are you not guilty, then?

That alone I deny.

Earl, why did you write the letter to the traitor Robert?

I do not know.

Why then is the Duke, who overheard your intentions, convinced of your treason?

Because Heaven so willed it.

Why then does that vile instrument found in your hand accuse you?

Because I have little good fortune. (Aside) Or to speak more truly, because I have much love, and do not wish to accuse Blanca.

Know then that if this situation is one of misfortune into which your fate places you, and not one of guilt, friend Earl, and assuming that you don't produce any other excuse against such certain evidence, know then that to-morrow your head must pay for ...

This is bad!

... the faults of your misfortune.

Is there no remedy?

There is no remedy.
Pues ya que es fuerza el morir -
ay mi Blanca, como temo
que tu trayción en mi muerte
no a de escarmentar, yo quiero
hablarla por persuadirla,
que desista de su intento -
pues ya que muero sin duda,
y no ay piedad ni remedio,
hazdme vn bien.

Qué mandays?

Antes que muera (esto os ruego)
dexadme hablar a mi esposa,
a mi Blanca, porque tengo
vn negocio que encargarle.

Yo soy Iuez, Conde, no puedo;
mañana aueys de morir,
y a de ser con tal secreto,
que nadie en todo el Palacio
lo sabe, ni ha de saberlo;
porque como se presume
que entre nobles y plebeyos
teneys muchos conjurados,
porque no se altere el pueblo,
el secreto se procura;
y asi Conde, esto supuesto
no es bien que lo sepa Blanca
si se procura el secreto.

Sabe v.m. si a mi me ahorcan?

No, que el Conde vuestro dueño
en todo os ha disulpado.

Dexame darle dos besos;
albricias, señor gasnate,
que en albricias de que os veo
libre de tan fuerte trago
desollinaros pretendo
Well, since I must die ... (Aside) Alas my Blanca, how I fear that your treason is not going to take warning by my death! I must speak to her to persuade her to give up her intentions - Well, since there is no doubt about my death, and there is neither mercy nor remedy, I ask a favour.

What is your command?

Before I die - this I entreat of you - allow me to speak with my betrothed, to my Blanca, for I have a matter to entrust to her.

I am the judge, Earl; I may not. To-morrow you must die, and it must be in such secrecy that nobody in all the Palace may know of it at the time, or indeed before. Because it is believed that amongst the nobles and commons you have many fellow-conspirators, secrecy is sought so that the people may not be incited. Therefore, Earl, taking all this into consideration, it is better that Blanca should not know of it, if secrecy is desired.

Does Your Honour know if they will hang me?

No; for the Earl, your master, has freed you from blame in everything.

Let me give him a couple of kisses! Joy, Sir Windpipe! For with the joy of seeing you freed from such a powerful gulping, I'm going to sweep you clean
con otro trago tambien; pero a de ser de alabecos.

SENESCAL Vos, Alcayde, con las guardas todas cerrando primero la torre, os venid conmigo, porque os dè la Reyna luego orden para executar esta muerte.

ALCAYDE Yo obedezco.

SENESCAL Assi lo mando la Reyna, y vos, Conde, disponeos a morir como quien soys, que aqui la sentencia lleuo a que la Reyna la firme, aunque mas siente el perderos.

Vase el Alcayde.

CONDE Ea valor, no me dexeys, oy te he menester, esfuerço; no heche a perder el temor, quando animoso y resuelto, noble, amante, y valeroso por librar a Blanca muero, la hazaña mayor que nunca entre Romanos y Griegos con letras de bronze escriue la Coronica del tiempo. Viva Blanca, aunque yo muera, fuera bueno, fuera bueno por conservarte medroso la vida que ya aborrezco, echar la culpa a mi dama?
with another gulping too, but it's going to be with Alahejos wine!

SENESCHAL You, Jailor, come with me together with all the guards; but first lock up the Tower; soon the Queen must give you orders to carry out this execution.

JAILOR I obey.

SENESCHAL The Queen has so commanded it. And now, Earl, prepare yourself to die as befits you. Here I bear the sentence for the Queen to sign, however much she feels your loss.

Exit the Jailor [and the Seneschal.]

EARL Come, valour, don't desert me. Strength, I have need of you. Don't let fear spoil everything, when brave and determined, noble, loving and valerous, I die to save Blanca. A greater deed has never been recorded in letters of bronze, in the chronicles of Time, concerning the Greeks and the Romans. Let Blanca live, although I die! Would it be good, would it be right, to preserve through fear the life which I now loathe, by casting the blame on my lady?
Que dixeran de tal hecho
los que a vista de mi vida
están a mi fama atentos,
sino que el Conde de Sex
con tan vil infame medio
como todos los demás
a la muerte tuuo miedo?
Si por mi temo el morir
por mi el viuir también temo;
pierdame yo a mi por mi,
mas valgo yo que yo mismo.
traeme vna luz.

COSME Voy por ella. 

Vase. 

CONDE Ya que a Blanca hablar no puedo
por disuadirle, amante,
de su traycion quando pierdo
la vida porque ella viua
sirua un papel de tercero
para la fineza (ay Dios!)

Saca la luz Cosme, ponela en vn bufete. 

última que hazer espero,
por quien quise mas que a mi;
bien dixe, mas bien lo muestro;
solo en mi de quantos aman
no a sido encarecimiento.
Pues es verdad cierta en mi
lo que en los otros requiebro.
Tu amigo, aqueste papel...

COSME Muriendome estoy de sueño.

CONDE Daras en su mano a Blanca,
a Blanca, mi dulce dueño,
en auiendo muerto yo.
What would those people say who are always attentive to my reputation, but that the Earl of Essex, in such a vile, infamour manner, like all the rest, was afraid of death? If for myself I fear death, for myself I fear living also. Let me lose myself through myself, for I can rise higher than myself. Bring me a light.

COSME

I'm going for it.

Exit COSME.

EARL

As I can't speak to my love, Blanca, to dissuade her from treason, when I am losing my life so that she may live, let a piece of paper serve as an intermediary for the last expression of my love, which, alas, God, ...

Cosme brings in the light which he places on a side-table.

... I hope to do for the one whom I love more than myself! I speak bravely, but I am acting bravely too. Only in me amongst all those who love has there never been any exaggeration, for what I esteem in others is very real in me. You, friend, this paper ...

COSME

I'm dropping with sleep!

EARL

... you will give this into Blanca's hand; to Blanca, my sweet mistress, after my death.

The Earl sits down to write.
COSME
Assi lo hare; yo me antro
a dormir mientras escribe,
porque estoy hecho dos cueros,
si otros estan hechos vno,
con el vino, y con el sueño. 555

Vase.

Sale la Reyna con vna luz, y de la suerte
que salio al principio de la Comedia con mascara, y enaguas.

REYNA
Sola está la torre, y mudo
el Palacio, que por esso
por orden del Senescal
al Alcalde, y guarda tengo
en la antecámara (ay triste!)
esperando el orden fiero
para la muerte del Conde
a quien yo misma sentencio. 565
El Conde me diò la vida,
y assi obligada me veo:
el Conde me daua muerte,
y assi ofendido me quexo;
pues ya que con la sentencia
esta parte he satisfecho,
pues cumpli con la justicia,
con el amor cumplir quiero.

CONDE
Assi está bien; este auiso
me deue Blanca.

REYNA
Escribiendo esta el Conde; sera a Blanca; 575
pues que importa? Ya no es tiempo
destas cosas; triste estado
es quando estan en vn pecho
tan viuo el amor, no tiene
para los celos aliento.
Ay honor mucho me deues.
Till 2.

I'll do so. I'm going inside to sleep whilst you're writing, because if anyone else is drunk, I'm drunk twice over, what with the wine and tiredness!

Exit Cosme. Enter the Queen, with a light, and in the manner in which she entered at the beginning of the play, with mask and petticoat.

The Tower is lonely and the Palace silent; for this same reason, by the Seneschal's orders, I have the Jailor and a guard in the antechamber awaiting - alas! - the stern order to execute the Earl whom I myself sentence. The Earl saved my life, and so I find myself in debt. The Earl was taking my life, and so, offended, I complain. Now that I have satisfied the latter aspect with the sentence, by having fulfilled justice, I now wish to fulfil love.

This is well. Blanca will be in my debt for this warning.

The Earl is writing. It is probably to Blanca. But, what does it matter? Now is no time for these feelings. It is a sad state when love, so strong in one's bosom, has no breath for jealousy! Alas, honour, you owe me much!
Depongamos lo_hovero;
algo me deua el amor,
y tenga tambien mi afecto
en mi de mi alguna parte;
lleuame pie; yo llego -
Conde?

Conde
Que miro?

Reyna
No es sombra,
verdad es la que estays viendo.
Imaginad que es posible,
porque tiempo no gastemos,
inutilmente en la duda,
y haziendoos fuerça el creerlo.
Escuchad el fin que traygo
sin aueriguar los medios;
yo soy sino os acordays por las senas os lo acuerdo vna muger que lioarestes de la muerte.

Conde
Que misterio

Reyna
En fin, Conde, yo queriendo pagaros con vuestra vida la misma vida que os deuo; bien digo la misma, ay triste! sabiendo agora, sabiendo, que la Reyna justiciera os da muerte, y sin remedio auiendo tenido medio de tomar aquesta llue de la torre, que instrumento a de ser de vuestra vida y lo fue de entrar a veros:
Let us cast off this severity. Let love owe me something, and let my affection in me, and by me, play some part! Bear me, feet! I approach. -

Earl!

QUEEN

What do I see?

It is no shadow! What you see is real. Accept that it is possible, so that we do not spend time uselessly in doubts; make yourself really believe it. Listen to the purpose which I bear, without inquiring into the means. I am - if you don't remember, by my appearance I remind you - a woman whom you saved from death.

Queen

(Aside) What secret purpose can the Queen have wearing such apparel?

Finally, Earl, wishing to pay you with your life for the same life which I owe you - alas, how truly I say the same! - and knowing now, knowing that the Queen, dispenser of justice, is taking your life, and that there is no remedy for it, I have had the means of getting the key of this tower. It must be the instrument of your life, as it was my way of getting to see you;
no me pregunteys el modo; a daros la vida vengo:
tomad la llaue, y después en la mitad del silencio
de la noche os escapad por un postigo pequeño
que tiene la torre al parque,
y viuid, Conde, que es cierto, que si vos moris, sin duda
en mi vida... pero aquesto no es del caso... esta es la llaue,
tomad pues, porque no quiero, que estos instantes usurpen
las palabras al remedio.

Ingéniosa mi fortuna
halló en la dicha mas nuevo
modo de hacerme infeliz,
pues quando dichoso veo,
que me libra quien me mata,
también desdichado aduerto,
que me mata quien me libra;
que estoy, señora, tan lejos
de ser dichoso, que aora
en este favor que os deuo
se valió de la desdicha
esta dicha para serlo:
mas pues soys tan de mi parte
y el tomar aqueste empeño
de librarme, solo ha sido
por pagarme aquel primero,
que me deue vuestra vida,
yo me doy por satisfecho,
solo con que me troquays
un favor de tanto riesgo
a otro mas facil
do not ask me how. I have come to give you your life. Take the key, and afterwards, in the depth of the silence of the night, escape through a small postern which leads from the Tower to the park. And live, Earl! For it is certain that if you die, never in my life shall I ... But this has nothing to do with the matter. This is the key. Take it then, for I do not wish that at this time words should lose the remedy offered by the key. My ingenious fortune has found in this happiness but further means of making me unhappy; for when I joyfully see that the one who takes away my life saves my life, I am also unhappily aware that the one who saves me is the one who takes away my life. I am, Lady, so far from being happy, that now by this favour which I owe you, this happiness, to be so, has made use of unhappiness. But since you are so much on my side, and this determination to free me has only been to pay me for that first favour for which you owe me your life, I am completely satisfied solely because you exchange a favour of such hazard for one so slight.
Para que muera contento,
antes de morir, que yo
sé bien que podeys hacerlo,
merezca yo ver el rostro
de la Reyna. Aquesto os ruego
por la vida que os he dado,
que solo para este intento,
no es baxezza hazer alarde
en mi generoso pecho
del beneficio que os hize.

Nada con la Reyna puedo;
que aunque estoy muy cerca della
también della estoy muy lexos;
p ero si ella está ofendida
de vuestro aleuoso intento,
que consuelo hallar procura
vuestra traycion, vuestro yerro;
de vna Reyna en la justicia,
de vna ofendida en el caño?

Yo ofensa?
Pues que descargo
teneyes? Hablad.

Solo tengo
la inocencia.

Que disculpa?
Ay Blanca! La del silencio.
Pues sino ay otro, morir
es el últmo remedio,
y el mas cierto el desta llaue.

Ver la Reyna es el mas cierto.
QUEEN

Say on.

EARL

Before I die - for I well know that this possible for you - let me be worthy of seeing the face of the Queen, so that I may die content. This I entreat you in exchange for the life which I gave you. For this purpose alone it is no low action to boast in my noble heart of the service which I did you.

QUEEN

I can do nothing with the Queen; for, although I am very near her, I am also very far from her. But, if she is offended by your treacherous attempt, what consolation can your treachery, your fault, hope to seek in the justice of a queen, in the crown of an offended woman?

EARL

My offence?

QUEEN

What plea have you, then? Speak.

EARL

I have only innocence.

QUEEN

What excuse?

EARL

Aside Alas, Blanca! - That of silence.

QUEEN

Since there is no other, the final remedy, then, is to die. And the most certain that of this key.

EARL

The most certain is to see the Queen.
REYNA  Pues aunque para el perdón
será ocioso aqueste medio,
yo voy, Conde, a procurarlo
con ella para el consuelo.

CONDE  Donde vays?

REYNA  A esto que os digo,
aunque de la Reyna temo,
que no aueys de verla el rostro.

CONDE  Pues esperad; yo sospecho
que soys tan vna las dos,
que lo mismo que deseo
de consuelo viendo el suyo
conseguiré viendo el vuestro;
y assí yo quiero escusaros,
que os auentureys en esto,
pidiendo aquesto que os digo
quando vos podeys hacerlo.

Yo os ruego que os descubrays,
que si ver la Reyna quierays
viéndos a vos, que soys vna
pienso que sera lo mesmo.

Sepa que la he conocido
quiça hará lo que le ruego.

REYNA  Pues me conoce tan claro
forçoso es mudar de intento.

Quiça en viendome me dará
las disculpas que deseo.

Yo he de hazer lo que dezis;
pero primero os aduierto,
que quiça os está mejor,
que tenga el rostro cubierto,
que tanto mi ser transforma
esta mascara que tengo,
que os espantareys de ver
quanto assí me diferencio.
QUEEN Well, although that method will be useless for a pardon, I am going, Earl, to obtain it from her as a consolation.

EARL Why are you leaving?

QUEEN For the reason I have just given, although I fear that you won't see the Queen's face.

EARL Then wait. I suspect that the two of you are so close, that as I seek consolation by seeing her face, I shall obtain it by seeing yours. And so I want to free you from this trouble by requesting this which I shall ask of you, and which you can perform. I request you to uncover your face; for, if I wish to see the Queen, I believe that it will be the same thing by seeing you, since you are one. (Aside) May she know that I have recognised her. Perhaps she will do what I ask.

QUEEN (Aside) As he obviously knows me, it will be necessary to change my intention. Perhaps when he sees me he will give me the excuses I want. --- I must do what you ask. But first I warn you that perhaps it would be better for you that I kept my face covered; for this mask which I wear transforms my being so, that it will frighten you to see how much I am thus changed.
CONDE

No escuséys tanto mi dicha.

REYNA

Pues si esto a de ser, primero

CONDE

tomad, Conde, aquesta llaue,

REYNA

que si a de ser instrumento
de vuestra vida, quiça

tan otra quitado el velo

CONDE

seré, que no pueda entonces

REYNA

hacer lo que aora puedo,
y como a daros la vida

CONDE

me empeñé por lo que os deuo

REYNA

por sino puedo, después,
desta suerte me preuengo.

Dale la llaue.

CONDE

Yo os agradezco el auiso,
y agora solo deseo

REYNA

ver el rostro de mi dicha

CONDE

en el de la Reyna y vuestro.

REYNA

Aunque siempre es vno mismo

CONDE

este que aora estays viendo,

REYNA

Conde, es solamente mio,
y aqueste que aora os muestro

CONDE

es de la Reyna, no ya

REYNA

de quien os habló primero.

Descúbrase.

CONDE

Ya moriré consolado
aunque si por priuilegio

CONDE

en viendo la cara al Rey

CONDE

queda perdonado el reo.
Don't delay my happiness for so long.

If this must be, then first, Earl, take this key. For if it is going to be the means of preserving your life, perhaps I shall be so changed once the veil is removed, that then I may not do what at present I can. And as I strove to give you your life in return for the one I owe you, if I am unable to do it later, I can in this way overcome the difficulty.

She gives him the key.

I thank you for the warning. And now I want only to see the face of my happiness in that of the Queen and yours.

Although this one which you are seeing, Earl, is always the same, it is only mine; and this one which I now show you belongs to the Queen, no longer belonging to the one who first spoke to you.

She reveals herself.

Now I shall die consoled. But if the criminal is pardoned by seeing the face of monarchy,
Ya deste indulto, señora,
vida por ley me prometo;
esto es en común pues es
lo que a todos da el derecho;
pero si en particular
merecer el perdón puedo:
ohíd, vereys que me ayuda
mayor indulto en mis hechos,
mis hazañas.

REYNA

Ya las sé,
no penseys que no me acuerdo
dellas, estoy obligada,
y aunque ya pagado os tengo,
nunca quisiera, Clales,
la grandeza de mi pecho
escuchar vuestros servícios
sin daros algo de nuevo.

Y como acra es forzoso,
que sea inútil recuerdo,
Conde, el de vuestras hazañas,
pues perdonaros no puedo,
no quiero oírlas, callaldas,
que si soy la Reyna, y veo,
que de vos estoy servida
también soy la misma y siento,
que ofendida estoy de vos,
y a mi pesar, considero,
que borra la ofensa cuanto
los servícios auian hecho;
y así solo servirá
dezirlas cuando no os premio
en mi de vergüenza mucha,
y en vos de poco prouecho.
now by that privilege I am promised my life by the law. This is quite commonplace, for it is what the law gives to everybody. But if in anything special I may merit pardon, listen, and see the greater pardon of my deeds, and my feats which aid me...

I know about them already. Do not think that I do not remember. I am very grateful for them. And although I have paid you for them, Earl, the thanks of my heart would never wish to hear of your services without rewarding you again. But now it is necessary that this matter of your deeds should be a useless remembrance, for as I cannot pardon you, I do not wish to hear of them. Keep silent concerning them. For if I am the Queen, and I see that I am served by you, I am also the same woman, and I feel that I am offended by you; and against my wishes I consider that the offence erases all the deeds have done. And so, it will only serve you to speak of them when I do not reward them; for now you give me much shame and yourself little advantage.
En fin la Reyna no puede
usar de piedad.

No puedo.

Pues sino puede la Reyna
doblarse al llanto y al ruego,
vna muger a quien yo
di la vida por lo menos
no dexara demostrarse
pagandome con lo mismo
agradecida.

A la Reyna

de aquesse agradecimiento
no le toca nada, Conde.

Luego ingrato es vuestro pecho.

Si la ofendida os castiga
por cumplir con lo seuero
tambien la obligada os libra
por cumplir con el empeno.

Como?

Ya sabeys el modo.

No ay otro?

No.

No le aconsejo,
es infame.

Es el mejor.

Me aconsejays?

No aconsejo
lo que es contra mi justicia,
que antes si os halla en saliendo
mi rigor, hare mataros.

Y es esse agradecimiento.
de quien me deue la vida?

No soy yo; pero supuesto,
que fuesse ya yo cumpli
pagando con lo que os deuo.
The Queen cannot exercise mercy, then?

I cannot.

If the Queen, then, cannot yield to weeping and entreaties, at least the woman to whom I gave life will not cease showing her gratitude by re-paying me with the same.

Gratitude for that does not touch the Queen in any way, Earl.

Then your heart is ungrateful.

If the offended person punishes you to fulfil justice, then the grateful person frees you to fulfil a debt.

How?

You know the means already.

Is there no other way?

No.

I do not approve of it. It is shameful.

It is the best.

You so advise me?

I do not advise what is against my law. Rather, if you are found escaping, I shall have you put to death.

And is that gratitude from someone who owes me her life?

I am not that person. But, supposing that I were, I have already fulfilled that by paying you what I owe you.
CONDE
Solo con darme esta llave?
REYNA
Si, Conde, solo con eso.
CONDE
Luego esta que es instrumento
de mi libertad, también
lo abrá de ser de mi miedo.
Esta que solo me sirve
de huir es el desempeño
de Reynos que os he ganado
de servicios que os he hecho,
y en fin de essa vida, de essa
que teneys o y por mi esfuerço;
en esto se cifra tanto,
pues viue Dios (estoy ciego)
que he de hazer que si quereys
tener agradecimiento
y darme la vida, sea
por otro mas noble medio;
y sino que pueda a vozes
que xarme al mundo diziendo
que no pagays beneficios,
que de los reales pechos
es la mas indigna accion.

REYNA
Donde vays?
CONDE
Vil instrumento
de mi vida y de mi infamia
por esta reja cayendo
del parque que bate el rio
entre sus cristales quiero
si soys mi esperança hundiros;
caed al humedo centro,
donde el Tamesis sepulte
mi esperança y me remedio;
no quiero huyendo viuir.

625: "Me"; probably "mi".
Just by giving me the key?

Yes, Earl, just by that.

If this then is the instrument of my liberty, it must also be that of my shame. This object which only serves me for flight, is the discharge for kingdoms which I have won for you, of services which I have done for you, and finally, of that life which you now have through my efforts. Is this so much to place one's hopes on? Then, by heavens, - alas! - if you want to be grateful and give me my life, I must make it be by some other more noble means. And if not, may I shout complaints to the world, saying that you do not pay for services; and that the most unworthy action comes from royal hearts.

He moves away.

Where are you going?

Vile instrument of my life and my shame, if you are my only hope, I will make you plunge from this grill into the crystal of the river which passes the park. Fall to that humid centre where the Thames may bury my hope and my remedy. I shall not live through flight.
Arroja la llaue.

REYNA
Ay de mi, mal aneys hecho.

CONDE
Sed agora agradecida,
830
ya os he quitado este medio
de agradecerme y librarme,
agora, agora os acuerdo
servicios y obligaciones
que es forçoso no tendiendo
aquel que me estava mal
buscar otro medio nuevo
835
de librarme, o ser ingrata.

REYNA
Ser ingrata escoger quiero,
(Fol. 135 Col. 1. v.)
sin vida estoy) que esse modo
solo a pesar del respeto
os supo hallar mi piedad.
840

CONDE
Luego he de morir?

REYNA
Es cierto.

Yo hize por vos quanto pude
a pesar de lo seuero;
como muger os libraua,
como Reyna no me atreuo;
845
manana aneys de morir,
manana, manana es luego.
Al llanto no me publique
humana, que quando dexo
de serlo en tener piedad
850
no lo sea en los efetos.
a Dios, Conde.

CONDE
En fin soys bronze.

REYNA
Pluguiera a Dios fuera cierto,
mas soy...

CONDE
Que soys?

REYNA
Ya es ocioso
soy quien pondrá vn escarmiento
855
con vuestra cabeza al mundo.
He throws away the key.

QUEEN     Alas, you have done wrong!

EARL      Now show me gratitude! Now I have taken from you this means of thanking me and of freeing me. Now, now, I remind you of services and of obligations; for it is necessary that, by not availing myself of what was wrong for me, you should seek some new means of freeing me, or of being ungrateful.

QUEEN     I choose ingratitude. Aside Woe is me! - This action alone might have found my mercy if it were not for my dignity.

EARL      Then I must die?

QUEEN     There is no doubt. I did all that I could for you in spite of the law. As a woman, I freed you. As a Queen, I dare not. To-morrow you must die.

To-morrow, it is to-morrow, then. Aside Oh, tears, do not reveal me as human! For when I cease to be so by not having pity, do not let my feelings show it. -- Farewell, Earl!

EARL      Then you are adamant?

QUEEN     Oh to God that I were so! But I am ...

EARL      What are you?

QUEEN     Now it is useless. I am the one who will give a warning to the world by your execution.
CONDE  Por vos inocente muero:
  quien me dixera algun dia...

REYNA  Vos teneys la culpe desso,
  que algun dia pense yo...
  mas tan poca dicha tengo,
  que os doy la muerte yo misma.
  Apenas el llanto enfreno,
  ay honor, maldito seas.

CONDE  Ay amor como me has muerto!

REYNA  En el morirè aunque viua.

CONDE  En Blanca viuo aunque muero.

REYNA  A si fueras leal!

CONDE  A si a Blanca quisiera menos.  Vase.

\[\text{Scene III}\]

Sale Cosme con vna carta en la mano.

COSME  A morir lleuan al Conde,
  y el me encargò que le diera
  aqueste papel a Blanca
  en muriendo, y sera fuerça
  servirle, pues fui criado;
  mas por esta causa mesma
  ay razon para no hazerlo,
  que si es mi amo, la regla
  general de los criados
  me escluyen desta obediencia.
  Que sera aqueste papel?
  Testamento?  No, almoneda.
  Escomunion?  No, cedula
  de esposo; mas tarde llega,
  mas ya sè lo que es sin duda;
  es aquesta la sentencia?
  Mas no la imbiara assi.
SCENE III. 2.

EARL For your sake I die innocent. Who would have told me that one day ...

QUEEN You have the blame for that. I thought that one day ... But I am so unhappy, for I myself am the one who takes your life. (Aside) I can scarcely stop myself from weeping. Alas, honour, a curse on you!

EARL (Aside) Alas, love, how you have slain me!

QUEEN (Aside) I shall die with him although I live on!

EARL (Aside) I shall live on in Blanca although I die!

QUEEN (Aside) Oh, if only you were loyal!

EARL (Aside) Oh, if only I loved Blanca less!

Exeunt

SCENE III. 2. A room in the Palace.

Enter Cosme with a letter in his hand.

COSME The Earl is being taken off to die, and he charged me to give this letter to Blanca after his death, and I'll have to obey as I was his servant. But for this very reason there is reason for not doing so; for if he is my master, the general rule of servants excludes me from this obedience. What can be in this paper? A will? No, an auction of his goods. Excommunication? No, a husband's obligation. But it's coming slowly! Now without doubt I know what it is. Is this the sentence? But he would not send it thus.
La imbiara, que si es fuerza que enuiude en muriendo el, el, por darla buenas nueueas, se la deue de enviar a que se huelgue con ella; mi curiosidad es mucha, y no es justo que la tenga con quatro dedos de moho sin decentarla si quiera, desde que por no saber lo que lleuauan sus letras aquella carta del Conde, estuue a pique, y muy cerca de morir por confidente; maldigo la confidencia: esto es escarmiento, astucia, recto honor, proudencia, y no deslealtad, señores, y hago primero protesta a los alacayos fieles, que se vean en las Comedias, que solo aquesto me mueue; veamos si es macho, o hembra.

Abre la carta.

Violela; ya no ay remedio; mas, que es esto, santa Tecla? Este secreto escondias, Papel! Voy apriessa, apriessa, por si tenerle es delito, hacer el silencio pieças, hacer el secreto astillas, y hazerme muchas la lengua:
He would send it ... for if she' got to be a widow by his death, he must be sending her the good news so that she may rejoice. My curiosity is great and it's not right that I should hold it in four idle fingers without even cutting it open, for as I don't know what the Earl says in the letter, I'm almost on the verge of dying, for being trustworthy! A thousand curses on confidence! This is to take heed, to be cunning, honourable, provident, and not disloyal, ladies and gentlemen! And first I protest against the faithful lackeys they have in plays, for that indeed touches me. Let's see what it's all about!

He opens the letter.

Now I've broken the seal there's no remedy. But, what is this, by Saint Tecla? Is this the secret you were hiding, paper? If having you is a crime, I'll read quickly, quickly, so as to break silence, to make splinters of the secret, and to make my tongue into many.
no me han de coger de susto;
pero aquí viene la Reyna;
apartado esperaré.

Sale la Reyna, y el Senescal, y apartase Cosme.

REYNA
Execute la sentencia.

SENESCAL
Donde morirá?

REYNA
En Palacio,
porque es fuerza que se tema,
que quizá el pueblo alterado
se conspire en su defensa.
Para escarmiento le mato:
mas no quiero que lo sepan
hasta que el tronco cadáver
le sirva de muda lengua;
y así al Salon de Palacio
hareys que llamados vengan
los grandes y los milores,
y para que allí le vean
debajo de una cortina,
hareys poner la cabeza
con el sangriento cuchillo,
que amenace junto a ella
por símbolo de justicia
costumbre de Inglaterra,
y en estando todos juntos
mostrándome justiciera,
exortando os primero
con amor a la obediencia
les mostrareys luego al Conde
para que todos entiendan,
que en mi ay valor que los rinda
si ay piedad que la atreua.
They mustn't catch me by surprise. But here comes the Queen! I'll wait on one side.

Enter the Queen and the Seneschal. Cosme draws to one side.

QUEEN Carry out the sentence.

SENESCHAL Where shall he die?

QUEEN In the Palace, for we must be prepared that the people, perhaps angered, conspire in his defence. I take his life as a warning; but I do not want it to be known until the lifeless body can serve as a dumb tongue. And so have the important people and the lords called to the hall of the Palace, so that they may see him there. Have the head placed under a curtain with the bloody threatening axe next to it as a symbol of justice, as is the custom in England. And when they are all gathered, first showing myself as a dispenser of justice, and exhorting them with love to obedience, you will then show them the Earl, so that all may understand that if there is in me compassion which begs obedience, there is also valour to subdue them.
Yo voy; tragedia espantosa
oy aqueste Reyno espera.

Aguardando estuuue a solas
para hablar con vuestra Alteza.

Que quereys?

Señora, el Conde
que deste papel me ordena,
a Blanca en muriendo e l,
yo por no sè que quimera
le abri, y hallando en el cosas
dignas de que tu las sepas,
la traygo aqui por si acaso
al Conde en algo aprouecha.

A Blanca el papel. Mostrad.
Del Conde es aquesta letra.

Blanca, en el ultimo tranze,
porque hablarte no me dexa,
he de escriuirte vn consejo,
y tambien vna aduertencia:
la aduertencia es que yo nunca
fui traydor, que la promesa
de ayudarte en lo que sabes
fue por servir a la Reyna
cogiendo Roberto en Londres,
la traygo aqui por si acaso
al Conde en algo aprouecha.

Vase.

Lee.
SENESCHAL  I shall withdraw.  Now this kingdom awaits a fearful tragedy!

Exit[the Seneschal.  Cosme approaches the Queen.]

COSME  I was waiting to speak to Your Highness alone.

QUEEN  What do you want?

COSME  My Lady, the Earl has told me to give this letter to Blanca after his death.  I - why, I don't know! - opened it, and finding in it things worthy of your knowledge, I bring it here to you, just in case it may benefit the Earl in any way.

QUEEN  A paper for Blanca?  Show it to me.

[ Cosme gives her the letter.]

This is the Earl's writing.  She reads.

"Blanca:  As I am near my end, and I am not allowed to see you, I am writing to you both advice and information.  The information is that I never was a traitor, that the promise to help you in the affair which you know of, was to serve the Queen by seizing Robert in London, and those who intended to follow him.  That was the reason for that letter.  I want you to know this so that you may be aware of the magnitude of the love which lets me die to save your life.  This information is enough.  May God watch over me!  The advice is that you desist from the enterprise to which Robert incites you."
mira que sin mi te quedas;
y no ha de auer cada dia,
quièn por mucho que te quiera
por conservarte la vida,
por traydor la suya prenda.  

Hombre, que truxiste aqui?

Tenemos mas confidencia?

Anda, auisa al Senescal.
al punto - no te detengas -
Ay Conde, que eres leal -
que la execucion suspendan;
no en vano el alma dudaua
su traycion; alegres nuevas.
Viua el Conde, y viua yo!
Ola guardas! - que refrena
mi alboroco? - al Conde al punto
le traeda mi presencia.

Sale el Alcayde.

¿Que mandas?

Donde está el Conde?

Aqui está ya.

Pues que esperas?

Que es del?

Aqui está del modo
que lo mandó vuestra Alteza.

Descubrese el Conde degollado.

Valgame Dios! Llegó tarde.
A traydores, a que presta,
que veloz esta vez sola
anduvau vuestra obediencia.
Understand that now you are without me, and it is
not every day that someone, however much he may
love you, will lose his life like a traitor to
save yours." Good heavens, what have you brought here?

**COSME**

Is this more trust?

**QUEEN**

Go, tell the Seneschal immediately ... don't delay ...!
(Aside) Alas, Earl, so you are loyal! -- ... that
the sentence is to be suspended. (Aside) It was not for nothing that my heart doubted his treachery.

Joyful news! So the Earl shall live, and so shall I! -- Guards, ho! (Aside) What can stop my joy? --
Bring the Earl into my presence immediately!

Enter the Jailor.

**JAILOR**

What is your command?

**QUEEN**

Where is the Earl?

**JAILOR**

He is already here.

**QUEEN**

Well, what are you waiting for? Where is he?

**JAILOR**

He is here in the manner in which Your Highness commanded.

He reveals the Earl, beheaded.

**QUEEN**

Heavens save me! This arrived too late. Ah, traitors,
how quickly, how rapidly, did you obey me on this single occasion!
Juro por la misma sangre,
que a pesar de mi paciencia,
que esmalta el cuchillo en grana,
y el suelo en corales riega,
por esas lumbres del cielo,
que son mariposas bellas,
que en el luminar segundo
tremulantemente se queman,
por ese espejo del día
de quien las hachas eternas
con que se alumbra la noche,
son pedazos que se quiebran,
que he de dar la muerte a Blanca,
si en el centro, si en la esfera
se ocultasse; y entretanto
que aquesta mudanza llega,
cubrid aquesse cadaver;
no mire yo tal tragedia,
hasta que matando a Blanca,
y vengado al Conde tengan
sin su traycion y su muerte;
y del Senado merezca
el perdon de nuestras faltas,
pues en seruiros se emplea.

Fin de la gran Comedia del Conde de Sex.

1026: "sin". Later versions, including Mesonero Romanos, have given "fin".
I swear by that same blood which, despite my patience, enamels in scarlet the axe, and which sprinkles the floor in coral; by those heavenly lights which are beautiful butterflies, burnt up tremulously in this second luminary; by that mirror of the day whose eternal torches, which light up the night, are now broken into fragments; that I shall kill Blanca, even if she conceals herself in the centre of the earth or in the heights of the heavens. But until that event comes to pass, cover up that body. Do not let me see such a tragedy, until Blanca's death shall mark the end of her treachery and her life, and the avenging of the Earl. And may I merit Parliament's pardon for all my faults, for in their service is all my employment.

\[\text{EXEUNT}\]

The end of the Great Play of the Earl of Essex.
Commentary

The following abbreviations have been used:

MS -- Manuscript Number 16630 of "el conde de sex" in the Biblioteca Nacional, Madrid.

MR -- With reference to the nineteenth century edition of the play by Don Ramón de Mesonero Romanos, Dramáticos contemporáneos de Lope de Vega (Biblioteca de Autores Españoles, Madrid, 1856).

(S) - Spanish text

(¿) - English text

Comedia. "The word 'comedia' simply means play. At first there was a distinction between the comedia, which dealt with the plebian life, and the tragedia, which dealt with high life. But the word tragedia soon went out of use. Instead one had the comedias de capa y espada, which were plays of contemporary life, without kings and high personages, and the comedias de teatro, de ruido or de cuerpo, which involved kings, princes, saints or mythological persons. They cost more to produce because they required elaborate scenery."

Gran Comedia. Like its equivalent, 'comedia famosa', this phrase was used indiscriminately in the seventeenth century of good and bad plays. All the plays in the 1638 edition in which El Conde de Sex appears are listed as 'Gran'.

Personae Dramatis. This is not complete in the Spanish text. Perhaps the most important omission is that of Fabio and the Jailor. Apart from these two there are omitted the Second Conspirator who appears with Robert at the beginning of the play and the Scribe who brings in the warrant making Essex Admiral of England. The full list of the Personae Dramatis is given at the front of the English text.

Conde de Sex. A straight translation for 'Conde' would be 'Count'. There is no Spanish word for Earl. Essex has been given his English title of Earl in this translation. "Sex" is an obvious corruption of Essex. In his Exemplary Novel, La Española inglesa, Cervantes refers in the first paragraph to 'Leste', a corruption of Leicester. This reference is interesting for another reason; the paragraph refers to the sacking of Cadiz in 1596, and Cervantes has confused Leicester and Essex. And 'Leste', really Essex, appears in this opening paragraph in a most attractive light. Clotaldo, one of his captains, carries off a young Spanish girl and 'Leste' does all in his power to
return her to her parents, although unsuccessfully. Calderón, in his play *Amor, Honor y Poder*, refers to Salisbury as 'Salveric'. Elsewhere My Lord Henry Howard is mentioned as 'El Milord Enri Huart'.

Latter detail from E.M. Tenison, *Elizabethan England*, Volume XI, page 597. In the above mentioned story by Cervantes, Queen Elizabeth is also shown in a favourable light. Cervantes and Coello were unusual in their treatment of her; she was generally regarded as a scourge. All these names are common in contemporary Spanish drama. There is nothing significant about their use here; except to emphasise the very Spanish atmosphere of the play.
The Plot

Act 1. Scene 1.

The play opens in the garden of Blanca's country house at night. Off-stage an attempt is being made by Robert to assassinate Queen Elizabeth. The Earl of Essex arrives just in time to save the Queen. Robert and his confederate flee across the stage as Cosme the clown enters, closely followed by the Queen and Essex. The former, dressed only in a petticoat and stays, gives Essex a scarf to bind a slight wound he has received in his hand. She suspects that he may be Essex but she is not really sure. She realises that she is attracted to this man. The scarf, she tells him, will be a way for her to recognise him again. She departs, and Essex and Cosme discuss the affair; at this point we learn that Essex has just returned from the wars (evidently the Armada), and that he is visiting Blanca, with whom he is secretly in love; and whilst waiting in the garden he witnessed the Queen bathing her feet in the river, and also the attempt on her life. Cosme then puts forward some facetious suggestions as to the identity of the mysterious lady; and Essex decides because of the lateness of the hour and the noise created by the skirmish that he will not stay to see Blanca, but will return the next day.

Scene 2. Inside the house the Duke of Alençon is talking to Flora, Blanca's maid. We learn of his love for Blanca. He gives Flora a paper for Blanca and asks to be hidden somewhere so that he may observe its effect on her. Blanca and Cosme enter, the latter telling Blanca that Essex is on his way to greet her. Flora gets rid of the Duke by sending him to the picture gallery. Essex enters, Blanca and he express
their joy at seeing each other, and Blanca quickly reveals her hatred of the Queen, who caused Mary Queen of Scots to be executed, and who also imprisoned Blanca's father and brother for their support of Mary. They both had died in prison, and all their lands were confiscated, even those of Blanca's cousin, Robert. She tells him of the abortive plot against the Queen, planned by her and attempted by Robert. She asks him to prove his love by helping her in her schemes. Essex is shocked by what he hears, but he promises to give her an answer in writing. The Duke returns, curious about the visitor Blanca is entertaining, just in time to hear Essex tell Blanca that he has written a letter asking Robert to come from Scotland with his fellow conspirators, so that he, Essex, may help in the extermination of the Queen. From an aside we learn that Essex really intends to seize the would-be assassins and have them executed. The Duke breaks in upon them and warns Essex not to proceed with his plot against the Queen. He gives him the chance to change his mind and then departs.

Scene 3. The Queen and the Seneschal are discussing the recent attempt on the former's life. The Seneschal wants to issue a proclamation in an effort to find out the traitors but the Queen is against this, for she regards it imprudent to announce to the world that such an attempt has been made. At this moment Essex is announced; he enters and begins to tell her of the successful conclusion to the war against the Spaniards, but she stops him, for she first wishes to reward him for his victory. Then she notices the scarf which he wears. Now she knows for certain that it was indeed he who rescued her the previous evening. She questions him about the scarf, not knowing
whether to reveal her love for him, whilst his answers reveal that he has fallen in love with her. The Seneschal returns with the warrant making Essex Admiral of England, and the Queen signs it. In a series of asides both speak of their love and of its difficulties.

\[ I.1. \]

"It is, perhaps, needless to remark that Lope de Vega did not divide his Comedias into scenes, nor did any of the older dramatists. The only division that they made was into three acts." Rennert, The Spanish Stage, page 94.

There existed no division of a Spanish play into scenes during the classic period of Lope and Calderón, and apart from a few exceptions in the eighteenth century, this practice continued up to the first quarter of the nineteenth century.

The scene is obviously at night. The movement across the stage in the first few minutes would indicate the usual two entrances/exits. When the play opens the stage is completely empty.

1\(s\)/9(S). These lines of Cosme are typical of the traditional character of the stage buffoon or 'gracioso'.

MS simply calls Robert and his companion '1' and '2'.

14(S). MS gives 'I spend' instead of 'I like'. 'Gusto' is almost certainly a misprint. Assonance would necessitate 'gasto'.

23(S)/24(S) A literal translation of the text makes little sense.

Both MS and MR give 'Qué ocasión se ha malogrado' - 'What a wasted opportunity!'
Could the gift of the scarf to Essex have any connection with the episode of the ring which Banks was later to use in *The Unhappy Favourite*? It is just possible that Coello could have heard of the episode of the ring which first began to circulate in the year 1620. A reference to the legend appeared about that time in *The Devil's Law Case*. See Lytton Strachey, *Elizabeth and Essex*, Penguin Books, pages 208-209.

Stage direction in the MS is — *She gives him a scarf.*

Early on in the play we learn of the Queen's feelings for Essex.

*Escuchen la flema* ... The meaning of this is somewhat vague. Literally it means - 'May they (or you) hear my sluggishness!' Only now does Cosme give an answer to Essex's question made in line 67(S)!

*Two leagues* ... The Spanish league equalled about ten English miles.

*Blanca* ... *blanco*. There is a pun on the lady's name (blanca) and 'blanco', which means a target; i.e. the target of his love.

The artificiality of these lines is paralleled in other contemporary plays. Calderón employed ornateness of style, and often offended by using strained and tactless metaphors, such as comparing a ship to a comb, combing the white locks of the ocean. Calderón also favoured the pun on a character's name, as used by Coello in lines 90-91 above. And here the wind combs the tangled hair of the undergrowth.
154(S) Columnas. Literally 'Columns'; but this would be an unsuitable translation. Spenser, describing Belphoebe, speaks of her legs as 'two faire marble pillours', Faerie Queene, Book II, Canto III, stanza 28. The whole description of Belphoebe (stanzas 22-30) makes an interesting comparison with Essex's picture of Elizabeth.

158-159(S) The idea here is that her feet were as pure and transparent as water.

156(S) monster (monstruo). Three forms of this word are found in Golden Age drama: monstro; monstruo; and mostro. Monster would seem a fair translation here. Covarrubias, Tesoro, f.114.r.

159(S) The text gives 'quise' - 'I wanted'. This could well be a misprint for the third person singular, i.e. nature wanted. Otherwise there is little sense in the translation.

216(S) 'Muera, tirana.' But Essex had misheard. Robert had used the familiar imperative, 'Muere, tirana'.

228(S) blanco is used here in the sense of target only.

170-179(S)/ 235-239(S) But there is now a conflict in his mind. This is the only weakness shown by Essex in the course of the play; whilst he is fully committed to Blanca in love and honour, he momentarily allows himself to be attracted to an unknown lady. Later he attempts to declare his love to her, partly motivated, it would seem, by ambition, now that he knows her to be the Queen.
mondonga. During the Court festivities of 1637, Coello took part in a poetical contest, the theme being, "Why are the Palace servants called mondongas?" Coello won the third prize. The word means a coarse servant.

his honour ... The Spanish 'su' could translate as either 'his' or 'her'.

Arias Gonzalo. He was a minor character in the time of Fernando I, el Grande, King of Castilla, León and Navarra. He became famous, in the following reign, in the famous siege of Zemora.

Fernando I el Grande, (1016-1065) divided his kingdom among his five children. One of the sons, Sancho, subsequently attacked his brothers, and took possession of their lands. But his sister Urraca kept Zamora from him. In 1072 Sancho collected his army for the siege of Zamora, saying, "When I have Zamora I shall be able to call myself King of Spain". He enlisted the help of the Cid who had been educated and protected by Arias Gonzalo, the governor of Zamora. The Infanta, Urraca, consulted with Arias Gonzalo and the nobles, and they counselled her to resist to the death. The siege lasted seven months. But following the assassination of Sancho the siege was lifted. A Spanish proverb says, "Zamora was not won in an hour". Sancho had been killed by the treachery of one Bellido Delfos from within Zamora, and Arias Gonzalo wished to have no part in the ignoble deed. In fact he wished to
prove with arms that the town had had no part in the treachery.

There are many references to Arias Gonzalo in the "Crónica General de España", and also in many ballads based on the latter work. There are many references in the Romancero of Durán. In these he is always praised as a good old man, who loved his country and who was unlimited in his generosity. "In a popular saying one finds the following: 'El buen viejo Arias Gonzalo' (The good old Arias Gonzalo). This was used in love and veneration of an honourable old man. It comes from the ballads about the siege of Zamora, and at times was used ironically".

Based on information given by Montoto, L. and Rautenstrauch, "Personajes, Personas y Personillas que corren por las Tierras de ambas Castillas", Sevilla, 1921, (Vol.1, p.100.)

the Nun Ensign (la monja Alférez). This was Catalina Erauso. She became famous for her fantastic adventures. She was born in San Sebastián de Guipúzcoa in 1592 and died - or rather disappeared - in 1635. She came of a distinguished family. She entered a Dominican convent where she soon became famed for her excessive love of liberty. In May, 1607, following a difference with another nun, superior to her, she scaled the wall of the convent, lived for three days on fruits and roots, went to Vitoria, disguised as a man and then wandered over
Spain, getting what work she could. She then took a
ship to South America, and there enlisted as a soldier,
after trying many other occupations. She showed great
bravery in military campaigns against the natives, and
as a result was given the rank of alférez (ensign or
second-lieutenant). There are many stories concerning
her escapades there. She even courted girls in her role
as a man. Severely wounded in a squabble, she revealed
her real identity to a bishop, fearing that she was dying.
As a result of this revelation she returned to Cadiz on
the 1st of November, 1624. She was given a pension of
600 ducats by King Philip IV. She went to Italy and
was well received by Pope Urban VIII. It seems that he
gave her permission to dress always as a man. She
decided to return to America and in 1635 set sail from La
Coruña, but she mysteriously disappeared during a storm
as she was going from the ship to the shore in a small boat.
The Captain and crew of this boat only noticed her absence
after they had landed.

Catalina, according to her portrait, painted in 1630,
and according to contemporaries, was fairly tall. She
was neither beautiful nor ugly. Her eyes were dark,
bright and large and her hair was short and perfumed.
She had a military appearance but her movements were light
and elegant, whilst her feet and hands were small and
feminine.
CATALINA ERAUSO, heroína española, más conocida por la "Monja Alférez", que se hizo célebre por sus extraordinarias aventuras, nació en San Sebastián de Guipúzcoa en 1592 y murió, o desapareció, por decir con más verdad, en 1635.

Pertenecía a una familia distinguida que la destinó desde la niñez al estado religioso, para lo cual la metieron en un convento de Dominicas, en el que tardó muy poco en hacerse notar por la originalidad de su carácter y su amor, casi salvaje, a la libertad. A causa de un disgusto con otra monja, que era superiora dentro del convento, la joven, que se hallaba en el período del Noviciado, decidió escaparse del claustro, y el 18 de Mayo de 1607 escaló las tapias del convento, refugiándose en un bosque de las cercanías de la ciudad, en el que pasó tres días alimentándose de frutas y raíces, y, por fin, disfrazada de hombre, se refugió en Vitoria, desde donde recorrió gran parte de España, viviendo al día y procurando hallar medios de subsistencia en varias ocupaciones reservadas normalmente a varones. Algunas años después se embarcó como brumete en un buque español que salía para América. Al llegar al Nuevo Continente, cansada del pesado oficio que había adoptado, desertó, dedicándose a varias ocupaciones para vivir, sabiéndose que fue dependiente de una tienda, administrador de un rico comerciante, y tras muchas aventuras, a cual más extraordinarias, sentó plaza como
soldado raso en las compañías españolas, distinguiéndose por su valor e intrepidez en las luchas contra los indígenas. Merced a muchas acciones que se calificaron de gloriosas y a las heroicidades que llevó a cabo, obtuvo el grado de alférez. Su carácter altivo y poco sociable le ocasionó numerosas aventuras, de las que no siempre salió bien librada. Para identificarse bien con su papel varonil requirió de amores a las jóvenes, sosteniendo varias intrigas amatorias que acabaron de complicar su vida aventurera. Herida en un desafío y encontrándose gravemente enferma, hasta el punto de peligrar su vida, decidió poner término a la misma, y al recibir la visita del obispo durante su enfermedad, resolvió revelarle su sexo, y sólo el certificado de varias matronas le convenció de que aquel terrible espadachín fuera una mujer y virgen, por más señas. A consecuencia de aquella revelación, Catalina regresó a Cádiz (1 de Noviembre de 1624), concediéndole el rey Felipe IV una pensión de 800 ducados en recompensa del valor que había demostrado batiéndose contra los indios americanos. Fue bien recibida por el Papa Urbano VIII, y se dice, sin ser hecho comprobado, que el pontífice le dio permiso para que pudiera vestir siempre el traje masculino.

Marchó luego a Nápoles, en cuya ciudad residió por
Espacio de algún tiempo. Estuvo después en la Coruña, desde cuyo puerto embarcó con rumbo a América, acompañada de un fraile capuchino, llamado Nicolás de la Rentería. Ella adoptó, por entonces, el nombre de Don Antonio de Erauso. El buque que la conducía echó anclas frente a Veracruz, en una noche oscura y en medio de una tempestad, lo que no fue inconveniente para que el capitán del barco procurara llegar a tierra en un bote, en el que le acompañaron varios oficiales y Catalina. El bote llegó a tierra sin percance alguno y los que en él habían embarcado entraron en la ciudad, notando entonces la falta de Catalina, que había desaparecido, hecho que dio lugar a muchas conjeturas, que aumentaron después con el tiempo, para los que conocían la vida aventurera de aquella mujer. Se dijo si se había ahogado al desembarcar, si se había suicidado, cansada de la vida misteriosa que llevaba, o si sus aficiones a la vida errante la habían llevado de nuevo al desierto, sin que pudiera asegurarse cual de aquellas hipótesis fuera la verdadera, pero la verdad es que se desconoció siempre el misterio o causa de la desaparición de aquella mujer singular.

Algunos de sus biógrafos la suponen heroína de otras muchas aventuras; sus costumbres pendencieras le costaron grandes apuros. A consecuencia de una pendencia por cuestiones de juego, dio muerte en desafío a uno de sus
amigos, corriendo igual suerte un alcalde de casa y corte que quiso prenderla. Mató asimismo en un desafío nocturno a su propio hermano, D. Miguel de Arauso, sin conocerle. En La Paz estuvo condenada a muerte por haber matado al corregidor, logrando salir de aquel mal paso por medio de una estratagema.

La célebre aventurera escribió su autobiografía con el título de "Historia de la Monja Alférez", que permaneció inédita hasta principios del siglo XIX, en que D. Joaquín María Ferrer la publicó en París en 1829, y es obra apócrifa.

Catalina, según el retrato que de ella hizo el pintor Pacheco (1630), que se guarda en la Galería Shepeler, de Aquisgrán, y según lo mucho que sobre ella se ha escrito por sus contemporáneos, era demasiado alta para mujer, pero sin que llegara a tener la estatura de un hombre; su fisonomía no era hermosa ni fea; sus ojos eran negros y brillantes y muy abiertos; llevaba los cabellos cortos y perfumados, según la moda del tiempo en que vio; tenía aire marcial, sabía llevar muy bien la espada, y su paso era ligero y elegante; sólo sus manos y pies pequeños tenían algo de femenino y su laúd superior estaba cubierto por un bozo negro muy fino, que, sin ser un verdadero bigote, daba aire marcial a su fisonomía, y más que los años, las fatigas alteraron sus facciones.

Su fin misterioso y sus aventuras inspiraron a poetas y novelistas, que escribieron innumerables narraciones de
su vida. La autobiografía de Doña Catalina de Erauso, publicada por Ferrer, está plagada de anacronismos y absurdistas invenciones. La supone nacida en 1585, siendo probado que nació en 1582. Las muertes y desafíos que atribuye a la monja alférez han de ponerse en duda, ya que no están confirmado documentalmente en parte alguna.

En el Archivo nacional de las Indias de conserva el "Memorial de los méritos y servicios del alférez Erauso", cuyo encabezamiento constituye una verdadera autobiografía.

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the priest ... (el cura). The meaning of this is not clear. MR omits these words and substitutes 'Elvira'. He may have assumed a misprint in the 1636 edition, or he may have been equally troubled by the mysterious reference. Cosme may mean that the Earl had been watching a priest who had removed his cassock to wash himself in the stream, perhaps not an unusual sight.
Pilate's maid ... (la moça de Pilatos). Again this reference is not clear. It may have here the possible interpretation of a nobody, or somebody of little importance. 'Moca' could also mean a concubine and a pounder of clothes. Perhaps he is saying that Pilate's maid was washing her clothes in the stream. It is remotely possible that it is a reference to the New Testament: St Mark, 14, verses 66-66. It is also likely that this reference and the previous one refer to some contemporary play or poem, well known at the time but lost to us today. Undoubtedly the first two references to people were quite intelligible at the time when the play was written.

... I will return dazzled ... strictly 'love' is the subject of 'will return'.

The image of Blanca as the sun (which is also a reference to the meaning of the word 'white') is a continuation of the idea first seen in lines 90-91. (S)

Salamander ... This animal was supposed to be able to live in fire, hence its appropriateness here.

advierte. This word makes little sense translated in this context. MR gives 'ardent' (ardiente) and this word has been used here.

This takes place the next day, although later the Queen tells the Seneschal about the attempt on her life as if it had just happened.
There is a more precise stage direction in the MS.
The Duke goes behind the tapestry or curtain.
'Ponese detrass del paño el Duque'.

The exact meaning of what Cosme is saying is a little obscure. Perhaps the sense is that he will go on ahead to tell the Earl to come to her.

The stage directions in the text give exit for the Duke before his departing speech. MR gives the exit after his speech, as does this translation.

Betrothed ... The text gives 'esposa' (wife). But from what we hear in the play it would appear that Blanca and the Earl are lovers only, although later Cosme does tell the Queen that they are married. (III.1.228(S)).

(as far as "casarme". These lines are censored in MS by don Francisco de Avellaneda; perhaps for obvious reasons for the defeat of the Armada must still have rankled in people's minds. Cotarelo suggests (in his article quoted in the introduction) that no censor would have dared to have cut out these lines if the play had been written by King Philip IV. This then could be a strong reason for not ascribing the play in any way to that monarch. The reference to the Armada could indicate a time for the setting of the play, apart from the sudden jump forward across thirteen years for the execution of Essex in 1601.
An interesting and typical Spanish view of Queen Elizabeth, called later in line 590(S) "a wild beast" ('fiera').

were shut up. The translation has changed this verb and the other verbs in this speech from the present to past tenses.

pesar. With the meaning of "to weigh" or "to cause sorrow" it is difficult to place here. MR gives "pisar" (to tread) and I have used this sense here, i.e. flattered.

This repetition of nouns seems characteristic of Coello.

lily ... The text gives two words here, 'acuena' and 'liric'. They both translate as 'lily' in Spanish, and so the word has been used once only.

yesterday (ayer). This conveniently dates the previous scene.

The Earl must now realise the identity of the lady whom he saved the previous evening.

According to the Honour Code in Calderonian drama, the claim of love was of the highest importance and Blanca had every right to ask the Earl to avenge her wrongs. But loyalty could be even more important, and so Essex is now in a difficult position. Actually he resolves it in the best way possible. He is not to know of the complications which are to follow.
tu(s) (your). This makes little sense; 'his' has been used in the translation.

... but no more needs to be said. The text gives ...

but I say it ... ('pero yo lo digo').

soldiers ... (soldados). MS and MR substitute 'only to you' (solo a vos); but the text is quite clear, and their emendation seems to be of little improvement, especially as 'soldier' ('soldado') is repeated in line 752. The translation has added 'only' to give better sense to the speech.

Argus. Argus is described in Greek mythology as having had a hundred eyes, some of which were always awake. Calderón also uses the images of the lynx and Argus in his play La Cisma de Ingalaterra, Act III: "Hecho Argos, hecho lince"!

The Duke is to repeat this threat later when talking of the Earl to the Queen. This threat contrasts with the strong desires of the Queen to find Essex innocent.

Leven ... ('They see you/him') would appear to be a misprint here. MS gives 'take' ('lleven', which makes more sense).

It seems strange that the Seneschal should not have heard of the attempt on the Queen's life until the following day. And the Queen seems to be somewhat tardy in arranging for her future protection.
1.3.

\[568(\text{E})\text{ et seq.}/536\text{ et seq.}(\text{S})\]

Again Coello skilfully portrays the diplomatic ability of the Queen, who prefers to keep the attempted assassination a secret for reasons of policy.

\[582(\text{E})/588(\text{S})\]

Enter the Earl. The MS gives an expanded direction here:

'Enter the Earl with the scarf' ('Sale el Conde de Sex con la banda').

\[524-525(\text{E})/517(\text{S})\]

to talk... Text gives - 'to find' (hallar); and MS 'to talk' (hablar). The latter has been used in this translation.

\[544(\text{E})/557(\text{S})\]

Aside. (aparte). In the text this is assigned to the last line of the Queen's speech. It is fairly certain that it is intended for the Earl's speech, which is just beginning rather than for one that is ending.

\[950(\text{S})\]

The text indicates an aside by use of brackets.

\[975(\text{S})\]

Here there is an interesting stage direction in the MS;

'Each one entering [i.e. leaving] through his own door.' ('entrándose cada uno por su puerta'). These are, of course, the same two doors used at the very beginning of the play.

\textbf{Act II.  \[\text{Scene 1. London.}\]}

Essex and Cosme have reached the Palace. Cosme asks Essex why he has brought a pistol with him, and he answers that court favour occasions envy. But the real reason given in an aside is that he fears what the Duke may do. He tells Cosme to take the pistol to Blanca's room until he is ready to go. Blanca and
Flora enter and the former sees Cosme's clumsy attempt to hide the scarf which Essex has asked him to look after during his visit to Blanca. After Essex and Blanca have gone Cosme is on the point of revealing the affair to Flora, for he is a poor one at guarding a secret. But he stops himself. But Blanca unexpectedly returns to find out more about the mystery, and she soon succeeds in getting the secret out of Cosme. She also gets the scarf from him. Because of what she has heard she decides that she must urge her marriage with Essex as soon as possible. The Queen enters, in a sad mood, and asks to be left alone. A song is sung outside. Essex enters, and in a further series of asides their love for each other is revealed. Also Essex is influenced by ambition. Both are ready to talk of their love and the words of the song aptly fit the situation. Essex adds his own words to the song; then there is a somewhat academic argument as to whether his love should be revealed or not. The Queen so encourages him that Essex finally decides to tell her. At that very moment Blanca enters wearing the scarf. The Queen is amazed to see the scarf around another's neck. In her fury she orders Blanca to leave, and when Essex is about to continue his declaration of love, the Queen furiously stops him, reminding him of his position, and telling him that royalty is above such human weaknesses. She then
leaves. Essex realises that his true love is Blanca and that to her he must return.

Scene II. Blanca and the Duke are talking together. The latter promises that despite his own love for her he will help her get the Queen's permission and influence for her to marry the Earl of Essex. The queen comes in and the Duke tells her that they both have a favour to ask of her, and he then leaves the two women alone.

Blanca tells the Queen the story of her affair with Essex; that in fact she has lost her honour to him. The Queen is only partly able to conceal her anger and jealousy; something which Blanca quickly realises. The Queen pretends that her anger is feigned, warns Blanca never to cross and then leaves. An angry Blanca, already an enemy of the Queen, decides that she herself will take the Queen's life at the first available opportunity. She departs. The Queen returns with the Seneschal and after he has left her, sits down at a desk to deal with papers on state business; but her thoughts return to Essex, and in her sadness she falls asleep.

Blanca comes back carrying the Earl's pistol, and she is just about to shoot the Queen when Essex enters in search of Blanca. He immediately struggles with her for the pistol, they accuse each other of being a traitor and the Queen wakes up at the noise. The Seneschal rushes
in, and Essex at once realises the terrible situation in which he is. The Queen can scarcely believe that either of them would be capable of doing such a thing. In answer to her questions, Essex maintains that Blanca is not guilty. The Queen orders the arrest of Essex, and that Blanca should be confined to her room until the affair has been more fully investigated.

Room. This is referred to as a 'retrete' ('boudoir') later on by Cosme.

llega (arrives). This is in the present tense in the Spanish.

This translation gives "has now arrived" for better sense. These lines are censored in MS.

En tu persona ... tenga. The sense here is a little vague, This translation has tried to avoid this difficulty by giving a fairly free rendering. Probably Cosme means that he is not surprised that people should envy the Earl.

tenido. MR gives 'temido' (feared) which makes better sense. This has been accepted for this translation.

These lines are censored in MS.

mondonga. See the note to Act I, line 258(S).

MS gives this line to the Earl. "Hide it from her; don't let her see it."
A onde. In the MS Cosme is given this word (where?) as a question after the Earl's previous order.

Alla va Flora. This could be translated as "There's Flora leaving!"

There is a pun here on Flora's name (flower) and 'desflorar' (to deflower).

The meaning of this line is somewhat vague. It could refer to the Earl's success with the lady of the scarf, or to the rapid return of Blanca, perhaps as a result of what the Earl may just have said to her.

See Act I, line 803 (S).

meto los dedos. The sense is a little doubtful. It could mean that he wants to stop up his mouth with his fingers.

membrillo. This is a quince, and also a jelly made from that fruit, a common dainty in Spain to this day.

Aunque mal... This could mean bad news, although it has been translated here as 'little'.

At this point there is a stage direction in the MS: "Esconde la banda". 'She hides the scarf'.

No subas ... This recalls line 990 in Act I. (S)

These lines were censored in the MS. Apart from his initial attraction to the unknown lady, this is the only occasion on which the Earl allows himself to behave ignobly
and dishonourably, letting ambition push to one side
his love for Blanca.

There is a stage direction in MS: 'Suena el arpa'.
(The harp sounds).

A stage direction in MS says: 'Canta dentro Irene'.
(Irene sings within). This song has a significance
which the Earl does not realise: his apparent treachery
will take away his honour (temporarily) and his life.

There is a second possible way of translating this song.
Obviously Mesonero Romanos had difficulty for he gives
'horror' instead of 'honor'. The alternative is:

If by chance my follies reach your portals,
May the honour of their being mine
Take away the grief of their being wrong.

The translation used in the text fits in more sensibly
with line 284(S).

MS and MR both omit these lines of the song. From the
1638 text it would appear that the four lines are again
sung by the invisible Irene off-stage. The translation
assumes that the Earl begins speaking at line 265(S).

suyos. This can mean 'his', 'hers', 'yours', 'theirs'.
But it is probably a misprint for 'tuyos' ('yours' -
familiar usage) as used in line 293(S) below, and it has
been so translated.
**Anteros.** He was the son of Venus and Mars. Venus, seeing that Eros (Love) did not grow, asked Temis the cause of this, and the latter answered that it was because she did not have a companion to love. So Anteros was given to Eros and their love began to grow; but when Anteros left Eros, the latter became a child again. The allegorical meaning here is that love needs to be answered by love in order to grow.

Based on an entry in *Enciclopedia Universal Ilustrada*, Espasa-Calpe, S.A., Volume V.

**Estoy loca?** (Literally 'Am I mad?'). Throughout the English text similarly strong exclamations have been modified; in this case to "I am distraught".

Here and once or twice elsewhere in the 1638 Spanish text an aside was indicated by brackets only.
These lines were censored in MS.

The meaning of these lines is a little vague in the Spanish text. It would appear that Blanca has now told the Duke of her love for Essex and of the need to marry to preserve her honour. Obviously he does not suspect her of having any part in the plot to assassinate Queen Elizabeth.

These lines may mean that Blanca was pregnant, although this is an unlikely assumption. Certainly if Essex had promised to marry her, she would have every reason to suggest this in order to recover her honour which we know she surrendered to Essex. Elsewhere in the Spanish text he has been referred to, by Blanca, as her 'esposo' (husband); but probably in no legal sense.

These lines are censored in the MS.

These lines do not appear in the MS.

The Earl has also undergone this experience of temptation; he has attempted to declare his attraction for the Queen, so forgetting his love and obligations towards Blanca, to whom he is in honour bound.

deed. This could be translated as 'debt' or 'offence'.
Estamos buenos... Literally, "Are we all right?"

cómo... Alteza... This could be translated as "As if Your Highness ..."

Celo? There is a play here on 'celo' (ardor) and 'celos' (jealousy). It is impossible to bring this across into the English translation. And in line 701 (S) Blanca goes on to say, "By adding one letter!" (i.e. by adding the 's' to 'celo' to mean jealousy).

muerte (death). Having lost her honour she is as one dead.

Hijo ... honor. This line sums up exactly the whole philosophy of the Honour Code.

There is a variation in the MS stage directions here:

"Sale el Senescal con una luz y unos papeles que pone en un bufete y sale le Reyna." "Enter the Seneschal with a light and some papers which he puts on a desk and enter the Queen."

One of the unusual features of this play is the benign attitude towards Queen Elizabeth.

She falls asleep. The alcove at the back of the stage would undoubtedly be used here. See line 876(S). MS stage direction reads: "Duermese Ia reyna y sale Blanca con la pistola del Conde escondida." "The Queen falls asleep and enter Blanca with the Earl's pistol concealed."
y salen todos. This would probably indicate that the Earl, Blanca and the Queen move forward from the alcove whilst at the same time the Seneschal enters with some Palace guards.

The Queen's questions are very shrewdly directed!

These lines are missing from the MS.

MS adds to the Queen's speech the exclamation 'Conde' - 'Earl'. This makes his next words (My Lady!) more meaningful. This translation has used this suggestion from the MS.

Act III. Scene 1. The Queen debates within herself as to whether the Earl of Essex could really be guilty of such a wicked deed. She tries to persuade herself that it could not be so. Her meditations are cut short by the entry of the Duke of Alencon, and the Seneschal; the former is overjoyed to learn that the Queen is safe. The Seneschal shows the Queen the engraving on the pistol, which states that it is the property of the Earl of Essex. At this moment Cosme is brought in by two servants; he has been discovered setting out on his way to Scotland with the letter, apparently fleeing after the arrest of Essex. The letter is read and now the Queen has no doubts about the Earl's guilt. In the letter Essex refers to Cosme
as being "trustworthy", and Cosme imagines the word to have some denigratory implication, and he forcefully expresses his indignation. After adding further fuel to the flames by telling the Queen that Essex and Blanca are betrothed, Cosme is led away, and the Duke of Alençon decides to tell the Queen of the scene he witnessed earlier when Essex was apparently plotting her death. Left alone, the Queen realises that no hope of Essex's innocence can now remain. She decides that he must die for two faults: as a false vassal and as an untrue lover.

Scene II. The Tower. The Seneschal enters to ask Essex whether he can offer any excuse, for he must die the following day. He is cross-questioned by the Seneschal, and he maintains his innocence without implicating Blanca in any way. Cosme learns that his master has obtained his freedom by saying that he was in no way connected with the deed, and Cosme goes off to celebrate with wine. Essex asks the Seneschal for permission to see Blanca before he dies but this is refused. When he is left alone the Earl decides that he must write to Blanca to try to dissuade her from any further attempts against the life of the Queen. Cosme, who has now returned, is sent for a light, which he fetches immediately, and Essex sits down to write. The Queen enters; she is dressed as she was at the beginning of the play, in petticoat and stays.
She speaks to Essex, introducing herself as the lady he once saved. He, of course, recognises her and wonders at her strange attire. She tells him that by giving him the key of the Tower she will repay that life that he once gave her. Essex asks to see the Queen, telling her that he knows that the Queen and she are one and the same. She insists that he take the key before she reveals her face, for as the Queen she can in no way aid his escape. When he sees her unveiled, Essex pleads an old privilege which pardoned those who looked on the face of royalty. He pleads his noble deeds but she tells him that there can be no pardon; the only remedy is the key. Essex rejects this remedy and throws away the key, accusing the Queen of ingratitude. In asides the Queen and Essex reveal their great unhappiness.

(Scene III.) Cosme appears reading a letter, the letter which Essex has written to Blanca. Cosme always suffers from great curiosity, and after a brief struggle with his conscience he opens the letter. At once he sees the importance of the contents; he stands aside as the Queen enters. She gives orders to the Seneschal for Essex to be executed in the Palace, and for all the lords and nobles to be assembled to see how the Queen can dispense both justice and punishment. When the Seneschal has gone, Cosme goes up to the Queen and shows her the letter. She reads it; and she learns that Essex is innocent and
that the guilty one is Blanca. Overjoyed at this good news she calls for her guards. The Jailor enters and from him she learns that it is too late. The Jailor draws aside a curtain to reveal Essex beheaded. The Queen vows revenge on Blanca, and asks all those present to pardon her, for her only wish has been to serve Parliament.

\[ \text{III.1.} \]

This is a very sensitive picture of the mental conflict undergone by Elizabeth. She is as human here as she was when Essex saw her bathing her feet in the river.

These lines are missing from the MS. From the purely dramatic point of view this is an obvious improvement.

Stage directions in the MS: 'Salen el Duque y el Senescal con una pistola.' "Enter the Duke and the Seneschal with a pistol."

From these lines it appears that Act III occurs shortly after the events at the end of Act II.

de ... suerte. i.e. in this manner. This probably refers to the travelling clothes which Cosme is now wearing.

MS gives the Seneschal all the letter to read whereas this translation gives the Queen the greater part as this would appear to make more sense.
casados. This literally means 'married'. Translated as 'betrothed'.

chisme Cartujo. Literally 'chisme' means: tale of a gossip monger; gossip; (coll.) jigger, any household utensil or trifle. *Appleton's New Spanish Dictionary.* But the use of the word in this context qualified by the adjective Carthusian is not clear. The Carthusians were noted for their austere life and perhaps Cosme meant that the gossip was of little importance.

procuró. This is a change to the present tense. It could be a misprint for procuré - 'I tried'.

These lines are missing in MS.

These lines are also missing in MS. But such deletions as these do improve the dramatic flow of the play.

The stage direction in the MS here is: "Salen por una puerta el Conde de Sex preso y Cosme y por otra el Senescal y el alcaide y dos criados." (Enter by one door the Earl of Essex prisoner and Cosme and by another the Seneschal and the jailor and two servants.)

Alanejos (or Alaejos). This is a village in the province of Valladolid. I have not been able to find any reference to the fame of its wines. Nevertheless it lies in a fertile area and it may well have supported vineyards in
the Seventeenth century.
The MS adds four extra lines after line 495(S), although these have been censored:

de Esquivias o San Martín
u de Cebreros, que aquestos
son los mejores de España
aunque tarde los vemos.

(Of Esquivias or of San Martin, or of Cebreros, for these are the best wines in Spain, although we see them late.)

This suggests that Alahejos did have a reputation for its good wines.

5403(E)/524(S) a vista de mi vida. Literally: 'in view of my life'.
Here translated as always.

5408(E)/533(S) mes ... mesmo. This line is very reminiscent of Calderón.
See G. Brenan, The Literature of the Spanish People,
Cambridge University Press, 1951, page 280. All this speech of the Earl shows the almost religious estimation of the importance and value of honour.

534(S) Stage direction in MS: 'Va a sacar la luz!' (He goes to fetch the light).

548(S) Stage direction in MS: 'Pone a escribir' (He begins to write).

5425(E)/553-554 (S) "I'm going inside to sleep..." The Calderonian gracioso was habitually sleepy.
The Alahejos wine and its result!
The Queen was no less involved in the Honour Code; she has an obligation to the throne, and to the man who saved her life.

The Earl is writing. '... it is likely that Essex - who said he hoped the Queen and his enemies would be satisfied with taking his life, and who was inviolably constant, - may have written Her Majesty a farewell letter, and a final petition that his life should suffice as a sacrifice and his adherents be pardoned.'


Again Coello was very close to the historical truth.

These lines are missing from the MS.

By the Earl's acceptance of the key the Queen has repaid the debt which she owed to him. Earlier in the play (Act I) the Queen had immediately repaid the debt which she then owed to the Earl by creating him Admiral of England for his having saved her Kingdom from the threat of the Spanish Armada.

Aunque ... reo. An identical reference to this apparent right of a prisoner is made in one of Calderón's plays (*Amor, Honor y Poder*). Enrico, condemned to death, says, "Nobody dies when he sees the King's face." But I have not found any other reference to this tradition elsewhere.
These lines are missing in MS.

Clales. This is obviously a misprint. MR substituted (otra vez' (again) and this translation, 'Earl'.

These lines are missing in MS.

miedo. Literally: fear; shame has been used here.

There is an interesting stage direction in MS: "Bajando hasta el vestuario" (Going down into the dressing-room). See Introduction page xxxiv

Woe is me! Aside indicated by brackets in Spanish text.

Stage direction in MS. "Vase cada uno por su pta
\[\text{puerta}\]". 'Exit each one by his own door.'

Missing in MS.

imbiara. Modern Spanish enviaré.

macho, o hembra. Literally, male or female.

Santa Tecla. A Benedictine nun of the VIIIth century, born of a noble English family. She was the companion of St. Tetta in the convent of Wimbourne. She went to Germany in 740 at the request of St. Boniface. In 766 she was elected Abbess of Kitzingen in Franconia. She died in the year 800. (Source of information, Enciclopedia Universal Ilustrada, Espasa-Calpe, S.A.)
(10)

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