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Translated by N. K. Mayberry & A. S. Kline

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Title: Don Juan Tenorio

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Translated by N. K. Mayberry & A. S. Kline

Release Date: March, 2004 [EBook #5201]

[Yes, we are more than one year ahead of schedule]

[This file was first posted on June 2, 2002]

Edition: 10

Language: Spanish and English

Character set encoding: ISO-8859-1

*** START OF THE COPYRIGHTED PROJECT GUTENBERG EBOOK DON JUAN TENORIO ***

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Don Juan Tenorio

by José Zorrilla

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Personajes	Characters
Don Juan Tenorio	Don Juan Tenorio
Don Luís Mejía	Don Luís Mejía
Don Gonzalo de Ulloa (Comendador de Calatrava)	Don Gonzalo de Ulloa (Comendador of Calatrava)
Don Diego Tenorio	Don Diego Tenorio
Doña Inés de Ulloa	Doña Inés de Ulloa
Cristóforo Buttarelli	Cristóforo Buttarelli
Marcos Ciutti	Marcos Ciutti
Brígida	Brígida
Pascual	Pascual
El Capitán Centellas	El Capitán Centellas
Don Rafael de Avellaneda	Don Rafael de Avellaneda
Lucía	Lucía
La Abadesa de las Calatravas de Sevilla	The Abbess of the Calatravas of Seville
La tornera del convento	The doorkeeper of the convent
Gastón	Gastón
Miguel	Miguel
Un Escultor	A sculptor
Dos alguaciles	Two bailiffs
Un paje	A page
La estatua de Don Gonzalo (Øl mismo)	The statue of Don Gonzalo (the actor himself)
La sombra de doña Inés (ella misma)	The shade of Doña Inés (the actress herself)

PARTE PRIMERA FIRST PART

ACTO PRIMERO ACT ONE

LIBERTINAJE Y ESCANDALO LICENTIOUSNESS AND SCANDAL

Hostería de Cristóforo Buttarelli. The Inn of Cristóforo
Puerta en el fondo que da a la calle: Buttarelli. A door at the back
mesas, jarros y demás utensilios leads out to the street: tables,
propios de semejante lugar. jugs and other utensils
appropriate for such a place.

ESCENA PRIMERA

SCENE I

(Don Juan, con antifaz, sentado a una mesa escribiendo. Buttarelli y Ciutti, a un lado esperando. Al levantarse el telón, se ven pasar por la puerta del fondo mœscaras, estudiantes y pueblo con hachones, mœsicas, etc.) (Don Juan, masked, seated at a table, writing. Buttarelli and Ciutti, to one side, waiting. As the curtain rises, in the background one can see through the door at the back people wearing masks, students, people with torches, musicians, etc.)

DON JUAN: ¡Cuœ gritan esos malditos! How they shout those devils!
Pero ¡mal rayo me parta Let me be damned by forked lightning
si, en concluyendo la carta, if when this letter I'm writing
no pagan caros sus gritos! is done, I don't end their revels!
(Sigue escribiendo.) (He continues writing.)

BUTTARELLI: (¡A Ciutti.) (To Ciutti)
Buen carnaval. A good Carnival.

CIUTTI: (A Buttarelli.) (To Buttarelli)
Buen agosto A good harvest
para rellenar la arquilla. for re-filling the coffers.

BUTTARELLI:
¡Quiœ! Corre ahora por Sevilla Hey! No fun and plenty of bother
poco gusto y mucho mosto. running around in Seville's dust.
Ni caen aquí buenos peces, And you don't catch such good
fish here,
que son casas mal miradas since these inns don't find favour
por gentes acomodadas, with gentlemen who are wealthy:
y atropelladas a veces. or even, at times, the masses.

CIUTTI: Pero hoy... But today...

BUTTARELLI: Hoy no entra en la cuenta, Is not in the reckoning.
se ha hecho buen trabajo. Good work's already been done.

CIUTTI: ¡Chist! Habla un poco mœs Shhh! Talk a little less loud
bajo, then,
que mi seœor se impacienta pronto. or my master will soon be
beckoning.

BUTTARELLI: ¿A su servicio estœs? So you're his servant?

CIUTTI: Ya ha un aæo. For a year.

BUTTARELLI: ¿Y quØ tal te sale? And how's it been?

CIUTTI: No hay prior que se me iguale; No abbot to equal me's been seen,
tengo cuanto quiero, y mÆs. I've all I ever could want.
Tiempo libre, bolsa llena, Good women and good wine,
buenas mozas y buen vino. free time, and a full pocket,

BUTTARELLI: ¡Cuerpo de tal, quØ My God, what a racket!
destino!

CIUTTI: (Seæalando a don Juan.) (Pointing to Don Juan)
Y todo ello a costa ajena. All paid for by that master of
mine.

BUTTARELLI: Rico, ¿eh? He's rich, eh?

CIUTTI: Varea la plata. He's rolling, in brief.

BUTTARELLI: ¿Franco? Generous?

CIUTTI: Como un estudiante. Yes, like a student you see.

BUTTARELLI: ¡Y noble! And noble!

CIUTTI: Como un infante. As every prince should be.

BUTTARELLI: ¡Y bravo! And fierce!

CIUTTI: Como un pirata. As a pirate chief.

BUTTARELLI: ¡Espaæol? A Spaniard?

CIUTTI: Creo que sí. Well, I think so.

BUTTARELLI: ¿Su nombre? His name?

CIUTTI: Lo ignoro, en suma. I don't know, again.

BUTTARELLI: ¡Bribón! ¿Y dónde va? Wretch! Where's he heading?

CIUTTI: Aquí. Here, I know.

BUTTARELLI: Largo plumea. He's been writing a lot.

CIUTTI: Es gran pluma. Well he has a big pen.

BUTTARELLI:
¿Y a quiØn mil diablos escribe And who's he writing to then
tan cuidadoso y prolijo? as carefully and fully as he's done?

CIUTTI: A su padre. To his father.

BUTTARELLI: ¡Vaya un hijo! What a son!

CIUTTI: Para el tiempo en que se vive For the times in which we live, he's an
es un hombre extraordinario. extraordinary man.

Mas ¡silencio! But: silence!

DON JUAN: (Cerrando la carta.) (Closing the letter)

¡Firmo! y plego. I've signed and sealed it.

¿Ciutti? Ciutti?

CIUTTI: Seæor. Sir?

DON JUAN: Este pliego This message, yield it
irÆ dentro del horario to her now, let it appear
en que reza doæa InØs in the hands of doæa InØs,
a sus manos a parar. inside her book of prayers.

CIUTTI: ¿Hay respuesta que aguardar? Should I wait for an answer?

DON JUAN: Del diablo con guardapiØs From that devil that guards her,
que la asiste, de su dueæa that attends her, her dueæa,
que mis intenciones sabe, who knows my every intention,
recogerÆs una llave, you will pick up a key, she'll mention
una hora y una seæa; a time and a signal,
y mÆs ligero que el viento and swift as the wind
aquí otra vez. you be back here again.

CIUTTI: Bien estÆ. (Vase.) Fine. (He leaves.)

ESCENA DOS

SCENE II.

Doæa Ines, Don Juan , Buttarelli Doæa Ines, Don Juan , Buttarelli

DON JUAN: Cristđano, vieni quÆ. Cristđano, vieni quÆ. (In
 Italian)

BUTTARELLI: Eccellenenza! Eccellenenza!

DON JUAN: Senti. Senti.

BUTTARELLI: Sento. Sento.
Ma ho imparato il castigliano, Ma ho imparato il castigliano,
se Ł piØ facile al signor se Ł piØ facile al signor
la sua lingua... la sua lingua...

DON JUAN: (Spanish)SÍ, es mejor: (Spanish)SÍ, es mejor:
lascia dunque il tuo toscano, lascia dunque il tuo toscano,
y dime: ¿don Luis Mejía And tell me, has Don Luis Mejía
ha venido hoy? been here today?

por Mejía. for Mejía.

BUTTARELLI: ¡Oh! me pluguiera Oh! What fun
que la apuesta se cumpliera, if the bet were done,
que pagan bien y al contado. because they pay well, in cash.

DON JUAN: ¿Y no tienes confianza And don't you believe
en que don Luis a esta cita Don Luis will keep
acuda? his appointment?

BUTTARELLI: ¡QuiÆ! ni esperanza: Whoa, not a chance:
el fin del plazo se avanza the end of the term's at hand
y estoy cierto que maldita and I'm sure there's no way
la memoria que ninguno a damned soul can say
guarda de ello. they remember a thing about it.

DON JUAN: Basta ya. That's enough.
Toma. Here!

BUTTARELLI: ¡Excelencia! Your excellency!
(Saluda profundamente.) (He bows deeply)
¿Y de alguno And do you know about
de ellos sabØis vos? either of them?

DON JUAN: QuizÆ. Perhaps.

BUTTARELLI: ¿VendrÆn, pues? Then they'll come?

DON JUAN: Al menos uno; At least one.
mas por si acaso los dos but if by chance both bother
dirigen aquÍ sus huellas to direct their footsteps here
el uno del otro en pos, one after the other, well
tus dos mejores botellas let two best bottles appear
prevØnles. for them.

BUTTARELLI: Mas... But

DON JUAN: ¡Chito...! Adiós. Shhh! Farewell!

ESCENA III

SCENE III

Buttarelli ¡Santa MaDoæa! De vuelta Holy Mother of God!
Mejía y Tenorio estÆn Its Tenorio and Mejía.....
sin duda... y recogerÆn it's certain they'll both
reappear

los dos la palabra suelta. to pick up where they left off.
¡Oh! sí, ese hombre tiene traza Ah yes, and that man there
de saberlo a fondo. seems to know all about it.
(Ruido dentro.) (A noise off stage.)

Pero But
¿quØ es esto? what's this?

(Se asoma a la puerta.)	(He goes to the door)
¡Anda! ¡El forastero	The stranger,
estÆ riæendo en la plaza!	fighting in the square!
¡VÆlgame Dios! ¡QuØ bullicio!	Good Lord, what a rumpus!
Cómo se le arremolina	How the crowd mills round!
chusma...! ¡Y cómo la acoquina	Look at him hold the ground
Øl solo...! ¡Puf! ¡QuØ estropicio!	alone...! My God! What a fuss!
¡CuÆl corren delante de Ø!	How they run like hell!
No hay duda, estÆn en Castilla	There's no doubt they are in
Castilla,	
los dos, y anda ya Sevilla	both of them, now poor Sevilla
toda revuelta. ¡Miguel!	is turned upside down.....
	Miguel!

ESCENA IV

SCENE IV

Buttarelli, Miguel

Buttarelli, Miguel

MIGUEL: ¿Che comanda?

¿Che comanda? (More Italian)

BUTTARELLI: Presto, qui
servi una tavola, amico:
e del Lacryma piø antico
porta due buttiglie.

Presto, qui
servi una tavola, amico:
e del Lacryma piø antico
porta due buttiglie.

MIGUEL: Si,
signor padron.

Si,
signor padron.

BUTTARELLI: Micheletto,
apparechia in carità
il piø ricco que si fa,
¡afrettati!

Micheletto,
apparechia in carità
lo piø ricco que si fa,
¡afrettati!

MIGUEL: Gia mi afretto,
signor padrone. (Vase.)

Gia mi afretto,
signor padrone. (He goes.)

ESCENA V

SCENE V

(Buttarelli, Don Gonzalo)

(Buttarelli, Don Gonzalo)

DON GONZALO: Aquí es.
¿Patrón?

Here it is.
Innkeeper?

BUTTARELLI: ¿QuØ se ofrece?

May I help you?

DON GONZALO: Quiero
hablar con el hostelero.

I wish
to speak to the innkeeper.

BUTTARELLI: Con Øl hablÆis; decid, You are speaking with him. Talk

pues nadie paga su cuenta since no one pays the rent
como Tenorio y Mejía. like Tenorio and Mejía.

DON GONZALO: ¡Ya! Really!

BUTTARELLI: Es afÆn de murmurar, It's just love of gossip,
porque conmigo, seæor, because with me, sir
ninguno lo hace mejor, no one behaves better,
y bien lo puedo jurar. and I can swear to it.

DON GONZALO: No es necesario; mas... It's not necessary, but...

BUTTARELLI: ¿QuØ? Yes?

DON GONZALO: Quisiera yo ocultamente I should like to see
verlos, y sin que la gente without them seeing me
me reconociera. or being recognised.

BUTTARELLI: A fe Faith,
que eso es muy fÆcil, seæor. that's very easy, sir.
Las fiestas de carnaval Carnival celebrations let
al hombre mÆs principal the most important guest
permiten, sin deshonor without any real dishonour
de su linaje, servirse make very good use of
de un antifaz, y bajo Øl, a mask, and, behind a false face,
¿quiØn sabe hasta descubrirse who knows, till he takes the lid off,
de quØ carne es el pastel? what's in the pie he'll taste?

DON GONZALO: Mejor fuera en aposento It would be better if I were
contiguo... nearby in another room...

BUTTARELLI: Ninguno cae There are none
aquí. here.

DON GONZALO: Pues entonces trae Well then, bring on
el antifaz. the mask.

BUTTARELLI- Al momento. Right away, sir.

ESCENA VI

SCENE VI

DON GONZALO No cabe en mi corazón I'm sick at heart
que tal hombre pueda haber there is such a man
y no quiero cometer but I don't want to start
con Øl una sinrazón. a quarrel to plan.
Yo mismo indagar prefiero I prefer to find the truth
la verdad..., mas a ser cierta for myself, but if the thing
la apuesta, primero muerta is certain, I'd rather she were dead
que esposa suya la quiero. than he and she were wed.
No hay en la tierra interØs There's no joy left on earth
que si la daæa me cuadre; if the wickedness is done:

primero serØ buen padre,	I'll be a good gentleman,
buen caballero despuØs.	but a good father first.
Enlace es de gran ventaja,	Its a good match I agree,
mas no quiero que Tenorio	but I don't wish Tenorio
del velo del desposorio	to cut a shroud of sorrow
la recorte una mortaja.	for her, from her finery.

ESCENA VII

SCENE VII

(Don Gonzalo,	(Don Gonzalo and
Buttarelli, que trae un antifaz.)	Buttarelli, who brings a mask.)

BUTTARELLI: Ya estÆ aquÍ.	Here it is.
---------------------------	-------------

DON GONZALO: Gracias, patrón:	Thanks, my man:
¿tardarÆn mucho en llegar?.	will they be long arriving?.

BUTTARELLI: Si vienen no han de	If they come, there'll be no
tardar:	delaying:
cerca de las ocho son.	It's almost eight, at hand.

DON GONZALO: ¿Esa es hora seæalada?	Is that the time they said?
-------------------------------------	-----------------------------

BUTTARELLI: Cierra el plazo, y es	The same (it's nearly time)
asunto	
de perder quien no estØ a punto	who's not here at first chime
de la primer campanada.	of the bell, gets knocked on the
	head!

DON GONZALO:	
Quiera Dios que sea una chanza,	May God will what I fear
y no lo que se murmura.	is not true, the things they're
	saying.

BUTTARELLI:	
No tengo acen por muy segura	Well I'm still not laying
de que cumplan, la esperanza;	a bet that they'll be here,
pero si tanto os importa	but if it's such a bother,
lo que ello sea saber,	if it matters so much to you,
pues la hora estÆ al caer,	the hour is almost due,
la dilaciØn es ya corta.	the waiting's nearly over.

DON GONZALO:	
Cœbrome, pues, y me siento.	I'll put on the mask and sit down.
(Se sienta en una mesa a la derecha y	(He sits at a table to the right
se pone el antifaz.)	and puts on the mask)

BUTTARELLI: (Curioso el viejo me tiene	(The old man puzzles me:
del misterio con que viene	his coming here's a mystery,
y no me quedo contento	and I'll be hanging around
hasta saber quiØn es Øl.)	till I know who he is.)

(Limpia y trajina, mirÆndole de reojo.) (He cleans, and clears up, looking at him out of the corner of his eye.)

DON GONZALO:

(¡Que un hombre como yo tenga que esperar aquí y se avenga con semejante papel! (That a man such as I has to stay and agree to play such a role!
En fin, me importa el sosiego de mi casa y la ventura de una hija sencilla y pura, y no es para echarlo a juego.) But my house's tranquility is important to me, and what's more my daughter, who's simple and pure: I'll not risk her destiny.)

ESCENA VIII

SCENE VIII

(Don Gonzalo, Buttarelli; Don Diego, la puerta del fondo.)

DON DIEGO: La seæa estÆ terminante; aquí es: bien me han informado; llego, pues. The sign is right. It's the inn. It's here, according to plan. I've arrived.

BUTTARELLI: ¿Otro embozado? Another masked man?

DON DIEGO: ¡Ah de esta casa! Ah, this is the place!

BUTTARELLI: Adelante. Come in.

DON DIEGO: ¿La hostería del Laurel? Is this it, The Laurel Inn?

BUTTARELLI: En ella estÆis, caballero. Sir, you are in it, you see.

DON DIEGO: ¿EstÆ en casa el hostelero? And the innkeeper, is he in?

BUTTARELLI: EstÆis hablando con Øl. You are talking to him.

DON DIEGO: ¿Sois vos Buttarelli? You're Buttarelli?

BUTTARELLI: Yo. I am.

DON DIEGO:

¿Es verdad que hoy tiene aquí Tenorio una cita? Is it true that Tenorio has an appointment here today?

BUTTARELLI: Sí. Yes.

DON DIEGO: ¿Y ha acudido a ella ? And has he dared to attend?

BUTTARELLI: No. No.

DON DIEGO: ¿Pero acudirÆ? But will he come?

BUTTARELLI: No sØ. I don't know.

DON DIEGO: ¿Le esperÆis vos? Do you expect him?

BUTTARELLI: Por si acaso Probably he'll come,
venir le place. if it pleases him.

DON DIEGO: En tal caso In that case
yo tambiØn le esperarØ. I'll wait for him too.
(Se sienta en el lado opuesto a don (Sits on the side opposite to
Gonzalo) Don Gonzalo.)

BUTTARELLI:
¿Que os sirva vianda alguna Shall I serve you something while
querØis mientras? you wait?

DON DIEGO: No: tomad. No. Here.
(Dale dinero.) (He gives him money)

DON DIEGO: Y excusad And forget...

BUTTARELLI: ¡Excelencia! Excellency!

DON DIEGO: conversaci³n importuna.the unnecessary
conversation.

BUTTARELLI: PerDoæad. I'm sorry.

DON DIEGO: Vais perDoæado: You're forgiven.
dejadme pues. Go on, then.

BUTTARELLI: (¡Jesucristo! (Jesus Christ!
En toda mi vida he visto In all the days of my life
hombre mÆs malhumorado.) I've not seen a worse
disposition.).

DON DIEGO:
(¡Que un hombre de mi linaje (That a man of my descent
descienda a tan ruin mansi³n! should stoop to such a game.
Pero no hay humillaci³n But for a father there's no shame
a que un padre no se baje to which he'll not consent
por un hijo. Quiero ver for a son. I need to see,
por mis ojos la verdad with my eyes, the reality,
y el monstruo de liviandad this monster of depravity,
a quien pude dar el ser.) that I have caused to be.)
(Buttarelli que anda arreglando (Buttarelli, who is going around
sus trastos, arranging his things,
contempla desde el fondo contemplates Don Gonzalo and Don Diego
a don Gonzalo y a don Diego, from the back.
que permanecerÆn embozados y en They remain masked and in
silencio.) silence.)

ESCENA X

SCENE X

(Dichos, menos Buttarelli)

(The same minus Buttarelli)

CENTELLAS: Sentarse, señores, Sit down gentlemen.
y que siga Avellaneda Let Avellaneda continue
con la historia de don Luis. with the story of Don Luis.

AVELLANEDA:

No hay ya más que decir de ella There's no more to tell of it
sino que creo imposible except, that I think it's impossible
que la de Tenorio sea for Tenorio to be the worse devil
más endiablada, y que apuesto and I bet on
por don Luis. don Luis.

CENTELLAS: Acaso pierdas. Perhaps you'll lose.
Don Juan Tenorio se sabe Don Juan Tenorio is known
que es la más mala cabeza as the most evil character
del orbe, y no hubo hombre al in the world, and there's no man
que aventajarle pudiera who can get the better of him
con sólo su inclinación; if he's so inclined,
conque ¿qué haré si se empeña? so what might he do if he made
an effort?

AVELLANEDA:

Pues yo sé bien que Mejía Well, I know well that Mejía
las ha hecho tales, que a ciegas has done such deeds
se puede apostar por él. I can blindly wager on him.

CENTELLAS: Pues el capitán Centellas Well, captain Centellas
pone por don Juan Tenorio bets everything he has
cuanto tiene. on Don Juan Tenorio.

AVELLANEDA: Pues se acepta It's accepted on Don Luis' behalf,
por don Luis, que es muy mi amigo. for he's very much my friend.

CENTELLAS:

Pues todo en contra se arriesga; I'm risking all on the contrary,
porque no hay como Tenorio since there's no other man
otro hombre sobre la tierra, like Tenorio on this earth,
y es proverbial su fortuna and his fortune is proverbial
y extremadas sus empresas. and his deeds are stupendous.

ESCENA XI

SCENE XI

(Dichos, Buttarelli, con botellas)

(The same: Buttarelli with
bottles.)

BUTTARELLI:

Aquí hay Falerno, Borgoña, Here is Falerno, Burgundy,
Sorrento. Sorrento.

CENTELLAS De lo que quieras Serve what you want
sirve, Cristiano, y dinos: Cristiano, and tell us,
¿quØ hay de cierto en una apuesta what's the truth about the bet
por don Juan Tenorio ha un aæo made between Don Juan Tenorio
y don Luis Mejía hecha? and Luis Mejía a year ago?

BUTTARELLI: Seæor capitÆn, no sØ Captain, I don't know
tan a fondo la materia the matter well enough
que os pueda sacar de dudas, to erase all your doubts,
pero dirØ lo que sepa. but I'll tell you what I know.

VARIOS: Habla, habla. Tell: tell!

BUTTARELLI: Yo, la verdad, Honestly,
aunque fue en mi casa mesma though it was in my own inn
la cuestión entre ambos, como that the question arose between them,
pusieron tan larga fecha as they set such a far-off date
a su plazo, creí siempre for the bet, I always thought
que nunca a efecto viniera; it would never come about,
así es, que ni aun me acordaba which explains why I didn't
remember

de tal cosa a la hora de Østa. a thing about it till now.
Mas esta tarde, sería But this afternoon, it must have been
al anoecer apenas, scarcely before twilight,
entrØse aquí un caballero a gentleman came in here
pidiØndome que le diera asking me to give him
recado con que escribir materials for writing
una carta: y a sus letras a letter: and he attending only
atento no mÆs, me dio to his writing, I had time
tiempo a que charla metiera to strike up a conversation
con un paje que traía, with a servant that he brought,
paisano mío, de GØnova. from my country, from Genoa.
No saquØ nada del paje, I got nothing from the servant
que es, por Dios, muy brava pesca; who, my God, is a slippery fish:
mas cuando su amo acababa but when his master finished
su carta, le enviØ con ella the letter, he sent him with it
a quien iba dirigida: to the person it addressed.
el caballero en mi lengua The gentleman spoke my language
me hablØy me pidiØ noticias and asked for information
de don Luis. Dijo que entera. about Don Luis. He said
sabía de ambos la historia, he knew the two of them
que tenía certeza and that he was certain
de que al menos uno de ellos that at least one of them
acudiría a la apuesta. would show up for the wager.
Yo quise saber mÆs de Øl, I tried to find more about him
mas pæsome dos monedas but he put two gold coins
de oro en la mano diciØndome into my hand and told me
así, como a la deshecha: as if by the way,
"Y por si acaso los dos "And if by chance the two
al tiempo aplazado llegan, arrive at the given time,
ten prevenidas para ambos have prepared for both
tus dos mejores botellas". your two best bottles of wine."

DON LUIS: No. No.

DON JUAN: Yo tampoco. Nor I you.

DON LUIS: Pues no hagamos mÆs el coco. Well, let's not beat around the bush.

DON JUAN: Yo soy don Juan. I am Don Juan.
(QuitÆndose la mÆscara.) (Taking off the mask)

DON LUIS:

Yo don Luis. (Se quita la mÆscara.) And I Don Luis. (He takes off the mask.)

(Se descubren y se sientan. El capitÆn Centellas, Avellaneda, Buttarelli y algunos otros se van a ellos y les saludan, abrazan y dan la mano, y hacen otras semejantes muestras de cariæo y amistad. Don Juan y don Luis las aceptan cortØsmente.) (They take off their hats and sit down. Captain Centellas, Avellaneda, Buttarelli, and some others go up to them and greet them, embrace and shake hands and give other similar signs of affection and friendship. Don Juan and Don Luis accept them courteously.)

CENTELLAS ¡Don Juan! Don Juan!

AVELLANEDA: ¡Don Luis! Don Luis!

DON JUAN: ¡Caballeros! Gentlemen!

DON LUIS:

¡Oh amigos! ¿QuØ dicha es Østa? My friends, what delight?

AVELLANEDA:

Sabíamos vuestra apuesta, y hemos acudido a veros. We knew of the bet tonight, and we came to see you two.

DON LUIS: Don Juan y yo tal bondad en mucho os agradecemos. Don Juan and I are grateful for such kindness from you.

DON JUAN: El tiempo no malgastemos, don Luis. (A los otros.) Sillas arrimad. Lets not waste time Don Luis. (To the others.) Pull up a pew.

(A los que estÆn lejos.) Caballeros, yo supongo que a ustedes tambiØn aquÍ les trae la apuesta, y por mí a antojo tal no me opongo. (To those further away.) Gentlemen, I imagine the wager brings you, so on my part I have no objection to such a whim.

DON LUIS: Ni yo: que aunque nada mÆs fue el empeæo entre los dos, no ha de decirse por Dios que me avergonzójamÆs. Nor I, although the game was only between this pair, by God, don't imagine I care or consider it any shame.

DON JUAN: Ni a mí, que el orbe es Nor I, as all the world knows,
testigo
de que hipócrita no soy, I am no hypocrite,
pues por doquiera que voy since scandal's mixed up in it,
va el escándalo conmigo. wherever I choose to go.

DON LUIS: ¡Eh! ¿Y ¿os dos no se Wait. Those two there don't
llegan
a escuchar? Vos. seem to be listening? You?
(Por don Diego y don Gonzalo.) (to Don Diego and Don Gonzalo)

DON DIEGO: Yo estoy bien. This chair is fine.

DON LUIS: ¿Y vos? And you?

DON GONZALO: De aquí oigo también. I can hear from mine.

DON LUIS: Razón tendrán si se niegan. They must be fine, if they won't
move.

(Se sientan todos alrededor de la (Everyone sits down around the
mesa en que está don Luis Mejía y table, at which are seated Don
don Juan Tenorio.) Luis Mejía, and Don Juan
Tenorio.)

DON JUAN: ¿Estamos listos? Are we all ready?

DON LUIS: Estamos. We are.

DON JUAN:
Como quien somos cumplimos. Then let's show all we have been.

DON LUIS: Veamos, pues, lo que Let all that we did be seen.
hicimos.

DON JUAN: Bebamos antes. Let's drink first.

DON LUIS: Bebamos. (Lo hacen.) Let's drink. (They do)

DON JUAN: La apuesta fue... The bet was...

DON LUIS: Porque un día Because one day, it's true,
dije que en España entera I said that in Spain, no one
no habría nadie que hiciera could do, not another man,
lo que hiciera Luis Mejía. what Luis Mejía could do.

DON JUAN: Y siendo contradictorio And my opinion, as I breathe,
al vuestro mi parecer, was contrary to yours, I fear,
yo os dije: "Nadie ha de hacer I told you "No one can come near
lo que hará don Juan Tenorio". what Tenorio will achieve."
No es así? Isn't that so?

DON LUIS: Sin duda alguna: By the book,
y vinimos a apostar and we ended up betting we two

quiØn de ambos sabr a obrar which of us would best know how to
peor, con mejor fortuna, effect the worst, with the best
 of luck,
en el tØrmino de un a o, in the space of a single year,
junt endonos aqu  hoy meeting again today, here,
a probarlo. to prove it.

DON JUAN: Y aqu  estoy. And here I am.

DON LUIS: Y yo. And I.

CENTELLAS  Empe o bien extra o A truly strange undertaking,
por vida m a! upon my soul!

DON JUAN: Hablad, pues. Then, come!

DON LUIS: No, vos deb is empezar. No, you open the gate.

DON JUAN: Como gust is, igual es, As you please, its all one,
que nunca me hago esperar. for I never make myself wait.
Pues se or, yo desde aqu , Well sir, leaving town,
buscando mayor espacio seeking a greater measure,
para mis haza as, di of space for my deeds, I hit on
sobre Italia, porque all  Italy, since there a man
tiene el placer un palacio. finds the palace of pleasure.
De la guerra y del amor The ancient and classical land,
antigua y cl sica tierra, the country of love and war,
y en ella el Emperador, and in it the Emperor.
con ella y con Francia en guerra, fighting, at war with France,
d jeme:  D nde mejor? I said to myself : 'What more
Donde hay soldados hay juego, could I want? Soldiers are good
hay pendencias y amorios. for brawling, and lovers' sprees.'
Y, pues, sobre Italia luego And so, now to Italy
buscando a sangre y a fuego for blood and fire, fuelling
amores y desaf os. love affairs and duelling.
En Roma, a mi apuesta fiel, In Rome, faithful to our bet,
fij  entre hostil y amorio between quarreling and Love's net,
en mi puerta este cartel: I posted a sign to let them know:
Aqu  est  don Juan Tenorio 'Here's Don Juan Tenorio,
para quien quiera algo de Ø. for whoever wants to have a go.'
De aquellos d as la historia I wont relate the story
a relataros renuncio: of those days, my recreation,
rem tome a la memoria I'll leave it to the memory
que dej  all , y de mi gloria that I left there, and my glory
pod is juzgar por mi anuncio. you can judge from my declaration.
Las romanas caprichosas, The Roman women: capricious,
las costumbres licenciosas, their customs: licentious,
yo gallardo y calavera, I: a gallant rake
 quiØn a cuento redujera who on earth could make
mis empresas amorosas? the count of my amorous adventures?
Sal  de Roma por fin I finally left Rome's eyes,
como os pod is figurar, as you can imagine, sadly,
con un disfraz harto ruin, in a quite lowly disguise,

y a lomos de un mal rocín, pues me querían ahorcar. Fui al ejército de España, mas todos paisanos míos, soldados y en tierra extraña, dejé pronto su compañía tras cinco u seis desafíos. Napoles, rico vergel de amor, del placer emporio, vio en mi segundo cartel: Aquí está don Juan Tenorio, y no hay hombre para él. Desde la princesa altiva a la que pesca en ruina barca, no hay hembra a quien no suscriba; y a cualquier empresa abarca si en oro o valor estriba. Bosquenle los reñidores; córquenle los jugadores; quien se precie, que le ataje; Y a ver si hay quien le aventaje en juego, en lid o en amores. Esto escribí; y en medio año	on a nag that was hardly a prize, since they truly wanted to hang me. I went to the Spanish army but all were my kinsmen, soldiers, and in a strange country, I soon left their company, after five or six duels, again. Naples, a rich love-garden an empire of pleasure, and so it saw my second proclamation: 'Here's Don Juan Tenorio who has no competition. From the princess who will not bend to a fishergirl in a lowly boat, there's no female who does not attend, no enterprise he will not float, whether it smacks of gold or valour. Let the quarrelsome ones, and the gamblers, come: whoever is proud, let him see if he can take advantage of me, in gaming, in loving, or fighting!' That's what I wrote, and in the half-year
que mi presencia gozó Napoles, no hay lance extraño, no hay escándalo ni engaño en que no me hallara yo. Por dondequiera que fui la razón atropellé, la virtud escarnecí, a la justicia burlé, y a las mujeres vendí. Yo a las cabañas bajé, yo a los palacios subí, yo los claustros escalé, y en todas partes dejé memoria amarga de mí. Ni reconocí sagrado, ni hubo ocasión ni lugar por mi audacia respetado; ni en distinguir me he parado al clérigo del seglar.	that Naples enjoyed my presence there, there was no strange affair, no scandal or fraud, I fear, towards which I didn't steer. Wherever I strayed I trampled on right, virtue, the jade, I scorned, tricked the might of the law, and women betrayed. I went down the alleys, and up to the palaces, boarded cloisters, like galleys, and wherever I sallied, left bitter memories, knew nothing holy. There was no occasion or place respected by my audacity, nor did I stop, for veracity, to distinguish a lay from a clerical face.
A quien quise provoqué, con quien quiso me batí, y nunca consideré que pudo matarme a mí aquel a quien yo maté. A esto don Juan se arrojó y escrito en este papel está cuanto conseguí y lo que él aquí escribió	Any whose wish I detected I challenged, and any I chose, and I never once reflected that any I killed of those might have had me dissected. This is what Don Juan undertook, and written on this sheet is what he made of his luck, and what he wrote here, look,

mantenido estÆ por Øl. is vouched for by him, and
complete.

DON LUIS: Leed, pues. Read it then.

DON JUAN: No, oigamos antes No, first lets hear news
vuestros bizarros extremos, of your extravagant acts,
y si traØis terminantes and if you've the proof,
vuestras notas comprobantes, that will show us the truth,
lo escrito cotejaremos. let's hear the facts.

DON LUIS: Decís bien; cosa es que You speak well, yes, that's right
estÆ,
don Juan, muy puesta en razón; Don Juan, its said with reason;
aunque a mi ver poco irÆ though in my opinion it's slight,
de una a otra relación. any small difference between
them.

DON JUAN: Empezad, pues. Begin then.

DON LUIS: AllÆ va. Here goes.
Buscando yo como vos I, like you, searching out
a mi aliento empresas grandes, great actions to embrace,
dije: ¿DóirØ, ¡vive Dios!, cry 'Where will I go? Good God',
I shout
de amor y lides en pos, 'if it's love and duels we're about
que vaya mejor que a Flandes? Flanders is the place.
Allí; puesto que empeæadas Since there are, I'm told,
guerras hay, a mis deseos fierce wars there, perfect
chances to seize,
habrÆ al par centuplicadas multiplied a hundred fold,
ocasiones extremadas to meet my desires for brave and bold
de riæas y galanteos. duels and gallantries.'
Y en Flandes conmigo di, But in Flanders, unfortunately,
mas con tan negra fortuna I had an unlucky run
que al mes de encontrarme allí so that within a month, you see,
todo mi caudal perdí, I was no longer rich, as formerly,
dobla a dobla, una por una. coin by coin, gone, one by one.
En tan total carestía Seeing I was in such need
mirÆndome de dineros, of a little ready money,
de mí todo el mundo huía; everyone fled from me,
mas yo busquØ compæia but I sought company,
y me uní a unos bandoleros. and joined the banditry.
Lo hicimos bien, ¡voto a tall, We did well, by the devil,
y fuimos tan adelante and such a road we went,
con suerte tan colosal with such good luck in our revel,
que entramos a saco en Gante that we entered and sacked, in Ghent,
el palacio episcopal. the bishop's episcopal palace.
¡QuØ noche! Por el decoro What a night! To keep the rule
de la Pascua, el buen obispo of Easter, the good bishop, the fool,
bajóa presidir el coro, went down to preside, and school
y açen de alegría me crispo the choir, and I shiver with
joy, can't stop,

al recordar su tesoro.
Todo cayóen poder nuestro:
mas mi capitÆn, avaro,
puso mi parte en secuestro;
reæimos, fui yo mÆs diestro
y le crucØ sin reparo.
Juróme al punto la gente
capitÆn, por mÆs valiente.
JurØles yo amistad franca.
Pero a la noche siguiente
huí, y les dejØ sin blanca.
Yo me acordØ del refrÆn
de que quien roba al ladrón
ha cien aæos de perdón,
y me arrojØ a tal desmÆn
mirando a mi salvaci3n.
PasØ a Alemania opulento:
mas un provincial jerónimo,
hombre de mucho talento,
me conoció y al momento
me delatóen un anónimo.
ComprØ a fuerza de dinero
la libertad y el papel;
y topando en un sendero
al fraile, le enviØ certero
una bala envuelta en Ø.
SaltØ a Francia. ¡Buen país!
Y como en NÆpoles vos
puse un cartel en París
diciendo: Aquí hay un don Luis
que vale lo menos dos.
PararÆ aquí algunos meses,
y no trae mÆs intereses
ni se aviene a mÆs empresas
que a adorar a las francesas
y a reæir con los franceses.
Esto escribí; y en medio aæo
que mi presencia gozó
París, no hubo lance extaæo
ni hubo escÆndalo ni daæo
donde no me hallara yo.
Mas, como don Juan, mi historia
tambiØn a alargar renunció;
que basta para mi gloria
la magnífica memoria
que allí dejØ con mi anuncio.
Y cual vos, por donde fui
la razón atropellØ,
la virtud escarnecí,
a la justicia burlØ,
y a las mujeres vendí.
Mi hacienda llevo perdida
tres veces: mas se me antoja

when I remember his treasure.
It all fell to us, at the start,
but my greedy captain, at leisure,
confiscated my part:
we fought, I had more art,
I ran him through with pleasure.
His men, then, made me stand
for Captain, I as the better man.
I swore to be their friend.
But the following night I ran,
left them not a thing in the end.
And I remembered the proverb,
'who robs a thief of his ration
gets a hundred-year pardon',
and I carried it out with nerve
looking to my salvation.
I crossed to Germany, now rich,
but a provincial clerk
a man of many gifts,
recognized and denounced me,
in a note he wrote anonymously.
By means of money, I bought
the note and my freedom,
and running across the clerk
on a path, I sent him my thoughts
with a bullet wrapped inside them.
I jumped over to France, a fine place,
and like you, in Naples, I too
posted a sign, in Paris,
saying: 'Here is Don Luis
who's worth at least two of you.
He'll stay here a few months, then,
and really his only yen,
really his only game, is
to adore all the French ladies,
and fight all the French men.'
I wrote this, and in the half-year,
that Paris held me dear,
there was no strange affair,
no scandal or public fear,
in which I did not appear.
Like don Juan, my story
will be no long creation:
its sufficient for my glory
the truly magnificent memory
I left by my proclamation.
And like you, wherever I strayed
I trampled on right
and virtue, the jade,
I scorned, tricked the might
of the law, and women betrayed.
I have lost all my property
three times: but then I plan

reponerla, y me convida	to recover it, and marry
mi boda comprometida	as is customary,
con doña Ana de Pantoja.	with the lovely Lady Anne.
Mujer muy rica me dan,	She's a very rich one
y mañana hay que cumplir	and tomorrow I must take care
los tratos que hechos están;	to close the deal according to plan,
lo que os advierto, don Juan,	and I say it to you Don Juan,
por si queréis asistir.	in case you want to be there.
A esto don Luis se arrojó	This, Don Luis undertook,
y escrito en este papel	and written on this sheet
está lo que consiguió	is what he made of his luck
y lo que él aquí escribió	and what he wrote here, look,
mantenido está por él.	is vouched for by him, and
	complete.

DON JUAN: La historia es tan semejante The stories are such a close fit
que está en el fiel la balanza; they balance, the scales are equal:
mas vamos a lo importante, but lets get to the vital bit
que es el guarismo a que alcanza which is the total, the sequel,
el papel: conque adelante. how it all sums up; so lets have it.

DON LUIS: Razón tenéis en verdad. You are right. Truly.
Aquí está el mío: mirad, Here's mine, I've duly
por una línea apartados set out on separate lines
traigo los nombres sentados all the names, and the times,
para mayor claridad. for clarity, and fully.

DON LUIS: Del mismo modo arregladas I have the accounts in mine
mis cuentas traigo en el mío: arranged in just the same way:
en dos líneas separadas in two separate lines,
los muertos en desafío the men killed in my duels
y las mujeres burladas. and the women betrayed.
Contad. Count.

DON LUIS: Contad. Count.

DON JUAN: Veinte y tres. Twenty three.

DON LUIS: Son los muertos. A ver vos. Those are the dead men. Now you.
¡Por la cruz de San Andrés! By the cross of Saint Andrew!
Aquí sumo treinta y dos. I count thirty-two.

DON JUAN: Son los muertos. They are the men who lost.

DON LUIS: Matar es. A killing.

DON JUAN: Nueve os llevo. I have nine more than you.

DON LUIS: Me vencéis. You've won.
Pasemos a las conquistas. Lets move to the conquests.

DON JUAN: Sumo aquí cincuenta y seis. I count fifty-six.

DON LUIS: Y yo sumo en vuestras listas And I'll check your list.
setenta y dos. Seventy-two.

DON JUAN: Pues perdéis. So, you lose.

DON LUIS: ¡Es increíble, don Juan! That's incredible, don Juan!

DON JUAN: Si lo dudáis, apuntados The witnesses if you doubt it
los testigos ahí están, are all written down here
que si fueren preguntados so if they're asked about it
os lo testificarán. they'll testify, no fear.

DON LUIS: ¡Oh! y vuestra lista es Oh your list is fine.
cabal.

DON JUAN: Desde una princesa real From a princess royal
a la hija de un pescador, to a fisherman's daughter,
¡oh! ha recorrido mi amor I've spanned with lover's toil
toda la escala social. the whole social ladder.
¿Tenéis algo que tachar? Is there anything wrong with it,
now?

DON LUIS: Sólo una os falta en Only one thing to be fair.
justicia.

DON JUAN: ¿Me la podéis señalar? Where do you read it?

DON LUIS: Sí, por cierto, una novicia Yes, look, a novice nun, there,
que está para profesar. about to take her vow.

DON JUAN: ¡Bah! pues yo os complaceré Bah. I'll satisfy you doubly,
doblemente, porque os digo since I tell you that, just for fun,
que a la novicia uniré I'll add a friend's lady
la dama de algún amigo to the novice nun,
que para casarse está. whom he's about to marry.

DON LUIS: ¡Pardiez que sois atrevido! God's blood you're a daring man!

DON JUAN: Yo os lo apuesto si queréis. I'll wager if you want to.

DON LUIS: Digo que acepto el partido. I accept the plan.
¿Para darlo por perdido In order to accomplish it
queréis veinte días? do you want twenty days?

DON JUAN: Seis. Six, is all I need in hand.

DON LUIS:

¡Por Dios que sois hombre extraño! Lord you're a strange man.
¿Cuántos días empleáis How many days do you employ
en cada mujer que amáis? on each woman you enjoy?

DON JUAN: Partid los días del año Divide the days of the year
entre las que ahí encontráis. among those you find here.

Uno para enamorarlas,	One day to seduce them,
otro para conseguirlas,	another to reduce them,
otro para abandonarlas,	another one to leave them,
dos para sustituirlas,	two days to replace them,
y una hora para olvidarlas.	and a single hour to forget them.
Pero, la verdad a hablaros,	But, to tell the truth, as I said,
pedir mÆs no se me antoja	I only ask for a few,
porque, pues vais a casaros,	because you are getting wed,
mañana pienso quitaros	tomorrow I'll take instead
a doæa Ana de Pantoja.	Doæa Ana, from you.

DON LUIS:

Don Juan, ¿quØ es lo que decís?	Don Juan, what are you saying?
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DON JUAN: Don Luis, lo que oído habØis.	Don Luis, what you are hearing.
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DON LUIS:

Ved, don Juan, lo que emprendØis.	Don Juan, see what you're doing.
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DON JUAN: Lo que he de lograr, don Luis.	That I intend to, Don Luis.
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DON LUIS: ¡Gastón! (Llamando.)	Gastón! (Calling)
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GASTON: ¿Seæor?	Sir?
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DON LUIS: Ven acÆ. (Habla don Luis en secreto con Gastón, y Øste se va precipitadamente.)	Come here. (Don Luis speaks in secret with Gaston, and the latter leaves quickly.)
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DON JUAN: ¡Ciutti! (Llamando.)	Ciutti! (Calling)
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CIUTTI: ¿Seæor?	Sir?
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DON JUAN: Ven aquí. (Don Juan habla en secreto con Ciutti, Øste se va precipitadamente.)	Come here! (Don Juan talks in secret with Ciutti and the latter leaves quickly.)
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DON LUIS: ¿EstÆis en lo dicho?	Is it agreed?
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DON JUAN: Sí.	It is.
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DON LUIS: Pues va la vida.	It's the way life goes.
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DON JUAN: Pues va. (Don Gonzalo, levantÆndose de la mesa en que ha permanecido inmóvil durante la escena anterior se afronta con don Juan y don Luis.)	So it does. (Don Gonzalo, getting up from the table where he has been motionless during the preceding scene, and he confronts Don Juan and Don Luis.)
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DON GONZALO: ¡Insensatos! ¡Vive Dios Dear God, men without feeling!
que a no temblarme las manos If my hands weren't trembling so,
a palos, como a villanos, with my club you'd see me dealing
os diera muerte a los dos! a villain's death to you both.

DON JUAN Y DON LUIS. Veamos. What's this?

DON GONZALO: Excusado es, Needless to say
que he vivido lo bastante I've lived long enough
para no estar arrogante not to try and play rough
donde no puedo when I can't win the day.

DON JUAN: Idos, pues. Be off then.

DON GONZALO:
Antes, don Juan, de salir Don Juan, before you go,
de donde oírme podÆis, to where you cannot hear me,
es necesario que oigÆis it's essential you do hear me,
lo que os tengo que decir. listen to what I tell you.
Vuestro buen padre don Diego, Your good father, Don Diego
porque pleitos acomoda, to meet his obligations
os apalabró una boda promised you marriage celebrations
que iba a celebrarse luego; as soon as it could be so,
pero por mí mismo yo but I, wanting to catch a sight
lo que Ørais queriendo ver, of the sort of man you were
vine aquí al anochecer, came past at evening light
y el veros me avergonzó and....I'm ashamed to be here.

DON JUAN: ¡Por SatanÆes, viejo insano, The devil! You insane old man.
que no sé cómo he tenido I don't know how I remain
calma para haberte oído calm, and listen, it's plain
sin asentarte la mano! I should raise my hand to you again.
Pero di pronto quiØn eres, But, who you are, come tell,
porque me siento capaz though I don't need to ask,
de arrancarte el antifaz I'll tear away your mask
con el alma que tuvieres. and your very soul as well.

DON GONZALO: ¡Don Juan! Don Juan!

DON JUAN: ¡Pronto! Quickly!

DON GONZALO: Mira, pues. Look! Well?

DON JUAN: ¡Don Gonzalo! Don Gonzalo!

DON GONZALO: El mismo soy. I am he.
Y adiós, don Juan: mas desde hoy And farewell, Don Juan; but see
no pensØis en doæa InØs. don't think now of Doæa InØs.
Porque antes que consentir For rather than consent
en que se case con vos, that she marry you,
el sepulcro ¡juro a Dios! by God, I swear it's true,
por mi mano la he de abrir. I'd make sure to the grave she went.

DON JUAN: Me hacéis reír, Don Gonzalo; Don Gonzalo, you make me laugh;
pues venirme a provocar coming here to provoke
es como ir a amenazar me, is like setting out to poke
a un león con un mal palo. a lion with a paltry staff.
Y pues hay tiempo, advertir And since there's time, I need
os quiero a mi vez a vos to warn you, privately,
que o me la dais, o por Dios that you either give her to me,
que a quitáerosla he de ir. or I'll have her from you indeed.

DON GONZALO: ¡Miserable! Wretch!

DON JUAN: Dicho está: That has been said:
sólo una mujer como ésta a woman like this was yet
me falta para mi apuesta; still needed for my bet;
ved, pues, que apostada va. See, she is wagered instead.
(Don Diego, levantándose de la mesa (Don Diego, getting up from the
en que ha permanecido encubierto table where he has remained
mientras la escena anterior baja al incognito during the previous
centro de la escena, encarándose con scene, goes to centre stage,
don Juan.) facing Don Juan.)

DON DIEGO: No puedo más escucharte, I can't listen to you any more,
vil don Juan, porque recelo you're evil Don Juan, I fear
que hay algún rayo en el cielo a lightning bolt from heaven is near,
preparado a aniquilarte. that will annihilate you.
¡Ah...! No pudiendo creer Ah! Unable to believe
lo que de ti me decían, what I was told about you
confiando en que mentían, I came, hoping I was deceived,
te vine esta noche a ver. tonight, to find out what was true.
Pero te juro, malvado, Evil man, I swear to you,
que me pesa haber venido that I'm grieved I came,
para salir convencido now I leave convinced your game
de lo que es para ignorado. is something I'd rather not know.
Sigue, pues, con ciego afren Continue then, in your blind frenzy
en tu torpe frenesí, your wicked delirium,
mas nunca vuelvas a mí; but never turn to me;
no te conozco, don Juan. I do not know you, Don Juan.

DON JUAN: ¿Quién nunca a ti se volvió? Who has ever turned to you, then?
¿Ni quién osa hablarme así, And who dares to speak to me so,
ni qué se me importa a mí and what does it matter, in turn,
que me conozcas o no? if you know or do not know?

DON DIEGO:
Adiós, pues: mas no te olvides, Farewell, but don't forget
de que hay un Dios justiciero. that there is a God of Justice.

DON JUAN: Ten. (Deteniéndole.) Wait. (Stopping him)

DON DIEGO: ¿Qué queréis? What do you want?

DON JUAN: Verte quiero. I want to see your face.

DON DIEGO: Nunca, en vano me lo pides. Never. You ask me in vain.

DON JUAN: ¿Nunca? Never?

DON DIEGO: No. No.

DON JUAN: Cuando me cuadre. When I want to, rather.

DON DIEGO: ¿Cómo? How?

DON JUAN: Así. (Le arranca el antifaz.) So. (He rips off the mask)

TODOS: ¡Don Juan! Don Juan!

DON DIEGO: ¡Villano! Disgrace!
¡Me has puesto en la faz la mano! You have raised your hand to my
face!

DON JUAN: ¡Válgame Cristo, mi padre! Ah, Christ! It's my father.

DON DIEGO: Mientes, no lo fui jamás. You lie, and of that I am certain.

DON JUAN: ¡Reportaos, con Belcebœ! Control yourself, by Beelzebub!

DON DIEGO: No, los hijos como tœ No. A lion's cub
son hijos de SatanÆs. like you is the son of Satan.
Comendador, nulo sea Comendador, the deal we made
lo hablado. is void.

DON GONZALO: Ya lo es por mí; It is on my part:
vamos. let's leave.

DON DIEGO: Si, vamos de aquí Yes, let's depart,
donde tal monstruo no vea. go where monsters are not displayed.
Don Juan, en brazos del vicio Don Juan, I abandon you wholly,
desolado te abandono: desolately, to the arms of evil:
me matas... mas te perdono you are killing me....yet I
pardon you still
de Dios en el santo juicio. through God's justice, which is holy.
(Vanse poco a poco don Diego y don (Don Diego and Don Gonzalo
Gonzalo.) leave, slowly.)

DON JUAN: Largo el plazo me ponøis: You grant me a long term of grace:
mas ved que os quiero advertir but, see now, I want to say
que yo no os he ido a pedir I've never asked for a day
jamÆs que me perdonøis. of pardon, in my place.
Conque no pasøis afÆn So don't worry about me
de aquí adelante por mí, from this time on, since how
que como vivióhasta aquí he's always lived till now's
vivirÆ siempre don Juan. how Don Juan will ever be.

ESCENA XIII

SCENE XIII

(Don Juan, Don Luis, Centella, (Don Juan, Don Luis, Centella,
Avellanada, Buttarelli, Curiosos, Avellanada, Buttarelli,
MÆscaras.) Onlookers, Maskers.)

DON JUAN: ¡Eh! Ya salimos del paso: Ah! Now we've left off that bind,
y no hay que extraæar la homilía; don't be surprised at his homily;
son plÆticas de familia, those were words in the family
de las que nunca hice caso. of the sort that I never mind.
Conque lo dicho, don Luis, So we're agreed, Don Luis,
van doæa Ana y doæa InØs Doæa Ana and Doæa InØs
en apuesta. are wagered.

DON LUIS: Y el precio es And the price is
la vida. life.

DON JUAN: Vos lo decís: So you say:
vamos. Let's go.

DON LUIS: Vamos. Let's go.
(Al salir se presenta una ronda, que (As they leave, they are stopped
les detiene.) by a night-patrol.)

ESCENA XIV

SCENE XIV

(Dichos, una ronda de Alguaciles) (The same characters, a band of
Constables.)

ALGUACIL: Alto allÆ. Halt there.
¿Don Juan Tenorio? Don Juan Tenorio?

DON JUAN: Yo soy. That's me.

ALGUACIL: Sed preso. We have you.

DON JUAN: ¿Soæando estoy? Am I dreaming?
¿Por quØ? Why?

ALGUACIL: DespuØs lo verÆ. You'll find out later.

DON LUIS: (AcercÆndose a don Juan y (Approaching Don Juan and
riØndose.) laughing)
Tenorio, no lo extraæØis, Don't be surprised Tenorio,
pues mirando a lo apostado since, in addressing the bet,
mi paje os ha delatado my servant has seen to it
para que vos no ganØis. that you won't win through.

DON JUAN:

¡Hola! Pues no os suponía con tal despejo, ¡pardiez!

Well now, I didn't suppose you'd hit it so on the nose.

DON LUIS:
Id, pues, que por esta vez, don Juan, la partida es mía.

Go on now, and this time Don Juan, the game is mine.

DON JUAN: Vamos pues.
(Al salir, les detiene otra ronda que entra en la escena.)

Let's go then.
(As they leave another patrol come on stage.)

ESCENA XV

SCENE XV

Dichos, una ronda

(The same characters, a patrol, as before.)

ALGUACIL: (Que entra.)
TØnganse allÆ.
¿Don Luis Mejía?

(Entering)
Stop right there.
Don Luis Mejía?

DON LUIS: Yo soy.

That's me.

ALGUACIL: Sed preso.

We have you.

DON LUIS. ¿Soæando estoy?
¡Yo preso!

Am I dreaming?
Me, under arrest?

DON JUAN: (Soltando la carcajada.)
¡Ja, ja, ja, ja!

(bursting out laughing.)
Ha ha ha!!

Mejía, no lo extraæØis,
pues, mirando a lo apostado,
mi paje os ha delatado
para que no me estorbØis.

Don't be surprised, Mejía,
since, in addressing the bet,
my servant has seen to it
you're not in the way, round here.

DON LUIS: Satisfecho quedarØ
aunque ambos muramos.

I'll be content if they
lock us both away.

DON JUAN: Vamos;
conque, seæores, quedamos
en que la apuesta estÆ en pie.
(Las rondas se llevan a don Juan y a don Luis, muchos los siguen, El capitÆn Centellas, Avellaneda y sus amigos quedan en la escena mirÆndose unos a otros.)

Lets go, then;
provided, sirs, we say
the bet is still in play.
(The patrols take Don Juan and Don Luis away, many follow them, Captain Centellas, Avellaneda and his friends stay on stage looking at one another.)

ESCENA XVI

SCENE XVI

(El capitÆn Centellas, Avellaneda,

(Captain Centellas, Avellaneda,

ESCENA SEGUNDA

SCENE II

(Don Luis, Pascual)

(Don Luis, Pascual)

PASCUAL: ¡QuiØn creyera lance tal! Prisoners! Who would credit it all!
¡Jesœs, quØ escÆndalo! ¡Presos! Lord, what a scandal.

DON LUIS. ¿QuØ veo? ¡Es Pascual! What's this I see? It's Pascual!

PASCUAL: Los sesos My brains must be
me estrellaría. addled.

DON LUIS. ¿Pascual? Pascual?

PASCUAL:
¿QuiØn me llama tan apriesa? Who is calling me so loudly?

DON LUIS. Yo. Don Luis. Me. Don Luis.

PASCUAL: ¡VÆlame Dios! Good God!

DON LUIS. ¿QuØ te asombra? What's the surprise?

PASCUAL: Que seÆis vos. That it's you.

DON LUIS:
Mi suerte, Pascual, es Øsa. Then it's great luck, Pascual,
Que a no ser yo quien me soy for if I weren't who I am today
y a no dar contigo ahora, and you and I hadn't met,
el honor de mi seæora well, the honour of my lady
doæa Ana moría hoy. Doæa Ana, we could forget.

PASCUAL: QuØ es lo que decís ? What's this you say?

DON LUIS. ¿Conoces Do you know
a don Juan Tenorio? Don Juan Tenorio?

PASCUAL: Sí. Yea.
¿QuiØn no le conoce aquí? Who doesn't know him round here?
Mas segœn pœblicas voces But according to public rumour
estÆbais presos los dos. you were prisoners the two of you.
Vamos, ¡lo que el vulgo miente! But, how the public lies!

DON LUIS. Ahora acertadamente Just now the public spoke
hablóel vulgo: y ¡juro a Dios rightly, and I swear to God
que a no ser porque mi primo, if it hadn't been that my cousin
el tesorero real, the royal treasurer
quiso fiarme, Pascual, was willing to bail me out, Pascual,
pierdo cuanto mÆs estimo! I'd have lost all I value.

PASCUAL: ¿Pues cómo? What do you mean?

DON LUIS. ¿En servirme estáis? Are you prepared to serve me?

PASCUAL: Hasta morir. Till death.

DON LUIS. Pues escucha. Then listen.
Don Juan y yo en una lucha Don Juan and I find ourselves
arriesgada por demás embroiled in a struggle
empeñados nos hallamos; that's needlessly risky,
pero, a querer te ayudarme, but if you are willing to help me
más que la vida salvarme you can save even more than
puedes. my life.

PASCUAL:
¿Qué hay que hacer? Sepamos. What must I do. Tell me.

DON LUIS. En una insigne locura In a moment of utter madness look
dimos tiempo ha: en apostar a while ago, we wagered, you see
cuál de ambos sabría obrar which of the two of us could be
peor, con mejor ventura. the worst, with the best of luck.
Ambos nos hemos portado We have both been bravely
bizarramente a cual más; vying, each with the other one,
pero él es un Satanés, but he is Satan's son,
y por fin me ha aventajado. and gained the advantage of me.
Pesele no sé qué pero, I don't know quite know
dijímonos no sé qué what it was I said
sobre ello, y el hecho fue some words or other, but they led
que él me ofendome altanero to him mocking me haughtily
me dijo: "Y si esto no os llena, saying: 'If this is not adequate proof,
pues que os casáis con doña Ana, since you and Doña Ana are to be wed,
os apuesto a que mañana I'll wager that by tomorrow instead
os la quito yo". I'll take her away from you.

PASCUAL: ¡Esa es buena! That's a good one!
¿Tal se ha atrevido a decir? He dared say such a thing to
you?

DON LUIS:
No es lo malo que lo diga, The bad part is not that he said it,
Pascual, sino que consiga Pascual, but that he's bound to do it,
lo que intenta. if that's what he intends.

PASCUAL: ¿Conseguir? He will do it?
En tanto que yo esté aquí, Not while I am here, see,
descuidad, don Luis. don't worry, Don Luis.

DON LUIS. Te juro I swear to you
que si el lance no aseguro, if I don't win through
no sé qué va a ser de mí. I don't know what will become of me.

PASCUAL: ¡Por la Virgen del Pilar! By the Virgin of Pilar, he's evil,
¿Le teméis? Are you afraid of him?

DON LUIS. No, Dios testigo. As God is my witness, no.

tenØis la alma bien entera you have a fighting spirit
y reæis bien, ¡voto a bríos! and carry things out with force.

DON LUIS:

Pues si es en mí tan notorio Well if valour's so marked in me
el valor, mira, Pascual, then note this well Pascual,
que el valor es proverbial that valour is proverbial
en la raza de Tenorio. in Tenorio's family.
Y porque conozco bien And because I know that well, I trust
de su valor el extremo, his courage in a difficult fix,
de sus ardidés me temo and so the more I fear his tricks
que en tierra con mi honra den. will drag my name in the dust.

PASCUAL:

Pues suelto estÆis ya, don Luis; But Don Luis, now you are free
y pues que tanto os acucia and because anxious jealousy
el mal de celos, su astucia troubles you so much, I say, maybe,
con la astucia prevenís. you should match his wit with
your subtlety.

¿QuØ temØis de Øl? What do you fear from him?

DON LUIS. No lo sØ; I don't know
mas esta noche sospecho but I suspect tonight that he
que ha de procurar el hecho will attempt a deed
consumar. of devilry.

PASCUAL: SoæÆis. You are dreaming.

DON LUIS. ¿Por quØ? Why?

PASCUAL: ¿No estÆ preso? Isn't he in jail?

DON LUIS. Sí que estÆ; Yes, he is,
mas tambiØn lo estaba yo, but I was as well,
y un hidalgo me fió and a nobleman made my bail.

PASCUAL: Mas ¿quiØn a Øl le fiarÆ? But who will bail him out?

DON LUIS:

En fin, sØo un medio encuentro In truth, I only see
de satisfacerme. one way to satisfy me.

PASCUAL: ¿CuÆel? What?

DON LUIS:

Que de esta casa, Pascual, That for tonight, Pascual
quede yo esta noche dentro. I should stay inside this house.

PASCUAL:

Mirad que así de doæa Ana Beware if in doing so, you
tenØis el honor vendido. besmirch the honour of Doæa Ana.

DON LUIS.

DON LUIS. Es cosa hecha. Done.

PASCUAL:

Don Luis, hasta luego, pues. Till then, Don Luis.

DON LUIS.

Adiós, Pascual, hasta luego. Goodbye Pascual, till then.

ESCENA III

SCENE III

Don Luis

Jamás es tal desasosiego
tuve. Parece que es
esta noche hora menguada
para mí... y no sé qué vago
presentimiento, qué estrago
teme mi alma acongojada.
¡Por Dios que nunca pensé
que a doña Ana amara así,
ni por ninguna sentí
lo que por ella...! ¡Oh! Y a fe
que de don Juan me amedrenta
no el valor, mas la ventura.
Parece que le asegura
Satanás en cuanto intenta.
No, no: es un hombre infernal,
y tengo miedo para mí
que si me aparto de aquí
me burla, pese a Pascual.
Y aunque me tenga por necio,
quiero entrar: que con don Juan
las precauciones no están
para vistas con desprecio.
(Llama a la ventana.)

I have never experienced
such apprehension. It seems to me
tonight will be a wearing
one for me....I don't know what strange
foreboding, what disastrous change
my afflicted soul is fearing.
By God, I never really
thought I would love Ana so
or feel for anyone though
what I feel for her. Oh, truly,
Don Juan's not the better of us two
in courage, but only in luck.
It seems that Satan writes the book
of whatever he tries to do.
No, no. He's a devil infernal
and I truly fear
that if I move away from here
he'll trick me, in spite of Pascual.
And even if I'm considered a born
fool I'll go in, for with Don Juan
one's defence must be planned
not viewed with scorn.
(He knocks on the window)

ESCENA IV

SCENE IV

(Don Luis, Doña Ana)

(Don Luis, Doña Ana)

DOÑA ANA: ¿Quién va?

Who goes there?

DON LUIS. ¿No es Pascual?

You are not Pascual?

DOÑA ANA: ¡Don Luis!

Don Luis!

DON LUIS. ¡Doña Ana!

Doña Ana!

DOÑA ANA: ¿Por la ventana

Did you knock on the

llamas ahora? window just now?

DON LUIS. ¡Ay, doæa Ana,
cuÆn a buen tiempo salís! Yes, Doæa Ana,
how opportunely you've come.

DOÑA ANA: Pues ¿quØ hay, Mejía? But what's wrong, Mejía?

DON LUIS. Un empeæo An attempt
por tu beldad con un hombre on your beauty, by a man
que temo. whom I fear.

DOÑA ANA:
¿Y quØ hay que te asombre And what is there to fear from him
en Øl, cuando eres tœ el dueæo when you possess
de mi corazón? my heart?

DON LUIS. Doæa Ana, Doæa Ana,
no lo puedes comprender you cannot understand
de ese hombre sin conocer about that man without knowing
nombre y suerte. his name and his good fortune.

DOÑA ANA: SerÆ vana His good fortune will be
su buena suerte conmigo; of no account to me,
ya ves, sdo horas nos faltan you see, only a few hours remain
para la boda, y te asaltan before the wedding, and vain
vanos temores. fears assail you.

DON LUIS. Testigo I swear piously
me es Dios que nada por mí nothing frightens me, it's true,
me da pavor, mientras tenga for myself, while I have here
espada y ese hombre venga my sword, or if that man were
cara a cara contra ti. to come face to face with you.
Mas como el león audaz But like an audacious lion
y cauteloso y prudente both crafty and prudent
como la astuta serpiente... like the astute serpent...

DOÑA ANA:
¡Bah! Duerme, don Luis, en paz, Oh! Sleep in peace, Don Luis
que su audacia y su prudencia his audacity and prudence
nada lograrÆn de mí, will never succeed with me,
que tengo cifrada en ti for I've settled on you, you see,
la gloria de mi existencia. the glory of my existence.

DON LUIS.
Pues bien, Ana, de ese amor Very well, Ana, in the name of
que me aseguras en nombre, that love of which you assure me,
para no temer a ese hombre in order not to fear him, please,
voy a pedirte un favor. I'm going to ask you a favour.

DOÑA ANA:
Di; mas bajo, por si escucha Speak; more quietly in case
tal vez alguno. someone can hear us.

DON LUIS. Oye, pues. Then listen.

ESCENA V

SCENE V

(Doæa Ana y Don Luis, a la reja (Doæa Ana and Don Luis at the
derecha; Don Juan y Ciutti, en la right grilled window; Don Juan
calle izquierda) and Ciutti on the street to the
left.)

CIUTTI: Seæor, por mi vida, que es My word, in truth your
vuestra suerte buena y mucha. luck is good and plentiful.

DON JUAN: Ciutti, nadie como yo: Ciutti, there's no one like me:
ya viste cuÆn fÆcilmente you saw how easily
el buen alcaide prudente the good and wise constabulary
se avino y suelta me dio. came to terms, and set me free.
Mas no hay ya en ello que hablar: But there's no need to talk of that.
¿mis encargos has cumplido? Have you done what I said?

CIUTTI: Todos los he concluido I have done it all
mejor que pude esperar. better than I could have hoped.

DON JUAN: ¿La beata...? The governess?

CIUTTI: Esta es la llave This is the key
de la puerta del jardín, to the gate in the garden wall,
que habrÆ que escalar al fin, that you'd have had to climb,
and it's tall,
pues, como usarsed ya sabe, since, as you're able to see,
las tapias de ese convento the walls of that particular convent
no tienen entrada alguna. have no other entrance at all.

DON JUAN: ¿Y te dio carta? And did she give you a letter?

CIUTTI: Ninguna; No, none,
me dijo que aquí al momento she told me that in a moment
iba a salir de camino; she was coming out for a walk:
que al convento se volvía and she'd return to the convent
y que con vos hablaría. after the two of you talk.

DON JUAN: Mejor es. That's even better.

CIUTTI: Lo mismo opino. I thought so.

DON JUAN: ¿Y los caballos? And the horses?

CIUTTI: Con silla I have them bridled
y freno los tengo ya. and ready.

DON JUAN: ¿Y la gente? And my men?

CIUTTI: Cerca estÆ. Are nearby.

DON JUAN:

Bien, Ciutti; mientras Sevilla Good Ciutti; while Seville
tranquila en sueæo reposa reposes in tranquil sleep
creyØndome encarcelado, believing me imprisoned
otros dos nombres aæado another two names will be added
a mi lista numerosa. to the long list I keep.
¡Ja!, ¡ja! Ha ha!

CIUTTI: Seæor. Sir.

DON JUAN: ¿QuØ? What?

CIUTTI: Callad. Be quiet.

DON JUAN: ¿QuØ hay, Ciutti? What's wrong Ciutti?

CIUTTI: Al doblar la esquina, On turning the corner
en esa reja vecina at the neighbouring window
he visto un hombre. I saw a man.

DON JUAN: Es verdad: Its true:
pues ahora sí que es mejor so now the affair is
el lance: ¿y si es Øse? going better. Could it be him?

CIUTTI: ¿QuiØn? Who?

DON JUAN: Don Luis. Don Luis.

CIUTTI: Imposible. Impossible.

DON JUAN: ¡Toma! Why?
¿No estoy yo aquí? Well, am I not here?

CIUTTI: Diferencia There's a big difference
va de ØI a vos. between you and him.

DON JUAN: Evidencia I believe the evidence, man,
lo creo Ciutti; allí asoma Ciutti; there is still
tras de la reja una dama. a lady behind the grill.

CIUTTI: Una criada tal vez. Perhaps a servant.

DON JUAN:

Preciso es verlo, ¡pardiez!, By heaven! I want
no perdamos lance y fama. to see, not lose the game or the fame.
Mira, Ciutti: a fuer de ronda, Look, Ciutti, play at being the
night patrol,
tæ con varios de los míos with several of my men
por esa calle escurrió scatter through that street, again,
dando vuelta a la redonda and set up around the whole
a la casa. house.

DOÑA ANA: Sí, a las diez. Yes, at ten, please appear.

DON LUIS. ¿Me aguardar/Es, Ana? Will you wait for me, Ana?

DOÑA ANA: Sí. Yes.

DON LUIS. Aquí. Here.

DOÑA ANA:
¿Y tœ estar/Es puntual, eh? And you'll be on time?

DON LUIS. EstarØ. Assuredly.

DOÑA ANA:
La llave, pues, te darØ. Then I'll give you the key.

DON LUIS. Y dentro yo de tu casa, And, with me inside,
venga Tenorio. let Tenorio come.

DOÑA ANA: Alguien pasa. Someone goes by!
A las diez. Until ten.

DON LUIS. Aquí estarØ. Then we'll see.

ESCENA VII

SCENE VII

(Don Juan, Don Luis)

(Don Juan, Don Luis)

DON LUIS:
Mas se acercan. ¿QuiØn va all/Æ? Someone is coming. Who goes
there?

DON JUAN: Quien va. Whoever it is who goes there.

DON LUIS.
De quien va así ¿quØ se infiere? What does he want, whoever goes
there?

DON JUAN: Que quiere... He wants....

DON LUIS.
¿Ver si la lengua le arranco ? To see me chop out his tongue?

DON JUAN: El paso franco. A clear run.

DON LUIS. Guardado est/Æ. This house is closely guarded.

DON JUAN: ¿Y soy yo manco? Do you think I'm unarmed then?

DON LUIS. PidiØraislo en cortesía. You must ask more courteously

DON LUIS. Lo veremos. We'll see though.

DON JUAN:

La dama entrambos tenemos We have both set out to know
sitiada y estÆis cogido. the lady, and you're trapped
too.

DON LUIS. Tiempo hay. There's still time.

DON JUAN: Para vos perdido. To be lost, by you.

DON LUIS.

¡Vive Dios que lo veremos! By God we will see, though!
(Don Luis desenvaina su espada, mas (Don Luis unsheathes his sword,
Ciutti, que ha bajado con los suyos but Ciutti, who has craftily
cautelosamente hasta colocarse tras approached with his men until
ØI, le sujeta.) they are behind him, grabs him.)

DON JUAN:

Seæor don Luis, vedlo, pues. Don Luis, now you see,

DON LUIS. Traición es. This is treachery.

DON JUAN: La boca... His mouth...
(A los suyos, que se la tapan a don (To his men who cover Don Luis'
Luis.) mouth.)

DON LUIS. ¡Oh! Oh!

DON JUAN: (Le sujetan los brazos.) (They pin his arms.)

Sujeto atrÆes: Tie them:
mÆes. more.

La empresa es, seæor Mejía, The game, Mejía,
como mía. is mine, I fear.

EncerrÆdmele hasta el día. Lock him up for a day.
(A los suyos.) (To his men)

La apuesta estÆ ya en mi mano. And so the game falls to me.
(A don Luis.) (To Don Luis)

Adiós, don Luis: si os la gano, Goodbye, Don Luis, if I win,
you see,

traición es; mas como mía. by treachery, it's the way I
play.

ESCENA VIII

SCENE VIII

DON JUAN:

Buen lance, ¡viven los cielos! By heaven! A fine affair.
Estos son los que dan fama: This is the kind that wins fame today:
mientras le sopló la dama, while I snatch his lady away,
ØI se arrancarÆ los pelos he'll be tearing out his hair
encerrado en mi bodega. imprisoned in my wine cellar.

¿Y ella...? Cuando crea hallarse	And she? When she thinks she's
	with him again
con Øl..., ¡ja!, ¡ja...! ¡Oh! y	...ha! ha! Oh, and he can't
quejarse	complain.
no puede; limpio se juega.	I play fair, he can tell her.
A la cÆrcel le llevØ	I got him jailed
y salió llevØme a mí	and he was bailed: he trapped me
y salí; hallarnos aquí	and I was bailed; it was destiny
era fuerza..., ya se ve,	that we'd meet here, neither failed
su parte en la grave apuesta:	to defend his name
defendía cada cual.	in this serious jest.
Mas con la suerte estÆ mal	But Mejía's luck is not of the best
Mejía, y tambiØn pierde Østa.	and he'll also lose this game.
Sin embargo, y por si acaso,	Nevertheless, and just to be sure,
no es demÆs asegurarse	it's not showing too much fear
de Lucía, a desgraciarse	to make certain of Lucía,
no vaya por poco el paso.	since there's some danger of failure.
Mas por allí un bulto negro	But a dark shadow appears,
se aproxima..., y a mi ver	and in my opinion
es el bulto una mujer.	the shape is that of a woman.
¿Otra aventura? Me alegro.	Another adventure? I'm cheered.

ESCENA IX

SCENE IX

(Don Juan, Brígida)

(Don Juan, Brigida)

BRÆGIDA: ¿Caballeros?

Gentlemen?

DON JUAN: ¿QuiØn va allÆ?

Who goes there?

BRÆGIDA: ¿Sois don Juan?

Are you Don Juan?

DON JUAN: ¡Por vida de...!

What can I say!....

¡Sí es la beata! ¡Y a fe
que la había olvidado ya!
Llegaos; don Juan soy yo.

It's the guardian! And in faith
I had forgotten about her!
Approach, I am Don Juan.

BRÆGIDA: ¿EstÆis solo?

Are you alone?

DON JUAN: Con el diablo.

With the devil, I own.

BRÆGIDA: ¡Jesucristo!

Goodness me!

DON JUAN: Por vos lo hablo.

I say that because of you.

BRÆGIDA: ¿Soy yo el diablo?

Do I look like the devil to you?

DON JUAN: CrØolo.

I think so.

BRÆGIDA: ¡Vaya! ¡QuØ cosas tenØis!
Vos sí que sois un diablillo...

Ah, how you speak to me!
You really are a devil or worse.

con cauteloso rigor. with careful strictness, poor dear.
Y tantos años monótonos And so many monotonous years
de soledad y convento of convent solitude
tenían su pensamiento have kept her thoughts subdued,
ceñido a punto tan ruin, imprisoned in such a ruinous way,
a tan reducido espacio captive to such a degree,
y a círculo tan mezquino, and in such wretched society,
que era el claustro su destino that the cloister was her destiny,
el altar era su fin. devotion was her fate.
"Aquí está Dios", la dijeron; "God is here," they told her;
y ella dijo: "Aquí le adoro". And she said: "Here I'll adore"
"Aquí está el claustro y el coro." Here is the cloister and choir.
Y pensó "No hay más allá". And thought "Beyond, there is
 nothing more."

Y sin otras ilusiones And without any illusions
que sus sueños infantiles, more than her childish dreams,
pasó diez y siete años she spent seventeen years growing
sin conocerlo quizá. here, almost without knowing.

DON JUAN: ¿Y está hermosa? And is she beautiful?

BRIGIDA: ¡Oh! Como un Ángel. Oh, as an angel.

DON JUAN: ¿Y la has dicho...? And you have unfurled...?

BRIGIDA: Figúrate You may well guess
si habré metido mal caos how I have stirred wicked chaos
en su cabeza, don Juan. inside her head, Don Juan.
La hablé del amor, del mundo, I spoke to her of love, of the world
de la corte y los placeres, of pleasures, the court, how gallant
de cuánto con las mujeres you are, how prodigious a talent
erais pródigo y galán. you possess with women.
La dije que erais el hombre I told her you were the man
por su padre destinado chosen for her by her father,
para suyo; os he pintado and I have painted you rather
muerto por ella de amor, as dying for her love,
desesperado por ella, desperate for her,
y por ella perseguido, because of her, in a lather,
por ella decidido determined to risk honour
a perder vida y honor. for her, and life above.
En fin, mis dulces palabras, In short, my words of sweetness
al posarse en sus oídos, so possessed her hearing,
sus deseos mal dormidos desires still slumbering,
arrastraron de sí en pos; awakened in her, beating
y allí dentro de su pecho there inside her breast,
han inflamado una llama set light to a flame so true,
de fuerza tal, que ya os ama that she already loves you,
y no piensa más que en vos. and it's only of you she's
 thinking.

DON JUAN: Tan incentiva pintura Such an alluring picture
los sentidos me enajena, inflames my senses, whole,
el alma ardiente me llena and fills my burning soul

de su insensata pasión.	with senseless ardour.
Empezó por una apuesta,	It began as a wager,
siguió por un devaneo,	followed by mad desire,
engendró luego un deseo,	engendering the fire,
y hoy me quema el corazón.	and now my heart's alight.
Poco es el centro de un claustro;	A cloister is no matter;
¡al mismo infierno bajara,	I'd go downwards to the Inferno,
y a estocadas la arrancara	and with sword thrusts, to and fro,
de los brazos de Satán!	from the arms of Satan, seize her.
¡Oh! Hermosa flor, cuyo cáliz	Oh beautiful flower, whose calyx
al rocío aún no se ha abierto,	never opened to the dew,
a trasplantarte va al huerto	to the garden of his love
de sus amores don Juan.	Don Juan will transplant you.
¿Brígida?	Brígida?

BRÍGIDA: Os estoy oyendo,	I'm listening.
y me hacéis perder el tino:	and you confuse me;
yo os creía un libertino	I thought you a libertine
sin alma y sin corazón.	without a soul or heart.

DON JUAN:

¿Eso extrañas? ¿No está claro	That surprises you? Isn't it clear
que en un objeto tan noble	that a noble aim in mind
hay que interesarse doble	must interest a man of my kind
que en otros?	twice as much as others.

BRÍGIDA: Tenéis razón.	You're a man apart.
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DON JUAN:

Conque ¿a qué hora se recogen	So at what time do the reverend
las madres?	mothers seek their beds?

BRÍGIDA: Ya recogidas	They've probably already done so.
estáis. ¿Vos prevenidas	Do you have everything, though,
todas las cosas tenéis?	prepared and ready?

DON JUAN: Todas.	Everything.
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BRÍGIDA: Pues luego que doblen	Then as soon as they ring
a las Ánimas, con tiento	for prayers, carefully,
saltando al huerto, al convento	jumping into the garden, see,
fácilmente entrar podéis	you can enter the convent easily
con la llave que os he enviado:	with the key I sent you:
de un claustro oscuro y estrecho	that of a dark and narrow door,
es, seguidle bien derecho,	follow it straight through, and your
y daréis con poco afán	passage is made, with little worry,
en nuestra celda.	to our cell.

DON JUAN: Y si acierto	And if I succeed, at leisure,
a robar tan gran tesoro,	in stealing such a treasure,
te he de hacer pesar en oro.	I'll give you your weight in
	gold, with pleasure.

BRÍGIDA:

Por mí no queda, don Juan. Don't stay for me, Don Juan, hurry.

DON JUAN: Ve y aguÉrdame. Go and wait for me
Brígida; Voy, pues, Brígida, I am going straight there
a entrar por la portería, through the little door here,
y a cegar a sor María to blind Sister Maria,
la tornera. Hasta despuØs. the doorkeeper. Till later.
(Vase Brígida, y un poco antes de (Brigida leaves. And a little
concluir esta escena sale Ciutti, que before this scene ends, Ciutti
se para en el fondo, esperando) comes in and stops in the
background, waiting.)

ESCENA X

SCENE X

(Don Juan, Ciutti)

(Don Juan, Ciutti)

DON JUAN:

Pues, seæor, ¡soberbio envite! Well sir. A fine start to it!
Muchas hice hasta esta hora, I've played lots of hands before
mas ¡por Dios que la de ahora but, by God, I never saw
serÆ tal que me acredite! one that will do me more credit!
Mas ya veo que me espera But I see Ciutti is waiting.
Ciutti. ¿Lebrel? (LlamÆndole.) Lebrel? (Calling him)

CIUTTI: Aquí estoy. I am here.

DON JUAN: ¿Y don Luis? And Don Luis?

CIUTTI: Libre por hoy You're free of him, have no fear
estÆis de Øl. for today.

DON JUAN: Ahora quisiera Now I desire
ver a Lucía. To see Lucia.

CIUTTI: Llegar This way. Here.
podØis aquí: (A la reja derecha.) (At the right grill.)
yo la llamo I'll call out,
y al salir a mi reclamo and when she answers my shout,
la podØis vos abordar. you can accost her.

DON JUAN: Llama, pues. Knock then.

CIUTTI: La seæa mía She knows my signal so well
sabe bien para que dude she might hesitate
en acudir. to answer the bell.

DON JUAN: Pues si acude, Well if she does come, I say it,
lo demÆs es cuenta mía. the rest is for me to tell.
(Ciutti llama a la reja con una seæa (Ciutti knocks on the grill
que parezca convenida. Lucía se asoma with a signal that seems

a ella, y al ver a don Juan se detiene appropriate. Lucia comes to it
un momento.) and when she sees Don Juan, she
stops for a moment.)

ESCENA XI

SCENE XI

(Don Juan, Lucia, Ciutti)

(Don Juan, Lucia, Ciutti)

LUCÍA: ¿Què querèis, buen caballero? What do you want, sir knight?

DON JUAN: Quiero. I want...

LUCÍA: ¿Què querèis, vamos a ver? Well! Lets see, what you want?

DON JUAN: Ver. To see...

LUCÍA: ¿Ver? ¿Què verèis a esta hora? To see? Who would you see so
late?

DON JUAN: A tu seæora. Your lady.

LUCÍA: Idos, hidalgo, en mal hora; Go away, fine sir, to your sorry fate
¿quièñ pensÆis que vive aquí? Who do you think lives here?

DON JUAN: Doæa Ana Pantoja, y Doæa Ana Pantoja is there,
quiero ver a tu seæora. and I want to see your lady.

LUCÍA: ¿Sabèis que casa doæa Ana? Do you know Doæa Ana is to be wed?

DON JUAN: Sí, maæana. Yes, tomorrow, I've heard it
said.

LUCÍA: ¿Y ha de ser tan infiel ya? And is she to be unfaithful
already?

DON JUAN: Sí serÆ. Yes, she will be, she's ready.

LUCÍA: ¿Pues no es de don Luis Mejía? But isn't she promised to Luis Mejía?

DON JUAN: ¡Ca! Otro día. Ah, another day, I hear.
Hoy no es maæana, Lucía; Today is not tomorrow, Lucia;
yo he de estar hoy con doæa Ana, I must be with Doæa Ana today,
y si se casa maæana, and let her marry tomorrow, I say,
maæana serÆ otro día. for tomorrow is another day.

LUCÍA: ¡Ah! ¡En recibiros estÆ? Ah, is she prepared to receive you?

DON JUAN: PodrÆ. It could be.

LUCÍA: ¿Què harè, si os he de servir? What am I to do to serve you?

DON JUAN: Abrir. Open up.

LUCÍA: ¡Bah! ¿Y quiØn abre este castillo? Bah. And what can open this fortress?

DON JUAN: Ese bolsillo. That purse.

LUCÍA: ¿Oro? Gold?

DON JUAN: Pronto te dio el brillo. You soon caught sight of its brightness.

LUCÍA: ¿CuÆnto? How much, all told?

DON JUAN: De cien doblas pasa. More than a hundred golden pieces.

LUCÍA: ¡Jesœs! Jesus!

DON JUAN: Cuenta y di: ¿esta casa podrÆ abrir, ese bolsillo? Count it and say if that purse pleases enough to open this house.

LUCÍA: ¡Oh! Si es quien me dora el pico... Oh, if someone puts gold in my mouth...

DON JUAN: Muy rico. Who is very rich.
(InterrumpiØndola.) (Interrupting her.)

LUCÍA: ¿Si? ¿QuØ nombre usa el galÆn? Yes? And the name of the noble man?

DON JUAN: Don Juan. Don Juan.

LUCÍA: ¿Sin apellido notorio? With a notorious last name?

DON JUAN: Tenorio. Tenorio, the very same.

LUCÍA: ¡Animas del purgatorio! By the spirits amongst the flame!
¿Vos don Juan? You are Don Juan?

DON JUAN: ¿QuØ te amedrenta, si a tus ojos se presenta muy rico don Juan Tenorio. Does it cause you to fear, that some rich Don Juan Tenorio presents himself to your eyes here?

LUCÍA: Rechina la cerradura. The lock is making a noise.

DON JUAN: Se asegura: It's secure.

LUCÍA: ¿Y a mí quiØn? ¡Por Belcebœ! And who makes me secure?

DON JUAN: Tœ. By Beelzebub. Why you, for sure.

LUCÍA: ¿Y quØ me abrirÆ el camino? And what will smooth the road for me?

DON JUAN: Buen tino. Good sense, I'm told.

LUCÍA: ¡Bah! Ir en brazos del destino... Bah. You're too bold.....

DON JUAN: Dobla el oro. I'll double the gold.

LUCÍA: Me acomodo. I agree.

DON JUAN: Pues mira cómo de todo se asegura tu buen tino. Just see how your good sense reassures you totally.

LUCÍA: Dadme algœn tiempo, ¡pardiez! Give me time, for heaven's sake!

DON JUAN: A las diez. Till ten, then, take.

LUCÍA: ¿Dónde os busco, o vos a mí? I'll find you, or you me, where?

DON JUAN: Aquí. Here.

LUCÍA: ¿Conque estarœis puntual, eh? So you'll be waiting for me?

DON JUAN: Estarœ. I will be.

LUCÍA: Pues yo una llave os traerœ. Then I'll bring you a key.

DON JUAN: Y yo otra igual cantidad. And I an equal amount of gold.

LUCÍA: No me faltœis. Don't fail me.

DON JUAN: No en verdad; a las diez aquí estarœ. Adiœ, pues, y en mí te fía. No, for in truth, I told you, I'll be here at ten. Good bye, and trust me, my dear.

LUCÍA: Y en mí el garboso galÆn. And you, me, my elegant gentleman.

DON JUAN: Adiœ, pues, franca Lucía. Good bye, then, generous Lucia.

LUCÍA: Adiœ, pues, rico don Juan. Good bye, then, rich Don Juan.
(Lucía cierra la ventana. Ciutti se acerca a don Juan a una seœa de Øste.) Ciutti approaches Don Juan at a signal from the latter.)

ESCENA XII

SCENE XII

(Don Juan, Ciutti)

(Don Juan, Ciutti)

DON JUAN: (Riœndose.)
Con oro nada hay que falle.
Ciutti, ya sabes mi intento:

(Laughing)
With gold everything's sweet.
Ciutti, you know my true intent:

a las nueve en el convento, at nine inside the old convent,
a las diez en esta calle. (Vanse.) at ten outside in the street.
(They leave.)

FIN DE ACTO SEGUNDO END OF THE SECOND ACT

ACTO TERCERO ACT THREE

PROFANACION PROFANATION

(Celda de doña Inés. Puerta en el fondo y a la izquierda.) (The cell of Doña Ines. A door at the back and to the left.)

ESCENA I SCENE I

(Doña Inés, la Abadesa) (Doña Ines and the abbess.)

ABADESA: ¿Conque me habéis entendido? So, you've understood me?

DOÑA INÉS: Sí, señora. Yes, my lady.

ABADESA: EstÆ muy bien; That's well;
la voluntad decisiva such is your father's
de vuestro padre tal es. firm wish, you hear.
Sois joven, cÆndida y buena; You are young, innocent, and good:
vivido en el claustro habéis you've lived in the cloister, here,
casi desde que nacisteis; since you were born, my dear,
y para quedar en ØI and in order to stay here now,
atada con santos votos bound by a sacred vow
para siempre, ni æen tenéis, eternally, you have no
como otras, pruebas difíciles difficult penances to perform
ni penitencias que hacer. or trials like others.
¡Dichosa mil veces vos! You're a thousand times fortunate!
Dichosa, sí, doña Inés, Fortunate, yes, Doña Ines,
que no conociendo el mundo for, not knowing the world,
no le debéis de temer. you do not have to fear it.
¡Dichosa vos que, del claustro Fortunate, that crossing
al pisar en el dintel, the threshold of the cloister
no os volveréis a mirar you will not turn to look back
lo que tras vos dejaréis! at what you are leaving behind.
Y los mundanos recuerdos And the worldly memory
del bullicio y del placer of hubbub and pleasure
no os turbarÆn tentadores will not trouble you, tempting you,
del ara santa a los pies; at the foot of the sacred altar:
pues ignorando lo que hay since not knowing what is there,

tras esa santa pared,	behind that sacred wall,
lo que tras ella se queda	you will never long for
jamÆs apetecerØis.	what remains beyond it.
Mansa paloma enseæada	A tame dove that has learned
en las palmas a comer	to eat from the palm
del dueæo que la ha criado	of the master who raised you
en domØstico vergel,	in a private orchard,
no habiendo salido nunca	never having left
de la protectora red,	the net that protects you,
no ansiarØis nunca las alas	you will not yearn for wings
por el espacio tender.	to extend into space.
Lirio gentil, cuyo tallo	A gentle lily, whose stem
mecieron so tal vez	was only rocked for hours
las embalsamadas brisas	by the perfumed breezes
del mÆs florecido mes,	of a month of flowers,
aquí a los besos del aura	here at the kisses of the gentle breeze
vuestro cÆliz abrirØis,	your calyx will unfold
y aquí vendrÆn vuestras hojas	and here your leaves will begin
tranquilamente a caer.	tranquilly to fall.
Y en el pedazo de tierra	And in the piece of earth
que abarca nuestra estrechez,	which our poverty encloses,
y en el pedazo de cielo	and in the piece of sky
que por las rejas se ve,	that is seen through the bars,
vos no verØis mÆs que un lecho	you'll find only a bed
do en dulce sueæo yacer,	where in sweet sleep you'll lie
y un velo azul suspendido	and a blue veil suspended
a las puertas del Edn.	at the gates of Eden.
¡Ay! En verdad que os envidio,	Oh, in truth I envy you
venturosa doæa Ins,	fortunate Doæa Ines,
con vuestra inocente vida,	with your innocent life,
la virtud del no saber.	the virtue of not knowing.
Mas ¿por qu estÆis cabizbaja?	But, why are you so sad?
¿Por qu no me respondØis	Why do you not reply
como otras veces, alegre,	as at other times, happily,
cuando en lo mismo os habl?	when I speak like this to you?
¿SuspirÆis?... ¡Oh!, ya comprendo	You sigh? Oh, now I understand
de vuelta aquí hasta no ver	not having seen your Duenna
a vuestra aya estÆis inquieta,	returning, you are anxious,
pero nada recelØis.	but have no fears at all.
A casa de vuestro padre	She went to your father's house
fue casi al anochecer,	almost at nightfall
y abajo en la portería	and she is probably in the
estarÆ: yo os la enviarØ,	gatehouse; I will send her to you
que estoy de vela esta noche.	since I'm on watch tonight.
Conque, vamos, doæa Ins,	So come now, Doæa Ines,
recogeos, que ya es hora:	collect yourself, for it's time;
mal ejemplo no me deis	don't set a bad example
a las novicias, que ha tiempo	to the novices, asleep, quiet
que duermen ya. Hasta despus.	for some while. Till later.

DOÑA INÉS: Id con Dios, madre abadesa. Go with God, mother Abbess.

ABADESA: Adiós, hija.

Goodbye my daughter.

ESCENA II

SCENE II

(Doæa InØs)

(Doæa InØs)

DOÑA INÉS: Ya se fue.
No sé qué tengo, ¡ay de mí!,
que en tumultuoso tropel
mil encontradas ideas
me combaten a la vez.
Otras noches complacida
sus palabras escuché;
y de esos cuadros tranquilos
que sabe pintar tan bien,
de esos placeres domésticos
la dichosa sencillez
y la calma venturosa,
me hicieron apetecer
la soledad de los claustros
y su santa rigidez.
Mas hoy la oí distraída
y en sus pláticas hallé,
si no enojosos discursos,
a lo menos aridez.
Y no sé por qué, al decirme
que podría acontecer
que se acelerase el día
de mi profesión, temblé
y sentí del corazón
acelerarse el vaivén,
teñírseme el semblante
de amarilla palidez.
¡Ay de mí...! ¡Pero mi dueña
dónde está...! Esa mujer
con sus pláticas al cabo
entretiene alguna vez.
Y hoy la echo menos... acaso
porque la voy a perder,
que en profesando es preciso
renunciar a cuanto amo.
Mas pasos siento en el claustro;
¡oh!, reconozco muy bien
sus pisadas... Ya está aquí.

She's gone.
I don't know what's wrong with me.
Alas! For in a tumultous crowd
a thousand conflicting ideas
assail me all at once.
On other nights I listened,
complacently, to her words;
and those tranquil pictures
she knows how to paint so well,
those domestic pleasures,
their delightful simplicity,
and their happy calm,
made me yearn for
the silence of the cloisters
and their holy rule.
But today I listened distracted
and I found in her chatter
if not bothersome discourse
at the very least aridity.
And I don't know why, at her telling me
that it might happen,
that the day for my vows
might come quickly, I trembled
and I felt in my heart
excitement quicken,
my face become discolored
with yellowish pallor.
Ah me! But where can my
Duenna be. That woman
sometimes entertains me
after all, with her gossip.
And today I miss her...perhaps
because I'm going to lose her,
for when taking vows it's necessary
to renounce everything you love.
But I hear steps in the cloister:
Oh! I truly recognize
her footsteps. She is here.

ESCENA III

SCENE III

(Doæa InØs, Brígida)

(Doæa InØs, Brígida)

BRIGIDA: Buena noches Doña Inés. Good evening, Doña Ines.

DOÑA INÉS: Cómo habéis tardado tanto? Why are you so late?

BRIGIDA: Voy a cerrar esta puerta. I'm going to close this gate.

DOÑA INÉS: Hay orden de que esté abierta. The rule is to keep it open.

BRIGIDA: Eso es muy bueno y muy santo
para las otras novicias for all the other novices
que han de consagrarse a Dios, to be consecrated to God:
no, doña Inés, para vos. but not, Doña Ines, for you.

DOÑA INÉS: Brígida, ¿no ves que las reglas del monasterio que no permiten...? Brígida, don't you see you are breaking the convent rules that do not permit....?

BRIGIDA: ¡Bah!, ¡bah! Bah, bah!
¡Es seguro así se está, We are safer so,
y así se habla sin misterio and so we can talk without mystery
ni estorbos. ¿Habéis mirado or hindrance. Have you looked carefully
el libro que os he traído? at the book I brought you?

DOÑA INÉS: ¡Ay!, se me había olvidado. Ay, I forgot it.

BRIGIDA: ¡Pues me hace gracia el olvido! (Ironically) Well, thank you for forgetting it!

DOÑA INÉS: ¡Como la madre abadesa se entró aquí inmediatamente! Because the mother Abbess came in straight away.

BRIGIDA: ¡Vieja ¡Es impertinente! What a meddling old woman!

DOÑA INÉS: ¿Pues tanto el libro interesa? You are interested in the book?

BRIGIDA: ¡Vaya si interesa! Mucho. Oh yes, it interests me. A great deal!
¡Pues quedó con poco afuera el infeliz! For the poor man left it behind
along with a little longing.
(Ironically)

DOÑA INÉS: ¿Quién? Who did?

BRIGIDA: Don Juan. Don Juan!

DOÑA INÉS:
¿Válgame el cielo! ¡Qué escucho! Good heavens, what do I hear!
Es don Juan quien me le envía. Don Juan sent it to me?

BRÍGIDA: ¿Qué es lo que os da? What's the matter, poor thing?

DOÑA INÉS: Nada, Brigida, no es nada. Nothing, Brigida, it's nothing.

BRÍGIDA: No, no; si estáis inmutada. No, no: you seem bothered by something.
(Ya presa en la red está.) (Aside) She's already caught in the net.
¿Se os pasa? Is anything wrong?

DOÑA INÉS: Sí. Yes.

BRÍGIDA: Eso habrá sido cualquier mareillo vano. It must have been excess of some passing dizziness.

DOÑA INÉS: ¡Ay! Se me abrasa la mano con que el papel he cogido. Ah! My hand is burning where I held it against the paper.

BRÍGIDA: Doña Inés, ¡vaya Dios!, ¿jamás os he visto así: estáis trémula. Goodness, Doña Inés I've never seen you like this: you're trembling.

DOÑA INÉS: ¡Ay de mí! Ah, yes!

BRÍGIDA: ¿Qué es lo que pasa por vos? What's happening to you?

DOÑA INÉS:
No sé... El campo de mi mente siento que cruzan perdidas mil sombras desconocidas que me inquietan vagamente y ha tiempo al alma me dan con su agitación tortura. I don't know...I feel as if I see a thousand unknown shadows wind, wandering, throughout my mind, that vaguely trouble me, and for some time now they've been tormenting me with their passing.

BRÍGIDA: ¿Tiene alguna por ventura el semblante de don Juan? Perhaps Don Juan's face passing has something to do with it?

DOÑA INÉS: No sé: desde que le vi, I don't know, but ever since I came to see
Brígida mía, y su nombre me dijiste, tengo a ese hombre siempre delante de mí. him, Brigida, and you told me his name, I always have that man, the same one, in front of me.
Por doquiera me distraigo con su agradable recuerdo, y si un instante le pierdo, en su recuerdo recaigo. Wherever I am, I'm distracted by the pleasant memory of him, and if for a moment I forget him, I remember how he acted.
No sé qué fascinación en mis sentidos ejerce, que siempre hacia él se me tuerce la mente y el corazón: y aquí y en el oratorio I don't know what fascination he holds for my senses, I have no defences, mind and heart are turned his way: and here in the oratory, oh,

y en todas partes advierto I notice I entertain
que el pensamiento divierto my thoughts again and again
con la imagen de Tenorio. with the form of Tenorio.

BRˆGIDA: ¡VÆlgame Dios! Doæa InØs, Heaven help us, Doæa Ines,
segœn lo vais explicando, according to what you've told me
tentaciones me van dando you tempt me to believe, you see
de creer que eso amor es. that it is love, no less.

DOÑA INÉS: ¡Amor has dicho! Love you say!

BRˆGIDA: Sí, amor. Yes. Love.

DOÑA INÉS: No, de ninguna manera. No, by no manner of means.

BRˆGIDA: Pues por amor lo Well, the slowest witted it seems
entendiera would know that it is love:
el menos entendedor; but let me see the letter.
mas vamos la carta a ver. ¿En quØ os parÆis? ¿Un suspiro? What stops you, then? A sigh?

DOÑA INÉS: ¡Ay! Que cuanto mÆs la Ay! The more I look at it,
miro, the less I dare to read it.
menos me atrevo a leer. (Lee.) (She reads)
"Doæa InØs del alma mía." "Doæa Ines, the soul of love"
¡Virgen Santa, quØ principio! Saints above, what an introduction!

BRˆGIDA: VendrÆ en verso, y serÆ Since it is a verse production
un ripio it's required by the poetry.
que traerÆ la poesía. Vamos, seguid adelante. Go on: keep reading.

DOÑA INÉS: (Lee.) (reads)
"Luz de donde el sol la toma, "Light that creates the sun above,
hermosísima paloma most beautiful and gentle dove
privada de libertad, deprived of liberty,
si os dignÆis por estas letras if you deign to pass
pasar vuestros lindos ojos, your pretty eyes over these letters
 today,
no los tornØis con enojos do not angrily turn them away
sin concluir, acabad." without finishing: read them and see."

BRˆGIDA: ¡QuØ humildad! ¡Y quØ What humility! What finesse!
finura! ¿Dónde hay mayor rendimiento? Where is there greater devotion?

DOÑA INÉS: Brigida, no sØ quØ Brigida, I don't know this emotion
siento. I feel.

BRˆGIDA: Seguid, seguid la lectura. Go on, what's next?

DOÑA INÉS: (Lee) (Reading)
 "Nuestros padres de consuno "Our fathers, together, both
 nuestras bodas acordaron, agreed we should wed
 porque los cielos juntaron because the heavens joined
 los destinos de los dos. our two destinies.
 Y halagado desde entonces And since then, flattered by
 con tan risueña esperanza, such a delightful hope,
 mi alma, doña Inés, no alcanza Doña Ines, my soul seeks no
 otro porvenir que vos. other future than you. Indeed,
 De amor con ella en mi pecho a tiny spark of love
 brotó una chispa ligera, ignited here in my chest
 que han convertido en hoguera and time and fixed affection have
 tiempo y afición tenaz: made it a roaring fire;
 y esta llama que en mí mismo and this unquenchable zest
 se alimenta inextinguible, that finds itself inside me
 cada día más terrible every day more terribly,
 va creciendo y más voraz., increasing, blazing higher..."

BRÍGIDA: Es claro; esperar le It's clear: they made him wait
 hicieron to gain your love one day,
 en vuestro amor algún día, and found tenacious roots
 y hondas raíces tenía when they tried to tear them away.
 cuando a arrancárase fueron. Continue.
 Seguid.

DOÑA INÉS: (Lee.) "En vano a apagarla "Time and absence, in vain, though
 concurren tiempo y ausencia, seek to extinguish it,
 que doblando su violencia for doubling in violence, it
 no hoguera ya, volcán es. is no longer a fire, but a volcano.
 Y yo, que en medio del cráter And I, suspended, O,
 desamparado batallo, I battle without shelter,
 suspendido en el me hallo in the midst of a crater
 entre mi tumba y mi Inés." between my tomb and my Inés, so"

BRÍGIDA: ¿Lo veis, Inés? Si ese Do you see Inés? If you flout
 horario that prayerbook you crave
 le despreciáis, al instante they'll prepare his shroud.
 le preparan el sudario.

DOÑA INÉS: Yo desfallezco. I'm faint.

BRÍGIDA: Adelante. Oh. be brave!

DOÑA INÉS: (Lee.) (She reads)
 "Inés, alma de mi alma, "Inés, soul of my soul,
 perpetuo imán de mi vida, my life's eternal goal,
 perla sin concha escondida a pearl concealed, without a shell,
 entre las algas del mar; deep beneath the ocean swell:
 garza que nunca del nido bird that never from its nest
 tender osastes el vuelo, dared to stretch its wings and fly,
 el diáfano azul del cielo through the translucent azure sky
 para aprender a cruzar; learning how to cross:
 si es que a través de esos muros if at the world beyond those walls

el mundo apenada miras,	you peer in misery,
y por el mundo suspiras	and sigh for a world of liberty
de libertad con afÆn,	with yearning, understand
acuØrdate que al pie mismo	that at the very foot
de esos muros que te guardan,	of those same walls, await you
para salvarte te aguardan	to save you, yes, await you,
los brazos de tu don Juan."	the arms of your Don Juan."
(Representa.)	(She shows her emotions.)
¿QuØ es lo que me pasa, ¡cielo!,	Dear heaven, what's happening to my
state	
que me estoy viendo morir?	of mind, for I seem to be dying?

BRÆGIDA: ¡Ya tragó todo el anzuelo.	(Aside) She's already swallowed the
bait!	
Vamos, que estÆ al concluir.	Go on, for he's almost finished
sighing.	

DOÑA INÉS: (Lee.)	(Reading)
"AcuØrdate de quien llora	"Remember the one who weeps
al pie de tu celosía,	below your window pane
y allí le sorprende el día	till the day surprises him again,
y le halla la noche allí;	the night still finds him there.
acuØrdate de quien vive	Remember the one who lives
sólo por ti, ¡vida mía!,	only for you, my sweet,
y que a tus pies volaría	who would fly to your feet
si me llamaras a ti."	if you were to call me there."

BRÆGIDA: ¿Lo veis? Vendría.	Do you see? He'd come.
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DOÑA INÉS: ¡Vendría!	He'd be here!
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BRÆGIDA: A postrarse a vuestros	To kneel at your feet, no less.
pies.	

DOÑA INÉS: ¿Puede?	Could he?
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BRÆGIDA: ¡Oh, sí!	Oh yes.
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DOÑA INÉS: ¡Virgen María!	Sweet Maria!
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BRÆGIDA: Pero acabad, doæa InØs.	But finish, Doæa InØs.
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DOÑA INÉS: (Lee.)	(Reading)
"Adiós, ¡oh luz de mis ojos!	"Farewell, oh light of my eyes.
Adiós, InØs de mi alma:	Farewell, InØs of my soul.
medita, por Dios, en calma	consider, in God's name, the whole
las palabras que aquí van;	of what is written here: be calm
y si odias esa clausura,	and if you would hate the cloister
que ser tu sepulcro debe;	to be, as it will be, your tomb,
manda, que a todo se atreve	at your command is he who will come,
por tu hermosura don Juan."	daring all for your beauty, Don Juan."
(Representa doæa InØs.)	(Showing emotion)
¡Ay! ¿QuØ filtro envenenado	Ah, what a deadly venom

me dan en este papel, has been given me with this paper
que el corazón desgarrado for I feel my heart ripped open
me estoy sintiendo con ØI? on reading his letter.
¿QuØ sentimientos dormidos What slumbering oceans
son los que revela en mí? are those it reveals to me?
¿QuØ impulsos jamÆs sentidos? What never-experienced emotions?
¿QuØ luz, que hasta hoy nunca vi? What light I could never see?
¿QuØ es lo que engendra en mi alma What is it my soul creates,
tan nuevo y profundo afÆn? such a new, deep, yearning? Who can
¿QuiØn roba la dulce calma steal my sweet calm, who takes
de mi corazón? it from my heart?

BRÆGIDA: Don Juan. Don Juan.

DOÑA INÉS:

¿Don Juan dices...? Conque ese Don Juan you say? So that man
hombre
me ha de seguir por doquier? is to follow me everywhere?
¿Sdo he de escuchar su nombre? Am I to hear only his name?
¿ Sdo su sombra he de ver? See only his shadow there?
¡Ah! Bien dice: juntóel cielo Oh, he spoke rightly, heaven mated
los destinos de los dos, our two destinies,
y en mi alma engendróeste anhelo and engendered in my soul this fated
fatal. longing.

BRÆGIDA: ¡Silencio, por Dios! For God's sake, quietly!
(Se oyen dar las Ænimas.) (They hear the bells for the
prayers of the dead.)

DOÑA INÉS: ¿QuØ? What?

BRÆGIDA: ¡Silencio! Silence!

DOÑA INÉS: Me estremeces. You make me tremble, too.

BRÆGIDA: ¿Oís, doæa InØs, tocar? Do you hear the bells ring over our
head?

DOÑA INÉS: Sí, lo mismo que otras Yes, the same as they always do.
veces
las Ænimas oigo dar. calling for prayers for the dead.

BRÆGIDA: ¡Pues no hablØis de ØI. Well, don't speak of him.
Cielo santo! Merciful heavens! Oh!

DOÑA INÉS: ¿De quiØn? Of whom?

BRÆGIDA: ¿De quiØn ha de ser? Why whom do you fear?
De ese don Juan que amÆis tanto, Of whom? That Don Juan that you
love so,
porque puede aparecer. since he might appear.

DOÑA INÉS:

queda en el suelo abandonada por remains abandoned on the floor by
doæa InØs al desmayarse.) Doæa InØs when she faints.)

BRˆGIDA: La ha fascinado Your sudden entrance here
vuestra repentina entrada, has quite overpowered her
y el pavor la ha trastornado. and she's overcome by fear.

DON JUAN: Mejor: así nos ha All the better. That means a mere
ahorrado half of my effort's needed for her.
la mitad de la jornada. Well, let's not waste more time
¡Ea! No desperdiciemos gazing at her charms,
el tiempo aquí en contemplarla, if we don't want to be lost in
si perdernos no queremos. crime.

En los brazos a tomarla I'll carry her in my arms,
voy, y cuanto antes ganemos and as soon as I can be I'm
ese claustro solitario. free of this cloister's solitude.

BRˆGIDA: ¡Oh! ¿Vais a sacarla así? Oh! You'll take her like this?

DON JUAN: ¡Necia! ¿Piensas que Foolish woman. Do you think,
rompí confess,
la clausura, temerario, that I broke in here, showing
fortitude,
para dejÆrme la aquí? only to leave behind my bliss?
Mi gente abajo me espera: My people are waiting below:
sígueme. follow!

BRˆGIDA: ¡Sin alma estoy! My heart is in my mouth! Indeed,
¡Ay! Este hombre es una fiera, this man is a wild beast, no
nada le ataja ni altera... one stops him or deflects him, so
Sí, sí; a su sombra me voy. I'll go wherever his shadow leads.

ESCENA V

SCENE V

La ABADESA: Jurara que había oído I could swear that I
heard....wait!...
por estos claustros andar: someone walking these cloisters:
hoy a doæa InØs velar today when I've let Doæa InØs
algo mÆs la he permitido, stay up until it grows late,
y me temo... Mas no estÆen and I'm afraid... But they're not
here, so
aquí. ¿QuØ pudo ocurrir what could have occurred,
a las dos para salir for both to have stirred
de la celda? ¿Dónde irÆen? from the cell? Where have they gone to?
¡Hola! Yo las atarØ Well now. I'll tether them
corto para que no vuelvan with a short rope so they try
a enredar y me revuelvan no more tricks, nor trouble my
a las novicias... sí, a fe. novices..yes, that's for certain.
Mas siento por allÆ fuera But I sense footsteps outside.
pasos. ¿QuiØn es? Who is there?

ESCENA VI

SCENE VI

(La Abadesa, la tornera)

(The abbess and the doorkeeper.)

TORNERA: Yo, seæora.

Milady, it's me.

ABADESA: ¿Vos en el claustro a esta hora?

You are still inside I see?

¿QuØ es esto, hermana tornera?

What's going on sister doorkeeper.

TORNERA: Madre abadesa, os buscaba.

Mother Abbess, I was looking for you.

ABADESA: ¿QuØ hay? Decid.

What is it? Speak.

TORNERA: Un noble anciano quiere hablaros.

An elderly noble wants to speak to you.

ABADESA: Es en vano.

It's not possible.

TORNERA: Dice que es de Calatrava caballero; que sus fueros le autorizan a este paso, y que la urgencia del caso le obliga al instante a veros.

He says he's a knight of Calatrava: and that their laws allow him to enter here and it's urgent, so it's clear he means to see you now.

ABADESA: ¿Dijo su nombre?

Did he give his name?

TORNERA: El seæor Don Gonzalo Ulloa.

El Seæor Don Gonzalo Ulloa.

ABADESA: ¿QuØ puede querer...? Abra!Ø hermana: es Comendador de la orden, y derecho tiene en el claustro de entrada.

What can he want here? Open the door for him sister: He is a Comendador of our order and has the right to enter our cloister.

ESCENA VII

SCENE VII

La ABADESA: ¿A una hora tan avanzada

To come so, at such a late hour?

venir así...? No sospecho quØ pueda ser..., mas me place, pues no hallando a su hija aquí,

I can't imagine at all what it might be...but then I'm pleased... when he finds his

daughter free

la reprenderÆ, y así mirarÆ otra vez lo que hace.

he'll scold her, and then we'll see she'll think twice what she does

next time.

ESCENA VIII

SCENE VIII

(La Abadesa, Don Gonzalo; la
tornera a la puerta)

(The Abbess, Don Gonzalo; the
doorkeeper)

DON GONZALO:

PerDoæad, madre abadesa,
que en hora tal os moleste;
mas para mí asunto es Øste
que honra y vida me interesa.

Mother Abbess, forgive me
for bothering you at such a time,
but for me this is a matter of my
life and my honour, you see.

ABADESA: ¡Jesœs!

Saints above!

DON GONZALO: Oíd.

Hear me.

ABADESA: Hablad, pues.

Then speak at leisure !

DON GONZALO:

Yo guardØ hasta hoy un tesoro
de mÆs quilates que el oro,
y ese tesoro es mi InØs.

Today there's a treasure I hold
of greater value than gold,
and my InØs is that treasure.

ABADESA: A propósito.

Of course.

DON GONZALO: Escuchad.

Listen, closely!

Se me acaba de decir
que han visto a su dueæa ir
ha poco por la ciudad
hablando con el criado
de un don Juan, de tal renombre
que no hay en la tierra otro hombre
tan audaz ni tan malvado.

I have only now been
told her Duenna was seen
walking through the city
talking with the servant
of a certain Don Juan, he of such fame
there's no man on earth I could name.
as audacious or as errant.

En tiempo atrÆs se pensó
con Øl a mi hija casar,
y hoy, que se la fui a negar,

Some time ago I intended, you see,
to have him marry my daughter,
and today, when I forbade him to

court her,

robÆrmela me juró
Que por el torpe doncel
ganada la dueæa estÆ
no puedo dudarle ya:

he swore he'd steal her from me.
This young man of sin
has won over her Duenna, I'm sure,
I can doubt it no more:

debo, pues, guardarme de Øl.

I must guard her from him.

Y un día, una hora quizÆs
de imprevisión le bastara,
para que mi honor manchara,
a ese hijo de SatanÆs.

In just one day that man,
a careless hour would do it,
would steal my honour, or stain it,
that very son of Satan.

He aquí mi inquietud cuÆl es;
por la dueæa, en conclusión,

It's the cause of my disquiet, now:
on account of the Duenna, my

confession,

vengo; vos la profesión

I've come: will you cut short the

profession

abreviad de doæa InØs.

of Doæa InØs's vow.

ABADESA: Sois padre, y es vuestro afÆn You're a father, your concern is
muy justo, Comendador; very just, Comendador:
mas ved que ofende a mi honor. but see how you offend my honour.

DON GONZALO:
No sabØis quiØn es don Juan. You do not know who Don Juan is.

ABADESA: Aunque le pintÆis tan malo, case, Though you paint him as an evil
yo os puedo decir de mí, I say to you, have no fear,
que mientras InØs estØ aquí, for while InØs is here,
segura estÆ, Don Gonzalo. Don Gonzalo, she is safe.

DON GONZALO:
Lo creo; mas las razones abreviemos; entregadme a esa dueæa, y perDøæadme mis mundanas opiniones. I believe it, but lets choose to end this speech: hand over to me the Duenna, and indeed forgive me for my worldly views.
Si vos de vuestra virtud me respondØis, yo me fundo en que conozco del mundo la insensata juventud. You may defend virtue, but I trust to what I know of the heedless youth who go through this world, in truth.

ABADESA: Se harÆ como lo exigís. It will be done straight away.
Hermana tornera, id, pues, a buscar a doæa InØs y a su dueæa. (Vase la tornera.) leaves) Sister doorkeeper, yes, go and get Doæa InØs. and her Duenna. (the doorkeeper

DON GONZALO: ¿QuØ decís, seæora? traición me ha hecho mi memoria, o yo sØ bien que Østa es hora de que estØn ambas a dos en su lecho. What is this that you say milady? Is my memory misled or am I not aware, truly that at this hour, surely both should be in their bed.

ABADESA: Ha un punto sentí a las dos salir de aquí, no sØ a quØ. A while ago I heard both leave and I don't know why.

DON GONZALO:
¡Ay! Por quØ tiemblo no sØ. I don't know why I tremble. Ay!
¡Mas quØ veo, santo Dios! Dear Lord! What do I see?
Un papel... Me lo decía a voces mi mismo afÆn. (Leyendo.) (Reading) A paper. My disquiet just began to worry at me and call me.
"Doæa InØs del alma mía..." "Doæa InØs of my soul..."
Y la firma de don Juan. And the signature....Don Juan.
Ved..., ved..., esa prueba escrita. See...see....the proof on paper.
Leed ahí... ¡Oh! Mientras que vos por ella rogÆis a Dios, viene el diablo y os la quita. Read here. Oh! Abbess, while you were praying to God, it's true, the devil came down and stole her.

ESCENA IX

SCENE IX

La Abadesa, Don Gonzalo, la tornera The Abbess, Don Gonzalo, the Turnkey

TORNERA: Señora... Milady...

ABADESA: ¿Qué es? What is it?

TORNERA: Vengo muerta. I'm appalled.

DON GONZALO: Concluid. Speak.

TORNERA: No acierto a hablar... I can't bring myself to speak...
 He visto a un hombre saltar I just saw a man leap
 por las tapias de la huerta. over the garden wall.

DON GONZALO:
 ¿Veis? Corramos. ¡Ay de mí! You see! Lets run. Oh, I fear!

ABADESA: ¿Dónde vais, Comendador? Comendador, where are you fleeing?

DON GONZALO:
 ¡Imbécil! tras de mi honor Fool! After my honour, seeing
 que os roban a vos de aquí. they've stolen it from here.

FIN DEL ACTO TERCERO END OF THE THIRD ACT

ACTO CUARTO

ACT FOUR

EI DIABLO A LAS PUERTAS DEL CIELO THE DEVIL AT THE GATES OF HEAVEN

(Quinta de don Juan Tenorio cerca (Don Juan Tenorio's estate near
 de Sevilla y sobre el Guadalquivir. Seville and on the Guadalquivir
 Balcón en el fondo. Dos puertas a river. A balcony at the back. Two
 cada lado.) doors to each side.)

ESCENA PRIMERA

SCENE I

(Brígida, Ciutti) (Brígida, Ciutti)

BRÍGIDA: ¡Qué noche, v¡game Dios! My God what a night!
 A poderlo calcular Had I foreseen it,
 no me meto yo a servir I wouldn't have offered to serve

Aunque seguros estamos
como vuelva por acá.
Even so we'll be safe
provided he returns here.

BRÍGIDA: ¿De veras, Ciutti?
Truly Ciutti?

CIUTTI: Venid
a este balcón y mirad.
¿Qué veis?
Come
to this balcony and look.
What do you see?

BRÍGIDA: Veo un bergantín
que anclado en el río está.
I see a boat
anchored in the river.

CIUTTI: Pues su patrón sólo aguarda
las órdenes de don Juan,
y salvos en todo caso
a Italia nos llevará.
Well its owner only waits for
the orders of Don Juan.
and in any case it will take us
safely to Italy.

BRÍGIDA: ¿Cierto?
Are you sure?

CIUTTI: Y nada teméis
por nuestra seguridad;
que es el barco más velero
que boga sobre la mar.
And fear nothing
for our safety;
since it's the swiftest ship
that sails on the sea.

BRÍGIDA: ¡Chist! Ya siento a doña
Inés.
Shh! I hear Doña Inés.

CIUTTI: Pues yo me voy, que don Juan
encargó que sola vos
debíais con ella hablar.
Then I'm leaving, since Don Juan
ordered that only you
were to speak with her.

BRÍGIDA: Y encargó bien, que yo
entiendo
de esto.
And he ordered well, since I
know about these things.

CIUTTI: Adiós, pues.
Good bye then.

BRÍGIDA: Vete en paz.
Go in peace.

ESCENA II

SCENE II

(Doña Inés, Brígida)

(Doña Inés, Brígida)

DOÑA INÉS: Dios mío, ¡cuánto he
soñado!
Good Lord, how I have dreamed!

Loca estoy: ¿qué hora será?
Pero ¿qué es esto?, ¡ay de mí!
No recuerdo que jamás
haya visto este aposento.
¿Quién me trajo aquí?
I must be mad. What time can it be?
But what is this? Ay de mí!
I don't recall that I have ever
seen this room.
Who brought me here?

BRÍGIDA: Don Juan. Don Juan.

DOÑA INÉS:

Siempre don Juan. Mas conmigo Always Don Juan. But you
aquí también estoes, are here with me too,
Brígida? Brígida.

BRÍGIDA: Sí, doña Inés. Yes, Doña Inés.

DOÑA INÉS: Pero dime, en caridad, But tell me for pity's sake,
¿dónde estamos? ¿Este cuarto where are we? This room,
es del convento? does it belong to the convent?

BRÍGIDA: No tal: Not at all:
aquello era un cuchitril that was a hovel
en donde no había más in which there was nothing but
que miseria. misery.

DOÑA INÉS: Pero en fin But then,
¿en dónde estamos? where are we?

BRÍGIDA: Mirad, Look,
mirad por este balcón, look from this balcony,
y alcanzaréis lo que va and you will see how far
desde un convento de monjas a convent of nuns is from
a una quinta de don Juan. the estate of Don Juan.

DOÑA INÉS: ¿Es de don Juan esta This estate belongs to Don Juan?
quinta?

BRÍGIDA: Y creo que vuestra ya. And I think it is yours now.

DOÑA INÉS: Pero no comprendo, I don't understand Brígida
Brígida,
lo que me hablas. what are you talking about?

BRÍGIDA: Escuchad. Listen.
Estabais en el convento You were reading with delight
leyendo con mucho afán in the convent, in your hand
una carta de don Juan, a letter from don Juan,
cuando estalló un momento when suddenly in the night
un incendio formidable. a terrible fire broke out there.

DOÑA INÉS: ¡Jesús! Merciful heavens!

BRÍGIDA: Espantoso, inmenso; Terrifying, immense:
el humo era ya tan denso the smoke itself was so dense
que el aire se hizo palpable. you could almost touch the air.

DOÑA INÉS: Pues no recuerdo... But I don't remember.

BRÍGIDA: Las dos Well we two
con la carta entretenidas, were so engrossed with our reading

olvidamos nuestras vidas,	oblivious, forgetful, of
	everything,
yo oyendo y leyendo vos.	you speaking, I listening to you.
Y estaba, en verdad, tan tierna,	And it was so tender I know,
que entrambas a su lectura	that we both ascribed
achacamos la tortura	the torment we felt inside
que sentíamos interna.	to reading it so.
Apenas ya respirar	We could scarcely find breath
podíamos, y las llamas	and the flames, as I said,
prendían ya en nuestras camas:	had already consumed our beds:
nos íbamos a asfixiar	we were facing certain death
cuando don Juan, que os adora	when Don Juan, who you'll find
que rondaba el convento,	adores you, circling the wall,
al ver crecer con el viento	seeing the flames so tall
la llama devastadora,	increasing with the wind
con inaudito valor,	with unheard of courage,
viendo que ibais a abrasaros,	seeing you were going to die
se metió para salvaros	undertook to save you, by
por donde pudo mejor.	the best way he could manage.
Vos al verle así asaltar	You, upon seeing him try
la celda tan de improviso,	your cell door suddenly
os desmayasteis..., preciso;	fainted. Oh, of necessity:
la cosa era de esperar.	it was to be expected. Why,
Y Øl, cuando os vio caer así,	he, when he saw you fall
en sus brazos os tomó	took you in his arms
y echó a huir; yo le seguí,	and fled. I followed his call,
y del fuego nos sacó	and he got us away from harm.
¿Dónde vamos a esta hora?	Where to go at that hour of night?
Vos seguíais desmayada,	You still in a faint,
yo estaba ya casi ahogada.	I my throat in such constraint.
Dijo, pues: "Hasta la aurora	He said then, "Till morning light
en mi casa las tendrØ".	I'll protect them here at my house."
Y henos, doæa InØs, aquí.	And that's why we're here InØs.

DOÑA INÉS: ¿Conque Østa es su casa? So this is his house?

BRÉGIDA: Sí. Yes.

DOÑA INÉS: Pues nada recuerdo, a fe. I remember nothing. His house!

Pero... ¡en su casa...! ¡Oh! Al Oh! Quickly. Oh!

punto

salgamos de ella..., yo tengo Lets leave here...I can go
la de mi padre. to my father's house.

BRÉGIDA: Convengo Of course,
con vos; pero es el asunto... but the fact is, you know.....

DOÑA INÉS: ¿QuØ? What?

BRÉGIDA: Que no podemos ir. We can't go there.

DOÑA INÉS: Oír tal me maravilla. I am amazed to hear it. We will.

BRÍGIDA: Nos aparta de Sevilla... But we're separated from
Seville....

DOÑA INÉS: ¿Quié? By what?

BRÍGIDA: Vedlo, el Guadalquivir. See. The Guadalquivir.

DOÑA INÉS: ¿No estamos en la ciudad? Then we're not in the city?

BRÍGIDA: A una legua nos hallamos We find ourselves a mile
de sus murallas. from its walls.

DOÑA INÉS: ¡Oh! ¡Estamos Oh! Then I'll
perdidas! be lost!

BRÍGIDA: ¿No sØ en verdad I don't see truly
por quØ? why?

DOÑA INÉS: Me estÆ confundiendo, You're confusing me,
Brígida..., y no sØ quØ redes Brigida, and I don't know what nets
son las que entre estas paredes these are I fear you stretch
temo que me estÆ tendiendo. around the walls and me.
Nunca el claustro abandonØ I don't know the world, indeed
ni sØ del mundo exterior I have never left the cloister,
los usos; mas tengo honor, but I'm noble, Brigida: I have honour,
noble soy, Brígida, y sØ and I know, by every creed,
que la casa de don Juan that Don Juan's house for me
no es buen sitio para mí: is no good place to be:
me lo estÆ diciendo aquí I don't know what I foresee
no sØ quØ escondido afÆn. warning me of this so clearly.
Ven, huyamos. Come, lets leave.

BRÍGIDA: Doæa InØs, Doæa InØs,
la existencia os ha salvado. he preserved your very existence!

DOÑA INÉS: Sí, pero me ha envenenado Yes, but his poison insists on
el corazón. piercing my heart.

BRÍGIDA: ¿Le amÆis, pues? You love him to excess?

DOÑA INÉS: No sØ... Mas, por I don't know, but all the same
compasión, let us flee quickly from here,
huyamos pronto de ese hombre, in my very heart I fear
tras de cuyo solo nombre even the sound of his name.
se me escapa el corazón.
¡Ah! Tœ me diste un papel You gave me a letter
de mano de ese hombre escrito, written by that man himself,
y algœn encanto maldito and some wicked spell
me diste encerrado en Ø. caught up in it's paper.
Una sola vez le vi I could only see
por entre unas celosías, him once through a window,
que estaba, me decías, for you told me he was also
en aquel sitio por mí. in that place because of me.

Tœ, Brígida, a todas horas me venías de Øl a hablar haciéndome recordar sus gracias fascinadoras.	You Brigida, in every place, came to talk to me about him making me recall him his fascinating grace.
Tœ me dijiste que estaba para mí destinado por mi padre..., y me has jurado en su nombre que me amaba.	You told me he was the same one, destined only for me by my father, and swore to me that he loved me, using his name.
¿Que le amo, dices?... Pues bien, si esto es amar, sí, le amo; pero yo sØ que me infamo con esa pasin tambin.	Do I love him you ask? Well, yes I love him, if this is love: but by that passion I prove that I also debase myself.
Y si el dbil corazn se me va tras de don Juan, tirndome de Øl estn mi honor y mi obligacin.	And if my weak heart should stray following after Don Juan my honour and obligation pull me the other way.
Vamos, pues; vamos de aqu primero que ese hombre venga; pues fuerza acaso no tenga	So lets go, lets flee before he returns again: for perhaps I'll not have the strength
si le veo junto a m. Vamos, Brgida.	if I see him near to me. Lets go Brigida.

BRGIDA: Esperad.	Wait.
¿No os?	Don't you hear?

DOA INS: ¿Qu?	What.
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BRGIDA: Ruido de remos.	The sound of men rowing.
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DOA INS: S, dices bien; volveremos en un bote a la ciudad.	You're right. We're going back by boat to the city.
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BRGIDA: Mirad, mirad, doa Ins.	Look, look Doa Ins.
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DOA INS: Acaba..., por Dios, partamos.	Stop that. Dear God, lets go.
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BRGIDA: Ya imposible que salgamos.	Its impossible for us now.
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DOA INS: ¿Por qu razn?	For what reason?
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BRGIDA: Porque Øl es quien en ese barquichuelo se adelanta por el ro.	Because he is the one proceeding up-river in that little boat of course.
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DOA INS: ¡Ay! ¡Dadme fuerzas, Dios mo!	Ah! Give me strength dear Lord.
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BRGIDA: Ya lleg ya est en el suelo. Sus gentes nos volvern	He's here. He's leaving the water. I know that he must plan
--	--

a casa: mas antes de irnos for his people to return us
es preciso despedirnos but before we go we must
a lo menos de don Juan. say our farewells to Don Juan.

DOÑA INÉS: Sea, y vamos al instante: All right, but then lets go, we two.
No quiero volverle a ver. I don't want to see him again.

BRÍGIDA: (Los ojos te harÆ volver Aside: (He will make your eyes strain
el encontrarle delante.) towards him when he's before you.)
Vamos. Come.

DOÑA INÉS: Vamos. Lets go.

CIUTTI: (Dentro.) Aquí estÆn. Here they are.

DON JUAN: (Idem) Alumbra. Bring a light.

BRÍGIDA: ¡Nos busca! He's looking for us!

DOÑA INÉS: É es. He's here.

ESCENA III

SCENE III

(Dichas, Don Juan) (As before, Don Juan)

DON JUAN: ¿Adónde vais, doæa InØs? Where are you going, Doæa InØs.

DOÑA INÉS: Dejadme salir, don Juan. Let me leave, Don Juan.

DON JUAN: ¿Que os deje salir? Let you leave?

BRÍGIDA: Seæor, Seæor,
sabiendo ya el accidente now he knows about the fire
del fuego, estarÆ impaciente he can have only one desire,
por su hija el Comendador. for his daughter, the Comendador.

DON JUAN:
¡El fuego! ¡Ah! No os dØ cuidado The fire! Ah! Now I see:
por Don Gonzalo, que ya about Don Gonzalo, don't worry:
dormir tranquilo le harÆ the message I've sent already
el mensaje que le he enviado. has him sleeping peacefully.

DOÑA INÉS: ¿Le habØis dicho...? You have told him?

DON JUAN: Que os hallabais You are safe with me,
bajo mi amparo segura, in my protection, where
y el aura del campo pura the pure earth's gentle air
libre por fin respirabais. is yours to breathe, you see.
(Vase Brígida.) (Brigida exits.)
¡CÆlmate, pues, vida mía! Be calm then, my dear care!
Reposa aquí, y un momento Rest here and, for a moment,

olvida de tu convento	forget about the convent
la triste cÆrcel sombría.	the gloomy shadows there.
¡Ah! ¿No es cierto, Ængel de amor,	Oh, my angel of love, do you see
que en esta apartada orilla	that on this secluded shore
mÆs pura la luna brilla	the moon shines clear and pure
y se respira mejor?	and one breathes more easily?
Esta aura que vaga llena	The gentle air from the fields
de los sencillos olores	filled with its sweet scents
de las campesinas flores	of the wildflowers' incense
que brota esa orilla amena;	that this sweet shore yields:
esa agua limpia y serena	that limpid wave so calm
que atraviesa sin temor	that the fishermen here
la barca del pescador	cross without a fear
que espera cantando al día,	as, singing, they wait for dawn,
¿no es cierto, paloma mía,	isn't it true, my dove,
que estÆn respirando amor?	that they are breathing love?
Esa armonía que el viento	That harmony that the breeze
recoge entre esos millares	creates among countless leaves
de floridos olivares,	of flourishing olive trees,
que agita con manso aliento;	that it stirs so tenderly,
ese dulcísimo acento	that sweetest mystery
con que trina el ruiseæor	from the tree-top, close to dawn,
de sus copas morador	that calls the approaching morn,
llamando al cercano día,	the nightingale's trill, sweet spell,
¿no es verdad, gacela mía,	isn't it true, my gazelle
que estÆn respirando amor?	that they are breathing love?
Y estas palabras que estÆn	And these words that can
filtrando insensiblemente	be heard insensibly,
tu corazón ya pendiente	in your heart, unflinching,
de los labios de don Juan,	from the lips of Don Juan
y cuyas ideas van	and whose thoughts are then
inflamando en su interior	lighting, in you, desire
un fuego germinador	their incipient fire,
no encendido todavía,	though still not shining far,
¿no es verdad, estrella mía,	is it not true, my star
que estÆn respirando amor?	that they are breathing love?
Y esas dos líquidas perlas	And those two pearls so chaste
que se desprenden tranquilas	that in silence slide
de tus radiantes pupilas	from your radiant eyes
convidÆndome a beberlas,	inviting me to taste
evaporarse, a no verlas,	in order not to see
de sí mismas al calor;	them vanish with their heat:
y ese encendido color	and the blush so sweet
que en tu semblante no había,	not in your cheek before,
¿no es verdad, hermosa mía,	is it not true, my beauty pure,
que estÆn respirando amor?	that they are breathing love?
¡Oh! Sí, bellísima InØs	Oh, my loveliest InØs
espejo y luz de mis ojos;	mirror and light of vision,
escucharme sin enojos,	listen without derision,
como lo haces, amor es:	as you do so, it's love: yes,
mira aquí a tus plantas, pues,	see here at your feet, I confess
todo el altivo rigor	all the haughty pride
de este corazón traidor	of this traitorous heart inside

que rendirse no creía,	that never thought to yield,
adorando, vida mía,	adores you, my life, ah, I feel
la esclavitud de tu amor.	the slavery of your love.

DOÑA INÉS:

Callad, por Dios, ¡oh, don Juan!, que no podrØ resistir mucho tiempo sin morir tan nunca sentido afÆn. ¡Ah! Callad por compasi3n, que oyØndoos me parece que mi cerebro enloquece se arde mi coraz3n. ¡Ah! Me habØis dado a beber un filtro infernal, sin duda, que a rendiros os ayuda la virtud de la mujer. (Tal vez poseØis, don Juan, un misterioso amuleto que a vos me atrae en secreto como irresistible imÆn. Tal vez SatÆn puso en vos: su vista fascinadora, su palabra seductora, y el amor que neg3a Dios. ¡Y quØ he de hacer ¡ay de mí! sino caer en vuestros brazos, si el coraz3n en pedazos me vais robando de aquÍ? No, don Juan, en poder mío resistirte no estÆ ya: yo voy a ti como va sorbido al mar ese rÍo. Tu presencia me enajena, tus palabras me alucinan, y tus ojos me fascinan, y tu aliento me envenena. ¡Don Juan! ¡Don Juan!, yo lo imploro de tu hidalga compasi3n: o arrÆncame el coraz3n, o Æmame, porque te adoro.	Oh God! Silence! How can I stand to resist, with my sighing, any longer, without dying, ah, such longing, Don Juan? Ah, to silence, for pity's sake, turn, for hearing you seems to me to bring my mind infirmity, and cause my heart to burn. Ah! You have doubtless given me an infernal potion, oh some charm that helps you overcome a woman's purity. Perhaps, Don Juan, you possess an amulet a thing of mystery that draws me secretly like an irresistible magnet. Perhaps Satan set in your eyes his fascinating gaze his seductive maze, of words, and the Love he denies to God. Ah, what am I to do, but fall into those two arms, if you continue to shatter my heart in two? Don Juan, it's no longer in me to own the power to resist you: no, I turn to you as the river flows that runs down to the sea. Your presence maddens me, your words hypnotize me, and your eyes fascinate me, and your breath envenoms me. Don Juan! Don Juan, I implore you in your noble heart, of pity, either tear my heart from me, or love me, because I adore you.
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DON JUAN: ¿Alma mía! Esa palabra cambia de modo mi ser, que alcanzo que puede hacer hasta que el EdØn se me abra. No es, doæa InØs, SatanÆs quien pone este amor en mí; es Dios, que quiere por ti ganarme para É quizÆs. No, el amor que hoy se atesora en mi coraz3n mortal	My soul! Those words indeed change my whole state of being. and I know perhaps I am seeing Paradise open to me. Doæa InØs, it is not Satan, in sin, who creates this love in me: it is God, who wants, perhaps through you, to win me to Him. No, the love that is precious in my heart, that is mortal,
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no es un amor terrenal	is not that love, terrestrial,
como el que sentí hasta ahora;	that up to now I've treasured;
no es esa chispa fugaz	nor is it a fleeting spark of need
que cualquier rÆfaga apaga;	that a breath of wind defeats:
es incendio que se traga	it is a roaring fire that eats
cuanto ve, inmenso, voraz.	all it sees, in its vast greed.
Desecha, pues, tu inquietud,	Calm then your fears, oh you
bellÍsima doæa InØs,	my most beautiful InØs,
porque me siento a tus pies	for at your feet I feel that, yes,
capaz acen de la virtud.	even I am filled with virtue.
SÍ, irØ mi orgullo a postrar	Ah, I will swallow my pride
ante el buen Comendador,	before the good Comendador,
y o habrÆ de darme tu amor,	and he'll either give me you to adore
o me tendrÆ que matar.	or death will be my bride.

DOÑA INÉS: ¡Don Juan de mi corazón! My dearest Don Juan!

DON JUAN: ¡Silencio! ¿HabØis Silence. Did you hear?
escuchado...?

DOÑA INÉS: ¿QuØ? What?

DON JUAN: (Mirando por el balcón.)	(Looking over the balcony)
SÍ, una barca ha atracado	Yes, a boat has landed
debajo de ese balcón.	below the balcony.
Un hombre embozado de ella	A man wrapped in a cloak is
salta... BrÍgida, al momento	leaping out. Brigida, go quickly
(Entra BrÍgida)	(Brigida enters)
pasad a ese otro aposento,	into the other room,
perDoæad, InØs bella,	pardon me, beautiful InØs
si solo me importa estar.	it's important I am alone.

DOÑA INÉS: ¿TardarÆs? Will you be long?

DON JUAN: Poco ha de ser. Just a little while.

DOÑA INÉS: A mi padre hemos de ver. We have to see my father.

DON JUAN: SÍ, en cuanto empiece a Yes, when it begins to grow light.
clarear.

Adiós. Farewell.

ESCENA IV

SCENE IV

(Don Juan, Ciutti)

(Don Juan, Ciutti)

CIUTTI: Seæor.

Seæor.

DON JUAN: ¿QuØ sucede, What's happening
Ciutti? Ciutti?

CIUTTI: Ahí estÆ un embozado There's a man cloaked from view
en veros muy empeæado. anxious to speak to you.

DON JUAN: ¿QuiØn es? Who is he?

CIUTTI: Dice que no puede He says he cannot be
descubrirse mÆs que a vos, any more open with you,
y que es cosa de tal priesa, and that it is truly urgent,
que en ella se os interesa it's about an issue sent
la vida a entrambos a dos. to trouble both of you.

DON JUAN: ¿Y en Øl no has reconocido And you could not find
marca ni seæal alguna any mark or sign
que os oriente? to give you a clue?

CIUTTI: Ninguna; No. None:
mas a veros decidido but he's of a mind
viene. to see you.

DON JUAN: ¿Trae gente? Are his people with him?

CIUTTI: No mÆs Only the rowers
que los remeros del bote. in the boat below.

DON JUAN: Que entre. Have him come in.

ESCENA V

SCENE V

(Don Juan; luego Ciutti y Don Luis, (Don Juan, then Ciutti. Don Luis,
embozado) cloaked to the eyes.)

DON JUAN: ¡Jugamos a escote We are playing
la vida...! Mas ¿si es quizÆs for our lives! But if indeed
un traidor que hasta mi quinta it's treachery that's planned
me viene siguiendo el paso? trailing me to my estate?
HÆlleme, pues, por si acaso Let him find me then, just in case,
con las armas en la cinta. with my weapons to hand.
(Se ciæe la espada y suspende al (He puts on his sword and suspends
cinto un par de pistolas que habrÆ from his belt a pair of pistols
colocado sobre la mesa a su salida that he had placed on the table
en la escena tercera. Al momento upon exiting in the third scene.
sale Ciutti conduciendo a don Luis, Immediately Ciutti comes out
que, embozado hasta los ojos, leading Don Luis who, muffled to
espera que se queden solos. Don the eyes, waits until they are
Juan hace una seæa a Ciutti para alone. Don Juan makes a sign to
que se retire. Lo hace.) Ciutti that he withdraw. He does
so.)

ESCENA VI

SCENE VI

(Don Juan, Don Luis)

(Don Juan, Don Luis)

DON JUAN: aparte(Buen talante.) Aside (What a nice appearance)

Bien venido, caballero Welcome, sir.

Don Luis:

Bien hallado, seæor mío. The same, sir.

DON JUAN: Sin cuidado hablad. Speak freely.

DON LUIS: JamÆs lo he tenido. I always do.

DON JUAN: Decid, pues: ¿a quØ Say then. Why have you come
venís a esta hora y con tal afÆen? at this hour so eagerly?

DON LUIS: Vengo a mataros, don Juan. I've come to kill you Don Juan.

DON JUAN: Segœn eso, sois don Luis. Ah then, you are Don Luis.

DON LUIS: No os engaæœel corazón, Your heart does not lie,
y el tiempo no malgastemos and lets not waste time.

Don Juan; los dos no cabemos There's not room, Don Juan.
ya en la tierra. on this earth for you and I.

DON JUAN: En conclusi³n, In conclusion,
seæor Mejía, ¿es decir Mejía, that's to say
que porque os ganØ la apuesta that because I won the game
querØis que acabe la fiesta you want to fight all the same
con salirnos a batir? to end the day?

DON LUIS: EstÆis puesto en la raz³n: You are right: wholeheartedly,
la vida apostado habemos, we have bet our lives in play
y es fuerza que nos paguemos. and it is necessary we pay.

DON JUAN: Soy de la misma opini³n. Well yes I agree.
Mas ved que os debo advertir But I must point out to you
que sois vos quien la ha perdido. that you are the one who lost.

DON LUIS: Pues por eso os la he And that's why I'm here of course:
traído;
mas no creo que morir but I don't believe it true
deba nunca un caballero, that a gentleman who in life
que lleva en el cinto espada, carries a sword at his side
como una res destinada should ever be destined to die
por su dueæo al matadero. like an animal under the knife.

DON JUAN: Ni yo creo que resquicio Nor do I believe you have ever
habrØis jamÆs encontrado found the slightest cause
por donde me hayÆis tomado that could make you take me for
por un cortador de oficio. a professional butcher.

DON LUIS: De ningœn modo; y ya veis By no means: and now you see
que, pues os vengo a buscar, that since I've come to find you

mucho en vos debo fiar. I must place great faith in you.

DON JUAN: No mÆs de lo que podØis. No more than you should, indeed.

Y por mostraros mejor And to show even better
mi generosa hidalguía, my generous nobility
decid si acen puedo, Mejía, Mejía, please tell me
satisfacer vuestro honor. how I can satisfy your honour.
Leal la apuesta os ganØ; I won the wager fairly,
mas si tanto os ha escocido, but if it has pained you so,
mirad si hallÆis conocido if there's some answer you know,
remedio, y le aplicarØ. I'll apply the remedy.

DON LUIS: No hay mÆs que el que os There is nothing but what I say
he propuesto, Don Juan.

don Juan. Me habØis maniatado You have manacled me
y habØis la casa asaltado, and you have assaulted me
usurpÆndome mi puesto; usurping my true place
pues el mío tomasteis for you have stolen my name
para triunfar de doæa Ana, to triumph over Doæa Ana,
no sois vos, don Juan, quien gana, you're not the winner Don Juan
porque por otro jugasteis. since you acted as me in the game.

DON JUAN: Ardides del juego son. Those are the tricks of the trade.

DON LUIS: Pues no os los quiero Well, I don't want to ignore them
pasar,
y por ellos a jugar and even on account of them,
vamos ahora el corazón. let's still see our lives played.

DON JUAN:

¿Le arriesgÆis, pues, en revancha You'll risk it then, in play
de doæa Ana de Pantoja? for Doæa Ana again?

DON LUIS: Sí, y lo que tardo me Yes. To cleanse such a stain
enoja
en lavar tan fea mancha. and it angers me we delay
Don Juan, yo la amaba, sí; Don Juan, I loved her, yes.
mas, con lo que habØis osado, but after what you have dared
imposible la hais dejado neither of us can have her
para vos y para mí. now she's abandoned, bereft.

DON JUAN: ¿Por quØ la apostasteis, Why did you wager her then?
pues?

DON LUIS: Porque no pude pensar Because I could never have come
que lo pudierais lograr. to believe you might have won.
Y... vamos, por San AndrØs, And, by Saint Andrew, lets go then
a reæir, que me impaciente. and duel, for I grow impatient

DON JUAN: Bajemos a la ribera. Lets go down to the river.

DON LUIS: Aquí mismo. No here.

DON JUAN: Necio fuera: They'd capture the winner
¿no veis que en este aposento in this room, don't you see, be
 patient,
prendieran al vencedor? that's a foolish idea.
Vos traøis una barquilla. Your boat's here still?

DON LUIS: Sí. Yes.

DON JUAN: Pues que lleve a Sevilla The winner takes it
al que quede. to Seville.

DON LUIS: Eso es mejor; That is better:
salgamos, pues. Lets go then.

DON JUAN: Esperad. Wait.

DON LUIS: ¿Quø sucede? What is it?

DON JUAN: Ruido siento. I hear a sound.

DON LUIS: Pues no perdamos momento. Well let's not stay around.

ESCENA VII

SCENE VII

(Don Juan, Don Luis, Ciutti) (Don Juan, Don Luis, Ciutti)

CIUTTI: Seæor, la vida salvad. Sir, save your life.

DON JUAN: ¿Quø hay, pues? What is it?

CIUTTI: El Comendador, The Comendador
que llega con gente armada. who's come with armed men.

DON JUAN: Døjale franca la entrada, Let him enter freely, then
pero a øl solo. but him alone.

CIUTTI: Mas, seæor... But seæor...

DON JUAN: Obedøceme. (Vase Ciutti.) Obey me. (Ciutti goes out.)

ESCENA VIII

SCENE VIII

(Don Juan, Don Luis) (Don Juan, Don Luis)

DON JUAN: Don Luis,
pues de mí os habøis fiado
cuanto dejÆis demostrado
cuando a mi casa venís,
no dudarø en suplicaros,
Don Luis,
since you've given me your trust,
as you have shown me, just
by coming here to see me,
I do not hesitate to beg you

DON JUAN: Calculadlo vos Judge as you will
a placer: mas, ¡vive Dios!, but by heaven
que para todo hay espacio. there is time enough for you.
(Entra don Luís en el cuarto que (Don Luis goes into the room Don
don Juan le señala.) Juan points out to him)
Ya suben. (Don Juan escucha.) They are coming up. (He listens)

DON GONZALO:
(Dentro.) ¿Dónde está? (Inside) Where is he?

DON JUAN: É es. It is I.

ESCENA IX

SCENE IX

(Don Juan, Don Gonzalo) (Don Juan, Don Gonzalo)

DON GONZALO:
¿Adónde está ese traidor? Where is that traitor?

DON JUAN: Aquí está Comendador. Here he is Comendador.

DON GONZALO: ¿De rodillas? On your knees?

DON JUAN: Y a tus pies. And at your feet.

DON GONZALO:
Vil eres hasta en tus crímenes. You are vile even in your crimes.

DON JUAN: Anciano, la lengua ten, Old man, hold your tongue,
y escuchame un solo instante. and just listen for a moment.

DON GONZALO:
¿Qué puede en tu lengua haber What could come from your mouth
que borre lo que tu mano that could cancel what your hand
escribió en este papel? wrote on this paper?
¡Ir a sorprender, ¡infame!, Infamous man, to surprise
la sencilla sencillez the pure simplicity
de quien no pudo el veneno of someone who could not guard
de esas letras precaver! against the poison of these words.
Derramar en su alma virgen To spill into her virgin soul
traidoramente la hiel treacherously the bitterness
en que rebosa la tuya, with which yours overflows,
seca de virtud y fe! empty of virtue and faith!
¡Proponerse así enlodar To propose thus to soil
de mis timbres la alta prez, the high glory of my family emblem
como si fuera un harapo as if it were a rag
que desecha un mercader! that a merchant casts aside.
¿Ese es el valor, Tenorio, That is the courage, Tenorio
de que blasonas? ¿Esa es of which you boast? That is
la proverbial osadía the proverbial daring

que te da al vulgo a temer? that you cause men to fear?
¿Con viejos y con doncellas With old men and young girls
la muestras...? Y ¿para qué? you show it? And why?
¡Vive Dios! Para venir Saints above! To come
sus plantas así a lamer, and lick my boots,
mostrándote a un tiempo ajeno showing yourself at the same time
de valor y de honradez. without valour or honour.

DON JUAN: ¡Comendador! Comendador!

DON GONZALO: Miserable, Miserable man
tú has robado a mi hija you have stolen my daughter
de su convento, y yo vengo from her convent, and I'm here
por tu vida o por mi bien. for your life, or for my good.

DON JUAN: Jamás delante de un hombre Before no man
mi alta cerviz incliné, have I ever bent my neck
ni he suplicado jamás nor have I ever begged
ni a mi padre ni a mi rey. from my father or my king.
Y pues conservo a tus plantas And while I stay at your feet
la postura en que me ves, in the attitude you see me here
considera, Don Gonzalo, consider Don Gonzalo
que razón debo tener. that I may have a reason.

DON GONZALO: Lo que tienes es pavor What you have is fear
de mi justicia. of my justice.

DON JUAN: ¡Pardiez! By God!
Oyeme, Comendador, Listen to me Comendador.
o tenerme no sabré or I won't be able to contain myself
y seré quien siempre he sido, and I will be what I have always been
no queriéndolo ahora ser. not wanting to be it now.

DON GONZALO: ¡Vive Dios! Good God!

DON JUAN: Comendador, Comendador
yo idolatro a doña Inés, I idolize Doña Inés,
persuadido de que el cielo persuaded that heaven
me la quiso conceder intended to grant her to me,
para enderezar mis pasos to lead my steps
por el sendero del bien. along the true path.
No amo la hermosura en ella, It is not the beauty in her
ni sus gracias adoro; alone I adore, nor her grace:
lo que adoro es la virtud, what I adore is the virtue,
Don Gonzalo, en doña Inés. Don Gonzalo, in Doña Inés.
Lo que justicias ni obispos What neither judges nor bishops
no pudieron de mí hacer could do
con cárceles y sermones, with prisons and sermons,
lo pudo su candidez. she with her purity succeeded.
Su amor me torna en otro hombre Her love turns me into another man
regenerando mi ser, regenerates my being
y ella puede hacer un Ángel and she can make an angel
de quien un demonio fue. of a man who was a devil.

Escucha, pues, Don Gonzalo,	Listen then Don Gonzalo
lo que te puede ofrecer	to what Don Juan's daring
el audaz don Juan Tenorio	can offer you
de rodillas a tus pies.	on his knees and at your feet.
Yo seré esclavo de tu hija,	I will be your daughter's slave.
en tu casa viviré,	I will live in your house,
yo gobernaré mi hacienda	you will govern my property
diciéndome: esto ha de ser.	telling me, it shall be so.
El tiempo que se te pida	Whenever you request it
en reclusión estaré;	I will stay in seclusion:
cuantas pruebas exigieres	whatever proofs you ask
de mi audacia o mi altivez,	of my daring or my nobility
del modo que me ordenares,	in any way you command
con sumisión te daré:	I will obey submissively:
y cuando estime tu juicio	And when in your judgement
que la puedo merecer,	you decide I might merit it
yo la daré un buen esposo	I'll be a good husband to her
y ella me dará el Edén.	and she'll lead me to Paradise.

DON GONZALO:

Basta, don Juan; no sé cómo	Enough Don Juan: I don't know how
me he podido contener,	I've been able to contain myself,
oyendo tan torpes pruebas	listening to the sordid proof
de tu infame avilantez.	of your infamous vileness.
Don Juan, tú eres un cobarde	Don Juan, you are a coward
cuando en la ocasión te ves,	when you find yourself in danger
y no hay baja a que no oses	and there is no baseness you will
no darte	not dare
como te saque con bien.	as long as you escape successfully.

DON JUAN: ¡Don Gonzalo!

Don Gonzalo!

DON GONZALO: Y me avergüenzo	I am ashamed to see you
de mirarte así a mis pies,	so, at my feet,
lo que apostabas por fuerza	what you risked by force
suplicando por merced.	begging now as a grace.

DON JUAN: Todo así se satisface,	Everything will be reconciled
Don Gonzalo, de una vez.	Don Gonzalo at the same time.

DON GONZALO:

¡Nunca, nunca! ¿Tú su esposo?	Never. You her husband? Never!
Primero la mataré.	I'll kill her first.
¡Ea! Entrégamela al punto	Hand her over to me immediately
o, sin poderme valer,	or, unable to control myself,
en esa postura vil	I'll strike you dead
el pecho te cruzaré.	in that vile pose.

DON JUAN: Míralo bien, Don Gonzalo,	Consider well, Don Gonzalo
que vas a hacerme perder	that you, perhaps, will make me lose
con ella hasta la esperanza	my own salvation,
de mi salvación tal vez.	together with hope of her.

cuando a igual tiempo te alcanza, when you meet at the same moment
aquí dentro su venganza vengeance here, inside,
y la justicia allÆ fuera. and justice, outside, there.

DON GONZALO:

¡Oh! Ahora comprendo... ¿Sois vos Ah, now I understand, then you
el que...? are?

DON LUIS: Soy don Luis Mejía, Don Luis Mejía,
a quien a tiempo os envía whom God in due time sends here
por vuestra venganza Dios. to take revenge, for you.

DON JUAN: ¡Basta, pues, de tal Enough of this torturing vice!
suplicio!
Si con hacienda y honor If with property and truth
ni os muestro ni doy valor I can't show you proof
a mi franco sacrificio, of my free sacrifice,
y la leal solicitud and the loyal and true
con que ofrezco cuanto puedo petition which I offer,
tomÆis, ¡vive Dios!, por miedo that you take, by heaven, for fear,
y os mofÆis de mi virtud, mocking my virtue,
os acepto el que me dais I'll accept what you hand out
plazo breve y perentorio a brief, peremptory moment to show
para mostrarme el Tenorio Don Juan Tenorio
de cuyo valor dudÆis. and the courage that you doubt.

DON LUIS: Sea; y cae a nuestros pies, So be it, and fall at our feet.
digno al menos de esa fama worthy at least of that fame
que por tan bravo te aclama. that has given your courage a name.

DON JUAN: Y venza el infierno, pues. Let Hell's victory be complete,
Ulloa, pues mi alma así Ulloa, since my soul again
vuelves a hundir en el vicio, you plunge into devilry,
cuando Dios me llame a juicio when God judges me
tø responderÆs por mí. you will take the blame.
(Le da un pistoletazo.) (He shoots him with his pistol)

DON GONZALO: ¡Asesino! (Cae.) Murderer! (He falls)

DON JUAN: Y tø, insensato, And you, man without grace
que me llamas vil ladrón, who call me a vile thief, too,
di en prueba de tu razón let this speak to show it's true,
que cara a cara te mato. I'll destroy you face to face.
(Riæen, y le da una estocada.) (They duel and he gives him a
sword thrust)

DON LUIS: ¡Jesøes! (Cae.) Jesus! (He falls)

DON JUAN: Tarde tu fe ciega Your blind faith calls out
acude al cielo, Mejía, to heaven too late, Mejía:
y no fue por culpa mía; all was not my fault, here,
pero la justicia llega, but the officials are now about,
y a fe que ha de ver quiØn soy. and by faith they'll see a man.

CIUTTI: (Dentro.) ¿Don Juan? Don Juan?
(Inside)

DON JUAN: (Asomando al balcón.) (Approaching the balcony.)
¿QuiØn es? Who is it?

CIUTTI: (Dentro.) Por aquí; (Inside) Through here,
salvaos.

DON JUAN: ¿Hay paso? Is there a way?

CIUTTI: Sí; Yes.
arrojaos. Jump clear.

DON JUAN: AllÆ voy. Here I am.
LlamØ al cielo y no me oyØ I called to heaven: it did not see,
y pues sus puertas me cierra, and since it closes its doors
de mis pasos en la tierra to my whole earthly course,
responda el cielo, y no yo. let heaven be blamed, not me.
(Se arroja por el balcón, y se le (He jumps from the balcony and you
oye caer en el agua del río, al can hear him fall in the water of
mismo tiempo que el ruido de los the river, and at the same time
remos muestra la rapidez del barco the noise of the oars shows the
en que parte; se oyen golpes en la rapidity of the boat as it leaves:
puerta de la habitación; poco knocks are heard on the door of
despuØs entra la justicia, the room, and a little later the
soldados, etc.) officials come in, soldiers, etc.)

ESCENA XI

SCENE XI

(Alguaciles, soldados, luego Doæa (Constables, soldiers, then Doæa
InØs y Brígida) Ines and Brigida.)

ALGUACIL: El tiro ha sonado aquí. The shot came from here

ALGUACIL: Acæn hay humo. There's still smoke.

ALGUACIL: ¿Santo Dios! Holy God.
Aquí hay un cadÆver. There's a body here.

ALGUACIL: Dos. Two.

ALGUACIL: ¿Y el matador? And the killer?

ALGUACIL: Por allí. Through there.
(Abren el cuarto en que estÆ Doæa (They open the room in which Doæa
InØs y Brígida, y las sacan a la Ines and Brigida are and bring
escena; doæa InØs reconoce el them out on stage. Doæa InØs
cadÆver de su padre.) recognizes the body of her father.)

ALGUACIL: ¡Dos mujeres!	Two women!
DOÑA INÉS: ¡Ah, qué horror, padre mío!	Oh what horror, Dear father.
ALGUACIL: ¡Es su hija!	It's his daughter.
BRÍGIDA: Sí.	Yes.
DD: ¡Ay! ¿Dónde es, don Juan, que aquí me olvidas en tal dolor?	Ah, where are you Don Juan who abandon me here in such grief.
ALGUACIL: Él le asesinó	He killed him.
DOÑA INÉS: Dios mío ¿Me guardabas esto también?	Dear Lord. You sent me this too?
ALGUACIL: Por aquí ese Satanás se arrojó sin duda al río.	That Satan jumped down here doubtless into the river.
ALGUACIL: Miradlos..., a bordo está del bergantín calabrés.	Look, they are on board the Calabrian vessel.
TODOS: ¡Justicia por doña Inés!	Justice for Doña Ines!
DOÑA INÉS: Pero no contra don Juan. (Cayendo de rodillas.)	But not against Don Juan. (Falling on her knees)
FIN DEL ACTO CUARTO	END OF THE FOURTH ACT

PARTE SEGUNDA PART TWO

ACTO PRIMERO ACT ONE

LA SOMBRA DE DOÑA INÉS THE SHADE OF DOÑA INÉS

(Panteón de la familia Tenorio. El teatro representa un magnífico cementerio, hermoseado a manera de jardín. En primer término, aislados y de bulto, los sepulcros de don Gonzalo de Ulloa, de Doña Inés y de don Luis Mejía, sobre los cuales se ven sus estatuas de piedra. El	(The pantheon of the Tenorio family. The stage is a magnificent cemetery, decorated in the style of a garden. In the foreground, conspicuously set apart, are the tombs of Don Gonzalo de Ulloa, Doña Inés and don Luis Mejía, on top of which are stone statues. Don Gonzalo's tomb is to the right with his statue kneeling, that
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sepulcro de don Gonzalo a la derecha, y su estatua de rodillas; el de don Luis a la izquierda, y su estatua también de rodillas; el de doña Inés en el centro, y su estatua de pie. En segundo término otros dos sepulcros en la forma que convenga; y en tercer término y en puesto elevado, el sepulcro y la estatua del fundador don Diego Tenorio, en cuya figura remata la perspectiva de los sepulcros. Una pared llena de nichos y lápidas cubre el cuadro hasta el horizonte. Dos llorones a cada lado de la tumba de doña Inés dispuestos a servir de la manera que a su tiempo exige el juego escénico. Cipreses y flores de todas clases embellecen la decoración, que no debe tener nada de horrible. La acción se supone en una tranquila noche de verano, y alumbrada por una clarísima luna.)

of Don Luis to the left and his statue is also kneeling; that of Doña Inés is in the centre and her statue is standing. In the midground another two tombs in a suitable form, and in the background and on an elevated plane, the tomb and statue of the founder, Don Diego Tenorio. The perspective of the tombs focuses on this figure. A wall full of niches and stone slabs surrounds the set. Two weeping willows are to each side of Doña Inés's tomb ready to be used when the staging requires it. Cypresses and flowers of all kinds embellish the set which is not to have anything horrible in it. The action takes place on a quiet summer night, and is lit by a very bright moon.)

ESCENA PRIMERA

SCENE I

(El Escultor, disponiéndose a marchar)

leave.)

Pues, señor, es cosa hecha: el alma del buen don Diego puede, a mi ver, con sosiego reposar muy satisfecha. La obra está rematada con cuanta suntuosidad su postrera voluntad dejó al mundo encomendada. Y ya quisieran, ¡pardiez!, todos los ricos que mueren que su voluntad cumplieren los vivos, como esta vez. Mas ya de marcharme es hora: todo corriente lo dejo, y de Sevilla me alejo al despuntar de la aurora. ¡Ah! Marfiles que mis manos pulieron con tanto afán, mañana os contemplaré

(The Sculptor, getting ready to

Well sir, it is done: the soul of good Don Diego can, in my opinion, know its rest in complete satisfaction.

The work is unfurled with as much sumptuousness as his last will required, yes, entrusted to the world.

And, by God, every rich man who dies should want to see the living celebrate their memory as here I have done.

But it's time I was away, I leave it all in order, I will be leaving Seville at the break of day.

Ah! Marble polished with such care, by my hands, tomorrow the Sevillians

<p>los absortos sevillanos; y al mirar de este panteón las gigantes proporciones, tendrÆn las generaciones la nuestra en veneraci3n. Mas yendo y viniendo dÍas se hundirÆn unas tras otras, mientras en pie estar3is vosotras, p3stumas memorias mÍas. ¡Oh!, frutos de mis desvelos, peæas a quien yo anim3 y por quienes arrostr3 la intemperie de los cielos; el que forma y ser os dio va ya a perderos de vista; ¡velad mi gloria de artista, pues vivir3is mÆs que yo! Mas ¿qui3n llega?</p>	<p>will gaze at you, astonished: and seeing the true proportion of this enormous pantheon, the future generation will hold ours in veneration. Some things as days come and go, one by one, sink again while yours will remain a memory of me. Oh! fruit of my waking eyes, stones to which I gave life for whom I bore the strife of the intemperate skies; he who gave you form and being will now lose you from his sight; since you will live longer than I, watch over my glory, unseeing. But who is approaching?</p>
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ESCENA II

SCENE II

(El Escultor; Don Juan, que
entra embozado)

(The sculptor, and Don Juan who
enters muffled in his cloak.)

ESCULTOR: Caballero...

Sir....

DON JUAN: Dios te guarde.

God keep you.

ESCULTOR: PerDoæad,
mas ya es tarde, y...

Pardon me,
its already late and...

DON JUAN: Aguardad
un instante, porque quiero
que me expliqu3is...

Stay with me
a moment, I'd prefer
if you would explain...

ESCULTOR: ¿Por acaso
sois forastero?

Perhaps
you are a stranger?

DON JUAN: Aæos ha
que falto de Espaæa ya,
Spain,
y me choc3el ver al paso,
cuando a esas verjas llegu3,
que encontraba este recinto
enteramente distinto
de cuando yo le dej3.

I should explain,
for years now I've been gone from
Spain,
and it shocked me, as I passed,
as I reached these gates today
to find this district strange,
entirely different, changed
from when I went away.

ESCULTOR: Yo lo creo; como que esto
era entonces un palacio,
y hoy es pante3n el espacio
donde aqu3l estuvo puesto.

I believe you; and you see
it was a palace then,
and today there's a pantheon
where the palace used to be.

DON JUAN: ¡El palacio hecho panteón!
The palace made into a pantheon!

ESCULTOR: Tal fue de su antiguo dueño la voluntad, y fue empeño que dio al mundo admiración.
Such was its former owner's will and an undertaking that still provokes the world's admiration.

DON JUAN:
¡Y, por Dios, que es de admirar!
And by heaven, it's worthy!

ESCULTOR: Es una famosa historia a la cual debo mi gloria.
It's a famous story to which I owe my glory.

DON JUAN: ¿Me la podréis relatar?
Can you tell it me?

ESCULTOR: Sí; aunque muy sucintamente, pues me aguardan.
Yes, but very succinctly, as someone's waiting.

DON JUAN: Sea.
So be it.

ESCULTOR: Oíd la verdad pura.
Listen to the whole truth.

DON JUAN: Decid, que me tenéis impaciente.
Speak, then I hear, impatiently.

ESCULTOR: Pues habitó esta ciudad y este palacio heredado un varón muy estimado por su noble calidad.
Well, there lived, in this city, the heir to the palace, a Don, very well esteemed, a man of the noblest quality.

DON JUAN: Don Diego Tenorio.
Don Diego Tenorio.

ESCULTOR: El mismo. Tuvo un hijo este don Diego peor mil veces que el fuego, un aborto del abismo. Un mozo sangriento y cruel que, con tierra y cielo en guerra, dicen que nada en la tierra fue respetado por él. Quimerista, seductor y jugador con ventura, no hubo para él segura vida, ni hacienda, ni honor. Así le pinta la historia, y si tal era, por cierto que obró cuerdamente el muerto para ganarse la gloria.
The same. Well, this Don Diego had a son a thousand times worse a one, than fire, an abortion from Hell. A young man bloody and savage at war with earth and heaven: they say nothing on earth even won his respect, in this age. A wrangler, a seducer and a gambler with fate, from him nothing was safe life, property or honour. So says the story and if he was such, certainly the dead man behaved wisely himself, to ensure his glory.

DON JUAN: Pues ¿cómo obró?
Well, how did he behave?

ESCULTOR: Dejó entera su hacienda al que la empleara en un panteón que asombrara a la gente venidera. Mas con condición que dijo que se enterraran en Ø los que a la mano crüel sucumbieron de su hijo. Y mirad en derredor los sepulcros de los mÆs de ellos.

He left his entire property to the one who would fashion a wonderful pantheon to astound posterity. He made one condition, that they should bury here those who died, in fear, at the cruel hand of his son. And look around at the tombs of most of them.

DON JUAN: ¿Y vos sois quizá el conserje?

And you perhaps are the keeper?

ESCULTOR: El Escultor de estas obras encargado.

The sculptor charged with these works.

DON JUAN: ¡Ah! ¿Y las habéis concluido?

Ah! And you have finished?

ESCULTOR: Ha un mes; mas me he detenido hasta ver ese enverjado colocado en su lugar, pues he querido impedir que pueda el vulgo venir este sitio a profanar.

A month ago, but I waited to see this grill erected set on its base because I wanted to prevent the entry of those with intent to profane the place.

DON JUAN: (Mirando.) ¡Bien empleó sus riquezas el difunto!

(Looking around) The dead man used his money well!

ESCULTOR: ¡Ya lo creo! Miradle allí.

Yes, I should say so! See over there.

DON JUAN: Ya le veo.

I see him though.

ESCULTOR: ¿Le conocisteis?

Did you know him?

DON JUAN: Sí.

Yes.

ESCULTOR: Piezas son todas muy parecidas y a conciencia trabajadas.

The statuary shows a very good likeness made with conscientiousness.

DON JUAN: ¡Cierto que son extremadas!

They are fashioned excellently!

ESCULTOR: ¿Os han sido conocidas las personas?

Did you know them indeed these people?

DON JUAN: Todas ellas. All of them by sight.

ESCULTOR: ¿Y os parecen bien? And they seem well done?

DON JUAN: Sin duda, Without doubt
según lo que a ver me ayuda according to what I make out
el fulgor de las estrellas. by the glow of the starlight.

ESCULTOR: ¡Oh! Se ven como de día Oh! They can be seen as well here
con esta luna tan clara. as by day, with this bright moon.
Esta es mármol de Carrara. This is Carrara stone.
(Señalando a la de don Luis.) (Pointing to the statue of Don Luis.)

DON JUAN: ¡Buen busto es el de Mejía! That's a good bust of Mejía!
(Contempla las estatuas unas (He contemplates the statues one after
tras otras.) another.)
¡Hola! Aquí el Comendador Hello! Here is the Comendador
se representa muy bien. very well represented.

ESCULTOR: Yo quise poner también I also intended
la estatua del matador a statue of their killer
entre sus víctimas, pero among the victims, but fate
no pude a manos haber did not find me a way
su retrato... Un Lucifer to his portrait...they say
dicen que era el caballero he was the devil incarnate
don Juan Tenorio. that Don Juan Tenorio

DON JUAN: ¡Muy malo! Very evil. That's so.
Mas, como pudiera hablar, And if its tongue was free
le había algo de abonar you would hear it agree,
la estatua de Don Gonzalo. that statue of Don Gonzalo.

ESCULTOR: ¿También habéis Did you also know
conocido
a don Juan? Don Juan?

DON JUAN: Mucho. Very well,

ESCULTOR: Don Diego Don Diego
le abandonó desde luego, immediately abandoned him, so
desheredándole. disinheriting him, though.

DON JUAN: Ha Sido To Don Juan that did no
para don Juan poco daño great harm, it is said
¿Se, porque la fortuna because fortune, on this earth
va tras él desde la cuna. followed him from birth.

ESCULTOR: Dicen que ha muerto. They say he is dead.

DON JUAN: Es engaño: That's a ruse:
vive. he's alive.

ESCULTOR: ¿Y dónde? And where?

DON JUAN: Aquí, en Sevilla. Here, in Seville.

ESCULTOR: ¿Y no teme que el furor And doesn't he ever
popular...? fear the people's anger?

DON JUAN: En su valor The seed of fear has never
no ha echado el miedo semilla. affected his courage, or will.

ESCULTOR: Mas cuando vea el lugar But when he sees the way
en que estÆ ya convertido what was once his property
el solar que suyo ha sido, has been treated, maybe
no osarÆ en Sevilla estar. in Seville he'll not dare stay.

DON JUAN: Antes ver tendrÆ a Rather he'll think it fortunate
fortuna to have the people he knew
en su casa reünidas reunited, since it's true
personas de Øl conocidas, for them he had no hate.
puesto que no odia a ninguna.

ESCULTOR: ¿CreØis que ose aquí Do you believe he'd dare come here?
venir?

DON JUAN: ¿Por quØ no? Pienso, a Why not? In my opinion, I
mi ver, think it's right he should come to die
que donde vino a nacer in the place where he was reared.
justo es que venga a morir. And since they've taken his legacy
Y pues le quitan su herencia in order to bury these people so,
para enterrar a Østos bien, it is only fair that they also
a Øl es muy justo tambiØn bury him decently.
que le entierren con decencia.

ESCULTOR: SØo a Øl le estÆ He is the only one forbidden
prohibida to enter this pantheon.
en este panteón la entrada.

DON JUAN:

Trae don Juan muy buena espada, Don Juan carries a very fine sword:
y no sØ quiØn se la impida. I don't know who dare enforce that
 word.

ESCULTOR: ¡Jesœes! ¡Tal Dear Lord, what profanation!
profanación!

DON JUAN:

Hombre es don Juan que, a querer, Don Juan is the sort of man,
volverÆ el palacio a hacer who might remake the pantheon
encima del panteón. as a palace, as an act of restoration.

ESCULTOR: ¡Tan audaz ese hombre es Is that man so daring that he
que aun a los muertos se atreve? even dares to oppose the dead?

DON JUAN: ¿QuØ respetos gastar debe What respect should he show instead

con los que tendíóa sus pies? to those he stretched out at his feet?

ESCULTOR: Pero ¿no tiene conciencia But does that man have then
ni alma ese hombre? no conscience or soul?

DON JUAN: Tal vez no, Perhaps none,
que al cielo una vez llamó for he called on heaven once
con voces de penitencia, with the voice of a penitent
y el cielo en trance tan fuerte and heaven treated him so fiercely
allí mismo le metió it seems that there and then
que a dos inocentes dio he killed two innocent men
para salvarse la muerte. in order to save himself, wholly.

ESCULTOR: ¡QuØ monstruo, supremo Holy Father, what a monster!
Dios!

DON JUAN: PodØis estar convencido You can be certain, indeed,
de que Dios no le ha querido. that God did not love him. Agreed.

ESCULTOR: Tal serÆ. It must be so.

DON JUAN: Mejor que vos. He's your better.

ESCULTOR:

(¿Y quiØn serÆ el que a don Juan Aside: (And who can it be
abona con tanto brío?) who defends Don Juan so?)
Caballero, a pesar mío, Sir, excuse me, I must go:
como aguardÆndome estÆn... they are waiting for me.

DON JUAN: Idos, pues, Go then, if it pleases you.
enhorabuena.

ESCULTOR: He de cerrar. I have to close up.

DON JUAN: No cerrØis, Not for me,
y marchaos. just leave.

ESCULTOR: Mas ¿no veis...? But, don't you see...?

DON JUAN: Veo una noche serena I see a calm night, true
y un lugar que me acomoda and a place that gives me pleasure
para gozar su frescura, where I might enjoy the fresh air still
y aquí he de estar a mi holgura in spite of all Seville.
si pesa a Sevilla toda. and here I intend to take my leisure.

ESCULTOR: (¿Si acaso padecerÆ (I wonder if he might be
de locura desvaríos?) suffering from delusions?)

DON JUAN: (DirigiØndose a las (Addressing the statues.)
estatuas.)
Ya estoy aquí, amigos míos. Now here I am my friends.

ESCULTOR: ¿No lo dije? Loco estÆ. Didn't I say so? He's crazy.

DON JUAN:

Mas, ¡cielos, quØ es lo que veo! But good Lord, what do I see!
es ilusión de mi vista, It's an illusion I've invented
o a doæa InØs el artista or the artist has represented
aquí representa, creo. Doæa InØs here, before me.

ESCULTOR: Sin duda. Doubtless.

DON JUAN: ¿TambiØn muriØ She also died?

ESCULTOR: Dicen que de They say she died of grief, sent
sentimiento
cuando de nuevo al convento back again to her convent
abandonada volviØ abandoned, and denied
por don Juan. by Don Juan.
Don Juan; ¿Y yace aquÍ? And she lies here?

ESCULTOR: Sí. Yes.

DON JUAN: ¿La visteis muerta vos? Did you see her body, then?

ESCULTOR: Sí. Yes.

DON JUAN: ¿Cómo estaba? What was she like?

ESCULTOR: ¡Por Dios By heaven,
que dormida la creÍ! I thought she was sleeping there.
La muerte fue tan piadosa Death was so gentle, I suppose,
con su cÆndida hermosura, with her in her purity,
que la enviØ con la fresca that it sent her the beauty
las tintas de la rosa. of the fresh tint of the rose.

DON JUAN: ¡Ah! Mal la muerte podrÍ Ah! Death could not undo
deshacer con torpe mano with its clumsy hand's excess
el semblante soberano the sovereign loveliness
que un Ængel envidiarÍ. an angel would envy too.
¡CuÆn bella y cuÆn parecida How beautiful and how true
su efigie en el mÆrmol es! her effigy in marble is.
¡QuiØn pudiera, doæa InØs, Would that I, Doæa InØs
volver a darte la vida! could return you to life anew.
¿Es obra del cincel vuestro? Is this your chisel's art?

ESCULTOR: Como todas las demÆs. Like the others here, that you see.

DON JUAN: Pues bien merece algo mÆs Well, such mastery
un retrato tan maestro. deserves something apart.
Tomad. Here.

ESCULTOR: ¿QuØ me dais aquÍ? What do you give me?

DON JUAN: ¿No lo veis? Don't you see?

ESCULTOR: Mas... caballero... But,...sir...why...
¿por quØ razón...? for what reason?...

DON JUAN: Porque quiero Because I
yo que os acordØis de mí. want you to remember me.

ESCULTOR: Mirad que estÆEn bien But I was well paid, you see.
pagadas.

DON JUAN: Así lo estarÆEn mejor. So you'll have even more.

ESCULTOR: Mas vamos de aquí, seæor, But lets leave here sir, for sure
que aun las llaves entregadas I must still return the key
no estÆEn, y al salir la aurora of this gate, and at dawn
tengo que partir de aquí. I have to leave here, you see.

DON JUAN: EntregÆEdmelas a mí, Hand them over to me,
y marchaos desde ahora. and you..... go on.

ESCULTOR: ¿A vos? To you?

DON JUAN: A mí: ¿quØ dudÆEis? To me: why hesitate?

ESCULTOR: Como no tengo el Ah, I do not have the honour...
honor...

DON JUAN: Ea, acabad, Escultor. That's enough, Sculptor.

ESCULTOR:
Si el nombre al menos que usÆEis If at least you would state
supiera... your name....

DON JUAN: ¡Viven los cielos! Merciful heaven! Why,
Dejad a don Juan Tenorio you leave Don Juan
velar el lecho mortuorio to watch over the tomb
en que duermen sus abuelos. in which his ancestors lie.

ESCULTOR: ¡Don Juan Tenorio! Don Juan Tenorio!

DON JUAN: Yo soy. I am the man.
Y si no me satisfaces, And if you don't satisfy me,
compaæía juro que haces I swear you'll keep company
a tus estatuas desde hoy. with your statues from now on.

ESCULTOR: (AlargÆEndole las llaves.) (Holding out the keys to him)
Tomad. (No quiero la piel Here. Aside: (I won't risk my skin
dejar aquí entre sus manos. at his hands, but bow to his will.
Ahora que los sevillanos Let the folks of Seville
se las compongán con Øl.) (Vase.) take good care of him.) (He leaves)

DON JUAN: Mi buen padre empleó	My good father spent the whole
en esto	
entera la hacienda mía;	of my inheritance on this display;
hizo bien: yo al otro día	he did well: on any given day
la hubiera a una carta puesto.	I'd have bet it on a hand of cards. So,
No os podéis quejar de mí,	you can't complain of me, you
vosotros a quien mató;	whom I chose to kill:
si buena vida os quitó,	if I took your noble life, still
buena sepultura os di.	I gave you a noble tomb.
¡Magnífica es en verdad	This pantheon and its art,
la idea del tal panteón!	truly, a magnificent idea!
Y... siento que el corazón	And I feel the solitude here
me halaga esta soledad.	is soothing to my heart.
¡Hermosa noche...! ¡Ay de mí!	A beautiful night! Ah me!
¡Cuántas como ésta tan puras	How many like this, and as pure,
en infames aventuras	in notorious adventure
desatinado perdí!	I wasted foolishly.
¡Cuántas al mismo fulgor	How many times, in the same bright hour
de esa luna trasparente	of that translucent moon,
arrancó a algún inocente	I wrenched away too soon
la existencia o el honor!	some innocent's life or honour.
Sí, después de tantos años	Yes, after all these years
cuyos recuerdos me espantan,	whose memories terrify me,
siento que en mí se levantan	I feel thoughts well inside me,
pensamientos en mí extraños.	the new and strange appears.
¡Oh! Acaso me los inspira	Oh! Perhaps they arise in me
desde el cielo en donde mora	from heaven where she dwells,
esa sombra protectora	one of the guardian angels,
que por mi mal no respira.	who through me no longer breathes.
(Se dirige a la estatua de Doña	(He addresses the statue of Doña
Inés, hablándole con respeto.)	Inés, speaking to it respectfully.)
Mármol en quien Doña Inés	Marble, in which Doña Inés,
en cuerpo sin alma existe,	a body without soul, exists,
deja que el alma de un triste	permit the soul of a sad wretch
llore un momento a tus pies.	to kneel a moment, in his distress.
De azares mil a través	Through misadventure's excess
conservó tu imagen pura,	I kept your image pure,
pues la mala ventura	since evil destiny, before,
te asesinó don Juan,	through Don Juan, murdered you,
contempla con cuánto afán	contemplate with what true
vendrá hoy a tu sepultura.	grief he comes here once more.
En ti nada más pensó	With you his thoughts were burning,
desde que se fue de ti;	from the time he left, I say:
y desde que huyó de aquí	since the hour he ran away,
sólo en volver meditó	he dreamed only of returning.
Don Juan tan sólo esperó	Don Juan's only yearning
de Doña Inés su ventura,	was for joy with Doña Inés,
y hoy que en pos de su hermosura	now, seeking her loveliness
vuelve el infeliz don Juan,	wretched Don Juan returns:
mira cómo se sufre en	see with what pain he burns,
al dar con tu sepultura.	finding her tomb, his distress.
Inocente Doña Inés,	Innocent Doña Inés

cuya hermosa juventud	whose beauty and tender years
encerróen el ataœd	were closed in a coffin here
quien llorando estÆ a tus pies;	by him who weeps, ah yes,
si de esa piedra a travØs	if through this stone, no less,
puedes mirar la amargura	you can see the bitterness
del alma que tu hermosa	of a soul that adored your loveliness
adorócon tanto afÆn,	with such yearning, then for that man
prepara un lado a don Juan	prepare a place, for Don Juan,
en tu misma sepultura.	in your tomb, where he may rest.
Dios te criópor mi bien,	God created you for my good, I
por ti pensØ en la virtud,	thought of virtue, for you,
adorØ su excelsitud	I adored your sublimity, too,
y anhelo su santo EdØn.	and longed for your holy paradise.
Sí, aun hoy mismo en ti tambiØn	Yes, even today my hope still lies
mi esperanza se asegura,	in you, entrusted to you,
que oigo una voz que murmura	for I hear a voice, that's true,
en derredor de don Juan	that murmurs round Don Juan,
palabras con que su afÆn	words which calm me, as I stand
se calma en tu sepultura.	here in pain, by your grave, by you.
¡Oh doæa InØs de mi vida!	Oh Doæa InØs, my life itself!
Si esa voz con quien deliro	If that voice I babble of
es el postrimer suspiro	is the last sigh, above,
de tu eterna despedida;	of your eternal farewell;
si es que de ti desprendida	if that voice from your very self
llega esa voz a la altura	reaches the farthest sky,
y hay un Dios tras esa anchura	and there is a God on high,
por donde los astros van,	with stars on either hand,
dile que mire a don Juan	tell him to gaze at Don Juan,
llorando en tu sepultura.	by your tomb, and my weeping eyes.
(Se apoya en el sepulcro,	(He leans on the tomb, hiding his
ocultando el rostro; y mientras	face; and while he maintains this
se conserva en esta postura, un	posture, a vapour that arises from
vapor que se levanta del	the grave hides the statue of Doæa
sepulcro oculta la estatua de	InØs. When the vapour dissipates, the
doæa InØs. Cuando el vapor se	statue has disappeared. Don Juan
desvanece, la estatua ha	comes out of his trance.)
desaparecido. Don Juan sale de	
su enajenamiento.)	
Este mÆrmol sepulcral	This sepulchral marble's essence
adormece mi vigor,	seems to drain away my strength
y sentir creo en redor	and round me I feel the sense
un ser sobrenatural.	of a supernatural presence.
Mas..., cielos! ¡El pedestal	But....my God! The pedestal's stone
no mantiene su escultura!	no longer holds her sculpture.
¿QuØ es esto? ¿Aquella figura	What is this? Was that figure
fue creación de mi afÆn?	my imagination alone?

ESCENA IV

SCENE IV

(El llorón y las flores de la izquierda del sepulcro de doæa

(The weeping willow and the flowers to the left of Doæa InØs's sepulchre

InØs se cambian en una change into a stage decoration in
 apariencia, dejando ver dentro which one can see, in the middle of
 de ella, en medio de glowing lights, the spirit of Doæa
 resplandores, la sombra de doæa InØs.)
 InØs.)
 (Don Juan, la sombra de Doæa (Don Juan, the spirit of Doæa InØs)
 InØs)

SOMBRA: No; mi espíritu, don No: my spirit, Don Juan,
 Juan,
 te aguardóen mi sepultura. waited for you in the grave.

DON JUAN: (De rodillas.) (Kneeling)
 ¡Doæa InØs! Sombra querida, Doæa Ines, beloved spirit,
 alma de mi corazón, soul of my very heart,
 ¡no me quites la razón don't rob me of reason's art
 si me has de dejar la vida! if you plan to let me live yet!
 Si eres imagen fingida, If you're only the child of my madness,
 sdo hija de mi locura, if you're only a false illusion,
 no aumentes mi desventura do not increase my misfortune,
 burlando mi loco afÆn. by mocking my mad passion.

SOMBRA: Yo soy doæa InØs, don Juan, I am Doæa InØs, Don Juan,
 que te oyóen su sepultura. who heard you in her tomb.

DON JUAN: ¿Conque vives? So you're alive?

SOMBRA: Para ti; For you: but see
 mas tengo mi purgatorio my purgatory is there
 en ese mÆrmol mortuorio in that marble mausoleum where
 que labraron para mí. they made a grave for me.
 Yo a Dios mi alma ofrecí I offered my soul to God, the fee
 en precio de tu alma impura, for your impure soul, and yes,
 y Dios, al ver la ternura God, on seeing the tenderness
 con que te amaba mi afÆn, with which I loved a man,
 me dijo: "Espera a don Juan said: 'Wait then for Don Juan
 en tu misma sepultura. in your grave's loneliness.
 Y pues quieres ser tan fiel And since you want to be loyal
 a un amor de SatanÆs, to the love of a son of Satan,
 con don Juan te salvarÆs, you'll be saved with Don Juan
 o te perderÆs con Øl. or be lost with him. You will
 Por Øl vela: mas si cruel watch over him; but if he's cruel
 te desprecia tu ternura, and scorns your tenderness
 y en su torpeza y locura in his crudity and madness,
 sigue con bÆrbaro afÆn, and goes on, in barbarous zeal,
 llØvese tu alma don Juan he will carry off your soul
 de tu misma sepultura". from the very grave itself.'

DON JUAN: (Fascinado.) (Amazed!)
 ¡Yo estoy soæando quizÆs Perhaps I only dream
 con las sombras de un EdØn! of the spirits in Paradise!

SOMBRA: No; y ve que si piensas bien No: you'll have me at your side

a tu lado me tendrÆs;	if your thoughts are always seen
mas si obras mal causarÆs	to be good, but if you seem
nuestra eterna desventura.	evil, you'll damn us eternally.
Y medita con cordura	And so consider wisely
que es esta noche, don Juan,	this is the night, Don Juan,
el espacio que nos dan	the moment we have at hand
para buscar sepultura.	to seek our fate, you see.
Adiós, pues; y en la ardua lucha	Farewell, then; in the intense
en que va a entrar tu existencia,	battle your being will enter
de tu dormida conciencia	listen to the voice you'll hear
la voz que va a alzarse escucha;	of your dormant conscience:
porque es de importancia mucha	it's of the first importance
meditar con sumo tiento	you ponder with deepest care
la elección de aquel momento	your choice of that moment, where
que, sin poder evadirnos,	what we cannot evade
al mal o al bien ha de abrirnos	will open the door of the grave
la losa del monumento.	to the good or evil there.
(CiØrrase la apariencia;	(The stage decoration closes; Doæa
desaparece doæa InØs, Y todo	InØs disappears, and everything
queda como al principio del acto	remains as at the beginning of the
menos la estatua de doæa InØs,	act, except the statue of Doæa InØs
que no vuelve a su lugar. Don	that does not return to its place.
Juan queda atónito.)	Don Juan remains astonished.)

ESCENA V

SCENE V

DON JUAN:

¡Cielos! ¿QuØ es lo que escuchØ?	My God! What do I find?
¡Hasta los muertos así	Even the dead, I see,
dejan sus tumbas por mí!	forsake their tombs for me!
Mas sombra, delirio fue.	But the spirit was my illusion,
Yo en mi mente le forjØ;	one I forged in my mind,
la imaginación le dio	my imagination gave it that same
la forma en que se mostró	form in which it came:
y ciego vine a creer	I blindly believing
en la realidad de un ser	in the reality of that being
que mi mente fabricó	know my mind gave it a name.
Mas nunca de modo tal	But never before so real
fanatizómí razón	the way my crazed reason
mi loca imaginación	filled my mad imagination
con su poder ideal.	with the power of the ideal.
Sí, algo sobrenatural	Yes, something supernatural
vi en aquella doæa InØs	I saw in that Doæa InØs
tan vaporosa a travØs	through that vaporous haze
aun de esa enramada espesa;	that dense cloud of trees:
mas..., ¡bah!, circunstancia es	but... bah!, this is indeed
Øsa	
que propia de sombras es.	appropriate for the spirits.
¿QuØ mÆs diÆfano y sutil	What's more delicate or subtle
que las quimeras de un sueæo?	than the fantasy of our dreams?

¿Dónde hay nada mÆs risueæo, mÆs flexible y mÆs gentil?	Where is there anything that seems more sweet and malleable?
¿Y no pasa veces mil que en febril exaltación ve nuestra imaginación como ser y realidad la vacía vanidad de una anhelada ilusión?	And doesn't it happen a thousand fold that in feverish exultation what we see in imagination as truth and reality is the empty vanity of a longed-for illusion?
¡Sí, por Dios, delirio fue! Mas su estatua estaba aquí. Sí, yo la vi y la toquØ, y aun en albricias le di al Escultor no sØ quØ.	Yes, by God, that's it! But her statue was here to see. Yes, I saw it and touched it: even gave a trifling fee to the sculptor who carved it.
¡Y ahora sólo el pedestal veo en la urna funeral! ¡Cielos! La mente me falta, o de improviso me asalta algœn vØrtigo infernal.	Now there's only the pedestal and the urn from her funeral. My God! I'm losing my mind, or unexpectedly find some dizziness, infernal.
¿QuØ dijo aquella visión? ¡Oh! Yo la oí claramente, y su voz triste y doliente resonœn mi corazón.	What did that vision say? Oh! I heard her clearly, and her grieving voice, sadly sounds in my heart again.
¡Ah! ¡Y breves las horas son del plazo que nos augura! No, no; de mi calentura delirio insensato es! Mi fiebre fue a doæa InØs quien abrióla sepultura.	Ah! The hours slip away of the term granted to us. No, no: that's the madness of senseless delirium. My fever opened the tomb the grave of Doæa InØs.
¡Pasad y desvaneceos; pasad, siniestros vapores de mis perdidos amores mis fallidos deseos! Pasad, vanos devaneos de un amor muerto al nacer; no me volvÆis a traer entre vuestro torbellino ese fantasma divino que recuerda a una mujer!	Leave now, and expire: sinister vapours, clear, mists of my lost love here, and my failed desire! Leave, vain remnants of fire of a love that died being born, do not bring back in the storm, in your whirlwind of confusion, that divine illusion, recalling a woman's form!
¡Ah! ¡Estos sueæos me aniquilan, mi cerebro se enloquece... y esos mÆrmoles parece que estremecidos vacilan! (Las estatuas se mueven lentamente y vuelven la cabeza hacia Øl.)	Ah, these dreams annihilate, me, maddening my brain... and those marbles seem again to tremble and vacillate! (The statues move slowly and turn their heads towards him.)
Sí, sí: sus bustos oscilan, su vago contorno medra... Pero don Juan no se arredra: ¡alzaos, fantasmas vanos, y os volverØ con mis manos a vuestros lechos de piedra! No, no me causan pavor vuestros semblantes esquivos;	Yes, yes, their torsos turn. Wait, their vague outlines grow clear... But Don Juan has no fear: rise, you vain illusions, and with my hands I'll turn you towards your stone beds, here. No, your wretched forms cause me no terror: instead,

jamÆs, ni muertos ni vivos,	I swear, alive or dead,
humillarØis mi valor.	you'll never diminish my valour.
Yo soy vuestro matador	I am still your executioner,
como al mundo es bien notorio;	as all the world well knows:
si en vuestro alcÆzar mortuorio	if in your deadly fortress though
me aprestÆis venganza fiera,	you seek fierce vengeance on me,
daos prisa: aquÍ os espera	hasten: I wait here, as you see
otra vez don Juan Tenorio.	once more, Don Juan Tenorio.

ESCENA VI

SCENE VI

(Don Juan, El capitÆn Centellas, Avellaneda)	(Don Juan, Captain Centellas, Avellaneda)
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CENTELLAS: (Dentro.)	(Within)
¿Don Juan Tenorio?	Don Juan Tenorio?

DON JUAN: (¿Volviendo en sí.)	(Coming to himself)
¿QuØ es eso?	Who's this?
QuiØn me repite mi nombre?	Who calls my name?

AVELLANEDA: (Silencio.)	(Silence)
(A Centellas.)	(To Centellas)
¿Veis a alguien?	Do you see it?

CENTELLAS: (Idem.) Sí, allí hay un hombre.	Yes, a man. Again.
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DON JUAN: ¿QuiØn va?	Who's there?
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AVELLANEDA: É es.	It's him.
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CENTELLAS: (YØndose a don Juan.)	(Going to Don Juan)
Yo pierdo el seso	I'm wild with joy. So!
con la alegría. ¡Don Juan!	Don Juan!

AVELLANEDA: ¡Seæor Tenorio!	Seæor Tenorio!
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DON JUAN: ¡Apartaos, vanas sombras!	Be gone, vain spirits!
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CENTELLAS: Reportaos,	Be calm,
seæor don Juan... Los que estÆn	Seæor, Don Juan. Those who stand
en vuestra presencia ahora	in your presence then
no son sombras, hombres son,	are not spirits, but men,
y hombres cuyo corazón	and men whose hearts, again,
vuestra amistad atesora.	value you as a friend.
A la luz de las estrellas	See now, we recognized you
os hemos reconocido,	by the stars clear light,
y un abrazo hemos venido	and are here that we might
a daros.	embrace you.

DON JUAN: Gracias, Centellas. Centellas, thank you

CENTELLAS:

Mas ¿quØ tenØis? ¡Por mi vida By my soul, are you ill?
que os tiembla el brazo, y estÆ Your arm is trembling, see it,
vuestra faz descolorida! your face is pale and still.

DON JUAN: (Recobrando su aplomo.) (Recovering his composure.)
La luna tal vez lo harÆ. Perhaps the moonlight does it.

AVELLANEDA:

Mas, don Juan, ¿quØ hacØis aquÍ? But Don Juan, why are you here?
¿Este sitio conocØis? Do you know this place?

DON JUAN: ¿No es un panteón? Isn't it a pantheon?

CENTELLAS: ¿Y sabØis You know, in any case
a quiØn pertenece? to whom it belongs?

DON JUAN: A mí: To me: that's clear
mirad a mi alrededor look now all around me
y no verØis mÆs que amigos and you'll see only friends
de mi niñez o testigos of my childhood, or testaments
de mi audacia y mi valor. to my courage and audacity.

CENTELLAS: Pero os oímos hablar: But we heard you talk
¿con quiØn estabais? Who were you with?

DON JUAN: Con ellos. With them.

CENTELLAS: ¿Venís aun a You came here to mock them, then?
escarnecellos?

DON JUAN: No, los vengo a No, to visit, for a walk.
visitar.

Mas un vØrtigo insensato But a senseless dizziness
que la mente me asaltó overwhelmed my mind,
un momento me turbó dazed me, made me blind,
y a fe que me dio mal rato. and in truth, I was in distress.
Esos fantasma de piedra Those stone phantoms here
me amenazaban tan fieros, threatened me so fiercely
que a mí acercado a no haberos if you had not come to me
pronto... so soon....

CENTELLAS: ¡Ja!, ¡ja!, ¡ja! ¿Os Ah ha! Don Juan! Does fear
arredra, of the dead overwhelm your faith
don Juan, como a los villanos, as it does lesser men?
el temor de los difuntos?

DON JUAN: No, a fe; contra todos No, by God, against all of them
juntos
tengo aliento y tengo manos. I still have hands and breath.

Si volvieran a salir If they came forth again
de las tumbas en que estÆen, from their tombs, to stand
a las manos de don Juan here, they'd die at the hand
volverían a morir. of Don Juan, again.
Y desde aquí en adelante And from this moment, you'll see,
sabed, seæor capitÆen, captain, as a man,
que yo soy siempre don Juan, I am always Don Juan,
y no hay cosa que me espante. nothing can frighten me.
Un vapor calenturiento A feverish excitement
un punto me fascinó dazed me for a while,
Centellas, mas ya pasó Centellas, but it goes by.
cualquiera duda un momento. Any man may doubt for a moment

AVELLANEDA Y CENTELLAS:

Es verdad. That's true.

DON JUAN: Vamos de aquí. Lets leave here, though.

CENTELLAS: Vamos, y nos contarØis Lets leave, and tell us, if you will,
cómo a Sevilla volvØis how you returned to Seville
tercera vez. for the third time.

DON JUAN: Lo harØ así, I'll do so,
si mi historia os interesa: if my story's of interest:
y a fe que oirse merece, you deserve to hear it, truly
aunque mejor me parece though, it seems to me,
que la oigÆis de sobremesa. over dinner would be best.
¿No opinÆis...? You agree?

AVELLANEDA Y CENTELLAS: Como As you wish.
gustØis.

DON JUAN: Pues bien: cenarØis conmigo Very well, you'll dine with me
y en mi casa. and at my house.

CENTELLAS: Pero digo, Can it be
¿es cosa de que dejØis that you abandon some guest
algœn huØsped por nosotros? for our sake too?
¿No tenØis gato encerrado? What is it you hide?

DON JUAN: ¡Bah! Si apenas he Bah. I've scarcely arrived:
llegado:
no habrÆ allí mÆes que vosotros tonight there'll be
esta noche. no one but you.

CENTELLAS: ¿Y no hay tapada And there's no secret woman
a quien algœn plantón demos? we forced you to leave?

DON JUAN: Los tres solos We'll dine alone I believe
cenaremos.
Digo, si de esta jornada unless, at my invitation,
no quiere igualmente ser one of these statues here
alguno de Østos. wishes to attend.

(Señalando a las estatuas de los sepulcros.) (Pointing to the statues on the graves)

CENTELLAS: Don Juan, Don Juan
dejad tranquilos yacer leave those alone, show fear,
a los que con Dios están. of those who are of God, not man.

DON JUAN: ¡Hola! ¡Parece que vos Aha! Now it seems it's you,
sois ahora el que teméis you are the ones who stare,
y mala cara ponéis and pale before the glare
a los muertos? Mas, ¡por Dios, of the dead. But, by God, it's true
que ya que de mí os burlasteis since you mocked me there
cuando me visteis así, when you all saw me, so
en lo que penda de mí leave it to me to show
os mostraré cuánto errasteis! you all how much you erred!
Por mí, pues, no ha de quedar On my side, I've said
y, a poder ser, estad ciertos if it's possible, it's certain,
que cenaréis con los muertos, since I'm going to invite them,
y os los voy a convidar. that tonight you'll dine with the
dead,

AVELLANEDA: Dejaos de esas quimeras. Leave off this fantasy.

DON JUAN: ¿Duda en mi valor ponerme Do you doubt my courage is
cuando hombre soy para hacerme great enough for me to insist
platos de sus calaveras? their skulls provide bowls for me?
Yo a nada tengo pavor. I fear nothing any more.
(Dirigiéndose a la estatua de don Gonzalo, que es la que tiene mäs cerca.) (Addressing the statue of Don Gonzalo, which is the nearest one.)

Tú eres el más ofendido; You're the one most offended;
mas, si quieres, te convido but, if you wish, I've extended
a cenar, Comendador. an invitation, Comendador.
Que no lo puedas hacer That I believe you're unable
creo, y es lo que me pesa; to attend, well that gives me pain,
mas por mi parte en la mesa but for my part, at the table
te haré un cubierto poner. I'll set your place again.
Y a fe que favor me haréis, And you'll do me a favour,
pues podré saber de ti since I'll find out from you
si hay más mundo que el de aquí if there's another world, or two,
y otra vida, en que jamás and another life to savour,
a decir verdad creí. though I never believed it true.

CENTELLAS: Don Juan, eso no es valor; Don Juan, this is not valour:
locura, delirio es. this is madness, and illusion.

DON JUAN: Como lo juzguéis mejor; So much the better, be sure
yo cumplo así. Vamos, pues. I'll fulfil my promise then. Go on.
Lo dicho, Comendador. Remember, Comendador.

FIN DEL ACTO PRIMERO

END OF THE FIRST ACT

ACTO SEGUNDO

ACT TWO

LA ESTATUA DE DON GONZALO

THE STATUE OF DON GONZALO

(Aposento de don Juan Tenorio. Dos puertas en el fondo a derecha e izquierda preparadas para el juego esc nico del acto. Otra puerta en el bastidor que cierra la decoraci n por la izquierda. Ventana en el de la derecha. Al alzarse el tel n est n sentados a la mesa don Juan, Centellas y Avellaneda. La mesa ricamente servida, el mantel cogido con guirnaldas de flores, etc. Enfrente del espectador, don Juan, y a su izquierda Avellaneda; en el lado izquierdo de la mesa Centellas, y en el de enfrente de  ste una silla y un cubierto desocupados.)

(A room in Don Juan Tenorio's house. Two doors in the background to the right and left prepared for the action described in this act. Another door in the stage flat that closes the stage on the left. A window in the one on the right. When the curtain rises, Don Juan, Centellas and Avellaneda are seated at the table. The table is richly set, the tablecloth caught up with garlands of flowers, etc. In front of the audience, Don Juan, and to his left Avellaneda; to the left of the table Centellas and in the one in front of the latter a chair and a table setting are not being used.)

ESCENA PRIMERA

SCENE I

(Don Juan, El capit n Centellas, Avellaneda, Ciutti, un paje)

(Don Juan, Captain Centellas, Avellaneda, Ciutti, a page.)

DON JUAN: Tal es mi historia, se ores; pagado de mi valor, quiso el mismo Emperador dispensarme sus favores. Y aunque oy mi historia entera, dijo: " Hombre de tanto br o merece el amparo m o; vuelva a Espa a cuando quiera". Y heme aqu  en Sevilla ya.

Gentlemen: such is my story, pleased by my bravery, the Emperor wished, as you see, himself, to favour my glory. Though he heard my story entire he said: " A man with such flare deserves to be under my care to return to Spain when he desires." And so here I am in Seville.

CENTELLAS:  Y con qu  lujo y riqueza!

With what luxury and wealth!

DON JUAN: Siempre vive con grandeza quien hecho a grandeza est .

He who has greatness as his destiny lives life with greatness still.

CENTELLAS: A vuestra vuelta.

To your return.

DON JUAN: Bebamos. Well, Lets drink.

CENTELLAS: Lo que no acierto a creer
es cómo, llegando ayer,
ya establecido os hallamos.

But how on earth, I must say,
having arrived just yesterday,
we find you here, I can't think.

DON JUAN: Fue el adquirirme; seæores,
tal casa con tal boato,
porque se vendióa barato
para pago de acreedores.
Y como al llegar aquí
desheredado me hallØ,
tal como estÆ la comprØ.

Gentlemen, it was a case of taking
a house with all its display
since it was being sold that day
with all the creditors waiting.
And arriving here, you see,
I found myself disinherited
so I bought it just as it stood.

CENTELLAS: ¿Amueblada y todo? Furnishings too?

DON JUAN: Sí.
Un necio que se arruinó
por una mujer, vendida.

Indeed.
It was sold by a foolish man
who ruined himself for a woman.

CENTELLAS: ¿Y vendióla hacienda
sola?

Did he only sell house and land?
sola?

DON JUAN: Y el alma al diablo. That, and his soul to Satan.

CENTELLAS: ¿MuriØ? Did he die?

DON JUAN: De repente; y la justicia,
que iba a hacer de cualquier modo
pronto despacho de todo,
viendo que yo su codicia
saciaba, pues los dineros
ofrecía dar al punto,
cedióne el caudal por junto
y estafóa los usureros.

Suddenly: and the court of law,
who were going to sell it anyway,
with every haste, in every way,
seeing that I would be much more
likely to satisfy their greed,
and I offered to pay immediately,
granted me the whole estate
and defrauded the usurers, indeed.

CENTELLAS: Y la mujer, ¿quØ fue de
ella?

And the woman, what happened to her?
ella?

DON JUAN: Un escribano la pista
la siguió pero fue lista
y escapó

A clerk was sent after her,
but she was more than clever,
and escaped.

CENTELLAS: ¿Moza? Young?

DON JUAN: Y muy bella. A beautiful girl.

CENTELLAS: Entrar hubiera debido
en los muebles de la casa.

She should have been included
with the furnishings, I feel!

DON JUAN: Don Juan Tenorio no pasa Don Juan Tenorio does not deal

moneda que se ha perdido.	in goods that become jaded.
Casa y bodega he comprado	I bought the house and the wine
dos cosas que, no os asombre,	two things, I'm sure you'll agree,
pueden bien hacer a un hombre	that allow good company,
vivir siempre acompa�ado,	and help a man have a good time,
como lo puede mostrar	as your agreeable presence shows
vuestra agradable presencia,	and clearly demonstrates for me,
que espero que con frecuencia	since I hope you'll frequently
me hag�eis ambos disfrutar.	help me enjoy them both.

CENTELLAS: Y nos har eis honra inmensa. And you do us immense honour.

DON JUAN: Y a m ı vos.  Ciutti! And you me. Ciutti!

CIUTTI:  Se or? Se or?

DON JUAN: Pon vino al Comendador.	Pour a glass for the Comendador.
(Se�alando el vaso del puesto vac�o.)	(Pointing to the glass at the empty place.)

AVELLANEDA:

Don Juan, a�en en eso piensa	Does your madness reach that far,
vuestra locura?	Don Juan?

DON JUAN: �S�ı, a fe!	Yes! For, in my defence,
Que si �l no puede venir,	if he cannot come today,
de m�ı no podr�eis decir	at least you'll not be able to say
que en ausencia no le honr�o.	I failed to honour his absence.

CENTELLAS: �Ja, ja, ja! Se�or Tenorio,	Ha ha! Tenorio.
creo que vuestra cabeza	I think you, perhaps, instead,
va menguando en fortaleza.	are becoming soft in the head.

DON JUAN: Fuera en m�ı	It would be a contradiction though
contradictorio	
y ajeno de mi hidalgu�ıa	and foreign to my lineage
a un amigo convidar	to offer to invite a friend
y no guardarle el lugar	and not keep a place till the end
mientras que llegar podr�ıa.	for him to arrive on stage.
Tal ha sido mi costumbre	It's been my custom time and again
siempre, y siempre ha de ser �sa;	and so it will ever be:
y el mirar sin �l la mesa	seeing the table without him, you see,
me da, en verdad, pesadumbre.	in truth, it causes me pain.
Porque si el Comendador	Because if the Comendador
es, difunto, tan tenaz	is as tenacious, being dead,
como vivo, es muy capaz	as he was living, he's able, I said,
de seguirnos el humor.	to be here to humour us and more.

CENTELLAS: Brindemos a su memoria,	Lets drink to his memory,
y m�es en �l no pensemos.	and lets not think....

DON JUAN: Sea.	...about him. No
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CENTELLAS: Brindemos. Let's drink!

AVELLANEDA y DON JUAN: Brindemos. Let's drink!

CENTELLAS: A que Dios le dØ su gloria. To God's granting him glory.

DON JUAN: Mas yo, que no creo que haya mÆs gloria que esta mortal no hago mucho en brindis tal; mas por complaceros, ¡vaya! Y brindo a que Dios te dØ la gloria, Comendador. (Mientras beben se oye lejos un aldabonazo, que se supone dado en la puerta de la calle.) Mas ¿llamaron?

But I who believe instead there's no glory beyond the mortal one find it hard to make room for that toast, but go ahead. And I drink to God's granting you glory, Comendador. (While they drink a distant knocking is heard that one supposes comes from the door to the street.) But did some one knock?

CIUTTI: Sí, seæor. Yes Seæor.

DON JUAN: Ve quiØn. Well then, go and see whom.

CIUTTI: (Asomando por la ventana.) A nadie se ve. ¿QuiØn va allÆ? Nadie responde.

(Approaching the window.) I don't see anyone. Who goes there? No one replies.

CENTELLAS: Algœn chusco. Some joker.

AVELLANEDA: Algœn menguado que al pasar habrÆ llamado sin mirar siquiera dónde.

Some wretch who, on passing by, knocked without even using his eyes.

DON JUAN (A Ciutti): Pues cierra y sirve licor. (Llaman otra vez mÆs recio.) Mas ¿llamaron otra vez?

Well, close up and serve the liquor. (Another stronger knock) But, a knock on the door again?

CIUTTI: Sí. Yes.

DON JUAN: Vuelve a mirar. Look!

CIUTTI: ¡Pardiez! A nadie veo, seæor.

By Heaven, I don't see anyone, Seæor.

DON JUAN: ¡Pues por Dios que del bromazo quien es no se ha de alabar! Ciutti, si vuelve a llamar, suØltale un pistoletazo. (Llaman otra vez, y se oye un poco mÆs cerca.) ¿Otra vez?

Well by God, whoever he is will not get to boast of his joke. Ciutti, if he knocks again, poke your head out and shoot him with this. (A knock is heard again, only a little closer.) Again?

CIUTTI: ¡Cielos! My God!
Centellas y AVELLANEDA: ¿Qué pasa? What's happening?

CIUTTI: Que esa aldabada postrera It was on the stairway,
ha sonado en la escalera, not at the door I say,
no en la puerta de la casa. that last knocking.

AVELLANEDA y CENTELLAS
¿Qué dices? What?
(Levantándose asombrados.) (Both stand up, frightened)

CIUTTI: Digo lo cierto I'm telling the truth, and how:
nada más: dentro han llamado someone knocked...
de la casa.inside.

DON JUAN: ¿Qué te ha dado? What's got into you? Inside?
¿Pensáis ya que sea el muerto? Do you think it's that dead man,
now?
Mis armas cargué con bala; I've loaded my pistols I say
Ciutti, sal a ver quién es. Ciutti, go out then and see.
(Vuelven a llamar más cerca.) (The knocking sounds again even
nearer)

AVELLANEDA: ¿Oísteis? Did you hear it?

CIUTTI: Por San Ginés, Saint Ginés, help me.
¡que eso ha sido en la antesala! that one was in the hallway.

DON JUAN:
¡Ah! Ya lo entiendo; me habéis Ah! Now, I understand
vosotros mismos dispuesto you yourselves I see
esta comedia, supuesto have arranged this comedy:
que lo del muerto sabéis. you know all about the dead man.

AVELLANEDA: Yo os juro, don Juan... I swear to you, Don Juan..

CENTELLAS: Y yo. We both do.

DON JUAN:
¡Bah! Diera en ello el más topo; Bah! The biggest fool would see,
y apuesto a que ese galopo and I bet that rascal, he
los medios para ello os dio. created this opportunity for you.

AVELLANEDA:
Señor don Juan, escondido Don Juan, secretly,
algún misterio hay aquí. here, some new mystery looms.
(Vuelven a llamar más cerca.) (The knock sounds again, closer.)

CENTELLAS: ¡Llamaron otra vez! The sound again, on the floor!

CIUTTI: Sí; Yes:
ya en el salón ha sido. Now it's in one of the rooms.

DON JUAN: ¡Ya! Mis llaves en manojo. Enough! You must have given
habrøis dado a la fantasma, my bunch of keys to the phantom
que entre así no me pasma; so I'm not surprised he could come:
mas no saldrÆ a vuestro antojo, but it won't be as you assume,
ni me han de impedir cenar nor will your wretched game
vuestras farsas desdichadas. keep me from my meal.
(Se levanta, y corre los cerrojos (He stands up and closes the bolts
de las puertas del fondo volviendo on the doors at the back, returning
a su lugar.) to his place.)
Ya estÆn las puertas cerradas: Now the doors are locked, for real,
ahora el coco, para entrar, and your bogey man, with no name,
tendrÆ que echarlas al suelo, will have to break them open
y en el punto que lo intente and the moment he shows his head
que con los muertos se cuente, he may count himself one of the dead,
y apele despuøis al cielo. and then he can call on heaven.

CENTELLAS: ¡Quø diablos, tenøis What the devil, that sounds like
razøn! reason!

DON JUAN: ¿Pues no temblabais? But weren't you trembling?

CENTELLAS: ¡Confieso! I confess!
que, en tanto que no di en eso, Until you made your guess,
tuve un poco de aprensión. I did feel some apprehension.

DON JUAN:
¿DeclarÆis, pues, vuestro enredo? You won't admit it's a game?

AVELLANEDA: Por mi parte nada sø. On my part, I know nothing about it.

CENTELLAS: Ni yo. Nor I.

DON JUAN: Pues yo volverø Well, I'll reverse it
contra el inventor el miedo. on its author, all the same.
Mas sigamos con la cena; But lets carry on with the meal;
vuelva cada uno a su puesto, each of you return to your place
que luego sabremos de esto. for we'll soon resolve the case.

AVELLANEDA: Tenøis razøn. You're right.

DON JUAN: (Sirviendo a Centellas.) (Serving Centellas)
Cariæena; Carinena might appeal
sø que os gusta, capitÆn. a wine that you like, Captain.

CENTELLAS: Como que somos paisanos. Since we're fellow countrymen.

DON JUAN: (A Avellaneda, (To Avellaneda, serving him from
sirviøndole de otra botella.) another bottle.)
Jerez a los sevillanos, Sherry for the Sevillians, then,
don Rafael. a Don Rafael.

AVELLANEDA: Habøis, don Juan, Don Juan, again

dado a entrambos por el gusto; you satisfy each of us,
mas ¿con cuÆl brindarØis vos? but what will you toast with, then?

DON JUAN: Yo harØ justicia a los I'll do justice to both of them.
dos.

CENTELLAS:
Vos siempre estÆis en lo justo. You're always in the right of
course.

DON JUAN: SÍ, a fe; bebamos. Yes, by Jove, lets drink.

AVELLANEDA Y CENTELLAS: Bebamos. Lets drink.
(Llaman a la misma puerta de la (The knock on the same door on the
escena, fondo, derecha.) right at the back)

DON JUAN: Pesada me es ya tal broma, I'm tired of this joke now,
mas veremos quiØn asoma but we'll see who comes, and how,
mientras en la mesa estamos. while we're at table, I think.
(A Ciutti, que se manifiesta (To Ciutti who is obviously
asombrado.) frightened)
¿Y quØ haces tœ ahí, bergante? And what are you doing there, fool?
¡Listo! Trae otro manjar; (Vase Quickly! Bring more to eat: (Ciutti
Ciutti.) leaves)
mas me ocurre en este instante but it's just occurred to me too
que nos podemos mofar that we can make fun, indeed,
de los de afuera invitÆndoles of those outside by inviting them
a probar su sutileza, to prove their subtlety
entrÆndose hasta esta pieza without the use of a key
y sus puertas no franqueÆndoles. and gain entry to this room.

AVELLANEDA: Bien dicho. Well said.

CENTELLAS: Idea brillante. A brilliant idea.
(Llaman fuerte, fondo derecha.) (A loud knock from the right back)

DON JUAN: ¡Seæores! ¿A quØ llamar? Gentlemen! What are you knocking
for?

Los muertos se han de filtrar The dead can slip through any door
por la pared; adelante. or wall: So, come in here!
(La estatua de Don Gonzalo pasa (The statue of Don Gonzalo passes
por la puerta sin abrirla, y sin through the door without opening it
hacer ruido.) and without making a sound.)

ESCENA II SCENE II

(Don Juan, Centellas, Avellaneda, (Don Juan, Centellas, Avellaneda,
y la estatua de don Gonzalo) and the statue of Don Gonzalo)

CENTELLAS: ¡Jesœs! Jesus!

AVELLANEDA: ¡Dios! My God!

DON JUAN: ¡QuØ es esto! What's this?

AVELLANEDA:

Yo desfallezco. (Cae desvanecido.) I'm fainting. (He falls in a faint.)

CENTELLAS: Yo expiro. (Cae lo mismo.) I'm a dead man. (He falls)

DON JUAN. ¡Es realidad o deliro! Is this reality or illusion?
Es su figura..., su gesto. It's his form...the shape is his.

ESTATUA: ¿Por quØ te causa pavor What are you frightened for,
quien convidado a tu mesa when a guest invited to your table
viene por ti? comes to see you, since he's able?

DON JUAN: ¡Dios! ¿No es Øsa That's the voice
la voz del Comendador? of the Comendador?

ESTATUA: Siempre supuse que aquÍ I actually thought that you
no me habÍas de esperar. wouldn't wait for me here.

DON JUAN: Mientes, porque hice arrimar You're wrong, because I had
esa silla para ti. that chair and place set for you.

Llega, pues, para que veas Come, then, and you'll see
que, aunque dudØ en un extremo that though I hesitate,
de sorpresa, no te temo, amazed, I'll not fear or hate,
aunque el mismo Ulloa seas. even if you are Ulloa.

ESTATUA: ¿AcØn lo dudas? You still doubt?

DON JUAN: No lo sØ. I don't know.

ESTATUA: Pon, si quieres, hombre Then place your hand
impío,
tu mano en el mÆrmol frÍo on the marble, impious man
de mi estatua. on my statue's cold stone.

DON JUAN: ¿Para quØ? Why?
Me basta oírlo de ti; Its enough that I hear:
cenemos, pues; mas te advierto... lets dine, but a warning I give...

ESTATUA: ¿QuØ? Of what?

DON JUAN: Que, si no eres el That if you still live
muerto,
lo vas a salir de aquÍ. you'll be dead when you leave here.
¡Eh! Alzad. (A Centellas y Oh, get up. (To Centellas and
Avellaneda.) Avellaneda)

ESTATUA: No pienses, no, Don't think it, Don Juan, no
que se levanten, don Juan they'll not open their eyes,

porque en sí no volverÆEn since they can't arise
 hasta que me ausente yo. until I choose to go.
 Que la divina clemencia For the Lord's divine mercy
 del Seæor para contigo requires no other witness
 no requiere mÆEs testigo than your mind and your conscience
 que tu juicio y tu conciencia. to act for you, you see.
 Al sacrÍlego convite Just to enlighten your reason
 que me has hecho en el panteón, God permitted me to come
 para alumbrar tu razón, in reply to your impious invitation
 Dios asistir me permite. extended to me in the pantheon.
 Y heme que vengo en su nombre And I am here in His name
 a enseæarte la verdad; to teach you truth, finally:
 y es: que hay una eternidad which is: that there is an eternity
 tras de la vida del hombre. after man's life, all the same,
 Que numerados estÆEn and the days you may have planned
 los días que has de vivir, to live, have all passed by,
 y que tienes que morir and you have to die
 maæana mismo, don Juan. tomorrow, Don Juan.
 Mas, como esto que a tus ojos But, as you might surmise
 estÆE pasando supones that this is your soul's aberration,
 ser del alma aberraciones or the ghosts of apprehension,
 y de la aprensión antojos, appearing before your eyes,
 Dios, en su santa clemencia, God, in his holy mercy
 te concede todavía, still grants you time, I say
 don Juan, hasta el nuevo día Don Juan, till the new day
 para ordenar tu conciencia. to set your conscience free.
 Y su justicia infinita And that his infinite justice
 por que conozcas mejor, you might better understand
 espero de tu valor I hope you're enough of a man
 que me pagues la visita. to honour me with a visit.
 ¿IrÆEs, don Juan? Will you, Don Juan?

DON JUAN: IrØ, Sí; I will go, yes:
 mas me quiero convencer but I want to be satisfied.
 de lo vago de tu ser before you leave my sight,
 antes que salgas de aquí. of your being's emptiness.
 (Coge una pistola.) (He grabs a pistol.)

ESTATUA: Tu necio orgullo delira, Your pride is wandering, foolishly,
 don Juan; los hierros mÆEs gruesos Don Juan; the strongest iron of all,
 y los muros mÆEs espesos and the very thickest wall,
 se abren a mi paso; mira. opens before my step: See!
 (Desaparece la estatua sumiØndose (The statue disappears, vanishing
 por la pared.) through the wall.)

ESCENA III

SCENE III

(Don Juan, Avellaneda, Centellas) (Don Juan, Avellaneda, Centellas)

DON JUAN: ¡Cielos! ¡Su esencia se Good God! His being alters
 trueca

el muro hasta penetrar,	to penetrate the wall
cual mancha de agua que seca	as when dog days of summer
el ardor canicular!	dry up a waterfall.
¿No me dijo: "El mÆrmoL toca	Didn't he tell me "Touch the marble
de mi estatua." ¿CÓmo, pues,	of my statue." How then can
se desvanece una roca?	a rock disappear at all?
¡Imposible! Ilusión es.	Impossible to understand!
Acaso su antiguo dueæo	Perhaps some former owner
mis cubas envenenó	poisoned my casks of wine,
y el licor tan vano ensueæo	and the bottles from his cellar
en mi mente levantó	stirred a dream in my mind.
¡Mas si Østas que sombras creo	But what if these I think are ghosts,
espíritus reales son	are real spirits, that dwell apart,
que por celestial empleo	sent from the heavenly hosts
llaman a mi corazón!	to visit my heart!
Entonces, para que iguale	Well, if the penitence
su penitencia don Juan	of a Don Juan ought to be
con sus delitos, ¿quØ vale	equal to his crimes, what's the sense
el plazo ruin que le dan?	in this wretched term they give me?
¡Dios me da tan sØo un día...	God is giving me only one day...
Si fuese Dios en verdad,	If in truth it were the deity,
a mÆs distancia pondría	he would give a greater space
su aviso y mi eternidad.	for his warnings of eternity.
"Piensa bien, que al lado tuyo	"Think, for you will have me
me tendrÆs...", dijo de InØs	at your side..." is what she said
la sombra, y si bien arguyo,	the spirit of InØs,
pues no la veo, sueæo es.	since I don't see her, it's a dream.
(TransparØntase en la pared la	(The shade of Doæa Ines shows
sombra de doæa InØs.)	through the wall)

ESCENA IV

SCENE IV

Don Juan, la sombra de doæa InØs,	Don Juan, the ghost of Doæa InØs,
Centellas y Avellaneda, dormidos	Centellas and Avellaneda (both
	asleep)

SOMBRA: Aquí estoy.	Here am I.
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DON JUAN: ¡Cielos!	Good God!
--------------------	-----------

SOMBRA: Medita	Think instead
lo que al buen Comendador	of what you heard before
has oído, y ten valor	from the good Comendador,
para acudir a su cita:	be brave, respond to what he said.
Un punto se necesita	Only one moment is needed
para morir con ventura;	to die in peace you see:
elígele con cordura	So choose it, and wisely,
porque maæana, don Juan,	for tomorrow, Don Juan,
nuestros cuerpos dormirÆn	our bodies will be as one,
en la misma sepultura.	in the same grave we'll sleep.
(Desaparece la sombra.)	(The shade disappears)

ESCENA V

SCENE V

(Don Juan, Centellas, Avellaneda) (Don Juan, Centellas, Avellaneda)

DON JUAN: Tente, doæa InØs, espera, Stop, Doæa InØs, wait for me,
 y si me amas en verdad, and if you truly love
 hazme al fin la realidad make me capable of
 distinguir de la quimera. distinguishing truth from fantasy.
 Alguna mÆs duradera Give me some certainty
 seæal dame, que segura a sign to prove, no less,
 me pruebe que no es locura that this is not the madness
 lo que imagina mi afÆn, of an imaginative man
 para que baje don Juan so that Don Juan
 tranquilo a la sepultura. may go calm to death's caress.
 Mas ya me irrita, por Dios, But, by God, I grow angry
 el verme siempre burlado, knowing I'm always tricked,
 corriendo desatentado always the one who's picked
 siempre de sombras en pos. to chase after shadows madly.
 ¡Oh! Tal vez todo esto ha sido Oh! Perhaps all this has been
 por estos dos preparado, prepared by you two:
 y mientras se ha ejecutado, and while it took place, you
 su privaci3n han fingido. both pretended to the scene.
 ¡Mas, por Dios, que si es así, Well, by God, if you dared,
 se han de acordar de don Juan! you will never forget Don Juan!
 ¡Eh! don Rafael, capitÆn. Hey! Don Rafael, Captain.
 Ya basta: alzaos de ahí. That's enough: get up from there.
 (Don Juan mueve a Centellas y a (Don Juan stirs Centellas and
 Avellaneda, que se levantan como Avellaneda who get up as if they
 quien vuelve de un profundo sueæo.) were waking from a deep sleep.)

CENTELLAS: ¿QuiØn va? Who is it?

DON JUAN: Levantad. Get up.

AVELLANEDA: ¿QuØ pasa? What's happening now?
 ¡Hola, sois vos! Hello, it's you!

CENTELLAS: ¿D3nde estamos? Where are we?

DON JUAN: Caballeros, claros vamos. Gentlemen, well, let me see,
 Yo os he traído a mi casa I brought you to my house
 y temo que a ella al venir, and I'm afraid that once here
 con artificio apostado, having craftily made a bet,
 habØis sin duda pensado you doubtless planned yet
 a costa mía reír; to mock my groundless fears,
 mas basta ya de ficci3n but have done with this, it's absurd
 y concludid de una vez. end it for once and all.

CENTELLAS: Yo no os entiendo. Good God! I don't understand

AVELLANEDA: ¡Pardiez! at all.
Tampoco yo. Me neither.

DON JUAN: En conclusión, Then, you have not heard
¿nada habéis visto ni oído? or seen it, either of you?

AVELLANEDA Y CENTELLAS ¿De qué? Seen what?

DON JUAN: No finjáis ya más. Don't pretend any more.

CENTELLAS: Yo no he fingido jamás, I haven't pretended at all,
señor don Juan. Don Juan.

DON JUAN: ¡Habræ sido! It must have been true!
realidad! ¿Contra Tenorio They strive against Tenorio,
las piedras se han animado, the stones themselves come alive,
y su vida han acotada and set limits to his life,
con plazo tan perentorio? for such a brief moment though?
Hablad, pues, por compasión. Speak then from your compassion.

CENTELLAS:
¡Voto va Dios! ¡Ya comprendo I swear to God! Now I understand
lo que pretendéis! what you claim,

DON JUAN: Pretendo and I demand
que me deis una razón that you give me a reason
de lo que ha pasado aquí, for what happened here, recently,
señores, o juro a Dios gentlemen, or I swear to God, oh,
que os haré ver a los dos I'll make the two of you show
que no hay quien me burle a mí. no one can make fun of me.

CENTELLAS: Pues ya que os Since you're now serious
formalizáis, Don Juan, know I suspect
don Juan, sabed que sospecho that you're the one in fact
que vos la burla habéis hecho who played a trick on us.
de nosotros.

DON JUAN: ¡Me insultáis! You insult me!

CENTELLAS: No, por Dios; mas si No, by God, but if you
cerrado
seguís en que aquí han venido insist on phantoms again
fantasmas, lo sucedido come, let me tell you how I explain
oíd cómo me he explicado. to myself what's really true.
Yo he perdido aquí del todo I completely lost consciousness,
los sentidos, sin exceso and I explain, I say,
de ninguna especie, y eso the whole thing in this way
lo entiendo yo de este modo. since it was no drunken excess.

DON JUAN: A ver, decídmelo pues. Fine, well tell me then.

CENTELLAS:
Vos habéis compuesto en vino, You introduced in the drink

CENTELLAS: ¡Villano fuera, por Dios! By God, that's villainy!
Elegid uno, don Juan, Choose one of us, Don Juan,
por primero. to go first.

DON JUAN: Sedlo vos. Then, you are the man.

CENTELLAS: Vamos. Let's go.

DON JUAN: Vamos, capit/En. Then go before me.

FIN DEL ACTO SEGUNDO END OF THE SECOND ACT

ACTO TERCERO ACT THREE

MISERICORDIA DE DIOS Y APOTEOSIS GOD'S MERCY AND LOVE'S APOTHEOSIS

DEL AMOR

(Panteón de la familia Tenorio. (The Tenorio family pantheon. As
Como estaba en el acto primero de it was in the first act of the
la segunda parte, menos las second part, except the statues of
estatuas de doæa InØs y de don Doæa InØs and Don Gonzalo are not
Gonzalo, que no est/En en su lugar.) in their places.)

ESCENA PRIMERA SCENE I

(Don Juan, embozado y distraído, (Don Juan, muffled to the eyes and
entra en la escena lentamente:) distraught, enters the stage
slowly.)

DON JUAN:

Culpa mía no fue: delirio insano It wasn't my fault, some inflammation
me enajenóla mente acalorada. drove my fevered mind mad.
Necesitaba víctimas mi mano My hand needed victims, I had
que inmolar a mi de desesperada, to sacrifice them, in my desperation,
y al verlos en mitad de mi camino and those at the heart of my
course, I see
presa les hice allí de mi locura. I made prisoners of my insanity.
¡No fui yo, vive Dios! ¡Fue su It wasn't me, I swear! It was
destino! destiny!
Sabían mi destreza y mi ventura. They knew my luck and ability.
¡Oh! Arrebatado el corazón me Oh! I feel my heart seized by
siento
por vØrtigo infernal..., mi alma an infernal dizziness... my soul
perdida
va cruzando el desierto de la vida is crossing life's desert without a

goal,
 cual hoja seca que arrebatada el viento. like a dry leaf whirled through the sky.
 Dudo..., temo..., vacilo..., en mi cabeza I doubt... I fear....I sway... in my head
 siento arder un volcan..., muevo la planta a volcano burns...without will, my foot
 sin voluntad, y humilla mi grandeza moves, my greatness is anything but,
 un no se quØ de grande que me espanta. bowed before some great unknown dread.
 (Un momento de pausa.) (A moment's pause)
 ¡JamÆs mi orgullo concibiØ que hubiere My pride never dreamed there could be
 nada mÆs que el valor...! Que se aniquila any virtue but courage! I thought no less
 el alma con el cuerpo cuando muere that the soul was destroyed with the flesh,
 creí..., mas hoy mi corazón vacila. ...but today my heart wavers in me.
 ¡JamÆs creí en fantasmas...! I never believed in ghosts...! No!
 ¡Desvaríos!
 Mas del fantasma aquel, pese a mi aliento, But despite my courage, I hear stone feet
 los pies de piedra caminando siento of that phantom walking, on every street,
 por doquiera que voy, tras de los míos. behind me, wherever I go.
 ¡ Oh! Y me trae a este sitio irresistible And a power that's irresistible
 misterioso poder... brings me to this place...
 (Levanta la cabeza y ve que no estÆ en el pedestal la estatua de don Gonzalo.) (He raises his head and sees that the statue of Don Gonzalo is not on the pedestal.)
 ¡Pero quØ veo! But what do I see!
 Falta de allí su estatua...! Sueæo horrible, His statue is missing there...! Horrible
 dØjame de una vez... No, no te creo. dream, once and for all.. I don't believe.
 Sal, huye de mi mente fascinada, Leave my dazed mind and flee
 fatídica ilusión..., estÆ en vano con pueriles asombros empeæada gloomy illusion.....in vain you insist on childish alarms again
 en agotar mi aliento sobrehumano. to quell superhuman bravery.
 Si todo es ilusión, mentido sueæo, If all is illusion, lying dreams,
 nadie me ha de aterrار con trampantojos; no one scares me with tricks of their making
 si es realidad, querer es necio while appeasement, if it's as it
 empeæo seems,
 aplacar de los cielos los enojos. of Heaven's, a foolish undertaking.
 No; sueæo o realidad, del todo anhelo No: dream or reality, I long to try,
 vencerle o que me venza; y si piadoso to conquer it all, lest it conquer me;
 busca tal vez mi corazón el cielo, and, if my heart is sought on high,
 que le busque mÆs franco y may it be frankly and generously.

generoso.

La efigie de esa tumba me ha invitado
a venir a buscar prueba mÆs cierta
de la verdad en que dudØ
obstinado...
Heme aquÍ, pues: Comendador,
despierta.
(Llama al sepulcro del Comendador.
Este sepulcro se cambia en una
mesa que parodia horriblemente la
mesa en que cenaron en el acto
anterior don Juan, Centellas y
Avellaneda. En vez de las
guirnaldas que cogÍan en
pabellones sus manteles, de sus
flores y lujoso servicio,
culebras, huesos y fuego, etc. (A
gusto del pintor.) Encima de esta
mesa aparece un plato de ceniza,
una copa de fuego y un relØde
arena. Al cambiarse este sepulcro,
todos las demÆs se abren y dejan
paso a las osamentas de las
personas que se suponen enterradas
en ellos, envueltas en sus
sudarios. Sombras, espectros y
espÍritus pueblan el fondo de la
escena. La tumba de doæa InØs
permanece.)

The effigy from that tomb asked me
to come and seek a proof most
of the truth which I've doubted
obstinately.
Here I am, then Comendador, rise
again!
(He knocks on the tomb of the
Comendador. This sepulchre turns
into a table that horribly parodies
the table at which Don Juan,
Centellas and Avellaneda dined in
the previous act. Instead of the
garlands that caught up his
tablecloths in ruffles, of flowers
and ostentatious table settings,
there are snakes, bones, fire, etc.
(According to the taste of the set
designer.) On top of this table
appears a plate of ashes, a goblet
of fire and an hourglass. When this
grave changes, all the rest open up
and give way to the skeletons of
the people supposed to be buried in
them, wrapped in their shrouds.
Shades, spectres and spirits
populate the background of the
stage. The tomb of Doæa InØs stays
the same.)

ESCENA II

SCENE II

(Don Juan, La estatua de don
Gonzalo, las sombras)

(Don Juan, The statue of Don
Gonzalo, the spirits)

ESTATUA: AquÍ me tienes, don Juan,
y he aquÍ que vienen conmigo
los que tu eterno castigo
de Dios reclamando estÆn.

Here I am then, Don Juan,
and here in the company
of those who call on God, you see,
for your eternal punishment, as man.

DON JUAN: ¡JesØs!

Oh, Jesus!

ESTATUA: ¿Y de quØ te alteras,
si nada hay que a ti te asombre,
y para hacerte eres hombre
platos con sus calaveras?

And why are you troubled, then,
if nothing can frighten you
and you're man enough to make a few
bowls of skulls, again?

DON JUAN: ¡Ay de mi!

Woe is me!

ESTATUA: ¿QuØ? ¿El corazón What? Your heart
te desmaya? grows faint?

DON JUAN: No lo sØ; I don't know
concibo que me engañØ: I realize I was wrong: oh
no son sueños... ¡ellos son! they're not dreams...they're not
 art!

(Mirando a los espectros.) (Looking at the spectres.)
Pavor jamÆs conocido Fear, never known before to me
el alma fiera me asalta, overwhelms my fierce soul,
y aunque el valor no me falta, and while I never lack courage, I
 know
me va faltando el sentido. my senses are failing me.

ESTATUA: Eso es, don Juan, que se That is because, Don Juan
va your existence is at an end,
concluyendo tu existencia, and the judgement to which you tend
y el plazo de tu sentencia is now already at hand.
estÆ cumpliØndose ya.

DON JUAN: ¿QuØ dices? What do you mean?

DON GONZALO: Lo que hace poco What a while ago
que doæa InØs te avisó Doæa Ines warned you of,
lo que te he avisado yo, what I too warned you of,
y lo que olvidaste loco. and you did not wish to know.
Mas el festín que me has dado But the place you set for me
debo volverte, y así I must set for you,
llega, don Juan, que yo aquí here you are, Don Juan, I too
cubierto te he preparado. have prepared a place you see.

DON JUAN: ¿Y quØ es lo que ahí me And what is it you have for me
das? there?

DON GONZALO: Aquí fuego, allí Here ashes, and there the fire.
ceniza.

DON JUAN: El cabello se me eriza. My hair stands on end, a pyre!

ESTATUA: Te doy lo que tØ serÆs. I show you what you shall be.

DON JUAN: ¡Fuego y ceniza he de I'm to be ashes and flame!
ser!

ESTATUA: Cual los que ves en redor: Like those you see around you
en eso para el valor, that's how courage, youth too,
la juventud y el poder. and power, end all the same.

DON JUAN: Ceniza, bien; ¡pero Ashes, that's so. But fire!
fuego!

DON GONZALO: El de la ira omnipotente That of all-powerful anger, you see
do arderÆs eternamente where you'll burn eternally

por tu desenfreno ciego. for your blind, unbridled desire.

DON JUAN: ¿Conque hay otra vida mÆs So there is another life, then,
y otro mundo que el de aquí? and another world beyond this?
Conque es verdad, ¡ay de mí!, What I never believed in exists!
lo que no creí jamÆs? Woe is me, once again!
¡Fatal verdad que me hiela A fatal truth that chills
la sangre en el corazón! the blood itself in my veins!
Verdad que mi perdición A truth that only makes plain
solamente me revela. my perdition, and all my ills.
¿Y ese reloj? And that hourglass?

DON GONZALO: Es la medida It measures, one by one
de tu tiempo. The moments left.

DON JUAN: ¡Expira ya! It's done!

ESTATUA: Sí: en cada grano se va With each grain a moment's gone
un instante de tu vida. of your life under the sun.

DON JUAN: ¿ Y Øsos me quedan no And there are no more to fall?
mÆs?

ESTATUA: Sí. No.

DON JUAN: ¡Injusto Dios! Tu poder Unjust God! You show me
me haces ahora conocer your power now, I see,
cuando tiempo no me das when there's no time at all
de arrepentirme. to repent.

ESTATUA: Don Juan, Don Juan,
un punto de contrición one moment of contrition
da a un alma la salvación, even in your position
y ese punto æen te le dan... gives a soul salvation.....

DON JUAN: ¡Imposible! ¡En un Impossible! In a moment's flight
momento momento
borrar treinta aæos malditos to wipe out thirty years,
de crímenes y delitos!: whose sin and crime appears!

ESTATUA: AprovØchale con tiento, Take care, for you might.
(Tocab a muerto.) (The tolling for the dead is heard.)
porque el plazo va a expirar. The term is about to expire
y las campanas doblando and the bells that you hear ringing
por ti estÆen, y estÆen cavando are for you, and they are digging
la fosa en que te han de echar. the ditch where you'll lie in the
 mire.
(Se oye a lo lejos el oficio de (Far off is heard the office of the
difuntos.) dead.)

DON JUAN: ¿Conque por mi doblan? So they are ringing for me?

DON GONZALO: Sí. The same.

DON JUAN: ¿Y esos cantos funerales? And those funereal chants?

ESTATUA: Los salmos From whence
penitenciales, rise psalms of penitence:
que estÆn cantando por ti. they are singing your name.
(Se ve pasar por la izquierda luz (Lighted torches can be seen
de hachones, y rezan dentro.) passing by on the left, and prayers
are heard off stage.)

DON JUAN: ¿Y aquel entierro que And that burial procession whose
pasa? feet go by?

DON GONZALO: Es el tuyo. Is yours.

DON JUAN: ¡Muerto yo! I'm dead!

DON GONZALO: El capitÆn te mató The Captain killed you, instead,
a la puerta de tu casa. at the door of your house, in the
street.

DON JUAN: Tarde la luz de la fe Too late faith's perfect light
penetra en mi corazón, pierces my heart, and brings
pues crímenes mi razón with sweet illuminings
a su luz tan sdo ve. my crimes to reason's sight.
Los ve... y con horrible afÆn, Sight...of horrible pain,
porque al ver su multitud since to see their multitude
ve a Dios en la plenitud is to see the plenitude
de su ira contra don Juan. of God's anger with Don Juan.
¡Ah! Por doquiera que fui Oh! Wherever I strayed
la razón atropellØ, I trampled on right,
la virtud escarneçí, virtue, the jade,
a la justicia burlØ, I scorned, tricked the might
y a las mujeres vendí. of the law, and women, betrayed.
Yo a las cabaæas bajØ, I went down the alleys.
yo a los palacios subí, and up to the palaces,
yo los claustros escalØ, boarded cloisters, like galleys,
pues tal mi vida fue, no, no pardon for me.
no, no hay perdón para mí. since my life was such as this,
Mas ¡ah! estÆis todavía But you are still here for me,
(A los fantasmas.) (To the phantoms)
con quietud tan pertinaz! with such enduring quietude!
Dejadme morir en paz Let me die in peace, in solitude
a solas con mi agonía. alone in my agony.
Mas con esa horrenda calma, But with that awful silence,
¿quØ me augurÆis, sombras fieras? what do you augur, fierce spirits?
¿QuØ esperan de mí? What do you want from me?
(A la estatua de Don Gonzalo.) (To the statue of Don Gonzalo)

ESTATUA: Que mueras, That you cease to exist,
para llevarse tu alma. your soul forget this existence.
Y adiós, don Juan; ya tu vida And so goodbye Don Juan, the bells
toca a su fin, y pues vano toll the end of your being, and

tendiótu conrito afÆn, to lift your heart on high, and
y Dios perDoæa a don Juan God forgives Don Juan,
al pie de mi sepultura. by my grave, as love deserves.

DON JUAN: ¡Dios clemente! ¡Doæa Merciful God! Doæa Ines!
InØs!

DOÑA INÉS: Fantasmas, desvaneceos: Phantoms, vanish below!
su fe nos salva..., volveos His faith saves us.. and so
a vuestros sepulcros pues. to your graves again, no less.
La voluntad de Dios es: It is the will of God: and yes,
de mi alma con la amargura with the astringency of my soul
purifiquØ su alma impura, I cleansed his impure soul,
y Dios concedióa mi afÆn and God yielded, at my desire,
la salvación de don Juan Don Juan's salvation from fire,
al pie de la sepultura. by the grave's threshold.

DON JUAN: ¡InØs de mi corazón! InØs, my heart's true passion!

DOÑA INÉS: Yo mi alma he dado por ti I gave my soul for you
y Dios te otorga por mí and God grants that it's true
tu dudosa salvación. your despaired-of salvation.
Misterio es que en comprensión This is a mystery of creation
no cabe de criatura, no mortal may comprehend,
y sØo en vida mÆs pura and only in that life without end,
los justos comprenderÆn the just shall understand
que el amor salvóa don Juan that love has saved Don Juan
al pie de la sepultura. before he could descend.
Cesad, cantos funerales; Cease, you funeral sounds:
(Cesa la mœsica y salmodia.) (The music and psalms cease.)
callad, mortuorias campanas; Be still, death's bells on high:
(Dejan de tocar a muerto.) (They stop tolling the death bells)
ocupad, sombras livianas, fickle shadows, occupy
vuestras urnas sepulcrales; your sepulchral mounds.
(Vuelven los esqueletos a sus (The skeletons return to their
tumbas, que se cierran.) tombs that close.)
volved a los pedestales, On your pedestals, be found,
animadas esculturas; you living sculptures, soon:
(Vuelven las estatuas a sus (The statues return to their
lugares.) places.)
y las celestes venturas let heavenly fortune
en que los justos estÆn in which the just delight
empiecen para don Juan begin for Don Juan, in sight
en las mismas sepulturas. of his very tomb.
(Las flores se abren y dan paso a (The flowers open and reveal
varios angelitos que rodean a doæa various little angels that surround
InØs y a don Juan, derramando Doæa InØs and Don Juan, sprinkling
sobre ellos flores y perfumes, y on them flowers and perfumes, and
al son de la mœsica dulce y lejana at the sound of the sweet far off
se ilumina el teatro con luz de music, the stage lights up with the
aurora. Doæa InØs cae sobre un light of dawn. Doæa InØs falls on a
lecho de flores, que quedarÆ a la bed of flowers that remain in view,
vista, en lugar de su tumba, que instead of her tomb which

desaparece.)

disappears.)

ESCENA ULTIMA

FINAL SCENE

(Doæa InØs, don Juan, los Ængeles) (Doæa InØs, Don Juan, angels)

DON JUAN: ¡Clemente Dios, gloria a Ti! Merciful God, Glory to You!

Maæana a los sevillanos Tomorrow, the Sevillians,
aterrarÆ el creer que a manos thinking I fell at my victim's hands,
de mis víctimas caí. will be astonished, it's true.

Mas es justo; quede aquí But that is just: for eternity, too,
al universo notorio may the universe record, men know,
que, pues me abre el purgatorio that the God of mercy, here below,
un punto de penitencia, who, at the moment of contrition,
es el Dios de la clemencia saved my spirit from perdition,
el Dios de Don Juan Tenorio. is the God of Don Juan Tenorio.

(Cae don Juan a los pies de doæa (Don Juan falls at the feet of Doæa
InØs, y mueren ambos. De sus bocas InØs, and they both die. Their
salen sus almas representadas en souls represented by two brilliant
dos brillantes llamas, que se flames, leave their mouths and
pierden en el espacio al son de la disappear into space accompanied by
mœsica. Cae el telón.) the sound of music. The curtain
falls.)

FIN DEL DRAMA

THE END OF THE DRAMA

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