

Fuenteovejuna

Lope de Vega

Edited and with notes by

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On the cover: the play being presented in Fuente Obejuna by locals.

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Introduction to Students

During the period known as the Golden Age (*El siglo de Oro*), Spain had the largest, most powerful empire in the world. The king's dominions included the Iberian Peninsula, parts of Italy, the Low Countries, and large parts of North and South America, as well as various island provinces. The arts flourished, too. Some of the world's greatest masterpieces were completed during this time period, including Cervantes' *Don Quijote* and Velazquez's *Las meninas*. Lope de Vega y Carpio's life (1562-1635) falls within this exciting period in history, and his works, most notably many of his works for the theater, have endured the test of time and are still enjoyed today. *Fuenteovejuna* is one such work that can still be enjoyed by modern readers and theater audiences.

LIFE OF LOPE

Lope de Vega y Carpio was born in Madrid, probably on November 25, 1562, although possibly December 2 of that year—St. Lope's day. His mother was Francisca Fernández Flores and his father Félix de Vega, an embroiderer (a *bordador*). Though he would later claim to be of noble blood, his family was from common Asturian stock. Not uncommonly with some boys of his social status, he began studying at the Jesuit's Colegio Imperial in Madrid in 1574 where he followed a humanistic curriculum, including the study of rhetoric, poetics, history, moral philosophy, all the while reading the Classical authors as part of his studies. Two years later he left the school and entered into the services of the Jerónimo Manrique, Bishop of Ávila, as secretary. At the same time, he began his advanced studies at the University in Alcalá. He would never complete the degree he started there.

Lope lived a full life, both professionally and privately. Perhaps the most widely known and notorious aspect of Lope's private life is the

many love affairs he enjoyed. He was married twice, had at least several lovers (often married women), and many children, some legitimate and others illegitimate. Lope often used his lovers as poetic subjects, usually under the guise of pseudonyms, and depending on the relationship he and the woman enjoyed at the time of composition, his lover was either a semi-goddess or a demon. Some of the less flattering poems about one of his first lovers, the actress Elena Osorio, eventually led to Lope's conviction on grounds of libel, for which he was exiled from Madrid and Castile. Before complying with the sentence, however, he made off with another lover, Isabel de Urbina, whom he later married.

Of course, one of the requisites of a life full of lovers and children was money. To get it, Lope was at times a soldier—one of the battles in which he participated and his brother died was with the Invincible Armada of 1588—a secretary to nobles—the duke of Sessa was one of his most important patrons—, and of course, a playwright. Lope confessed in his *Arte nuevo* (1609) that he didn't write for the intellectual elite of his time; quite the contrary, he wrote for the *vulgo*, the common people, because it was the common folk who paid to fill the theaters.

Later in life, in May 1614, Lope was ordained a priest. By this time, his fame and preeminence in the theater world was undeniable. Yet, in spite of his sacerdotal responsibilities, he continued to enjoy the activities which he liked best and which to this day define him: writing, especially *comedias* and verse, and forming love affairs.

Notwithstanding his fame and relatively stable position in society, Lope faced a severe crisis during old age. In 1635, one of Lope's daughters, Antonia Clara, who served as her father's secretary and was one of his joys in life, was kidnapped by her lover, Cristóbal Tenorio, a favorite of the powerful Conde Duque de Olivares. Lope, who had so often cuckolded husbands and stolen away the hearts of other men's daughters, was himself duped. Antonia Clara had been one of Lope's favorite children, and she had nursed him through several illnesses. Her desertion seemed to drain the life from Lope. In August, 1635, he had an attack of some sort, and on August 24, he suffered a fainting spell. Three days later, he died. All Madrid grieved the loss of the great author. His patron, the Duke of Sessa, took on the funeral expenses, and the rites, ceremonies and memorials lasted for nine days. The *vulgo*, for whom Lope had primarily written his plays, genuinely grieved his passing and deeply mourned their loss.

Lope's literary output is legendary. His first biographer, Juan Pérez de Montalbán, overenthusiastically placed the number of Lope's theatrical works at almost two thousand! A more accurate number of *comedias* is probably around 400, still a large number. Along with *Fuenteovejuna*, some of his more famous comedias are *Peribáñez*, *El perro del hortelano*, and *El caballero de Olmedo*. In addition, to writing for the theater, he wrote another 50 or works, including novels (*Arcadia*, *El peregrino en su patria*, *Pastores de Belén*), epic poems (*Isidro*, *Jerusalén conquistada* and *La hermosura de Angélica*), as well as other poetry (*Rimas*, *La Filomena*, *La Circe*, *La gatomaquia*). His masterwork in prose is *La Dorotea* (1632), a pastoral novel in dialogue form. In time, Lope de Vega became the most popular playwright in Spain. His works were much in demand, and this, coupled with his need for ready money, probably accounts for his high rate of output. Lope's works became so well known and loved that his name became synonymous with excellence.

TRAITS OF THE COMEDIA

Although the Spanish theater was not born with Lope de Vega, he, more than any other dramatist up to that point, did the most to standardize stage productions. He is, in effect, the father of the *comedia*. Others before Lope had written pieces for the theater, including Torres Naharro (1480? – 1530?), Lope de Rueda (1510? – 1565), Juan de la Cueva (1550? – 1610?) and even Miguel de Cervantes (1547-1616), who is today better known as the creator of *Don Quijote*. Nevertheless, none of these authors was able to consolidate the dramatic art and to influence other dramatists as much as Lope.

In his *Arte nuevo de hacer comedias en este tiempo* (1609), Lope describes the elements of his triumph with the audiences. His theories are not dry academic speculation; he arrived at these conclusions after years of writing for the theater, and he had enjoyed already a great deal of success. Perhaps the most important of Lope's thoughts was to please *el vulgo*, the people who paid to see the shows. Lope was not so concerned with following the rules established by theorists or critics. He wanted to put on a good show, and he knew that if the people enjoyed what they saw, then he would be successful.

Lope rejected the classical unities of TIME (the action should take place in one day), of PLACE (the action should occur in one place) and of ACTION (there should be no subplots). He invented plots mixed with

subplots (though they were often interrelated), his works often take place over a great deal of space and time. Moreover, Lope believed that to mix tragedy and comedy, genres strictly separated in Classical literature, was a good idea because we observe this combination in real life. *Fuenteovejuna*, with its various plots and subplots and with action that takes place over days and possibly weeks in several different places, illustrates well how Lope ignored the unities.

Lope also definitively established some of the formal characteristics of the *comedia nueva* in his *Arte*, including the division of the play into acts. The playwrights preceding Lope had experimented with various numbers of *jornadas* or acts, anywhere from three to five. Lope consistently used three acts and recommended that others follow his example. Each act roughly corresponds to the main building blocks in a drama: the exposition of the main problem, its development and its resolution. Of course, the development of the plot generally takes the greatest amount of space, part of the first act, all of the second, and most of the third, with the exposition occurring in the first act and the resolution in the third. Lope's theory is grounded in practice. If a playwright gives the resolution too soon, people leave the theater! To pack the house and keep them there is one of Lope's most important considerations, and much of his art is based on these concerns.

Another of Lope's formal innovations was the more careful use of verse forms. While others had employed both verse and prose to write their works, Lope systematized the use of verse forms in his works. In his *Arte*, he recommends certain verse forms for varying circumstances; *redondillas*, for instance, are good for love, while *décimas* are good for complaints. By good verse choice, a playwright can reflect in the formal patterns of language the sentiments being expressed.

In his *Arte*, Lope also recommends the themes that should be used in the work. Two of the biggest, the ones that never failed to entertain audiences, were honor and love. Arnold Reichenberg, in his essay "The Uniqueness of the *Comedia*" called love and honor the pillars on which the *comedia* is built. These themes, treated separately or interwoven in a play, always moved audiences, and Lope used these two important motifs in historical plays, in the so-called *comedias de capa y espada*, in pastoral and hagiographic *comedias*, in fact, in nearly every type of play that he ever wrote.

Whatever the type of *comedia*, the plot generally centers on the rupture of the natural order and reestablishing the status quo. The audience is never in doubt that order will be restored, for this is the idea that drives the *comedia*, at least on the surface (some modern critics have analyzed the ways in which writers, while appearing to praise this "order," actually undermine it). So when order is broken by an unfaithful lover, a rebellious vassal or an offense against honor, the spectator knows that somehow the hierarchy of values will be restored. Since the audience never doubts that the transgressor will be punished, the author's art lies in the manner that he chooses to reestablish the broken order.

Another constant of the *comedia*, both for Lope and those who would use his advice, was the use of character types. Many, perhaps most, of the characters in the *comedia* are not drawn as deep character studies; rather, they serve in function of the plot, the aim of which is to reestablish the natural order of things. The *galán* and *dama*, the lead male and female lovers, respectively, often find a home in *comedias* of many types. He is usually noble, but always in love, handsome and brave. She is also usually noble, but just as much in love as her *galán*. Serving as less than serious alter-egos for the *galán* and *dama*, are the *gracioso* and the *criada*. The *gracioso* is a smart aleck who provides comic relief, but at times also has a serious role. He and the *criada* often form a second love interest. Typically, there is also a father (often elderly) or a brother who will fight to protect the virtue of the *dama*. At times this character is working at cross-purpose to the *galán*, sometimes because he believes the *galán* represents a particular threat to the family's honor by trying to take advantage of the *dama*, or simply because the father or brother perceives all men as a threat to the *dama*. Finally, the other important character type found in the *comedia* is the king, or another figure of authority. It is he (and only rarely she) that has the effect of repairing the disturbed natural order. *Comedias* often end by a king arranging marriages (the typical way to recover a "fallen" woman's lost virtue) and meting out justice.

FUENTEVEJUNA—BACKGROUND AND SUMMARY

At the heart of Lope's *Fuenteovejuna* is a double plot. The primary plot deals with Comendador Fernán Gómez's abuses against the townspeople of Fuenteovejuna, culminating in the kidnapping of Frondoso's espoused, Laurencia. She escapes from the Comendador and returns to the town,

and it is her impassioned speech that leads to the rebellion of the town and the death of Fernán Gómez. In the secondary plot, we see the political intrigues of the Comendador as he manipulates the young Maestre Rodrigo Téllez Girón into fighting against the Catholic Monarchs Fernando and Isabel.

Lope did not entirely invent the events of the primary plot in *Fuenteovejuna*. In fact, various historians, often called chroniclers in the Golden Age, take note of a revolution that occurred in the town of Fuenteovejuna in the year 1476. Francisco Rades de Andrada and Alfonso Fernández de Palencia are two of the most famous that describe the events, although each somewhat differently. Broadly speaking, the main events of the historical event and Lope's fictional dramatization are the same: an abusive Comendador named Fernán Gómez is killed by his vassals in the town of Fuenteovejuna. When the king sends a judge to find out the facts of the case, none of the townspeople confesses; each prefers to lay the blame on the entire community, saying "Fuenteovejuna lo hizo."

Lope's artistry, however, goes beyond the events that he finds in his sources. He uses them as the skeleton of the work, but then adds flesh to the bones—he invents characters. There is no historical record of Laurencia and Frondoso; rather, Lope creates them puts them at the center of his play's love story. Lope recognized how powerful love is and how the audience adores sentimental attachments. Further, by introducing these two characters in a positive light and by letting the audience become acquainted with them, the Comendador's abuse of his power seem all the more dramatic.

The civil war background against which the main action takes place is also a historical fact. During the latter part of the fifteenth century, two factions were fighting for political hegemony: those who supported Juana, the supposed illegitimate daughter of Enrique IV, king of Castile, and those that supported Enrique's half-sister, Isabel. The Castilian nobility saw Isabel as a threat to their power, and consequently favored Juana and her husband, Alfonso V of Portugal. When Enrique recognized Isabel as his heir in 1468, the parties started jockeying to either improve or maintain their position and to be ready to take power when Enrique died. It was Isabel's marriage in 1469 to Ferdinand, King of Sicily and heir to the crown of Aragón that caused an open civil war. The military orders, which had grown in power and influence since their inceptions

Fuenteovejuna

PERSONAS QUE HABLAN EN ELLA:

	La reina ISABEL de Castilla	
	El REY Fernando de Aragón	
5	Rodrigo Téllez Girón, MAESTRE ^o de la Orden de Calatrava ¹	head of a military order
	Fernán Gómez de Guzmán, COMENDADOR Mayor de la Orden de Calatrava	
	Don Gómez MANRIQUE	
10	Un JUEZ	judge
	Dos REGIDORES de Ciudad Real	
	ORTUÑO, criado ^o del Comendador	servant
	FLORES, criado del Comendador	
	ESTEBAN, Alcaide ^o de Fuenteovejuna ²	town magistrate
15	ALONSO, un regidor ^o de Fuenteovejuna	town alderman
	Otro REGIDOR de Fuenteovejuna	
	LAURENCIA, labradora ^o de Fuenteovejuna, hija de ESTEBAN	field worker or townsperson
	JACINTA, labradora de Fuenteovejuna	
20	PASCUALA, labradora de Fuenteovejuna	
	JUAN ROJO, labrador	
	FRONDOSO, labrador	
	MENGO, labrador gracioso ^o	comical
	BARRILDO, labrador	
25	LEONELO, Licenciado ^o en derecho ^o	graduate, law
	CIMBRANO, soldado	
	Un MUCHACHO	
	LABRADORES y LABRADORAS	
	MÚSICOS ^o	musicians

¹ This military order, along with the Order of Alcántara, the Order of Santiago, and the Order of Montesa, were founded during the reconquest. The orders were powerful, and being a member was considered a privilege, and to be eligible, members had to prove their nobility.

² Fuenteovejuna (today spelled Fuente Obejuna) is a small town located about 50 miles northwest of Córdoba.

ACTO PRIMERO

[ESCENA I]

SALEN³ EL COMENDADOR,
FLORES Y ORTUÑO, CRIADOS

5

COMENDADOR: ¿Sabe el maestro que estoy
en la villa⁴? town

FLORES: Ya lo sabe.

ORTUÑO: Está, con la edad, más grave.^o serious

10 COMENDADOR: Y ¿sabe también que soy
Fernán Gómez de Guzmán?

FLORES: Es muchacho, no te asombre.^o be surprised

COMENDADOR: Cuando^o no sepa mi nombre,
¿no le sobra^o el que me dan^o
15 de comendador mayor? although
to be in excess,
call

ORTUÑO: No falta quien le aconseje^o
que de ser cortés^o se aleje^o advise
courteous, avoids

COMENDADOR: Conquistará poco amor.
Es llave la cortesía
20 para abrir la voluntad^o;
y para la enemistad^o
la necia^o descortesía.^o will
enmity
foolish, rudeness

³ "Sale" or "Salen" is used to indicate a character or characters come on stage.

⁴ The town in this case is probably Almagro (about 10 miles southwest of Ciudad Real) in which the Master of Calatrava lived.

5	ORTUÑO:	Si supiese un descortés ^o cómo le aborrecen ^o todos —y querrían de mil modos poner la boca a sus pies—, antes que serlo ninguno, se dejaría morir.	rude person hate, despise
10	FLORES:	¡Qué cansado es de sufrir! ¡Qué áspero ^o y qué importuno! ^o Llaman la descortesía necedad ^o en los iguales, porque es entre desiguales ^o linaje ^o de tiranía. Aquí no te toca nada; ⁵ que un muchacho aún no ha llegado a saber qué es ser amado.	harsh, bothersome foolishness unequals (in rank) lineage
15	COMENDADOR:	La obligación de la espada ^o que se ciñó, ^o el mismo día que la cruz de Calatrava ⁶ le cubrió el pecho, bastaba ^o para aprender cortesía.	sword girded was enough
20	FLORES:	Si te han puesto mal con él, presto ^o lo conocerás.	quickly
25	ORTUÑO:	Vuélvete, ^o si en duda estás.	turn around
25	COMENDADOR:	Quiero ver lo que hay en él.	
		[ESCENA II] SALE EL MAESTRE DE CALATRAVA Y ACOMPAÑAMIENTO ⁷	
	MAESTRE:	Perdonad, por vida mía,	

⁵ “This shouldn’t concern you.”

⁶ Members of the order were allowed to wear a red cross on their clothing.

⁷ *Acompañamiento* refers to the Comendador’s entourage.

	Fernán Gómez de Guzmán; que agora° nueva° me dan que en la villa estáis.	now, news
5	COMENDADOR: Tenía muy justa queja° de vos; que el amor y la crianza° me daban más confianza°, por ser, cual somos los dos, vos maestro en Calatrava, 10 yo vuestro comendador y muy vuestro servidor.°	complaint upbringing familiarity servant
15	MAESTRE: Seguro°, Fernando, estaba de vuestra buena venida.° Quiero volveros a 'dar los brazos.°	unaware arrival embrace
20	COMENDADOR: Debéisme honrar; que he puesto por vos la vida entre diferencias° tantas, hasta suplir° vuestra edad el pontífice.°	controversies to make up for pontiff
25	MAESTRE: Es verdad. Y por las 'señales santas° que a los dos cruzan el pecho, que os lo pago en estimaros° y como a mi padre honraros.	sacred signs (i.e. the crosses) holding you in esteem
	COMENDADOR: De vos estoy satisfecho.°	satisfied
	MAESTRE: ¿Qué hay de guerra por allá?	
	COMENDADOR: 'Estad atento°, y sabréis la obligación° que tenéis.	pay attention duty
30	MAESTRE: Decid que 'ya lo estoy°, ya.	I'm paying atten- tion
	COMENDADOR: Gran maestro, don Rodrigo Téllez Girón, que a tan alto	

5	lugar os trajo el valor de aquel vuestro padre claro, que, de ocho años, en vos renunció su maestrazgo, ^o que después por más seguro juraron y confirmaron reyes y comendadores, dando el pontífice santo Pío segundo ⁸ sus bulas ⁹	office of <i>maestre</i>
10	y después las suyas Paulo ¹⁰ para que don Juan Pacheco, ¹¹ gran maestre de Santiago ¹² , fuese vuestro coadjutor: ^o	assistant
15	ya que 'es muerto, ¹³ y que os han dado el gobierno sólo a vos, aunque de tan pocos años, advertid ^o que es honra vuestra seguir en aqueste ^o caso	observe este
20	la parte de vuestros deudos ^o ; porque, muerto Enrique cuarto ¹⁴ , 'quieren que al rey don Alonso de Portugal, que ha heredado, por su mujer, a Castilla ¹⁵ ,	family members

⁸ Pope Pius II (born Enea Silvio de Piccolomini 1405; elected pope 1458; died 1446)-his papacy was primarily preoccupied with saving Europe from Turkish domination.

⁹ Bulls are papal documents confirming certain actions, granting certain rights or clarifying doctrinal matters.

¹⁰ Pope Paul II (born Pietro Barbo 1417; elected pope 1464; died 1471)-also concerned with the possible Turkish domination of Europe.

¹¹ Juan de Pacheco was Rodrigo's uncle and, as the Comendador states, a regent of the order until his death.

¹² The Order of Santiago was another of the military orders of Spain along with Alcántara, etc.

¹³ *Es muerto...* The use of *ser* with some adjectives that today require *estar* was common in the Golden Age.

¹⁴ Henry IV (1425-74; ruled, 1454-74). At his death, the civil war for succession was fought.

¹⁵ A case of hyperbaton: *quieren que sus vasallos obedezcan al rey don Alonso de Portugal...*

	obedezcan ^o sus vasallos ^o ;	obey, vassals
	que aunque pretende ^o lo mismo	attempt
	por Isabel don Fernando,	
	gran príncipe de Aragón,	
5	no con derecho ^o tan claro	right
	a vuestros deudos, que, en fin,	
	no presumen que hay engaño ^o	deception
	en la sucesión ^o de Juana,	succession (to the
	a quien vuestro primo hermano ¹⁶	throne)
10	tiene agora en su poder.	
	Y así, vengo a aconsejaros	
	que juntéis ^o los caballeros	gather
	de Calatrava en Almagro,	
	y a Ciudad Real ¹⁷ toméis,	
15	que divide como paso	
	a Andalucía y Castilla,	
	para mirarlos a entrambos. ^o	both
	Poca gente es menester, ^o	necessary
	porque tienen por soldados	
20	solamente sus vecinos ^o	townspeople
	y algunos pocos hidalgos, ¹⁸	
	que defienden a Isabel	
	y llaman rey a Fernando.	
	Será bien que deis asombro, ^o	fright
25	Rodrigo, aunque niño, a cuantos	
	dicen que es grande esa cruz	
	para vuestros 'hombros flacos. ^o	weak shoulders
	Mirad los condes de Uruña, ¹⁹	
	de quien venís, que mostrando	
30	os ²⁰ están desde la fama	

¹⁶ The maestre's cousin is Diego López Pacheco, son of Juan.

¹⁷ Ciudad Real belonged to the Crown, though it was in a region controlled by the Order of Calatrava. As the Comendador suggests in the following verses, its location was of strategic importance.

¹⁸ *Hidalgos* were minor nobility. The most famous (literary) example is Don Quixote de la Mancha.

¹⁹ The County of Uruña belonged to Téllez Giron's family.

²⁰ This pronoun should be attached to the preceding gerund (*mostrándoos*), but for the sake of rhyme, it is not.

	los laureles ²¹ que ganaron; los marqueses ^o de Villena ²² ,	marquis
	y otros capitanes, tantos, que las alas ^o de la fama	wings
5	apenas ^o pueden llevarlos. Sacad ^o esa blanca espada;	hardly draw
	que habéis de hacer, peleando, ^o tan roja como la cruz;	fighting
	porque no podré llamaros maestre de la cruz roja	
10	que tenéis al pecho, en tanto que tenéis la blanca espada;	
	que una al pecho y otra al lado, entrambas han de ser rojas;	
15	y vos, Girón soberano, ^o capa ^o del templo inmortal	excellent cover
	de vuestros claros ^o pasados.	illustrious
MAESTRE:	Fernán Gómez, estad cierto, que en esta parcialidad, ^o	group of allies
20	porque veo que es verdad, con mis deudos me concierto.	
	Y si importa, como paso a Ciudad Real mi intento,	
25	veréis que como violento rayo ^o sus muros abraso. ^o	lightening bolt, burn
	No porque es muerto mi tío piensen de mis pocos años	
	los propios ^o y los extraños ^o que murió con él mi brío. ^o	my own <i>friends</i> , strangers; spirit
30	Sacaré la blanca espada para que quede su luz ^o	light (i.e. color)
	de la color de la cruz ²³ , de roja sangre ^o bañada.	blood

²¹ Laurels are a symbol of victory or accomplishments; hence the English expression "To rest on one's laurels" and in Spanish "Dormirse en los laureles."

²² This is probably another reference to Don Diego Pacheco.

²³ The same color as the red cross on his chest.

	Vos, ¿adónde residís ^o tenéis algunos soldados?	live
5	COMENDADOR: Pocos, pero mis criados ²⁴ ; que si de ellos os servís, pelearán ^o como leones. Ya veis que en Fuenteovejuna hay gente humilde, ^o y alguna no enseñada en escuadrones ²⁵ , sino en campos ^o y labranzas. ^o	will fight humble fields, farmwork
10	MAESTRE: ¿Allí residís?	
	COMENDADOR: Allí de mi encomienda ²⁶ escogí casa entre 'aquestas mudanzas. ²⁷	
	[MAESTRE]: Vuestra gente 'se registre ^o ;	enlist
15	[COMENDADOR] que no quedará vasallo. ²⁸	
	MAESTRE: Hoy me veréis a caballo, poner la lanza ^o en el ristre. ²⁹	lance,

[ESCENA III]

²⁴ The Comendador has few soldiers, but his servants can serve as soldiers.

²⁵ "Not trained for combat."

²⁶ The *encomienda* was a grant of land and of people, with the rights to govern the territory and to collect taxes from the people, offered to nobles by either the king, or in this case, the knightly order.

²⁷ The Comendador refers to the civil war that is happening at the time.

²⁸ The speakers in the last two line are put between brackets since no indication is given in the *princeps* that there is a change of speaker. However, this change, suggested by López Estrada and others, does seem logical. It is possible, however, that the Comendador tells the Maestre that his men should enlist. Which interpretation seems best to you?

²⁹ The *ristre* is the support on the saddle in which one end of the lance is placed

VANSE³⁰. SALEN PASCUALA Y LAURENCIA

LAURENCIA:	¡Mas ^o que nunca acá volviera! ³¹	but
PASCUALA:	Pues 'a la hé ³² que pensé que cuando te lo conté 5 más pesadumbre ^o te diera. ³³	grief
LAURENCIA:	¡'Plega al cielo ^o que jamás le vea en Fuenteovejuna!	Heavens!
PASCUALA:	Yo, Laurencia, he visto alguna tan brava, ^o y pienso que más; 10 y tenía el corazón brando ^o como una manteca.	fierce soft (<i>blando</i>)
LAURENCIA:	Pues ¿hay encina ^o tan seca como ésta mi condición?	oak
PASCUALA:	Anda ya; que nadie diga: 15 “de esta agua no beberé.” ³⁴	
LAURENCIA:	¡Voto al sol ³⁵ que lo diré, aunque el mundo me desdiga! ^o ¿A qué efeto ^o fuera bueno 20 querer a Fernando yo? ³⁶ ¿Casárame ^o con él?	contradict effect = me casaría
PASCUALA:	No.	

³⁰ *Vanse* or *vase* indicate that characters leave the stage. Notice that the action has now moved to the town of Fuenteovejuna.

³¹ “I hope he never comes back here.” The subject of the verb would appear to be the Comendador.

³² A mild oath like “I’ll be doggoned.”

³³ *más pesadumbre te diera*—“would upset you more”

³⁴ Part of a *refrán* or popular saying. It’s meaning is fairly obvious.

³⁵ Another mild oath.

³⁶ An example of hyperbaton: *¿A qué efecto bueno sería querer yo a Fernando?*—“What good would it be to love Fernando?”