

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):

H.A. Rennert, The Spanish Stage in the Time of Lope de Vega, Dover Publications, Inc., New York, 1963. The original text was first published in 1909.

(Shergold, A History of the Spanish Stage):

N.D. Shergold, A History of the Spanish Stage from Medieval Times until the end of the Seventeenth Century, Oxford University Press, 1967.

(S) refers to the Spanish text, and

(E) refers to the English text, both in the Introduction and in the Commentary.

(1)

Life ofAntonio Coello y Ochoa (1611-1652).¹

Antonio Coello² 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."³ 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,⁴ and it is highly probable that they belong to this period. In 1630 Lope de Vega⁵ 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.⁶ 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.⁷

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 Álvarez Vallejo⁸ performed Coello's witty play, The Jealous Extremaduran (El 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).⁹

Unlike most poets in Spain, Antonio did not contribute to the Fama Póstuma¹⁰ 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 à 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 'mondongast' (kitchen wenches),¹¹ 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 (Catálogo 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,¹² 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. Baena¹³ 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'¹⁴ 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.

3. "En 5 de julio de 1615 murió en la calle de las Guertas Juan Coello Arias, de repente, casado con D.^a Melchora. Porque no tenía qué no hizo testamento. Enterróse en 9 ducados." Cotarelo, 'Antonio Coello y Ochoa', page 555.

4. Poesías varias de grandes ingenios españoles. Recogidas por Josef Alfay, Zaragoza, Juan de Ibar, 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 imagenes 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."

Para Todos: ejemplos morales. Madrid, 1632, fol.341. no.30.

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, Pérez Pastor, Memorias de la Real Academia Española, Vol. X, page 110.

8. "Vallejo (Manuel or Manuel Álvarez de), famous autor [theatrical manager] 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.

9. El Averiguador, Madrid, 1871, Vol.1, page 9.

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 algun honrado hermano,

que venga a vengar su honor... Act I, lines 252-254. (S)

12. One of the religious-military institutions founded to fight the infidels. "Son cuatro: de Santiago (siglo XII), Calatrava (1158-1164), Alcántara (1156-1177) y Montesa (1317). Las insignias representaban cruces típicas, encarnadas para Santiago, Calatrava y Montesa y verde para Alcántara. Dice Covarrubias (1611): 'Caballero de hábito, el que trae en el pecho la insignia de alguna Orden de Caballería, que comúnmente llaman hábitos'." R.-J. Michel and L. López Sancho, ABC de Civilización Hispánica, Bordas, 1962, page 303.

13. Hijos de Madrid, Volume 1, page 146.

14. A kind of usher.

(2)

Works

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 Indice¹⁵ 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 Arbol de mejor fruto. This is mentioned by D. Cayetano Alberto de la Barrera.¹⁶ 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'.¹⁷
4. La Baltasara. 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 Morrás. 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.¹⁸
5. El Catalán 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.¹⁹ 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 Franchi²⁰ 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.²¹ 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. Medel²¹ 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 Cvello'. 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 Hume²² 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 Fajardo²³ 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.²⁴ 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^{BM}/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 Calderón 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). Rennert²⁵ 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.²⁶

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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.
16. E. Cotarelo, 'Antonio Coello y Ochoa', page 569.
17. Indice general alfabético, Medel, page 7..
18. Cotarelo, 'Antonio Coello y Ochoa', page 269.

19. Cotarelo 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.
21. Op. cit.
22. Martin Hume, Spanish Influences on English Literature, page 29.
23. Indice de Comedias Impresas, Biblioteca Nacional, Madrid.
24. This play is mentioned by A. Schaeffer, Ocho Comedias Desconocidas, Leipzig, 1887, Vol. I, page viii.
25. Rennert, The Spanish Stage, pages 616-617.
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 / TREYNTA / VNA, DE LAS / MEIORES COME / DIAS, QUE HASTA OY
han salido. / RECOGIDAS POR EL DOTOR FRAN- / cisco Toriuio 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 Empreenta de Iayme Romeu, de- / lante de Santiago. /
 A costa de Iuan Sopera 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, 1651.

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 Michaelis²⁷ writing in 1870. But without further information Cotarelo believes that this might in fact be the second edition of 1651.²⁸

5. Comedia famosa del Conde de Sex. 'De D. Antonio Coello.'

All we know about this edition is that, 'Hallaráse 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 Michaelis²⁹ believed that it belonged to the end of the seventeenth century.

6. The sixth edition is in the volume entitled Comedias escogidas ... Bruselas, 1704. Por 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.

7. Comedia famosa. El Conde de Sex. De Don Antonio Coello.

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 author³⁰ 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. Por 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. Por don Luis Coello. (Salvá)
20. Dar la vida por su dama. De D. Luis Coello. Valencia, Imprenta
de José y Tomás de Orga, 1780.
21. El Conde de Sex. De Felipe IV. Ochoa: Tesoro del teatro
español: Paris, 1838.
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 1638, 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'.

31. Cotarelo simply says: 'Es errata: debe ser 1753.' 'Antonio Coello y Ochoa', page 576.

(4)

The Manuscripts of El Conde de Sex.

There are two very interesting manuscripts of the play in the Biblioteca Nacional in Madrid. Their catalogue numbers are 16630 and 16722. The first (No. 16630)³² 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.'³³ 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.'³⁴ The Censor's signature then follows. And then: 'Seen in Madrid, 12 August, 1661. - D. Ve Suarez.'³⁵ 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 kitchdn 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

of the play.

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 save 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.'³⁸

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 despues el fiscal y tráigase antes de hacerse. Madrid a 9 de agosto de 1661.

34. S^{OR}. Euisto esta comedia del Conde de Sex con todo cuidado por ser cosa de Inglaterra, y, quitados unos versos que van anotados en la 1^a jornada, que tocan en la Armada que el S^{OR}. 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 demas el autor supo grangear su aprobacion de Vssa^a. Este es mi sentir. Madrid, a 11 de agosto de 1661. - Don Fran.^{co} de Auellaneda." [Signature]

35. "Vista en Madrid, 12 de agosto de 1661. - D. V^e. 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 perdon 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.

Tirso de Molina, La Prudencia en la Mujer, edited by A.H. Bushee and L.L. Stafford, Mexico City College Press, Mexico, 1948.

(5)

The Authorship of El Conde de Sex

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 collection³⁹ 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;'⁴⁰ 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,⁴¹ 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.⁴² 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 Palencia⁴³ 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.'⁴⁴

Although Schaeffer⁴⁵ 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.⁴⁶ 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,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 dramatises the malodorous story of Leonor Telles (wife of Fernando I of Portugal) and her first husband..."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 Natureleza y Aciertos de la Fortuna,⁴⁹ 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 Ingalaterra, 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 Natureleza 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 Filippo, a courtier. He agrees to help her in her schemes, but in an aside reveals that this is not his real intention.

Matilde.	Pues, Filippo.
	¿Qué dudas? ¡Mi hermano muera!
Filippo.	¡Válgame 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 ocasion ésta

para mí, rey Polidoro,

¡ A, qué viles son las quejas,

pues en tiempo del peligro

mañosamente se acuerdan!

Matilde. Pues, ¿cómo dudas, Filipino?

¿ No respondes? ¿ En qué piensas

Que hazes?

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

Matilde. Ea, bueno está, Filipino;

.....

que, ya que yo estoy resuelta,

no ha de faltar en Polonia

muchos que ayudarme quieran,

y, cuando no, el valor mío

sabrá hazer...

Filipo. Matilde, espera; -

no se descubra con otro

[Aparte]

que exejute cuanto yntenta.⁵¹

The above lines are closely similar to lines in El Conde de Sex, Act I, lines 620-633. (S)Indeed, it is as though the playwright had had the latter text befofe 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.

39. PARTE / TREYNTA VNA, DE LAS / MEIORES COME / DIAS, QVE HASTA OY / han salido.

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 Spanish Stage, Dover Publications, Inc., New York, 1963, page 232, note.

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.

43. Angel González Palencia, La España del Siglo de Oro, 1940, page 32.

44. Op. cit. page 35. And Cotarelo writes, "si hubieran de atribuirse al Rey amigo de los poetas todas las que llevan aquel patrocinio sería Felipe IV uno de los dramaturgos más fecundos de su 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 Ragguaglio de Parnasso (1636) printed in 21 volumes the Obras Sueltas of Lope de Vega, puts forward as Coello's best drama El Celoso Extremeño... 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."

Adolf Schaeffer, Geschichte des Spanischen Nationaldramas, Leipzig, 1890, volume II, page 84.

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.

48. J. Fitzmaurice-Kelly, Chapters on Spanish Literature, London, Constable, 1908, pages 222-223.

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

50. "En 1634 colaboraron también Calderón y Coello en la perdida comedia sobre Wallenstein." Juliá, Introduction, Yerros de Naturaleza y Aciertos de la Fortuna, Madrid, 1930.

51. Calderón and Coello, Yerros de Naturaleza y Aciertos de la Fortuna, Juliá, Madrid, 1930, Act I, lines 993-1024.

(6)

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 Queen⁵³ 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."⁵⁵ After a magnificent opening in 1633⁵⁶ 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, 1633,⁵⁷ 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 Selva 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 Lotti⁵⁹ 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 printed⁶⁰ 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.⁶³ 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.⁶⁴ 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."⁶⁵

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.⁶⁶

52. Rennert, The Spanish Stage, page 232.

53. The Queen, Isabel, was also a great lover of the theatre. "Fue Isabel sobremañera 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, fué 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 comedias 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 presumían 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."

Gregorio Marañón, Don Juan, Colección Austral, Fourth Edition, 1947, pages 117-118.

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 particulares 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.

56. Shergold, A History of the Spanish Stage, page 278.

57. Cotarelo, 'Antonia Coello y Ochoa,' page 558.

58. Shergold, A History of the Spanish Stage, page 276.

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 'pañò'. A stage direction in the MS number 16630 of El Conde de Sex says, 'Ponese detras 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 meen 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."

A Journey into Spain, London, 1670. Translated from the French of Antoine de Brunel, 1665. ["Usually attributed to a Dutchman, Frans Van Aarssens, Heer Van Sommeldijk, who travelled in Spain during the years 1654-55," W.J. Mitchell, Fuenteovejuna, G. Bell & Sons, London, 1963, Introduction, page /

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.

65. Shergold, A History of the Spanish Stage, pages 268-269.

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 nuevo con jente que pago la entrada como en los demas corrales. Asistieron los Reyes y mucho señores. Empezo 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 'Vitor', 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..."

Shergold, A History of the Spanish Stage, pages 298-299.

(7)

The Play

A casual reading of the play suffices to show that despite its title⁶⁷ there is very little in it that in any sense can be called historical.⁶⁸ 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 in 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 years⁶⁹ 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"⁷⁰ 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. Alencon'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.⁷¹ 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."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."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"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."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

de Sex. True, Cervantes had earlier in his La Inglesa española⁷⁶ 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 Coello'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."⁷⁷

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.⁷⁸ 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 Blanca⁷⁹ 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 parody⁸⁰ 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."⁸¹

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."⁸²

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 "perjurer, false, cruel,"⁸³ 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.⁸⁴ 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 keep 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",⁸⁵ 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") of even honour itself, dearer than life, has to be sacrificed for one's lady.⁸⁶ 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.⁸⁷ 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").⁸⁸ 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, [and this leads] to a fatal conclusion."⁸⁹

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.⁹⁰ 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."⁹¹

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 ^{up} 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."⁹³ 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 [the drama] 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."⁹⁴ 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 through out 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.⁹⁵ 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,⁹⁶ 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 Adultrous 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 Baltasara 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 Adúltera castigada; in this case Coello would have been under twenty years of age.⁹⁷ 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 mios por ser vuestros.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. Què es lo que mis ojos ven!
Inès, no es esta la vanda
que yo a Don Juan embiè?

And she later remarks:

Prenda mia en otro cuello?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:

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 movian.

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 extremeño, says:

La objeccion 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 fundais, decid,
 esse milagroso efecto,
 que hace el no ver el sugeto,
 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 nacio 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 aqui
 lo querran hazer 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 Filippo 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:

.....
 y los yerros de dos plumas
 que en deseos solo aziertan.

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.'

Eduardo Juliá Martínez, Observaciones Preliminares to the edition of Yerrores de Naturaleza y Aciertos de la Fortuna, Madrid, 1930, pages 7-8.

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 Reyna 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."

72. Cotarelo, 'Antonio Coello y Ochoa,' page 600.

73. Act 1, lines 446-447. (S)

74. Act 11, lines 831-833 (S). Bances Candamo wrote ('Rev. Arch!', 1902, page 75,) "Ninguna reina ha sido más torpe que Isabela de Inglaterra... Siendo, pues, cierto que no hay sucesión de Isabela 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." Quoted by Angel Valbuena, Literatura Dramática Española, Editorial Labor, S.A., page 270.

75. Lytton Strachey, Elizabeth and Essex, Penguin Books, 1950, page 209.

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."

The Golden Tapestry, Dale B.J. Randall, page 143.

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 honour 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, [Essex] their declared foe, than of any other Englishman since the death of El Draque [Drake]. Even the Conde de Chumberland (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.'

E.M. Tenison, Elizabethan England, Volume XI, page 409.

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.

Quoted by E.M. Tenison, Elizabethan England, Volume XI, page Liii.

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.

81. Calderón, Three Plays, G.T. Northup, D.C. Heath and Company, 1926, pages XVI-XVII.

82. Kathleen Gouldson, 'Three Studies in Golden Age Drama,' from Spanish Golden Age Poetry and Drama, 1946, pages 110-111.

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

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

85. Act II, lines 135-136 (S). II. 1., lines 796-797, (E).

86. Quoted by G.T. Northup, Calderón, Three Plays, D.C. Heath and Company, Introduction, page XIX..

87. The point about the garden scene (Act I, Scene 1) is that Essex sees the Queen (whom 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.

88. Quoted by Gerald Brenan, The Literature of the Spanish People, Cambridge University Press, 1951, page 280. Essex says, "Mas valgo yo que yo mesmo," Act III, line 533.(S).
89. Angel Valbuena, Literatura Dramatica Espanola, Editorial Labor, S.A., 1950, pages 225-226. "Se resuelven mediante razonamientos, por argumentacion segun premisas que llevan a una conclusion fatal."
90. But Angel Valbuena places Coello in the school of Calderón: Literatura Dramática Española, Chapter IX, 'El ciclo de Calderón.'
91. Gerald Brenan, The Literature of the Spanish People, CUP, page 282.
92. Adolph Schaeffer, Geschichte des Spanischen National dramas, Leipzig, 1890, Volume 11; quoted by C. Brown in 'Publications of the Modern Language Association of America,' Volume XXXIX, March, 1924.
93. "... en que aparece la reina Isabel de Inglaterra como no hubiera podido comprenderse treinta años antes...La época comprendía que el arte idealizaba la historia." Angel Valbuena Prat, Historia de la Literatura Española. Editorial Gustavo Gili, Volume II, page 612.
94. Rennert, The Spanish Stage, page 339.
95. Writing of Calderón's play La Vida es Sueno, 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 theatergoers." Rennert, The Spanish Stage, page 279, note 9.
98. Compare El Conde de Sex, Act I, scene 2, lines 572-573, (S).
99. Compare El Conde de Sex, Act II, line 421, (S).

(8)

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 'ò'. 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.

LO COMTE DE SANTA COLOMA, LLOCTINET Y CAPITA GENERAL.

Per quant Ioan Sopera Librater desta ciutat ha representat hauer comprat vn llibre de Comedias manu escritas, intitulat parte treynta vna de las mejores Comedias que hasta oy han salido, recogidas por el Doctor Francisco Toriuio Ximenez, les quals desija imprimir, atesa la llicencia per lo Ordinari concedida, precehint legitima aprobacio ab molta censura feta, suplicant tingan a be pera dit efecte, concedir llicencia prohibitiua pera temps de deu anys: E Nos tenint consideracio al referit, y ser molt just, que lo dit Ioan Sopera no sie frustrat en sos treballs, y gastos de la impressio hauem tingut a be concedir, segun 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 ò condicio sien, que durant lo dit tems de deu anys de la data infrascrita en auant comptadors no imprimescan, ni vengan, ni imprimir, è vendrer fassen lo llibre preintitulat de Comedias, sens orde, consentiment, y voluntat del dit Ioan Sopera en aquest Principat, y Comtats, sots pena de perdre los llibres, que altrament seran impressos, mollos, y aparells de la impressio, è de sinch cents florins de or de Arago als Reals Coffrens aplicadors, y dels bens de cada hu dels contrafahents premissiblement exigidors, sots la qual pena, diem y manam, no res menys a tots, y qualseuol oficials y ministres de justicia, axi Reals, com de Barons, y majors, com menors en este Principat, y Comtats, constituhits, y consitiuhidors, y als Lloctinens de aquells, que esta nostra llicencia prohibitiua guarden, y observen, guardar y observar fassen, y contra no vinguen en manera alguna, si la gracia de sa Magestat los es cara y en la dita pena desijen no incorrer, Dat en Barcelona a viiy de Noembre M.DC. XXXVIII.

LO COMTE DE SANTA COLOMA

THE COUNT OF SANTA COLOMA, LIEUTENANT AND CAPTAIN-GENERAL.

For as much as John Sopera, 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 Toriuio 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 Sopera 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 Sopera 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 be¹ 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 'premissiblement'; the exact meaning of this is not clear.]

Vt. Magarola Regens.

Vt. De Caldes y Ferran Reg Thesaura.

In diuersor. Locumt. xxviiij fol. xxxxviij. 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 Ciperera
 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 Ciperá, Bookseller of this city.

APROBACION DEL MVY REVERENDO PADRE MAESTRO FRAY FRANCISCO PALAU

 DE LA ORDEN DE PREDICADORES.

He visto esta parte treynta y vna y leido sus doze famosas Comedias, que me remitiò el ilustre señor Miguel Juan Boldò Canonigo de la Santa Iglèsia de Barcelona, y Vicario General en todo el Obispado, recogidas por el Dotor Francisco Toriuio Ximenez, y son todas en nada dissonantes a la verdad Catolica, antes muy exemplares para la aduertencia de la vida moral, de enseñança para las costumbres, de agudos auisos, y desenganõs 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 vniuersalmente 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.

Boldo Vic. Gen. & Offic.

Approval of the Very Reverend Master Fray Francisco

Palau of the Order of Preachers. ¹

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 letor) por mi curiosidad estas doze Comedias; y juzguélas por tan ingeniosas, y agudas, que por no parecer auariento 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 resolui darlas a la Empronta, y entregarlas a la plaça del mundo, y comunicarlas a todos. Dedicolas à v.m. señor Letor, qualquier que sea, no para que las ampare, y defienda; que siempre lo he tenido esso por superfluo; sino para que quando las leyere, ò despues de leidas, 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, ò las aplauda, y alabe, si le parecieren ingeniosas, y dignas de todo abono: ò sino haga v.m. lo que fuere servido dellas, pues le abrà 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 guessos, se comenlas propias carnes, y vñas, como dixo el Sabio: Stultos complicat manus suas, & comedit 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.

Vn 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]

[I.1.]

JORNADA PRIMERA

[Scene 1]

Disparan dentro vn arcabus, y dize Roberto:

ROBERTO Muere, tirana! [Fol.] 114. [col. 1.v.]

REYNA A traydores!

ROBERTO Assi vengo los agrauios
que has hecho a mi sangre.

REYNA Ay cielo!

ROBERTO Esta espada, por si acaso
mintiò el golpe de la bala, 5
tiña tu pecho. [col. 2]CONDE Ha villanos,
esso 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, 10 [col. 3.r]
que no voy a socorrerle?
Que aguardo? Lindo recado!
Aguardo a que quiera el miedo
dexarme entrar. Pues yo gusto
linda flema. Si a esso espero, 15
bien socorrere a mi amo.

CONDE No huyays, cobardes traydores.

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, 20
que le meterè dos balas.

[THE EARL OF ESSEX]ACT ISCENE 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. 15
- 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.

COSME Con mucho menos ay harto.

OTRO Quedò muerta?

ROBERTO No lo sè
 que ocasión sea, ni a logrado. Vanse
Sale el Conde, y la Reyna, ella con enaguas, cotillo,
amedio vestir, y con mascarilla.

CONDE Huyeron. Estays herida? 25

REYNA No, buena me siento; erraron
 el golpe.

CONDE Pues yo los sigo.

REYNA No, no los sigays; dexaldos.

CONDE Porque?

REYNA Temo vuestro riesgo.

CONDE Mucho os deuo.

REYNA Mucho os pago 30
 aora; mas otro dia ...

CONDE Que?

REYNA No puedo declarararos
 mas agora, porque temo
 que de la Reyna en el quarto 35
 se aya sentido ruido.
 Y hallarme serà gran daño
 aqui en tal traje. Ydos presto.

CONDE Yo os obedezco.

REYNA Esperaos. [col. 4.]

 Es sangre? Que! Estays herido?

CONDE Herido estoy en la mano, 40
 aunque poco.

REYNA Pues tomad
 aquesta banda; aprestaos
 la herida.

CONDE Es gran favor.

COSME Far less will satisfy me.

[Cosme draws hurriedly aside.]

OTHER [To Robert] 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. 25

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. 30

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 35 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. 40

QUEEN Take this scarf then and bind the wound.

EARL This is a great favour.

REYNA No es fauor, pero pensaldo
si os està bien que lo sea; 45
que en lance tan apretado
la necesidad dispensa
lo que prohibiò el recato.
En todo parece al Conde; aparte
mas como, sino a llegado 50
de la guerra? Amor le ofrece
a la vista antojos vanos.

CONDE Conoceysme?

REYNA Aquessa banda
señal para hazer buscaros
serà, y a Dios; que yo estoy 55
en grande riesgo, si acaso
sabe la Reyna este excesso;
y assi, el secreto os encargo
de todo.

CONDE Yo os le prometo.

REYNA Si me ha conocido a caso? 60
Mas quien dirà que yo estoy
en habito tan humano? Vase

CONDE Ay confusion mas estraña?

COSME Que es esto?

CONDE Quien es?

COSME El diablo;
Cosme, que ha tenido miedo 65
que puede valer por quatro.

CONDE Cosme, viste salir tu
dos hombres enmascarados
por aqui?

COSME Escuchen la flema;
pues de aquesso es mi trabajo; 70
pero dime que muger
es esta que hemos soñado [fol.] 115 [col. 1.v.]
entre los dos?

[I. 1.]

QUEEN 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!

EARL Do you know who I am?

QUEEN 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.

EARL I give you my promise.

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

Exit [the Queen]

EARL What a strange affair!

COSME [Coming forward] What's all this about?

EARL Who's that?

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

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

COSME 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?

CONDE No lo sè.
 COSME Pues que has visto?
 CONDE Todo quanto
 he visto a sido vna enigma. 75
 COSME Y los hombres que passaron
 por aqui quien son?
 CONDE No sè
 COSME pues que infieres desto?
 CONDE Vn rato
 escucha, y yo te dirè
 lo que he sabido del caso; 80
 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, 85
 para diuertir cuydados
 del gouierno, se ha venido
 a aquesta casa de campo,
 que està dos leguas de Londres,
 y es de Blanca, Sol bizarro 90
 y blanco de mis finezas,
 y yo lo soy de sus rayos. [col. 2]
 COSME Ya sè que tu por cumplir
 las leyes de enamorado,
 veniste a ver encubierto 95
 a Blanca hermosa, fiado
 en la llaue desta puerta,
 quien otro tiempo dio passo
 mil vezes a tus deseos,
 quando esta quinta teatro 100
 fue de tan finos amores,
 antes que entrasse en Palacio

EARL I don't know. 65

COSME What have you seen then? *all well*

EARL Everything that I have seen has been an enigma. *of the*

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

EARL I don't know.

COSME What do you make of all this then? 70

EARL 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 75 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.

COSME I already know that, to fulfil a lover's promise, you came, disguised, to see the beautiful Blanca, putting 80 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.
 Sè que te quedè esperando,
 Sè que te entraste allà dentro, 105
 que huuo arcabuz y emboçados.
 Sè que tuue todo el miedo
 que tener pued e vn Christiano,
 y esto es lo que sè mas bien,
 porque lo estoy estudiando 110
 desde el dia en que naci;
 y pues esto no es del caso,
 dime lo demas.

CONDE

Pues oye,
 Cosme, lo que has ignorado.
 Entrè en la quinta, cuya oculta puerta 115 [occupies
 al mas pequeño impulso la hallè abierta; centre of
 la nouedad admiro, v.]
 empieço a caminar por el retiro
 de vna verde esperança
 que hasta venir la noche me asseguro. 120
 Passa por esta quinta conduzido
 vn descuydo del Thamesis florido,
 liquido desperdicio, ò vena breue
 por donde el rio se sangrò de nieue;
 descaminada plata, 125
 que en senda cristalina se desata,
 ò fugitiuo aljofar transparente,
 que callado se huyò de la corriente.
 Este pues, valla vndosa, [Single column only on R.]
 diuide el sitio ameno, 130
 tan denso è intricado,
 que la greña frondosa
 de su crespo cabello enmarañado,
 soplando ayrado ò lento,
 con gran dificultad la pèyna el viento; 135
 por este, pues, camino,

[I. 1.]

to attend the Queen. I know that I remained waiting 85
 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 90
 do with the affair, you tell me the rest.

EARL

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 95
 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 100
 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. 105

[I.1.]

siendome siempre el rio cristalino,
 quando el tino se pierde,
 hilo de plata en laberinto verde;
 a pocos passos aduertido sientto 140
 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; 145
 ella penetra ramas, y yo veo,
 escucha lo que vi, que a vn no lo creo,
 vna muger diuina,
 reclinada en la margen cristalina,
 quitarse, descuydada, 150
 azul cendal media nacarada,
 negros despues, coturnos al pie breue,
 que, primauera errante, flores llueue;
 las dos colunas bellas
 metiò dentro del rio, y como al vellas 155
 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 colunas se formauan 160
 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 salpicaua, 165
 ò fue lisongearla el cristal frio,
 ò embidiosas las ninfas de aquel rio,
 pensando que estuuiera menos bello
 la encanecieron parte del cabello; [Fol.] 116 [Single
 y como mas atento amor miraua, 170 column v.]
 quise ver si su rostro se conformaua

[I. 1.]

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 115 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 120 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 125 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 quando ver le piensa
 mi curiosa atencion, hallo defensa
 que, de negro cendal, pudo encubrilla
 el medio yostro media mascarilla, 175
 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 180
 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, 185
 juzguè, mirando tan diuino monstruo,
 que la natureleza cuydadosa,
 desigualdad vniendo tan hermosa,
 quise hazer por assombro, ò por vltraje
 de acabache y marfil vn maridaje. 190
 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 coche, 195
 el Sol se cubriò el rostro con la noche.
 Quiso prouar acaso
 el agua, y fueron cristalino vaso
 sus manos, acercòlas a los labios,
 y entonces el arroyo llorò agrauios; 200
 y como tanto, en fin, se parecia
 a 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 130
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 135
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 140
such beautiful inequality, wanted by shock or outrage
to ~~make~~ ^{form} 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 145
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 150
feared with a sudden hopeless dread that she would drink
her very hands.

[I. 1.]

205

Llegò la noche en fin, saliò del rio,
y delgado cambray chupò el rocío
de las dos açucenas;

enbidian a las flores las arenas,
viendo que ha de pisarlas;

y luego, en acabando de enjugarlas,
a cubrir empeçò sus dos colunas
con dos nubes de nacar importunas;

adorno suele ser, pero quien duda
que era mayor adorno estar desnuda?

En esto ruido siento.

Oygo vna voz dezir "Muera, tirana!"

Dispara vn arcabus su bala al viento;
turbome yo de ver que la profana;

ella cae a las flores de repente;

y todo fue tan indistintamente,

que empeçaron a obrar a vn tiempo mismo,
ruido, voz, vala, susto y paracismo.

Dos hombres, dos traydores,

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, ò su traycion turbados.

Yo los sigo; ella, en si restituida,

teme en seguir los riesgos de mi vida.

Con recelo me hablò, ya tu lo ohiste;

esta banda me diò, ya tu lo viste.

Fuesse; no sè quien es; solo he sabido

que esta muger, que enigma a parecido,

quicà en mi coraçon huuiera entrado;

mas, como a tanto amor le viene estrecho,

no consiente otro huesped en el pecho.

[Centre Col. R.]

210

215

220

225

230

235

[I. 1.]

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? 155 160

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. 165

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. 170 175

[I.1.]

- COSME Notable successo a sido 240 [Col. 3.R.]
- CONDE Ven acá.
- COSME Que?
- CONDE Discurramos
quien será aquesta muger.
- COSME La mugger del hortelano,
que se labaua las piernas.
- CONDE Necio, de veras te hablo. 245
- COSME Pues yo de veras lo digo.
- CONDE Dos hombres enmascarados [Col. 4.]
tener llaue de la quinta,
atreuerse a entrar, estando
la Reyna en ella, no es 250
de poca importancia el caso.
- COSME Pues será alguna mondonga
con algun honrado hermano,
que venga a vengar su honor..
- CONDE Mira que estás muy cansado. 255
- COSME Pues quien quieres tú que sea? [Fol.] 117 [Col. I.v.]
Por fuerza ha de ser milagro?
Viste tu mas que vn^s piernas
y vn rostro muy bien tapado?
Detrás de vna mascarilla 260
pudo estar Arias Gonçalo,
la monja Alferez, el Cura,
y la moça de Pilatos.
- CONDE Necio, el arte y el asseo,
el modo de hablar, el garbo, 265
arguyen nobleza en ella.
- COSME Pues, ya que notaste tanto,
no podiste conocerla
en la voz?

COSME This has been a remarkable business. 180

EARL Come here.

COSME Why?

EARL Let us discuss who that woman could be.

COSME The gardener's wife who was washing her feet.

EARL Fool, I'm talking to you seriously. 185

COSME And I spoke seriously.

EARL 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.

COSME Then it may be some coarse kitchen-wench with some 190
worthy brother who comes to avenge his honour.

EARL I hope you know you're very boring.

COSME Well, ~~who~~ 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 195
could have been Arias Gonzalo, the Nun Ensign, the priest,
and Pilate's maid.

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

COSME Well, since you noticed so much, couldn't you recognise 200
her by her voice?

[I. 1.]

CONDE No, porque hablando
con turbacion no es possible; 270
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, 275
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 ~~mas~~ cuydado
si a caso oyeron el ruido 280
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 estoruado 285
de hablarte ~~esta~~ noche y verte
vn suceso tan extraño;
que mañana yrà mi amor
ciego a tus diuinos rayos,
a ser Salamandra, aduierte 290
en tus ojos soberanos. Vanse.

[SCENE II]

Sale Flora criada, y el Duque de Alanson.

DUQUE Que haze Blanca? [Col. 2.]
FLORA Està vistiendo
a la Reyna.

290. aduierte; ardente?

[I. 1.]

EARL No, that was not possible when speaking ^{under} such confusion. Besides, it's a foolish deception to think ^{mistake} that from amongst so many ladies whom the Queen has in the Palace one can recognise this one by her voice. 205

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

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

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

EARL No, because she'll be worried in case someone heard the noise, and it isn't wise to let myself be seen, and so 210 through my carelessness lose a love of many years' standing.

COSME Let's go then.

EARL [Aside] Oh, my Blanca, pardon if such a strange event has stopped me from speaking ^{to you} and seeing you this night, for 215 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.

DUKE What is Blanca doing?

FLORA She is dressing the Queen.

[I. 2.]

DUQUE Yo he venido
a su quarto, conuzido
deste mal que estoy sintiendo, 295
para hablarte en mi cuydado,
pues eres tu la tercera
de mi amor.

FLORA En vano espera
vuestra Alteza ser pagado.

DUQUE Pues, que dize, quando amante 300
por ella el pecho suspira?

FLORA Como ella a casarse aspira,
vuestra Alteza no se espante
que, auiendo tanta distancia,
tema poner su aficion 305
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 310 Aparte
que es porque ella quiere al Conde?

DUQUE Yo vine, como sabrás,
con color de vna embaxada
a Londres, y mi jornada
no fue a las paces; que a mas 315
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 està en buen estado 320
con los grandes, y la Reyna,
Blanca que en mi pecho Reyna
oy me da mayor cuydado.
Este papel le has de dar,
mas yo lo tengo de ver, 325
(esteste gusto me has de hazer) ...

- DUKE This unhappy feeling which I have had has led me to 220
her room to talk to you about my care, for you are a
confidante in my love. *my love's confidante*
- FLORA Your Highness awaits in vain for payment.
- DUKE Well, how does she respond when my loving heart sighs
for her? 225
- FLORA 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 230
a high estate, you are still higher. (Aside) Who could
tell him that it is because she loves the Earl?
- DUKE 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 235
the Queen. And I am so ^{far} successful in this, that the King
my brother sent me ^A 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 240
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? [col. 3. R.]
- DUQUE Ocultandome aqui.
- FLORA Mire tu Alteza ...
- DUQUE Por mi 330
 has de hazer aquesto. Donde
 me entrarè? Y pues soy cautiuo
 de la causa de mi pena,
 quitame tu esta cadena.
- FLORA Que lindo maduratiuo 335
 ablandarè! Ay tal porfia?
 Pues lo quiere vuestra Alteza,
 entrese en aquesta pieça
 que sale a vna galeria.
- Escondese el Duque, salen Blanca, y Cosme.
- BLANCA Buelueme a dar mil abraços. 340
- COSME Bastame besar tus pies
 a mi, señora, y despues
 merezca el Conde tus braços;
 porque no te diesse susto
 el verle entrar de repente, 345
 porque inopinadamente
 suele dar la muerte vn gusto,
 yo me adelanto y el llega.
- FLORA El Conde viene (ay de mi!) aparte
 y como el Duque està aqui, 350
 a de escuchar (estoy ciega!)
 quanto passa en sus amores;
 quierolo assi remediar.
 Tu Alteza se puede entrar
 vn rato a ver los primores 355
 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? 245

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] 250

FLORA [Aside] I shall soften that fine desire! Can there be such persistence? -- 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 255 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! - 260 all that passes concerning their love. I must put it right. - [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

[1. 2.]

a ver a Blanca y seria
 cansancio estaros aqui; 360
 en yendose, auisare
 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 [Col. 4.]
 esta dicha.

BLANCA Dueño mio, 365
 solenizen oy mis brazos
 la dicha de auerte visto.
 Vienes bueno?

CONDE Ya lo estoy,
 que hasta aqui solo he viuido
 a cuenta de la esperança 370
 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 375
 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 380
 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, 385
 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 265
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. 270

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! 275

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. 280

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. 285

CONDE Que hiziera yo por pagarte? 390

BLANCA Si esso, Conde, has pretendido,
ya tengo con que me pagues.

CONDE Pues que dudas, Blanca? Dilo.

BLANCA Vna merced has de hazerme.

CONDE Merced, Blanca? En que te siruo? 395

BLANCA Mira que te fio el alma.

CONDE Ya, señora, estoy corrido.

BLANCA Eres mi dueno?

CONDE Tu esclavo.

BLANCA Soy tu esposa?

CONDE Eres bien mio.

BLANCA Quieresme mucho? [Fol.] 118 [Col. I.v.]

CONDE Te adoro. 400

BLANCA Pues, en fe de esso que has dicho -
salios los dos allà fuera -

Vanse Flora, y Cosme.

y escucha tu.

CONDE Ya se han ydo.

Que querrà Blanca? Aparte

BLANCA Ya sabes
(O Conde de Sex inuicto) 405

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, 410

que me diste de marido,
te hize dueño de mi honor,
y que no nos atreuimos
a casarnos por mi padre
y mi hermano, que enemigos 415

fueron siempre de tu casa.

CONDE

Todo, Blanca, lo he sabido,
 y que ya, despues de muertos
 tu hermano y padre, quisimos,
 dandole cuenta a la Reyna, 420
 casarnos, quando Filipo
 Segundo, Español Monarca,
 contra Ingalaterra hizo
 la armada mayor que nunca
 con pesadumbre de pino 425
 la espalda oprimiò salobre
 de aquesse monstruo de vidrio;
 y que a mi la Reyna entonces
 me embiò con sus nauios
 a procurar resistir 430
 tan poderoso enemigo.
 Por esto no pude entonces
 casarme; agora he venido
 de la empresa, y a la Reyna
 pedirè a sus pies rendido 435
 que me case.

[Col. 2.]

BLANCA

Pues supuesto
 que es verdad lo que me has dicho,
 y que mis males te tocan
 ya como los tuyos mismos,
 bien podrè seguramente 440
 reuelarte intentos mios,
 como a galan, como a dueño,
 como a esposo y como amigo.
 La Reyna de Ingalaterra,
 Ysabela, que ha tenido 445
 siempre suspensa a la Europa
 con fuerca, ò con artificio,
 prendiò a Maria Estuarda,
 Reyna de Escocia y archiuo
 de virtudes y belleza, 450

EARL

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 brinish back of the glass 315 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. 320

BLANCA

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 32 held Europe in suspense, by force or by cunning, seized Mary Stuart, Queen of Scotland, that treasure of virtue and beauty,

[I.2.]

por vnos falsos indicios.
 Creyò Ysabela, ò creyeron
 de Ysabela los validos,
 que Maria fomentaua
 en secreto los desinios 455
 de rebeldes conjurados
 (que engaño para creido!)
 Llamò Ysabela a la Reyna
 a su Corte, y ella vino,
 bien como al traydor reclamo 460
 suele incauto pajarillo
 venir improuisamente,
 festejando su peligro
 a ser despojo sangriento
 del caçador-enemigo. 465
 Mi padre, que muchos años
 estuuo en los tiernos mios
 con la embaxada en Escocia,
 siempre se inclinò al seruicio
 de Maria y de aquel Reyno; 470
 y yo, con el amor mismo,
 quando naci, me criè
 con la Reyna, y le ha deuido
 mi amor muchos agasajos
 y no pocos beneficios. 475 [Col. 3. R.]
 Con esto, a mi viejo padre,
 y a mi hermano Ludouico,
 per complices y traydores,
 los meten en un castillo,
 solo porque la inocencia 480
 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 330
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 335
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 340
kindnesses and not a few benefits. Then my old father
and my brother Ludovico were shut up in a castle as
accomplices and traitors, ^{only} just because, unlike the others,
they didn't want to persecute the innocent Queen; just
because, being noble, they didn't support that unworthy 345
deed;

[I. 2.]

solo porque siendo amigos
 de la virtud è inocencia,
 ser parciales no han fingido
 de la malicia. Ò malaya
 mil vezes, malaya el siglo
 en que para conseruarse, 490
 porque es Monarca el delito,
 a menester la virtud
 ser hipocrita del vicio!
 En fin, Conde, en fin, señor
 (con que lastima lo digo) 495
 teñiendo en sangre la Reyna
 aquel infame cuchillo,
 noble victima, inocente
 fue de injusto sacrificio;
 bella flor, que de la noche 500
 se defendiò en su capillo,
 de ignorancia del arado
 prouò los grosseros filos;
 de atreuimiento villano
 el antojo inaduertido 505
 violar pudo honesta rosa,
 que aun se recató al rocio;
 falleció blanca açucena,
 de quien se copió el armiño,
 a los yelos del henero 510
 ò a los rayos del estio;
 dexòse ajar de vna mano,
 desojado clauel fino,
 y pesar de herrante huella,
 destroncado hermoso lirio; 515 [Col. 4.]
 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 350
hypocrite 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 355
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 360
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 365
hand, there died together in the agony,

juntos flor, victima, rosa, 520
 clauel, acucena, y lirio.
 Tambien mi padre, y mi hermano,
 por no estar bien conuencidos
 murieron de la prision
 allento y sordo martirio. 525
 Pero, en fin, como traydores,
 quedaron destituidos
 de su hazienda y de su estado,
 y hasta Roberto, mi primo,
 por pariente de mi padre, 530
 que no por otro delito,
 huyò el riesgo, y sin estado
 viue en Escocia escondido.
 Yo, en venganca de la Reyna,
 del hermano y padre mio, 535
 irritada y persuadida
 (que tambien està ofendido
 del noble Conde Roberto,
 mi primo) me determino
 a dar la muerte a esta fiera; 540
 y quica por su destino
 ò por justicia del cielo,
 venirse ella misma quiso
 a mi quinta algunos dias.
 Yo, en fin, a Roberto escriuo 545
 que venga en secreto a darla
 la muerte; que el tiempo, el sitio,
 el asistirla yo siempre,
 y estar desapercibidos,
 dauan ocasion bastante 550
 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 370
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 375
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 380
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.

[I. 2.]

Vino y esperò ocasion
 vnos dias escondido;
 y ayer, baxando Ysabela
 sola a los jardines, dixo
 que no huuiesse nadie en ellos,
 y yo a Roberto le auiso;
 entonces, dexando abierto
 de la quinta el vn postigo,
 el la tirò vna pistola
 al tiempo que de vnos mirtos
 saliò vn hombre a socorrerla;
 y el, por no ser conocido
 si al ruido acudiesse gente,
 se fue, dexando perdidos
 a vn tiempo, ocasion, vengança,
 esperanças y desinios.
 Yo, el coraçon lleno de yra,
 en rabia el pecho encendido,
 ardiendo en vengança el alma
 y en colera el rostro tinto,
 pues son tuyos mis agrauios,
 y tuyos aun mas que mios,
 como a esposo, como a dueño,
 como a señor y marido,
 oy a tu valor apelo,
 mi vengança a ti te fio;
 venga a tus propios agrauios,
 pues los mios te prohiço.
 Muera esta tirana, Conde;
 escriue al Conde, mi primò;
 junta tus amigos todos,
 pues todos son tus amigos.

555 [Fol.] 119 [Col,
I.v.]

560

565

570

575

580

[I. 2.]

He came, and for some days, hidden, awaited
the opportunity. And yesterday, when Elizabeth went 385
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 390
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 395
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 400
my cousin. Gather together all his friends, for they
are all your friends.

Sin riesgo puedes matarla;
 porque es tan aborrecido 585
 el nombre desta tirana,
 que, en vez de darte castigo,
 Lauros le darà tu patria
 a tu valor peregrino;
 y sino, viuen los cielos, 590
 que si leal ò remisso,
 ò dudas ò no te atreues
 a hazer esto que te pido,
 yo misma, yo misma, Conde,
 quando faltara en mi primo 595 [Col. 2]
 el valor ò la ocasion,
 apelando a aquestos brios
 con los dientes, con las manos,
 ò con mis propios suspiros,
 quando faltara instrumento 600
 a mi afeto vengatiuo,
 he de hazerla mas pedaços
 que esse monstruo cristalino
 unde cruel en su centro,
 que es vezindad del abismo. 605
 Ay tal traycion? Viue el cielo,
 que de amarla estoy corrido.
 Blanca, que es mi dulce dueño;
 Blanca, a quien quiero y estimo,
 me propone tal traycion? 610
 Que harè? Porque, si ofendido,
 respondiendolo como es justo,
 contra su traycion me irrita,
 no por esso he de euitar
 su resuelto desatino; 615
 Pues darle cuenta a la Reyna
 es impossible, pues quiso
 mi suerte que tenga parte

CONDE

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 405
strange 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 410
 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 ^{love} that which the crystalline
 monster cruelly submerges in his depths, in the vast
 abyss. 415

EARL (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 ^{should} 420
 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 620
 disuadirla, es desuario,
 que es vna muger resuelta,
 animal tan vengatiuo,
 que no se dobla a los ruegos.
 Antes con afecto impio 625
 en el mismo rendimiento
 suelen aguzar los filos;
 y quica desesperada
 de mi enojo ò mi desuio,
 se declarara con otro, 630
 menos leal, ò mas fino,
 que quica por ella intente
 lo que yo hazer no he querido;
 demas que el inconueniente
 del vil Roberto, su primo, 635 [Col. 3. R.]
 tampoco cessa, y quien duda
 que el, por traydores, ò amigos,
 tenga muchos conspirados
 que fomenten sus motiuos?
 Pues yo tengo de librar 640
 a la Reyna del peligro;
 viue Dios, que he de barrer
 aquellos fieros prodigios
 de traycion de Ingalaterra;
 todos juntos conduzidos 645
 en vn dia con mi industria,
 se han de venir al cuchillo;
 que despues a Blanca sola,
 sin persuasion de su primo,
 con ruego, ò con amenazas 650
 atajare sus desinios.

in this crime; and it would be foolish to try to
dissuade her by entreaties, for she is a determined 425
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 430
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 435
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 440
to cut short her schemes, either by entreaties or by
threats.

[I. 2.]

BLANCA Si estás consultando, Conde,
allà dentro de ti mismo
lo que has de hazer, no me quieres;
ya el dudarle fue delito.
Viue Dios, que eres ingrato.

655

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?

660

665

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 seguirá, y el pueblo
de quien estoy tambien quisto,
darè la muerte a la Reyna.

670 [Col. 4.]

675

DUQUE Que escucho?

CONDE En corrientes rios
de su infame sangre pienso
anegar su quarto mismo.
En viniendo, todos juntos
moriran en el suplicio.

680

Aparte

- BLANCA 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! 445
- EARL I shall now decide.
- BLANCA What is your answer?
- EARL I'll give you a written answer presently.
- The Earl begins to write on a desk. Enter the Duke.
- DUKE (Aside) As Flora is so long, curiosity has made me come to see what visitor it is that Blanca entertains 450 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?
- EARL [To Blanca] The answer of my heart has never been in doubt, for my injuries are now so great. Let 455 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. 460
- DUKE [Aside] What do I hear?
- EARL [To Blanca] 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. -

[I. 2.]

Muera este tirano! Muera!

Arranque mi brazo inuicto...

685

DUQUE

Ay tal traycion?

CONDE

Deste Reyno

y del mundo este prodigio;

que a pesar de Ingalaterra,

si vna vez la espada esgrimo,

he de beuer de su sangre.

690

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.

695

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 entrè acà, quicà guiado
de algun impulso diuino,
para estoruar tal maldad.

700

BLANCA

Pues quando tu Alteza a visto
en mi ocasion para hazer...

[Fol.] 120 [Col. I.v.]

DUQUE

Esperad; que desatino!

705

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,

710

de la verdad el dezirlo,

que no tiene Blanca parte

Let this tyrant die! Let her die! Let my
unconquered arm tear ... 465

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. 470

[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... 475
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. 480

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 485
said; for my greatest desire is to say the truth.
Blanca has nothing to do

de estar yo aqui, que yo mismo
me entrè, hallande abierto, a ver
essos quadros, diuertido, 715
que tiene esta galeria;
y estad muy agradecido
a Blanca de que yo os dè,
no satisfacion, auiso
desta verdad; porque a vos 720
hombre como yo...

CONDE Imagino

que no me conoceans bien.

DUQUE No os auia conocido
hasta aqui; mas ya os conozco,
pues yo tan otro os he visto, 725
que os reconozco traydor.

CONDE Quien dixere...?

DUQUE Yo lo digo.

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

CONDE Qualquier cosa que yo intente... 730

DUQUE Mirad que estoy persuadido
que haze la traycion couardes;
y assi, quando os he cogido
en vn lance que me da
de que soys couarde, indicios, 735
no he de aprouecharme desto;

y assi, os perdona mi brio
este rato que teneys
el valor diminuido;
que, a estar todo vos entero, 740
supiera daros castigo.

CONDE 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 490
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 495
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 ... 500

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 505
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, 745
 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 750
 con que queda encarecido;
 y pues soys tan gran soldado,
 no echeys a perder, os pido,
 tantas heroycas hazañas
 con vn hecho tan indigno. 755
 Que os ha hecho a vos la Reyna?
 Porque su priuanca os hizo?
 Que desinios son aquestos?
 Ea, Conde, corregildos.
 Solo yo sabrè este caso; 760
 pero mal dixè, yo mismo
 no lo sabrè; que en saliendo
 de aquesta quadra que piso,
 si agora he sabido aquesto,
 despues no lo abrè sabido. 765
 Yo quedarè muy vfano
 que me deuays este auiso;
 que yo sè muy bien que Blanca,
 si yo no huuiera salido
 primero a vuestros intentos, 770
 conforme el blason antiguo
 de su sangre y de la vuestra,
 os huuiera respondido.
 Ya abreys mudado de intento;
 y sino, estad aduertido 775
 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 510
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? 515
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 520
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 525
not, be warned that whoever dares to have the most
hidden plot against the Queen, I

[I. 2.]

que la guardo, que la assisto,
que la estimo, que la quiero, 780

que la defiando y la libro,
Atalayo a sus pisadas, [Col. 3. R.]

argos a su Sol diuino,
sabrè ser lince que os vea
los mas ocultos motiuos. 785

Y sabrè daros mil muertes;
que, si aquesta espada esgrimo,
todo vn mundo de traydores
son pocos al valor mio.

Miraldo ~~m~~ajor, dexad 790

vn intento tan indigno;
corresponded a quien soys;
y sino bastan auisos,
mirad que ay verdugo en Londres,
y en vos cabeza. Harto os digo. 795

Vase.

CONDE

Corrido y confuso estoy.
Viòse lance como el mio?
Pero piense aora el Duque
mal de la fe con que siruo
a la Reyna; que despues, 800
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 805
muestre como fueron falsos
de mi traycion los indicios,
y que soy mas leal quando
mas traydor he parecido.

802.

Ver a; vera

803.

Le ven; probably error for Lleven.

[I. 2.]

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 530
 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 535
 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.]

EARL [Aside] I am troubled and confused. Was ever seen 540
 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) 545
 I need give the Duke no answer until the deeds them-
 selves show how false were the tokens of my treachery;
 for I am most loyal when seeming most treacherous.

[I. 2.]

BLANCA Huuo desdicha mas grande? 810
 Y aun mayor huuiera sido
 sino acierta a ser el Duque
 el que escucho los desinios
 del Conde. Valgame el cielo!
 Que desdichada he nacido! 815

[Scene III]

Salen el Senescal, y la Reyna.

REYNA Senescal, esto que os digo
 me sucediò.

SENESCAL El cielo santo
 nos defendio vuestra vida.

[Col. 4.]

REYNA Hazed pues que los soldados
 de mi guarda esten a trechos 820
 aquesta quinta guardando
 hasta que me buelua a Londres.

SENESCAL No serà mejor buscarlos
 a los viles agressedores?

REYNA Como?

SENESCAL Yo harè echar un bando, 825
 que ofrezca grandes mercedes,
 el delito publicando,
 a quien diere el agressedor,
 y que serà perdonado
 si es complice, el que le entrega; 830
 y pues son dos los culpados,
 podrà ser que alguno dellos
 entregue al otro; que es llano
 que serà traydor amigo
 quien fue desleal vassallo. 835

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 840

BLANCA [Aside] Can there be a greater misfortune? Yet
 it would have been even greater if it hadn't 550
 happened to be the Duke who heard the Earl's plans.
 Heaven preserve me! How unlucky I was born!

[Exit the Earl and Blanca.]

[SCENE III] [A Room]

Enter the Seneschal and the Queen.

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

SENESCHAL The blessed heavens defended your life for us. 555

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

SENESCHAL Would it not be better to seek out those vile ^cagressors?

QUEEN How? 560

SENESCHAL I shall have a proclamation made, disclosing the
 crime, and offering large rewards to whoever will reveal
 the agressor, 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 565
 other; for it is certain that he who can be a disloyal
 subject will be a treacherous friend.

QUEEN 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 ^{as} 570
 to kill me only

dos leguas de mi Palacio;
 que quizá despertaremos
 de algunos que estan callando
 la traycion con este exemplo;
 que es gran materia de estado 845
 dar a entender que los Reyes
 estan en si tan guardados,
 que aunque la traycion los busque,
 nunca a de poder hallarlos.
 Y assi, el secreto auerigue 850
 inormes delitos quando,
 mas que el castigo escarmientos,
 da exemplares el pecado.

Sale vn criado.

CRIADO El de Sex pide licencia
 para entrar.
 REYNA Pues a llegado?
 Mucho me temo... Dezid
 que espere; mas no, daxaldo
 entre.

855 [Fol.] 121
 [Col. I.v.]

Sale el Conde.

CONDE Si acaso merezco
 besar tus pies...
 REYNA Leuantaos
 coluna de Inglaterra; 860
 que ya solo con miraros
 se el sucesso de la guerra.
 Locos pensamientos vanos, aparte
 dexadme; ¿ que me quereys?
 CONDE Yo mismo he querido daros 865
 la nueua.
 REYNA ¿ Que ay de mi armada?
 CONDE Libre está el Reyno; dexamos
 de los Españoles leños
 limpios nuestro mar Britano.

[I. 3.]

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. 575

Enter a servant.

SERVANT The Earl of Essex begs permission to enter. 580

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

Enter the Earl. [Exit servant.]

EARL [Kneels] 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? 585

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. 590

[I. 3.]

REYNA Feliz sucesso!

SENESCAL Gran nueua! 870

CONDE Desta suerte fue...

REYNA Esperaos.

No quiero ohir el sucesso
hasta teneros premiado.

Senescal, hazed al punto
la cedula en que le hago 875
de Inglaterra Almirante
al Conde.

CONDE Besar tu mano
serà de tan grandes premios
el mayor.

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

REYNA Deuo pagaros... aparte.

Que miro? Porque a seruicios... 880 aparte.

No es esta mi banda?... tantos
Mi Reyno... Quando llegasteys?

CONDE En la banda a reparado. aparte.

Agora.

REYNA En aqueste punto
os apeays?

[Col. 2.]

CONDE Que mas claro 885

indicio que fue la Reyna,
aun quando huiera faltado
lo que dixo Blanca?

REYNA Aora?

No lo creo; algun cuydado
no auades de tener 890

que de amante, ò cortesano,
anoche os hiziesse vn poco
adelantad? Confessaldo;

yo os perdono el auer sido
menos puntual vassallo 895

[I. 3.]

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 595
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 600
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? 605

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 610

[1. 3.]

que amante, por vida mia.

El lo niega. aparte.

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

REYNA Es fauor, acaso,
la banda, ¿estays herido? 900

CONDE Siempre he viuuido ignorado
de amor; mas ya dulcemente
la banda a lisongeado
los dolores desta herida,
que me dieron en la mano 905
por seruiros.

REYNA Yo lo creo.
No bastaua, amor tirano, aparte.
vna inclinacion tan fuerte,
sin que te ayas ayudado
del deuerle yo la vida? 910
Quereys mucho? ¿Soys pagado
de la dama de la banda?

CONDE Es el sujeto tan alto,
que aun no podran mis suspiros
alcancar alla bolando. 915

REYNA Si a noche me conociò?
Mas esto es hallar acaso. aparte.
Y ella sabe vuestro amor?

CONDE Aunque en batallas y assaltos
tan atreuido y valiente 920 [Col. 3. R.]
me mostrè, no lo soy tanto
que ose dezirla mi amor,
porque aun de mi le recato.

REYNA Pues sino se lo aueys dicho,
no teney de que quejaros. 925

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. 615

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? 620

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? 625

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. 630

EARL I do not even dare to complain.

[I. 3.]

REYNA Dirèle al Conde (que aguardo?)
que soy a quien diò la vida?
Mas, ò necia lengua, passo.
Serà bien que sepa el Conde 930
que soy la que sin recato
viò anoche como muger,
quando deidad me ha juzgado?
Creame deidad el Conde;
que lo que tienen de humanos 935
no han de reuelar los Reyes
a los ojos del vassallo. aparte.

CONDE Que es esto, locura mia?
Atreuereme, mal hago,
a presumir que la Reyna...? 940
Pero no; que necio engaño!

REYNA El Conde me diò la vida; aparte.
confiesso que me ha pesado.
O infame agradecimiento
que engendrò mi amor bastardo, 945
hijo de padre traydor,
yo te atajare los passos!
Ea, cordura, esto sufres?
Conde!

CONDE Senora!

REYNA Vencamos! aparte.
Como no os vays (estoy loca!) 950
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. 635 640

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! 645

EARL My lady.

QUEEN (Aside) Let us overcome ... -- Are you not going [Aside] I am mad ... -- to rest? 650

EARL I await only your permission.

QUEEN Depart then.

EARL I obey you instantly.

REYNA

Esperaos...

(Que es esto?) Esperad vn poco;

y os lleuareys el despacho
desta merced que os he hecho.

955 [Col. 4.]

Que assi me rinda vn cuydado?

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

960

Sale el Senescal con escriuano.

CONDE

Confuso estoy; ya le aguardo.

SENESCAL

Esta es la cedula; firme
de vuestra Alteza.

REYNA

Ya he firmado.

Tomad la cedula, Conde,
de aquesta merced que os hago;

965

yo misma el despacho os doy,
solo por no dilatarosla merced, porque no quiero,
quando me seruis, y os pago,

echar a perder el premio

970

con hazer que os cueste passos.

CONDE

El mayor premio es seruiros.

Si es tanto fauor acaso?

aparte.

REYNA

Amor loco!

CONDE

Necio amor!

REYNA

Que ciego!..

CONDE

Que temerario..!.

975

REYNA

Me abates a tal baxeza...

CONDE

me quieres subir tan alto...

REYNA

Aduierte que soy la Reyna.

CONDE

Aduierte que soy vassallo.

REYNA

Pues me humillays al abismo...

980

Aparte.

CONDE

Pues me acercas a los rayos...

QUEEN Wait. [Aside] What is this? -- Wait a little, 655
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. 660

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 665
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! 670

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. 675

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 ...

[I. 3.]

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... 985

REYNA Muere entre el pecho y la voz.

CONDE No te assomes a los labios.

REYNA Ohisme, Conde? [Fol.] 122 [Col. I.v.]

CONDE Señora!

REYNA Vedme despues.

CONDE Soy tu esclavo. [Col. 2.]

Necio engaño, no me subas 990

para caer de mas alto!

QUEEN [Aside] ... without heeding my greatness ...

EARL [Aside] ... without seeing my humble state ... 680

QUEEN [Aside] ... since I permit you within my heart ...

EARL [Aside] ... since you are becoming a part of me ...

QUEEN [Aside] ... perish between heart and voice.

EARL [Aside] ... do not go beyond my lips .

QUEEN [To Earl] Do you hear me, Earl? 685

EARL My lady!

QUEEN See me later.

EARL I am your slave. [Aside] Foolish deception, do
not raise me up so that I only fall from the
heights! 690

[Exeunt]

[end of act one]

IORNADA SEGUNDA, DEL Conde de Sex.

[Scene 1]

Salen Cosme, y el Conde.

- COSME Agora a Londres llegamos, [Fol.] 122 [Col. I.v.]
y ya a Palacio venimos?
- CONDE Los que a Reyes assistimos
nunca, Cosme, descansamos.
Agora la Reyna llega 5
desde la quinta a Palacio,
y como es mas breue espacio,
ni la priuanca sossiega
ni el amor; cada esperança
me lleua come se ve 10
a ver a Blanca mi fee,
y a la Reyna mi priuanca.
- COSME Gran desdicha es el priuar,
pues haze a los mas amigos
ser azia dentro enemigos. 15
- 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 20
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, 25
que la priuanca ocasiona
embidias.
- COSME En tu persona
no me espanto que la tenga. [Col. 2.]

ACT IISCENE 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 695
 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. 700
- 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 705
 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. 710

- CONDE No ha sido con otro fin.
Del Duque estoy receloso; 30 aparte
porque está muy sospechoso,
pero no, que es noble al fin.
- COSME Ya la hemos trahido, y pues
donde yrè a guardarla agora?
- CONDE Al quarto de Blanca; Flora 35
te la guardará, y despues,
pues de Blanca me despido,
al yrme la pedirás.
- COSME Esso es lo que aprueuo mas,
porque yo siempre he tenido 40
acar, si saber lo quieres,
con esse instrumento atroz,
que sin pensar tiran coz
arcabuces y mugeres.
Porque te quitas la banda? 45
- 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, 50
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 diò essa banda por seña? 55
- CONDE Si. [Col. 3. R.]
- COSME Pues alguna no a auido,
que en ella aya reparado?

[II. 1.]

- EARL 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.
- COSME Well then, since we've brought it, where am I going
to put it? 715
- EARL In Blanca's room; Flora will keep it for you, and
afterwards, when I take my leave of Blanca, you
can ask for it.
- COSME That's what I most approve of, for if you must know,
I've always feared an accident with that atrocious 720
instrument; for without warning, women and arquebuses
always go off with a bang. Why are you taking off
that scarf?
- EARL Because I'm going to see Blanca, and if by chance she
saw it, she might ask me for it, being always 725
suspicious, curious, and of course a woman; and
that would grieve me, for it belongs to the lady whom
I saved.
- COSME We never found out whether she was a lady or a servant!
Didn't she give you the scarf as a sign? 730
- EARL Yes.
- COSME Well, hasn't anybody noticed it?

CONDE No, Cosme.

COSME Este dedo diera

solo por saber quien era,
que no ayamos alcançado 60

quien fuesse, por mas que yo
me desuelo, y te desuelas!

De algun libro de nouelas
presumo que se soltó.

Ella era vna gentil tronga. 65

CONDE No digas tal, majadero.

COSME A pagar de mi dinero,
que era dueña, ò vil mondonga,

pues que esta banda presea

es que qualquiera la tiene, 70

sin ser ... pero Blanca viene;
escondela, no la vea.

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

BLANCA A onde ... no sè que a ocultado

Aparte

de mi Cosme.

CONDE Blanca hermosa.

BLANCA Que serà; que estoy dudosa. 75

Aparte

CONDE Donde vas?

BLANCA Hame llamado

la Reyna. Vente conmigo.

Yrè bien acompañada.

CONDE Mira que no digas nada

a Blanca de ... ya te sigo. 80

Vase Blanca, y el Conde.

[II. 1.]

EARL No, Cosme.

COSME I'd give this finger just to know who it was.
 Strange that we havn't succeeded in finding out 735
 who it was, despite my watchfulness and yours!
 I guess that it dropped out of some story-book.
 She was a pretty whore!

EARL Don't say such a thing, you fool.

COSME I'll bet she was some mistress or vile kitchen- 740
 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.

BLANCA Where ...? (Aside) I wonder what Cosme has hidden
 from me? 745

EARL Beautiful Blanca ...

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

EARL Where are you going?

BLANCA The Queen has summoned me. Come with me. I shall
 be well accompanied. 750

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

Exit Blanca and the Earl.

[2. 1.]

COSME

Con esto a perder lo echò

Aparte

porque yo no me acordaua
de dezirlo, y lo callaua,
y como me lo encargò
ya por dezirlo reuiento,
que tengo tal propiedad,
que en vna hora, ò la mitad,
se me haze postema vn cuento.

85 [Col. 4.]

Guarda, Flora, esta pistola
hasta yrse el Conde despues;
mira no te dè vn reues,
y te pegue golpe en bola.

90

FLORA

Pues en el quarto la meto
de mi seõora.

COSME

Abrà ya

Aparte

treynta y seys horas si abrà
que estoy callando el secreto.
Allà va Flora. Mas no.

95

Vase Flora

Sea persona mas graue.
No es bien que Flora se alabe
que el cuento me desflorò.
Dos cosas juntas, que harè,
me estan matando; vna a sido
saber lo que no he sabido,
y otra dezir lo que sè.
Por saber quien fue me muero
la dama con mascarilla,
y esta tambien por dezirla
tan solo saber la quiero.
Muy bien el Conde negocia.

100

105

Sale Blanca.

[II. 1.]

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 abcess 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!

755

760

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!

765

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!

770

Enter Blanca.

[2. 1.]

- BLANCA Cosme, como tan despacio 110
te estás agora en Palacio,
si te has de partir a Escocia?
- COSME Al alua, aunque yo trasnoche,
mandò el Conde que me parta.
- BLANCA Ves aqui, Cosme, la carta. 115
Partete luego esta noche;
no aguardes a mas.
- COSME Si harè.
- BLANCA Que escondes aqui?
- COSME Maldito aparte
es esto; si otro poquito
me aprieta se lo dirè. 120 [Fol.] 123 [Col.I.v.
No es nada. Jesus mil vezes, aparte
ya se me viene a la boca
la purga.
- BLANCA Esso me prouoca.
- COSME Que regueldos tan spesces aparte
me vienen. Terrible aprieto. 125
- 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. 130
Quiero dezirlo, porque
mi estomago no lo lleua.
Protesto, que es gran trabajo;
meto los dedos.
- BLANCA Di ya.
- COSME Ea, pues secreto va 135
como agua fuera de abajo.
Aquesto que traygo es banda,
y de ti la encubri yo.

- BLANCA Cosme, how can you be so unhurried here in the Palace if you have to leave for Scotland?
- COSME Although I may be up all night, the Earl has ordered me to leave at dawn. 775
- BLANCA Here you see the letter, Cosme. Set off at once to-night, and don't wait any more.
- COSME I'll certainly do it. [Still attempting to conceal the scarf in his hand.]
- BLANCA What are you hiding there? 780
- COSME (Aside) Cursed be it! One little thing more and I'll tell her. - It's nothing. (Aside) A thousand heavens! The phisic's coming into my mouth!
- BLANCA This is annoying me.
- COSME (Aside) What base belches are coming to me! What a situation! 785
- BLANCA Tell me then.
- COSME [Aside] It causes me loathing.
- BLANCA Fool, leave off all that!
- COSME [Aside] How foul a secret is! 790
- BLANCA Make proof of my trustworthiness.
- COSME 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.]
- BLANCA Now tell me. 795
- COSME 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.

[2. 1.]

El Conde me lo mandò,
 que en estos enredos anda. 140
 A el se la diò vna muger
 encubierta y disfracada,
 que librò de vna estocada.

No supe quien pudo ser.
 El Conde aleue, y indiscreto, 145
 perjuro, falso, cruel,
 pisa verde, cascauel,
 toma la banda en efeto.

Y aqui 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 diò el dezillo,
 voy a prouar de vn membrillo, 155
 ò a morder de vna azeytuna.

Vase. [Col. 2.]

BLANCA

De lo que a Cosme he escuchado,
 aunque mal he colegido,
 que el Conde anda diuertido
 y aunque credito no he dado 160
 es hombre en fin. Ay de aquella
 que a vn hombre fiò su honor
 siendo tan malo el mejor!

Mas pues lo quiso mi estrella
 he de apretar al momento 165
 que nos casemos los dos.

Quien serà? Valgame Dios!
 Si tiene algun fundamento
 la banda? La Reyna viene.

Sale la Reyna.

No fue al jardin vuestra Alteza? 170

REYNA

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.

[Blanca takes the scarf from Cosme.] Exit [Cosme.]

BLANCA

[To herself] 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.]

Enter the Queen.

Hasn't Your Highness been to the garden?

QUEEN

Everything wearies me. How sad I am! Nothing amuses me, Blanca.

[2. 1.]

BLANCA Quiere, vuestra Magestad,
que llame a las damas?

REYNA No, dexame sola; que yo 175
gusto de la soledad.
Hazed que cante allà fuera
Yrene; gran desconsuelo!

BLANCA Guarde vuestra vida el cielo.
Vase. Sale el Conde.

CONDE Loco pensamiento mio, 180
que a vn imposible desuelo
tan reziamente me encubres
de ambicioso, ò de soberuio;
abate, abate las alas,
no subas tanto; busquemos 185
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 190
por vna ambicion me alejo?
No conueniencia bastarda
vença vn legitimo afecto; [Col. 3. R.]
no agamos razon de estado,
del gusto, ni del deseo; 195
congruencia vença 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. 200

REYNA Ciega estoy. Mas yr me quiero.
Vença 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. 825

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 830 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. 835

[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 840 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? aparte.
 REYNA Y la magestad? aparte.
 CONDE Mas, ò fortuna, prouemos, 205
Aparte.
 que pesa mas que el amor
 vna hermosura, y vn Reyno.
 REYNA Mas, ò cuydado, boluamos;
Aparte.
 que amor, cuydado y deseo
 son muy fuertes enemigos, 210
 y es vno solo el respeto.
 CONDE Hablarelá? aparte.
 REYNA Quiero hablarle. aparte.
 CONDE Yo quiero llegar. aparte.
 REYNA Yo llego. aparte.
 CONDE Señora!
 REYNA Conde! Estoy loca. aparte.
 CONDE Couarde estoy. Aquí vengo 215
Aparte.
 girasol de vuestros rayos
 a beuer su luz atento.
 REYNA Como vos en vuestra ydea,
 aunque vassallo? Que es esto?
Suene instrumento.
 CONDE Quieren cantar.
 REYNA Es Yrene, [Col. 4.] 220
 y se lo mandè. Agradezco, aparte.
 que atajasse vna locura
 a mi voz vn instrumento.
Cantan.

(continued on page 91 A)

Si acaso mis desuarios
llegaren a tus vmbrales,
la lastima de ser males
quite el honor de ser mios.

225

REYNA

Que bien dize! Es estremada
la redondilla.

- EARL (Aside) And Blanca?
- QUEEN (Aside) And the throne? 845
- EARL (Aside) But Fortune, let us make the hazard, for beauty and a kingdom weigh more than love!
- QUEEN (Aside) But Care, let us return, for love, care and desire are very powerful enemies, and respect is all on its own. 850
- EARL (Aside) Shall I speak to her?
- QUEEN (Aside) I want to speak to him.
- EARL (Aside) I wish to approach her.
- QUEEN (Aside) I approach him.
- EARL [To her] My lady! 855
- QUEEN [To him] Earl! (Aside) I am foolish.
- EARL (Aside) I am a coward. -- Here I approach, a sunflower to your rays, waiting to drink in your light.
- QUEEN What are you thinking of, being a vassal? What is that? 860

An instrument sounds.

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

[VOICE] [(Singing) off stage]

If by chance my follies reach your portals, 865
 The grief of their being wrong
 May take away the honour of their being mine.

- QUEEN How right that is! The verse is excellent.

EARL Extremely so.

QUEEN I confess that it has pleased me because the 870
 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 875
 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. 880

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. 885

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, 890
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. 895

EARL Extremely so.

QUEEN I confess that it has pleased me because the 870
 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
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 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. 895

Cantan

Si acaso mis desuarios
 llegaren a tus vmbrales,
 la lastima de ser males
 quite el honor de ser mios.

El ser tan mal esplicados 265
 sea su mayor indicio,
 que trocando en mis cuydados
 el silencio y voz su oficio,
 quedaran mas ponderados
 desde oy por estas señales 270
 sean de ti conocidos,
 que sin duda son mis males
 si algunos mal repetidos
 llegaren a tus vmbrales.

Mas, ay Dios, que mis cuydados 275
 de tu crueldad conocidos,
 aunque mas acreditados
 seran menos admitidos,
 que con los otros mezclados,
 porque no sabiendo a quales 280
 mas tu ingratitud se deua,
 viendolos todos iguales,
 fuerca es que en comun te mueua
 la lastima de ser males.

En mi este efeto violento 285
 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, 290
 que mis males son tan suyos, [Col. 2.]
 y en mis cuerdos desuarios
 esto que tienen de tuyos
 quite el honor de ser mios.

261-264 : in italics

291 suyos - misprint for 'tuyos'?

294 : appears in text as quitè; accent probably an error.

[VOICE]
(Sings)

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

[EARL]

Being so ill-explained is their best token,
For my cares are better weighed 900

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. 905

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, 910

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. 915

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, 920

And in my follies wise,

What they possess of yours

May take away the honour of their being mine.

REYNA Buen conceto, lindo estilo,
y bien ponderado efeto.
Laura es en fin? 295

CONDE No, señora,
que aqueste nombre es supuesto.

REYNA Si es por mi? Couarde amante...

CONDE No couarde, sino cuerdo. 300

REYNA Pues rebienta de cordura,
ò quiere poco.

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

REYNA No puede auer grande amor 305
sin ser pagado, y por esso
fingiò allà la antiguedad,
que hasta que creciesse anteròs,
que es el reciproco, nunca
crecia Cupido; luego 310
sino dezis vuestro amor,
nunca lo sabrà el sujeto;
sin saber lo no os tendrà
reciproco amor, es cierto;
si ella no os lo tiene a vos, 315
no podrà crecer el vuestro.
Luego no puede ser grande
vuestro amor, pues que vos mesmo
le quitays el beneficio
de hazer que vaya creciendo. 320

CONDE Aunque està bien discurrido,
es sofisticò argumentò;
que el mas verdadero amor
es el que en si mismo quieto
descansa sin atender 325
a mas paga, a mas intento;
la correspondencia es paga,

- QUEEN A fine theme, a pretty style, and a well-
 considered effect. Her name is Laura then? 925
- EARL No, Lady. That name is borrowed.
- QUEEN Does it stand for me? A cowardly lover ...
- EARL Not cowardly, but wise.
- QUEEN Then you are overflowing with wisdom, or you love
 but little. 930
- EARL I am the most affectionate vassal that love has had
 amongst its many victories.
- QUEEN 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, 935
 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 940
 can never be great, for you yourself take away the
 chance for it to increase.
- EARL 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, 945
 the greater is the reward. Requital is payment,

[2. 1.]

y tener por blanco el precio
 es querer por grangeria;
 luego es amor imperfeto,
 pues les traga la codicia,
 y sirue a cuenta del premio.

[Col. 3. R.]

330

REYNA

Esso es quando a conformarse
 con el fauor, ò desprecio,
 segun gustare la dama,
 pero no quando al silencio
 puede ser mucho cuydado,
 que cabe dentro de vn pecho
 sin rebocar por los labios.
 Sin que por mi mal lo veo.

335

CONDE

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

340 aparte.

345

REYNA

Temor! De que?

CONDE

De dezirlo;

que ser pagado no puedo.

REYNA

Pues, que dama quereys vos
 quien no os quiera?

[Col. 4.]

CONDE

La que quiero. 350

Si me entenderà la Reyna?

aparte.

REYNA

Si soy yo quien le desuelo?

aparte.

Pues si estays vos persuadido
 que es imposible quereros,
 que conueniencia es callar?

355

CONDE

Callo porque tengo miedo
 de auenturar cierta dicha,
 que si la digo, la pierdo.

[II. 1.]

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. 950

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. 955

QUEEN Fear of what?

EARL Of revealing it, for I cannot be paid. 960

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? 965

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

[2. 1.]

- REYNA Dicha?
- CONDE Si solo callando.
- REYNA Que dicha si estays diziendo 360
sabeys que no admitiria
vuestro amor?
- CONDE Por esso mesmo.
- REYNA Porque no os quisieran?
- CONDE Si.
- REYNA En que lo fundays?
- CONDE En esto.
Dentro està del silencio y del respeto 365 [Centre Col. R.]
mi amor, y assi mi dicha es segura,
presumiendo tal luz, dulce locura,
que es admitido del mayor sugeto;
dexandome engañar deste conceto
dura mi bien, porque vn engaño dura; 370
necia serà la lengua si aventura
vn bien que està seguro en el secreto.
No a los labios se assume licencioso
mi amor, que perderà desengañado
gloria que puede presumir dudoso. 375
No auerigue su mal, viua engañado,
que es feliz quien no siendo venturoso,
nunca llega a saber que es desdichado.
- REYNA Pues ohid lo que os respondo
con vuestro propio argumento: 380
que bien callando de miedo, ò de respeto,
gloria que se fingiò luz assecura,
solo aquello es feliz que a su locura
con procurado oluido està sujeto. [Fol.]125 [Centre Col.v.]

QUEEN Happiness?

EARL Yes, only by being silent. 970

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. 975

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 980
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 985
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 990
imagined glory safe; he only is happy who has
subdued his madness by an enforced oblivion.

[2. 1.]

Si el se juzga infeliz ya en su conceto, 385
y sabe que de necio el bien le dura,
que vienes declarandose aventura,
ò que males se escusa en el secreto?
Diga pues su cuydado licencioso
Nada le està tambien quando dudoso, 390
que si de solo miedo està engañado,
quicàs hablando serà mas venturoso,
y callando no es menos desdichado.

CONDE Pues supuesta la opinion
de vuestra Alteza, yo quiero 395
atreuerme. Ea, cuydado... Aparte

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

CONDE Por no morir el mal quando
pudo morir del remedio,
digo pues...Ea, osadia, 400 aparte
ella me alentò. Que temo?
Que serà bien que tu Alteza...

Sale Blanca con la banda puesta.

BLANCA Señora, el Duque...

CONDE A mal tiempo aparte.
vino Blanca.

BLANCA ... està aguardando
en la antecamara...

REYNA Ay cielos! 405 aparte.

BLANCA ... para entrar...

REYNA Que es lo que miro? aparte.

BLANCA ... licencia.

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

BLANCA Ya obedezco.

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 995
 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- 1000
 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 1005
 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. 1010

BLANCA ... is waiting in the antechamber ...

QUEEN (Aside) Oh heavens!

BLANCA ... for permission ...

QUEEN (Aside) What do I see?

BLANCA ... to enter. 1015

QUEEN Say ... (Aside) What am I seeing? -- Tell him to
 wait. [Aside] I am distraught. -- Tell ... Go away.

BLANCA I obey at once.

[2. 1.]

REYNA Venid acá, bolued.

BLANCA Que manda 410
vuestra Alteza?

REYNA El daño es cierto. aparte.
Dezidle (no ay que dudar)
Entretenedle vn momento...
(Ay de mi!) mientras yo llego,
y dexadme. [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 persuaciones. 420

REYNA Prenda mia en otro cuello!

Aparte.

Viue Dios, pero es verguença
que pueda tanto vn afecto
en mi!

CONDE Segun lo que dixo
vuestra Altexa aqui, supuesto 425
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? 430
le declarasse su afecto
algun aman...

REYNA Que dezis?
A mi? Como? Loco, necio,
conoceysme? Quien soy yo?

Dezis quien soy; que sospecho

435

que se os huyò la memoria

[Col. 3. R.]

Sabeys que no admite el cielo

peregrinas impresiones

de humanos atreuimientos?

Quando si al Olimpo altiuo

440

subir pretendiò soberuio

en la mitad del camino

no quedò cansado el cierço?

Quando va por contra el Sol

se entregò nube en viento

445

que no quedasse a sus rayos

menudos atomos hecho?

Suban pues al Sol, y Olimpo,

ya altiuos, y ya grosseros,

soplando viento en suspiros,

450

texiendo nube de afectos,

y del Olimpo, y del Sol,

a lo ardiente, y a lo excelso

quedarà el viento cansado,

quedarà el vapor deshecho.

455

CONDE

Señora! Perdido estoy!

Aparte.

Atreuido pensamiento,

que neciamente fiaste

poca cera a mucho incendio.

La Reyna, que hablò sin duda

460

sin intencion...

REYNA

Ydos luego,

No esteys en Palacio mas.

CONDE

Ya obedezco. Estays contento,

Aparte.

loco pensamiento mio?

Ea, pues, escarmentemos;

465

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 1045
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 1050
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 1055
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. 1060
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
cabeca en que engendraron
tan liuanios pensamientos.

470

[Col. 4.]

Ay recato! Aunque esto digo,

Aparte.

sabe Dios lo que le quiero.

Vase.

CONDE A Dios, ambicion. A Blanca,

que arrepentido que bueluo

475

del tiempo que me apartaua
de ambicioso, ò 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;

480

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,

485

y era solo amor en ti

lo que allà razon de estado;

dizes que tienes amor

al Conde? Y que es tan forçoso

que le has menester esposo

490

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?

495

QUEEN Are you not going? (Aside) I am very brave.

EARL I am going immediately.

QUEEN No, stay, and thank me that I leave you your head
in which such lewd thoughts were engendered. 1065

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

Exit [the Queen.]

EARL Farewell, ambition. Ah, Blanca, how repentant I
return from this time which, through ambition or
vainglory, has separated me from the favour of 1070
your eyes, which are my greatest empire!

Exit [the Earl.]

[SCENE II] [The Queen's Room.]

Enter the Duke and Blanca.

DUKE 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 1075
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 1080
seeks you as a mistress.

[2. 2.]

Dizes bien; pero recelo
 que otro tuuiera por culpa
 la que tu das por disculpa,
 y admito yo por consuelo.
 Curar quisiste homicida, 500
 y fue tan cruel el medio,
 que morime del remedio
 pude aun mas que de la herida.
 Mas yo me vi tan templado,
 ò de tibio, ò de cortès, 505
 el veneno, que despues
 conozco que me ha sanado. [Fol.] 129 [really 126,
 Antes, con passion trocada Col. I. v.]
 te he de pagar generoso
 el dexarme tu celoso 510
 con dexarte yo a ti honrada.
 Si dizes que en el honor
 eres del Conde heredera,
 yo hablarè 'a la Reyna agora,
 aunque me lo riña amor. 515
 Yo la pedirè, si viene,
 que te case, Blanca bella,
 y tu le diràs a ella
 la deuda que el Conde tiene.
 Esto mi fe te aconseja, 520
 y aunque se me quexa amor,
 no importa que mi valor
 sabrà acallarle la quexa.
 Esto ha de ser, aunque lucho
 conmigo, y con mi passion. 525

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 1085
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 1090
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 1095
her the debt which the Earl owes. This my faithful-
ness 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. 2000

BLANCA Quando yna resolucion
 tan de vuestra Alteza escucho,
 que tengo que responder,
 sino que a su auiso deuo
 cobrar el honor de nueuo 530
 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. 535

Sale la Reyna.

BLANCA La Reyna!

REYNA Cuydado mio, aparte.
 buscame alguna disculpa;
 quicà no tuuo la culpa
 el Conde. Que desuario!
 No le vi la banda yo? 540
 No pudo ser que otra fuesse?
 ¿ que a su poder viniesse
 sin que el Conde...? Pero no;
 Como pudo...? [Col. 2.]

DUQUE Diuertida aparte.
 La Reyna està; gran tristeza! 545
 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. 550
 Diga su Alteza. Desuelos, aparte.
 dexadme ya.

[II. 2.]

BLANCA 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 ...

[She is about to kneel.]

DUKE Wait, Blanca. Don't thank me for doing for you 2005
 and for me what I would do for myself alone.

Enter the Queen.

BLANCA The Queen!

QUEEN (Aside) 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 2010
 another, or couldn't it have come to her without
 the Earl's ... but no. How could it ... ?

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

QUEEN May the heavens guard Your Highness's life! 2015

DUKE I have come to ask you a favour.

QUEEN At your command. Let Your Highness speak.

(Aside) Anxiety, leave me now.

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.

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

Exit [the Duke.]

QUEEN [Aside] What can it be? I am confused. -- 2025
Speak then.

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 2030 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 2035 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.

QUEEN Your weakness?

BLANCA Mine, My Lady. 2040

QUEEN (Aside) I do not know what my heart fears.

[2. 2.]

BLANCA Pues requiebros y suspiros,
 amores, ansias, finezas,
 y lagrimas sobre todo,
 son aunque el honor no quiera, 585
 lima sorda del secreto
 en la muger mas honesta.
 O quan a mi costa supe
 desta verdad la experienca!
 Porque el Conde...

REYNA El Conde?

BLANCA El mismo. 590

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 595
 tan lejos destes cuydados...

REYNA Pluuiera a Dios lo estuuiera!

Aparte.

BLANCA No me atreuo a referirle

Aparte.

desnudamente mis penas.

REYNA Pues, que importa? 600

Muger soy tembien, no temas.

Ciega estoy. Diràs que el Conde,
 claro està, amò tu beļleza;

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;

[Col. 4.]

BLANCA 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 2045
much to my cost have I learnt this truth through
experience! For the Earl ...

QUEEN The Earl?

BLANCA The very same.

QUEEN [Aside] What do I hear? 2050

BLANCA With his endearments of love ...

QUEEN The Earl of Essex?

BLANCA Yes, My Lady.

QUEEN [Aside] I am slain. -- Go on.

BLANCA Woe is me! For as I judge Your Highness to be so 2055
far from those cares ...

QUEEN (Aside) Oh to God that it were so!

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

QUEEN Why, what does it matter? Do not fear, for I am a
woman too. [Aside] I am lost! - You will say 2060
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 2065
you.

que hiziste tu resistencia,
 que eres noble, claro está; 610
 que dió lagrimas y quejas;
 es hombre en fin, bien sabria;
 y que tu, vn poco mas tierna,
 eres muger, no es milagro,
 admitiste sus finezas, 615
 te pagaste de su llanto,
 y que despues, loca y ciega,
 que incendio crece en vn punto,
 amor que empeçò en pauesa...
 eres monstruo, eres prodigio, 620
 de voluntad, de firmeza,
 de suspiros, de cuydados,
 y el con reciprocas penas
 te adora, sirue, y estima,
 girasol de tu belleza. 625
 Es esto lo que passò?
 Mas que fue desta manera?
 Assi fue todo.

BLANCA

REYNA

Ay de mi!

BLANCA

Pero passa a mas mi pena;
 pero es mas mi desdicha. 630

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 635
 tan gran enemigo el Conde,
 antes que yo a vuestra Alteza
 entrase a seruir, señora,
 no se atreuiò mi firmeza
 a que en publico a mi padre 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 2070
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. 2075
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 [Aside] Woe, alas! 2080

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 2085
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 pidiesse, y yo resuelta,
que a vezes duerme el recato
si está la aficion despierta,
le llamè vna noche escura.

REYNA Y vino a verte?

BLANCA

Pluuiera

645 [Fol.] 127 [Col.I.v.]

a Dios que no fuera tanta
mi desdicha y su fineza.
Vino mas galan que nunca,
y yo que dos vezes ciega
por mirarle está entonces
del amor y las tinieblas...

650

REYNA

Passa adelante.

BLANCA

No puedo;

que embarga aqui la verguença
a la voz.

REYNA

Di, pues, muger;

dilo, acaba. Porque beua
de vna vez todo el veneno.

655

BLANCA

En fin, yo, rendida, y necia,
muy sin huir el recato,
muy oyendo sus promesas,
en la ocasion, que es lo mas,
que ay pocas vezes que pueda
estarse firme el decoro
quando en la ocasion tropieça,
dandome palabra y mano
de esposo...

660

REYNA

Muger, espera;

665

vete poco a poco; yo
no quiero morir de priessa.

BLANCA

Me sucediò 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 ... 2090

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 ... 2095

QUEEN Continue.

BLANCA I cannot, for shame impedes my voice.

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

BLANCA Finally, subdued and foolish, without prudence causing 3000
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. [Aside] I do not want 3005
to perish at one stroke.

BLANCA What happens to anyone who puts themselves in such a
situation happened to me.

[2. 2.]

REYNA Ya beui todo el veneno. 670 aparte
 Que dizes, muger?

BLANCA Tu Alteza
 lo colija allà consigo;
 que de ocasion como aquesta
 saco que llorar mi honor,
 y no que dezir mi lengua. 675

REYNA A Dios, esperanca mia; aparte
 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 680
 que me cumpla la promesa. [Col. 2.]

REYNA Estamos buenos, amor! aparte.
 Ò quien fingir se pudiera
 alguna deuda!

BLANCA Esto es justo;
 y pues por deuda tan cierta, 685
 en fin, el Conde as mi esposo...

REYNA Como vuestro esposo? Ciega aparte.
 estoy!

BLANCA Como esposo mio.

REYNA Que escucho? Liuiana, necia,
 facil...

BLANCA Señora!

REYNA Que a vn hombre 690
 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 695
 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? 3010
- 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 3015
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 3020
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. ... 3025
- 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? 3030
- 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 ...

[II. 2.]

QUEEN [Aside] I am mad. Love is casting me down. - 3035
 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 ... 3040

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? 3045
 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 3050
 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, 3055

[2. 2.]

me arrebataron la lengua,
y despertaron mi enojo. 730

Jesus! yo tan sin modestia?

Que necesidad! Que locura!

Pero vos estad atenta.

Estareys desto aduertida,

para quando se os ofrezca, 735

aunque os importe el honor,

(que vuestro honor nada pesa)

estando yo de por medio,

que no aueys de hazerme ofensa

de mirar a quien yo mire, 740

de querer a quien yo quiera.

Mirad que no me days celos;

que si, fingido, se altera

tanto mi enojo, ved vos

si fueran verdad que hizieran. 745

Pues en ello os va la vida,

aunque vuestro amor se pierda,

escarmentad en las burlas;

no me days celos de veras.

Vase.

BLANCA

Quedamos buenos, honor? 750

Honra, dezid; quedays buena? [Col. 4.]

Que ocasion busea la vida,

sino acaba en esta afrenta?

Mi sangre ofendida clama

contra el rigor de la Reyna; 755

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, 760

como aluio, ò como queja;

suspiros mi pecho abrasan,

ò por indicio, ò 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. 3060 3065

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; 3070 3075

[2. 2.]

y entre celos, ansia, llanto,
 rigor, suspiros, y ofensas, 765
 todo el honor lo padece,
 y nada el llanto remedia;
 pues sino es remedio el llanto,
 sino solo ~~estratagema~~,
 apelemos, honor mio, 770
 a la vengança. Que esperas?
 La Reyna ofendiò mi sangre,
 la Reyna, tirana y fiera,
 hermano y padre me quita,
 y sin estados me deja; 775
 la Reyna manchò el cuchillo
 de Maria en la inocencia;
 la Reyna me quita el Conde,
 y me amenaça soberuia
 con equiuocas palabras, 780
 que no le mire ni quiera;
 la Reyna al Conde le obliga
 ya amorosa, ò ya seuera,
 a que el me niegue perjuro
 mi honor; pues la Reyna muera; 785
 ea, pues, celos valientes
 no fieys a mano agena
 (como hasta aqui la vengança,)
 yo misma, yo, pues me alienta
 el honor y la ocasion 790
 he de dar muerte a esta fiera. [Fol.] 128 [Col. I. v.]
 Agora entrará a acostarse,
 y pues que sola se queda
 en su quadra, y yo la asisto,
 loca, atreuida, y resuelta, 795
 que quien está sin honor
 desesperada, que arriesga?

[II. 2.]

and between jealousy, anxiety, weeping, heart-
 lessness, sighs and offences, all honour suffers,
 and weeping remedies nothing. If weeping then
 is no remedy, but is only a stratagem, let us 3080
 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 3085
 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 3090
 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 3095
 room, and I assist her, so I, enflamed, daring and
 resolute - for what does a desperate person without
 honour risk? -

[2. 2.]

He de hazerla mil pedacos,
 bien como irritada fiera,
 que echando menos los hijos 800
 sacude al 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, 805
 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, 810
 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 aquessas consultas,
 Senescal, sobre vn bufete, 815
 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, 820
 pues tal ocasion se ofrece. Vase.

SENESCAL Guarden los cielos la vida
 de tu Alteza, come pueden,
 para bien de Inglaterra;
 pues tan vigilante atiende 825
 a su Reyno y sus vassallos.

REYNA Esto es fuerça mientras fuere
 Reyna. Id con Dios, Senescal. [Col. 2.]

must make a thousand pieces of her, just as an
 angered wild animal, missing its young, paws 4000
 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 4005
 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 4010
 although it is now late, it is important that I see
 them before I retire.

BLANCA [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. 4015

Exit [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. 4020

SENESCHAL 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.

QUEEN 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 4025

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. 4030

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.

BLANCA 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 4035 good opportunity is given to me.

Sale el Conde.

CONDE Fui a ver a Blanca a su quarto,
y no está en el, y assi vine
dudosa mi amor a ver
si por ventura está en este
de la Reyna. Aquí está Blanca. 860 [Col. 3. R.]

BLANCA Ea, vengança, que temes?
Esta pistola del Conde
que hallè en mi quarto, a su muerte
serà instrumento.

CONDE Que miro!

REYNA Blanca me mata...

Entre sueños.

BLANCA Que temes, 865
coraçon?

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 turpa.

CONDE A aleue!
Que intentas?

BLANCA Dexame, Conde... 870

CONDE Esso no.

BLANCA Darle la muerte.

CONDE Suelta, Blanca.

BLANCA A infame, suelta.

CONDE Pues, tu matas?

BLANCA Tu defiendes?

CONDE Tu a la Reyna?

[II. 2.]

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.
- [He sees Blanca.] Here is Blanca! 4040
- 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! 4045
- 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 ... 4050
- 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. 4055
- BLANCA Ah, wretched one, let it go.
- EARL Then, you are murdering her ... ?
- BLANCA Are you defending ... ?
- EARL You ... the Queen ... ?

[2. 2.]

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

Que arcabuz, que ruido es este
en el cuarto de la Reyna?

Que es aquesto?

CONDE Lance fuerte!

REYNA Que es esto, Conde?

CONDE Que harè? [Col. 4.]

REYNA Blanca, que es esto?

BLANCA Mi muerte 880

llegò.

CONDE Ay mayor confusion?

SENESCAL Traydor el Conde!

CONDE Quien puede aparte.

salir de aprieto tan grande?

Porque si callo, se infiere
de mi el delito, y si digo 885

la verdad infamemente

hecho la culpa a mi dama,

a Blanca, a Blanca, a quien tiene
por centro el alma. Que harè?

Huuo confusion mas fuerte! 890

REYNA Conde, vos traydor! Vos Blanca!

El juizio està indiferente,
qual me libra, qual me mata.

Conde, Blanca, respondedme.

Tu a la Reyna! Tu a la Reyna! 895

Oy aunque confusamente,

A traydora, dixo el Conde.

BLANCA Ah, traitor!

4060

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? 4065

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! 4070

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 4075 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 4080 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, traydor eres.
 Estas razones de entrambos
 a entrambas cosas conuiene; 900
 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, 905
 que neutral mi valor quiere
 por no saber el traydor,
 no saber el inocente.

Mejor es quedar confusa,
 en duda mi juicio quede; 910
 porque quando mire al vno,
 y de la traycion me acuerde,
 al pensar que es el traydor,
 que es el leal tambien piense.

Yo le agradeciera a Blanca 915 aparte
 que ella la traydora fuesse,
 solo a trueco de que el Conde [Fol.] 129 [Col. I.v.]
 fuera el que estaua inocente.

SEÑESCAL Señora, aunque vuestra Alteza
 aueriguarlo no quiere, 920
 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, 925
 pues el en las manos tiene
 la pistola.

REYNA Dezis bien;
 aueriguarlo conuiene.

CONDE Señora!

and "You are the traitor!" from Blanca. The 4085
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, 4090
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. 4095
(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; 5000
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!

EARL My Lady! 5005

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 sè.

REYNA No lo sabeys?
Pues como està aquesse aleue 935 [Col. 2.]
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

SENESCAL Donde mandays que le lleue?

REYNA A la torre de Palacio.

CONDE Fortuna, ya te estremeces.

REYNA Presas este Blanca en su quarto
hasta que otra cosa ordene, 945
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! 950

CONDE A Blanca, mucho me deues!
Ruego al cielo que el amarte
la cabeza no me cueste.

[II. 2.]

QUEEN Tell me the truth. [Aside] My heart fears to know
it. - Was it Blanca ...

BLANCA [Aside] Woe is me!

QUEEN ... who was seeking my death?

EARL No, My Lady, it was not Blanca. 5010

QUEEN Was it you, then?

EARL [Aside] What a terrible situation! -- I don't know.

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

EARL (Aside) Heavens, what is to be my answer to her? -- 5015
As I am unhappy ...

QUEEN No, I am that.

EARL [Aside] What do you want of me, Fortune?

QUEEN [To the Seneschal] Seize the Earl!

SENECHAL Where do you wish him to be taken? 5020

QUEEN To the Palace tower.

EARL [Aside] Fortune, now you are trembling!

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

BLANCA [Aside] I am perplexed. I can't imagine what 5025
she purposes.

QUEEN Take them away, then.

EARL [Aside] I am lost.

QUEEN [Aside] Ah, Earl, you offend me greatly!

(continued on page 142 A)

BLANCA [Aside] Ah, Earl, you oblige me greatly! 5030

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 està el Conde aleuoso

[Fol.] 129 [Col. I. v.]

por indicios de traydor,

y tambien le acusa amor

por ingrato y engañoso;

de su ingratitud quexoso

5

està amor, de su traycion

la justicia y la razon,

y ambos luchando entre si

me sacan fuera de mi,

y estoy solo en mi passion.

10

[Col. 2.]

Ea, ya es tiempo, cuydado;

a estar contigo he salido,

disculpas me has prometido,

a ver si alguna has hallado.

El Conde aleue a intentado

15

darme muerte; como pudo?

Supongamos que lo dudo;

el Conde con Blanca, ay triste!

Me ofende; que respondiste

[Col. 3. R.]

a este cargo? Que estoy mudo.

20

Mudo estas? Si lo estauiera

el fiscal, que es el rigor?

Ingenioso eres, amor;

buscame alguna quimera;

ò sino saber pudiera

25

aquello mismo que sè.

Discurra amor pues no vès

Ea pues ciegos extremos,

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 5035
 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 5040
 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 5045
 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, 5050

lo que pudo ser pensemos,
 no pensemos lo que fue. 30
 No pudo ser que no fuera
 el Conde quien me mataua,
 sino Blanca que alli estaua,
 pues yo celosa, y seuera,
 la di ocasion de que hiziera 35
 tan cruel vengança? Si,
 bien digo, porque yo ohi
 razones, que a la disculpa
 igualmente, y a la culpa
 las pudo aplicar aqui. 40
 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; 45
 esto es quanto a los recelos
 de la traycion; mas ay cielos,
 dos males el alma llora;
 busquemos disculpa agora
 a la ofensa de los zelos. 50
 No pudo ser que mintiera
 Blanca en lo que me conto
 de gozarla el Conde? No,
 que Blanca no lo fingiera,
 pues quando esto verdad fuera, 55
 no pudo auerla gozado
 sin estar enamorado?
 Y quando tierno y rendido
 entonces la aya querido,
 no puede auerla oluidado? 60

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? 5055
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 5060
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 5065
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,
 quando al dezir sus enojos 65
 yo su despejo reñi?
 Luego a mi me quiere? Si,
 esto es verdad, y sino
 amor, no le sepa yo,
 ò sepalo yo sin mi. 70
 O discurso escrupuloso,
 que con replicas precisas
 de vn nuevo indicio me auisas.
 No vi yo al Conde engañoso,
 el instrumento aleuoso, 75
 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? 80
 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, 85
 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? 90
 O malaya la agudeza
 con que a mi pesar me auiso;
 siempre mi daño es preciso;
 si vno acaballo, otro empieza,

Did not my fancy see him in his wise bashfulness, 5070
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 5075
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 5080
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 stern- 5085
ness? 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. 5090

si busco en su amor firmeza, 95
 hallo en su lealtad recelos,
 y si quieren mis desuelos
 diferenciar de passion
 conualezco a la traycion [Fol.] 130 [Col. I. v.]
 para enfermarse los caelos. 100
 O si el Conde traydor fuera
 para que a Blanca no amara!
 O si el Conde la adorara,
 para que no me ofendiera!
 O quien sin amor le viera, 105
 por no verle sin honor,
 quien hallara en el amor
 aunque hallara algun vil trato,
 ò quien le tuuiera ingrato
 por no tenerle traydor. 110

Salen el Duque, y el Senescal.

DUQUE De la fama que el suceso
 diuulgò confusamente
 por todo el Palacio, supe
 vuestro riesgo, y quando viene
 mi amor con susto a informarse, 115
 quieren los cielos que encuentre
 al Senescal que me ha dicho,
 que estays sin peligro. Aumente
 la vida de vuestra Alteza
 el cielo, y la libre siempre 120
 de trayciones.

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

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 hazer suelen
los artifices al dueño;
leerlo tu Alteza puede.

Lee la Reyna.

[REYNA] Soy para el Conde de Sex. 130
SENESCAL Este indicio es euidente
de que es el Conde traydor.

Sacan dos criados a Cosme asido.

CRIADO 1 Entre, acabe.
COSME Que me quieren?
CRIADO 2 No se resista; que intenta? 135

COSME Ya no dexo que me lleuen [Col. 2.]
como vn cordero, si agora
achacarme pretendiessen
resistencia.

CRIADO 1 Auisa tu 140
al gran Senescal, que aqeste
es complice con el Conde.

SENESCAL Que es esto, Fauio? Que quieres?

CRIADO 1 Señor, en casa del Conde,
hallamos de aquesta suerte 145
aqueste criado suyo,
que sin duda parte tiene

en la traycion de su amo,
pues sabiendo que le prenden
se ausentaua. 150

SENESCAL Como entrays
acà dentro? Hazed que espere,
que està aqui su Magestad.

REYNA No importa; dezidle que entre.
O si disculpasse al Conde. aparte. 155

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."

SENESCHAL This is a clear token that the Earl is a traitor. 5115

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! 5120

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

SENESCHAL 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 5125 in his master's treachery; for knowing that the Earl had been seized, he was clearing out.

SENESCHAL 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) 5130
If only he would free the Earl from blame!

CRIADO 1 Llegad pues.

COSME Tiene juanetes
el gran Senescal?

PRI. [CRIADO 1] Porque?

COSME Dexame que se los bese
por captarle la piedad. 155

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

COSME Nadie puede 160
dezir que yo lo sabia,
que hasta que aquestos crueles
me agarraron esta noche,
ignorante estuue siempre
del suceso; que esta tarde 165
dexandole en el retrete
me fui, y no le he visto mas.

SENESCAL Pues donde yuas desta suerte?

COSME Acabara ya, si es esso [Col. 3. R.]
lo que saber se pretende, 170
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 175
a otro Conde su pariente.

SENESCAL Que es de la carta?

COSME Esta es.

SENESCAL Muestra.

153. 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! 5135

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. 5140

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. 5145

SENESCHAL What has happened to the letter? 5150

COSME This is it.

SENESCHAL Show me.

COSME Muestro; que mas quieren?
Miren si soy porfiado.

REYNA Temblando estoy; ò si fuesse 180
en su fauor!

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, 185
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. 190

Lee Para que mas facilmente
nuestro intento se disponga,
venirte en secreto puedes
con todos los conjurados
a Londres, que desta suerte 195
con el pueblo que me sigue
serà facil dar la muerte.

COSME Ay tan gran vellaqueria?

Lee Y responde breuemente
con esse criado mio, 200
que es hombre muy confidente.

COSME Que escucho, señores mios?
Dos mil demonios me lleuen
si yo confidente soy,
si lo he sido, ò si lo fuere, 205 [Col. 4.]
ni tengo intencion de serlo.

SENESCAL Preso le lleuad.

181-182: 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 [Aside] I'm trembling! Oh, if only this were 5155
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 5160
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. [Aside] I am lost. [She 5165
(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? 5170

[QUEEN] (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. 5175

SENESCHAL Take him away ^{know} prisoner.

COSME Esperen,
no es grandissima injusticia,
señor, que preso me lleuen
por confidente sin serlo? 210

CRIADO 2 Venga ya.

COSME Vuessas mercedes
aguarden; ay tal desdicha!
Por confidente; aun si fuesse
por otro qualquier delito,
lleuara bien el prenderme; 215
mas por confidente a mi?
Ay mas desdichada suerte?

CRIADO 1 Acabe ya.

COSME Tengo yo
cara de ser confidente?
Yo no sè que ha visto en mi 220
mi amo, para tenerme
en esta opinion, y a fee
que me olgara de que fuesse
cosa de mas importancia
vn secretillo muy leue, 225
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, 230
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

REYNA Casados el Conde y Blanca!

COSME Recasados.

- QUEEN [Aside] Fatal tidings! - May God give you ill-news!
And do they love each other? 5200
- COSME They love each other over and over!
- QUEEN Get out of here.
- SENESCHAL Clear out.
- DUKE [Aside] Is it possible that she should feel it so?
If the Queen were an ordinary woman who might love 5205
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.]
- SENESCHAL If Your Highness previously doubted the treachery of 5210
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 5215
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 5220
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 270
de su traycion se arrepiente;

pero supuesto que el Conde
porfia sin que se enmiende
en su traycion y su Alteza
por tal delito le prende, 275

quise darle esta noticia,
porque si acaso sintiesse
verse amenacar sin causa
desta traycion, la consuele
que tiene cabeza el Conde, 280 [Col. 2.]
y ay verdugo que la vengue.

SENESCAL

Y quando tan gran traycion
dissimular pretendiesse
vuestra Alteza, el Reyno entonces
castigara a quien la ofende. 285

Vanse, y queda la Reyna.

REYNA

Ea amor, ya el daño es cierto;
morid ya cuydado loco,
pues que no os dexan siquiera
el consuelo de dudoso.

Ya no ay duda que os consuele, 290
ya el discurso escrupuloso
la esperiencia de mi daño
me hizo beuer por los ojos;

ya no ay mentira que finjas,
ya no ay engaño ni abono, 295
que mientas, ya no ay siquiera
vn quicà, que cierto es todo.

El Conde traydor dos vezes
me ofende siendo vno solo,
como a muger en el gusto 300
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.

SENECHAL 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.

QUEEN Come, Love, my grief is certain. Die now, foolish 5235
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, 305
 en traycion me busca muertes;
 en cuydados me da enojos,
 en deslealtades peligros,
 y en celos me causa assombros.
 Mas, ò sentimiento espera, 310
 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, 315
 que si de vna vez los sientes
 quicà diran sospechosos,
 que es ardid de la flaqueza,
 y no prissa del enojo. [Col. 3. R.]
 El Conde adorando a Blanca 320
 auiendo entrado engañoso
 tan dentro de mi, se burla
 de la fe con que le adoro?
 Adoro dixere? Si dixere:
 no pienses que me equiuoco. 325
 Honor, duermase el recato,
 esta vez ahogasse sordo:
 que confunde el sentimiento
 la atencion con el ahogo.
 El Conde mi dulce dueño, 330
 que ya en mi pecho amoroso
 ydolo fue, a quien el alma
 consagro en culto deuoto,
 verdad en tiernas finezas,
 victima en duros enojos, 335
 agua en lagrimas distintas,
 y fuego en suspiros roncros.

The Earl wishes to take my life; the Earl, as 5245
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 5250
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 5255
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 5260
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 5265
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? 340
 Tiene valor mas heroyco?
 Tiene mas amables partes?
 Y lo que encarezco solo,
 quierete mas, Conde? Deues
 a su fe extremos mas locos? 345
 Mas verdad a sus finezas?
 A su fauor mas soborno?
 Mas suspiros a su pecho?
 Mas lagrimas a sus ojos?
 Quierete mas? Mas ques esto? 350
 Yo ternuras? Yo solloços?
 Yo a pesar de mi grandeza
 con infame llanto mojo
 la purpura Real que viste
 la Magestad por adorno? 355
 Yo en rayos que arrojó el pecho
 por indicio, ò deshaogo,
 hago el decoro cenizas?
 Y el valor deshago en poluos? [Col. 4.]
 Enjugue pues mi venganca,
 ò beuase lo que el oro;
 cierre la razon valiente
 la boca por donde arrojó
 suspiros que me disfaman,
 porque cegando los propios 365
 o me ahoguen, ò se bueluan
 a la esfera en que los formo.
 Cuydado vn traydor me deue?
 Suspiros vn aleueso?
 Memorias vn desleal? 370
 Y vn fementido solloços?

does he offend me through another woman? With
 another woman? How can this be? Is Blanca 5270
 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 5275
 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? 5280
 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 5285
 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
 sighs, a disloyal subject memories, and a false
 one sobs? 5290

Por vn hombre, que, infiel,
 estando a las voces sordo
 con que en el Rey mudamente
 habla lo magestuoso, 375
 pretendiò darme la muerte?
 Siento, gimo, peno, lloro,
 padezco, suspiro, y muelo?
 O que afecto tan impropio!
 Muera el Conde, muera el Conde, 380
 bien repito que es forcoso,
 que muera el Conde dos veces,
 pues dos delitos le noto;
 dupliquese pues su vida,
 muera vna vez por assombro 385
 de traycion, por mal vassallo,
 y muera tambien el propio
 otra vez por mal amante,
 y entrambas por aleuoso;
 contra el Conde infiel vassallo, 390
 oy como Reyna me opongo;
 contra el Conde, falso amante,
 como muger me apassiono:
 busque pues, muger, vengança;
 Reyna, legales oprobios; 395
 justificada, castigos;
 mal correspondida, modos;
 escarmientos, justiciera;
 y en fin, ofendida, assombros [Fol.] 132 [Col. 1. v.]
 para que muriendo el Conde 400
 por ingrato, y aleuoso,
 por castigo, y por vengança,
 le den vn delito y otro,
 el castigo la justicia,
 como la vengança el odio. 405 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 5295
 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 5300
 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 un-
 faithful vassal. As a woman I am impassioned
 against the Earl, that false lover. Seek, then, 5305
 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 5310
 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 Aqui està 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 410
 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 415
 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 420
 aueys de morir.

CONDE Yo muero
 inocente.

SENESCAL Pues dezid,
 no escriuistes a Roberto
 esta carta? Aquesta firma
 no es vuestra?

CONDE No lo niego. 425

SENESCAL El gran Duque de Alanson
 no os oyò en el aposento
 de Blanca traçar la muerte
 de la Reyna.

CONDE Aquesse es cierto.

SENESCAL Quando despertò la Reyna, 430
 no os hallò, ò Conde, a vos mesmo
 con la pistola? [Col. 2.]

[SCENE II] [The Tower]

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 5315
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. 5320

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? 5325
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. 5330

SENESCHAL Did not the Queen, Earl, find you, you yourself, with
the pistol, when she woke up?

CONDE Es verdad.
 SENESCAL Y la pistola pues vemos
 vuestro nombre alli grauado,
 no es vuestra?
 CONDE Yo os lo concedo. 435
 SENESCAL Luego vos estays culpado?
 CONDE Esso solamente niego.
 SENESCAL Pues como escriuiste, Conde,
 la carta al traydor Roberto?
 CONDE No lo sè.
 SENESCAL Pues como el Duque 440
 que escuchò vuestros intentos
 os conuence en la traycion?
 CONDE Porque assi lo quiso el cielo.
 SENESCAL Como a hallado en vuestra mano
 os culpa el vil instrumento? 445
 CONDE Porque tengo poca dicha,
 ò por dezirlo mas cierto, aparte
 como tengo mucho amor,
 y a Blanca culpar no quiero.
 SENESCAL Pues sabed que si es desdicha 450
 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, 455
 mañana vuestra cabeça
 a de pagar...
 COSME Malo es esto,
 SENESCAL Culpas de vuestra desdicha.
 CONDE No ay remedio?
 SENESCAL No ay remedio.

- CONDE Pues ya que es fuerça el morir - 460
 ay mi Blanca, como temo
 que tu traycion en mi muerte
 no a de escarmentar, yo quiero
 hablarla por persuadirla,
 que desista de su intento - 465
 pues ya que muero sin duda, [Col. 3. R.]
 y no ay piedad ni remedio,
 hazedme vn bien.
- SENESCAL Que mandays?
- CONDE Antes que muera (esto os ruego)
 dexadme hablar a mi esposa, 470
 a mi Blanca, porque tengo
 vn negocio que encargarle.
- SENESCAL Yo soy Iuez, Conde, no puedo;
 mañana aueys de morir,
 y a de ser con tal secreto, 475
 que nadie en todo el Palacio
 lo sabe, ni ha de saberlo;
 porque como se presume
 que entre nobles y plebeyos
 teneys muchos conjurados, 480
 porque no se altere el pueblo,
 el secreto se procura;
 y assi Conde, esto supuesto
 no es bien que lo sepa Blanca
 si se procura el secreto. 485
- COSME Sabe v.m. si a mi me ahorcan?
- ALCAYDE No, que el Conde vuestro dueño
 en todo os ha disculpado.
- COSME Dexame darle dos besos;
 albricias, señor gasnate, 490
 que en albricias de que os veo
 libre de tan fuerte trago
 desollinaros pretendo

- EARL 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. 5360
- SENECHAL What is your command? 5365
- EARL 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.
- SENECHAL 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. 5370 5375
- COSME Does Your Honour know if they will hang me?
- JAILOR No; for the Earl, your master, has freed you from
blame in everything. 5380
- COSME 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 alahejos. 495

SENESCAL Vos, Alcayde, con las guardas
todas cerrando primero
la torre, os venid conmigo,
porque os dè la Reyna luego
orden para executar 500
esta muerte.

ALCAYDE Yo obedezco.

SENESCAL Assi lo mandò la Reyna,
y vos, Conde, disponeos
a morir como quien soys, [Col. 4.]
que aqui la sentencia lleuo 505
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, 510
quando animoso y resuelto,
noble, amante, y valeroso
por librar a Blanca muero,
la hazaña mayor que nunca
entre Romanos y Griegos 515
con letras de bronze escriue
la Coronica del tiempo.
Viua Blanca, aunque yo muera,
fuera bueno, fuera bueno
por conseruarte medroso 520
la vida que ya aborrezco,
echar la culpa a mi dama?

with another gulping too, but it's going to be with
Alahejos wine! 5385

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, 5390
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 5395
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, 5400
would it be right, to preserve through fear the life
which I now loathe, by casting the blame on my lady?

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 5405 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. [To Cosme] Bring me a light.

COSME I'm going for it. 5410

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, ... 5415

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. [To Cosme] You, friend, this 5420 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 escriue,
 porque estoy hecho dos cueros, 555
 si otros estan hechos vno,
 con el vino, y con el sueño. Vase.

Sale la Reyna con vna luz, y de la suerte
 que salio al principio de la Comedia con mascara, y enaguas.

REYNA Sola està la torre, y mudo
 el Palacio, que por esso
 por orden del Senescal 560
 al Alcalde, y guarda tengo
 en la antecamara (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 570
 esta parte he satisfecho,
 pues cumpli con la justicia,
 con el amor cumplir quiero.

CONDE Assi està bien; este auiso
 me deue Blanca.

REYNA Escribiendo 575
 està el Conde; serà a Blanca; [Col. 2.]
 pues que importa? Ya no es tiempo
 destas cosas; triste estado
 es quando estan en vn pecho
 tan viuo el amor, no tiene 580
 para los celos aliento.
 Ay honor mucho me deues.

COSME I'll do so. I'm going inside to sleep whilst 5425
 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.

QUEEN [Aside] The Tower is lonely and the Palace silent;
 for this same reason, by the Seneschal's orders, I 5430
 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 5435
 have satisfied the latter aspect with the sentence, by
 having fulfilled justice, I now wish to fulfil love.

EARL [Aside] This is well. Blanca will be in my debt
 for this warning.

QUEEN [Aside] The Earl is writing. It is probably to 5440
 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 seuero;
 algo me deua el amor,
 y tenga tambien mi afecto 585
 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 possible, 590
 porque tiempo no gastemos,
 inutilmente en la duda,
 y haziendoos fuerça el creerlo.
 Escuchad el fin que traygo
 sin aueriguar los medios; 595
 yo soy sino os acordays
 por las señas os lo acuerdo
 vna muger que librastes
 de la muerte.

CONDE Que misterio aparte.
 tendrá la Reyna en tal traje? 600

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, 605
 que la Reyna justiciera
 os da muerte, y sin remedio
 auiendo tenido medio
 de tomar aquesta llaue
 de la torre, que instrumento 610
 a de ser de vuestra vida
 y lo fue de entrar a veros:

Let us cast off this severity. Let love owe me 5445
something, and let my affection in me, and by me,
play some part! Bear me, feet! I approach. -
Earl!

EARL What do I see?

QUEEN It is no shadow! What you see is real. Accept 5450
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 5455
whom you saved from death.

EARL (Aside) What secret purpose can the Queen have wearing
such apparel?

QUEEN Finally, Earl, wishing to pay you with your life for the
same life which I owe you - alas, how truly I say the 5460
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 5465
to see you;

[3. 2.]

[Col. 3. R.]

no me preguntays el modo;
 a daros la vida vengo:
 tomad la llaue, y despues 615
 en la mitad del silencio
 de la noche os escapad
 por vn postigo pequeño
 que tiene la torre al parque,
 y viuid, Conde, que es cierto, 620
 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 vsurpen 625
 las palabras al remedio.

CCNDE Ingeniosa mi fortuna
 hallò en la dicha mas nueuo
 modo de hazerme infeliz,
 pues quando dichoso veo, 630
 que me libra quien me mata,
 tambien dèsdichado aduerto,
 que me mata quien me libra;
 que estoy, señora, tan lexos
 de ser dichoso, que aora 635
 en este fauor que os deuo
 se valiò de la desdicha
 esta dicha para serlo:
 mas pues soys tan de mi parte
 y el tomar aqueste empeno 640
 de librarme, solo ha sido
 por pagarme aquel primero,
 que me deue vuestra vida,
 yo me doy por satisfecho,
 solo con que me troquays 645
 vn 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 5470
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. 5475

EARL

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. 5480
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 5485
for which you owe me your life, I am completely
satisfied solely because you exchange a favour of
such hazard for one so slight.

- QUEEN Say on.
- EARL Before I die - for I well know that this possible 5490
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 5495
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 5500
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. 5505
- 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. 5510

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 5515 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 5520 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 5525 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 5530 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 escuseys tanto mi dicha.

REYNA Pues si esto a de ser, primero 710
 tomad, Conde, aquesta llaue,
 que si a de ser instrumento
 de vuestra vida, quicà
 tan otra quitado el velo
 serè, que no pueda entonces 715
 hazer lo que aora puedo,
 y como a daros la vida
 me empeñè por lo que os deuo
 por sino puedo, despues,
 desta suerte me preuengo. 720

Dale la llaue.

CONDE Yo os agradezco el auiso,
 y agora solo deseo
 ver el rostro de mi dicha
 en el de la Reyna y vuestro.

REYNA Aunque siempre es vno mismo 725
 este que aora estays viendo,
 Conde, es solamente mio,
 y aqueste que aora os nuestro [Col. 2.]
 es de la Reyna, no ya
 de quien os hablò primero. 730

Descubrase.

CONDE Ya morirè consolado
 aunque si por priuilegio
 en viendo la cara al Rey
 queda perdonado el reo.

EARL Don't delay my happiness for so long.

QUEEN If this must be, then first, Earl, take this key. 5535

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 5540 to do it later, I can in this way overcome the difficulty.

She gives him the key.

EARL 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.

QUEEN Although this one which you are seeing, Earl, is 5545 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.

EARL Now I shall die consoled. But if the criminal is pardoned by seeing the face of monarchy, 5550

Ya deste indulto, señora, 735
 vida por ley me prometo;
 esto es en comun pues es
 lo que a todos da el derecho;
 pero si en particular
 merecer el perdon puedo: 740
 ohid, vereys que me ayuda
 mayor indulto en mis hechos,
 mis hazañas.

REYNA

Ya las sè,
 no penseys que no me acuerdo
 dellas, estoy obligada, 745
 y aunque ya pagado os tengo,
 nunca quisiera, Clales,
 la grandeza de mi pecho
 escuchar vuestros seruiçios
 sin daros algo de nueuo. 750
 Y como acra es forçoso,
 que sea inutil recuerdo,
 Conde, el de vuestras hazañas,
 pues perdonaros no puedo,
 no quiero ohirlas, callaldas, 755
 que si soy la Reyna, y veo,
 que de vos estoy seruida
 tambien soy la misma y siento,
 que ofendida estoy de vos,
 y a mi pesar, considero, 760
 que borra la ofensa quanto
 los seruiçios auian hecho;
 y assi solo seruirà
 dezirlas quando no os premio
 en mi de verguença mucha, 765
 y en vos de poco prouecho. [Col. 3. R.]

747: "Clales": apparently, it is not clear what is intended here:
 perhaps "Conde"? Mesonero Romanos gives "otra vez".

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 5555
which aid me ...

QUEEN

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 5560
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, 5565
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 5570
reward them; for now you give me much shame and
yourself little advantage.

- EARL The Queen cannot exercise mercy, then?
- QUEEN I cannot.
- EARL If the Queen, then, cannot yield to weeping and 5575
entreaties, at least the woman to whom I gave
life will not cease showing her gratitude by
re-paying me with the same.
- QUEEN Gratitude for that does not touch the Queen in any
way, Earl. 5580
- EARL Then your heart is ungrateful.
- QUEEN If the offended person punishes you to fulfil justice,
then the grateful person frees you to fulfil a debt.
- EARL How?
- QUEEN You know the means already. 5585
- EARL Is there no other way?
- QUEEN No.
- EARL I do not approve of it. It is shameful.
- QUEEN It is the best.
- EARL You so advise me? 5590
- QUEEN I do not advise what is against my law. Rather,
if you are found escaping, I shall have you put
to death.
- EARL And is that gratitude from someone who owes me her
life? 5595
- QUEEN 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 llaue? 795
 REYNA Si, Conde, solo con esso.
 CONDE Luego esta que es instrumento
 de mi libertad, tambien [Col. 4.]
 lo abra de ser de mi miedo.
 Esta que solo me sirue 800
 de huir es el desempeño
 de Reynos que os he ganado
 de seruicios que os he hecho,
 y en fin de essa vida, de essa
 que teney's oy por mi esfuerço; 805
 en esto se cifra tanto,
 pues viue Dios (estoy ciego)
 que he de hazer que si quereys
 tener agradecimiento
 y darme la vida, sea 810
 por otro mas noble medio;
 y sino que pueda a voces
 quejarme al mundo diziendo
 que no pagays beneficios,
 que de los reales pechos 815
 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 820
 entre sus cristales quiero
 si soys mi esperança hundiros;
 caed al humedo centro,
 donde el Tamesis sepulte
 mi esperança y me remedio; 825
 no quiero huyendo viuir.

EARL Just by giving me the key?

QUEEN Yes, Earl, just by that.

5600

EARL 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 5605
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 5610
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.]

QUEEN Where are you going?

EARL Vile instrument of my life and my shame, if you are 5615
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. 5620

Arroja la llaue.

- REYNA Ay de mi, mal aueys hecho.
- CONDE Sed agora agradecida,
ya os he quitado este medio
de agradecerme y librarme, 830
agora, agora os acuerdo
seruicios y obligaciones
que es forçoso no tendiendo
aquel que me estaua mal
buscar otro medio nuevo 835
de librarme, ò ser ingrata. [Fol.] 135 [Col. 1. v.]
- REYNA Ser ingrata escoger quiero,
(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 librauaua,
como Reyna no me atreuo; 845
mañana aueys de morir,
mañana, mañana es luego.
Al llanto no me publiques
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 pondrà vn escarmiento 855
con vuestra cabeça 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.

5625

QUEEN

I choose ingratitude. [Aside] Woe is me! - This
action alone might have found my mercy if it were
not for my dignity.

5630

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!

5635

EARL

Then you are adamant?

QUEEN

Oh to God that I were so! But I am ...

5640

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 pensè yo... 860
 mas tan poca dicha tengo,
 que os doy la muerte yo misma.
 Apenas el llanto enfreno, aparte.
 ay honor, maldito seas.
 CONDE Ay amor como me has muerto! 865
 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.

[Scene III]

Sale Cosme con vna carta en la mano.

COSME A morir lleuan al Conde, 870 [Col. 2.]
 y el me encargò que le diera
 aqueste papel a Blanca
 en muriendo, y serà fuerça
 servirle, pues fui criado;
 mas por esta causa mesma 875
 ay razon para no hazerlo,
 que si es mi amo, la regla
 general de los criados
 me escluyen desta obediencia.
 Que serà aqueeste papel? 880
 Testamento? No, almoneda.
 Escomunion? No, cedula
 de esposo; mas tarde llega,
 mas ya sè lo que es sin duda;
 es aquesta la sentencia? 885
 Mas no la imbiara assi.

- EARL For your sake I die innocent. Who would have told me that one day ... 5645
- 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! 5650
- 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! 5655

Exeunt

[SCENE III] [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 5660 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. 5665

[3. 3.]

La imbiara, que si es fuerça
 que enuiude en muriendo el,
 el, por darla buenas nuevas,
 se la deue de enuiar 890
 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, 895
 desde que por no saber
 lo que lleuauan sus letras
 aquella carta del Conde,
 estuue a pique, y muy cerca
 de morir por confidente; 900
 maldigo la confidencia:
 esto es escarmiento, astucia,
 recto honor, prouidencia,
 y no deslealtad, señores,
 y hago primero protesta 905
 a los alacayos fieles,
 que se vsan en las Comedias,
 que solo aquesto me mueue;
 veamos si es macho, o hembra.

Abre la carta.

[Col. 3. R.]

Violela; ya no ay remedio; 910
 mas, que es esto, santa Tecla?
 Este secreto escondias,
 Papel! Voy apriessa, apriessa,
 por si tenerle es delito,
 hazer el silencio pieças, 915
 hazer 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, 5670
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! 5675
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 5680
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 aqui viene la Reyna;
 apartado esperarè. 920

Sale la Reyna, y el Senescal, y apartase Cosme.

REYNA Executad la sentencia.

SENEscal Donde morirà?

REYNA En Palacio,
 porque es fuerça que se tema,
 que quiçà el pueblo alterado
 se conspire en su defensa. 925

Para escarmiento le mato:
 mas no quiero que lo sepan
 hasta que el tronco cadauer
 le sirua de muda lengua;
 y assi al Salon de Palacio 930

hareys que llamados vengan
 los grandes y los milores,
 y para que alli le vean
 debajo de vna cortina,
 hareys poner la cabeça 935

con el sangriento cuchillo,
 que amenace junto a ella
 por simbolo de justicia
 costumbre de Ingalaterra,
 y en estando todos juntos 940

mostrandome justiciera,
 exortando os primero
 con amor a la obediencia
 les mostrareys luego al Conde
 para que todos entiendan, 945

que en mi ay valor que los rinda
 si ay piedad que la atreua.

[Col 4.]

They mustn't catch me by surprise. But here 5685
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. 5690
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 5695
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 5700
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.

SENESCAL Yo voy; tragedia espantosa
 oy a queste Reyno espera. Vase.

COSME Aguardando estuue a solas 950
 para hablar con vuestra Alteza.

REYNA Que quereys?

COSME Señora, el Conde
 que deste papel me ordena,
 a Blanca en muriendo el,
 yo por no sè que quimera 955
 le abri, y hallando en el cosas
 dignas de que tu las sepas,
 la traygo aqui por si acaso
 al Conde en algo aprouecha.

REYNA A Blanca el papel. Mostrad. 960
 Del Conde es aquesta letra. Lee.
 Blanca, en el vltimo tranze,
 porque hablarte no me dexa,
 he de escriuirte vn consejo,
 y tambien vna aduertencia: 965
 la aduertencia es que yo nunca
 fui traydor, que la promesa
 de ayudarte en lo que sabes
 fue por seruir a la Reyna
 cogiendo Roberto en Londres, 970
 ya los que segun le intentan;
 para aquesto fue la carta;
 esto he querido que sepas;
 porque aduiertas el prodigio
 de mi amor, que assi se dexa 975
 morir, por guardar tu vida:
 harta a sido el aduertencia.
 Valgame Dios; el consejo,
 es que desistas la empresa
 a que Roberto te incita; 980

SENESCHAL I shall withdraw. Now this kingdom awaits a
fearful tragedy! 5705

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 5710
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 5715
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 5720
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 5725
enterprise to which Robert incites you.

mira que sin mi te quedas;
 y no ha de auer cada dia,
 quien por mucho que te quiera
 por conseruarte la vida,
 por traydor la suya prenda. [Fol.]136 [Col.1.v.] 985
 Hombre, que truxiste aqui?

COSME Tenemos mas confianza?

REYNA Anda, auisa al Senescal.
 al punto - no te detengas -
 Ay Conde, que eres leal - aparte. 990
 que la execucion suspendan;
 no en vano el alma dudaua
 su traycion; alegres nueuas.

Viua el Conde, y viua yo!
 Ola guardas! - que refrena 995
 mi alboroco? - al Conde al punto
 le traed á mi presencia.

Sale el Alcayde.

ALCAYDE Que mandas?

REYNA Donde está el Conde?

ALCAYDE Aqui está ya.

REYNA Pues que esperas?

Que es del?

ALCAYDE Aqui está del modo 1000
 que lo mandò vuestra Alteza.

Descubrese el Conde degollado.

REYNA Valgame Dios! Llegò tarde.

A traydores, a que presta,
 que veloz esta vez sola
 anduuo vuestra obediencia. [Col. 2.] 1005

[III. 3.]

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? 5730

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! 5735

Enter the Jailor.

JAILOR What is your command? 5740

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. 5745

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, 1010
 que son mariposas bellas,
 que en el luminar segundo
 tremulamente se queman,
 por esse espejo del dia
 de quien las hachas eternas 1015
 con que se alumbra la noche,
 son pedaços que se quiebran,
 que he de dar la muerte a Blanca,
 si en el centro, si en la esfera
 se ocultasse; y entretanto 1020
 que aquesta mudança llega,
 cubrid aquesse cadauer;
 no mire yo tal tragedia,
 hasta que matando a Blanca,
 y vengado al Conde tengan 1025
 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 5750
 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; 5755
 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 5760
 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.

[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, 1858).

(S) - Spanish text

(E) - 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."

Gerald Brenan, The Literature of the Spanish People, Cambridge University Press, 1951, page 202, note.

- 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.

Blanca: Cosme:
Flora:

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.

10(E)/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(E)/
24(S) A literal translation of the text makes little sense.

Both MS and MR give 'Que ocasion se ha malogrado' - 'What a wasted opportunity!'

- 41(E)/
41-2(S) 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.
- 42(S) Stage direction in the MS is -- 'She gives him a scarf.'
- 47(E)/
51-2(S) Early on in the play we learn of the Queen's feelings for Essex.
- 69(S) Escuchen la flema ... The meaning of this is somewhat vague. Literally it means - 'May they (or you) hear my sluggishness!'
- 68(E)/
76(S) Only now does Cosme give an answer to Essex's question made in line 67(S)!
- 76(E)/
87(S) Two leagues ... The Spanish league equalled about ten English miles.
- 90-91(S) 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.
- 92-179(E)/
115-239(S) 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) Colunas. Literally 'Columns'; but this would be an unsuitable translation. Spenser, describing Belpheobe, speaks of her legs as 'two faire marble pillours', Faerie Queene, Book II, Canto III, stanza 28. The whole description of Belpheobe (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.
- 186(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.
- 189(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.
- 176-179(E)/
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.

[I.1.]

- 252(S) 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.
- 254(S) his honour ... The Spanish 'su' could translate as either 'his' or 'her'.
- 196(E)/
261(S) 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 Zamora.

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

[I.1.]

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.1², p.100.)

196(E)/
262(S)

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

[I.1.]

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 800 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.

[I.1.]

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

[I.1.]

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 amorosas que acabaron de complicar su vida aventurera. Herida en un desafío y encontrándose gravemente enferma, hasta el punto de peligrar su vida, decidió poner termino 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 espadachin 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

[I.1.]

espacio de algún tiempo. Estuvo después en la Coruña, desde cuyo puerto embarco 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 el 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 desconoce 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

[I.1.]

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 vivió; 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 labio 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

[I.1.]

su vida. La autobiografía de Doña Catalina de Erauso, publicada por Ferrer, está plagada de anacronismos y absurdas invenciones. La supone nacida en 1585, siendo probado que nació en 1592. 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 meritos y servicios del alférez Erauso", cuyo encabezamiento constituye una verdadera autobiografía.

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196(E)/
262(S)

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 1638 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.

[I.1.]

197(E)/
263(S)

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. 'Moça' 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 66-68. 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 to-day. Undoubtedly the first two references to people were quite intelligible at the time when the play was written.

288(S)

... I will return dazzled ... strictly 'love' is the subject of 'will return'.

216(E)/
289(S)

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)

217(E)/
290(S)

Salamander ... This animal was supposed to be able to live in fire, hence its appropriateness here.

217(E)/
290(S)

adierte. This word makes little sense translated in this context. MR gives 'ardent' (ardiente) and this word has been used here.

[I.2.]

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.

[I.2.]

251(E)/
335(S)

There is a more precise stage direction in the MS.

The Duke goes behind the tapestry [or curtain].

'Ponese detras del paño el Duque'.

256-258(E)/
344-48(S)

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.

362(S)

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.

296(E)/
399(S)

betroted ... 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)).

313-318(E)/
421-33(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.

[I.2.]

- 325(E)/
444 et seq.
(S) An interesting and typical Spanish view of Queen Elizabeth, called later in line 590(S) "a wild beast" ('fiera').
- 342(E)/
479(S) were shut up. The translation has changed this verb and the other verbs in this speech from the present to past tenses.
- 514(S) 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.
- 364-365(E)/
517-518(S) This repetition of nouns seems characteristic of Coello.
- 521(S) lily ... The text gives two words here, 'acucena' and 'lirio'. They both translate as 'lily' in Spanish, and so the word has been used once only.
- 554(S) yesterday (ayer). This conveniently dates the previous scene.
- 385(E)
et seq.
554 et seq.
(S) The Earl must now realise the identity of the lady whom he saved the previous evening.
- 395-398(E)/
572(S) 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.

[I.2.]

401(E)/
582(S) tus (your). This makes little sense; 'his' has been used in the translation.

485(E)/
709(S) ... but no more needs to be said. The text gives ... but I say it ... ('pero yo lo digo').

511(E)/
749(S) 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.

530(E)/
783(S) Argus. Argus is described in Greek mythology as having had a hundred eyes, some of which were always awake. Caldarón also uses the images of the lynx and Argus in his play La Cisma de Inglaterra, Act III: "Hecho Argos, hecho lince"!

537-538(E)/
794-95(S) 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.

803(S) Le ven ... ('They see you/him') would appear to be a misprint here. MS gives 'take' ('lleven', which makes more sense).

[I.3.]

554(E)/
816(S) 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.

[I.3.]

568(E) et seq./836 et seq.(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(E)/858(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').

624-625(E)/917(S) to talk... Text gives.- 'to find' (hallar); and MS 'to talk' (hablar). The latter has been used in this translation.

640(E)/937(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(S) The text indicates an aside by use of brackets.

975(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.

Act II. [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

[II.1.]

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

[II.1.]

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/^{her}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

[II.11.]

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.

[II.1.]

Room. This is referred to as a 'retrete' ('boudoir') later on by Cosme.

694(E)/
5(S) llega (arrives). This is in the present tense in the Spanish.

699-701(E)/
13-17(S) This translation gives "has now arrived" for better sense. These lines are censored in MS.

710(E)/
27-28(S) 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.

720(E)/
40(S) tenido. MR gives 'temido' (feared) which makes better sense. This has been accepted for this translation.

736-741(E)/
65-68(S) These lines are censored in MS.

68(S) mondonga. See the note to Act I, line 258(S).

742-742(E)/
72(S) MS gives this line to the Earl. "Hide it from her; don't let her see it."

[II.1.]

- 744(E)/
73(S) A onde. In the MS Cosme is given this word (where?) as a question after the Earl's previous order.
- 764-765(E)/
97(S) Alla va Flora. This could be translated as "There's Flora leaving!"
- 766-767(E)/
99-100(S) There is a pun here on Flora's name (flower) and 'desflorar' (to deflower).
- 772(E)/
109(S) 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.
- 773-774(E)/
110-112(S) See Act I, line 803 (S).
- 134(S) meto los dedos. The sense is a little doubtful. It could mean that he wants to stop up his mouth with his fingers.
- 809(E)/
155(S) membrillo. This is a quince, and also a jelly made from that fruit, a common dainty in Spain to this day.
- 810(E)/
158(S) Aunque mal... This could mean bad news, although it has been translated here as 'little'.
- 818(E)/
169(S) At this point there is a stage direction in the MS: "Esconde la banda". 'She hides the scarf'.
- 829(E)/
185(S) No subas ... This recalls line 990 in Act I. (S)
- 846-847(E)/
206-207(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

[II.1.]

and dishonourably, letting ambition push to one side his love for Blanca.

861(E)/
219(S) There is a stage direction in MS: 'Suena el arpa'.
(The harp sounds).

864(E)/
224(S) 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.

865-867(E)/
224-227(S) 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).

262-264(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).

920(E)/
291(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.

[II.1.]

923(E)/
294(S) honor. If this is translated as 'honour' it has little sense here, although in fact it has been left in the translation. It is probably for this reason that MR changed the word to 'horror'.

935(E)/
308(S) 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.

949(E)/
331(S) les traga (swallows them). MS gives 'le estraga' (corrupts it). Perhaps this would be a happier translation although 'swallows' has been used.

1013-1015
(E)/406-
407(S) The Spanish order of words has been changed in the English rendering. In the Spanish text "to enter" precedes "permission".

1017(E)/
408(S) Estoy loca? (Literally 'Am I mad?'). Throughout the English text similarly strong exclamations have been modified; in this case to "I am distraught".

412 & 414
(S) Here and once or twice elsewhere in the 1638 Spanish text an aside was indicated by brackets only.

[II.1.]

1068-1071 These lines were censored in MS.
(E)/476-
479(S)

[II.2.]

1074-1076 The meaning of these lines is a little vague in the Spanish
(E)/484-
487(S) 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.

1076-1078 These lines may mean that Blanca was pregnant, although
(E)/489-
491(S) 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.

1084-1089 These lines are censored in the MS.
(E)/500-
507(S)

2071-2077 These lines do not appear in the MS.
(E)/616-
625(S)

3002-3003 The Earl has also undergone this experience of temptation;
(E)/661-
663(S) 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.

679 & 685 deuda. This could be translated as 'debt' or 'offence'.
(S)

[II.2.]

- 682(S) Estamos buenos... Literally, "Are we all right?"
- 697(S) como ... Alteza ... This could be translated as "As if Your Highness ..."
- 3037(E)/
700(S) 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).
- 759(S) muerte (death). Having lost her honour she is as one dead.
- 4002-4003
(E)/804(S) Hijo ... honor. This line sums up exactly the whole philosophy of the Honour Code.
- 813(S) 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."
- 4021(E)/
829-830
(S) One of the unusual features of this play is the benign attitude towards Queen Elizabeth.
- 4032(E)/
850(S) She falls asleep. The alcove at the back of the stage would undoubtedly be used here. See line 876(S). MS stage direction reads: "Dueruese la reyna y sale Blanca con la pistola del Conde escondida." "The Queen falls asleep and enter Blanca with the Earl's pistol concealed."

[II.2.]

4061(E)/
874(S) 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.

4088-4089
(E)/903-
904(S) The Queen's questions are very shrewdly directed!

909-914
(S) These lines are missing from the MS.

5004(E)/
928(S) 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.

[III.1.]

- 5033-5101 This is a very sensitive picture of the mental conflict
(E)/1-110 undergone by Elizabeth. She is as human here as she was
(S) when Essex saw her bathing her feet in the river.
- 5039-5094 These lines are missing from the MS. From the purely
(E)/11-100 dramatic point of view this is an obvious improvement.
(S)
- 5101(E)/ Stage directions in the MS: 'Salen el Duque y el
110(S) Senescal con una pistola.' "Enter the Duke and the
Seneschal with a pistol."
- 5102-5106 From these lines it appears that Act III occurs shortly
(E)/111- after the events at the end of Act II.
118(S)
- 5125(E)/ de ... suerte. i.e. in this manner. This probably
145(S) refers to the travelling clothes which Cosme is now
wearing.
- 5163 et MS gives the Seneschal all the letter to read whereas
seq.(E)/ this translation gives the Queen the greater part as this
191 et seq. (S)
would appear to make more sense.

[III.1.]

228(S) casados. This literally means 'married'. Translated as 'betrothed'.

5194(E)/
232(S) 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.

268(S) procurò. This is a change to the present tense. It could be a misprint for procuré - 'I tried'.

5239-5242
(E)/294-
297(S) These lines are missing in MS.

5245-5296
(E)/302-
379(S) These lines are also missing in MS. But such deletions as these do improve the dramatic flow of the play.

[III.2.]

405(S) 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 alcayde 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.)

5385(E)/
495(S) Alahejos (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

[III.2.]

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) mas ... 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.

[III.2.]

5427(E)/
557(S) vino. The Alahejos wine and its result!

5433(E)/
566(S) 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.

5440(E)/
575(S) 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.'

E.M. Tenison, Elizabethan England, Volume XI, page 580.

Again Coello was very close to the historical truth.

701-709(S) These lines are missing from the MS.

5535(E)/
711(S) 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.

5549-5550
(E)/732-
734(S) 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.

[III.2.]

- 745-760(S) These lines are missing in MS.
- 5559(E)/
747(S) Clales. This is obviously a misprint. MR substituted (otra vez' (again) and this translation, 'Earl'.
- 763-766(S) These lines are missing in MS.
- 5602(E)/
799(S) miedo. Literally: fear; shame has been used here.
- 817(S) There is an interesting stage direction in MS: "Bajando hasta el vestuario" (Going down into the dressing-room). See Introduction page xxxiv
- 838(S) Woe is me! Aside indicated by brackets in Spanish text.
- 842-864(S) Missing in MS.
- 869(S) Stage direction in MS. "Vase cada uno por su pta [puerta]". 'Exit each one by his own door.'
- 880-901(S) Missing in MS.
- 886(S) imbiara. Modern Spanish enviará.
- 5678(E)/
909(S) macho, o hembra. Literally, male or female.
- 5680(E)/
911(S) 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 748 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.)

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