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Heath's Modern Language Series

LOS AMANTES DE TERUEL

POR

JUAN EUGENIO HARTZENBUSCH

WITH INTRODUCTION, NOTES, AND VOCABULARY

BY

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1920.

PREFACE

The importance of Hartzenbusch in the history of the Spanish drama and the enduring popularity in Spain of *Los Amantes de Teruel*, his masterpiece, have assured this play a definite place in the work of advanced students of Spanish literature in our universities. For such students the many editions published in Spain and elsewhere have been perhaps sufficient, but for the much larger number who never reach the advanced literary classes an annotated edition is needed. That this play offers excellent material for the work of more elementary courses in the schools and colleges has long been the opinion of the present editor; and that it has not already found a place among the Spanish texts published in this country is difficult to understand. The old legend of Teruel, the embodiment of pure and constant love, is one that might well be expected to make a strong appeal to the youth of any country; the simple and direct presentation given to the legend by Hartzenbusch and the comparative freedom from textual difficulties, as the result of the careful revisions of the play by its scholarly author, bring it within the range of the understanding and appreciation of students who have studied Spanish one year in college or two years in high school, if it is put before them in a properly prepared edition.

The editor has kept in mind this class of students in the preparation of the Introduction, Notes, and Vocabulary. To those who consider the Introduction disproportionately long, the excuse is given that this will be the first Romantic play read by many students, and that if they are to understand it and appreciate its fine literary qualities, they must be enabled to view it in its proper historical perspective. It is to be hoped that this edition may serve as a safe approach to the systematic study, of the Romantic Movement in Spanish literature.

The text of the play is that of the annotated edition of Dr. Adolf Kressner, Leipsic, 1887 (*Bibliothek Spanischer Schriftsteller*), and is the same as the one contained in the definitive collection of the plays of Hartzenbusch, *Teatro*, Madrid, 1888-1892, Vol. I, pages 7-130 (*Colección de Escritores Castellanos*).

The indebtedness of the editor to Professor E.C. Hills of Indiana University for many helpful suggestions is gratefully acknowledged.

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INTRODUCTION

#I. The Legend#. Constancy in love has inspired many writers and has given undying fame to many legends and traditions. Among the famous lovers that have passed into legend and that stand as the embodiment of constant love in different ages and in different countries,--Pyramus and Thisbe, Hero and Leander, Tristram and Isolde, Romeo and Juliet,--are to be found Marsilla and Isabel. These *Lovers of Teruel*, as constant as any of the others, are especially notable because of the purity of their love and because of the absence of violence in their sudden departure from this life. Disappointed love, desperate grief at separation, was the only cause of their death.

The old city of Teruel, founded by the Aragonese in the latter half of the twelfth century at the junction of the Guadalaviar and the Alfambra as a stronghold in the territory recently recovered from the Moors, was the fitting scene for the action of the legend.... The pioneer life of the city, the depth of sentiment and singleness of purpose of its Aragonese inhabitants, the crusading spirit that carried to victory the armies of Peter II of Aragón and his more famous son, James the Conqueror, lend probability to a legend that would ordinarily be considered highly improbable from the point of view of historical authenticity. Stripped of the fantastic details that have gathered about it in the many literary treatments given to it by Spanish writers, the legend may be briefly told. In Teruel, at the beginning of the thirteenth century, lived Juan Diego Martínez Garcés de Marsilla and Isabel de Segura. They had loved each other from childhood, but when it became a question of marriage, Isabel's father opposed the union because of the young man's lack of material resources and because a wealthy suitor, Rodrigo de Azagra, had presented himself for the hand of his daughter. All that the entreaties of the lovers could gain from him was the promise that if Marsilla went to the wars, gained fame and riches, and returned before a certain day, he would receive Isabel in marriage. This Marsilla did; but unfortunately he was unable to return until just after the expiration of the time set. When he reached Teruel, he found Isabel married to the wealthy rival. Disappointed in their hopes after so many years of constant love and continual struggle against adversity, Marsilla died of grief, and Isabel soon followed him; separated in life by cruel fate, they were united in death. Buried in the same tomb, they were later disinterred, and their mummified remains may now be seen in the old church of San Pedro in Teruel.

#II. Authenticity of the Legend#. The earliest references that have yet been found to the legend belong to the middle of the sixteenth century, that is, more than three centuries after the supposed death of the lovers. In 1555, when the church of San Pedro in Teruel was undergoing some repairs, two bodies, supposedly those of Marsilla and Isabel, were discovered in one tomb in a remarkably good state of preservation. They were reburied at the foot of the altar in the chapel of Saints Cosme and Damian, and the story of the unfortunate lovers began to spread far and wide. By the end of the century it was apparently widely known and attracted considerable attention to the old city of Teruel. When Philip III of Spain was journeying to Valencia in 1599 he was induced to turn aside to visit the church of San Pedro. In the official account of his journey, "Jornada de Su Majestad Felipe III y Alteza la Infanta Doña Isabel, desde Madrid, a casarse el Rey con la Reyna Doña Margarita, y su Alteza con el Archiduque Alberto," the story of the legend as then generally accepted is related so succinctly that it may well be quoted here: "En la iglesia de San Pedro, en la capilla de San Cosme y San Damián, de la dicha ciudad, está la sepultura de los Amantes que llaman de Teruel; y dicen eran un mancebo y una doncella que se querían mucho, ella rica y él al contrario; y como él pidiese por mujer la doncella y por ser pobre no se la diesen, se determinó a ir por el mundo a adquerir hacienda y ella aguardarle ciertos años, al cabo de los cuales y dos o tres días más, volvió rico y halló que aquella noche

se casaba la doncella. Tuvo trazas de meterse debajo de su cama y a media noche le pidió un abrazo, dándose a conocer; ella le dijo que no podía por no ser ya suya, y él murió luego al punto. Lleváronle a enterrar, y ella fué al entierro, y cuando le querían echar en la sepultura, se arrimó a la ataúd y quedó allí muerta; y así los enterraron juntos en una sepultura, sabido el caso."

Seventeen years later a long epic poem by the secretary of the city council of Teruel, Juan Yagüe de Salas, aroused much discussion as to the authenticity of the legend. In 1619 the bodies were again exhumed and in the coffin of one of them were found written the words "Éste es Don Diego Juan Martínez de Marsilla"; also a document, "papel de letra muy antigua," giving the story in detail. This document disappeared, but the copy that Juan Yagüe claimed to have made may be seen in the archives of the church of San Pedro or in the transcription published in the *Semanario Pintoresco* for the week ending Feb. 5, 1837 (Vol. II, pages 45-47). The genuineness of the document and its copy is very doubtful. The first paragraph shows some linguistic peculiarities of old Aragonese; but these gradually disappear, until there is little left in the language to differentiate it from that of the good notary public and poet, Juan Yagüe, who was so anxious to prove authenticity for the legend treated in his poem. Although there is no reliable evidence that the bodies exhumed in 1555 and again in 1619 were those of Marsilla and Isabel, the church of San Pedro has held them in special reverence. They attract many admirers to the old city on the Guadalaviar and the tourist who expresses incredulity when shown the remains of the lovers becomes thereby *persona non grata* in Teruel.

For three centuries the controversy has continued and has resulted in the spilling of much ink. The most complete and authoritative study of the sources and growth of the legend is that of the eminent scholar Cotarelo y Mori (*Sobre el origen y desarrollo de la leyenda de Los Amantes de Teruel*, 2d edition, 1907). His conclusions support the theory that the legend is the result of the localization in Teruel of the story of the unfortunate Florentine lovers, Girolamo and Salvestra, as related by Boccaccio in his *Decameron*, Book IV, Novel 8. He refutes the arguments advanced by the supporters of the authenticity of the legend, calls attention to the suspicious nature of all the documents, and maintains the thesis that Boccaccio's story found its way into Spain toward the end of the fourteenth century and took the form of the legend of the *Lovers of Teruel* about the middle of the sixteenth century, at which time it first appeared definitely in Spanish literature. The majority of literary critics and historians accept Cotarelo y Mori's conclusions; others, however, refuse to give up the historic basis of the legend. They cannot deny, of course, the evident similarity of the stories; they explain it by saying that the story of the constant lovers who died in Teruel in 1217 was carried to Italy by Aragonese soldiers or merchants, was heard by the Italian novelist, and used by him as the basis for his story of Girolamo and Salvestra.

#III. The Legend in Spanish Literature.# Very few of the famous legends of the world rest upon documentary evidence, and the fact that the legend of the *Lovers of Teruel* lacks historic proof has had little

influence upon its popularity. It has been productive of much literature, the extent of which is indicated by the two hundred or more titles contained in the bibliography [1] published by Domingo Gascón y Guimbao in 1907. Of the many poems, plays, and novels inspired by the legend only the most noteworthy can be mentioned here. The oldest literary treatment is apparently that of Pedro de Alventosa, written about the middle of the sixteenth century, *Historia lastimosa y sentida de los tiernos amantes Marcilla y Segura*. This was followed in 1566 by a Latin poem of about five hundred lines by Antonio de Serón, published in 1907 by Gascón y Guimbao, with a Spanish translation and an excellent bibliography. In 1581 the legend was given dramatic treatment by Rey de Artieda, who followed the story in its essential elements but modernized the action by placing it in the time of Charles V, only forty-six years earlier than the publication of the play. It has little literary value, but is important because of its influence on later dramatists. Passing over various treatments of the theme that serve merely to indicate its growing popularity, we come to the pretentious epic poem of Juan Yagüe de Salas in twenty-six cantos, *Los Amantes de Teruel, Epopeya trágica*, in which, besides adding many fantastic details to the legend, the author presented much extraneous matter bearing upon the general history of Teruel. Because of this widely known poem and the growing popularity of the *Lovers*, two dramatists of the Golden Age, Tirso de Molina and Pérez de Montalbán, gave it their attention. *Los Amantes de Teruel* of the great Tirso de Molina, published in 1635, is disappointing, considering the dramatic ability of the author; it contains passages of dramatic effectiveness but is weak in construction. As in Rey de Artieda's play, the action is placed in the sixteenth century; Marsilla takes part in the famous expedition of Charles V against the Moors in Tunis, saves the Emperor's life, and, richly rewarded, returns, too late, to claim the promised bride. It is a better play than that of Artieda, but is itself surpassed by Montalbán's play of three years later. Although he was far from possessing the dramatic genius of Tirso, Montalbán succeeded in giving the story the form that it was to maintain on the stage for two centuries. Frequent performances and many editions of his play, as well as many other literary treatments and references that might be cited, attest the continued popularity of the legend.

[Footnote 1: *Los Amantes de Teruel, Bibliografía de los Amantes*. Domingo Gascón y Guimbao, Madrid, 1907.]

Finally, in the early days of Romanticism, it assumed the dramatic form that has remained most popular down to the present day. On the nineteenth of January of the year 1837 the theatergoing people of Madrid were moved to vociferous applause by a new treatment of the old theme, and a new star of the literary firmament was recognized in the person of Juan Eugenio Hartzenbusch. In his dramatic masterpiece Hartzenbusch eclipsed all the other plays that have dealt with the legend, and more than twenty editions stand as proof of its continued popularity. Besides these many editions of the play, numerous novels, poems, and operas have appeared from time to time. For the most complete bibliography down to 1907 the reader is again referred to that of the official historian of Teruel, Gascón y Guimbao. We must now turn our attention to the author of the best dramatic treatment of the legend.

#IV. Life of Hartzenbusch#. Juan Eugenio Hartzenbusch, born in 1806, was the only son of a German cabinet-maker who had wandered to Spain from his home near Cologne, married a Spanish girl, and opened up a shop in Madrid. The son inherited from his German father and Spanish mother traits of character that were exemplified later in his life and writings. From his father he received a fondness for meditation, conscientious industry in acquiring sound scholarship, and the patience needed for the continual revision of his plays; from his mother came his ardent imagination and love of literature. Childhood and youth were for him a period of disappointment and struggle against adversity. Less than two years old when his mother died after a short period of insanity caused by the sight of bloodshed in the turbulent streets of Madrid in 1808, he was left to the care of a brooding father who had little sympathy with his literary aspirations, but who did wish to give him the best education he could afford. He received a common school education and was permitted to spend the four years from 1818 to 1822 in the College of San Isidro. As a result of the political troubles in Spain in 1823, the father's business, never very prosperous, fell away and the son had to leave college to help in the workshop. He was thus compelled to spend a large part of his time in making furniture, although his inclination was toward literature.

His leisure was given to study and to the acquirement of a practical knowledge of the dramatic art, gained for the most part from books, because of his father's dislike of the theater and because of the lack of money for any unnecessary expenditure. He translated several French and Italian plays, adapted others to Spanish conditions, and recast various *_comedias_* of the *_Siglo de Oro_*, with a view to making them more suitable for presentation. He tried his hand also at original production and succeeded in getting some of his plays on the stage, only to have them withdrawn almost immediately. Undiscouraged by repeated failure, he continued studying and writing, more determined than ever to become a successful dramatist and thus realize the ambition that was kindled in him by the first dramatic performance that he had witnessed when he had already reached manhood.

At the time of his marriage in 1830 he was still helping his ailing and despondent father in the workshop; more interested undoubtedly in his literary pursuits, but ever faithful to the call of duty. Until success as a dramatist made it possible for him to gain a living for his family by literature, he continued patiently his manual labor. At his father's death he closed the workshop and for a short time became dependent for a livelihood on stenography, with which he had already eked out the slender returns from the labor of his hands.

Meanwhile, during these last years of apprenticeship in which Hartzenbusch was gaining complete mastery of his art by continual study and practice, the literary revolution known as Romanticism was making rapid progress. The death of the despotic Ferdinand VII in 1833 removed the restraint that had been imposed upon literature as well as upon political ideas. The theories of the French and English Romanticists were penetrating Spanish literary circles, to be taken up eagerly by the

younger dramatists; political exiles of high social and literary prestige, such as Martínez de la Rosa and the Duque de Rivas, were returning to Spain with plays and poems composed according to the new theories; the natural reaction from the logical, unemotional ideals of the Classicists was developing conditions favorable to the revolution. The first year of the struggle between the two schools of literature, 1834, gave the Romanticists two important victories in the *Conjuración de Venecia* of Martínez de la Rosa, and the *Macías* of José de Larra, two plays that show clearly Romantic tendencies but that avoid an abrupt break with the Classical theories. They served to prepare the way for the thoroughly Romantic play of the Duque de Rivas, *Don Álvaro o la fuerza del sino*, a magnificent, though disordered, drama that gained for the Romanticists a decisive victory in 1835, a victory over Classicism in Spain similar to that gained in Paris five years earlier by the famous *Hernani* of Victor Hugo, leader of the French Romanticists. In 1836 the equally successful performance of *El Trovador*, the Romantic play of García Gutiérrez, confirmed the victory gained by the Romanticists with *Don Álvaro*, and gave clear indication that the literary revolution was complete. The temper of the time was decidedly Romantic, and the wholehearted applause that resounded through the Teatro del Príncipe on the night of Jan. 19, 1837, at the first performance of *Los Amantes de Teruel* put an end to the long and laborious apprenticeship of Hartzzenbusch.

A few days later the warm reception given the play and its continued popularity were justified in a remarkable piece of dramatic criticism by the rival playwright and keen literary critic, José de Larra, known better by his journalistic pen-name, *Fígaro*, and greatly feared by his contemporaries for his mordant criticism and stinging satire. In the opening words of his review of the play, we may see the highly favorable attitude of the critic and realize the suddenness of the fame that came to Hartzzenbusch. "Venir a aumentar el número de los vivientes, ser un hombre más donde hay tantos hombres, oír decir de sí: 'Es un tal fulano,' es ser un árbol más en una alameda. Pero pasar cinco o seis lustros oscuro y desconocido, y llegar una noche entre otras, convocar a un pueblo, hacer tributaria su curiosidad, alzar una cortina, conmover el corazón, subyugar el juicio, hacerse aplaudir y aclamar, y oír al día siguiente de sí mismo al pasar por una calle o por el Prado: 'Aquél es el escritor de la comedia aplaudida,' eso es algo; es nacer; es devolver al autor de nuestros días por un apellido oscuro un nombre claro; es dar alcurnia a sus ascendientes en vez de recibirla de ellos." [2] Other contemporary reviews were just as favorable, and all expressed with *Fígaro* great hopes in the career of a dramatist that had thus begun with an acknowledged masterpiece. The *Semanario Pintoresco*, for example, a literary magazine in its second year of publication, ended its review of the play with these words: "El joven que, saliendo de la oscuridad del taller de un artesano, se presenta en el mundo literario con los Amantes de Teruel por primera prueba de su talento, hace concebir al teatro español la fundada esperanza de futuros días de gloria, y de verse elevado a la altura que un día ocupó en la admiración del mundo civilizado." (Feb. 5, 1837.)

[Footnote 2: *Obras completas de Fígaro.* Paris, 1889. Vol. III, page

Thus encouraged by popular applause and by the enthusiastic praise of literary critics, Hartzenbusch produced at varying intervals many excellent plays, but none of them surpassed or even equaled his *Amantes de Teruel*. Many of them, characterized by careful workmanship, dramatic effectiveness, and fine literary finish, are well worth studying, and deserve more attention than can be given them here. They offer all kinds of drama: tragedies such as *Doña Mencía*, in which the exaggerations of Romanticism are given free rein; historical plays, in which striking incidents in Spanish history or legend are given dramatic treatment; fantastic plays, such as *La redoma encantada*, in which magic plays an important part; comedies of character and manners, such as *La coja y el encogido*, in which contemporary life found humorous presentation. The best of them may be read in the three volumes published in the well-known series *Colección de Escritores Castellanos*. For literary criticism the student is referred to the books mentioned later in the bibliography.

The love of study grew stronger in Hartzenbusch as the opportunity to devote himself to it became greater, so that after he had had several plays presented with considerable success, scholarship began to absorb more and more of his time and the intervals between plays began to lengthen. Literary criticism, editorial work in connection with new editions of the Spanish classics, his duties as assistant and, later, chief librarian of the Biblioteca Nacional, these, with the production from time to time of a new play, made him a well-known figure in the literary life of Madrid. His was the quiet life of the modern man of letters, to whom the incidents of greatest interest are of the intellectual order: the production of a new play, the publication of a new book of literary or scholarly value, the discovery of an old manuscript or the announcement of a new theory, the admission of a new member to the Spanish Academy. Serenely tolerant in his outlook upon life, of gentle disposition and ready sympathy, unaffectedly modest, indifferent to the accumulation of property beyond the needs of his simple mode of living, conscientious in the performance of all his duties, he retained to the end of his life the personal esteem of his many friends. When death put an end in 1880 to the long illness that saddened the last years of his life, his mortal remains were conducted to the tomb with all due ceremony by the Spanish Academy, to which membership had been granted him in 1847 as a recognition of his excellent work as dramatist and scholar.

The productivity of Hartzenbusch, as well as his versatility, would be remarkable in any country but Spain. The *Bibliografía de Hartzenbusch*, prepared by his son and published in 1900,[3] stands as proof of the great extent and diversity of his productions; four hundred pages are needed for the bibliographical data connected with his many publications and for a few extracts from his unpublished writings. Hundreds of titles of dramas, poems, addresses, essays, literary criticism, scholarly commentaries, indicate the versatility of his talent and his tireless industry.

[Footnote 3: *Bibliografía de Hartzenbusch*. Eugenio Hartzenbusch. Madrid, 1900.]

#V. Hartzenbusch's Treatment of the Legend.# Apparently Hartzenbusch had given much study and thought to the famous legend of the *Lovers of Teruel*. At first it was his intention to use it in an historical novel, but only the first few pages of this have been preserved (*Bibliografía de Hartzenbusch*). Believing that the legend could be better treated in dramatic form, he applied himself enthusiastically to the construction of the play in accordance with the new theories that were becoming popular, and had it ready for production when a copy of José de Larra's *Macías* came into his hands. What was his astonishment to find that the plot of his play was so similar to that of *Macías* that no one would be likely to accept the similarity as a mere coincidence. Patiently he reconstructed it and had it published in 1836, if the date on the title page of the oldest edition is to be accepted as accurate.[4] If published in 1836, the author remained in obscurity until the first performance of the play, January 19 of the following year, made him famous.

[Footnote 4: *Los Amantes de Teruel*, drama en cinco actos en prosa y verso por Juan Eugenio Hartzenbusch. Madrid. Imprenta de D. José María Repullés. 1836.]

Many difficulties beset the dramatist in the construction of the play. The legend that served as plot was already known to all, so that the element of suspense could not be used to any great extent. Moreover, the climax was not in itself dramatic; the death of two lovers through grief at separation, pathetic though it be, lacked the tragic element of other similar stories in which death resulted from violence. The *dénouement*, the probability of which would not be generally accepted, had to be retained in the treatment of a legend so widely known, a legend in which the essential originality consisted in this very improbability. Careful preparation throughout the whole play was needed, then, for this improbable *dénouement*, pathetic, rather than tragic; dramatic incidents had to be supplied by the author's own inventiveness, the characters had to be carefully delineated, the motivation carefully considered. How successfully the author was able to overcome these difficulties, with what dramatic skill he was able to succeed where dramatists such as Tirso de Molina and Montalbán were only partially successful, careful study of the play will reveal.

The play as given in this edition differs in many ways from the play as first presented in 1837. More than once the author returned to it, and the numerous editions needed to supply the popular and continuous demand gave him the opportunity to revise it and give it the most artistic finish of which he was capable. Changed literary conditions after Romanticism had run its course are reflected in the more sober dress of the revised play; there are reflected in it, too, the greater restraint, the more scholarly and critical attention to character delineation and literary finish befitting a man who had passed from the warm impulsiveness of youth to the calm rationality of middle age. The student who takes the trouble to compare the text of this edition with

that of the first will see many changes: the five acts are reduced to four; some of the prose scenes are now in poetic form; the diction is much improved generally and obscure passages are made clear; some changes in motivation are to be noted, especially in the scenes leading up to the voluntary marriage of Isabel with Azagra; the mother's character is notably ennobled. On the whole, the play has gained by these revisions; what it has lost in freshness and spontaneity has been more than counterbalanced by the more careful delineation of character, improved motivation of action, correctness of diction, and literary finish. The play in its first form is undoubtedly a better example of Romanticism in all its phases, its tendencies toward exaggeration, its crudities of thought and expression, combined with qualities unsurpassed in any other period of literature; in its revised form it is a more artistic production, is still a Romantic play, and one of the best in Spanish literature.

#VI. Romanticism.# Generally speaking, an author belongs to his own age and country, is moved by the prevalent ideas and sentiments; his outlook upon life is similar to that of the majority of his contemporaries. Ordinarily then, a piece of literature of a past age is understood and fully appreciated only by the student who is able to view it in its proper historical perspective, to see it through the eyes of those for whom it was written. Especially is this true of Romantic literature, the production of ardent and youthful enthusiasts who found themselves suddenly emancipated from the rigid rules and formalism of French pseudo-Classicism of the eighteenth century. The tendency in literature, as in political and social life, is to pass in a pendulum swing from one extreme to the other, so that to appreciate the fine and enduring qualities of Romantic literature and to make due allowance for its exaggerations and other apparent faults, the student must know something of the Romantic movement and of the Classicism that immediately preceded it. Moreover, his purpose in reading a literary masterpiece is not merely to understand and appreciate it in itself, but also to gain through it some understanding of the age or literary movement of which it is a representative. In order, then, that *Los Amantes de Teruel* may be more fully appreciated as a dramatic masterpiece, and in order that through it the student may come to a fuller understanding of Romanticism, his attention is now directed to the essential characteristics of this important literary movement.

Romanticism in Spanish literature is the name given to the literary revolt that began about 1830 against pseudo-Classicism. A similar revolt had already freed the other literatures of Europe, so that the many Spanish exiles who had been forced to seek refuge for political reasons in England or on the Continent there became familiar with the new ideas in literature. Ardent converts to the new literary ideals, these political exiles, when permitted to return to Spain at the death of the despotic Ferdinand VII in 1833, became the leaders in a literary revolution that soon swept away all opposition. The logical reaction from the rigid rules and formalism, new ideas in political and social life weakened opposition so rapidly and effectively that the Romantic poetry and plays of the Duque de Rivas, Espronceda, García Gutiérrez, Hartzenbusch, and others found a ready and enthusiastic welcome.

In the comparison that is to be made of Romanticism and Classicism, _romantic_ and _classic_ are to be used in their technical, literary sense. As ordinarily used, _romantic_ means the extreme opposite of prosaic or commonplace; in literary history, Romantic is used to describe the movement known as Romanticism. Classic, in its oldest and ordinary acceptation, means the best of its class or kind; in its literary sense, _classic_, or _classical_, is usually applied to the type of literature that harmonized so completely with eighteenth century rationalism, the Classicism, or rather pseudo-Classicism, which, enthroned in France, ruled all literary Europe until the closing years of the century. In the following comparison, Classic, Classicist, and Classicism are the opposites of Romantic, Romanticist, and Romanticism.

Romanticism, in its general application to all kinds of literature and to the literatures of all countries where it made itself effectively felt, shows the following characteristics:

1. _Subjectivity_, the introduction of the personal note, the expression by the author of his own individual feelings and ideas. The Classicist, aiming at universality and completeness, considered only the typical and eternal as suitable material for literature and carefully excluded whatever seemed peculiar to himself; his ideal was to give perfect literary form to ideas and sentiments acceptable to mankind generally, truths of universal application. Originality of idea or sentiment was not of prime importance with him; his aim was rather to give finished form to "what oft was said, but ne'er so well expressed." The aim of the Romanticist, on the other hand, was to turn to literary uses his own individual experiences, to give forceful and effective, rather than elegant, expression to his own peculiar feelings and ideas. This subjectivity led naturally to many abuses; it also led to the production of some of the masterpieces of literature. Lyric poetry, that had almost died of inanition during the period of Classicism, took on new and vigorous life and became again one of the most important literary genres. The mere mention of such famous poets as Byron, Shelley, Heine, Musset, Leopardi, Espronceda, indicates the extent and importance of lyric poetry in the first half of the nineteenth century.

2. _Emotional appeal_. Classicism made its appeal to the intellect; Romanticism to the emotions. The aim of the Classicist being to give perfect literary expression to the accumulated wisdom of mankind or to reform social, moral, or political conditions by means of ridicule, he accepted logic as his guide. The Romanticist, whose aim it was to express his individual sentiments and ideas, rebelled against the restraints of logic and common sense; his purpose was not to persuade his reader or hearer by logical reasoning, but rather to carry him off his feet by the onrush of his passions and sentiments. The Classicist mistrusted the imagination for fear that it might lead him away from common sense and moderation; the Romanticist turned to it eagerly as the most effective means of conveying to reader or hearer his ardent sentiments and vague aspirations. For the reason then that the Classicist made his appeal to the intellect, mistrusted the imagination, and usually avoided all strong passions except that of indignation,

Classicism tended to become more and more prosaic. Romanticism, because of its appeal to the emotions and to the imagination, put new life and power into literature, and immeasurably widened its range. On the other hand the tendency on the part of writers of little ability and less judgment to go to absurd extremes in their efforts to express strange and original ideas and sentiments, to get as far away as possible from the logical and commonplace, led to the production of much absurd writing. This and the attempt of many of them to apply the extreme principles of Romanticism to daily life as well as to literature resulted in the derogatory sense that the word *_romantic_* came to have in its ordinary acceptance. The results of Romanticism in its exaggerated form may be seen in the satirical article written in 1837 by Mesonero Romanos, *_El Romanticismo y los Románticos_*. This article, highly recommended in this connection, may easily be found in his collected writings *_Obras_*, Madrid, 1881, or, better still, it may be studied in the excellent edition of Professor G.T. Northup, *_Selections from Mesonero Romanos_*.

3. *_Spiritual awakening_*. The latter half of the eighteenth century was a materialistic age. The realities of life were limited to such as could be understood by the five senses and the reasoning faculty. Life and literature for the Classicist meant reasoned submission to things as they were; achievement was the accepted basis of judgment for his life or literature. The Romanticist rebelled against this materialistic view of life; for him the real truths lay beyond the apparent realities; he grasped at the impalpable and infinite, and wished to have his life and literature judged by his aspirations, rather than by his achievements. Hence, too, the vague longings, the gentle melancholy or violent revolt, the spiritual uplift. The new sense of the wonder and glory of the universe, as well as the spiritual reality behind the material, has suggested as a definition of Romanticism the "Renascence of Wonder."

4. *_Revival of the Middle Ages and national traditions_*. The Romanticists were inclined to turn away from the prosaic present and to seek material for their writings in the Middle Ages, the time of unrestrained feelings and emotions, of chivalrous adventure and romance, of strong religious faith, of miracles and superstition. The historical novel, in which the powerful imagination of a Walter Scott made the past live again, became popular throughout Europe; innumerable dramas sought their plots in medieval history and legend. Spain, with her rich literature of popular ballads and drama, a storehouse of picturesque legends and traditions, attracted the attention of Romanticists everywhere, so that for Spaniards the movement came to have a patriotic significance. The best Romanticists did not limit themselves to the Middle Ages; they broadened their vision to include the whole past of the human race, whereas the Classicists, fixing their eyes steadily upon ancient Greece and Rome, whenever they were inclined to turn away from the present, ignored entirely the medieval period and the early modern.

5. *_Picturesqueness_*. Seeking to give polished expression to the probable and typical, the Classicist abhorred exaggeration and violent contrasts. The Romanticist, on the other hand, was attracted to the grotesque, mingled the ugly and the beautiful, the commonplace and the

fantastic; he delighted in striking antitheses.

6. Love of inanimate nature. The Classicist, instead of going directly to Nature for individual inspiration, was content to repeat in new ways the generally accepted ideas regarding natural scenery. His interest lay almost wholly in mankind, so that inanimate Nature usually served as a merely conventional background. The Romanticist loved Nature for its own sake, and many masterpieces of lyric poetry were due to its inspiration. He loved Nature in all her aspects and moods; if these were grandiose or violent, the greater was his admiration.

7. Freedom from rule and conventionality in literary forms and technique. The foregoing characteristics, concerned mainly with the content of Romantic literature, would naturally mean a corresponding revolution in literary form and technique. Rules and conventions had kept accumulating about literature, until by the middle of the eighteenth century, when French Classicism dominated literary Europe, they were so rigid that only a few of the many men of letters were able to produce literature that was not wholly artificial and uninspired. Each kind of literature was supposed to be written in a certain way; narrative poetry had a certain prescribed meter; lyric poetry another; tragedy and comedy should be carefully kept apart. The Romanticist proceeded at once to throw overboard all these rules and conventionalities. Each literary production was to be judged upon its own merits as literature, not upon the closeness of its adherence to any set of rules, and each author was to be at liberty to get his results in any way that he might choose. Hence we find the mingling of literary genres, the neglect of the dramatic unities, the invention of new meters and the revival of old ones.

8. Richness of language. Because of the continual elimination of words considered unsuitable for literary expression, the language of the Classicists was becoming more and more impoverished, diction was becoming more and more stereotyped and artificial. The Romanticists, with their revolutionary ideas as to content, rebelled against any rule or convention that would restrict their choice of words or diction; seeking complete and effective self-expression, they turned to literary use all the resources of the language of their own time and of any other age as well. The result was a great enrichment of language through the effective use of highly colored, picturesque words and diction, as fresh and bright as newly coined pieces of gold.

Such are the general characteristics of the movement that had such a profound effect upon the literatures of western Europe in the closing years of the eighteenth century and the first half of the nineteenth. All of them may be observed in the literature produced in Spain during the twenty years from 1830 to 1850, although, naturally, they do not all have the same importance there as in other countries. In a general way it may be said that the movement was not so revolutionary as in France, for example, where Classicism had taken deeper root. Moreover, in Spain, Romanticism meant the revival of some of the literary ideals of the Siglo de Oro, and to this extent at least could hardly be considered revolutionary. The most complete representative of Romanticism in

Spanish dramatic literature is the *Don Álvaro* of Angel de Saavedra, better known as the Duque de Rivas; in this play are to be found all the above-mentioned characteristics, even those that have to do more naturally with lyric poetry, subjectivity and love of nature. Not only does it present Romanticism in its most effective form; it also shows the pitfalls of exaggeration and improbability that even the greatest Romanticists failed to avoid when the check of common sense was removed and free rein was given to the imagination. But since we are here concerned mainly with *Los Amantes de Teruel*, a play that demands for its understanding and appreciation much less familiarity with the Spanish language than that required by *Don Álvaro*, the extent to which the masterpiece of Hartzenbusch is representative of Romanticism will now be briefly noted.[5]

[Footnote 5: In order that the student may discover for himself the essential differences between the two schools of drama, it is recommended that he read a classical play such as Moratin's *El Sí de las Niñas* before reading *Los Amantes de Teruel*. In comparing the two plays he should bear in mind that, for the reason that they are both artistic masterpieces, they avoid the extremes of Classicism and Romanticism, and that they do not illustrate entirely the opposite characteristics of the less artistic examples of the two kinds of drama.]

#VII. Romanticism in *Los Amantes de Teruel*.# That the appeal is mainly to the emotions and imagination is quite evident. The plot is based on a legend that owes its chief interest to the unusual and even improbable ending; and the exceptional and improbable, if they are to be effectively treated in literature, must appeal to the imagination, must so stir the sentiments of the reader or hearer that the reasoning faculty may be kept from becoming too active. Not only is the *dénouement* itself improbable; the somewhat melodramatic figure of Zulima and the important part she plays in keeping apart the lovers until it is too late, would hardly be convincing if the main appeal of the play were to the intellect. These improbabilities are willingly ignored by the reader or spectator as he allows himself to be carried along in the current of passion to the final scene of deep emotion and intense pathos. Melodious verse and poetic imagery help to make effective this emotional appeal.

The spiritual appeal of the play is apparent. To Marsilla and Isabel love is so spiritualized that materialism can find in it no place. Their love for each other is the "encarnación del cariño anticipado al nacer," life means for them "seguir con el cuerpo amando, como el espíritu amó." Love is life itself; and when no longer permitted to love each other in this life for the reason that Isabel, believing her lover to be dead and wishing to sacrifice herself in order that her mother's good name may be preserved, has become the wife of Rodrigo de Azagra, they willingly return to the spiritual world from which together they had come into the world of materiality.

The dramatization of a medieval legend is typical of the newly awakened interest in the Middle Ages. Five years before the beginning of the

supposed action of the play, shortly after Marsilla had left home to gain name and fortune in the wars against the infidels, was fought at Navas de Tolosa one of the most decisive battles between Christianity and Mohammedanism. The year after his departure from Teruel there ascended the throne of Aragón the boy that was to be known to history as *Jaime el Conquistador* because of his reconquest of southeastern Spain for Christianity. In the lull that preceded the approaching storm the Christians and Moslems in the eastern part of the peninsula were at peace, so that in the play they mingle freely, treating each other with the chivalrous respect that was characteristic of the Middle Ages. The numerous references to contemporary historic personages and events and the careful attention to local color bring vividly before us the life of that part of Aragón recently recovered from the Moors. The *dénouement* is made less improbable by placing the action of the play in that age of deep convictions, exalted idealism, chivalrous customs, and in that part of Spain where tenacity of purpose has always been regarded as a characteristic trait.

Picturesqueness, in its literary sense is not very apparent in the play as we now have it. In the first version there were examples of striking contrasts, a mingling of the tragic and comic, the noble and base, but these were toned down or eliminated by the author in his revisions of the play. For an example of exaggerated picturesqueness, with its violent contrasts, mingling of the sublime and vulgar, the grotesque and beautiful, the student is referred to *Don Álvaro*.

The classical conventionality that each kind of literature should have its prescribed form and that the various literary genres should be kept apart was disregarded by Hartzbusch. In this play we see a mingling of scenes in prose with those in verse, we find the versification varied according to the nature of the scenes, a mingling of dramatic dialogue and lyrical expression of sentiment and passion. The action of the play in its first form was impeded by the excessive lyricism of some of the scenes; although notably reduced, this lyric element is still quite apparent in the scene between Marsilla and Zulima in the first act, for example; or between Marsilla and Isabel in the last. In the first version Mari-Gómez, later changed to Teresa with the suppression of most of her garrulity, was made to serve as a *graciosa* and thus relieve the tenseness of the serious scenes.

As to the three dramatic unities so dear to the Classicists, those of time and place are disregarded. The action shifts from Valencia to Teruel; the time occupied covers the last six days of the *plazo* given Marsilla in which to gain name and fortune and return home to claim Isabel for wife. The unity of action, the one essential unity in any work of art, is carefully preserved. In the first version could be seen something of the Romantic tendency to complicate the plot by the introduction of an excessive number of characters and needless episodes, but in its final form the plot is simple and nothing is permitted to interfere with its dramatic development.

In the first version there was also some tendency to abuse the new freedom from conventionality in language, a tendency to seek out unusual

words and phrases for the sake of their picturesqueness, rather than for their artistic appropriateness. In the polishing and toning-down process, such words and phrases were eliminated, so that the play in its final form serves as a good illustration of the permanent enrichment of the literary language by the Romanticists. Likewise, in its versification, it offers a good example of the metrical variety found in the Spanish dramatists of the Golden Age and revived by the Romanticists.

#VIII. Versification.# Only the fundamental principles of Spanish versification will be noted here. For a more adequate treatment the student is referred to such works as Andrés Bello's *_Ortología y métrica_* (Vol. IV of *_Obras completas_*, Madrid, 1890), or the *_Prosodia castellana y versificación_* of E. Benot; or to the more easily accessible notes on Spanish versification in Hills and Morley's *_Modern Spanish Lyrics_* or Ford's *_Spanish Anthology_*.

Some knowledge of two of the essential differences between Spanish and English versification is needed for the appreciation of the poetry of this play. Whereas in English poetry the number of feet to the line is essential, in Spanish the basis of meter is the number of syllables; moreover, in syllable-counting there are certain rules (too complicated to be given here) regarding the treatment of contiguous vowels as one syllable or more than one. Another difference that should be noted is that in Spanish poetry there are two kinds of rime, consonantal rime and assonance. Consonantal rime is the same as that used in English poetry, identity of the last stressed vowel sound as well as all following vowel or consonant sounds in two or more verses; as for example, in lines 127-130, Act I, *_clemencia, Valencia: favor, mejor_*. Assonance is identity in a series of verses of the last stressed vowel and of a following unstressed vowel, if there be one, but not of a consonant; in other words, assonance is the correspondence of the vowels, but not of the consonants, in the riming syllables. Thus, in the first 110 lines of the play, all the even verses have the same vowel in the last stressed syllables: *_volver, administré, fiel, pie, Adel, partiré, el, rey_*, etc. Only the strong vowel in a diphthong is recognized, so that in these 110 lines the assonance of the alternate verses is in *_e_*. In the first 148 lines of Act IV all the even verses have one and the same vowel in the last accented syllable and one and the same vowel in the unaccented syllable: *_pueblo, bandoleros, prenderlos, tiempo, vinieron, provecho_*, etc. The assonance is, therefore, *_é-o_*.

Of the many verse-forms, *_i.e._*, definite combinations of line and rime, to be found in Spanish poetry, we find the following in this play: *_romance, romance heroico, redondilla, quintilla, décima, copla de arte mayor_*, and *_silva_*.

The *_romance_*, or ballad meter, is the most thoroughly national of all Spanish meters and has always been very popular with the dramatists. It has, regularly, eight syllables to the line, with a regular rhythmic accent on the seventh, and has assonance in the alternate lines. The seventh syllable may or may not be followed by one or two unstressed syllables, but the line is called octosyllabic; one unstressed syllable

is counted whether it be present or not. The first 110 lines of Act I, for example, are in *_romance_*. Note that the regular rhythmic stress of each line is on the seventh syllable; that the odd lines have seven or eight syllables; that all the even lines have seven metrical syllables each, and have assonance in *_e_*. In the first 148 lines of Act IV, all of the even lines have eight syllables each, for the reason that each seventh syllable is followed by an unaccented syllable, the assonance being *_é-o_*. This is the normal *_romance_* line, eight-syllabled and in assonance.

The *_romance heroico_* or *_real_* differs from the ordinary *_romance_* in that the lines are hendecasyllabic (eleven-syllabled). Lines 269-474, Act IV, are in *_romance heroico_*, with assonance in *_á-a_*.

The *_redondilla_* consists of four octosyllabic lines, with consonantal rime, usually arranged thus: *_abba_*. In Act I, for example, lines 111-458 consist of 87 *_redondillas_*.

The *_quintilla_* consists of five octosyllabic lines, with two consonantal rimes, arranged so that no more than two may come together: *_ababa, abbab, abaab_*, etc. In Act III lines 62-226 consist of 33 *_quintillas_*. The last one has a very unusual combination of rimes: *_abbba_*.

The *_décima_* consists of ten octosyllabic lines, with four consonantal rimes usually arranged as in lines 761-770, or 771-780, Act II: *_abbaacddc_*. The *_décima_* is not properly considered as two *_quintillas_*, since there should be a pause at the end of the fourth line of a *_décima_*.

The *_copla_* (stanza) *_de arte mayor_* contains eight lines with three consonantal rimes arranged thus: *_abbaacca_*. Each line is divided into two hemistiches, with rhythmic stress on the fifth syllable of each hemistich. The sixth syllable of either hemistich or of both may be lacking, so that there may be a total of 10, 11, or 12 syllables in a line. Lines 179-282, Act II, are made up of thirteen *_coplas de arte mayor_*. Most of the lines have 11 or 12 syllables; note that verses 187, 200, 215, etc., have only ten each.

The *_silva_* is usually composed of eleven-syllabled lines, intermingled with lines of seven syllables. There is consonantal rime, but without regularity; and many lines are left unrimed. An example of the *_silva_* may be found in lines 309-437, Act III.

SCHEME OF VERSIFICATION

- Act I. 1-110 Romance (*_e_*)
111-458 Redondillas
- Act II. 1-178 Romance (*_a_*)

179-282 Coplas de arte mayor
283-466 Redondillas
467-573 Prose
574-760 Romance _(é-a)_
761-780 Décimas
Act III. 1-61 Prose
62-226 Quintillas
227-308 Prose
309-437 Silva
Act IV. 1-148 Romance _(é-o)_
149-268 Redondillas
269-474 Romance heroico _(á-a)_

BIBLIOGRAPHICAL NOTE

The most important books and articles that treat of Hartzenbusch and the legend of the *Amantes de Teruel* have already been mentioned. In them may be found many references and extensive bibliographical data. The best of the writings of Hartzenbusch are contained in the five volumes published in the well-known series *Colección de Escritores Castellanos*. Three volumes contain his best plays: *Teatro*, Madrid, 1888-1892. The first volume, *Poesías*, 1887, contains a good study of his life and writings by A. Fernández-Guerra. The Romantic movement in Spain is treated at length in *El Romanticismo en España*, by Enrique Pineyro, Paris, 1904; and in Vol. I, of *La Literatura Española en el Siglo XIX*, by F. Blanco-García, 3d edition, 1909.

LOS AMANTES DE TERUEL,

DRAMA REFUNDIDO EN CUATRO ACTOS Y EN VERSO Y PROSA

Estrenado en Madrid en el teatro del Príncipe a 19 de enero de 1837

PERSONAS

JUAN DIEGO MARTÍNEZ GARCÉS DE MARSILLA, O MARSILLA.
ISABEL DE SEGURA.
DOÑA MARGARITA.
ZULIMA.
DON RODRIGO DE AZAGRA.
DON PEDRO DE SEGURA.
DON MARTÍN GARCÉS DE MARSILLA.
TERESA.
ADEL.

OSMÍN.

Soldados moros, cautivos, damas, caballeros, pajes, criados, criadas.

_El primer acto pasa en Valencia, y los demás en Teruel.
Año de 1217_.

LOS AMANTES DE TERUEL

ACTO PRIMERO

Dormitorio morisco en el alcázar de Valencia. A la derecha del espectador una cama, junto al proscenio; a la izquierda, una ventana con celosías y cortinajes. Puerta grande en el fondo, y otras pequeñas a los lados.

ESCENA PRIMERA

ZULIMA, ADEL; JUAN DIEGO MARSILLA, adormecido en la cama:
sobre ella un lienzo con letras de sangre.

ZULIMA. No vuelve en sí.

ADEL. Todavía
tardará mucho en volver.

ZULIMA. Fuerte el narcótico ha sido.

ADEL. Poco ha se lo administré.--
Dígnate de oír, señora,
la voz de un súbdito fiel,
que orillas de un precipicio
te ve colocar el pie.

ZULIMA. Si disuadirme pretendes,
no te fatigues, Adel.
Partir de Valencia quiero,
y hoy, hoy mismo partiré.

ADEL. ¿Con ese cautivo?

ZULIMA. Tú
me has de acompañar con él.

ADEL. ¿Así al esposo abandonas? 15
¡Un Amir, señora, un Rey!

ZULIMA. Ese Rey, al ser mi esposo,
me prometió no tener
otra consorte que yo.
¿Lo ha cumplido? Ya lo ves. 20
A traerme una rival
marchó de Valencia ayer.
Libre a la nueva sultana
mi puesto le dejaré.

ADEL. Considera....

ZULIMA. Está resuelto. 25
El renegado Zaén,
el que aterra la comarca
de Albarracín y Teruel,
llamado por mí ha venido,
y tiene ya en su poder 30
casi todo lo que yo
de mis padres heredé,
que es demás para vivir
con opulencia los tres.
De la alcazaba saldremos 35
a poco de anochecer.

ADEL. Y ese cautivo, señora,
¿te ama? ¿Sabes tú quién es?

ZULIMA. Es noble, es valiente, en una 40
mazmorra iba a perecer
de enfermedad y de pena,
de frío, de hambre y de sed:
yo le doy la libertad,
riquezas, mi mano: ¿quién 45
rehusa estos dones? ¡Oh!
Si ofendiera mi altivez
con una repulsa, caro
le costara su desdén
conmigo. Tiempo hace ya
que este acero emponzoñé, 50
furiosa contra mi aleve
consorte Zeit Abenzeit:
quien es capaz de vengarse
en el Príncipe, también
escarmentara al esclavo, 55
como fuera menester.

ADEL. ¿Qué habrá escrito en ese lienzo
con su sangre? Yo no sé
leer en su idioma; pero

puedo llamar a cualquier
cautivo.... 60

ZULIMA. Él nos lo dirá,
yo se lo preguntaré.

ADEL. ¿No fuera mejor hablarle
yo primero, tú después?

ZULIMA. Le voy a ocultar mi nombre: 65
ser Zoraida fingiré,
hija de Merván.

ADEL. ¡Merván!
¿Sabes que ese hombre sin ley
conspira contra el Amir?

ZULIMA. A él le toca defender 70
su trono, en vez de ocuparse,
contra la jurada fe,
en devaneos que un día
lugar a su ruina den.
Mas Ramiro no recobra 75
los sentidos: buscaré
un espíritu a propósito.... (_Vase_.)

ESCENA II

OSMÍN, por una puerta lateral.--ADEL, MARSILLA

OSMÍN. ¿Se fué Zulima?

ADEL. Se fué.
Tú nos habrás acechado.

OSMÍN. He cumplido mi deber. 80
Al ausentarse el Amir,
con este encargo quedé.
Es más cauto nuestro dueño
que esa liviana mujer.--
El lienzo escrito con sangre, 85
¿dónde está?

ADEL. Allí. (_Señalando la cama_.)

OSMÍN. Venga.

ADEL. Ten.
(_Le da el lienzo, y Osmín lee_.)

Mira si es que dice, ya
que tú lo sabes leer,
dónde lo pudo escribir;
porque en el encierro aquel 90
apenas penetra nunca
rayo de luz: verdad es
que rotas esta mañana
puerta y cadenas hallé:
debió, después de romperlas, 95
el subterráneo correr,
y hallando el lienzo....

OSMÍN (_asombrado de lo que ha leído_) ¡Es posible!

ADEL. ¿Qué cosa?

OSMÍN. ¡Oh, vasallo infiel!
Avisar al Rey es fuerza,
y al pérfido sorprender. 100

ADEL. ¿Es éste el pérfido? (_Señalando a Marsilla_)

OSMÍN. No;
ese noble aragonés
hoy el salvador será
de Valencia y de su Rey.

ADEL. Zulima viene.

OSMÍN. Silencio 105
con ella, y al punto ve
a buscarme. (_Vase_)

ADEL. Norabuena.
Así me harás la merced
de explicarme lo que pasa.

ESCENA III

ZULIMA.--ADEL, MARSILLA

ZULIMA. Déjame sola.

ADEL. Está bien. (_Vase_) 110

ESCENA IV

ZULIMA, MARSILLA

ZULIMA. Su pecho empieza a latir
más fuerte; así que perciba....
(_Aplícale un pomito a la nariz_)

MARSILLA. ¡Ah!

ZULIMA. Volvió.

MARSILLA (_incorporándose_) ¡Qué luz tan viva!
no la puedo resistir.

ZULIMA (_corriendo las cortinas de la ventana_).
De aquella horrible mansión 115
está a las tinieblas hecho.

MARSILLA. No es esto piedra, es un lecho.
¿Qué ha sido de mi prisión?

ZULIMA. Mira este albergue despacio,
y abre el corazón al gozo. 120

MARSILLA. ¡Señora!.... (_Reparando en ella_)

ZULIMA. Tu calabozo
se ha convertido en palacio.

MARSILLA. Di (porque yo no me explico
milagro tal), di, ¿qué es esto?

ZULIMA. Que eras esclavo, y que presto 125
vas a verte libre y rico.

MARSILLA. ¡Libre! ¡Oh divina clemencia!
Y ¿a quién debo tal favor?

ZULIMA. ¿Quién puede hacerle mejor
que la Reina de Valencia? 130
Zulima te proporciona
la sorpresa que te embarga
dulcemente: ella me encarga

que cuide de tu persona:
y desde hoy ningún afán 135
permitiré que te aflija.

MARSILLA. ¿Eres?....

ZULIMA. Dama suya, hija
del valeroso Merván.

MARSILLA. ¿De Merván? (_Aparte_. ¡Ah! ¡qué
recuerdo!) (_Busca y recoge el lienzo_)

ZULIMA. ¿Qué buscas tan azorado? 140
¿Ese lienzo ensangrentado?

MARSILLA (_aparte_) Si ésta lo sabe, me pierdo.

ZULIMA. ¿Que has escrito en él?

MARSILLA. No va
esto dirigido a ti;
es para el Rey.

ZULIMA. No está aquí. 145

MARSILLA. Para la Reina será.
Haz, pues, que a mi bienhechora
vea: por Dios te lo ruego.

ZULIMA. Conocerás aquí luego
a la Reina tu señora. 150

MARSILLA. ¡Oh!....

ZULIMA. No estés con inquietud.
Olvida todo pesar:
trata solo de cobrar
el sosiego y la salud.

MARSILLA. Defienda pródigo el cielo 155

y premie con altos dones
los piadosos corazones
que dan al triste consuelo.
Tendrá Zulima, tendrás
tú siempre un cautivo en mí; 160

hermoso es el bien por sí,
pero en una hermosa, más.
Ayer, hoy mismo, ¿cuál era
mi suerte? Sumido en honda
cárcel, estrecha y hedionda, 165

sin luz, sin aire siquiera;
envuelto en infecta nube
que húmedo engendra el terreno;
paja corrompida, cieno
y piedras por cama tuve. 170

--Hoy ... si no es esto soñar,
torno a la luz, a la vida,
y espero ver la florida
margen del Guadalaviar,
allí donde alza Teruel, 175
señoreando la altura,
sus torres de piedra oscura,
que están mirándose en él.
No es lo más que me redima

la noble princesa mora: el bien que me hace, lo ignora aun la propia Zulima.	180
ZULIMA. Ella siempre algún misterio supuso en ti, y así espera que me des noticia entera de tu vida y cautiverio.	185
Una vez que en tu retiro las dos ocultas entramos, te oímos ... y sospechamos que no es tu nombre Ramiro.	190
MARSILLA. Mi nombre es Diego Marsilla, y cuna Teruel me dió, pueblo que ayer se fundó, y es hoy poderosa villa, cuyos muros, entre horrores	195
de lid atroz levantados, fueron con sangre amasados de sus fuertes pobladores. Yo creo que al darme ser quiso formar el Señor,	200
modelos de puro amor, un hombre y una mujer, y para hacer la igualdad de sus afectos cumplida, les dió un alma en dos partida,	205
y dijo: «Vivid y amad.» Al son de la voz creadora, Isabel y yo existimos, y ambos los ojos abrimos en un día y una hora.	210
Desde los años más tiernos fuimos ya finos amantes; desde que nos vimos ... antes nos amábamos de vernos; porque el amor principió	215
a enardecer nuestras almas al contacto de las palmas de Dios, cuando nos crió: y así fué nuestro querer, prodigioso en niña y niño,	220
encarnación del cariño anticipado al nacer, seguir Isabel y yo, al triste mundo arribando, seguir con el cuerpo amando,	225
como el espíritu amó.	
ZULIMA. Inclinación tan igual sólo dichas pronostica.	

MARSILLA. Soy pobre, Isabel es rica.

ZULIMA (_aparte_). Respiro.

MARSILLA. Tuve un rival. 230

ZULIMA. ¿Sí?

MARSILLA. Y opulento.

ZULIMA. Y bien....

MARSILLA. Hizo
alarde de su riqueza....

ZULIMA. ¿Y qué? ¿rindió la firmeza
de Isabel?

MARSILLA. Es poco hechizo
el oro para quien ama. 235
Su padre, sí, deslumbrado....

ZULIMA. ¿Tu amor dejó desairado,
privándote de tu dama?

MARSILLA. Le ví, mi pasión habló,
su fuerza exhalando toda, 240
y, suspendida la boda,
un plazo se me otorgó,
para que mi esfuerzo activo
juntara un caudal honrado.

ZULIMA. ¿Es ya el término pasado? 245

MARSILLA. Señora, ya ves ... aun vivo.
Seis años y una semana
me dieron: los años ya
se cumplen hoy; cumplirá
el primer día mañana. 250

ZULIMA. Sigue.

MARSILLA. Un adiós a la hermosa
dí, que es de mis ojos luz,
y combatí por la cruz
en las Navas de Tolosa.
Gané con brioso porte 255
crédito allí de guerrero;
luego, en Francia, prisionero
caí del Conde Monforte.
Huí, y en Siria un francés
albigense, refugiado, 260
a quien había salvado

la vida junto a Besiés,
me dejó, al morir, su herencia:
volviendo con fama y oro
a España, pirata moro 265
me apresó y trajo a Valencia.
Y en pena de que rompió
de mis cadenas el hierro
mi mano, profundo encierro
en vida me sepultó, 270
donde mi extraño custodio,
sin dejarse ver ni oír,
me prolongaba el vivir,
o por piedad o por odio.
De aquel horrendo lugar 275
me sacáis: bella mujer,
sentir sé y agradecer:
di cómo podré pagar.

ZULIMA. No borres de tu memoria
tan debido ofrecimiento, 280
y haz por escuchar atento
cierta peregrina historia.
Un joven aragonés
vino cautivo al serallo:
sus prendas y nombre callo; 285
tú conocerás quién es.
Toda mujer se lastima
de ver padecer sonrojos
a un noble: puso los ojos
en el esclavo Zulima, 290
y férvido amor en breve
nació de la compasión:
aquí es brasa el corazón;
allá entre vosotros, nieve.
Quiso aquel joven huir; 295
fué desgraciado en su empeño:
le prenden, y por su dueño
es condenado a morir.
Pero en favor del cristiano
velaba Zulima; ciega, 300
loca, le salva;--más, llega
a brindarle con su mano.
Respuesta es bien se le dé
en trance tan decisivo:
habla tú por el cautivo, 305
yo por la Reina hablaré.

MARSILLA. Ni en desgracia ni en ventura
cupo en mi lenguaje dolo:
este corazón es sólo
para Isabel de Segura. 310

ZULIMA. Medita, y concederás

al tiempo lo que reclama.
¿Sabes tú si es fiel tu dama?
¿Sabes tú si la verás?

MARSILLA. Me matara mi dolor, 315
si fuera Isabel perjura:
mi constancia me asegura
la firmeza de su amor.
Con espíritu gallardo,
si queréis, daré mi vida: 320
dada el alma y recibida,
fiel al dueño se la guardo.

ZULIMA. Mira que es poco prudente
burlar a tu soberana,
que tiene sangre africana, 325
y ama y odia fácilmente.
Y si ella sabe que, cuando
yo su corazón te ofrezco,
por ella el dolor padezco
de ver que le estás pisando, 330
volverás a tus cadenas
y a tu negro calabozo,
y allí yo, con alborozo
que más encone tus penas,
la nueva te llevaré 335
de ser Isabel esposa.

MARSILLA. Y en prisión tan horrorosa
¿cuántos días viviré?

ZULIMA. ¡Rayo del cielo! el traidor
cuanto fabrico derrumba: 340
defendido con la tumba,
se ríe de mi furor.
Trocarás la risa en llanto.
Cautiva desde Teruel
me han de traer a Isabel... 345

MARSILLA. ¿Quién eres tú para tanto?

ZULIMA. Tiembla de mí.

MARSILLA. Furia vana.

ZULIMA. ¡Insensato! La que ves,
no es hija de Merván, es
Zulima.

MARSILLA. ¡Tú la Sultana! 350

ZULIMA. La Reina.

MARSILLA. Toma, con eso
(_Dándole el lienzo ensangrentado_.)
correspondo a tu afición:
entrega sin dilación
a hombre de valor y seso
el escrito que te doy. 355
Sálvete su diligencia.

ZULIMA. ¡Cómo! ¿Qué riesgo?...

MARSILLA. A Valencia
tu esposo ha de llegar hoy;
y en llegando, tú y él y otros
a sedicioso puñal 360
perecéis.

ZULIMA. ¿Qué desleal
conspira contra nosotros?

MARSILLA. Merván, tu padre supuesto.
Si tu cólera no estalla,
mi labio el secreto calla, 365
y el fin os llega funesto.

ZULIMA. ¿Cómo tal conjuración
a ti!....

MARSILLA. Frenético ayer,
la puerta pude romper
de mi encierro: la prisión 370
recorro, oigo hablar, atiendo....
--Junta de alevos impía
era, Merván presidía.--
Allí supe que volviendo
a este alcázar el Amir, 375
trataban de asesinarle.
Resuélvome a no dejarle
pérfidamente morir,
y con roja tinta humana
y un pincel de mi cabello 380
la trama en un lienzo sello,
y el modo de hacerla vana.
Poner al siguiente día
pensaba el útil aviso
en la cesta que el preciso 385
sustento me conducía.
Vencióme tenaz modorra,
más fuerte que mi cuidado:
desperté maravillado,
fuera ya de la mazmorra. 390
Junta pues tu guardia, pon
aquí un acero, y que venga
con todo el poder que tenga

es mi amigo.

OSMÍN. Si hay combate,
así tendrá su rescate
cada cautivo en la mano. 430
Con ardimiento lidiad.

MARSILLA. ¿Quién, de libertad sediento,
no lidia con ardimiento
al grito de libertad!

OSMÍN. Cuanto a Zulima....

MARSILLA. También 435
Libre ha de ser.

OSMÍN. No debiera;
pero llévesela fuera
de nuestro reino Zaén.

ESCENA VI

ADEL, SOLDADOS MOROS.--MARSILLA, OSMÍN

ADEL. Osmín, a palacio van
turbas llegando en tumulto, 440
y Zaén, que estaba oculto,
sale aclamando a Merván.
Zulima nos ha vendido.

OSMÍN. Ya no hay perdón que le alcance.

MARSILLA. Después de correr el lance, 445
se dispondrá del vencido.
Cuando rueda la corona
entre la sangre y el fuego,
primero se triunfa, luego....

OSMÍN. Se castiga.

MARSILLA. Se perdona. 450

VOCES (_dentro_). ¡Muera el tirano!

MARSILLA. ¡Mi espada!
¡Mi puesto!

OSMÍN. Ven, ven a él.
Guarda el torreón, Adel.

ADEL. Ten tu acero. (_Dásele a Marsilla_.)

MARSILLA. ¡Arma anhelada!
¡Mi diestra te empuña ya! 455
Ella al triunfo te encamina.
Rayo fué de Palestina,
rayo en Valencia será.

ACTO SEGUNDO

Teruel.--Sala en casa de don Pedro Segura

ESCENA PRIMERA

DON PEDRO, entrando en su casa; MARGARITA, ISABEL y TERESA,
saliendo a recibirle

MARGARITA. ¡Esposo! (_Arrodillándose_.)

ISABEL. ¡Padre! (_Arrodillándose_.)

TERESA. ¡Señor!

PEDRO. ¡Hija! ¡Margarita! Alzad.

ISABEL. Dadme a besar vuestra mano.

MARGARITA. Déjame el suelo besar
que pisas.

TERESA (_a Margarita_). Vaya, señora, 5
ya es vicio tanta humildad.

PEDRO. Pedazos del corazón,
no es ese vuestro lugar.
Abrazadme. (_Levanta y abraza a las dos_.)

TERESA. Así me gusta.
Y a mí luego.

PEDRO. Ven acá, 10
fiel Teresa.

TERESA. Fiel y franca,
tengo en ello vanidad.

PEDRO. Ya he vuelto, por fin.

MARGARITA. Dios quiso
mis plegarias escuchar.

PEDRO. Gustoso a Monzón partí, 15
comisionado especial
para ofrecer a don Jaime
las tropas que alistaré
nuestra villa de Teruel
en defensa de la paz, 20
que don Sancho y don Fernando
nos quieren arrebatarse:
fué don Rodrigo de Azagra,
obsequioso y liberal, 25
acompañándome al ir,
y me acompaña al tornar;
mas yo me acordaba siempre
de vosotras con afán.
Triste se quedó Isabel;
más triste la encuentro.

TERESA. Ya. 30

MARGARITA. ¡Teresa!

ISABEL. ¡Padre!

PEDRO. Hija mía,
dime con sinceridad
lo que ha pasado en mi ausencia.

TERESA. Poco tiene que contar.

MARGARITA. ¡Teresa!

TERESA. Digo bien. ¿Es 35
por ventura novedad
que Isabel suspire, y vos (_a Margarita_)
recéis, y ayunéis a pan
y agua, y os andéis curando
enfermos por caridad? 40
Es la vida que traéis,
lo menos, quince años ha....

MARGARITA. Basta.

TERESA. Y hace seis cumplidos
que no se ha visto asomar
en los labios de Isabel 45
ni una sonrisa fugaz.

ISABEL (_aparte_). ¡Ay, mi bien!

TERESA. En fin, señor,
del pobrecillo don Juan
Diego de Marsilla, nada
se sabe.

MARGARITA. Si no calláis, 50
venid conmigo.

TERESA. Ir con vos
fácil es; pero callar....

(_Vanse Margarita y Teresa. Don Pedro se quita la espada
y la pone sobre un bufete_.)

ESCENA II

DON PEDRO, ISABEL

PEDRO. Mucho me aflige, Isabel,
tu pesadumbre tenaz;
pero, por desgracia, yo 55
no la puedo remediar.

Esclavo de su palabra
es el varón principal;
tengo empeñada la mía:
la debo desempeñar. 60

En el honor de tu padre
no se vió mancha jamás:
juventud honrada pide
más honrada ancianidad.

ISABEL. No pretendo yo....

PEDRO. Por otra 65

parte, parece que están
de Dios ciertas cosas. Oye
un lance bien singular,
y di si no tiene traza
de caso providencial. 70

ISABEL. A ver.

PEDRO. En Teruel vivió
(no sé si te acordarás)
un tal Roger de Lizana,
caballero catalán. 75

ISABEL. ¿El templario?

PEDRO. Sí. Roger
paraba en Monzón. Allá
es voz que penas y culpas
de su libre mocedad
trajéronle una dolencia
de espíritu y corporal, 80
que vino a dejarle casi
mudo, imbécil, incapaz.
Pacífico en su idiotez,
permitíanle vagar
libre por el pueblo. Un día, 85
sobre una dificultad
en mi encargo y sobre cómo
se debiera de allanar,
don Rodrigo y yo soltamos
palabras de enemistad. 90
Marchóse enojado, y yo
exclamé al verle marchar:
«¿Ha de ser este hombre dueño
de lo que yo quiero más?
Si la muerte puede sola 95
mi palabra desatar,
lléveme el Señor, y quede
Isabel en libertad.»

ISABEL. ¡Oh padre!

PEDRO. En esto, un empuje
tremendo a la puerta dan, 100
se abre, y con puñal en mano
entra....

ISABEL. ¡Virgen del Pilar!
¿Quién?

PEDRO. Roger. Llégame a mí,
y en voz pronunciada mal,
«Uno (dijo) de los dos 105
la vida aquí dejará.»

ISABEL. Y ¿qué hicisteis?

PEDRO. Yo, pensando
que bien pudiera quizás
mi muerte impedir alguna
mayor infelicidad, 110
crucé los brazos, y quieto
esperé el golpe mortal.

ISABEL. ¡Cielos! ¿Y Roger?

PEDRO. Roger

parado al ver mi ademán,
 en lugar de acometerme, 115
 se fué retirando atrás,
 mirándome de hito en hito,
 llena de terror la faz.
 Asíó con entrambas manos
 el arma por la mitad, 120
 y señas distintas hizo
 de querérmela entregar.
 Yo no le atendí, guardando
 completa inmovilidad
 como antes; y él, con los ojos 125
 fijos, y sin menear
 los párpados, balbuciente
 dijo: «Matadme, salvad
 en el hueco de mi tumba
 mi secreto criminal.» 130

ISABEL. ¡Su secreto!

PEDRO. En fin, de estarse
 tanto sin pestañear,
 él, cuyos sentidos eran
 la suma debilidad,
 se trastornó, cayó; dió 135
 la guarnición del puñal
 en tierra, le fué la punta
 al corazón a parar
 al infeliz, y a mis plantas
 rindió el aliento vital. 140
 Huí con espanto: Azagra,
 viniéndose a disculpar
 conmigo, me halló; le dije
 que no pisaba el umbral
 de aquella casa en mi vida; 145
 y él, pródigo y eficaz,
 avisó al rey, y mandó
 el cadáver sepultar.--
 Ya ves, hija: por no ir
 yo contra tu voluntad, 150
 por no cumplir mi palabra,
 quise dejarme matar;
 y Dios me guardó la vida:
 su decreto celestial
 es sin duda que esa boda 155
 se haga por fin ... --y se hará,
 si en tres días no parece
 tu preferido galán.

ISABEL (_aparte_). ¡Ay de él y de mí!

ESCENA III

TERESA.--DON PEDRO, ISABEL

TERESA. Señor,
 acaba de preguntar 160
 por vos don Martín, el padre
 de don Diego.

ISABEL (_aparte_). ¿Si sabrá?...

TERESA. Como es enemigo vuestro,
 le he dejado en el zaguán.

PEDRO. A enemigo noble se abren 165
 las puertas de par en par.
 Que llegue. (_Vase Teresa_.) Ve con tu
 madre.

ISABEL (_aparte_). Ella a sus pies me verá
 llorando, hasta que consiga
 vencer su severidad. (_Vase_.) 170

ESCENA IV

DON PEDRO

Desafiados quedamos
al tiempo de cabalgar
yo para Monzón: el duelo
llevar a cabo querrá.
Bien.--Pero él ha padecido 175
una larga enfermedad.
Si no tiene el brazo firme,
conmigo no lidiará.

ESCENA V

DON MARTÍN.--DON PEDRO

MARTÍN. Don Pedro Segura, seáis bien venido.

PEDRO. Y vos, don Martín Garcés de Marsilla, 180
 seáis bien hallado: tomad una silla.

(_Siéntase don Martín, mientras don Pedro va a tomar su

espada_.)

MARTÍN. Dejad vuestra espada.

PEDRO (_sentándose_). Con pena he sabido
la grave dolencia que habéis padecido.

MARTÍN. Al fin me repuse del todo.

PEDRO. No sé....

MARTÍN. Domingo Celladas....

PEDRO. ¡Fuerte hombre es, a fe! 185

MARTÍN. Pues aun a la barra le gano el partido.

PEDRO. Así os quiero yo. Desde hoy, elegid
al duelo aplazado seguro lugar.

MARTÍN. Don Pedro, yo os tengo primero que hablar.

PEDRO. Hablad en buen hora: ya escucho. Decid. 190

MARTÍN. Causó nuestra riña....

PEDRO. La causa omitid:
sabémosla entrambos. Por vos se me dijo
que soy un avaro, y os privo de un hijo.
De honor es la ofensa, precisa la lid.

MARTÍN. ¿Tenéisme por hombre de aliento?

PEDRO. Sí tal. 195
Si no lo creyera, con vos no lidiara.

MARTÍN. Jamás al peligro le vuelvo la cara.

PEDRO. Sí, nuestro combate puede ser igual.

MARTÍN. Será por lo mismo....

PEDRO. Sangriento, mortal.
Ha de perecer uno de los dos. 200

MARTÍN. Oíd un suceso, feliz para vos...
Feliz para entrambos.

PEDRO. Decídmele. ¿Cuál?

MARTÍN. Tres meses hará que en lecho de duelo
me puso la mano que todo lo guía.
Del riesgo asustada la familia mía 205
quiso en vuestra esposa buscar su consuelo.

Con tino infalible, con pródigo celo
salud en la villa benéfica vierte,
y enfermo en que airada se ceba la muerte,
le salva su mano, bendita del cielo. 210

Con vos irritado, no quise atender
al dulce consejo de amante inquietud.
«No cobre (decía) jamás la salud,
si mano enemiga la debe traer.»
Mayor mi tesón a más padecer, 215

la muerte en mi alcoba plantó su bandera.
Por fin, una noche... ¡Qué noche tan fiera!
Blasfemo el dolor hacía me ser;
pedía una daga con furia tenaz,
rasgar anhelando con ella mi pecho... 220

En esto a mis puertas, y luego a mi lecho,
llegó un peregrino, cubierta la faz.
Ángel parecía de salud y paz...
Me habla, me consuela, benigno licor
al labio me pone; me alivia el dolor, 225
y parte, y no quiere quitarse el disfraz.

La noche que tuve su postrer visita,
ya restablecido, sus pasos seguí.
Cruzó varias calles, viniendo hacia aquí,
y entró en esa ruina de gótica ermita, 230
que a vuestros jardines términos limita.
Detúvele entonces: el velo cayó,
radiante la luna su rostro alumbró ...
era vuestra esposa.

PEDRO. ¡Era Margarita!

MARTÍN. Confuso un momento, cobréme después, 235
y vióme postrado la noble señora.
--Con tal beneficio, no cabe que ahora
provoque mi mano sangriento revés.
Don Pedro Segura, decid a quien es
deudor este padre de verse con vida, 240
que está la contienda por mí fenecida.
Tomad este acero, ponédle a sus piés.

(_Da su espada a don Pedro, que la coloca en el bufete_.)

PEDRO. ¡Feliz yo, que logro el duelo excusar
con vos, por motivo que es tan lisonjero!
Si pronto me hallasteis, por ser caballero, 245
cuidado me daba el ir a lidiar.
Con tal compañera, ¿quién no ha de arriesgar
con susto la vida que lleva dichosa?
Ella me será desde hoy más preciosa,
si ya vuestro amigo queréisme llamar. 250

MARTÍN. Amigos seremos. (_Danse las manos_.)

PEDRO. Siempre.

MARTÍN. Siempre, sí.

PEDRO. Y al cabo, ¿qué nuevas tenéis de don Diego?
En hora menguada, vencido del ruego
de Azagra, la triste palabra le dí.
Si antes vuestro hijo se dirige a mí, 255
¡cuánto ambas familias se ahorran de llanto!
No lo quiso Dios.

MARTÍN. Yo su nombre santo
bendigo; mas lloro por lo que perdí.

PEDRO. Pero, ¿qué...?

MARTÍN. Después de la de Maurel,
donde cayó en manos del Conde Simón, 260
de nadie consigo señal ni razón,
por más que anhelante pregunto por él.
Cada día al cielo con súplica fiel
pido que me diga qué punto en la tierra
sostíenele vivo, o muerto le encierra: 265
mundo y cielo guardan silencio cruel.

PEDRO. El plazo no tuvo su fin todavía.
Piedad atesora inmensa el Eterno:
y mucho me holgara si fuera mi yerno
quien a mi Isabel tan fino quería. 270
Pero si no viene, y cúmplese el día,
y llega la hora ... por más que me pesa,
me tiene sujeto sagrada promesa:
si fuera posible, no la cumpliría.

MARTÍN. Diligencia escasa, fortuna severa 275
parece que en suerte a mi sangre cupo:
quien a la desgracia sujetar no supo,
sufrido se muestre cuando ella le hiera.
Adiós.

PEDRO. No han de veros de aquesa manera.
Yo quiero esta espada; la mía tomad
(_Dásela_) 280
en prenda segura de fiel amistad.

MARTÍN. Acepto: un monarca llevarla pudiera.

(_Vase don Martín, y don Pedro le acompaña._)

ESCENA VI

MARGARITA, ISABEL

MARGARITA (_aparte, siguiendo con la vista a los dos que se retiran_.)

Aunque nada les oí,
deben estar ya los dos
reconciliados.

ISABEL (_que viene tras su madre_). Por Dios, 285
madre, haced caso de mí.

MARGARITA. No; que es repugnancia loca
la que mostráis a un enlace,
que de seguro nos hace 290
a todos, merced no poca.

Noble sois; pero mirad
que quien su amor os consagra
es don Rodrigo de Azagra,
que goza más calidad, 295
más bienes: en Aragón
le acatan propios y ajenos,
y muestra, con vos al menos,
apacible condición.

ISABEL. Vengativo y orgulloso
es lo que me ha parecido. 300

MARGARITA. Vuestro padre le ha creído
digno de ser vuestro esposo.
Prendarse de quien le cuadre
no es lícito a una doncella, 305
ni hay más voluntad en ella
que la que tenga su padre.

Hoy día, Isabel, así
se concertan nuestras bodas:
así nos casan a todas,
y así me han casado a mí. 310

ISABEL. ¿No hay a los tormentos míos
otro consuelo que dar?

MARGARITA. No me tenéis que mentar
vuestros locos amoríos.
Yo por delirios no abogo. 315
Idos.

ISABEL. En vano esperé.
(_Sollozando al retirarse_.)

MARGARITA. ¡Qué! ¿lloráis?

ISABEL. Aun no me fué

vedado este desahogo.

- MARGARITA. Isabel, si no os escucho,
no me acuséis de rigor. 320
Comprendo vuestro dolor,
y le compadezco mucho;
pero, hija ... cuatro años ha
que a nadie Marsilla escribe.
Si ha muerto....
- ISABEL. ¡No, madre, vive!.... 325
Pero ¿cómo vivirá?
Tal vez, llorando, en Sion
arrastra por mí cadenas,
quizá gime en las arenas
de la líbica región. 330
Con aviso tan funesto
no habrá querido afligirme.
Yo trato de persuadirme,
y sin cesar pienso en esto.
Yo me propuse aprender 335
a olvidarle, sospechando
que infiel estaba, gozando
caricias de otra mujer.
Yo escuché de su rival
los acentos desabridos, 340
y logré de mis oídos
que no me sonaran mal.
Pero ¡ay! cuando la razón
iba a proclamarse ufana
vencedora soberana 345
de la rebelde pasión,
al recordar la memoria
un suspiro de mi ausente,
se arruinaba de repente
la fortaleza ilusoria, 350
y con ímpetu mayor,
tras el combate perdido,
se entraba por mi sentido
a sangre y fuego el amor.
Yo entonces a la virtud 355
nombre daba de falsía,
rabioso llanto vertía,
y hundirme en el ataúd
juraba en mi frenesí
antes que rendirme al yugo 360
de ese hombre, fatal verdugo,
genio infernal para mí.
- MARGARITA. Por Dios, por Dios, Isabel,
moderat ese delirio:
vos no sabéis el martirio 365
que me hacéis pasar con él.

ISABEL. ¡Qué! ¿mi audacia os maravilla?
Pero estando ya tan lleno
el corazón de veneno,
fuerza es que rompa su orilla. 370
No a vos, a la piedra inerte
de esa muralla desnuda,
a esa bóveda que muda
oyó mi queja de muerte,
a este suelo donde mella 375
pudo hacer el llanto mío,
a no ser tan duro y frío
como alguno que le huella,
para testigos invoco
de mi doloroso afán; 380
que, si alivio no le dan,
no les ofende tampoco.

MARGARITA (_aparte_). ¿Quién con ánimo sereno
la oyera?--El dolor mitiga;
de una madre, de una amiga 385
ven al cariñoso seno.
Conóceme, y no te ahuyente
la faz severa que ves:
máscara forzosa es,
que dió el pesar a mi frente; 390
pero tras ella te espera,
para templar tu dolor,
el tierno, indulgente amor
de una madre verdadera.

ISABEL. ¡Madre mía! (_Abrázanse._)

MARGARITA. Mi ternura 395
te oculté ... porque debí...
¡Ha quince años que hay aquí
guardada tanta amargura!
Yo hubiera en tu amor filial
gozado, y gozar no debo
nada ya, desde que llevo 400
el cilicio y el sayal.

ISABEL. ¡Madre!

MARGARITA. Temí, recelé
dar a tu amor incentivo,
y sólo por correctivo 405
severidad te mostré;
mas oyéndote gemir
cada noche desde el lecho,
y a veces en tu despecho
mis rigores maldecir, 410
yo al Señor, de silencioso

materno llanto hecha un mar,
ofrecí mil veces dar
mi vida por tu reposo.

ISABEL. ¡Cielos! ¡Qué revelación
tan grata! ¡Qué injusta he sido!
¡Que tanto me habéis querido!
¡Madre de mi corazón!

Perdonadme... ¡Qué alborozo
siento, aunque llorar me veis!

Seis años ha, más de seis,
que tanta dicha no gozo.
Mi desgracia contemplad,
cuando como dicha cuento
que mis penas un momento
aplaquen su intensidad.

Pero este rayo que inunda
en viva luz mi alma yerta,
¿dejaréis que se convierta
en lobreguez más profunda?

Madre, madre, a quien adoro,
el labio os pongo en el pie;
mi aliento aquí exhalaré,
si no cedéis a mi lloro. (_Póstrase._)

MARGARITA. Levanta, Isabel; enjuga
tus ojos; confía.... Sí,
cuanto dependa de mí....

ISABEL Ya veis que en rápida fuga
el tiempo desaparece.
Si pasan tres días, ¡tres!,
todo me sobra después,
toda esperanza fallece.

Mi padre, por no faltar
a la palabra tremenda,
le rendirá por ofrenda
mi albedrío en el altar.

Vuestras razones imprimen
en su alma la persuasión:
en mí toda reflexión
fuera desacato, crimen.

Y yo, señora, lo veo:
podrá llevarme a casar;
pero en vez de preparar
las galas del himeneo,
que a tenerme se limite
una cruz y una mortaja;
que esta gala y esta alhaja
será lo que necesite.

MARGARITA. No, no, Isabel: cesa, cesa.

Yo en tu defensa, me empeño: 460
no será Azagra tu dueño.
yo anularé la promesa.
Me oirá tu padre, y tamaños
horrores evitará.
Hoy madre tuya será 465
quien no lo fué tantos años.

ESCENA VII

TERESA.--MARGARITA, ISABEL

TERESA. Señoras, don Rodrigo de Azagra pide licencia
para visitaros.

MARGARITA. Hazle entrar. A buen tiempo llega.
(_Vase Teresa_)

ISABEL. Permitid que yo me retire. 470

MARGARITA. Quédate en la pieza inmediata, y escucha
nuestra conversación.

ISABEL. ¿Qué vais a decir?

MARGARITA. Óyelo, y acabarás de hacer justicia a tu
madre. (_Vase Isabel_) 475

ESCENA VIII

DON RODRIGO.--MARGARITA

MARGARITA. Ilustre don Rodrigo...

RODRIGO. Señora ... al fin nos vemos.

MARGARITA. Honrad mi estrado, ya que la prisa de
venir a mi casa no os ha dejado sosegar en la vuestra.

RODRIGO. Aquí vengo a buscar el sosiego que necesito. 480
(_Siéntase_) ¿Qué me decís de mi desdeñosa?

MARGARITA. ¿Me permitiréis que hable con toda franqueza?

RODRIGO. Con franqueza pregunto yo.--Hablad.

MARGARITA. Mi esposo os prometió la mano de su 485

hija única; y, por él, debéis contar de seguro con ella. Pero la delicadeza de vuestro amor y la elevación de vuestro carácter ¿se satisfarían con la posesión de una mujer, cuyo cariño no fuese vuestro?

RODRIGO. El corazón de Isabel no es ahora mío, lo sé; pero Isabel es virtuosa, es el espejo de las doncellas: cumplirá lo que jure, apreciará mi rendida fe, y será el ejemplo de las casadas. 490

MARGARITA. Mirad que su afecto a Marsilla no se ha disminuído. 495

RODRIGO. No me inspira celos un rival, cuyo paradero se ignora, cuya muerte, para mí, es indudable.

MARGARITA. ¿Y si volviese aún? ¿Y si antes de cumplirse el término, se presentara tan enamorado como se fué, y con aumentos muy considerables de hacienda? 500

RODRIGO. Mal haría en aparecer ni antes ni después de mis bodas. Él prometió renunciar a Isabel, si no se enriquecía en seis años; pero yo nada he prometido. Si vuelve, uno de los dos ha de quedar solo junto a Isabel. La mano que pretendemos ambos, no se compra con oro; se gana con hierro, se paga con sangre. 505

MARGARITA. Vuestro lenguaje no es muy reverente para usado en esta casa, y conmigo; pero os le perdono, porque me perdonéis la pesadumbre que voy a daros. Yo, noble don Rodrigo, yo que hasta hoy consentí en vuestro enlace con Isabel, he visto por último que de él iba a resultar su desgracia y la vuestra. Tengo, pues, que deciros, como cristiana y madre; tengo que suplicaros por nuestro Señor y nuestra Señora, que desistáis de un empeño, ya poco distante de la temeridad. 510 515

RODRIGO. Ese empeño es público, hace muchos años que dura, y se ha convertido para mí en caso de honor. Es imposible que yo desista. No os opongáis a lo que no podréis impedir.

MARGARITA. Aunque habéis desairado mi ruego, tal vez no le desaire mi esposo. 520

RODRIGO. Mucho alcanzáis con él: adora en vos, y lo merecéis, porque ha quince años que os empleáis en la caridad y la penitencia... Pero ... ¿os ha contado ya la muerte de Roger de Lizana? 525

MARGARITA. ¡Cómo! ¿Roger ha muerto?

RODRIGO. Sí, loco y mudo, según estaba; desgraciadamente,

según merecía; y a los pies de don Pedro, como era justo.

MARGARITA. ¡Cielos! Nada sabía de ese infeliz. 530

RODRIGO. Ese infeliz era muy delincuente, era el corruptor de una dama ilustre.

MARGARITA. ¡Don Rodrigo!

RODRIGO. La esposa más respetable entre las de Teruel. 535

MARGARITA. Por compasión.... Si Roger ha muerto....

RODRIGO. Casi espiró en mis brazos. Yo tendí sobre el féretro su cadáver, yo hallé sobre su corazón unas cartas.... 540

MARGARITA. ¡Cartas!

RODRIGO. De mujer ... cinco ... sin firma todas. Pero yo os las presentaré, y vos me diréis quién las ha escrito.

MARGARITA. ¡Callad! ¡callad! 545

RODRIGO. Si no, acudiré a vuestro esposo: bien conoce la letra.

MARGARITA. ¡No! ¡Dádmelas, rompedlas, quemadlas!

RODRIGO. Se os entregarán; pero Isabel me ha de entregar a mí su mano primero. 550

MARGARITA. ¡Oh!

RODRIGO. Dios os guarde, señora.

MARGARITA. Deteneos, oídme.

RODRIGO. Para que os oiga, venid a verlas. (_Vase_.)

MARGARITA. Escuchad, escuchadme. (_Vase tras don Rodrigo_.) 555

ESCENA IX

ISABEL, y después TERESA

ISABEL. ¿Qué es lo que oí? No lo he comprendido,
no quiero comprender ese misterio horrible: sólo entiendo
que de infeliz he pasado a más. (_Sale Teresa_)

TERESA. Señora, un joven extranjero ha llegado a 560
casa pidiendo que se le dejara descansar un rato....

ISABEL. Recíbele ... déjame.

TERESA. Ya se le recibió, y le han agasajado con vino
y magras; por señas que nada de ello ha probado, como 563
si fuera moro o judío. Aparte de esto, es muy lindo
muchacho: he trabado conversación con él, y dice que
viene de Palestina.

ISABEL. ¿De Palestina?

TERESA. Yo me acordé al punto del pobre don Diego.
--Como os figuráis que debe estar por allá.... 570

ISABEL. Sí. Llámale pronto. (_Vase Teresa_) ;Virgen
piadosa! ;Que haya sido sueño lo que pienso que oí!
;Oh! Pensemos en el que viene de Palestina.

ESCENA X

ZULIMA, en traje de noble aragonés, TERESA.--ISABEL

ZULIMA. El cielo os guarde.

ISABEL. Y a vos
también.

ZULIMA (_aparte_) Mi rival es ésta.

ISABEL. Mejor podéis descansar 575
en esta sala que fuera.

TERESA. Este mancebo, señora,
viene de lejanas tierras,
de Jerusalem, de Jope,
de Belén ... y de Judea. 580

ISABEL. ¿Cierto?

ZULIMA. Sí.

TERESA. Y ha conocido
allá gente aragonesa.

ZULIMA. Un caballero traté
de Teruel.

ISABEL. ¿Cuál? ¿Quién? ¿Quién era?
¿Su nombre?

ZULIMA. Diego Marsilla. 585

ISABEL. ¡Os trajo Dios a mi puerta!--
¿Dónde le dejáis?

TERESA. Entonces,
¿era ya rico?

ZULIMA. Una herencia
cuantiosa le dejaron
allí.

ISABEL. Pero ¿dónde queda? 590

ZULIMA. Hace poco era cautivo
del Rey moro de Valencia.

ISABEL. ¡Cautivo! ¡Infeliz!

ZULIMA. No tanto.
La esposa del Rey, la bella
Zulima, le amó.

ISABEL. ¿Le amó? 595

ZULIMA. ¡Sí! ¡mucho!

TERESA. ¡Qué desvergüenza!

ISABEL. Y ¿qué? ¿No viene por eso
Marsilla donde le esperan?

TERESA. ¿Se ha vuelto moro quizá?

ZULIMA (_aparte_). Ya que padecí, padezca. 600
Finjamos.

ISABEL. Hablad.

ZULIMA. No es fácil
resistir a una princesa
hermosa y amante: al fin
Marsilla, para con ella,
era un miserable.

TERESA. Pero

vamos, acabad....

605

ISABEL (_aparte_) Apenas vivo.

ZULIMA. El Rey llegó a saber lo que pasaba; la Reina pudo escapar, protegida por un bandido, cabeza de la cuadrilla temible que hoy anda por aquí cerca; y Marsilla....

610

ISABEL. ¿Qué?

ZULIMA. Rogad a Dios que le favorezca.

ISABEL. ¡Ha muerto! ¡Jesús, valedme!
(_Desmáyase_)

615

TERESA. ¡Isabel! ¡Isabel!--¡Buena la habéis hecho!

ZULIMA. (_aparte_) Sabe amar esta cristiana de veras; yo sé más, yo sé vengarme.

TERESA. ¡Señora!--¡Paula! ¡Jimena!
(_A Zulima_)
Buscad agua, llamad gente.

620

ZULIMA (_aparte_)
Salgamos.--Con esta nueva, se casará. (_Vase_)

TERESA. ¡Dios confunda la boca ruin que nos cuenta noticia tan triste!... Pero un prójimo que no prueba cerdo ni vino, ¿qué puede dar de sí?

625

(_Salen dos criadas que traen agua_)

Pronto aquí, lerdas.
¿Dónde estabais? A ver: dadme el agua.

ISABEL. ¡Ay, Dios! ¡Ay, Teresa!

630

ESCENA XI

MARGARITA.--ISABEL, TERESA, CRIADAS

MARGARITA. ¿Qué sucede?

ISABEL. ¡Ay, madre mía!
Ya no es posible que venga.
Murió.

MARGARITA. ¿Quién? ¿Marsilla?

TERESA. ¿Quién
ha de ser?

ISABEL. Y ha muerto en pena
de serme infiel.

TERESA. Una mora, 635
que dicen que no era fea,
la esposa del reyezuelo
valenciano, buena pieza
sin duda, nos le quitó.

ISABEL. ¡En esto paran aquellas 640
ilusiones de ventura
que alimentaba risueña!
Conmigo nacieron ¡ay!...
se van, y el alma se llevan.
Ese infausto mensajero, 645
¿dónde está? Dile que vuelva.

MARGARITA. Sí: yo le preguntaré....

TERESA. Pues como nos dé respuestas
por el estilo.... Seguidme.

(_Vanse Teresa y las criadas_.)

ESCENA XII

MARGARITA, ISABEL

ISABEL. ¿Quién figurarse pudiera 650
que me olvidara Marsilla?
¡Qué sonrojo! ¡Qué vileza!
Pero ¿cómo ha sido, cómo
fué que no lo presintiera
mi corazón? No es verdad: 655
imposible que lo sea.

Se engañó, si lo creyó,
la sultana de Valencia.
Soló por volar a mí,
quebrantando sus cadenas, 660
dejó soñar a la mora
con esa falaz idea.
Mártir de mi amor ha sido,
que desde el cielo en que reina,
de su martirio me pide 665
la debida recompensa.
Yo se la daré leal,
yo defenderé mi diestra:
viuda del primer amor
he de bajar a la huesa. 670
Llorar libremente quiero
lo que de vivir me resta,
sin que pueda hacer ninguno
de mis lágrimas ofensa.
No he de ser esposa yo 675
de Azagra: primero muerta.

MARGARITA. ¿Tendrás valor para?...

ISABEL. Sí,
mi desgracia me le presta.

MARGARITA. ¿Y si te manda tu padre?...

ISABEL. Diré que no.

MARGARITA. Si te ruega.... 680

ISABEL. No.

MARGARITA. Si amenaza....

ISABEL. Mil veces
no. Podrán en hora buena,
de los cabellos asida,
arrastrarme hasta la iglesia,
podrán maltratar mi cuerpo, 685
cubrirle de áspera jerga,
emparedarme en un claustro,
donde lentamente muera:
todo esto podrán, sí; pero
lograr que diga mi lengua 690
un sí perjuro, no.

MARGARITA. Bien,
bien. Tu valor ... me consuela.

(_Aparte_. Nada oyó: más vale así.
La culpa, no la inocencia

debe padecer.) Ten siempre esa misma fortaleza, y no te dejes vencer, suceda lo que suceda. Matrimonio sin cariño crímenes tal vez engendra.	695 700
Yo sé de alguna infeliz que dió su mano violenta... y ... después de larga lucha ... desmintió su vida honesta. Muchos años lleva ya de dolor y penitencia... Y al fin le toca morir, de oprobrio justo cubierta.	705
ISABEL. ¡Ah, madre! ¿Qué dije yo? Me olvidé, con esa nueva, de otra desdicha tan grande que a mi desdicha supera.	710
MARGARITA. ¡No te cases, Isabel!	
ISABEL. Sí, madre: mi vida es vuestra: dároslo me manda Dios, lo manda naturaleza.	715
MARGARITA. ¡Hija!	
ISABEL. Por fortuna mía, Marsilla al morir me deja el corazón sin amor y sin lugar donde prenda. Por más fortuna, Marsilla de mí se olvidó en la ausencia, y puso en otra mujer el amor que me debiera. Por dicha mayor, Azagra es de condición soberbia, celoso, iracundo: así mis lágrimas y querellas insufribles le serán; querrá que yo las contenga; no podré, se irritará, y me matará.	720 725 730
MARGARITA. ¡Me aterra, hija, me matas a mí!	
ISABEL. Tengo yo cartas que lea: puede encontrármelas.	
MARGARITA. ¡Oh! Si como las tuyas fueran	735

otras....

ISABEL. Y tengo un retrato
en esta joya. (_Saca un relicario_.)
¿Son ésas
sus facciones? Pues sabed
que, sin estudio ni regla, 740
de amor guiada la mano,
al primer ensayo diestra,
yo supe dar a ese rostro
semejanza tan perfecta.
Me sirvió para suplir 745
de Marsilla la presencia;
no le necesito ya:
más vale que no le vea.
¡Ah! dejadme que le bese
una vez ... la última es ésta. 750
Tomad. ¿Veis? el sacrificio
consumo, y estoy serena,
tranquila ... como la tumba.
Imitad vos mi entereza,
mi calma ... y no me digáis 755
una palabra siquiera.
De mí vuestra fama pende:
la conservaréis ilesa.
Yo me casaré: no importa,
no importa lo que me cuesta. (_Vase_.) 760

ESCENA XIII

MARGARITA

MARGARITA. Y ¿debo yo consentir
que la inocente Isabel,
por mi egoísmo cruel,
se ofrezca más que a morir?
Pero ¿cómo he de sufrir 765
que, perdida mi opinión,
me llame todo Aragón
hipócrita y vil mujer?
Mala madre me hace ser
mi buena reputación.
A todo me resignara
con ánimo ya contrito,
si al saberse mi delito,
yo sola me deshonrara.
Pero a mi esposo manchara 775
con ignominia mayor.
¡Hija infeliz en amor!
¡Hija desdichada mía!

ACTO TERCERO

Retrete o gabinete de Isabel. Dos puertas.

ESCENA PRIMERA

ISABEL, TERESA

Aparece ISABEL, ricamente vestida, sentada en un sillón junto a una mesa, sobre la cual hay un espejo de mano, hecho de metal. TERESA está acabando de adornar a su ama.

TERESA. ¿Qué os parece el tocado? Nada, ni me oye. Que os miréis os digo; tomad el espejo. (_Se le da a Isabel, que maquinalmente le toma, y deja caer la mano sin mirarse_.) A esotra puerta. Miren ¡qué trazas éstas de novia!--Ved ¡qué preciosa gargantilla voy a poneros! 5
(_Isabel inclina la cabeza_.) Pero alzád la cabeza, Isabel. Si esto es amortajar a un difunto.

ISABEL. ¡Marsilla!

TERESA. (_Aparte._ Dios le haya perdonado.) Ea, se concluyó. Bien estáis. Ello, sí, me habéis hecho perder la paciencia treinta veces. 10

ISABEL. ¡Madre mía!

TERESA. Si echáis menos a mi señora, ya os he dicho que no está en casa, porque para ella, la caridad es antes que todo. El juez de este año, Domingo Celladas, tenía un hijo en tierra de infieles: Jaime, ya le conocéis. Hoy, sin que hubiese noticia de que viniera, se le han encontrado en el camino de Valencia unos mercaderes, herido y sin conocimiento. Por un rastro de sangre que iba a parar a un hoyo, se ha comprendido que debieron echarle dentro; y se cree que hasta poder salir, habrá estado en el hoyo quizá más de un día, porque las heridas no son recientes. Vuestra madre ha sido llamada para asistirle; me ha encargado que os aderece; os he puesto hecha una imagen; y ni siquiera he logrado que deis una mirada al vestido, para ver si os gusta. 15
20
25

ISABEL. Sí: es el último.

TERESA. ¡El dulcísimo nombre de Jesús! No lo quiera Dios, Isabelita de mi alma: no lo querrá Dios; antes os hará tan dichosa como vos merecéis. Pero salid de ese abatimiento: mirad que ya van a venir los convidados a la boda, y es menester no darles que decir. 30

ISABEL (_con sobresalto_). ¿Qué hora es ya?

TERESA. No tardarán en tocar a vísperas ahí al lado, en San Pedro. Es la hora en que salió de Teruel don Diego; y hasta que pase, mi señor no se considera libre de su promesa. 35

ISABEL. Sí, a esa hora, a esa hora misma partió ... para nunca volver. En este aposento, allí, delante de ese balcón estaba yo, llorando sobre mi labor, como ahora sobre mis galas. Continuamente miraba a la calle por donde había de pasar, para verle; ahora no miro: no le veré. Por allí vino, dirigiendo el fogoso alazán, enseñado a parase bajo mis balcones. Por allí vino, vestida la cota, la lanza en la mano, al brazo la banda, último don de mi cariño. «Hasta la dicha o hasta la tumba,» me dijo. «Tuya o muerta,» le dije yo; y caí sin aliento en el balcón mismo, tendidas las manos hacia la mitad de mi alma que se ausentaba.--¡Suya o muerta! Y voy a dar la mano a Rodrigo. ¡Bien cumplo mi palabra! 40 45 50

TERESA. Hija mía, desechad esas ideas. Yo ¿qué os he de decir para consolaros? Que os he visto nacer, que habéis jugado en mis brazos y en mis rodillas ... y que diera yo porque recobrasedis la paz del alma y fuerais feliz ¡ay!, diera yo todos los días que me faltan que vivir, menos uno para verlo. 55

ISABEL. ¿Feliz, Teresa? Con este vestido, ¿cómo he de ser feliz? ¡Pesa tanto, me ahoga tanto!... Quítamele, Teresa. (_Levantándose_)

TERESA. Señora, que viene don Rodrigo. 60

ISABEL. ¡Don Rodrigo! Busca pronto a mi madre. (_Vase Teresa_)

ESCENA II

DON RODRIGO.--ISABEL

RODRIGO. Mis ojos por fin os ven a solas, ángel hermoso.

Siempre un amargo desdén
y un recato riguroso
me han privado de este bien. 65
--Trémula estáis: ocupad
la silla.

ISABEL. ¡Ante mi señor!

RODRIGO. Esclavo diréis mejor.
Soberana es la beldad 70
en el reino del amor.

ISABEL. ¡Mentida soberanía!

RODRIGO. De mi rendimiento fiel,
que dudarais no creía.
¡Si a conocer, Isabel, 75
llegaseis el alma mía!...

ISABEL. ¿Para qué? Señas ha dado
que indican su índole bella.

RODRIGO. Mi destino desastrado
sólo mostrar me ha dejado 80
lo deforme que hay en ella.

Un Azagra conocéis
orgullosos y vengativos;
y otro por fin hallaréis
que en vuestro rigor esquivo 85
figuraros no podéis.

El Azagra que os adora,
el Azagra para vos,
aun no le visteis, señora;
y nos conviene a los dos 90
una explicación ahora.

ISABEL. Mis padres pueden mandar,
yo tengo que obedecer,
nada pretendo saber:
hiciera bien en callar 95
quien ha logrado vencer.

RODRIGO. El vencedor, que aparece
llorente ante vos de amargura,
manifestaros ofrece
que sabe lo que merece 100
doña Isabel de Segura.

Os ví, y en vos admiré
virtud y belleza rara:
digno de vos me juzgué,
y uniros a mí juré, 105
costara lo que costara.
Maldición más espantosa

no pudo echarme jamás
una lengua venenosa
que decir: no lograrás 110
hacer a Isabel tu esposa.
Lidiaré, si es necesario,
por ella con todo el orbe,
clamaba yo de ordinario.
¡Infeliz el que me estorbe, 115
competidor o contrario!
En mi celoso furor
cabe hasta lo que denigre
mi calidad y mi honor.
Amo con ira de tigre ... 120
porque es muy grande mi amor.
--No el vuestro, tan delicado,
me pintéis para mi mengua:
quizá no lo haya expresado
en seis años vuestra lengua, 125
sin que me lo hayan contado.
Cuantas cartas escribió
Marsilla ausente, leí:
él su retrato no vió,
yo sí: junto a vos aquí 130
siempre tuve un guarda yo.
Ha sido mi ocupación
observaros noche y día;
y abandonaba a Monzón
siempre que lo permitía 135
la marcial obligación.
Viéndoos al balcón sentada
por las noches a la luna,
mi fatiga era pagada:
jamás fué mujer ninguna 140
de amante más respetada.
Para romper mis prisiones,
para defectos hallaros,
fueron mis indagaciones;
y siempre para adoraros 145
encontré nuevas razones.
Seducido el pensamiento
de lisonjeros engaños,
un favorable momento
espero hace ya seis años, 150
y aun llegado no lo cuento.
Pero, por dicha, quizá
no deba estar muy distante.

ISABEL. ¡Qué! ¿Pensáis que cesará
mi pasión, muerto mi amante? 155
No, lo que yo vivirá.

RODRIGO. Pues bien, amad, Isabel,
y decidlo sin reparo;

que con ese amor tan fiel,
 aunque a mí me cueste caro, 160
 nunca me hallaréis cruel.
 Mas si ese afecto amoroso,
 cuya expresión no limito,
 mantener os es forzoso,
 yo, mi bien, yo necesito 165
 el nombre de vuestro esposo.
 No más que el nombre, y concluyo
 de desear y pedir:
 todas mis dichas incluyo
 en la dicha de decir: 170
 «Me tienen por dueño suyo.»
 Separada habitación,
 distinto lecho tendréis....
 ¿Queréis más separación?
 Vos en Teruel viviréis, 175
 yo en la corte de Aragón.
 ¿Teméis que la soledad
 bajo mi techo os consuma?
 Vuestros padres os llevad
 con vos: mudaréis en suma 180
 de casa y de vecindad.
 Nunca sin vuestra licencia
 veré esos divinos ojos....
 ¡Ay! dádmela con frecuencia.
 Si os oprimen los enojos, 185
 hablad, y mi diligencia
 ya un festín, ya una batida,
 ya un torneo dispondrá.
 Si lloráis.... ¡Prenda querida!
 cuando lloréis, ¿qué os dirá 190
 quien no ha llorado en su vida?
 Míseros ambos, hacer
 con la indulgencia podemos
 menor nuestro padecer.
 Ahora, aunque nos casemos, 195
 ¿me podréis aborrecer?

ISABEL. ¡Don Rodrigo! ¡Don Rodrigo! (_Sollozando_)

RODRIGO. ¿Lloráis? ¿Es porque me nuestro
 digno de ser vuestro amigo?
 ¿No sufrí del odio vuestro 200
 bastante el duro castigo?

ISABEL. ¡Oh! no, no: mi corazón
 palpar de odio no sabe.

RODRIGO. Ni al mirar vuestra aflicción
 hay fuerza en mí que no acabe 205
 rindiéndose a discreción.
 Es ya el caso de manera

RODRIGO. Isabel deseará la compañía de su madre:
pudiéramos pasar por casa del Juez....

TERESA. Ahora empezaba el herido a volver en su
conocimiento. Si antes de vísperas no se halla mi señora 245
en la iglesia, es señal de que no puede asistir a los desposorios:
esto me ha dicho.

PEDRO. La esperaremos en el templo. (_A don Martín._)
Si la pesadumbre os permite acompañarnos, venid....

MARTÍN. Excusadme el presenciar un acto que debe 250
serme tan doloroso.

PEDRO. Estad seguro de que mientras no oigáis las
campanas, no habrá dado su mano Isabel. Estos
caballeros podrán atestiguar que se esperó hasta el cabal
vencimiento del plazo. Marchemos. 255

ISABEL (_aparte_). ¡Morada de mi pasado bien, adiós
para siempre!

(_Vanse todos, menos don Martín._)

ESCENA IV

DON MARTÍN

MARTÍN. Con pena, con celos veo yo a Isabel dirigirse
al altar. Hubo un tiempo en que la tuve por hija: hoy
me quitan su filial cariño, y ella consiente. Pero ¿qué 260
falta hace al mísero cadáver de mi hijo la constancia de la
que él amó? Si su sombra necesita lágrimas, bien se
puede satisfacer con las mías.

ESCENA V

ADEL.--DON MARTÍN

ADEL. Cristiano, busco a Martín Marsilla, que está
aquí, según se me dice. ¿Eres tú? 265

MARTÍN. Yo soy.

ADEL. ¿Qué sabes de tu hijo?

MARTÍN. ¡Moro!... su muerte.

ADEL. Esa noticia ... ¿quién la ha traído?

MARTÍN. Un joven forastero. 270

ADEL. ¿En dónde para?

MARTÍN. Apenas se detuvo en Teruel: yo no pude verle.

ADEL. ¿Qué ha pasado con Jaime Celladas?

MARTÍN. Le han herido gravemente al llegar a la villa: 275
en su lecho yace todavía sin voz ni conocimiento.

ADEL. Luego ¿tú nada sabes?

MARTÍN. ¿Qué vas a decirme?

ADEL. Acabo de averiguar que, disfrazada con traje 280
de hombre, ha entrado en Teruel Zulima, la esposa del Amir de Valencia.

MARTÍN. ¿La que fué causa de la pérdida de mi hijo?

ADEL. Él la desdeñó, y ella se ha vengado mintiendo.

MARTÍN. ¿Mintiendo?

ADEL. ¡Anciano! Bendice al Señor: aun eres padre. 285

MARTÍN. ¡Dios poderoso!

ADEL. Tu hijo libró de un asesinato pérfido al Amir
de Valencia, y el Amir le ha colmado de riquezas y honores.
Herido en un combate, no se le permitió caminar hasta reponerse.
Jaime venía delante para anunciar su vuelta. 290
Sígueme, y no pararé hasta poner a Marsilla en tus brazos.
(_Vase_)

MARTÍN (_alzando las manos al cielo, arrebatado de
júbilo_). ¡Señor! ¡Señor!

ESCENA VI

MARGARITA.--DON MARTÍN

MARGARITA (_dentro_). ¡Isabel! ¡Isabel! (_Sale y repara
en don Martín, que se retiraba con Adel_) Don Martín... 295

MARTÍN (_deteniéndose_). Margarita, sabedlo....

MARGARITA. Sabedlo el primero. Jaime Celladas....

MARTÍN. Ese moro que veis....

MARGARITA. Ha vuelto en sí.

MARTÍN. Viene de Valencia. 300

MARGARITA. Jaime también.

MARTÍN. Vive mi hijo.

MARGARITA. Lo ha dicho Jaime. Corred, impedid ese casamiento. (_Óyese el toque de vísperas_.)

MARTÍN. ¡Ah! ya es tarde. 305

MARGARITA. ¡Dios ha rechazado mi sacrificio!

MARTÍN. ¡Hijo infeliz!

MARGARITA. ¡Hija de mis entrañas! (_Vase_.)

ESCENA VII

Bosque inmediato a Teruel

MARSILLA, atado a un árbol

Infames bandoleros,
que me habéis a traición acometido, 310

venid y ensangrentad vuestros aceros:
la muerte ya por compasión os pido.

--Nadie llega, de nadie soy oído;
vuelve el eco mis voces, y parece
que goza en mi dolor y me escarnece. 315

Me adelanté a la escolta que traía:
su lento caminar me consumía.

Yo vengo con amor, ellos con oro.

--Enemigos villanos,
los ricos dones del monarca moro 320
no como yo darán en vuestras manos:
tienen quien los defienda.

Pero las horas pasan, huye el día.

¿Qué vas a imaginar, Isabel mía?
¿Qué pensarás, idolatrada prenda, 325

si esperando abrazar al triste Diego,
corrido el plazo ves, y yo no llego?

Mas por Jaime avisados
en mi casa estarán: pronto, azorados
con mi tardanza.... Sí, ya se aproxima 330
gente. ¿Quién es?

ESCENA VIII

ZULIMA, en traje de hombre.--MARSILLA

ZULIMA. Yo soy.

MARSILLA. ¡Cielos! ¡Zulima!
¡Tú aquí! (_Aparte._ ¡Presagio horrendo!)

ZULIMA. Vecinos de Teruel vienen corriendo
a quienes más que a mí toca librarte:
yo sólo en esta parte 335
me debo detener mientras te digo
que Isabel es mujer de don Rodrigo.

MARSILLA. ¡Gran Dios!--Mas no: me engañas,
impostora.

ZULIMA. Zaén, que llega de Teruel ahora,
Zaén ha visto dar aquella mano 340
tan ansiada por ti.

MARSILLA. Finges en vano.
Tú ignoras que mi próxima llegada
previno un mensajero.

ZULIMA. Tú no sabes que un tirador certero
supo dejar tu previsión burlada, 345
saliéndole al camino al mensajero.
Yo hablé con Isabel, yo de tu muerte
la noticia le dí, y a los bandidos
encargué que tu viaje detuvieran.
Yo, celebradas de Isabel las bodas, 350
te las vengo a anunciar.

MARSILLA. ¿Con que es ya tarde?

ZULIMA. Mírame, bien, y dúdalo si puedes.
Inútiles mercedes
el Rey te prodigó: más he podido,
prófuga yo, que mi real marido. 355
Yo mi amor te ofrecí, bienes y honores,
y te inmolé mi fe y el ser que tengo;
tú preferiste ingrato mis rencores:
me ofendiste cruel, cruel me vengo.

Adiós: en mi partida 360
te dejo por ahora con la vida,
mientras padeces en el duro potro
de ver a tu Isabel en brazos de otro. (_Vase_.)

ESCENA IX

MARSILLA

MARSILLA. Monstruo, por cuya voz ruge el abismo,
vuelve y di que es engaño 365
todo lo que te oí. (_Forceja para desatarse_.)
Lazos crueles,
¿cómo me resistís? ¡Ligan cordeles
al que hierros quebró! ¿No soy el mismo?
¡Ah! no. Mujer fatal, cortos instantes
me quedan que vivir, si no has mentido; 370
pero ¡permítame Dios que muera antes!

ESCENA X

ADEL, pasando por una altura.--MARSILLA

ADEL. Rumor aquí he sentido.
Atraviesan el valle bandoleros
con Zulima a caballo.
Yo, cueste lo que cueste, 375
la tengo de prender: voy a ver si hallo
cerca mis compañeros.

MARSILLA. ¿Quién va?

ADEL. Marsilla es éste. (_A voces_.)
Aquí! ¡Por este lado, caballeros! (_Vase_.)

ESCENA XI

DON MARTÍN, CABALLEROS, CRIADOS.--MARSILLA

MARTÍN (_dentro_.) Él es.

MARSILLA. ¡Mi padre!

VOCES (_dentro_.) Él es.

la traidora noticia desmentía.
Corro al templo a saber.... Miro, enmudezco....
¡Eran esposos ya! Tu bien perdiste...
Dios lo ha querido así... Pero aun te quedan 405
padres que lloren tu destino triste.

MARSILLA. El ajeno dolor no quita el mío.
¿Con qué llenáis el hórrido vacío
que el alma siente, de su bien privada?
¡Padre! sin Isabel, para Marsilla 410
no hay en el mundo nada.
Por eso en mi doliente desvarío
sed bárbara de sangre me devora.
Verterla a ríos para hartarme quiero,
y cuando más que derramar no tenga, 415
la de mis venas soltará mi acero.

MARTÍN. Hijo, modera ese furor.

MARSILLA. ¿Quién osa
hijo llamarme ya? ¡Fuera ese nombre!
La desventura quiebra
los vínculos del hombre con el hombre, 420
y con la vida y la virtud. Ahora,
que tiemble mi rival, tiemble la mora.
Breve será su victorioso alarde:
para acabar con ambos aun no es tarde.

MARTÍN. ¡Desgraciado! ¿qué intentas?

MARSILLA. Con el crimen 423
el crimen castigar. Una serpiente
se me enreda en los pies: mi pie destroce
su garganta infernal. Un enemigo
me aparta de Isabel: desaparezca.

MARTÍN. Hijo....

MARSILLA. Perecerá

MARTÍN. No....

MARSILLA. ¡Maldecido 430
mi nombre sea, si la sangre odiosa
de mi rival no vierto!

MARTÍN. Es poderoso....

MARSILLA. Marsilla soy.

MARTÍN. Mil deudos le acompañan....

MARSILLA. Mi furia a mí.

MARTÍN. Merézcate respeto
ese lazo....

MARSILLA. Es sacrílego, es aleve. 435

MARTÍN. En presencia de Dios formado ha sido.

MARSILLA. Con mi presencia queda destruído.

ACTO CUATRO

Habitación de Isabel en la casa de don Rodrigo. Dos puertas a la izquierda del espectador, una en el fondo, y una ventana sin reja a la derecha.

ESCENA PRIMERA

DON PEDRO, DON MARTÍN

PEDRO. Ya cesó la vocería.

MARTÍN. Ya se tranquiliza el pueblo.
Zaén en la cárcel queda
con los demás bandoleros.

PEDRO. Milagro ha sido salvarlos 5
mayor que lo fué prenderlos.

MARTÍN. Y no los prenden quizá,
si no acuden tan a tiempo
los moros que de Valencia
con los regalos vinieron 10
de su Rey para mi hijo.
¡Regalos ya sin provecho!
¡Castigue Dios a quien tiene
la culpa!

PEDRO. ¡Oh! lo haré.--Primero 15
que vayamos esta noche
los dos al Ayuntamiento,
donde ya deben hallarse
juntos el Juez y mi yerno,
¿tendréis, don Martín, a bien
que los dos conferencemos 20
un rato?

MARTÍN. Hablad.

PEDRO. Aquí está
 Zulima.

MARTÍN. Bien me dijeron
 los moros.

PEDRO. En esta calle
 arremetió con los presos
 un tropel de gente; y ella, 25
 puesta en libertad en medio
 del tumulto, se arrojó
 por estas puertas adentro.

MARTÍN. Confesad que don Rodrigo
 la salvó.

PEDRO. No lo confieso ... 30
 porque no lo ví.

MARTÍN Yo, en suma,
 no diré que fué mal hecho:
 él debe a la mora estar
 agradecido en extremo:
 por ella logra la mano 35
 de Isabel.

PEDRO. Resentimiento
 justo mostráis; pero yo,
 que he sido enemigo vuestro,
 necesito de vos hoy.

MARTÍN. Aquí me tenéis, don Pedro. 40

PEDRO. Sois quien sois.--Esa mujer
 nos pone en terrible aprieto.
 Ya veis, los moros reclaman
 su entrega con mucho empeño.

MARTÍN. Y mientras el Juez resuelve, 45
 cercada se ve por ellos
 esta casa.

PEDRO. Y bien, ¿quisierais
 que entre vos y yo de un riesgo
 libráramos a Teruel?

MARTÍN. Crimen fuera no quererlo. 50

PEDRO. Si en la junta de la villa
 negamos, como debemos,

la entrega de la Sultana,
va a ser enemigo nuestro
el Rey de Valencia, y puede
gravísimo daño hacernos. 55

MARTÍN. Y el que recibimos ambos
de su mujer, ¿es pequeño?

PEDRO. Pero es mujer, y nosotros
cristianos y caballeros. 60

MARTÍN. Proseguid.

PEDRO. El compromiso
queda evitado, si hacemos
que huya en el instante.

MARTÍN. Hagámoslo.
--Págueme Dios el esfuerzo
que me cuesta no vengarme.
Disponed. 65

PEDRO. Con un pretexto
llevad los moros de aquí:
de vos harán caso.

MARTÍN. Creo
que sí.

PEDRO. Lo demás es fácil.
Puesta ya en salvo, diremos
que ella huyó por sí. 70

MARTÍN. Voy pues,
y ya que la mano tiendo
al uno de los autores
de mi desventura, quiero
dársela también al otro. 75

Decid al dichoso dueño
de esta casa y de Isabel,
que mire en estos momentos
por su vida: que mi hijo
va, loco de sentimiento
y de furor, en su busca
por Teruel; y, ¡vive el cielo
que, doliente como está,
valor le sobra al mancebo
para vengar!... Perdonadme. 80

Adiós. Voy a complaceros,
y a buscarle y conducirle
esta noche misma lejos
de unos lugares en donde
vivimos los dos muriendo. 85

90

(_Vase por la puerta de la izquierda, más cercana al proscenio_.)

PEDRO. Id con Dios.--¡Padre infeliz!
¿Y nosotros? Me estremezco
al pensar en Isabel,
cuando de todo el suceso
llegue a enterarse.

ESCENA II

TERESA.--DON PEDRO

TERESA (_dentro_). ¡Favor, 95
que me vienen persiguiendo! (_Sale._)

PEDRO. ¡Teresa! ¿Qué hay? ¿Quién te sigue?

TERESA. Las ánimas del infierno...
Las del purgatorio... No
sé cuáles; pero las veo, 100
las oigo....

PEDRO. Mas ¿qué sucede?

TERESA. ¡Ay! Muerta de susto vengo.
¡Ay!--Isabel me ha enviado
por mi señora corriendo,
que volvió, no sé por qué, 105
a la casa del enfermo;
y antes de llegar, he visto
en un callejón estrecho,
junto a la ermita caída...
¡Jesús! convulsa me vuelvo 110
a casa.

PEDRO. ¿Qué viste? Di.

TERESA. Una fantasma, un espectro
todo parecido, todo,
al pobrecito don Diego.

PEDRO. Calla: no te oiga Isabel. 115
Guarda con ella silencio.--
Marsilla ha venido, y ella
no lo sabe.

TERESA. Pero, ¿es cierto
que vive?

(_Acércase a la segunda puerta._)

Llegad. Al mirarle, tiemblo.

ESCENA IV

ADEL.--ISABEL

ADEL. Cristiana, brillante honor
 de las damas de tu ley, 150
 yo imploro, en nombre del Rey
 de Valencia, tu favor.

ISABEL. ¿Mi favor?

ADEL. Tendrás noticia
 de que salió de su corte
 Zulima, su infiel consorte, 155
 huyendo de su justicia.

ISABEL. Sí.

ADEL. Mi señor decretó
 con rectitud musulmana
 castigar a la Sultana,
 ya que a Marsilla premió. 160

ISABEL. ¡Premiar!... ¿Ignoras, cruel,
 que le dió muerte sañuda?

ADEL. Tú no le has visto, sin duda,
 entrar como yo en Teruel.

ISABEL. ¡Marsilla en Teruel!

ADEL. Sí.

ISABEL. Mira 165
 si te engañas.

ADEL. Mal pudiera.
 Infórmate de cualquiera,
 y mátenme, si es mentira.

ISABEL. No es posible.--¡Ah! ¡sí! que siendo
 mal, no es imposible nada. 170

ADEL. Por la villa alborotada
 tu nombre va repitiendo.

ISABEL. ¡Eterno Dios! ¡Qué infelices
nacimos!--¿Cuándo ha llegado?
¿Cómo es que me lo han llamado? 175
--Y tú, ¿por qué me lo dices?

ADEL. Porque estás, a mi entender,
en grave riesgo quizá.

ISABEL. Perdido Marsilla, ya
¿qué bien tengo que perder? 180

ADEL. Con viva lástima escucho
tus ansias de amor extremas;
pero aunque tú nada temas,
yo debo decirte mucho.
Marsilla a mi Rey salvó 185
de unos conjurados moros,
y el Rey vertió sus tesoros
en él, y aquí le envió.
El despreció la liviana
inclinación de la infiel.... 190

ISABEL. ¡Oh! ¡Sí!

ADEL. Y airada con él
vino, y se vengó villana
contando su falso fin.

ISABEL. ¡Ella!

ADEL. Con una gavilla
de bandidos, a Marsilla 195
detuvo, ya en el confín
de Teruel, donde veloces
corriendo en tropel armado,
le hallamos a un tronco atado,
socorro pidiendo a voces. 200

ISABEL. Calla, moro: no más.

ADEL. Pasa
más, y es bien que te aperciba.
--La Sultana fugitiva
se ha refugiado en tu casa:
en ésta.

ISABEL. ¡Aquí mi rival! 205

ADEL. Tu esposo la libertó.

ISABEL. ¡Ella donde habito yo!

ADEL. Guárdate de su puñal.
Por celos allá en Valencia
matar a Marsilla quiso. 210

ISABEL. A tiempo llega el aviso.

ADEL. Confirma tú la sentencia
que justo lanzó el Amir.
Por esa mujer malvada
para siempre separada 215
de Marsilla has de vivir.

Ella te arrastra al odioso
tálamo de don Rodrigo.
Envíala tú conmigo
al que le apresta su esposo, 220
pena digna del ultraje
que siente.

ISABEL. Sí, moro; salga
pronto de aquí, no le valga
el fuero del hospedaje.
Como perseguida fiera 225
entró en mi casa: pues bien,

al cazador se la den,
que la mate donde quiera.
Mostrarse de pecho blando
con ella, fuera rayar 230
en loca: voy a mandar

que la traigan arrastrando.
Sean de mi furia jueces
cuantas pierdan lo que pierdo.
¡Jesús! Cuando yo recuerdo 235
que hoy pude... ¡Jesús mil veces!

No le ha de valer el llanto,
ni el ser mujer, ni ser bella,
ni reina. ¡Si soy por ella
tan infeliz! ¡tanto, tanto!... 240

Dime, pues, di: tu señor,
¿qué suplicio le impondrá?

ADEL. Una hoguera acabará
con su delincuente amor.

ISABEL. ¡Su amor! ¡Amor desastrado! 245
Pero es amor...

ADEL. Y ¿es bastante
esa razón?...

ISABEL. ¡Es mi amante
tan digno de ser amado!
Le vió, le debió querer
en viéndole.--¡Y yo, que hacía 250

viene a ser ésta que me rinde el alma,
cuando, acabada la cruel ausencia,
voy a ver a Isabel?

ESCENA VII

ISABEL.--MARSILLA

ISABEL. Por fin se encarga 290
mi madre de Zulima.

MARSILLA. ¡Cielo santo!

ISABEL. ¡Gran Dios!

MARSILLA. ¿No es ella?

ISABEL. ¡Él es!

MARSILLA. ¡Prenda adorada!

ISABEL. ¡Marsilla!

MARSILLA. ¡Gloria mía!

ISABEL. ¿Cómo ¡ay! cómo
te atreves a poner aquí la planta?
Si te han visto llegar... ¿A qué has venido? 295

MARSILLA. Por Dios ... que lo olvidé. Pero ¿no basta,
para que hacia Isabel vuele Marsilla,
querer, deber, necesitar mirarla?
¡Oh! ¡qué hermosa a mis ojos te presentas!
Nunca te ví tan bella, tan galana... 300
Y un pesar sin embargo indefinible
me inspiran esas joyas, esas galas.
Arrójalas, mi bien; lana modesta,
cándida flor, en mi jardín criada,
vuelvan a ser tu virginal adorno: 305
mi amor se asusta de riqueza tanta.

ISABEL. (_Aparte._ ¡Delira el infeliz! Sufrir no puedo
su dolorida, atónita mirada.)
¿No entiendes lo que indica el atavío,
que no puedes mirar sin repugnancia? 310
Nuestra separación.

MARSILLA. ¡Poder del cielo!
Sí. ¡Funesta verdad!

ISABEL. Estoy casada.

MARSILLA. Ya lo sé. Llegué tarde. Ví la dicha,
 tendí las manos, y voló al tocarla.

ISABEL. Me engañaron: tu muerte supusieron 315
 Y tu infidelidad.

MARSILLA. ¡Horrible infamia!

ISABEL. Yo la muerte creí.

MARSILLA. Si tú vivías,
 y tu vida y la mía son entrambas
 una sola, no más, la que me alienta,
 ¿cómo de ti sin ti se separara? 320
 Juntos aquí nos desterró la mano
 que gozo y pena distribuye sabia:
 juntos al fin de la mortal carrera
 nos toca ver la celestial morada.

ISABEL. ¡Oh! ¡si me oyera Dios!...

MARSILLA. Isabel, mira, 325
 yo no vengo a dar quejas: fueran vanas.
 Yo no vengo a decirte que debiera
 prometerme de ti mayor constancia,
 cumplimiento mejor del tierno voto
 que invocando a la Madre inmaculada, 330
 me hiciste amante la postrera noche
 que me apartó de tu balcón el alba.
 «Para ti (sollozando me decías),
 o si no, para Dios.»--¡Dulce palabra,
 consoladora fiel de mis pesares 335
 en los ardientes páramos del Asia
 y en mi cautividad! Hoy ni eres mía,
 ni esposa del Señor. Di, pues, declara
 (esto quiero saber) de qué ha nacido
 el prodigio infeliz de tu mudanza. 340
 Causa debe tener.

ISABEL. La tiene.

MARSILLA. Grande.

ISABEL. Poderosa, invencible: no se casa
 quien amaba cual yo, sino cediendo
 a la fuerza mayor en fuerza humana.

MARSILLA. Dímelo pronto, pues, dilo.

ISABEL. Imposible. 345
 No has de saberlo.

MARSILLA. Sí.

ISABEL. No.

MARSILLA. Todo.

ISABEL. Nada.
Pero tú en mi lugar también el cuello
dócil a la coyunda sujetaras.

MARSILLA. Yo no, Isabel, yo no. Marsilla supo
despreciar una mano soberana 350
y la muerte arrostrar por quien ahora
la suya vende y el porqué le calla.

ISABEL. (_Aparte._ ¡Madre, madre!)

MARSILLA. Responde.

ISABEL. (_Aparte._ ¿Qué le digo?)
Tendré que confesar ... que soy culpada.
¿Cómo no lo he de ser? Me ves ajena. 355
Perdóname... Castígame por falsa,
(_Llora._)

mátame, si es tu gusto... Aquí me tienes
para el golpe mortal arrodillada.

MARSILLA. Ídolo mío, no; yo sí que debo
poner mis labios en tus huellas. Alza. 360
No es de arrepentimiento el lloro triste
que esos luceros fúlgidos empaña;
ese llanto es de amor, yo lo conozco,
de amor constante, sin doblez, sin tacha,
ferviente, abrasador, igual al mío. 365
¿No es verdad, Isabel? Dímelo franca:
va mi vida en oírtelo.

ISABEL. ¿Prometes
obedecer a tu Isabel?

MARSILLA. ¡Ingrata!
¿Cuándo me rebelé contra tu gusto?
Mi voluntad, ¿no es tuya? Dispon, habla. 370

ISABEL. Júralo.

MARSILLA. Sí.

ISABEL. Pues bien... Yo te amo.--Vete.

MARSILLA. ¡Cruel! ¿Temiste que ventura tanta

MARSILLA. ¡Pérfida! ¿te afliges?
Si lo llego a pensar, ¿quién le librara?

ISABEL. ¿Vive?

MARSILLA. Merced a mi nobleza loca,
vive: apenas cruzamos las espadas, 410
furiosa en él se encarnizó la mía:
un momento después, hundido estaba
su orgullo en tierra, en mi poder su acero.
¡Oh! ¡maldita destreza de las armas!
¡Maldito el hombre que virtudes siembra 415
que le rinden cosecha de desgracias!
No más humanidad, crímenes quiero.
A ser cruel tu crueldad me arrastra,
y en ti la he de emplear. Conmigo ahora
vas a salir de aquí.

ISABEL. ¡No, no!

MARSILLA. Se trata 420
de salvarte, Isabel. ¿Sabes qué dijo
el cobarde que lloras desolada,
al caer en la lid? «Triunfante quedas;
pero mi sangre costará bien cara.»

ISABEL. ¿Qué dijo? ¿Qué?

MARSILLA. «Me vengaré en don Pedro, 425
en su esposa, en los tres: guardo las cartas.»

ISABEL. ¡Jesús!

MARSILLA. ¿Qué cartas son?...

ISABEL. ¡Tú me has perdido!
La desventura sigue tus pisadas.
¿Dónde mi esposo está? Dímelo pronto,
para que fiel a socorrerle vaya, 430
y a fuerza de rogar venza sus iras.

MARSILLA. ¡Justo Dios! Y ¡decía que me amaba!

ISABEL. ¿Con su pasión funesta reconvienes
a la mujer del vengativo Azagra?
¡Te aborrezco! (_Vase._)

ESCENA VIII

MARSILLA

MARSILLA. ¡Gran Dios! Ella lo dice. 435
Con furor me lo dijo: no me engaña.
Ya no hay amor allí. Mortal veneno
su boca me arrojó, que al fondo pasa
de mi seno infeliz, y una por una,
rompe, rompe, me rompe las entrañas. 440
Yo con ella, por ella, para ella
viví... Sin ella, sin su amor, me falta
aire que respirar... ¡Era amor suyo
el aire que mi pecho respiraba!
Me le negó, me le quitó: me ahogo, 445
no sé vivir.

VOCES (_dentro_) Entrad, cercad la casa.

ESCENA IX

ISABEL, trémula y precipitada.--MARSILLA

ISABEL. Huye, que viene gente, huye.

MARSILLA (_todo trastornado_). No puedo.

VOCES (_dentro_). ¡Muera, muera!

MARSILLA. Eso sí.

ISABEL. Ven.

MARSILLA. ¡Dios me valga!

(_Isabel le ase la mano y se entra con él por la puerta del fondo._)

ESCENA X

ADEL, huyendo de varios CABALLEROS, con espadas desnudas;
DON PEDRO, MARGARITA, CRIADOS.--ISABEL y MARSILLA dentro.

CABALLEROS. ¡Muera, muera!

PEDRO Y MARGARITA. Escuchad.

ADEL. Aragoneses,
yo la sangre vertí de la Sultana; 450

pero el Rey de Valencia, esposo suyo,
tras ella me envió para matarla.
Consorte criminal, amante impía,
la muerte de Marsilla maquinaba,
la muerte de Isabel....

ISABEL (_dentro_). ¡Ay!

ADEL. Ved en prueba 455
esta punta sutil envenenada.
(_Muestra el puñal de Zulima._)
Marsilla lo que digo corrobore:
cerca de aquí ha de estar.

(_Ábrese la puerta del fondo, y sale por ella Isabel, que se
arroja en brazos de Margarita. Marsilla aparece caído
en un escaño._)

ESCENA XI

ISABEL.--DICHOS

ISABEL. ¡Madre del alma!

ADEL. Vedle allí....

MARGARITA. ¡Santo Dios!

PEDRO. Inmóvil....

ISABEL. ¡Muerto!

ADEL. Cumplió Zulima su feroz venganza. 460

ISABEL. No le mató la vengativa mora.
Donde estuviera yo, ¿quién le tocara?
Mi desgraciado amor, que fué su vida ...
su desgraciado amor es quien le mata.
Delirante le dije: «Te aborrezco»: 465
él creyó la sacrílega palabra,
y expiró de dolor.

MARGARITA. Por todo el cielo ...

ISABEL. El cielo que en la vida nos aparta,
nos unirá en la tumba.

PEDRO. ¡Hija!

ISABEL. Marsilla

MARGARITA. ¡Isabel!

PEDRO. ¡Isabel!

ISABEL. Mi bien, perdona
mi despecho fatal. Yo te adoraba.
Tuya fuí, tuya soy: en pos del tuyo
mi enamorado espíritu se lanza.

(_Diríjese adonde está el cadáver de Marsilla; pero antes de llegar, cae sin aliento con los brazos tendidos hacia su amante._)

FIN DEL DRAMA

NOTES

ACTO PRIMERO

7-8. #que ... el pie = que te ve colocar el pie orillas (a la orilla) de un precipicio.#

17. #al ser#, _on becoming, when he became_.

33-34. #para vivir ... los tres = para que vivamos los tres con opulencia.#

48. #costara#, an example of the frequent use of the imperfect subjunctive for the conditional in this play.

57. #¿Qué habrá escrito...?# Note use of future to express conjecture. _What can he have written...?_

87. #Mira ... dice#, _see whether it says_.

90. #en el encierro aquel = en aquel encierro.#

106-107. #ve a buscarme#, literally, _go to find me_; translate: _come to me_.

113. #volvió = volvió en sí#, _he has come to himself, has regained consciousness_.

115-116. #De aquella ... hecho = está hecho (acostumbrado) a las tinieblas de aquella horrible mansión.#

135-136. #desde hoy ... aflija = desde hoy no permitiré que te aflija ningún afán.#

140. #azorado#. Note that in poetry predicate adjectives or past participles are frequently used instead of adverbs.

147. #Haz ... vea = haz que yo vea a mi bienhechora.#

155. #Defienda#, _may Heaven protect_, etc.

162. #más = es más hermoso.#

179-180. #No es ... mora = lo más (importante) no es que la noble princesa mora me redima.#

191 et seq. In the first edition of the play Marsilla begins the account of his adventures thus:

Mi nombre es Diego Marsilla,
y cuna Teruel me dió,
ciudad que ayer se fundó
del Turia en la fresca orilla.

In the interest of accuracy of detail the author changed this to the reading of the present text. The river flowing past Teruel changes its name from Guadalaviar to Turia only after it has left Teruel behind. Moreover, Teruel was, strictly speaking, _villa_ at the time of the supposed action of the play, and not _ciudad_: the title _ciudad_ was not granted to it by the King of Aragon until the year 1347.

193. #Ayer se fundó.# Destroyed by the Moors, Teruel was rebuilt in 1171, forty-six years earlier. In the life of a city, a generation seems but a day.

195-197. #cuyos muros ... pobladores = cuyos muros, levantados entre horrores de lid atroz, fueron amasados con la sangre de sus fuertes pobladores.#

199-226. In these lines the idea of "predestined love" is exemplified.

204. #sus#, _their_ (#del hombre y de la mujer#).

213-214. #antes ... vernos = antes de vernos, nos amábamos.#

219-222. A similar idea was expressed in the corresponding four lines of the first edition thus:

Y parecía un querer
tan firme en alma de niño,
recuerdo de otro cariño
tenido antes de nacer.

223-226. These four lines may be translated thus: _the love that united Isabel and me_ (#nuestro querer#) _when we came into this sad world was merely the continuance_ (#seguir#) _in the physical world of the love that already existed in the spiritual_. Compare idea expressed by "marriages are made in heaven."

246. #aun vivo#, if the time were up, either I should have succeeded or should now be dead.

254. #Navas de Tolosa#, village in the Province of Jaén, in the south of Spain, famous in history because of the decisive victory gained there, July 16, 1212, by the allied kings of Christian Spain over the Moslems. In the first edition, at the mention of this disastrous defeat of the Moors, Zulima interrupts Marsilla's narrative with an outburst of feeling quite appropriate in a Mohammedan:

¡Lugar maldito del cielo,
donde la negra fortuna
postró de la media luna
la pujanza por el suelo!

258 et seq. In the early years of the 13th century a religious sect in the south of France, the Albigenses, rebelled against the authority of the Church of Rome. Pope Innocent III proclaimed a crusade against them in 1208, and a bloody war began in which the crusaders were led by the ruthless Simon de Montfort until his death at the siege of Toulouse (1218). During this Albigensian War (1208-1229) Beziers and other important cities in the south of France were almost destroyed.

267-270. #Y en pena ... sepultó = y en pena de que mi mano rompió el hierro de mis cadenas, profundo encierro me sepultó en vida.#

281. #haz por escuchar atento#, _try to listen attentively to_ ...

293. #aquí#, in the land of the Moors.

303. #Respuesta ... dé = es bien que se le dé a ella respuesta.#

311-312. #Medita ... reclama#, _consider it well and you will grant to time what it demands as its due_. If you take into consideration the length of time that has passed since you have seen Isabel, you will realize that she has probably forgotten you, and will become reconciled to changed conditions because of the lapse of time.

321. #dada ... recibida#, _having given my love and having received hers_; or, _having given my heart in exchange for hers_.

330. #le = su corazón.#

335-336. #la nueva de ser Isabel esposa#, _the news of Isabel's marriage_.

340. #cuanto fabrico derrumba = derrumba cuanto (todo lo que) yo

fabrico.#

345. #han de traer = traerán.# Note that *_Isabel_* is direct object of *_traer_*.

346. #para tanto = para hacer tanto.#

356. #Sálvete su diligencia#, *_let his efforts save you from danger_*.

361. #perecéis = pereceréis.# Present instead of future for greater vividness.

364-366. #estallo = hubiera estallado; calla = habría callado; llega = habría llegado.#

392. #que venga.# Subject of *_venga_* is *_la rebelión_*, line 394.

395-396. Note that *_quien_* is subject of both *_lema_* and *_dé_*.

425. #el un capitán = uno de los capitanes.#

444. #Ya no hay perdón que le alcance#, *_she is beyond the reach of pardon_*.

445-446. #después de correr ... vencido# = *_after the struggle is over, disposition will be made of the conquered_*.

ACTO SEGUNDO

17. #don Jaime#, James the Conqueror, King of Aragon from 1213 to 1276, son and successor of Pedro II. He gained the title, *_El Conquistador_*, by his conquest of the Balearic Islands (1228-1232) and Valencia (1258) from the Moors.

21. #Sancho VII#, King of Navarre (1194-1234), known as *_El Fuerte_*. He played an important part in the defeat of the Moors at Navas de Tolosa in 1212.

21. #Fernando III#, King of Castile (1217-1252), known as *_El Santo_*. He reconquered Cordova, Seville, Jaén, etc., from the Moors.

87-88. #sobre como ... allanar#, *_as to how it should be smoothed, overcome_*.

102. #¡Virgen del Pilar!# *_Our Lady of the Sacred Pillar protect us!_*
In the church of *_Nuestra Señora del Pilar_*, Saragossa, is the sacred pillar on which the Holy Virgin is believed to have appeared to Saint James during his missionary journey through Spain. This pillar, with its wooden image of the Virgin and Child, is the magnet that has drawn countless pilgrims to Saragossa.

131-132. #de estarse ... pestañear#, *_from standing so long with*

staring, unblinking, eyes_.

137-139. #le fué ... al infeliz = la punta le fué a parar al corazón del infeliz.#

144. #pisaba = pisaría.#

162. #¿Si sabrá?# ... _I wonder if he knows_...

174. #querrá.# Future to denote probability.

186. #Pues ... partido#, _well, even in throwing the bar I can win the game from him_. _Barra_, was a game in which the contestants strove to outdo each other in throwing a heavy iron bar. It was therefore a test of strength.

197. #Jamás ... cara#, _never from danger do I turn my face_.

204. #la mano que todo lo guía#, _the hand that directs the universe_, the hand of God.

208-209. #benéfica, airada#. Note that adjectives are frequently used instead of adverbs, especially in poetry.

212. #de amante inquietud#, _inspired by loving solicitude_, that of his own family.

213. #no cobre#..., _may I never recover_...

215. #Mayor mi tesón a más padecer#, _my obstinacy increasing with my suffering_. Compare _mi tesón crecía con mi padecer_, of the first edition.

239-240. #decid ... vida#, _tell her to whom this father_ (Martin himself) _owes the privilege of seeing himself alive_.

247-248. Compare with these the two corresponding lines of the first edition:

Con tal compañera, ¿quién no ha de temblar
de perder la vida que lleva dichosa?

255-256. #dirige = hubiese dirigido; ahorran = habrían ahorrado; cuánto de llanto = ¡cuántas lágrimas!#

259. #la de Maurel#, the battle of Muret in southern France, 1213, in which the Albigenses and their allies, the Aragonese, were defeated by the Crusaders under Simon de Montfort. King Pedro of Aragon lost his life in the battle and many Aragonese were killed or taken prisoners.

275-276. #Diligencia escasa ... cupo = parece que diligencia escasa, fortuna severa, cupo en suerte a# (_fell to the lot of_) #mi sangre (familia).#

278. #se muestre#, _let him show himself_. Freely translated: _one who has been unable to overcome adverse fortune should at least be patient when it wounds him_.

279. #de aquesa manera#, _in that condition_, that is, without a sword.

296. #le acatan propios y ajenos#, _all respect him, those of his own family_ (#propios#) _and those of others_ (#ajenos#).

341. #logré ... mal#, _I succeeded in convincing my ears that they_ (#los acentos desabridos#) _did not have a disagreeable sound for me_.

347. #al recordar mi memoria#, _when memory would bring to mind_.

371 et seq. Note that _vos, piedra, bóveda, suelo_ are all direct objects of _invoco_, line 379. _Not you, but rather the inanimate stone ... that vaulted ceiling ... that pavement ... do I call upon as witnesses_....

377. #a no ser ... huella#, _if it were not as hard and cold as the one that walks upon it_.

381. #que# = _for_; #le = al afán.#

384. #oyera = pudiera, podría, oírla.#

413. #ofrecí dar#, _I would gladly have given_.

423-426. Compare corresponding lines in first edition:

Cuanto padezco mirad
pues ya como dicha cuento
que mis penas un momento
suspendan su intensidad.

447-450. #Vuestras razones ... crimen#, _your words of intercession carry conviction to his heart; any hesitation or reluctance on my part would be (considered) disrespect, sinful_.

455. #que ... mortaja = que él se limite a tenerme una cruz y una mortaja#, _he need do no more than provide me a cross and a shroud_.

559. #de infeliz ... más#, _from an unhappy state I have passed to one still more wretched_.

564-565. #por señas que ... judío.# Teresa's meaning is clear; he must be either a Jew or a Moor, she thinks, since he refused to partake of the slices of pork and wine that she had offered him. She might have expressed herself more logically thus: _por señas que_ (as proof that) _debe ser moro o judío, nada de ello (magras y vino) ha probado_.

572. #¡Que haya ... oí!# _If it were only a dream what I believe that I heard!_

600. #Ya que padecí, padezca (ella).#

603-605. #al fin ... miserable#, _after all, compared with her, Manilla was of little account_.

616-617. See _buena_ in Vocabulary.

664. #en que reina#, _where he now dwells_.

673-674. #sin que ... ofensa#, _without any one's being able to take offense at my tears_.

734. #que lea#, _that he may read_.

735. #encontrármelas.# _Me_, dative of interest or concern, may be translated: _for all I care_.

764. #se ofrezca ... morir#, _consent to worse than death_.

ACTO TERCERO

7. #Si esto ... difunto = esto es como si yo amortajase a un difunto.#

34. #No tardarán ... San Pedro#, _the call to vespers will not be long in sounding over there in Saint Peter's_. San Pedro is the name of the old parochial church in Teruel connected with the legend of _Los Amantes_.

73-74. #Yo no creía que duderais de mi rendimiento fiel.#

84-86. #y al fin hallaréis otro que no podéis figuraros en vuestro rigor esquivo.#

89. #aun no le visteis#, _him you have not yet seen_.

107-109. #una lengua venenosa no pudo jamás echarme maldición más espantosa que decir#....

142-144. #Para romper ... indagaciones#, _in order to break my bondage (free myself from love of you), in order to find defects in you, my investigations were undertaken_.

156. #lo que yo vivirá = lo que# (_as long as_) #yo viva, vivirá#.

167-168. #concluyo de desear y pedir#, _I desire and ask for no more_.

180-181. #mudaréis en suma de casa y de vecindad#, _you will move into another house and neighborhood, nothing more_.

210-211. #lo demás ... notorio#, _otherwise it would give cause for notorious scandal_.

217. #resucitara = hubiera resucitado.#

219. #matara = habría matado.#

221. #corriera = habría corrido.#

346. #saliéndole al camino = saliéndole al encuentro.#

354. #más ... marido = yo, prófuga, he podido (hacer) más que mi real marido.#

364. #monstruo ... abismo#, _inhuman creature, in whose voice is heard the wrath of hell_.

386-387. #a quien ... frente#, _whose forehead evil fate branded at birth with burning iron_.

388. #que por verte vive#, _who receives new life on seeing you_.

434. #merézcate ... lazo#, _respect as you should that marriage bond_.

437. #Con mi presencia queda destruído.# "Sublime respuesta de la pasión, tan sublime por lo menos como el famoso _Qu'il mourût_ de Corneille, porque para la pasión no hay obstáculo, no hay mundo, no hay hombres, no hay más Dios, en fin, que ella misma. Sacrilegio sublime como el de Ajax en Homero." (José de Larra, _Colección de artículos_, page 194.)

ACTO CUATRO

7. #prenden = habrían prendido.#

8. #acuden = hubiesen acudido.#

41. #sois quien sois#, _you are true to yourself_; or, _one can always count upon you_.

48. #entre vos y yo#, _we two, you and I_.

119. #¿No ha de ser?# _Why not?_

122. #por si es#, _lest it be; in case it may be_.

139. #Esto es antes.# Teresa thought that the spirit of Marsilla was conducting Rodrigo to the cemetery. Pedro, after giving the real

explanation, adds *_Esto es antes_*, meaning, *_rather is this it_*, i.e., the true explanation.

165-166. #mira si te engañas#, *_you are surely mistaken_*.

166. #mal pudiera = mal podría (engañarme).#

201-202. #Pasa más#, *_more has happened; there is still more to tell_*. Note that *_yo_* is the subject understood of *_aperciba_* in line 202.

220. #al = al tálamo.#

222-224. #salga ... hospedaje#, *_let her leave here at once, let not the law of hospitality serve her (as protection)_*.

230-231. #fuera rayar en loca#, *_would be little removed from folly; would border on madness_*.

233-234. #sean ... pierdo = sean jueces de mi furia todas las mujeres que pierdan lo que yo pierdo.#

250-251. #que ... veía#, *_who had not seen him for such a long time_....*

263-264. #que ... son#, *_that rightly belong to a true believer_*. In this case *_creyente_* means Moslem, a follower of Mohammed. Isabel's magnanimity arouses Adel's admiration.

Escena VI. Read #que entra# after #Marsilla#.

286. #dos#, his own sword and that of Rodrigo. The explanation will be found in lines 401-413.

317. #si tú vivías#, *_seeing that you were still alive_*.

319-320. #la que ... separara? = ¿Cómo podría separarse de ti sin ti la (vida) que me alienta?#

321. #desterró#, *_banished, exiled (from Heaven)_*; = #Juntos aquí nos desterró (del cielo) la mano (de Dios) que distribuye sabia-(mente) gozos y penas.#

327-328. #debiera prometerme = habría debido prometerme#, *_you ought to have offered me_...; or, *_I should have expected_....**

342-344. #no se casa ... humana#, *_one that loved as I did does not marry, unless compelled to do so by the strongest force within the power of mankind_*.

348. #sujetaras = habrías sujetado.#

352. #la suya = su mano.#

355. #me ves ajena#, _you see me the wife of another_.

367. #va mi vida en oírtelo#, _to hear you say it is a matter of life or death to me_.

391. #en recuerdo si no#, _in memory at least_.

408. #si lo llego ... librara?# _Should I ever believe that, who could protect him?_

440. #las entrañas = el corazón. Una por una# in the preceding line might be translated _little by little_.

473-474. #en pos de ... lanza#, _my lovelorn spirit hastens away in pursuit of thine_.

A comparison of the closing lines of the play with those of the first version shows a decided gain in dramatic effectiveness.

ISABEL. ¿Conque ya es muerto?

TODOS. ¡Muerto!

ISABEL. Yo le maté; quise alejarle ...
 que le odiaba le dije ... el sentimiento,
 el espanto ... ¡Y mentí!...
 Pero también de mí se apiada el cielo.
 Ya de la eternidad me abre la puerta
 y de mis ojos huye el mundo entero,
 y una tumba diviso solamente
 con un cadáver, y a su lado un hueco.
 Marsilla, yo te amé, siempre te amaba ...
 tú me lloraste ajena ... tuya muero.

Cotarelo y Mori, in his scholarly study of the origin and development of the legend, uses as an argument against its historical authenticity the improbable ending; skeptically, he asks the question: "¿No es verdaderamente pasmoso que en el siglo XIII hubiese ni en Teruel ni en parte alguna dos personas de sensibilidad tan exquisita a quienes simultáneamente pudiera causar la muerte el verse privadas una de otra?" This rhetorical question was answered many years before it was thus formulated. José de Larra in his review of the play a few days after its first performance and only a few days before his own tragic death, speaking for those who believe that death may be caused by grief alone, urged the author to pay no heed to critics who scoffed at the _dénouement_ of his play: "Si óyese repetir a sus oídos un cargo vulgar que a los nuestros ha llegado, y que ni mentar hemos querido en este artículo; si óyese decir que el final de su obra es inverosímil, que el amor no mata a nadie, puede responder que es un hecho consignado en la historia; que los cadáveres se conservan en Teruel, y la posibilidad en los corazones sensibles; que las penas y las pasiones han llenado más cementerios que los médicos y los necios; que el amor mata (aunque no

mate a lodo el mundo) como matan la ambición y la envidia; que más de una mala nueva al ser recibida ha matado a personas robustas, instantáneamente y como un rayo; y aun será en nuestro entender mejor que a ese cargo no responda, porque el que no lleve en su corazón la respuesta, no comprenderá ninguna. Las teorías, las doctrinas, los sistemas se explican; los sentimientos se sienten." (_Colección de artículos_, page 197.)

VOCABULARY

The purpose of this vocabulary is to give English equivalents for the words and locutions as used in this play, in order to help the student understand the text or translate it into clear, idiomatic English. In some cases, therefore, the English equivalent is not a literal translation of the Spanish and may not give the usual meaning of the word or phrase. Moreover, words that the student is reasonably certain to know and those that have the same or almost the same form and meaning in Spanish and English are omitted, as well as inflected forms, except in the case of those that seem to offer special difficulty.

#A#

#abandonar# leave, abandon

#abatimiento# despondency, dejection

#abierto# _p.p. of_ #abrir# open

#abismo# abyss, gulf; hell

#abogar# plead, intercede for; defend

#aborrecer# hate, detest

#abrasador, -a# burning, ardent

#abrazar# embrace

#abrazo# embrace

#abrir, -se# open

#acá# here, hither, this way

#acabar# end, finish; come to an end; weaken; #-- con# put an end to; #-- de# finish with, have finished, have just; #acabarás de hacer

justicia# you will do justice in the end

#acatar# respect, honor, do homage to

#acción# action, impulse

#acechar# spy upon

#acento# accent; #-s# words

#acercarse# approach

#acero# steel; blade, sword, dagger

#aciago# bitter; fatal

#aclamar# acclaim

#acometer# attack

#acompañar# accompany; #fué acompañándome# he went with me, kept me company

#acordarse# (de) remember

#activo# vigorous

#acudir# come up, hasten (to help); #-se a# have recourse to, go to

#adelantarse a# go ahead of, outrun

#ademán# _m._ gesture; attitude

#adentro# within; off the stage

#aderezar# dress, get ready

#adiós# good-bye, farewell

#administrar# administer; give

#adonde# where, to the place where

#adorar (en)# adore

#adormecer# put to sleep

#adormecido# sleeping

#adorno# adornment

#afán# _m._ anxiety, trouble, sorrow; #con --# solicitously

#afecto# love, affection; #-- amoroso# feeling of love

#afición# love, fondness

#afligir# afflict, grieve

#agasajar# regale; entertain

#agolpados# crowding

#agradecer# be grateful, thankful (for)

#agradecido# grateful

#agua# water

#aguardar# wait for

#ahogar# smother, oppress; #-se# be stifled _or_ suffocated

#ahora# now; nowadays; #por --# for the present

#ahorrar# save, spare; #-se# be spared

#ahuyentar# frighten, drive away

#airado# angry, wrathful

#aire# _m._ air

#ajeno# belonging to another, of another, another's

#alameda# avenue, grove (_of poplars_)

#alarde# _m._ boast, boasting; #hacer --# be proud of, boast

#alarido# cry, shout

#alazán# _m._ sorrel horse

#alba# dawn

#Albarracín# _small town and mountainous district a short distance west of the city of Teruel_

#albedrío# will, free will

#albergue# _m._ lodging, room

#albigenses# Albigenses (_see note, Act I_, 258); #un francés --# an Albigensian Frenchman

#alborotado# excited, agitated

#alborozo# joy

#alcanzar# reach, overtake; obtain; #-- con# have influence with

#alcazaba# stronghold, fortress, donjon

#alcázar# _m._ castle, royal palace

#alcoba# bedroom

#alcurnia# ancestry; family name

#alentar# give breath; animate

#aleve# faithless, perfidious; traitor

#alguno# any, any one, the one

#alhaja# jewel

#aliento# breath, courage; #-- vital# breath of life; #sin --# lifeless, unconscious; #mi --# my last breath

#alimentar# nourish; #-- risueña# encourage with smiling hopes

#alistar# enlist, recruit

#aliviar# assuage, relieve

#alivio# alleviation, consolation

#alma# soul, spirit, heart, love; #de mi --# dearest

#Alteza# Highness

#altivez# _f._ pride

#alto# high; great

#altura# height, elevation; #una --# high ground

#alumbrar# illuminate, light

#alzar# raise; rise, arise

#allá# there, yonder; #por --# thereabouts, along there

#allanarse# be smoothed out, be overcome; be worked out

#allí# there, in it

#ama# mistress

#amante# loving; lover

#amar# love; #-se# love each other

#amargo# bitter, cruel

#amargura# bitterness, sorrow

#amasar# knead; cement

#ambos# both; as

#amenazar# threaten

#amigo# friend

#Amir# ameer (_Mohammedan ruler_)

#amistad# friendship

#amor# _m._ love

#amorío# love-making; #-s# love affairs

#amortajar# shroud, prepare for burial

#anciandad# _f._ old age

#anciano# old; old man

#andar# go; #- por aquí# go about in this vicinity; #-se# go about

#ángel# _m._ angel

#angustia# anguish

#anhelado# longed for, coveted

#anhelante# anxious; anxiously

#anhelar# long, yearn for

#ánima# spirit

#animar# encourage

#ánimo# mind, spirit

#anochecer# grow dark; #al --# at nightfall; #a poco de --# shortly after nightfall

#ansia# anguish

#ansiar# long for, desire eagerly

#ante# before; in the presence of

#antes# before, first; rather; on the contrary; #-- de# before; #-- que# before; rather than; #-- que todo# before everything else

#anticipar# anticipate; #anticipado al nacer# present before birth, prenatal

#anular# annul

#anunciar# announce

#año# year

#apacible# peaceful, friendly

#aparecer# appear, be seen

#apartar# separate, take away

#aparte# aside; #-- de# aside from

#apellido# name

#apenas# scarcely, barely

#apercibir# inform

#aplacar# mitigate, lessen, appease, allay

#aplazado# postponed

#aplicar# apply; hold

#aposento# room

#apreciar# appreciate

#aprender# learn

#aprensión# illusion, delusion

#apresar# capture

#aprestar# prepare

#apresurar# hurry up

#aprieto# embarrassment, difficult position

#aproximarse# approach
#aquese, aqueza# that
#aquí# here; on earth
#ara# altar
#aragonés, -esa# Aragonese
#árbol# _m._ tree
#ardiente# hot, burning
#ardimiento# boldness
#arena# sand; #-s# sands, desert
#arma# arm, weapon
#armiño# ermine; #de --# ermine-like
#arrastrar# drag, force into; #traerla arrastrando# drag her here
#arrebatarse# take away by force
#arrebato# carried away with, beside himself with
#arremeter con# make an attack upon
#arrepentimiento# repentance, remorse
#arribar# arrive
#arriesgar# risk
#arrimarse# lean against
#arrodillado# kneeling
#arrodillarse# kneel
#arrojar# cast off; #-se# rush, escape, cast oneself upon
#arrostrar# face
#arruinarse# fall in ruins
#artesano# artisan, mechanic
#ascendiente# ancestor, forefather
#asegurar# assure, assert, state definitely

#asesinar# assassinate, murder

#asesinato# assassination

#así# so, thus; #- que# as soon as

#asido de# grasped, seized by

#asir# grasp, seize

#asistir a# be present at, witness, attend

#asomar# appear

#asombrado# astonished, amazed

#áspero# rough

#asustar# frighten; #-se de# be frightened at

#atar# tie

#ataúd# _m._ coffin

#atavío# fine attire

#atender# heed, pay attention to, listen attentively to

#atento# attentive; attentively

#aterrar# ravage, lay waste; appall, terrify

#atesorar# store up; possess

#atestiguar# testify

#atónito# amazed, troubled

#atrás# back, backward

#atravesar# pass through

#atreverse# dare

#atroz# atrocious, fierce

#aumentar# increase

#aumento# increase

#aun, aún# still, even, yet; #- no# not yet

#aunque# although, even though

#ausencia# absence

#ausentarse# depart, go away, be absent; #al --# in the absence of

#ausente# absent; absent one

#autor# author, agent

#avaro# miser

#averiguar# find out

#avisar# warn, notify, inform

#aviso# warning; news

#¡ay!# alas; #-- de# alas for, woe betide

#ayer# yesterday; recently

#ayunar# fast

#ayuntamiento# town council; town hall, city hall

#azorado# anxious, restless

#B#

#bajar# descend

#bajo# under

#balbuciente# stammering

#balcón# _m._ balcony

#banda# band, scarf

#bandera# banner, standard

#bandolero# bandit, robber

#bañar# bathe

#barra# metal bar; #tirar la --# throw the bar (_a popular game in Spain_)

#bastante# enough; long enough

#bastar# suffice, be enough; #basta# enough; #basta de plástica# enough

talk

#batida# hunting party

#beldad# beauty

#Belén# Bethlehem

#bello# beautiful

#bendecir# bless

#bendición# blessing

#bendito# blessed

#beneficio# benefit; #con tal --# under such obligation

#benéfico# beneficent, charitable

#benigno# beneficent, benign

#besar# kiss

#Besíés# Béziers _(city of about fifty thousand inhabitants in the south of France_)

#bien# well, very, indeed, already; #-- está# very well, all right; #tener a --# consider proper _or_ advisable; please

#bien# _m_. good, goodness, happiness, blessing, favor; object of love; #mi --# my love, beloved; #¿qué --?# what good, what of any value? #-s# wealth

#bienhechor, -a# benefactor, benefactress

#blando# soft, tender

#blasfemo# blasphemous

#boca# mouth; tongue

#boda# marriage, wedding; #-s# wedding; #celebradas las# --s# the wedding being over, after the marriage

#borrar# erase, efface

#bosque# _m_. wood, forest

#bóveda# arch, vault; vaulted ceiling

#brasa# live coal

#brazo# arm

#breve# brief; #en --# in a little time, quickly

#brillante# bright, shining

#brindar con# offer

#brioso# bold, spirited

#bueno# good; #buena la habéis hecho# you have done it now

#bufete# _m_. sideboard; table

#burlar# mock; disappoint, frustrate; #dejar burlada# make ineffective, frustrate

#busca# search; #en su --# in search of him

#buscar# seek, look for, find; go to find, get; fetch

#C#

#cabal# complete

#cabalgar# take horse, ride away

#caballo# horse; #a --# on horseback

#caballero# gentleman; knight

#cabello# hair

#caber# be contained in; find a place _or_ entrance; be room for; #no cabe# it is impossible _or_ unthinkable; #-- en suerte a# be decreed by fate, be predestined

#cabeza# head; chief; captain

#cabo# end; #llevar a --# carry out; #al --# at last

#cada# each

#cadáver# _m_. body, corpse

#cadena# chain

#caer# fall; #-- prisionero de# fall into the hands of

#caído# fallen; lying; ruined

#calabozo# prison, dungeon

#calidad# quality, nobility; #más --# higher rank

#callar# be silent, keep quiet, refuse to tell, conceal; leave unspoken; keep from saying, not to say; pass over in silence; preserve

#calle# _f._ street

#callejón# _m_. narrow street, alley

#cama# bed

#cambiar# change, exchange

#caminar# travel, journey

#camino# road; #-- de# in the direction of, on the way to; #salir al --# go out to meet

#campana# bell

#candido# pure, white

#cansarse# become tired, grow weary

#capaz# capable

#capilla# chapel

#capitán# captain

#cara# face

#carácter# _m_. character

#cárcel,# _f._ prison, dungeon

#cargo# charge; accusation

#caricia# caress

#caridad# charity

#cariño# love, affection

#cariñoso# loving

#caro# dear; dearly

#carrera# road, journey; career; #mortal --# journey of life

#carta# letter

#casa# house; #a --# home

#casado, -a# married man _or_ woman

#casamiento# marriage

#casar# marry, give in marriage; #-se# marry, get married

#casi# almost

#caso case; situation; event; #hacer -- de# give heed to, listen to; #--
providencial# act of providence.

#castigar# punish

#castigo# punishment

#catalán# Catalan, of Catalonia

#caudal# _m_. capital, fortune

#cautiverio# captivity

#cautividad# captivity

#cautivo# captive

#cauto# cautious, wary, cunning, clever

#cazador# pursuer, hunter

#cebarse# feed, prey upon

#ceder yield#

#celebrar# celebrate; #celebradas las bodas# the wedding being over

#celestial# divine

#celo# zeal, devotion; #-s# jealousy

#celosía# Venetian blind; latticework

#celoso# jealous

#cerca# near

#cercano# near

#cercar# surround, besiege

#cerdo# pork

#cerrar# close, lock

#certero# sure

#cesar# cease; #sin --# incessantly

#cesta# basket

#ciego# blind; blind with love, carried away by passion

#cielo# heaven; #vive el --# by heavens

#cieno# mire, slime

#cierto# certain, a certain; indeed

#cilicio# cilice (_garment made of coarse cloth or hair, worn as penance_)

#cinco# five

#ciudad# city

#clamar# cry, exclaim

#claustro# cloister, convent

#clemencia# mercy

#cobrar# recover

#colera# anger, rage

#colmar# bestow liberally upon, overwhelm

#colocar# place, set

#comarca# district, territory

#combate# _m._ fight, battle

#combatir# fight

#comisionado# agent

#como# as; if; since; provided that

#compadecer# pity, sympathize with

#compañero# companion

#compasión# pity, mercy; #por --# in the name of mercy

#competidor, -a# rival

#complacer# please do a favor to

#comprar# buy

#comprender# understand

#compromiso# compromise; predicament

#con# with; with respect to; #-- que# and so, so then

#conceder# yield

#concertarse# be arranged

#concluir# finish, conclude; #se concluyó# it is all done

#conde# count

#condenar# condemn

#conducir# take, bring

#condición# character, disposition

#conferenciar# take counsel

#confesar# confess, admit

#confiar# have confidence

#confín# _m._ boundary, limit; #ya en el --# in the very outskirts

#confundir# confound, punish

#confuso# confused

#conjuración# conspiracy

#conjurado# conspirator

#conmigo# with me, along with me

#conocer# know, meet, recognize

#conocimiento# knowledge; #sin --# unconscious

#consagrar# consecrate, dedicate

#conseguir# succeed in, obtain

#consejo# advice, counsel

#conservar# preserve

#consignado# deposited, set down

#consolador -a# comforter

#consolar# console

#consorte# consort; husband, wife

#constancia# constancy

#consuelo# consolation

#consumar# complete, consummate

#consumir# consume, wear out, wear upon

#contacto# contact, touch; #al --# at the first touch

#contar# relate, report, tell about; consider; #-- con# count upon, expect; #cuento como# I count it as a

#contemplar# consider

#contener# contain, repress; #-se# contain oneself; stop

#contienda# quarrel

#continuamente# continually

#contra# counter, contrary to, against; #ir --# oppose

#contrario# enemy, opponent

#contrito# contrite, penitent

#convenir# be fitting, be in place

#convertir# convert, change; #-se# change, be converted

#convidado# guest

#convulso# convulsed

#corazón# _m._ heart

#cordel# _m._ cord

#corona# crown

#corporal# physical

#correctivo# corrective; expiation

#correr# run, hasten; pass; draw; run through; #corrido el plazo# the time having expired, at the expiration of the time set

#corresponder con# repay

#corriendo# running; quickly

#corroborar# corroborate, confirm

#corrompido# foul, putrid

#corte# _f._ court

#cortina# curtain

#cortinaje# _m._ curtain; set of curtains

#corto# short, brief

#cosa# thing; #¿qué --?# what is it?

#cosecha# harvest

#costar# cost; #costara lo que costara# cost what it might; #cueste lo que cueste# cost what it may

#cota# coat of mail; #vestida la --# with his coat of mail on

#coyunda# yoke

#creador, -a# creative

#crédito# credit; reputation

#creer# believe, think

#creyente# true believer (_Moslem or Christian, according to point of view_)

#criado# servant

#criar# create; grow

#crimen# _m._ crime, offence

#cruz# _f._ cross

#cruzar# cross; pass through; fold

#cuadrilla# band

#cual# which; as

#cuadrar# suit; please; #de quien le cuadre# with any one that pleases her

#cualquiera# any one; some or other

#cuando# when; since; seeing that

#cuantioso# numerous, large

#cuanto# how much, how many; as much as; all that; #-- a# as for; #-s# all those that

#cuatro# four

#cubierto# covered

#cubrir# cover

#cuchilla# knife, poniard, sword

#cuello# neck

#cuerpo# body; #con el --# in the body, in this life

#cuidado# care, worry, anxiety, solicitude; #dar --# fill with regret

#cuidar# care for, look after

#culpa# blame, guilt, sin; #tener la --# be to blame

#culpado# guilty

#cumplido# full, complete

#cumplimiento# fulfilment, performance

#cumplir# fulfil; carry out; keep one's promise; expire; #-se# fall due, expire, terminate; be fulfilled; fulfil one's duty toward, be faithful to

#cuna# cradle; place of birth; #dar --# be birthplace

#cupo# _pret. 3d per. of_ #caber#

#curar# heal, look after, take care of

#custodio# guard, custodian

#cuyo# whose, of which, _etc_.

#D#

#daga# dagger, poniard

#dama# lady, lady of honor (at court)

#damasquino# Damascene; of Damascus (_ancient city of Syria, famous for the excellence of its steel_); #el acero --# the Damascus blade

#daño# injury

#dar# give; make; #-- en# fall into; strike against; #-- que decir# give occasion for censure _or_ gossip; #¿qué puede -- de sí?# what can you expect of him? #se le den# let them give her to him

#de# of, by, _etc_.

#deber# owe, must, ought, be obliged, have to; #debió correr# he must have run; #debieron echarle dentro# they must have thrown him into it; #le debió querer# could not help loving him

#deber# _m._ duty, obligation

#debido# just, rightful, due

#débil# weak

#debilidad# weakness; #ser la suma --# be quite powerless, be excessively weak

#decir# tell; #digo bien# I speak the truth; #diré que no# I shall refuse; #según se me dice# according to what they tell me

#decisivo# decisive; #en trance tan --# in such a critical situation

#decreto# decree

#defender# defend, protect

#defensa# defence, protection

#deforme# hideous

#dejar# leave, leave alone; #-- abandonado# give up; #-- burlada# make fun of, render ineffective; #-- caer# drop; #que vino a --le# that left him at last; #-se matar# let oneself be killed

#delante# before, ahead; #-- de# in front of

#delicadeza# delicacy, fineness

#delicado# slight, weak; fine, perfect

#delincuente# guilty

#delirante# delirious, beside oneself

#delirar# be delirious

#delirio# frenzy; #-s# foolish caprices

#delito# crime, guilt, sin; #al saberse mi --# when my sin became known

#demás# other, remaining; #lo --# the rest; #los --# the others, the rest; #lo -- fuera dar# otherwise it would give cause for; #-- (_for_ demasiado)# more than enough

#denigrar# blacken

#dentro# within; off the stage; #echar --# throw into it

#depender de# depend on

#depositorio# depositary; trustee

#derecho# right; #a la derecha# at the right

#derramar# shed

#derrumbar# overthrow, throw to the ground, destroy

#desabrido# insipid, distasteful

#desacato# disrespect

#desafiar# challenge; #desafiados quedamos# we had challenged each other; we were to fight a duel

#desahogo# alleviation, relief

#desairado# disregarded, unrewarded; #dejar --# disregard; refuse _or_ fail to reward

#desairar# disregard; refuse

#desaparecer# disappear, pass away

#desastrado# ill-starred, unfortunate

#desatar# untie, undo; dissolve; #-se# free oneself

#descansar# rest

#desde# from; #-- hoy# from now on, from to-day; this very day; #-- que# since; from the moment that

#desdén# _m._ disdain, scorn

#desdeñar# disdain

#desdeñoso# disdainful

#desdichado# unhappy

#desechar# cast away, put aside

#desempeñar# redeem; carry out

#desgarrar# rend, break

#desgracia# unhappiness, misfortune; evil fate, adversity; #por --#
unfortunately

#desgraciadamente# unfortunately

#desgraciado# unfortunate, unhappy, unsuccessful

#deshonrarse# be dishonored

#desleal# disloyal; traitor

#deslumbrar# dazzle

#desmayarse# faint, swoon

#desmentir# give the lie to, belie, contradict; deviate from

#desnudo# bare, naked; drawn

#desolado# desolate; disconsolately

#despacio# slowly, deliberately; #mira --# take a good look at

#despecho# anger, ill-will; despair

#despertar# awaken

#despojar# rob

#desposorio# marriage; #-s# marriage

#despreciar# scorn

#después# afterwards; #-- de# after

#desterrar# exile, banish; send (_from heaven to earth_)

#destierro# exile; absence

#destino# destiny

#destreza# dexterity

#destronar# destroy, mangle

#destruir# destroy

#desvarío# raving, delirium

#desventura# unhappiness, misfortune

#desvergüenza# shamelessness

#detener# detain, delay, hold back, check; preserve; #-se# stop, delay, desist

#deudo# relative

#deudor# indebted; #-- de verse con vida# indebted for the privilege of seeing himself alive

#devaneo# caprice, fancy; #-s# idle pursuits

#devolver# return

#di# (_2d sing, imper. of_ #decir#) say, tell me

#dí# (_1st pers. pret. of_ #dar#)

#día# _m._ day; #un --# some day; #hoy --# in these days

#dicha# happiness, blessing, felicity; #por --# happily; #por -- mayor# most fortunately; #-s# happiness

#dicho# aforesaid

#dichoso# happy, fortunate

#diestra# right hand

#diestro# skilful

#dificultad# difficulty, difficult task

#difunto# dead

#dignarse# deign, condescend

#digno# worthy

#dilación# delay

#diligencia# diligence, assiduity, solicitous care, endeavor

#Dios# God; #a --# good-bye, farewell, God keep you; #por --# in the name of God, in Heaven's name

#dirigir# direct, address; intend for; guide; #-se# apply to, turn, go toward, make one's way

#discreción# discretion; #a --# at will; without conditions

#disculparse con# apologize

#disfraz# _m._ disguise.

#disfrazado# disguised

#disminuir# diminish

#disponer# dispose of, arrange for, provide, make arrangements

#distinto# distinct, evident; different

#distribuir# distribute

#disuadir# dissuade, deter

#doblez# _m._ duplicity, wile

#dócil# docile, yielding

#dolencia# disease, infirmity, illness

#doliente# suffering, aching; sad; #-- desvarío# delirium of grief

#dolo# fraud, deceit

#dolor# _m._ sorrow, regret, grief, pain

#dolorido# doleful

#doloroso# grievous, sad

#domingo# Sunday

#don# _m._ gift

#doncella# maiden, young girl

#donde# where; in _or_ on which; #por --# through which; #-- quiera# wherever he pleases

#dormitorio# bedroom

#dos# two

#duda# doubt; #sin --# doubtless, surely

#dudar# doubt, suspect

#duelo# duel; pain

#dueño# master, owner, possessor; mistress

#dulce# sweet

#dulcemente# sweetly; #embargar --# hold in sweet suspense

#dulcísimo# very sweet; most loving, most blessed

#dulzura# sweetness

#durar# last

#duro# hard, harsh, cruel

#E#

#ea# well

#echar# throw, throw at, cast, fling; utter; put lower; #-- menos# miss

#eficaz# efficient, practical

#egoísmo# selfishness

#ejemplo# model, example

#elegir# select, choose

#elevación# nobility

#ello# it; as for that; #-- si# the fact is

#embargar# suspend; #-- dulcemente# hold in sweet suspense

#embargo# restraint; #sin --# however, nevertheless

#empañar# dim

#emparedar# confine, shut up

#empeñar# pledge; #-se# pledge oneself, intercede

#empeño# pledge, engagement; undertaking; effort; earnest desire;

resolution, firmness; insistence

#empezar# begin

#emplear# employ; #-se# devote oneself

#emponzoñar# poison

#empuje# _m._ push; pressure

#empuñar# grasp

#émulo# rival, emulator

#enamorado# enamored; #tan --# as much in love

#enardecer# kindle, inflame

#encaminar# guide

#encargar# charge; #-se de# take charge of

#encargo# charge, duty; commission; #en mi --# assigned to me

#encarnación# incarnation

#encarnizarse en# be fleshed in, wound

#encerrar# enclose, confine

#encierro# enclosure, prison

#enconar# irritate, aggravate, increase

#encono# rancor, malevolence

#encontrar# find, meet

#enemigo# enemy; hostile, unfriendly

#enemistad# enmity; #palabras de --# angry words

#enero# January

#enfermedad# illness, sickness

#enfermo# sick; sick man, patient; #los -s# the sick

#engañar# deceive; #-se# be deceived, be mistaken

#engaño# deception, mistake; #-s# illusion

#engendrar# engender, generate, produce

#enjugar# dry

#enlace# _m._ union, marriage

#enmudecer# remain silent

#enojado# angry, in anger

#enredarse# turn, coil about

#enriquecerse# become rich

#ensangrentado# bloody, bloodstained

#ensangrentar# stain with blood

#ensayo# trial, effort, attempt

#enseñado# taught, trained

#entender# understand; #a mi --# in my opinion

#enterarse de# find out, know

#entereza# fortitude

#entero# entire, complete

#entonces# then, at that time

#entrambos# both

#entrañas# entrails, vital organs; heart

#entrar# enter

#entre# between, in the midst of; #-- vos y yo# we two, you and I

#entrega# delivery, surrender

#entregar# give, deliver, hand over

#envenenado# poisoned

#enviar# send

#envuelto# enveloped

#ermita# hermitage

#escándalo# scandal

#escaparse# escape

#escarmentar# punish severely

#escarnecer# mock

#escaso# scarce; vain, fruitless

#esclavo# slave

#escolta# escort, guard

#escondido# hidden; hiding

#escribir# write

#escrito# writing

#escrupulosidad# conscientiousness

#escuchar# listen to, heed, answer

#esfuerzo# effort, efforts

#eso# that; #por --# therefore, for that reason

#esotro, -a# that other; #a esotra puerta# try the other door
(_meaning_, she hears nothing)

#espada# sword

#espanto# terror

#espantoso# terrible

#espectador# spectator

#espectro# specter, ghost

#espejo# mirror; model; #-- de mano# handmirror

#esperanza# hope

#esperar# hope, expect, wait for, await

#espina# thorn

#espíritu# _m._ spirit, soul, mind; liquor, liquid; #de --# mental

#esposa wife; #-- del Señor# bride of Christ, nun

#esposo# husband; #-s# husband and wife

#esquivo# reserved, cold

#estallar# burst, break forth

#estar# be; #-se# remain; #-- de Dios# be in God's power

#estilo# style; #por el --# like this, of this sort

#esto# this; #en --# thereupon

#estorbar# hinder, get in one's way

#estrado# drawing-room

#estrechar# press, embrace

#estrecho# narrow, small

#estremecerse# shudder

#estrenar# present for the first time

#estudio# study

#eterno# eternal; #el --# God

#evitar# avoid

#excusar# excuse; avoid; #excusadme el presenciar# excuse my not witnessing

#exhalar# breathe forth, give expression to

#existir# exist, live; be born

#explicación# explanation

#explicar# explain

#expresar# give expression to

#extranjero# foreign; foreigner

#extraño# strange

#F#

#fabricar# build up, contrive, devise

#facción# feature

#fácil# easy

#fácilmente# easily

#facineroso# wicked, criminal

#falaz# false, deceptive

#falda# lap; #la materna --# in our mothers' arms

#falsía# falsity, deceit

#falso# spurious, unreal

#falta# lack; ¿#qué -- hace a#? what need has ... of?

#faltar# lack, fail, be lacking; #los días que me faltan que vivir# the days that are left to me of life

#fallecer# fail; die

#fama# good name

#fantasma# phantom, spirit

#fatigar# weary

#favor# _m._ favor, help

#favorecer# have mercy upon

#faz# _f._ face

#fe# _f._ faith, religion; loyalty; promise; #a --# by my faith

#feliz# fortunate

#fenecer# end, expire

#fenecido# ended, at an end

#feo# ugly

#féretro# coffin, bier

#feroz# cruel, ferocious

#férvido# fervid, ardent

#ferviente# fervent

#festín# _m._ banquet, entertainment

#fiel# faithful, sincere, true

#fiera# wild animal, savage beast

#fiero# cruel

#figurarse# imagine, believe

#fijo# fixed; staring

#fin _m._ end; death; #al --# at last, after all; #en --# at last, in short; #por --# at last, in the end; #tener su --# terminate, expire

#final# _m._ end

#fingir# feign, pretend, dissemble

#fino# fine, perfect; perfectly, faithfully

#firma# signature

#firme# strong

#firmeza# constancy, stability

#flor# _f._ flower

#florido# flowery

#fogoso# spirited

#fondo# bottom; background, back of stage

#forastero# stranger

#forcejar# struggle

#formar# form, make up

#fortaleza# fortitude, firmness

#fortuna# fortune; #por -- mía# fortunately for me; #por más--# still more fortunately

#forzoso# forced, obligatory; #ser --# be necessary

#francés, -esa# French

#franco# frank, outspoken; frankly

#franqueza# frankness

#frenesí# _m._ frenzy, fury

#frenético# frantic

#frente# _f._ forehead, face

#frío# cold

#fuego# fire; death at the stake; #a sangre y a --# with fire and sword

#fuera# outside; away with; #-- de# away from

#fuera# _imp. subj. of_ #ser# _or_ #ir#

#fuero# right, law

#fuerte# strong, vigorous, brave

#fuerza# force, power, strength; #a -- de# by dint of; #-- es# it is necessary, it must perform

#fuga# flight

#fugaz# fleeting

#fulano# such a one; #un tal --# Mr. So-and-so

#fúlgido# bright, resplendent

#fundado# well founded

#fundar# found, base

#funesto# fatal, sad; #el fin os llega --# a disastrous end awaits you

#furia# fury, rage

#furioso# furious, raging

#furor# _m._ fury, rage, passion

#G#

#gabinete# _m._ private room; boudoir

#gala# wedding dress; #-s# fine clothes, gala attire; #-- del himeneo# bridal trousseau

#galán# _m._ lover

#galano# gallant; splendidly dressed

#gallardo# brave, gallant, daring

#ganar# gain, win

#garganta# neck

#gargantilla# necklace

#gavilla# gang, band

#gemir# groan

#genio# genius; spirit; #-- infernal# evil spirit

#gente# _f._ people, company, retinue; family; #-- aragonesa# people from Aragón; #llamad --# call some one

#golpe# _m._ blow

#gótico# Gothic

#gozar# enjoy, take pleasure in

#gozo# joy; #con --# joyfully, gladly

#grabar# engrave

#grande# great, large; effective

#grato# pleasing; welcome

#gravemente# seriously

#gravísimo# most grievous, serious

#grito# cry

#Guadalaviar# _or_ #Turia# _river rising in the Province of Teruel and flowing into the Mediterranean at Valencia_

#guarda# _m., f._ guard

#guardar# keep, preserve, guard, maintain

#guardia# guard

#guarnición# guard, hilt

#guerrero# warrior, soldier

#guiar# guide, direct, control

#gustar# please

#gusto# pleasure

#gustoso# joyful, glad; joyously

#H#

#haber# have; #-- de# have to, be going to, be to, must, _etc._; #me has de acompañar# you are to accompany me; #no han de veros# you must not be seen; ¿#quién ha de ser#? who else should it be? ¿#qué hay#? what is wrong? #poco ha# a short time ago; #quince años ha# fifteen years ago

#habitación# room

#habitar# live, dwell

#hablar# speak

#hacer# make, do; be (_in expressions of time_); #-- caso de# give heed to, listen to; #-- vano# frustrate, render harmless; #-- por# try, make an effort to; #hazle entrar# show him in; #haz que vea# let me see; #hace poco# a short time ago; #hacía tanto# for so long; #hará tres meses# about three months ago; #-se# take place

#hacia# toward; #-- aquí# in this direction

#hacienda# property, wealth, riches

#hallar# find; #bien hallado# I am glad to see you; #-se# find oneself; be; #-se con# have, possess

#hambre# _f._ hunger

#hartar# satiate; #para -me# until I am satiated

#hasta# until; even; #-- que# until

#hecha# _p.p. fem. of_ #hacer#; #poner -- una imagen# make pretty as a picture

#hechizo# charm, fascination

#hecho# fact

#hecho# _p.p. of_ #hacer#; accustomed, used; turned into; becoming

#hediondo# fetid, foul

#heredar# inherit

#herencia# inheritance; wealth

#herida# wound

#herido# wounded; wounded man

#herir# wound, strike

#hermano, -a# brother, sister

#hermoso# beautiful; #hermosa# beautiful woman

#hiciera# _imp. subj. of_ #hacer#

#hiel# _f._ gall, bitterness

#hierro# iron; steel; brandiron; #-s# chains

#hijo, -a# son, daughter

#himeneo# marriage; #galas del --# bridal trousseau

#historia# story

#hito# fixed; #de -- en# fixedly

#hoguera# fire; #una --# death at the stake

#holgar# please; #me holgara# (_for_ #holgaría#) it would please me

#hollar# tread upon

#hombre# man

#hondo# deep

#honesto# virtuous

#honrado# honorable, respectable

#honrar# honor

#hora# hour; time; #en buen --, en -- buena# indeed; well and good; and welcome

#horrendo# frightful, horrible

#horroroso# horrible, terrible

#hospedaje# _m._ lodging; hospitality

#hoy# to-day; now; #desde --# this very day, from now on; #--mismo# this very day, even to-day; #-- día# in these days

#hoyo# hole, pit

#hubo# (_3d pret. of_ #haber#) there was

#hueco# hollow; depths

#huella# footprint

#huesa# grave

#huir# flee, fly, slip away

#humanidad# humaneness, kindness

#húmedo# damp, humid

#humildad# humility

#hundir# hurl, throw, beat down; #-se# sink

#I#

#idioma# _m._ language

#idiotez# idiocy

#idolstrar# idolize

#iglesia# church

#ignorar# ignore; not to know; #-se# be unknown

#igual# equal; alike

#igualdad# equality

#ilesos# sound; without blemish

#ilusorio# illusory, deceptive

#ilustre# noble, illustrious

#imagen# _f._ image, picture

#imbécil# imbecile; simple

#impedir# prevent, stop

#ímpetu# _m._ impetus; impetuosity

#impío# faithless; wicked

#imponer# impose

#importar# be important; #no importa# no matter

#imprimir# impress, stamp

#incapaz# incompetent, unfit

#incentivo# encouragement

#inclinación# inclination, love

#inclinarse# bend, bow

#incluir# include

#incorporarse# sit up in bed

#indagación# investigation

#indicar# mean, indicate

#índole# _f._ temper; nature

#indudable# indubitable, certain

#indulgencia# indulgence, toleration

#inerte# inanimate, lifeless

#infalible# infallible, sure

#infame# infamous

#infantil# childish; #amor --# love of childhood

#infausto# unlucky, ill-fated, ill-starred

#infecto# infected, tainted

#infelicidad# misfortune

#infeliz# unfortunate; unfortunate man; #alguna --# an unhappy woman

#infiel# disloyal, faithless; infidel

#infierno# hell

#informarse# inquire, ask

#ingrato# ungrateful

#inmaculado# immaculate

#inmediato# adjoining, next

#inmolar# sacrifice

#inmóvil# motionless

#inmovilidad# immobility

#inquietud# solicitude, anxiety, worry; #estar con --# worry, be anxious

#insensato# foolish; fool

#inspirar# inspire, inspire in

#instante# _m._ instant, moment; #en el --# at once, immediately

#instar# urge

#insufrible# intolerable

#intensidad# intensity

#intentar# try; intend to do

#inundar# inundate, flood

#inútil# vain, useless

#inverosímil# improbable

#invocar# invoke, call

#ir# go, be, _etc._; #-- a# be about to; #-- a parar# lead to, come to an end; pierce; #van llegando# they keep arriving _or_ continue to arrive; #se fué retirando atrás# kept drawing back; #va mi vida# my life is at stake; #-se# go away, disappear

#ira# fury, rage, passion; #-s# anger

#iracundo# passionate

#irritado# angry

#irritarse# get angry, become furious

#izquierdo# left; #a la izquierda# at the left

#J#

#jamás# ever, never

#jardín# _m._ garden

#jerga# coarse cloth

#Jesús# Heavens; Heaven help me

#Jope, Japa# Joppa (_ancient seaport of Jerusalem and important commercial center in the time of the Crusades. Modern Jaffa_)

#jornada# journey

#joven# young; young man

#joya# jewel, piece of jewelry

#júbilo# joy

#judío# Jew

#juez# judge

#jugar# play

#juicio# judgment

#junta# council, meeting

#juntar# assemble, amass, get together; summon

#junto (a)# near, at the side of; #-s# together

#jurar# swear, vow

#justicia# justice; #en --# rightly

#juventud# youth

#juzgarse# consider oneself

#L#

#labio# lip; tongue

#labor# _f._ needlework, embroidery

#lado# side; #por este --# this way

#lágrima# tear

#lana# wool; garment of wool

#lance# _m._ incident, happening; conflict, struggle; critical moment

#lanzar# hurl, throw; give off, reflect; utter violently

#largo# long

#lástima# pity

#lastimarse# be sorry, grieve, regret

#lateral# at the side (_of the stage_)

#latir# beat, palpitate

#lazo# bond

#leal# loyal; loyally

#lecho# bed

#leer# read

#lejano# distant

#lejos de# far from

#lengua# tongue

#lenguaje# _m._ language, speech, manner of speech

#lentamente# slowly

#lento# slow

#lerdo# slow, heavy; #lerdas# dawdlers

#letra# letter; writing, handwriting

#levantar# raise; #-se# arise

#ley# _f._ law, religion, loyalty; #sin --# faithless, treacherous

#liberal# generous

#libertad# liberty

#libertar# free, rescue, set free

#líbico# Libyan; #líbica región# Northern Africa (_Libya was the ancient name of Northern Africa_)

#librar# free, save, protect.

#libre# free; at will; released; libertine, licentious

#licencia# permission

#lícito# permissible

#lid# _f._ fight, struggle, conflict, duel

#lidiar# fight

#lienzo# linen cloth, piece of linen

#ligar# bind

#limitar# limit; #-se a# do no more than; #-- términos a# form boundaries of, bound

#limpiar# wipe, cleanse

#lindo# pretty

#lisonjero# flattening, complimentary

#liviano# light; fickle, faithless

#lo que# what; how much; as long as

#lobreguez# darkness

#loco# mad, insane; foolish

#lograr# gain, succeed, be able to; #-- de# convince, persuade; #-- que diga mi lengua# get my tongue to say; #-- vencer# have gained the victory; #no he logrado que deis# I have not succeeded in getting you to give

#lucero# morning star; #-s# eyes (_poetical_)

#lucha# struggle

#luchar# struggle

#luego# then, soon, next

#lugar# _m._ place; village; stead; #dar -- a# result in

#lujoso# luxurious

#luna# moon; moonlight; #la -- media# crescent (_device on the Mohammedan standard_)

#lustró# lustrum (_period of five years_)

#luz# _f._ light

#LL#

#llamar# call, summon

#llanto# weeping; tears

#llegada# arrival

#llegar# arrive, reach, come, enter, _etc._; #-se# approach; #- a brindar# go so far as to offer, even offer; #- a enterarse# come to know, find out at last; #- a saber# find out, discover; #si lo llego a pensar# should I ever think that; #si llegaseis a conocer# if you could only know; #os llega funesto# a disastrous end awaits you; #en llegando# on his arrival

#lleno# full, filled

#llevar# take, carry, bear; lead: wear; live; get away; #- de# live, spend in; #-se# carry away, lead along; #- me a casar# take me to the marriage altar; #- a cabo# carry out; #el alma se llevan# they take my spirit with them

#llorar# weep, weep for, lament; #llorando# in tears

#lloro# weeping, tears

#M#

#madre# mother; Virgin Mary

#magra# rasher, slice of ham, pork

#mal# _m._ evil; misfortune

#mal# _adv._ bad, badly; hardly, scarcely

#maldecido# accursed

#maldecir# execrate, imprecate, curse

#maldición# curse, malediction

#maldito# accursed

#malogrado# unfortunate

#maltratar# maltreat, abuse

#malvado# wicked

#manar# flow

#mancebo# youth, young man

#mancha# stain, blot, blemish

#manchar# stain

#mandar# order, command; cause; #-- sepultar# have buried

#manera# manner; #de aquesa --# like that, in that condition; #de -- que# such that

#manifestar# prove

#mano#, _f._ hand

#mansión# abode, place of habitation

#mantener# keep, maintain, retain

#mañana# morning, to-morrow

#maquinalmente# mechanically

#maquinar# plan, contrive

#mar# _m._ sea #maravillado# amazed, filled with wonder

#maravillar# surprise

#marcar# impress, brand

#marcial# military

#marchar# go away, depart, leave, #-se# go away, go off

#margen# _m., f._ margin, bank

#marido# husband

#martirio# torture, martyrdom

#mas# but

#más# more, most; higher; moreover; still more; #no --# no longer; #-- que, -- de# more than; #no hay --# there is no other; #por -- que# however, however much

#máscara# mask

#matar# kill; #-- de celos# afflict with jealousy

#materno# maternal

#mayor# greater, greatest

#mazmorra# dungeon

#médico# doctor

#medio# middle, midst

#meditar# meditate, reflect

#mejor# better; greater

#mella# indentation, impression

#menear# move, stir

#menester# _m._ need, necessity; #ser --# be necessary

#mengua# shame

#menguado# diminished; unhappy; #hora menguada# in a fatal moment

#menor# lesser, smaller

#menos# less; except; #lo --, al --# at least

#mensajero# messenger

#mentar# mention, relate

#mentido# false

#mentir# lie

#mentira# lie; #es --# it is not true

#mercader# _m._ merchant

#merced# mercy; favor, kindness; #-- a# thanks to; #hacer --# benefit

#merecer# merit, deserve, claim

#mesa# table

#mezclar# mix

#miedo# fear

#mientras# while, whilst; as long as

#milagro# miracle

#mirad# (_imper. 2d pl. of_ #mirar#) bear in mind, consider

#mirada# glance, look, gaze

#mirar# see, look at; bear in mind, remember; #-- por# look out for;
#miren# just look; #-se# look at oneself, be reflected

#miserable# wretch, miserable fellow

#mísero# wretched

#mismo# same; very; #por lo --# therefore

#misterio# mystery

#mitad# middle, half

#mitigar# mitigate, appease

#mocedad# youth

#moderar# moderate

#modo# way, means; #¿de qué --?# in what way, how?

#modorra# drowsiness

#monstruo# monster, wicked person

#Monzón# _small town in Catalonia, between Saragossa and Barcelona_

#morada# abode, dwelling

#morder# bite; #-- la tierra# bite the dust

#morir# die; kill; #más que a --# far worse than death

#morisco# Moorish; Morisco

#moro# Moor, Moorish

#mortaja# shroud

#mostrar# show

#muchacho# boy

#mudanza# change (_of mind or purpose_)

#mudar# change; #-- de casa# move into another house

#mudo# dumb, mute

#muerte# _f_. death; #de --# mortal

#muerto# dead; #el --# the dead man

#mujer# _f._ woman, wife

#mundo# world

#muralla# wall; rampart

#muriendo# _(ger. of_ #morir#) dying, in mortal pain

#muro# wall

#musulmán, -a# Mohammedan

#N#

#nacer# be born, come into the world; spring; grow; #al --# at birth;
#anticipado al --# present before birth, prenatal; #¿de qué ha nacido?#
what has been the cause of?

#nada# nothing

#nadie# no one

#narcótico# narcotic, sleeping potion

#nariz# _f._ nose

#naturaleza# nature

#necesitado# needy; one in need of

#necesitar# need, have need of

#necio# foolish; fool

#negar# deny, refuse

#negociar# negotiate; #-- con# induce

#negro# black, dark; sad, gloomy; hostile

#ni# neither, either; even; #-- ... --# neither ... nor; #-- siquiera#
not even

#nieve# _f._ snow

#niño, -a# boy, girl

#noble# noble; nobleman

#nobleza# nobility, generosity

#noche# _f._ night; #esta --# to-night; #esta -- misma# this very night

#nombre# _m._ name

#norabuena (en hora buena)# all right; good!

#noticia# news, account, information, announcement

#notorio# notorious

#novedad# novelty; news; #¿es --?# is it unusual? #¿es -- que?# is it a secret that?

#novio, -a# bridegroom, bride; #¿qué trazas éstas de novias?# isn't she a fine bride? (_ironical_)

#nube# _f._ cloud, mist

#nueva# news, tidings

#nuevo# new

#nunca# never, ever

#O#

#o# or, either

#obedecer# obey

#obligación# obligation, duties

#obra# work

#obrar# work; bring about

#obsequioso# obliging, courteous

#ocasión# chance, opportunity

#ocultar# hide, conceal

#oculto# hidden; secretly

#ocupar# occupy; #-se de# busy oneself with, give oneself up to; #ocupad la silla# sit down, be seated

#odiar# hate

#odio# hate, hatred

#odioso# hateful

#ofender# insult, outrage; be offensive; trouble

#ofensa# offence, insult; #hacer -- de# feel offended by

#ofrecer# offer; be willing

#ofrecimiento# offer; promise

#ofrenda# votive offering; sacrifice

#oído# ear

#oír# hear, listen to

#¡ojalá!# would that they had!

#ojo# eye

#olvidar# forget

#opinión# reputation, good name

#oponerse a# oppose

#oprobio# shame

#opulencia# opulence, luxury

#opulento# wealthy

#orbe# _m._ world

#ordinario# ordinary; #de --# regularly

#orgullo# pride

#orgullosa# proud

#orilla# bank, shore; edge, brink; bounds; #-s# on the edge, brink (of)

#osar# dare

#ósculo# kiss

#oscuro# dark

#otorgar# grant

#otro# other

#P#

#pacífico# peaceful

#padecer# suffer, endure

#padecer# _m._ suffering, sorrow

#padre# father; #-s# parents; #el -- nuestro# the Lord's Prayer

#paga# payment

#pagar# pay; repay; pay for

#paisano# countryman; fellow countryman

#paja# straw

#paje# _m._ page

#palabra# word; promise

#palma# palm; hand; #-s# palm leaves; hands

#palpitar# beat, palpitate

#pan# _m._ bread; #a --# on bread

#par# even; #abrirse de -- en --# be thrown wide open

#para# for; in order to; as; #-- con# compared with; #--siempre# forever; #-- que# in order that

#paradero# whereabouts

#parado# standing still, stopped short

#páramo# desolate plain, desert

#parar# stop; be; reside, live; #-se# stop; #ir a --# pierce; #en esto paran# this is the end of

#parecer# seem; appear; #¿qué os parece#? how do you like?

#parecido# resembling; #todo --# closely resembling, very much like

#párpado# eyelid

#parte# _f._ part; place; #por otra --# moreover

#partida# parting, departure

#partido# match, game

#partir# depart, leave, set out; split, divide

#pasar# pass, happen; suffer; #- con# happen to; #- por# pass by; call at; #lo que pasa# what is going on

#pasión# passion, love

#paso# step

#patria# native country _or_ place

#paz# _f._ peace

#pecho# breast; heart; #de -- blando# tender-hearted

#pedazo# piece; #-s del corazón# beloved ones

#pedir# ask for, call for, demand; #pidiendo a voces# calling loudly for

#peligro# danger

#pena# pain, sorrow, grief, suffering, affliction, regret; #-s# distress; #en -- de# in punishment for

#pender de# depend on

#pensamiento# thought, mind

#pensar# think, intend, expect

#pequeño# little, small

#percibir# perceive, feel; smell

#perder# lose; destroy, ruin; #-se# be lost

#pérdida# loss

#perdonar# pardon

#perecer# perish, die

#peregrino# strange; pilgrim

#pérfidamente# perfidiously, through _or_ by treason

#pérfido# perfidious, unfaithful; traitor

#perjuro# perjured; disloyal, unfaithful

#permitir# permit; #permita Dios# God grant

#perseguir# pursue

#persona# person; #-s# cast, characters (_in a play_); #tu --# you

#persuadirse# be persuaded _or_ convinced

#pesadumbre# _f._ sadness, sorrow, grief; displeasure

#pesar# weigh, be heavy, grieve

#pesar# _m._ sorrow, grief

#pestañear# blink

#piadoso# pitiful, merciful

#pie# _m._ foot

#piedad# pity, mercy

#piedra# stone

#pieza# piece; room; #buena -- a# shameless creature

#pincel# _m._ brush

#pintar# paint; describe

#pisada# footprint

#pisar# tread upon, trample; despise; cross

#pláceme# _m._ congratulation

#planta# sole of the foot; foot

#plantar# set up

#plática# talk; #-- sin provecho# idle, useless talk

#plazo# term, time set; #corrido el --# the expiration of the time set

#plegaria# prayer

#poblador# founder, settler

#pobre# poor

#pobrecillo# poor fellow

#pobrecito# poor fellow

#poco# little, small, few; #-- ha# a short time ago

#poder# be able, can, may, _etc._, be able to do; #hasta -- salir# until he was able to get out

#poder# _m._ power

#poderoso# powerful, strong; wealthy

#pomito# small flask, vial

#poner# put, set, fix, put on; #-- en# give, offer; #-- término# terminate; #-- hecha una imagen# make pretty as a picture; #pon aquí# give me

#por# for, because of, out of, as, by way of, in order to, in the name of, through, in; #-- ahora# for the present; #-- allá# thereabouts; -- #allí# along there; #-- aquí cerca# in this vicinity; #-- dentro# within, from within; off the stage; #-- este lado# this way; #-- él# as far as he is concerned; #-- sí# in itself; through his own efforts; #-- la noche# at night; #-- ser# because I am; #-- más que# however, however much

#porque# because, for, in order that

#¿por qué?# why

#porqué# _m._ cause, reason

#porte# _m._ conduct, bearing

#pos: en -- de# after, in pursuit of

#postrado# prostrate; #-- por el suelo# humbled to the dust

#postrar# prostrate, cast down; #-- por el suelo# overthrow, make bite the dust

#postrero# last

#potro# rack, torture

#precioso# precious

#precipitado# precipitate, hasty

#preciso# necessary

#preferir# prefer

#preguntar# ask, ask about, question

#premiar# reward

#prenda# pledge, token; treasure; beloved one, sweetheart; #-s# qualities, appearance; #idolatrada --# object of worship; #-- querida# beloved one, dearest

#prendarse de# fall in love with

#prender# take, capture; take root

#presagio# omen

#presenciar# witness, be present at

#presentarse# appear

#presentir# have a presentiment _or_ foreboding of

#presidir# preside

#preso# prisoner

#prestar# lend, give

#presto# soon, quickly

#pretender# solicit, seek, desire; try, endeavor

#prevenir# announce

#previsión# foresight

#primero# first; rather; #-- que# before

#princesa# princess

#principal# noble; #varón --# gentleman, man of honor

#príncipe# _m._ prince

#principiar# begin

#prisa# haste

#prisión# prison; #prisiones# bonds

#privar# deprive

#probar# taste; take

#procurar# try, endeavor

#prodigar# lavish upon

#prodigio# marvel

#prodigioso# marvelous; remarkable

#prófugo# fugitive from justice, outlaw

#profundo# deep

#prójimo# fellow man; person; fellow

#prometer# promise, offer

#pronosticar# predict

#pronto# ready; quickly, at once

#pronunciar# pronounce, speak

#propicio# propitious, favorable

#propio# proper; #la propia Zulima# Zulima herself

#proponerse# resolve

#proporcionar# provide with, furnish

#propósito# purpose; #a --# for the purpose, suitable

#proscenio# proscenium, front of stage (_that part of stage between the curtain and the orchestra_)

#proseguir# continue

#proteger# protect

#provecho# profit; #sin --# idle, useless

#providencial# providential; #acto --# act of providence

#próvido# provident; providently

#provocar# cause

#próximo# next, near; approaching

#prueba# proof

#pudiera# (_imp. subj. of_ #poder#) might, might well; #mal --# I could hardly be so....

#pueblo# people; town

#puerta# door; #a esotra --# try the other door (she hears nothing)

#pues# then, well, well then; #-- bien# well then, very well

#puesto# (_p.p. of_ #poner#) set; #puesta ya en salvo# as soon as she has escaped

#puesto# place, post

#pujanza# power, might

#punta# point

#punto# point; place; #al --# at once

#puñal# _m._ poniard, dagger

#pureza# purity

#Q#

#que# that, who; in order that; for; when; #diré -- no# I shall refuse

#¿qué?# what; how? #¿A qué?# why?

#quebrantar# break

#quebrar# break, burst

#quedar# remain; be left; be; #-- con# retain, be left with; #-se# remain; #se quedó triste# she was sad when I left

#queja# complaint; #dar -s# make complaints, complain

#quemar# burn

#querella# complaint

#querer# wish; love; wish to keep; #dondequiera# wherever he pleases; #no lo quiera Dios# God forbid; #Dios quiso# it was God's will; #quiso# she tried

#quien# who; he who, the one who, she who; #tienen -- los#

#defienda# they have some one to defend them

#quieto# quiet; quietly

#quince# fifteen

#quiso# _see_ #querer#

#quitar# take off _or_ away _or_ from

#quizá# perchance, perhaps

#R#

#rabioso# furious; passionate

#radiante# radiant, brilliant

#rasgar# rend, cut open, pierce

#rastros# trail

#rato# short time, while

#rayar# border on

#rayo# ray, flash of light, lightning, thunderbolt; #-- del cielo# by the power of Allah

#razón# f. reason, reasoning; account, information; #razones# intercession

#real# royal

#rebato# excitement, commotion

#rebelarse# revolt, resist

#rebelde# rebellious

#rebelión# rebellion

#recato# modesty

#recelar# fear, dread

#recibir# receive, admit, let in

#reclamar# claim as one's due, demand

#recobrar# recover

#recoger# pick up, take up, find

#reconvenir con# reproach for

#recordar# recall, remind; remember

#recorrer# run through, hurry through

#recuerdo# memory, recollection, remembrance; recognition

#rechazar# repulse

#rededor# _m._ surroundings; #al -- de# around

#redimir# redeem, liberate

#reflexión# reflection; hesitation, reluctance

#refugiado# refugee

#refugiarse# take refuge

#refundir# recast, rearrange

#regalo# present

#regla# rule, precept

#rehusar# refuse

#reina# queen

#reinar# reign; predominate; dwell, be

#reino# kingdom

#reír# laugh; #-se de# laugh at

#reja# grating

#relicario# locket

#remediar# remedy, help

#rencor# _m._ hatred; #-es# hatred, enmity

#rencoroso# rancorous, spiteful

#rendido# devoted

#rendimiento# submission

#rendir# give up, surrender, deliver, give in; return; overcome; #-se#
surrender

#renegado# renegade, deserter, traitor

#renunciar# renounce, give up

#reparar en# notice, observe

#reparo# criticism, censure

#repente# _m._ sudden movement; #de --# suddenly

#replicar# reply

#reponerse# recover

#repulsa# refusal

#rescate# _m._ ransom

#resentimiento# resentment, grudge

#resistir# resist, endure, stand

#resolver# determine, make up one's mind; #-se# resolve

#respirar# breathe, breathe again

#respuesta# answer

#restablecido# restored

#restar# remain; #lo que de vivir me resta# the rest of my life

#resucitado# returning from the dead

#resucitar# come to life

#resuelto# resolved, decided

#retardar# delay, detain

#retirarse# retreat, withdraw; go away; #se fué retirando atrás# kept drawing back

#retiro# secluded place; prison

#reto# challenge

#retrato# portrait, picture

#retrete# _m._ boudoir, dressing room

#revelación# revelation; #qué -- tan grata# what a welcome revelation

#revelar# reveal, show; #-se contra# oppose

#reverente# respectful

#revés# _m._ reverse, misfortune

#rey# _m._ king

#reyezuelo# petty king, kinglet

#rezar# pray, say in prayer, recite

#ricamente# richly

#rico# rich

#riesgo# danger, peril; dangerous situation, place of danger

#rigor# _m._ severity; disdain; #-es# severity, harshness

#rigoroso# austere

#riña# quarrel

#río# river, stream; #a -s# in floods

#riqueza# riches, wealth; #-s# riches

#risa# laughter

#risueño# smiling, pleasant; #que alimentaba risueña# that nourished with smiling hopes

#rodar# roll; be tossed about

#rodilla# knee

#rogar# ask, beseech, pray

#rojo# red

#romper# break, break open, break down, rend, destroy, tear up

#rostro# face

#roto# broken

#ruego# prayer, entreaty

#rugir# rage, roar

#ruin# base, depraved

#rumor# _m._ noise

#S#

#saber# know, know how to, be able, learn, be informed, find out; #-se# be known; #al -se# on becoming known; #al -se mi delito# when my sin became known

#sabio# wise; wisely

#sacar# draw, bring forth, take, take out

#sacerdote# _m._ priest

#saciar# satiate

#sacrílego# sacrilegious

#sagrado# sacred

#sala# room

#salir# go out, leave; get out; cast off; come out; go forth _or_ about;
enter (_stage_); #-- al camino# go out to meet

#salón# _m._ large hall

#salud# health

#salvador# _m._ savior

#salvar# save, rescue; conceal

#salve# _f. prayer to the Virgin Mary, beginning: Salve Regina_

#salvo# safe; safety; #puesta ya en --# as soon as she has escaped

#sangre# _f._ blood; race; family; #a -- y fuego# with fire and sword

#sangriento# bloody

#santo# holy

#sañudo# furious, wrathful

#satisfacer# satisfy

#sayal# _m._ sackcloth

#sé# _2d per. imper. of_ #ser#

#secreto# secrecy

#sed# _f._ thirst

#sedicioso# seditious

#sediento de# thirsting for

#seducir# charm, captivate

#seguir# follow, pursue; continue

#según# as, according to, just as; #-- se me dice# according to what they tell me

#segundo# second

#seguro# safe, secure

#seis# six

#sellar# seal, stamp; outline

#sembrar# sow

#semejanza# likeness

#seno# breast, bosom, heart; cavity, enclosure

#sensible# sensitive

#sentado# seated

#sentarse# sit down

#sentido# sense; mind, consciousness; sentient being

#sentimiento# grief

#sentir# feel; hear

#seña# sign, proof; #por -s que# as proof that; for the reason that, seeing that

#señal# _m._ indication, trace, proof, signal

#señalar# indicate, point to, show

#señor# _m._ master; Lord; sir, sire

#señora# lady, mistress; madam; #Nuestra --# Virgin Mary

#señorear# dominate; overtop

#separado# separate

#sepultar# bury

#sepultura# tomb

#ser# be; #el -- mujer# the fact that she is a woman; #-- propias de# belong to; #-- de# belong to; #no soy mía# I do not belong to myself;

#siendo mal#, if it is evil; #¿qué ha sido de?# what has become of?

#ser# _m._ life, being, state

#sereno# serene, undisturbed

#servir# serve

#seso# sense, prudence; #hombre de --# prudent man

#severo# cruel

#si# if, whether; why; #por -- es# lest it be; #-- no# only, at least

#sí# yes, indeed, truly; #creo que --# I believe it, so; #-- que# I know well that; #-- tal# of course; #ello --# the fact is

#sí# himself, herself, itself, _etc._; #por --# in itself

#siempre# always; #para --# forever; #-- que# whenever

#siete# seven

#siguiente# following

#silla# chair

#sillón# _m._ large chair, armchair

#sinceridad# sincerity

#singular# strange

#Sion# Zion, Jerusalem

#siquiera# even

#Siria# Syria

#soberana# queen, sovereign

#soberanía# sovereignty

#soberano# supreme

#soberbio# proud

#sobrar# exceed, be more than enough; #todo me sobra# all the rest is superfluous; #valor le sobra# he has more than enough courage

#sobre# on, upon; in regard to, as to, because of

#sobrellevar# endure

#sobresalto# start, sudden surprise

#socorro# help

#soldado# soldier

#soledad# loneliness

#soler# be wont, be accustomed to

#solo# alone, only; #a solas# alone

#sólo# only

#soltar# discharge, give vent to, let loose

#sollozar# weep, sob

#sombra# spirit

#son# _m._ sound

#sonar# sound

#sonido# sound

#sonrisa# smile

#sonrojo# blush; shame; indignity; insult

#soñar# dream; #- con# dream of; flatter oneself with

#sorprender# take by surprise

#sorpresa# surprise

#sosegar# rest

#sosiego# calm, peace of mind

#sospechar# suspect

#sostener# sustain, hold

#súbdito# subject

#subir# ascend

#subterráneo# underground passage

#suceder# happen; #¿qué sucede?# what's wrong? what is it? #suceda lo que suceda# come what may

#suceso# event, incident; #todo el --# all that has happened

#suelo# floor, pavement, ground

#sueño# dream

#suerte# f. fate; condition; #en --# by fate; #caber en -- a# be decreed by fate for, be predestined for

#sufrido# patient, resigned

#sufrir# endure, suffer

#sujetar# dominate, overcome; bow, bend; ward off

#sujeto# subject, bound

#sultana# sultana (wife of a sultan or Mohammedan ruler)

#suma# sum, conclusion; #en --# in short, after all; nothing more

#sumido# sunk; buried

#sumiso# submissive, compliant

#sumo# excessive, extreme

#supe# (pret. of #saber#) I found out or learned

#superar# surpass

#súplica# prayer

#suplicar# beg, pray

#suplicio# punishment

#suplir# take the place of

#suponer# suppose, accept, take for granted

#supuesto# supposed

#suspender# postpone

#suspirar# sigh

#suspiro# sigh

#sustento# food

#susto# fear, fright

#sutil# sharp

#T#

#tacha# spot, blemish

#tal# certain, such a; #-- vez# perhaps

#tálamo# bridal bed, bride chamber; #-- de# marriage with

#taller# _m._ shop, workshop

#tamaño# such, so great

#también# also

#tampoco# neither, either

#tan# so; #-- ... como# as ... as

#tanto# so much; so long; #hacia --# for so long; #-- ... como# as well as

#tardanza# delay

#tardar# delay; #-- mucho en# be long in

#tarde# late, too late

#teatro# theatre; stage

#techo# roof

#temblar# tremble with fear

#temer# fear

#temeridad# rashness; #ya poco distante de la --# that borders on rashness

#temible# terrible, dreaded

#templar# temper, appease

#templario# Templar (_member of the military order founded 1118 for the defence of the Latin kingdom of Jerusalem_)

#templo# church

#tenaz# tenacious, obstinate; profound

#tender# stretch, extend, lay out

#tener# have, take, receive; provide; consider; #-- de, -- que# have to;
#-- a bien# consider proper to, grant, be good enough to; #-- la culpa#
be to blame; #-- noticia# hear, learn; #-- por# consider as; #-- trazas
de# manage, succeed in; #ten# here it is

#término# term, limited time, time set; boundary; #poner --# terminate;
#limitar -s# form the boundaries of, bound

#ternura# tenderness, love

#terreno# ground, earth

#Teruel# _capital of the Province of Teruel, Aragón, on the left bank of
the Guadalaviar, 72 miles northwest of Valencia. Pop. in 1910, 11,035_

#tesón# _m._ tenacity, obstinacy

#tesoro# treasure

#testigo# witness

#tiempo# occasion; circumstances; #a --# in time; #tan a --# so
opportunely; #a buen --# opportunely; #-- hace que# some time ago

#tierno# tender, loving; young

#tierra# land, ground; floor; #morder la --# bite the dust

#tigre# tiger, tigress

#tiniebla# darkness; #-s# utter darkness

#tino# skill; skilful touch

#tinta# ink

#tirador# _m._ sharpshooter, marksman

#tiranía# tyranny

#tirano# tyrant

#tocado# coiffure, arrangement of the hair

#tocar# touch; behoove, befit, be befitting; fall to the lot of; #a él
le toca# it is his place; #-- a vísperas# ring for vespers

#todavía# still, yet; #no ...# not yet.

#todo# all; quite; #del --# entirely

#tomar# take, get; #toma# here

#toque# _m._ ringing of bells; #al -- de vísperas# at the call to
vespers

#tormento# torment, sorrow

#tornar# turn, return

#torneo# tournament

#torre#, _f._ tower

#torreón# _m._ fortified tower

#trabar# join; enter into

#traer# bring, carry, fetch; lead; cause, produce; #-- la arrastrando#
drag her here

#traición# treason; #a --# treacherously

#traidor, -a# false; traitor; wretch

#traje# _m._ dress; #en -- de# dressed as; #con -- de hombre# in male
attire

#traje, trajo# _pret. of_ #traer#

#trama# plot, conspiracy

#trance# _m._ peril, critical moment; #en -- tan decisivo# in such a
critical moment _or_ situation

#tranquilizarse# become quiet, be calm

#tras# after, behind, in the wake of

#trastornado# dazed

#trastornarse# be dazed, be overcome

#tratar# try; plan to; be acquainted with; #-- de# try; #-se de# be a
question of

#traza# aspect, appearance; #tener -- de# resemble, seem to be; ¿#qué -s
ésta de novia#? isn't she a fine bride? (_sarcastic_)

#treinta# thirty

#tremendo# terrible, fatal, violent

#trémulo# trembling

#tres# three; #los --# all three of us

#triste# sad, unfortunate; unhappy man

#triunfante# victor

#triunfar# triumph; #-- de# triumph over; #se triunfa# victory is achieved

#triunfo# triumph

#trocar# change, commute, convert; #-- en# exchange for

#tronco# trunk, tree

#trono# throne

#tropa# troop, company

#tropel# _m._ crowd; confusion

#túmulo# grave

#tumulto# tumult, commotion

#turba# crowd

#Turia# _or_ #Guadalaviar# _river rising in the Albarracin range in the Province of Teruel and flowing into the Mediterranean at Valencia_

#U#

#ufano# arrogant, boastful; arrogantly

#último# last; #por --# finally

#ultraje# _m._ outrage

#umbral# _m._ threshold

#único# only

#unir# join, unite; #-os a mí# marry you

#usar# use; #para usado# when used, considering that it is used

#útil# useful

#V#

#vacío# emptiness

#vagar# wander

#Valencia# _important seaport on the Mediterranean at the mouth of the Guadalaviar or Turia. Pop, about 250,000. In 1021 it became the capital of an independent Moorish kingdom. It was finally reconquered by James of Aragon, El Conquistador, in 1238_

#valer# be worth; avail, help, protect; #más vale# it is better

#valeroso# valiant

#valor# _m._ courage

#valle# _m._ valley

#vamos# well, come, come now

#vanidad# vanity, pride

#vano# vain, useless

#vanse# exeunt; they go off the stage

#varón# man; #-- principal# man of honor, gentleman

#vasallo# vassal, subject

#vase# exit

#vaya# come

#ve# _imper. 2d sing, of_ #ir#

#vecindad# vicinity

#vecino# citizen

#vedar# forbid

#velar# be watchful

#velo# veil

#veloz# swift, fleet

#vena# vein

#vencedor# conqueror, victor

#vencer# conquer, overcome

#vencimiento# expiration

#vender# sell

#veneno# poison

#venenoso# poisonous, venomous

#vengar# avenge, give vengeance; #-se# take vengeance

#vengativo# revengeful, vindictive

#venir# come; be; #bien venido# welcome; #viene a ser ésta# can this be;
#que vino a dejarle# that left him at last; #venga# let me have it

#ventana# window

#ventura# good fortune, happiness; #por --# perchance

#venturoso# happy

#ver# see; #-se# see each other; be; #-se con vida# be still living; #a
--# tell me; come now; #ya ves# you see for yourself

#veras# reality, truth; #de --# in truth

#verdad# truth

#verdadero# real, genuine

#verdugo# executioner

#verter# shed, spread; #-- en# exceed, abound in; show up

#vestido# dress

#vestir# dress; put on; #vestida la cota# wearing his coat of mail

#vete# _imper. 2d sing. of_ #irse#

#vez# _f._ time; #en -- de# instead of; #una --# once; #tal --# perhaps;
#a veces# at times

#viaje# _m._ journey

#vicio# weakness

#vida# life; kind of life; #en --# while still living

#vileza# baseness

#villa# town, countryseat (_Because of certain privileges granted to it,
the_ #villa# _was thereby distinguished from_ #aldeas# _and_ #lugares#)

#villano# base, infamous; basely

#vínculo# bond

#vino# _3d per. pret. of_ #venir#

#violenta# against her will

#véspera# evening _or_ day before; #-s# vespers

#vista# sight; eyes

#visteis# _2d pl. pret. of_ #ver#

#vital# living; of life

#viuda# widow

#vivir# live, be alive, feel new life; #vive el cielo# by heavens

#vivir# _m._ life

#vivo# living; deep, keen, bright

#vocería# clamor, cries

#volar# fly, fly away

#voluntad# will, wishes

#volver# return; #-- a# turn away from; #-- a ser# be again; #-- en sí#
return to consciousness

#vos, vosotros# _less formal than_ #Usted# _and more courteous than_
#tú# _when used in addressing one person_

#voto# vow; imprecation

#voz# _f._ voice; words; word of command; #es --# it is said, it is well
known; #a voces# shouting; loudly

#vuelta# return

#vuelto# _p.p. of_ #volver#

#vulgar# commonplace

#Y#

#ya# indeed, of course, at last, already, now, surely; and so, so then;
#-- ... no# no longer; #-- lo ves# you see for yourself; #-- en el

confín# in the very outskirts; #- que# seeing that, since, now that,
just as

#yacer# lie

#yerno# son-in-law

#yerto# tense, rigid

#yugo# yoke

#Z#

#zaguán# _m._ entrance, hall

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