DON RODRIGO DE ARISTA-POTESTAD, COUNT OF ALBERTS.

DOLLY (Dorothes)

his nieces

NELL (Eleanor)

LUCRECIA, Countess of Lain, the Count's niece, and mother of Nell and Dolly.

VEMANCIO formerly a farmer of Albrit, afterwards owner of La Paralha.

GREGORIA HIB WIFE

DON PIO CORONADO tutor to the children

SENEN formerly a servant of Lain, afterwards a government official.

THE PRIEST (Don Carmelo)

THE DOCTOR (TAXABLEMENTED) (SELVEDOF ARGULO)

THE MAYOR (Don Jose Monedero)

The action takes place in a sea town in the north of Spale, called by the conventional name of Jerusa. The principal scenes of the drama take place in La Pardina, a manor house belonging to the estates of Albrit. XIX century.

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# THE GRANDFATHER.

### Act I.

A leafy grove in the domain of La Parding. In the background a wide avenue which is the main entrance to the estate; to the right the portico of the house of ancient, venerable and noble architecture, bearing the estutcheons of Lain and Pottetad; to the left a heage of trimmed cypresses with a rustic gate, beyond which is a kitchen garden. Wide spreading trees with thick trunks make an awning of dense foliage and throw a shade over the whole scene. Beside the door a round stone table and chairs or rustic seats. It is daytime and summer.

### Scene I.

GREGORIA sweeping a pile of vegetables off the table into a basket. VENANCIO enters from the background.

Gregor. Ah, Venancio, here you are.

Venan. (Out of breath, wiping the sweat from his forehead)

Brrr! What heat!

Gregor. Take a rest. (inquisitively) Well, what news?

Is it true what they are saying? Are we to have the

Countess in Jerusa?

Venan. (Crossly) Of course. Is bad news ever untrue?

Gregor. (In suspense) And when does she arrive?

Venan. To-day .... But don't be alarmed ... She is going to stay with the Wayor.

Gregor. Thank heaven! For think! His lordship coming too!

it would be water meeting fire. And what I want to know is,

Are they running up against each other by chance, or have

they arranged a meeting to talk over family affairs:..

For the young count's death must have caused a few entranglements.

Venan. What do I know? The Countess Lucrecia will be coming as usual to have a look at her two daughters.

Gregor. Contemptible creature! .... Keeping them in this

CALLY USE OF CONTROL OF CONTROL OF THE CONTROL OF THE to describe a second of the late of the la

exile here so that she may be free to go about and play her pranks in those Parises and Englands of God or the devil. Hussy! I tell you. Venancio. I can understand why her father-in-law, Count Albrit, who is the first gentleman in Spain .... and let them deny it if they can .... has such a dislike of this wicked foreigner whom the young Count (God rest his soul) fell head over ears in love with .... but what I can't get into my head is how he can appear here knowing that he is bound to knock up against her ... or do you think he doesn't know? What do you say, you?

Venan.

(Turning over the vegetables in the basket) I think that both of them have their nails sharp enough. Believe me we shall see tufts of white beard and fair hair and strips of skin on the ground ... For if Don Rodrigo loves his daughter-in-law as he does the toothache she pays him in the same coin.

I suppose we shall have to give his lordship a room. Gregor. And meals too ... of course!

One thing is certain, he has not brought back from Gregor. America that gold dust that he went out to find.

He has brought back just night and day. When he em-Venan. barked for over there he had lost his whole fortune. He was hoping to get another which the Government of Peru offered him for the gold mines which his grandfather had

out there ... the one who was Viceroy .... But he got nothing but trouble and he has come back as poor as a rat, ill, almost blind, with no other cargo than his years ... and that's over seventy now. Then his son, whom he worshipped, died.

Poor old man. Venancio, we must help him. Gregor.

> Surely, surely. It mustn't be said that we are not christians. Who would ever have thought it, Gregoria, us

Venan.

Venan.

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to be keeping the great and powerful Count Albrit, who has how a tribe of kings and princes as kinsfolk, and who, not twenty years ago, was still master of the lands of Lain, Jerusa and Polan. And let them say after that that the world does not turn round.

Gregor. It strikes me now, Venancio, that the Count is coming just to see his grandhaughters; yes, he is looking for some affection as a comfort for his lonely soul.

Venan. Maybe ... (suddenly remembering) Do you know who might bring us out of this sea of doubt and confusion? Senén.

Gregor. He arrived in Jerusa last night. The children told me they had seen him and that he has become quite a gentleman.

Venan. A civil servant! An official, no less! A man who was once valet to the Countess. (pointedly) Such is the price of good service.

Gregor. She protects him, by all accounts, because he served as go-between and ...

Venan. Hush, Gregoria.

Gregor. Etcetera .... in her love affairs. The fact remains, that every time the lady visits us Senén lands here and gives her no sort of a life with his impudent begging ...

'will she recommend him, will she give him a card to the Chief ... a line to the Minister or to the devil himself'.

Venan. Senén is cunning. He would slip through the eye of a needle all right.

Gregor. (Sharply) I think I hear his voice.

Venancio Yes, it is he. (looking towards the background) There he goes, chatting away with José Maria. What a slowcoach.

And he promised to come and tell me...

Gregor. Call him, man, call him. (Both turn towards the back-ground)

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Venan.

(Calling) Senén ... Senén. Confound you!

Gregor.

(Impatiently) He's taking no notice. There goes a sluggard for you! Fetch him, for heaven's sake.

(VENANCIO goes away. GREGORIA remains in the background, her back to the public. NELL and DOLLY appear coming from the kitchen garden. They do not want to be seen by Venancie and Gregoria and approach on tiptoe, DOLLY in front as if exploring the ground.)

### Scene II.

NELL and DOLLY; in the background VENANCIO and GREGORIA.

Nell

Take care, Dolly, ... if they see us.

Dolly

They will make us go into the house.

Nell

(In a low voice) Listen, couldn't we come out into

the wood by the courtyard?

Dolly

It would be better to go by the avenue.

Nell

But those stupid creatures are in our way.

Dolly

Wait a moment.

Lell.

(Watching Gregoria) If they would only go.

Dolly

(who has gone forward exploring and has come back alarmed

They are coming!

Nell

Come back! (With the utmost speed they return to the

kitchen garden)

Dolly

This way. Let us go to the new wood.

Nell

Yes, away, away. (They run out to the left)

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# Scene III.

GREGORIA, VENANCIO, SENEN.

(Drawing him along by the arm) Truant! You were Venan. running away from me.

Yes. This fellow when once he begins to talk ... Gregor.

My cousin kept me, telling me about his mother-in-law's Senén pranks ... Hullo Greg as blooming as ever!

And you, how fine! And how nice you smell ... bless Gregor. me ... like a prince.

One must look the part. I am a slave to my position. Senén.

(Impatiently) Come, out with your news. Venen.

The Countess arrives at Lain by the 12.5 train. I had Senén a wire. I took it to the Mayor, who did not know the hour.

And the municipality? Eh? They will be preparing a Venan. grand reception.

An enthusiastic ovation. (He is careful to use the most Senén refined language) It would be a nice thing if they did not pay due respect to the illustrious lady to whose influence Jerusa owes its telegraph station and the Forbes road, not to mention other benefits.

Yes, yes. It is quite right to have festivities. Gregor.

> His lordship ought to have arrived at Polan last night, or by the first train this morning ... so that I don't understand, my dear Venancio, why he is not already in your house.

Well, now, Senén; you who know everything ... naturally .. you have lived on intimate terms with the family, you know their ways, the manner of thinking of each one, their discords and quarrels ... tell us ... Are Don Rodrigo and his daughter-in-law meeting here by chance or is it ...?

(confidently, giving himself airs) I know for certain Senén. that old Albrit, who, since the death of his son, has not moved till now from Valencia, wrote to the Countess ...

Venan.

Benén.

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Venan.

(Laughing) ... Asking for money.

Senén

Lord! No. He proposed an interview to discuss grave matters ...

Gregor.

Family matters, of course ... And as the Countess does not want quarrels in Madrid, for there it might make a noise and everyone would get to know and even the papers might get hold of it, she has made an appointment with him in this hole of a Jerusa, where only we four simpletons live, so that if there is a row here it stops, and the dirty linen is washed at home. Eh, Sir Courtier, isn't that it? Do I not know my lady and gentleman?

Venan.

Say ... my wife's a clever one, isn't she?

Senén

(Smiling and galant) She knows Greek and Latin. There's a head for you.

Gregor.

Come now, my won, why don't you tell us the whys and wherefores of this ill-feeling between the widowed Countess and the grandfather. You know all about it. I suppose it's only a tale, all that people say about your former mistress ... just gosspp, isn't?

Senén.

(Emphatically) You will allow me, my dear friends, to speak no ill of my benefactress. I shall only say this, that she is tender-hearted, generous and frank beyond measure. Don't expect her to be a prude -- that she is not -- She is a woman who will always follow her own bent. She has a soft heart for the unhappy and afflicted -- and as for education -- no one can better her: she speaks four languages and can say things that charm and captivate in all of them.

Venan.

All these languages, and more too, are not enough to tell the horrible things that are said about her in plain Spanish.

Gregor.

Come, Venancio, we must not forget; if his lordship is coming we must set about preparing his rooms.

Senén

(with a worried air, remembering something he had forgotten) There! There! What a head I have. Lord, what a

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head!

Venan. What is it?

Senén All this talk has made me forget the message from his worship the mayor.

Gregor. For us?

Senén Yes... You are to take the two girls to him immediately, so that the countess can see them as soon as she arrives.

Venan. Of course .... and they will dine there.

Senén Are they at their lessons?

don Pio had to stop the class because a message came that his daughters were pulling each other's hair out.

Venan. They will be in the kitchen-garden.

Gregor. No.

Venan. (Turning to the left) Let us go and look.

Gregor. I tell you they are not there. I have been in the kitchen garden the whole morning... they are almost cettain to be on the hill. It is their favourite walk. (She points to the right.)

Venan. We must make haste to find them.

Senén. I'll go, if you like. Don't they know yet that their mother is coming to-day?

Gregor. No, they don't ... poor dears.

Senén Well, I'll tell them. I'll go this minute.

Venan. You are sure to find them up near the wood on the path to Polan.

Gregor. (Picking up the basket of vegetables.) Go, and bring them quickly.

Venan. As for us, we'll go in.

Gregor. Yes, for it's late andwe have to get ready.

Senén Good-bye then. (Goes out by backyard).

Venan. (Watching him go) There's a fox for you!

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Gregor. And no small one. VENANCIO gathers the vegetables that are left on the table into another basket and BOTH go into the house.) Scene IV. NELL and DOLLY appear beyond the hedge and wait until GREGORIA and VENANCIO have disappeared before coming on the scene.) Nell Thank heaven they are leaving the way clear. And what shall we do? Shall we go to the wood? Dolly Nell Oh no ... I am tired. (Sits down on the ground.) And I am numb. I want to run. (She runs/swiftly up Dolly and down the stage). Nell You are never tired. Dolly. I'd like this very minute to climb up this great oak-Dolly tree and sit upon the highest branch. Nell You would tear your dress. Dolly I would sew it up ... I can sew as well as you. What do you bet I don't go up it? Nell No, you can't, Dolly. We shall be taken for village girls. (Swinging on a branch) Well, what does it matter to Dolly me, to look like a village girl, or to be one? Tell me, Nell, would you go barefoot? Nell Never. Dolly I would .. and I should laugh at the shoemakers. What are you doing? (Seeing NELL draw out a small book.) I want to go over my history lesson. We have run about Nell enough; let's work a little now. Remember, Dolly, yesterday don Pio said you didn't know a word of history, either ancient or modern and he politely called you an ass. Dolly. It's he who is an ass. I know one thing better than he

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to the contract of the contract the walls of the contract of the contract of The state of the s does. I know that I don't know anything, and poor don Pio doesn't know that he doesn't know a single jot.

Nell That is quite true. But we ought to study a little if only to see the face he will make if we answer him rightly.

He is a good soul. Come, let's work a little. You know those Gothic Kings are terribly muddling.

Dolly (Letting go the branch) The devil take them. There are hundreds of them, and with names that prick like brambles when you want to try to learn them.

Not one of them is as bad as that awful Mr MAUREGATO

Dolly A perfect brute! (Sits down beside her sister)

Nell Just fancy. They had to provide him with a hundred

damsels a year to keep him in a good temper.

Dolly And just for a beginning too, as don Carmelo says.

The truth is, that blessed history is nothing but gossip and stories that don't matter to me in the least.

Nell But child, what about your education? Don't you want to be educated?

Dolly The truth is that I hate education since I have found that Senén too has become educated. Do you remember when he was here two months ago thinking that Mama was coming?

Nell Yes: every minute he was dragging in the Middle Ages and I don't know what besides.

Dolly What have we got to do with ages, middle or anything else? One of these days they will be telling us that Cleopatra had toothache.

Nell Or that Queen Urraca's chilblains are burning.

Dolly Still, let's do a little, since Mamma tells us in all her letters to work hard and learn a lot.

Nell Marma adores us, but she does not take us with her.

(Sadly) Why, I wonder?

Dolly Because, because ... she told us. As we were so delicate when we were little, she wants us to get fat in the

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Nell Mamma knows what she is about. She is sure to take us with her when we are bigger. But we are wasting time talking and we have not studied a single word.

Dolly It's such a lovely day!

Nell (Giving her sister the little history book) Here, read aloud, so that we can both follow at the same time.

Dolly (Takes the book and leaps to her feet) Give it to me.

Do you know what strikes me? That the birds should be educated too. The whole of knowledge ought not to be for us only. (Throws the book high into the air. It describes a curve and is apparently caught in a branch.)

Nell What are you doing, silly?

Dolly You see.

Nell That's a nice thing to do. And how are we to get it now?

Dolly We shan't. The birds will learn what Sir Alexander the Great and Mr Attila did.

You really are mad! If only a boy would pass by now who could get it down.

Dolly (Preparing to climb the tree) I'll go up.

Nell (Holding her back by her skirt) No, no, you may break your neck.

Dolly Wait. I'll throw some stones up and see if it will lose its head and fall.

Nell It's windy. Perhaps the book will blow away.

Dolly Oh no. It's too heavy! (Throwing stones) Come to me, rascal. Down! Come here!

Nell (Hearing footsteps) Stop, Dolly. Someone is coming.

How disgraceful! They will take us for some ragamuffins from the village.

Dolly What do I care?

Nell Will you be quiet. (Looking towards the background)

The later than the property of The second through the party was Here comes a gentleman ... a man ... Look, look. (COUNT ALBRIT approaches slowly down the avenue in the brekground)

Dolly I can't see him.

Nell

Look. There he is like a statue; he stopped when he saw us. Hehas not taken his eyes off us. (The COUNT stands motionless in the background, looking at them.).

#### Scene V.

NELL, DOLLY, COUNT ALBRIT, a handsome and noble looking old man with a long white beard. His well built figure has a slight stoop. His travelling clothes are good but much worn; he wears heavy boots and leans on a knotted club. Everything about him reveals the unhappy downfall of an illustrious personality.

Nell (Watching him apprehensively) It is a poor old man.

Why is he looking at us like that? Do you think he will hurt

us? I am afraid.

Dolly So am I. Can it be a beggar?

Nell If we had some money we would give it to him. Look, he doesn't even move.

Dolly How he is staring at us.

Nell Let's speak to him. You speak to him. Say "Mr Beggar"..

Dolly He is not a beggar. He looks more like ... Oh Nell.

I know that face.

Nell So do I. I have seen him somewhere. (Seeing that the COUNT advances a few steps holding out his hands to them) Oh! Oh! he is coming towards us -- He is beekoning to us. (The two draw closer together as if to protect one another.)

Dolly And he seems to be crying. Poor man!

Count (Coming forward: in a grave voice) My precious children, do not be afraid of me. You are Leonor and Dorothy?

Nell Yes, Sir, those are our names.

Count (Coming up to them) Then kiss me. I am your grandfather. Do you not know me? Ah! some years have passed since

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you last saw me. You were quite tiny then and so sweet.

I was quite mad over your grace and your little angel ways.

(Kisses them on the forehead.)

Dolly Grandfather dear!

Nell I said I knew him.

Dolly We know you by your portrait.

And I know you by your voices. I do not know what it is in your voices that stirs my soul so. And how is it that they sound like one voice to me? Let me look at you well.

Are your little faces as much alike as your little voices?

(Looks closely at their faces) No, no. I cannot see you clearly, my beloved children. I am almost blind.

Imagine, grandfather, we were afraid of you.

Count Afraid of me! I, who worship you?

Dolly. Senén told us last night you were coming? but we did not think you would arrive quite so soon.

Nell Why did you not come by the Polan coach?

I preferred to make my way on foot, with the help of this stick -- brooding, thinking of the old times. Ah! All the roads and footpaths of this country did know mef the bushes, rocks, trees, all know me. Even the birds, I believe, are the ones that were here in my childhood. This beautiful countryside was my nurse. With what anguish and what joy I bring to life again, as I pass, persons and events. It is as if everything around me sees me and knows me again; ... and, from the great sea to the little insect almost invisible, everything that is alive here is waiting in suspense . I hardly know how to express it ... still and watching ... to see the unhappy Count Albrit pass. (The two children sigh.)

Dolly Lean on my arm, grandfather dear. (Each takes him by an arm.)

Mell And let us go in.

Count (With intense emotion) Ah. I am in Pardina. Oh the

Nell

Count

Count

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unutterable sadness and bitterness of things. (He stands still, rapt, as if in prayer.)

### Scene VI.

COUNT, NELL, DOLLY, SENÉN hurrying from the back-ground.

Senén The Count here ... with the children! And I have been looking for them on the hill. Welcome, Sire, to the lands of your forefathers. What a splendid picture you make between these two angels.

Count Who is speaking to me?

Nell Senén, grandfather.

Dolly Don't you remember him?

Senén Senén Corchado, sir ... who used to be ... I am not ashamed to say it ... valet to the Count of Laín.

Count (Brightly) Ah yes, yes. You are ... of course. I am glad to see you here.

Senén I have come from Durante, where I am employed, to offer my respects to you and to the Countess of Laín, who also arrives to-day.

Nell Mamma is coming? (Both let go of the Count and leap about with joy.)

Dolly Oh, how joyful.

Nell We knew nothing about it. Did you know, Grandfather?

Count (Thoughtfully) Yes.

Dolly (Taking his arm again) Come, let's be quick.

Nell (Busily) We must tidy ourselves.

Senén The young ladies are to go to the house of the mayor to await their mamma. I run meanwhile to fetch Venancio to come and and receive your lordship.

Nell But is Mamma going to the mayor's house?

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So it seems.

Dolly

Why doesn't she come to Pardina, to us?

Count

Perhaps this old rambling house is not comfortable enough for your mother.

## Scene VII.

COUNT, NELL, DOLLY, VENANCIO, GREGORIA, SENEN.

Venan.

(Humbly, kissing his hand) Oh my lord! And you sent us no word so that we could come to meet you.

Gregor

(Kissing his hand) Welcome, my lord.

Venan.

A blessing on your arrival home.

Count

Thanks, thanks, my good Venancio, my faithful Gregoria.

I am glad to see you so flourishing ... (Looking at them closely) ... See? But no, no .. I can only see big things now.

Venan.

Will you come in, my lord?

Count

No, stay. I will rest here. (They bring him a rustic armchair: he sits down; the rest stand round him) Let me call to remembrance and refresh ancient friendships. (Contemplating the foliage above him) Once again I am amongst you, oh royal trees, who threw your shade over my childhood's games. You are older than I, far older -- but time does not lessen your beauty and grandeur. The generations who have grown up under your shadow wither away and vanish, while you remain, changeless, watching us pass, watching us fall, watching us die. (He falls into a profound meditation. All sigh.)

Gregor.

My lord, I do not forget that your lordship likes good coffee ... I shall have it ready in a moment.

Nell

And serve it here.

Dolly

Yes, yes, quickly.

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Gregor.

At once. (Goes into the house.)

Senén

What a pity we did not know sooner that your lordship was coming. The village would have prepared a fitting reception.

Count

For me? For me? The village of Jerusa?

Senén

We should have had a band, the town choir, a triumphal arch and afterwards an entertainment in the town hall.

Count

(With bitter disdain) I know these honours with which they used to flatter me in other days when it was worth their while. To-day they would be simply a cruel jest. Before I was as old and poor as I am now I had occasion to appreciate the ingratitude of my fellow-citizens of Jerusa. The last time I was here, twenty years ago, the crofters, who, Heaven only knows how, had become owners of my lands -- the young gentlemen born of my cooks and stableboys -- received me with a cold contempt that filled me with melancholy. They said the village had become vivilized -- A false and spurious civilization like the frock coat which the country clodhopper buys ready-made at a fair.

Nell

Grandfather dear, your town does not forget the benefits it has received from you.

Dolly

How can you say it forgets? The chief street of Jerusa is called after you.

Venan.

The fountain beside the church is called "The Good Count's Fountain."

Senén.

(Bombastically) And that it is unjust to accuse Jerusa of ingratitude, we have an eloquent proof this very day, Sir.

Count

What?

Senén

As they were aware in time of the arrival of her ladyship the Countess of Lain, they are preparing an enthusiastic reception for her.

Nell

Really and truly?

Senén

Such as befits one who has the prosperity of the town

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so much at heart. The Mayor is going out to meet her.

Count And they will send off fireworks. Quite in character,

all this!

Dolly Music! Fireworks! Heavens, what fun!

Count Yes, yes. You will see it all. You will enjoy it

ever so much.

Nell Will you come too, Grandfather dear?

Count I!

Dolly Why don't you come?

Nell Don't you want to see Marma?

Count Here, in Pardina, I shall be glad to see her.

Venan. His lordship does not care to go down into the town,

is it not so, my Lord?

Count True.

Senén Would your lordship not care to see and admire the

improvements of these last years?

Count (Grimly, alluding to his blindness) I should care

more to see them than to admire them.

Venan. (Pointing towards the left) The latest extensions of

Jerusa reach almost to the walls of Pardina.

Count In my time, part of the village could be seen from the

little hill above the kitchen garden.

Nell You can see it better now because they have trimmed the

trees.

Senén (Looking at his watch) If your lordship will pardon me

I would say that it is time the young ladies got ready if they want to be present at the triumphal entry of their

mother.

Count Yes, yes, children: it is time.

Nell We shall be dressed in a twinkling.

Dolly Shall we be there in time?

Nell We shall be back soon, Grandfather dear.

Dolly And we'll bring Manma with us.

town and a summer of the second of second TARREST TO BELLO SEE OF BUILDING LICENSE SEE SEE The street for any to provide the soul of the soul of the street Count (Kisses them affectionately) Good-bye, my children, enjoy yourselves ... Good-bye.

Venan. (Hurrying them) Be quick, be quick.

Serén I also will go if your lordship has no orders for me
... (He approaches the Count familiarly).

Count I suppose you are one of these in charge of sending off the fireworks. Go quickly -- do not neglect your duty.

Senén If your Lordship requires me ...

Count No, many thanks. And I shall be glad of your absence -- not that I wish to offend you in any way, Seneca, -- or rather Senén. Shall I be frank with you?

Senén Nothing that your Lordship could say to me would offend me.

You use a scent which makes me ill. Very strong perfumes make my head swim. Excuse me -- (giving him his hand) Forgive me for taking leave of you with an ungracious remark.

Senén (Disconcerted) Sir, a few drops of heliotrope ...

Count No offence .... ugh!

Senén (Aside, as he goes out) The old lion has come in a bad temper.

### Seene VIII.

COUNT, VEMANCIO.

Count (Breathing with difficulty) Not quite happy here?

Count (Breathing with difficulty) Not quite. The emotion I feel at being once again in Pardina hardly lets me breathe

... I want, yet dread, to enter the house. It is as if shadows of loved beings stand waiting for me in its rooms.

(Passing his hand over his eyes) Memory overpowers me; grief lays hold of me; I ought not to have come ... no. no.

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Venan. Surely your lordship has pleasant memories of this house?

Count Not to-day.

Count

Venan. Here your lordship was born; here you passed your childhood.

Count Here I was great and powerful.

Venan. Rightly named 'the first gentleman of Spain'.

Well, to-day the first gentleman of Spain, he who once held open house for all, comes to beg your hospitality. Vicissitudes and upheavals that I do not care to think of, that never-ceasing turn of the wheel which makes and unmakes families and states has brought you the throw of the dice and made you owners of Pardina. I enter it not as your master, but as a homeless man asking shelter, abandoned by all. If you give it to me, you know well that it will be of pure charity and not for pay or recompense. I am a poor man. I have lost everything.

Venan. Your lordship comes always to your own house. To-day, as yesterday, we are your servants.

Count I thank you ... believe me, I thank you from my heart
... Still, after all, if we look at it well, it is your
duty, and you are doing only as a christian should. All
you have become, all you have acquired, you owe to my
protection.

Venan. No doubt of it. And first of all, in what room will your lordship sleep?

Count Upstairs, in the bedroom that was my mother's.

Venan. (Vexed) The one that opens on to the main corridor?

It is full of lumber.

Count Well, turn out the lumber and put me in it.

Venan. Sir, it will be such an upheaval --

Count (Somewhat warmly) What. Beginning already!

Venan. We have turned it into a drying room: we hang the

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Count

(Still more warmly) Put the beans somewhere else.

Am I of so little importance that it is not worth while disturbing the precious vegetables?

Venan.

(Not yet resigned) Very well, Sir -- Only ...

one! (Striking the arm of his chair) Forgetting so soon that I am the guest of my inferiors ... Venancio, I want to submit to my fate. I want to forget myself, and I cannot ... My haughty temper becomes daily more irritable with the loss of my sight ... Accustomed as I am to command I cannot curb my imperious ways. Authority is part of me. (Vehemently) For Christ's sake bear with me, or turn me out of my house, -- I mean out of your house.

## Scene IX.

The COUNT, VENANCIO, the PRIEST; later GREGORIA.

The Priest, don CARMELO, is fat and jovial. He
enters by the background and goes towards the
COUNT with open arms.

Priest

Count

Beloved friend and master, don Rodrigo! ...

(Putting a hand on his shoulder) Carmelo, my son,
come to me.

Priest

What a delightful surprise! How glad I am! But, my dear lad, how fat and well you look.

Count

(Laughing) In this part of the world, sir, fasting has no effects.

Count

Fasting! You! That would be a strange sight. Anyway so long as you please your parishioners .....

Venan.

(Fawningly) We have a priest worth more than he weighs.

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Count Good, Good, Carmelo. Sit down beside me. How they run and slip past, those treacherous years! Let me see, you must be in your fifties?

Priest I have been in them these two years.

Venan. Like me. We are the same age.

Count It cannot be less. You were 26 when ...

Priest. When my father died. And I owed it to your generosity, my Lord, that I was able to finish my career of Theology and Law.

Count (With natural delicacy) Well now, I did not remember that.

Priest. But I did.

Gregor. (Brings in the coffee service) Here is the coffee. (Putting it on the table).

Count Just in time. Carmelo, let me give you some.

Gregor. The young ladies are almost ready. We shall go at once.

Count Do not let them delay. It is high time. (To the Priest, helping him to sugar) You like it very sweet if I remember rightly.

Priest What a memory you have.

Count If it were not for the kindnesses I receive, I should have lost it like my sight.

Gregor. Can I get you anything more, Sire

Count. No. ... Thank you.

(GREGORIA goes)

Priest (Tasting his coffee) Well? ... What do you think of your grandchildren, my Lord. You had not seen them since your return from America.

Count No.

Priest. They are angels -- and how winsome and full of fun.

They steal into one's heart. (The COUNT is silent, self-

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absorbed. During the pause DON CARMILO observes him.)
God has made them a captivating couple to be the joy and
pride of their mother --- and of you.

Count

(As if coming back to himself) You were saying? ...
Ah yes... the children ... they are fascinating little things.

Priest

(Trying to elicit the Count's motive for being in Jerusa) I understand your impatience to see them ... To your fatherly desire to know and embrace the children we owe the honour of having you here in Jerusa.

Count

I came to Jerusa mainly to --- (To Venancio in a tone of command but without haughtiness) You!

Venan.

Sir.

Count

Be so good as to leave us alone.
(Exit VENANCIO)

## Scene X.

The COUNT, the PRIEST.

Priest

Senén told me that you had arranged a meeting here with the Countess. (His curiosity urges him to try circuitous methods of getting at the Count's thoughts) Here you will be able to ventilate quietly the questions that interest you... (Pause. The COUNT is silent) ... or any other questions whatever.

Count

To return to the children, my dear Carmelo, I must say that my first impression when I saw and heard them -- it was excellent of course. I felt, as you said, great joy and pride. There seemed to me to be a perfect likeness --- equality rather -- in the tone of their voices. As I cannot see their faces well they appeared to me to be exact

to well, and we of a time pulled by the party of the party. . May to this want white or which in copie THE RESIDENCE AND THE PARTY OF THE PROPERTY OF THE PARTY LL CREEK WARRENCE STOLL OF THE PRESENT AND STOLEN The Mark was not be sufficient to be a section at the contract -100 from the relative of the first of the f and the contract of the contra copies of one and the same type. But tell me, are their natures ... their souls ... also alike?

Priest (After a moment or so of perplexity) Oh no, don Rodrigo. Neither their voices nor their faces are alike, much less their characters.

(With great attention) Then, as they are different, Count one must be better than the other. Tell me, you who have been much with them, and have seen them closely, which is the cleverer, the best and most generous of the two?

By my faith, it is hard to say. They are both good, Priest. gentle, clever, noble-hearted; somewhat mischievous, yes, but modest, well principled and god-fearing.

Yes, of course -- these are the things they have in Count common. But in what do they differ?

Well, they differ ... Let me see. Dolly takes the Priest initiative in mischief. Nell appears more inclined to serious matters, more foreseeing. Dolly has a lively imagination, an impetuous will; Nell a more reflective nature. She is more fixed and constant in her leanings. But what is the use of my saying this to you, Don Rodrigo, seeing that, as soon as you see them daily and intimately, you will be able to know them and distinguish between them better than anyone.

(In his sincerity, giving himself away) That is just Count it ... that is what I have come for.

Priest You have come for?

Count To study them; to try to make a detailed analysis of their characters ... The reasons for this ... now is not the time to tell you. (Changing his tone) Listen, Carmelo, why don't you wait and lunch with me to-day?

Oh no. To-day, my Lord, to-day you will come to my Priest house and do penance with me.

Count I accept. Yes Sir, I accept. At what time? At one o'clock precisely. Priest

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## Scene XI.

COUNT; PRIEST; DOCTOR (young, pleasant looking with a clever expression.)

Priest Hullo, young doctor, come here .... (Presenting him)
Salvador Angulo, our municipal doctor.

Count (Holding out his hand) Much pleasure.

Doctor I come to pay my respects to the lord of Jerusa and Polan.

Count (Thinking) Angulo, Angulo; let me see.

Priest Son of Bonifacio Angulo who, if I may say so, was called the puppy ... gamekeeper of Lain.

Count Oh yes. The puppy; the puppy; a simple man, a faithful servant ... I remember him perfectly. (Gives his hand again to the doctor).

Priest And your lordship will not have forgotten that you paid for this boy's career in Valladolid University?

Count I?

Doctor So that, whatever I may be, I owe to the Count.

Count I did not remember; on my honour, I did not remember.

Priest Well, let me tell you ... and not because he is here
... that this young man has made a name for himself in
medical science.

Doctor For Heaven's sake, don Carmelo!

Count (Very affectionately) Good, my son, good. Give me your hand. A<del>llow me this familiarity</del>.

Priest (Remarking on his elegant attire) I know why you are so spick and span, young man.

Doctor I am one of the delegation which is to receive the Countess.

Count Ah. (To Priest) And are you not going?

Priest Later. I shall have to put in an appearance there.

The Countess must not be able to say that I am discourteous.

Count Of course not. The town must not be bereft of so

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important a figure at this kind of ceremony!

Priest Listen, Salvador. As soon as the function is over come straight back as fast as you can and you will have the honour of dining with his lordship and with me.

Doctor Very good ... I am honoured.

Count (Gladly) What an excellent opportunity for consulting you at leisure.

Doctor Some trouble?

Count No. it is not that. But you know my little grandchildren; you must have attended them some time or other?

Doctor Nell and Dolly have the most robust and plebian health.

I have visited them for slight ailments.

Count Which will have been enough to enable a quick observer like you to know their temperaments ...

Doctor I see ... the truth is, so far I have not had occasion to observe any noticeable difference between them.

Priest Well, then, in my house, after dinner, you will be able to discuss them at length. (A rocket is heard)

Count (Startled) She is already here!

Doctor She is arriving. (Music in the distance).

Priest (Going towards the left, to the place which overlooks the town of Jerusa) You can see the crowd from here. What a multitude! They seem mad. (COUNT rises in great agitation and tries to see what is going on in the town.)

Doctor Can you see, Sir? (Leading him.)

Count No, no, I cannot see ... but I can hear, I can hear.

Priest The carriages are arriving now at the Mayor's house.

(The music and the noises of the crowd sound nearer.)

Count (With sudden passion, apostrophising the town) Ah!

She comes! She is entering Jerusa, Lucrecia Richmond! At
last you are here ... How I have longed for this occasion.

You and I alone, face to face ... I do not know which is

worse; you who flaunt your shame unpunished in the face of

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of the world or the servile and degraded town which fêtes and flatters you. (Bells are heard.) They peal for you ... and afterwards they will ring for oration. (Furiously, raising his voice) Senseless people, she who is now arriving in your midst is a monster of lewdness, a false and infamous one. Do not cheer her, do not honour her. Stone her, spit on her! (The PRIEST and the DOCTOR, appalled at the Count's vehement language, remain speechless. They try

to draw him away from the place and lead him into the house.)

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# Act II.

A drawing room in Pardina. The left side of the stage and part of the background is occupied by a large corner window with plateresque pillars. Through the windows a view of trees and sky. In the background a large door opening on to the entrance hall of the house. A small door on the right. The whole has an air of ancient and shabby grandeur. Chests, tables, chairs and other furniture of walnut and oak blackened by age. Daytime.

#### Scene I.

NELL, DOLLY, DON PIO CORONADO, seated round a large table on which are ink, paper and lesson books.

Dolly (Banging the table) I don't know a word? So much the better! Much use it will be to me!

Don Pio (Attempting rivalry) Nell will not say that. She wants to learn.

Nell Yes, Sir. I say that. "Much use it will be to me"!

Don Pio (With feigned severity that does not convince) Very good, very good. Here I have two young ladies who are to go into society one day and who are determined to be country wenches.

Dolly Yes, Sir, we want to be country wenches.

Nell . We want to be savages.

Don Pio What! I never did! The heiresses of the lands of Albrit and Lain, savages!

Dolly (Pulling him gently by an ear) Yes, yes, my clever little master.

Don Pio Come. Let us go on. Dolly, another little bit of history.

Dolly (Futting her elbows on the table and leaning her face on her hands, looks at him smilingly.) Little Pio, how goodlooking you are!

Don Pio (Cracking his fingers) Miss Dolly, be sensible.

Well Your face is like a rose. If you were not old and we

the days of course what there is large the property 174 12-67 15141 Tomeson Alexander of the contract of the contr The first city of the section of the contract that the section of . Askerta of The Street and Street and Street and Control of the Street and did not know you, we should say you painted.

Don Pio Nell, behave. I paint! Great Heavens!

Dolly Tell us something else. Is it true that when you were a young man you were a great lady killer?

Don Pio (Cracking his fingers more rapidly, which is his peculiar way of calling to order) Behave, children. Let us go on with the lesson.

Mell They say that you used to kill them noiselessly.

Dolly And that you had lovers by the dozen.

Don Pio Lovers. Oh no, you can acquit me of that! Women are no good.

Nell (Hitting him gently on the neck) Men are worse. Do not speak evil of us!

Don Pio Look here... You are absolutely nonsensical and mischievous to-day. (Trying to be angry) Upon my word ... if you don't say your lesson ... I tell you and I mean it ... I swear it.

Nell What?

Don Pio I shall be angry.

Dolly We knew it. We are trembling.

Nell Go on; crack your fingers.

Don Pio (Determined to go on with the lesson) Order! Behave.'
Come now, tell me something about Themistocles.

Dolly Yes: the one who cut off the head of a bad woman called Medusa.

Don Pio (Lifting his hands to his head) Lord! Saints alive!

Do not mix up history with mythology.

Nell The one is as much a lie as the other.

Dolly And they are all alike to us.

Don Pio Oh dear! What is wrong with you to-day?

Silence! Attention! Tell me quickly the principal events
in the life of Themistocles.

Dolly We don't like to meddle in other people's lives.

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Don Pio (Reciting) Themistocles, a great man of Greece, native of Thebes, conqueror of the Macedonians (correcting himself)
Oh no. I am confusing him with Epaminondas... What a head I have to-day!

Nell He doesn't know it! He doesn't know it!

Dolly What a fraud of a teacher.

Don Pio (Grieved) It is you who drive me mad with your pranks and nonsense. (Seriously) We cannot go on like this.

Nell That is what I say. We cannot go on like this.

Dolly Let us be donkeys and go out and graze in the fields.

Don Pio My conscience will not allow me to deceive the Countess who doubtless thinks that I am teaching you something and that you are learning.

Dolly (Futting on Coronado's spectacles which are on the table) Pio dear, we are dreadfully bored.

Don Pio (Trying to get his glasses back) You will break them, my child.

Nell Pio, dear, wouldn't it be better if we all three went for a walk along the shore?

Don Pio Very good, very good indeed -- splendid! To gad about the whole blessed day, even in the hours dedicated to education. Very fine, young ladies, very fine ... And here am I, a figurehead, a ridiculous puppet, I who represent science. I who am here to inculcate in you ...

Dolly Little Pio, don't inculcate anything and let's go.

Nell We'll go on with the lesson on the shore.

Dolly Looking at the sea we'll study the voyage of Columbus to America.

Don Pio (Sighing dispiritedly) What children! No one can hold out against them. Very well, I give in... But first let us go over a little bit of grammar.

Nell (Cracking her fingers) Hurrah for Coronado.

Dolly (By heart) Grammar is the art of speaking Spanish

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correctly.

Don Pio Go on ... Dolly, tell me what is the participle?

Dolly (Lazily) I don't want to.

Nell The participle? A thing which is parted.

Don Pio (With gesticulations which take the place of energy)

Dolts, featherheads, who have not even the pride that I see
in other children ... Good Lord ... in other well-behaved
and diligent children, who learn in order to come out high
in their examinations so that their parents may look at
them open-mouthed when they hear them!

Dolly We don't want to come out high; Marma would not be open-mouthed. Did you ever see such a funny little master!

Nell Coronado dear, if you are not good we shall make you go down on your knees.

Don Pio Well, upon my word ... But what trouble is it to you to remember such easy things? Presently you will be young ladies of the aristocracy and when your illustrious Mamma takes you to receptions, you will make a fine exhibition of yourselves -- as Heaven is above! Imagine if, at an evening party, they speak of the participle and you do not know what it is. A pretty part my little girls will play! People will ask "From what mountain has the Countess brought this pair of mules?" That is what they will say and they will laugh at you and young men will not fall in love with you.

Dolly Young men will fall in love with us even if we don't know the participle or the conjunction or any of those things.

Nell We have only to be pretty and elegant and you will see whether they wen't like us.

Don Pio Yes, yes; you will be dainty little donkeys.

Nell (Leaning indolently on the table, looking at him with a mocking air) Do you know, I am noticing one thing, master.

You have very fine eyes.

Dolly They are like two suns with ever such a lot of mischief

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in them.

Pio (Crossing his arms) Go on; mook me as much as you like.

Nell It is not mockery, it is friendliness.

Dolly It is only that we love you, little master, because you are very kind and never bear malice.

Nell (Caressing his chin) He is a good soul, this don Pio.

That is why the children of Albrit plague you, because they are your little friends.

Pio (Gazing at them enraptured) Wheedlers! Coaxers!

Flatterers!

Dolly Tell me one thing. Is it true that you have a lot of daughters.

Pio (Heaving a deep sigh) Ever so many.

Nell Are they pretty?

Pio Not so pretty as you are.

Dolly Do they love you?

Pio (With another deep sigh which, however, is cut short by emotion) Love me! They!

Nell I have heard that they don't love you very much. If that is true, never mind, for we love you dearly.

Dolly And you, do you love us? (Don PIO, whose intense emotion renders him speechless, makes a sign of assent.)

Nell He adores us ... and that is why we shall work when we feel like it and when we don't, we shall play.

Dolly And that is what we are going to do to-day.

Nell First a little walk ... then to see Manma.

Dolly (Hearing voices in the background) I think I hear grandfather's voice.

Nell (Looking towards the background) No; it is don Carmelo.

Dolly (Looking too) And the Mayor. They have come to look

for us to take us to Mamma.

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#### SceneII.

The same -- PRIMET, DOCTOR, MAYOR.

Priest (Smilingly) Come, young ladies, you have worked enough for the present.

Doctor (Sorry for the teacher who is collecting books and papers) Yes, let poor don Pio breathe a little now.

Nell (Curtseying very elegantly and gracefully to the Mayor) Sir. (Dolly also curtseys.)

Mayor (Bows in return.) Young ladies.

Dolly Tell us: are you taking us to Mamma's house?

Priest No, Miss Dolly.

Dolly Why not?

Priest Because her ladyship is coming to Pardina.

Nell Oh, how splendid!

Dolly When?

Priest In a little while.

Nell Impatient to go out) And can't we go to meet her?

Priest A little pretext for running about, eh? But, my children, you are old enough now to settle down.

Dolly What a nuisance! To be shut up all day ...!

Doctor Leave them alone, dear Carmelo... let them go out and run about.

Dolly (Gracefully) Come, my father, you run about too. When you are not out fishing you are out hunting. And in the afternoons no one can keep you from your little game of skittles.

Priest (Laughing) Ha! ha! What little devils. Well, well, go and leave us alone.

Doctor Go and meet your mother.

Dolly )
Nell )

(Together) Let us go. (They run out by the background,
dragging don Pio by the arm -- who follows them as quickly as
his years permit.)

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## Scene III.

PRIEST, DOCTOR, MAYOR, VENANCIO.

Venan. (Bowing respectfully to the Mayor) Sir ... what an honour for my house.

Mayor My dear Venancio, obligations of friendship bring me here. It is not as mayor that I come.

Venan. As a friend, of course, of his lordship, Count Albrit, once my master, to-day my guest.

Mayor And I must say we are disappointed not to find him here.

Venan. He will not be long coming back from his walk. He waited for you until ten o'clock. The whole morning he was in a great state of agitation, walking up and down here like a lion in a cage.

Doctor I hope he will calm down at the little message we bring him from the Countess.

Venan. What ... my lady consents?

Mayor (Fatuously) Thanks to me.

Priest The interview will take place here ...

Venen. At what hour?

Doctor Twelve.

Mayor Grave ... most grave ... must be the cause of dissension between them, when a woman as bold as Lucrecia at braving the world on matters of conduct, shrinks and trembles before a poor old man, ill and almost blind.

Priest And who is to know that it is a question of conduct?

We must discount all that envy, malice and gossip may have added to the stories told about her.

Doctor Discount all you like, but there will always remain ...

Priest What?

Doctor The naked fact.

Venan. (Who has been looking towards the background) Hush!

They are coming.

Priest Who?

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Venan. The Countess and her daughters.

## Scene IV.

The same. LUCRECIA, MELL, DOLLY.

Venan. (Kissing her hand) Welcome, my lady.

Lucrecia I am glad to see you ... but don't expect me ma to

unk plasure
enter gladly this dismal house. (Looks round the scene
with a nervous glance.)

Nell Mother dear, it is our home.

Lucrecia Yes, yes -- what am I saying? This old house is very dear to me since my adored children have their nest in it.

(She sits down on the arm chair. The Children stand on either side of her.)

Nell A lovely nest if only we are able by our affection to attract you to it.

Dolly And to keep you here with our kisses.

Nayor These adorable little beings would imprison their illustrious mother ...

Priest And we congratulate them on it.

Lucrecia I, too, should enjoy being imprisoned here, provided I could escape public manifestations.

Priest My lady, one must resign oneself to the public manifestations of a grateful town. You must not think that we
of Jerusa are treating you badly.

Mayor There are bound to be public rejoicings when the Countess of Lain comes here.

Doctor You see, Madam ... we have overcome your repugnance to enter Pardina, and I do not hesitate to assure you that you will be grateful to us for it.

Lucrecia (Sighing) Yes. I am in Pardina. I have taken the first step and ... (Unwilling to express her thought before the children) ... I would ask 'Is not Count Albrit who

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seemed so anxious to speak to me at home?

Mayor He is not; but he will soon return from his walk.

Doctor It would be better to inform him.

Mayor Yes ... let him know that the Countess is waiting.

Dolly Mamma, would you like us to go and look for him?

Lucrecia You might have to go a long way.

Nell No, No; he is sure to be at the entrance to the wood.

Venan. They are sure to find him there.

Dolly Let's go. (Kisses her mother.)

Doctor I will go with them.

Lucrecia Thank you, doctor.

Nell (Kisses her mother) You will see how quickly we shall bring him to you.

(EXEUNT Doctor and Children, and behind them Venancio.)

#### Scene V.

## LUCRECIA, PRIEST, MAYOR;

Lucrecia. (Restless, preoccupied, with lively concern) Tell me, don Carmelo, have you seen him to-day?

Priest No. madam.

Mayor Rid yourself, my dear lady, of this puerile fear ...

it is better for you to speak to one another and to quarrel
like good friends.

Priest From the discussion, from the dispute itself, there may come a frank compromise.

Lucrecia. (Looking at the ground) I hardly think so ... (with a penetrating look at the priest) The parish priest of Jerusa does not use the frankness towards me which I deserve ... He does not dare to repeat the outrageous things which my father-in-law has told him about me.

a deport of the and the first of the second continues to the continue of the first of

Priest Outrageous! On my honour, no. Yesterday, at dinner in my house ... (hesitatingly, undecided whether to be sincere or not) he spoke a little of his dead son .. your ladyship's most worthy husband ... praised his virtues, his uncommon merit ... he wept.

Lucrecia (Anxiously) And what else?

Priest He evinced a glowing affection for his grandchildren.

When he spoke of them, Angulo and I both noticed a certain excitement in his fatherly affection.

Lucrecia It would not be strange if his misfortunes, embittering a soul which is all pride and haughtiness, were to drive
him mad.

Priest I should not say that quite. I would only point out that his lordship deserves and requires the very greatest care.

Lucrecia And he shall have it. I shall direct Venancio to care for and to wait on him with every possible attention so long as he is in Pardina.

Mayor And as far as is in my power ...

Lucrecia (To Priest) Go on, don Carmelo.

Priest There is no more, my lady. The Count ended the conversation by urging me most warmly to beg an interview with you and, as it was not possible to see you last night, I relegated my commission to the mayor and the doctor ...

You have had the goodness to consent.

Mayor And on arriving here to notify his Excellency, we are told that he is out walking.

Lucrecia (With some concern and still very uneasy) Alone?

Priest I think not.

Lucrecia Who is with him?

Priest I do not remember. (Enter VENANCIO from the right.)

Tell me -- who did you say was walking with the Count?

As in her day a market despite the party them and the my interest and and the or of the self-believes, the established in a self-or the word... bos help has to otto be a mile of 140% to output el a commo en electric de la lace de la communicación de la commun TOTAL CONTRACT OF STREET am demogration display to provide which the ten before the Market . such a set common to the set of the set of the set of the troll or material designation and therefore the terms of the day a complete consideration of the contract of th and the first of the control of the Carlot and servicine and decrease the service of the Transfer of a cold of an all the cold the cold of the cold the

# Scene VI.

(The same ... VENANCIO; afterwards SENEN.)

Venan. Senén ... But before they reached the Calvary, his lordship sent him away, saying that he wanted to be alone. Senén came back and ...

Lucrecia (Quickly) Is her here?

Venan. I was just coming to say that he desires to be received by your ladyship.

Lucrecia (With surprise and aversion) Now? (Changing her mind)

Very well, I will receive him.

(Senén appears from the right. He bows and remains at the door.)

Mayor (Aside to Priest) Who is this bird?

Priest (Aside) A former valet of Lain.

Mayor I see ... a possessor of secrets ... Hadn't we better be moving?

Priest I think we had.

Mayor (Aloud to Lucrecia) Madam, don Rodrigo cannot be long now.

Lucrecia What, are you going? Abandoning me?

Priest We shall not leave Pardina.

Mayor We shall return.

Priest Courage, madam. Do not fear the lion.

Lucrecia (Indicating Senén) I shall speak first to this dog.

(The MAYOR and PRIEST go out by the background followed by VENENCIO.)

# Scene VII.

LUCRECIA; SEMÉN, who remains at a respectful distance.

Lucrecia (Standing, questions him closely without hiding her contempt.) I know that you have seen the old man, that you have been speaking to him ...

( ) The straint will the strain when a straint the AND THE PARTY OF THE PROPERTY OF THE PARTY O . Daniel Liver butter of the self-red by the principle of the self-red the Color of the C not od forme on the season was statement of our fal ... Dr. L. Will Bott Of ... Description of SACRET PL DERIVED SON AND THE OTHER STREET, WHICH SON AND THE 11 .217 .005-31 Long parties of the state of the state of there, in a many oral paper than they don't when the large throw

Senén (Still from a distance) He comes for no good.

Lucrecia (Dissimulating her fear) What does it matter to me?

It will be necessary to give him something so that he can live and leave me in peace.

Senén I doubt it. Proud as he is, he will not want alms;
Susceptible and fastidious and irrascible as he is, he will want a scandal.

Senén (Trying to be mysterious) Not to me. A friend of mine who lived with his lordship in Valencia told me that, ever since the death of his son -- God keep his soul -- he does nothing but rake up the past, the refuse of the past...

Lucrecia Like scavengers on rubbish heaps. (Very uneasily)

He would rake round in you ... he will have asked you a

thousand questions .. He knows that you were my servant,

that ...

Senén (Coming nearer) In me her ladyship had and always will have a faithful servant.

Lucrecia (Trying to escape the strong perfume which issues from Senén's clothing, she sniffs at her handkerchief as if she had a cold.)) I know it ... I trust you.

pleases her to command me ... but her ladyship will not forget that her humble servant, poor Senén, does not deserve to be left half way through his career.

Lucrecia What! You want more? Insufferable beggar!

Senén (Coming nearer. The Countess steps back.) Permit me,

madam ... my requirements which increase daily force me to

trouble you ...

Lucrecia Is it promotion you ask?

Senén Yes, madam.

Lucrecia (Fretfully) But I can't give it. I! ...

For some of the transfer of transfering. . The war our last from the district of the little action of the little actions. and the contract of the state o average for a few for a few few for post of the visit of the case of the I draw a carrier from a proposition of the first transfer A 12 PARTY OF A CAMPAGE CONTRACTOR

Senén (Calmly) My lord Marquis of Pescara, who has great influence, will give me my promotion. Your ladyship has only to suggest it ... or to order it.

Lucrecia What you are asking is absurd, preposterous! (Aside, moving further away) To have to put up with this reptile.

to listen to him, to smell him ... only because I am afraid of him.

Senén (As cool in his servility as in his demands) If madam does not want to grant a favour to her faithful servant, I have said nothing.

Lucrecia (Wanting to end the interview) Good. It shall be done.

But it is doubtful whether I shall be able to see Richard.

Senén You will see him to-morrow.

Lucrecia (With sudden interest, approaching him without fear of
the heliotrope scent) Where? What are you saying? Where?

Senén In Veralba. Is not your ladyship going to-morrow to the
country seat of the Senor Donesteve?

Lucrecia Yes, ... and there ... How do you know that Ricardo is in Veralba ...?

Senén If I say it, it is because I know ... I can prove it.

Lucrecia Ah, you have it from his valet, your cousin ... Are
you sure?

Senén Absolutely certain. Will your ladyship promise to beg my promotion of the Marquis?

Lucrecia (Draws back again, ashamed of holding such intimate conversation with her servant) Yes, yes: I promise not to forget the matter. I shall keep it in mind .. provided you return my protection with a loyalty beyond all proof.

Senén (With a gesture of loyal assent) Madam!

Cabbany - I were a facilities , or while one would be a control of the in a li to the little of the second of the second ting to the or the contract that the contract the contract the to thou There is also being being a product without the is twing mead to the first desired by the control of the thirty of the control of and the other transportation and the state of the of a lower title out was also that the tiputions straine none and the to be many pales to desire, Some of the training of the property of the party of the boldver . . which is the of it the it . which will be to a none Lie one of the part is a later house of the misself and the sold back to the same of

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(Covering her nose). Now go. Your perfumed demands give me a Lucrecia headache...

(Hurrying from the background). Madam, his lordship is this Venanc moment entering Pardina.

(With sudden consternation) Good God! Lucrec

(Looking towards the background) He is coming this way. Venanc

(To Senen) Go quiekly. Lucrec

Go out this way. (He sends him out by the right). Would your Venanc ladyship like me to delay him a little...to tell him ...

(with great trepidation) Yes ... Yes. Don't let him pass ... Tell Lucrec him that ... that it would be better tomorrow ....

Here he ist Venanc

(Resigning herself)). There is no help then. I must face it. Ducrec (Pulling herself together). Let him come. I must not fear him, no.no. (She sits down feighing calmness) The Count is seen at the door . He takes off his hat Pause As he enters Venancio retires and shuts the Goor. )

scene Will.

Imerecia. Count.

Madam. (He bows respectfully. She responds with cold polite-Count ness.) I am grateful to you for hour kindness in granting me this interview.

For me it is a sacred duty to grant your request here or any-Lucrec where else ... duty I say ... but at one time you used to call me your daughter.

Those times are past. You were I might say a casual daughter ... Count transitory. A foreigner by birth, still more by feeling ... you never identified yourself with my family or with my race. Against my will my beloved Rafael chose as his wife the daughter of an Irishman established in the United States who had come over here on business ... A dire calamity America has been for me! Well, as everyone knows. I opposed the marriage. I fought blindly, stubbornly. I was defeated ... Time and you have proved me right ... You, yes ... by making my son wretched and hastening his death. Furrous (Perfous but still somewhat fearful). Sir...that is not true.

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Lucrec (Loftily, rising). Take care what you say. You are making yourlow self the echo of rowe calumnies.

Count (With some gentleness.) Lucrecia...it may still be that I am mistaken...that you are better than I think...You would confirm my error if you would only be strong enough to confess the truth.

Lucrec (Perturbed). The truth?

Count Yes...it is a most delicate matter on which I would question you.

Increc When?

Count Now.

Lucrec (Terrified). Question me? Am I a criminal?

Count I believe so.

Ducrec (In a panic). This is beyond everything. I can stand no more.

Count No. No. You cannot refuse to answer me. It is a grave matter.

The question is solemn and the answer must be solemn...It is not I who am speaking now...it is the husband of the woman listening to me...It is my son who lives again in me.(Pause)

Ducrec For pity's sake , you are torturing mm.

Count (Sits down facing Lucrecia). Pardon me...It is necessary. One has to suffer somewhat, Lucrecia. (Pause. Lucrecia, apprehensive does not dare to look at him). When I returned to Cadiz from my fruitless journey, I was given a letter from Rafaelin which he told me all his grief, his deep bitterness. Life had lost all interest for him. He was ill and in his despair he did not want to recover. Sorrow...the loss of all his illusions...the shame of seeing his name dishonoured...were consuming him.

Ducrec (Turning to him). Sir!

Count My son had been living apart from his wife for a year.

Increc And who can say that it was my fault?

Count Do not interrupt me. Listen to me just now ... Rafael told me nothing definite. He simply gave expression to his state of

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mind, without mentioning the causes...Of course on receiving that letter I went to Valencia.

Increc

Alast

Count

(With strong emotion) Two hours before I arrived my beloved son had died. An overwhelming attack of ...collapse... death. All in a few hours. (He weeps .Pause.) He died in a room in a Hotel ...dressed...on the bed...with only the scant attention that paid help could give him...codi..what anguishi.

Increc

(Much affected) sobbing)...Oh my lord...Though you may not believe it...I loved him.

Count

(Furiously drying his tears)! A list If you had loved him why did you not hasten to him when you knew he was ill?

Ducrec

(hot knowing what to say)...Because...I don't know... the com-

Count

Let me finish...You will easily understand mydesolation at findnim dead. (He crosses his hands with a sob). On immeasurable
woe, on lingering ageny of my old age...more horrible than
all the ills I have ever suffered? To see him, dead, to speak
to mim and get no answer... not a movement...not a look...not
a sound for my caresses...To find that he had taken all with
him to that silent abyss...death. (Querecia possesed with
intense emotion weeps with her handkerchief to her eyes.) H
Horrible!awfal! You have no heart; you do not know what this
is. You weep. (He looks at her crying. Pause.) How beautiful
it would be if, at this moment, we could weep...you and I...
for that beloved being. (Incredia takes a few steps towards
him: they are on the point of embracing. Thas They hesitate
...The Count repulses her.)

Incree (Going back to her chair). My tears are sincere.

count Naturally, seeing my grief. You are not made of bronze. (Lucrecia with bent head and eyes on the ground is silent) Ah you are silent.

(He rises) Now I see her now, at last, I see the wretched

Lucrecia in the attitude in which she ought to be...awaiting

with resignation a sentence of judgment.(Pause). Do you admit

that your behaviour to my son, at certain times of his life

at least, was not right?

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Lucrec (Timidly). I do...But I have something to say on my side too...

Count I am listening.

Ducrec My disagreements with Rafael were of long standing.

Count They date from the second or third year of your marriage...

At the end of the first year, your eldest son was born, to

whom you gave my name. He died when three or four months old.

Lucrec That is so.

Count some time after, I cannot be quite precise as this took place during my stay in America, the Countess of Lain began to follow a wrong road.

Lucrec (Constrained, fighting a desperate retreat.) Oh, Sir, if you had found your son alive, assuredly Rafael, if he had judged me .would not have been so harsh.

Count He was more than harsh...he was implacable.

Increc In his last moments?

Count In his last moments. Mark well what I say.

Iucrec (Astounded) But you have just told me ...!

Count That I found him dead. Yes.

Lucrec thanker (Pause. They look at one another.) Then ...

Count The dead speak.

Increc (Hesitating between credulity and superstitious fear). Rafaeli

Count Hopeless, mad, I stayed I know not how many hours before the dead

body of my poor son, conscious of nothing but him and the im
mense mystery of death. After at time I began to notice the

things around me, his clothes, the furniture he had used, the

room...(Pause. Lucrecia listens with tense expectation.) There

was a table in the room. with books and papers on it and among

them a letter.

Lucrec (Tremblingly.) A letter!

Death came to him rude typely and attacked him with fury! He cried out...they came...all in vain...The letter remained there half written...There it was...alone...speaking...it was he...I read it without picking it up, without touching it, bending over the table as I should have bent over his bed had I found him

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alive. The letter says ...

Lucrec (Almost fainting, her lips dry). Was it for me?

Count Yes.

Lucrec Give it to me. (The Count shakes his head). Then how am I to know...

Count It will be enough for me to repeat the contents. I know it by heart.

Lucrec It is not enough...I must read it ...recognaize the writing...

count It is not necessary. I do not lie. Too well you know it...It

begins with a bitter lamentation which paints matrimonial dis
cord. There follow these solemn words...(Repeating it word by word)

"I warn you that if you do not send me my daughter soon, I shall

claim her. I want to have her beside me... The other child ... the

one who is not my daughter, as you yourself avow in your letter

to your lover, the painter Charles Eraul, who died a year ago...

I leave you... I hand her over to you... I throw her in your face...

(Pause).

Lucrec (With amazement which is almost stupefaction)... He said that...

He says...

Count Do you doubt it. ?.

Lucrec I do not doubt ... I do not know... (An idea seizing her.) The letter may be false. An enemy of mine may have written it to slander me...

count (with a gesture as if to produce the latter.) My son wrote it.

Increc (Rebelliously). No, I don't want to see it. What an abomination.

count But you will not deny it.

Increc (Deciding to deny it) . Yes ... I deny it utterly.

count And I, fool that I was, hoped to find you great enough of soul to complete my son's revelation by telling me...

Iucrec (Scared) What?

Count (With austere simplicity). By telling me which of the two daughters usurps my name, which personifies my dishonour.

Iucrec Infamous idea! It is not true.

Count (With stern command). Tell me at once, once, which is the false.

RELATED DESIGNATURE DEPOSITE The control of the co we I am real havit, them of the real of the same three same, the course \* . . WASHIN Could be addeduced to the control of the course of the the . Trees we er sammet... it beer tend by more total to account and the tive and the second and and and the second and and the -- to longuitar white william to the est select design without with the transit marriagens. In how and the least soft of the second commen the transmission to the second research the second research bit. . . Electronical like opination and white or have I decided Livel will and the property of an antique of the at one per . Acet. name all tems totalli... not be were tell their ti... to exect t · (manual) ... vers coloratel... (dar to die parte vocale el l'est pe de spirato entre TAL BURE IN . I. Wi house you we that Hall target water an amply that a leader for the target are the CHICAGO CONTINUES AND PROPERTY OF THE PARTY OF THE SECOND CA. AND CONTINUES. 4x400 165 The Committee of C. Sallyrich as absented by Mr. as a committee of the Transferred the set of as the ast set I get I get I am a federal Defect . 1. The state and a see the And to remark the first of the control of the contr are with a fill life to the first of a few and a first and The state of the s Level to be at those mounted AND THE STATE OF THE PLANTAGE OF THE STATE OF THE PARTY O

which the true. It is all one. I need to know it... I have a right to know it as head of the house of Albrit. This historical house with its great past, once mother of kings and princes, rich in noble men and warriors and in saintly women, has hitherto kept the honour of its name untouched. Today, alas, I cannot avert this shameful case of legal bastardy, I cannot prevent my name from passing by law to my two heirs, these innocent children. But to the one that is of my own blood, to the true one alone, I desire to give my spiritual heritage. It is she who will be my heir. It is she who will carry my honour and my pedigree to posterity. The other...No...False branch of Albrit! I repudiate her! I curse her low birth and her usurping existence!

Lucrec For pity's sake! I can bear no more. (Terrified she falls sobbing on her chair.Long pause.)

Count Lucrecia, de you recognize at last how right I am?You weep.

(Thinking that gentle methods may be more effectible). Perhaps I express my wrongs too strongly. Perhaps I question you too haughtily. I cannot overcome the violence of my nature...Pardob me ...(gently) I am not commanding you now;I am not accusing you. I am not the judge...I am your friend...your father...and,as such I implore you to bring me out of this horrible doubt.

(Lucrecia is silent biting her handkerchief.) Be brave. One word will suffice...Once I have heard it I shall say no more.

Truth, Lucrecia, truth is what saves.

Lucrecia (After a terrible struggle rises brusquely and goes wildly up and down the room.) On it is more than I can bear! I must escape, fly, hide myself! Let me go!

Count You will not answer me?

Lucrec Never! Ismall die first.

Count (with calm authority). Very well then. What you will not tell me I shall find out for myself.

Increc How?

Count Ah ... I shall know how ..

Lucrec Miserable old man! Your madness fills me with compassion.

Count Yours does not even fill me with pity. One does not commiserate corrupt beings wallowing in evel.

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Lucrec (Furiously, beside herself). An! You dare to insult me! Albrit!

Bace of madmen!...Of ludicrome chivalry...Of sham honour! where

would the old lion be if I did not shelter him? But I am generous

I forgive his insults. I shall see that he does not die in the

workhouse, or drag his white mane along the roads.

Count (With supreme disdain). Lucrecia Richmond, God may perhaps forgive you...I. too might forgive you, if forgiveness and contempt could go together.

Increc /Turning to the door) Enough. (To the children who open the door a little way without daring to enter). You may come in.

#### Scene IX.

Increcia, Count; Mell and Dolly, who run to embrace their mother; behind them Gregoria and Venancio; afterwards the priest and doctor.

Lucrec My precious jewels, give me a thousand kisses. (They kiss her).

Nell (Noticing her face) Mother dear you have been crying!

Lucrec Your grandfather and I have been calling up sad memories.

Dolly (Looking at the Count who remains motionless.) Grandfather has been crying too. (Approaches him.)

Count Come ... kiss me ... ( The two run to him and hug and kiss him).

Lucrec (Aside to Gregoria and Venancio.) Wait on him, take care of him, but watch him. watch him all the time...

Dolly (To Count). Let us go for a walk this afternoon.

Count Yes, yes, I shall not leave you...we shall talk and do lessons together.

Nell You will teach us arithmetic and history.

Count History!... No you must teach me that. (Priest and doctor enter by background; both go towards Lucrecia.)

Priest (Well, is it reconciliation?

Lucrec Impossible! But he must be watched. You, Doctor Angulo, I charge you to watch him closely, I cannot repeat it too often.

Priest Unhappy gentleman!

Doctor Do not be anxious... I shall keep him under observation... (Passes on to speak to the Count.)

Professional Court of Cores of The San Total Control of granting and the term of the marriage to the terms of the contract of the cont and as alleged and some of the contract the contract is compared the paper opposite which will be a season to in the percentage strength alvelship to me tory of the . Baranco tipada jortin accountental il. . For evita distalla col . Erridor evit . welltagat by bight est to be the torough and of the temperature of the design .M. was the day of the transfer to the transfer to the title of the transfer to the transfer t Milroria. County has been able to the Francis and anticor that . Telland to a tella There well to the control of the court to the court of th committee style symmetry read to add theat and analytical . SO I THE THE PER STATE FROM CONTRACT OF THE LEGISLES. place independent land antique auto Ciner were and consider and the second of the second of the second of the second Julian and area esse junction of the constitution was many and the section. ... will on the an rodew. air Tolew ten the state of the second of the AND DECK BEFORE STATE LEASE OF ... ST GRAST TWO LIBERT LETT, 1712 , we believed . The latter local by administrative with works The second control of the second of the second bears and the second to Control Langued Control of Proposition L. TELLISTIC TELLIST TORE THE SECURE THE PARTY OF THE TREE THE TELLIST THE TEL the state of the second of the aparation, dance of tweeth about with out a state to the traction of the at (lineal sulf to ampelor so

Priest You insist on leaving us?

Lucrec I must be at Veralba this very day. (Making a movement to withdraw.)

Nell Mother dear shall we go with you to the house or stay a little with Grandfather?

Count If your Mother is leaving this afternoon you ought to stay with her until she goes.

Doctor How are you my lord?

Count Not well.

Doctor The eyesight?

Count Yes. All day I have noticed a kind of darkness, a vagueness about objects. (Looking round him with eyes that strain to see) ... I can hardly distinguish... (Noticing Lucrecia who stares at him haughtily.)... Lucrecia is the only one I see clearly... Yes I see her... There she is... My increasing blindness only allows me to see big things... the sky, the sea... and she is big... as

big as the sea. She is another sea...immense...unfathomable.( His voice dies away . He remains motionless and rigid. Profound silence.

All look at him.)

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# ACT III.

# Seme Scenery as in Act II.

Scene I.

C

Gregoria arranging furniture ; Count seated, lost in thought; Nell and Dolly.

Gregoriad Sir... (The Count does not hear; he remains self absorbed, speak ing to himself. Gregoria comes close to him) Sir... He does not hear me... His thoughts are in the clouds.

Count (To himself) The truth, the truth... I want the truth.

Gregoria (Rjaising her voice) My lord... (Nell and Dolly run in from the right; behind them, Don Pio)

Nell Grandfather dear.

Dolly Are you coming for a walk with us? (Both kiss him)

Count (Coming back from his abtstaction) No. You cannot go for a walk to day, my children. The sterm is above us. (Looking towards the window) It is raining already. (The sky darkens; a far off peal of thunder is heard)

Nell It sounds like thunder.

Don Pio (Coming forward with great respect and timedity) Good day, your Lordship.

Count Poor Coronado. How these little imps plague you. Well? Did they know their lessons?

Don Pio (With noble sincerity) Sir, not a word. Believe me.

Count (Gaily) What dears!.. Kiss me again, you precious little donkeys

Dolly You hear him, Don Pio.

Don Pio Yes, I hear ... And I do not forget what his Lordsip said to me last night, that I was not to put any more straw into the young laddes' heads.

Nell And that what we need is to have our wills educated.

Count Right. That is what I said.

Dolly Sof that, for my part, I dont want to know anything about books;
I only want to know about things.

Count Very good.

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Don Pio And if his lordship will permit me, I ask "What are things?"
Miss Dolly.

Dolly Well .... things.

Nell Things

Count There, there. The art of living, my children, will be taught you by a less kindly master than Don Pio ... by hard experience .. (In a different tone) Come ... lessons are over for to-day. Sénor Coronado, you may go.

Don Pio It might be as well to go over a little history in the afternoon.

Count (Rising and taking Don Pio aside) No... you and I will go over history together ... Come back presently. I have to speak to you. (Don Pio bows and retires. Count waves to Gregoria to withdraw.

# Scene (2).

# Count, Nell and Dolly.

Nell Now we three are slone. (Dolly runs to the window)

Count We two ... I say two, because you ... What are you doing, Dolly ?

Dolly Looking at the sky. How black it is! There is going to be a deluge.

Count So much the better. A small deluge would not be a bad thing.

Nell What were you saying ?

Count Come here, Dolly. (Dolly comes nearer). I was saying that although you are two ... two ... (He points to one and then the other) you always seem to me to be one. (Children look perplexed) What do you think of that? I mean that in you there is something too much.

Dolly Too much ? I understand still less now.

Nell Grandfather means that in both of us, not in one only, there is good and bad.

Dolly And what is too much is the bad ?

Count And it must be cut off and thrown sway.

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Nell Or perhaps it is that one of us is good and the other bad.

Count Perhaps.

Nell In that case I am the bad one and Dolly is the good one.

Dolly No, no: I am the bad one; I am always inventing mischief.

Count (Tormented with an idea). Little ones, come near me; put your faces close to me so that I can see you clearly (They place themselves one on each side of him; the Count puts his arm round them. The three heads are almost touching. So, so. (Cooking at them with fixed attention). I cannot see, I cannot see.

(Dejectedly) This cursed sight is going from me, it is escaping me just when I need it most. However closely I look at you I see no difference in your faces.

Nell They say that we are alike, but Dolly is a little darker than I am. Less fair.

Count (With great attention). And you have both of you black hair, very black, very black?

Dolly Mine is darker than Nell's.

Nell There is another difference between us. My nose is a little bit flatter.

Dolly And my mouth is larger than yours.

Count And your teeth ?

Nell We have both splendid teeth .... I don't say it from conceit.

Dolly But I have this eye tooth a little more sticking out ... kind of twisted ... Feel, grandfather. (Lifting the Jount's finger to her mouth.)

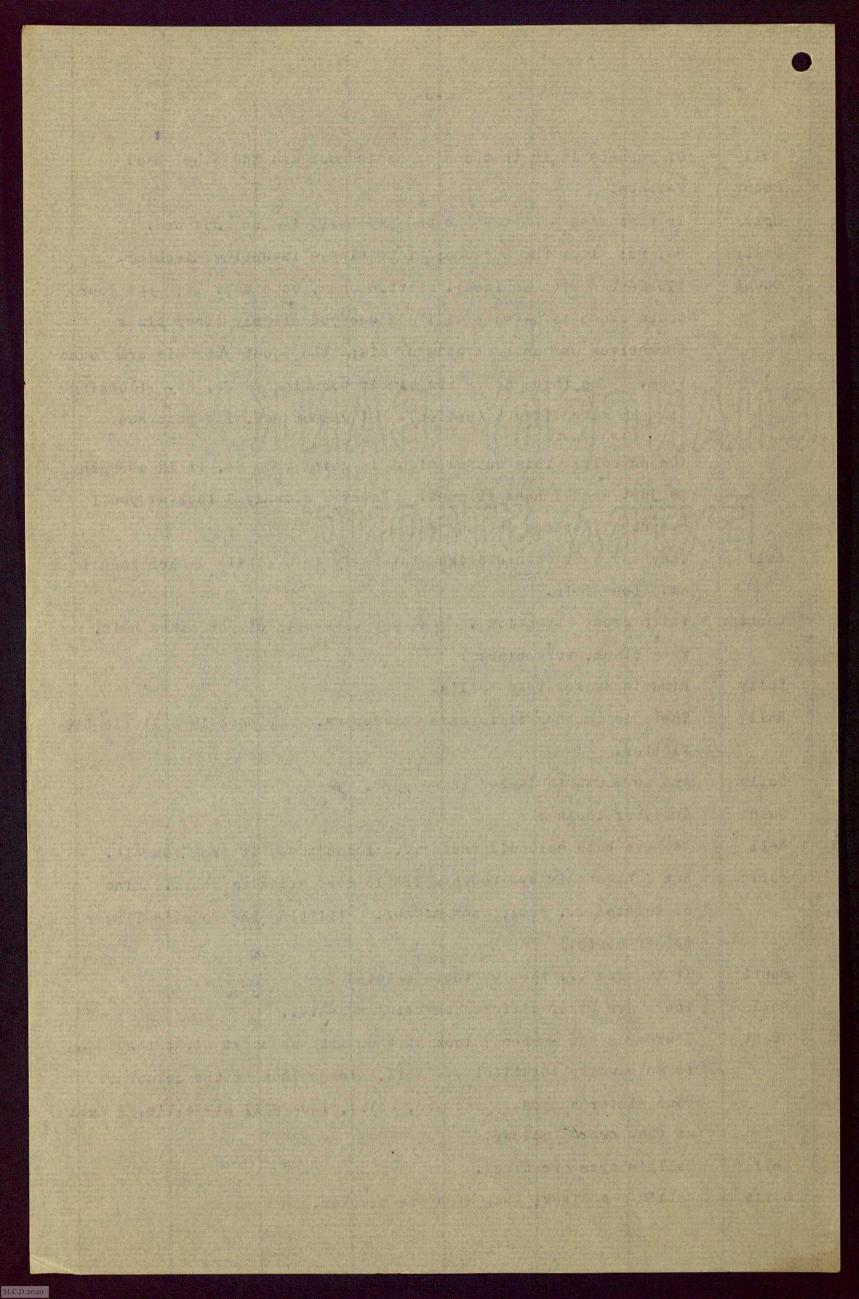
Count It is true ... the eye tooth twisted .

Nell There are other differences between us ....

Count Your eyes now - when I look at them with my short sight they seem to me equally beautiful ... Nell, please look at the colour of your sister's eyes. And you, Dolly, look well at Tell's. Tell me the exact colour.

Nell Dolly's eyes are black.

Dolly Nell's are black; but mine are blacker.



Count (Intensely) Blacker ... yours, Dolly. Have they by any chance a greenish look ?

Nell I think so ... between green and blue.

Dolly (Looking closely into her sister's eyes). Yours have golden rays ... Yes, yes, a little greenish, too.

Count But they are black. Your father's eyes, my beloved son, were as black as a raven's wing.

Nell Papa was very handsome.

Sount (Sighing) Do you remember him?

Dolly I should think we do !

Mell Poor Papa; how he Loved us.

Dolly He adored us.

Sount When did you see him last ?

Nell I think ... two years ago, when he went to Paris. He took us away from school then.

Count Did he say good-bye to you?

Dolly Yes, yes; he said he was coming back soon, and he never came back again. Afterwards he went to Valencia.

Nell Mamma started for Paris too, but she stopped at Barcelona. She did not take us with her.

Dolly When she came back to Madrid she was very much distressed, probably her papa was not there.

Count How did you know she was distressed ?

Nell Because she was always going out, a sign that she was dull. We had our meals alone.

Count and it was then that you were brought here?

Dolly Yes, sir.

Count Tell me something else; were you very fond of your father ?

Nell Very

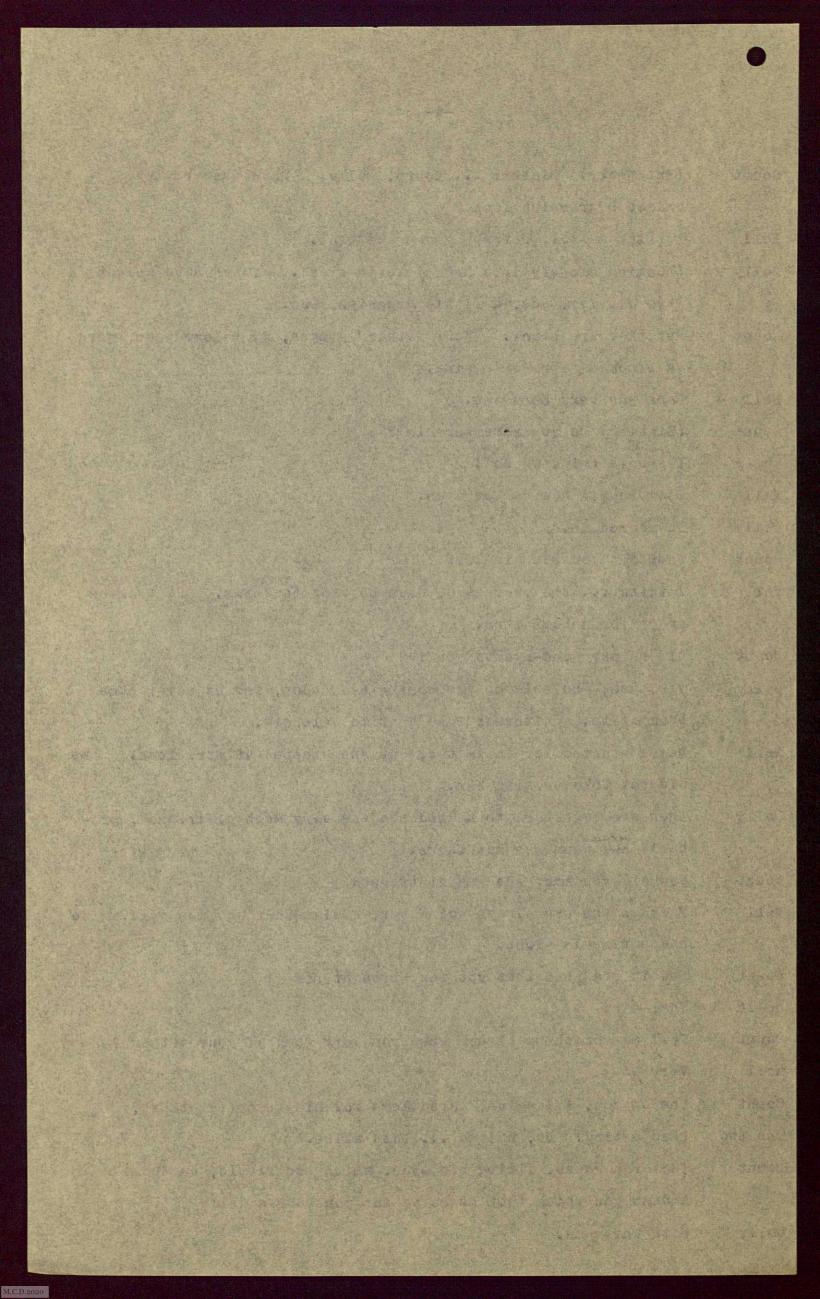
Count One of you, I imagine, cared less for him than the other ?

The two (Protesting) No. no. no ... both mlike.

Count (After a pause, fixing his eyes, which see little, on them)

And do you think that he cared for you both equally?

Dolly Both the same.



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Count Are you quite sure ?

Nell wite sure : Why he wrote us letters from Paris.

Count To each of you separately ?

Dolly No, to/both on the same paper, and he said "Little flowers of my heart, the only stars in my sky".... But from Valencia he never wrote to us at all.

Nell We had no letters from Valencia. We wrote to him and he did not enswer. (They pause. The Count rests his forehead on his hands, which are grasping his stick, and remains for a while in profound thought).

Dolly Grandfather dear, are you sleepy ?

Count (With a sigh raises his head and rubs his eyes) No ... this is not sleeping, it is thinking. (Noise of the storm. Rain beats on the window panes; peals of thunder are heard nearer)

Nell (Running to the window) What a storm !

Count (Aside, meditating) The features tell me nothing. (More hopefully) Their natures will speak. (Aloud) Little ones ...

Dolly Grandfather, may I go out on to the balcony to gather the hail ?

Nell (Quickly) No, no; I am cold: don't open.

Dolly (Mockingly) Now shivery the child has become ! (To Count)
Shell I open ?

Count Do as your sister says.

Nell Don't let her open it. This winter I caught a tremendous cold through her fault.

Tolly It was she who insisted on going out the day we had that great snow storm.

Nell (Angrily) It was she, it was she. She kept me two hours in the wood making snow-balls.

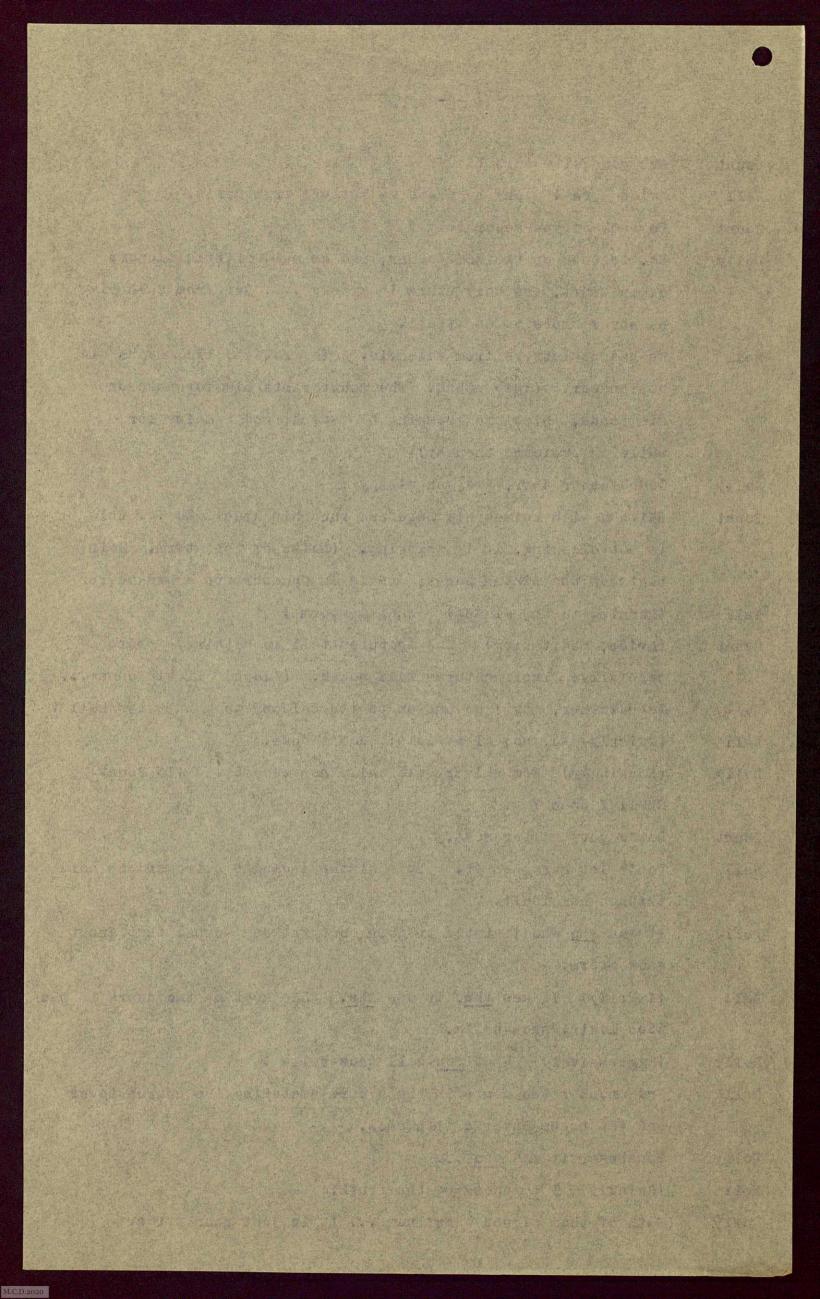
Dolly (Aggressively) What you call snow-balls !

Nell And another two hours in the square sketching the church tower and the trees covered with snow.

Dolly Nonsense, it was you ...

Nell (Guickly) I am speaking the truth.

Dolly (Both of them piqued) Not now ... It is just your pride.



Nell Crandfather, she says I am telling a lie.

Count and you never lie: it is not in your nature.

Dolly She called me a liar yesterday.

Count And what did you do ?

Dolly I laughed.

Well (Whimpering) Well I won't stand anyone calling me a liar.

Count fre you erying, Nell ?

Dolly (Loughing) It is all nonsense, grandfather.

Well I am very sensitive. The least thing hurts my dignity.

Count Your dignity !

Dolly What is wrong with you is jealousy.

Count Of what ?

Dolly (With playful mischief) Because everyone likes me best.

Nell I am not jeslous.

Count Come, Nell, don't cry. You have nothing to cry for. And you, bolly, stop laughing. Don't you see that you have hurt her?

Nell It is always the same: she lengths at everything.

Count (To himself) Nell has dignity. She is the true one. (To Dolly, a dittle severely) Dolly, I have told you not to laugh.

Dolly She is so funny.

Count (To Nell) You are noble, Nell. I see your race in you, your blood. Come, make friends.

Nell I don't want to.

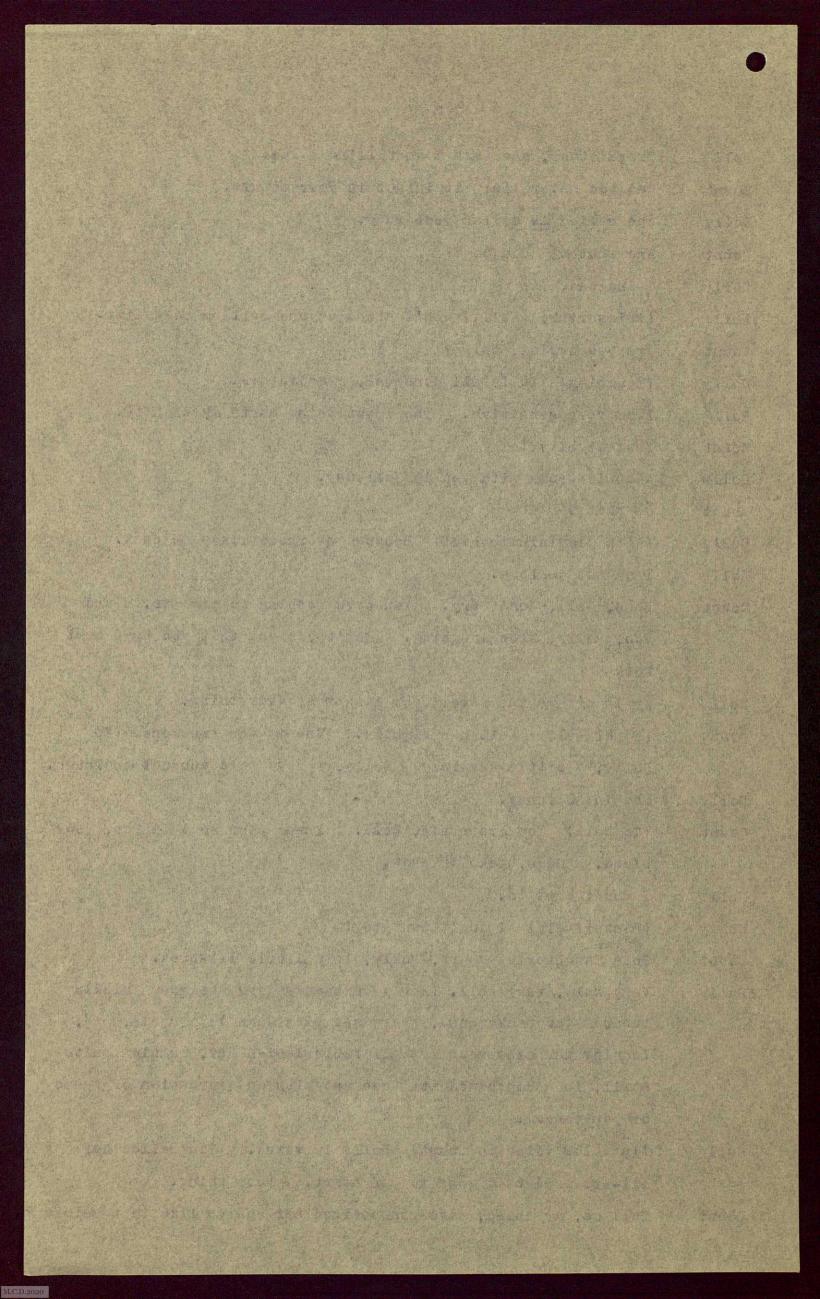
Dolly (Benteringly) I don't want to !

Count This laughter of yours, Tolly, is a little ill-bred.

Dolly Very well, very well. (Her face changes and she goes wickly towards the background, where she sits down in a chair, and, leaning her elbows on a small table beside her, remains wite still, in a depressed attitude and with an expression of shame or penitence).

Nell (In a low voice to Count) Dolly is vexed. You called her ill-bred and that goes to her heart. Poor thing.

Count Tell me, my child, have you noticed her behave like that before ?



SY

Well Like what ?

Count In an ill-bred way ?

Nell No. grandfather ! What an ided! Dolly is not ill-bred. I thought you said it in fun. Dolly is very good.

Count Do you love her ?

Nell With all my heart.

Count But were you not angry with her because she told you you were telling lies ?

Nell No. no... it is only our way. We quarrel and make up at once.

Dolly is an angel. She is just a little wild ... I love her ..

we love each other... I want to kiss her now and ask her to forgive me.

Oount (Aside) Nobleness again... (Aloud) Nell you are noble. Come to me. (He puts his arm round her) And this mad-cap, where is she?

Nell over there ... She is differed. Call her and forgive her.

Count First explain averything. You were saying something about paintings or sketches.

Nell It is she who draws. She has great talent for it.

Count (With amazement) She draws !

Nell Didn't you know it ? She is a painter.

Count What 1

Nell She sketches and does the lovdiest watercolours. Haven't you seen the album ?

Count Dolly, Dolly, come here, my child. (Dolly approaches slowly, Nell holding her by the hand) So you ......

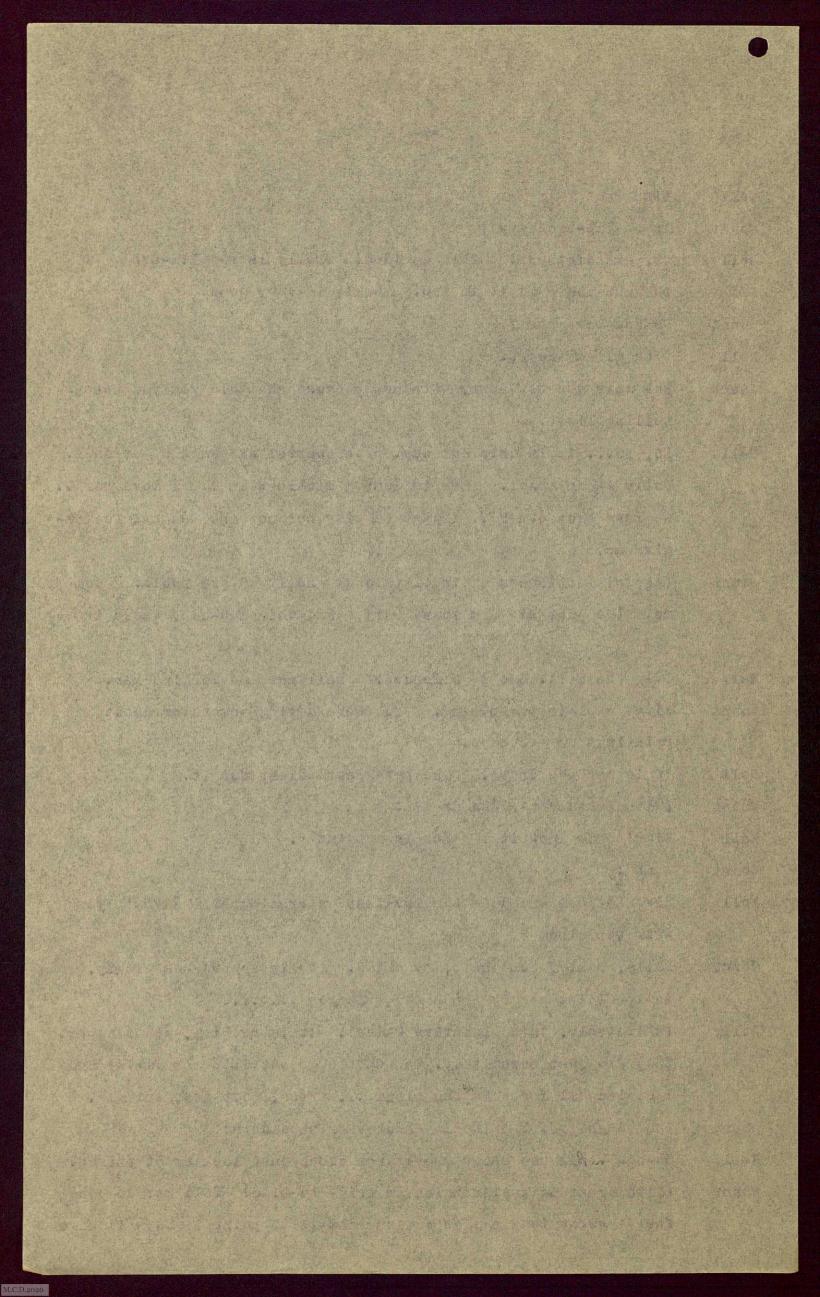
Dolly (Childishly, in a plaintive voice). It is nothing, grandfather.

They are just scrawls ... We used to go out into the fields and
I copied all I saw in the album ... trees, cottages, animals.

Count Who taught you? (Dolly shrugs her shoulders)

Nell No-one . All she knows she learnt alone just looking at things.

Count (With great agitation which he tries to hide) Tell me: do you feel a great longing, an intense desire to paint? Does it come



from the depths of your heart, this eagerness to reproduce what you see ?

Dolly Yes, grandfather dear.

Nell She has scribbled ever since she was tiny.

Count (To Nell) And on't you draw?

Nell I am stupider ... I am no good ... I don't succeed ...

It bores me.

Count (Quickly and bitterly) You are a painter, Dolly; you ..:
Then .. (Holds his head with his hands)

Nell You will see : You will see the album. (She runs out by the right).

Count (Rising in great agitation, walking up and down the room).

It is she! She is the false one ..! Cursed painting!

Infamous art!

Dolly (Frightened, going after him). Grandfather dear, what is it

Count Let me slone ! Miscrable one ! Why were you born ?

Dolly (In suspense) Why was I born ? (Much grieved) You are right .. if you do not love me, what does poor Dolly live for

Count (Stopping short, takes hold of her by the arms and looks steadily at her) Do you feel that you live for me .. for the old and unfortunate Albrit?

Dolly I do . NAME 18.

Count Do you love me ?

Dolly Do I love you? Give me a chance to prove it.

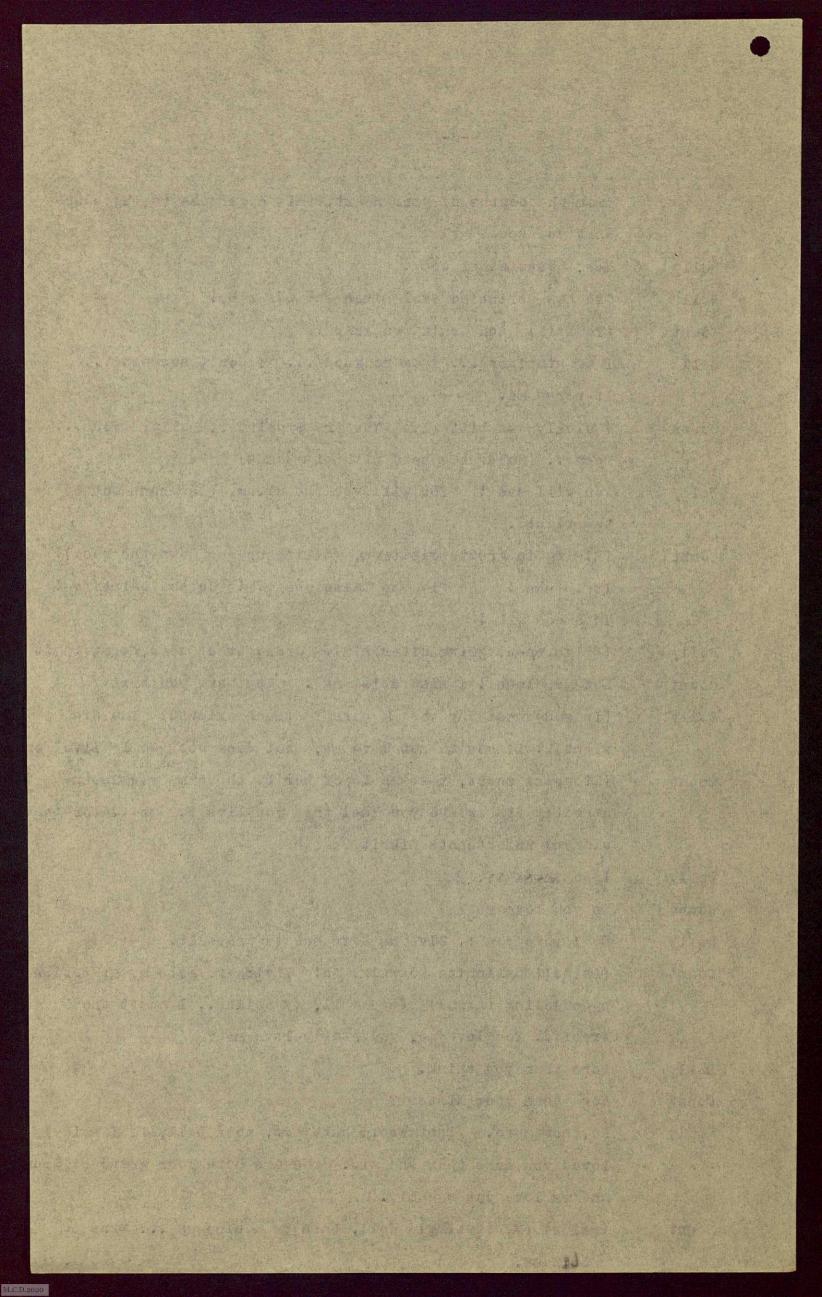
Count (Aside) (Continuing to walk) Ah! Trying to gain my af ection by cajoling (Aloud) Very well, my child .. I await the proof .. You love me, you really love me?

Dolly More than you think.

Count More than your sister ?

No, not more. That would hurt her, poor Nell, if I said I loved you more than she did. We are both your grandchildren and we love you equally.

Count (Aside) (Meditating) Well, this is nobleness ... true nobleness.



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Nell (Entering in a hurry with the album) Here it is.

Count (Aside) Can this be the legitimate one and Well the intruder ?

My God, light, light: (The two children turn the pages of
the album).

Nell No, not this one, it is not finished.

Tolly Nor this one lither. It is the worst I ever dis.

Count (Absent-mindedly) This matter of painting may be a false scent. (Perplexed and pained) Lord, light ! (Bright flash of lightning).

Nell Look at this one, the church tower.

Count (Unessily, going away from them) Leave me ... I do not want to see anything. Keep your book. (A loud thunderclap near at hand. Rain and hail beat furiously on the windows).

Well (Letting the book fail) Heaven help me !

Dolly I am frightened. (The room becomes dark)

Count (Distractedly, walking round the room) Which of the two is airsid of the thunder ?

Nell I ... (The children stand close together at some distance from the Count)

Dolly I ...

Count (In great agitation straining to hear the voices of his grandchildren) Which of you is speaking to me?

Nell I, grandfather | The two voices sound simultaneously

Dolly I ...

Count It is one, one only.

Nell I am ) simultaneously I am )

Count (Irritated, taking a few steps in the direction from which come the children's voices) Who is it? Which is it? For Heaven's sake. Your voices are one voice. Which of you said "I am !"

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Dolly (Alarmed, going closer to her sister and moving away from the count) Grandfather, do not be angry with us. (Peals of thunder are heard again gradually becoming more distant)

Nell We are afraid of you.

Count (Angrily) Which of you is afraid of me?

Nell )
) I am (simultaneously)
Dolly )

Count (Distracted) Which, which, I ask !

Nell (Tremblingly) .. We are afraid of the storm.

Dolly Not of you ...

Count (His excitement dies down from sheer fatigue. He falls exhausted into an arm chair.) The storm is in my soul.

(The two run to his side) Do you know what a storm I have here? ... It is called doubt ... doubt. Come, my whildren, innocent angels ... Come to me.

Scene III.

Count, Nell, Dolly; Priest, Doctor, Venancio and Gregoria.

Priest How do you find yourself my lord?

Count Well, my friend, well.

Doctor (Looking at the sky.) Thank Heaven it is passing ...

Count What?

Venanc The storm, Sir, it is passing over to the East.

Count It is not passing ... No ... It is now at its height.

Priest (From the window). The sky is clearing; the sun is shining again.

Count For me it is dark night illuminated now and again by flashes of lightening.

Venanc (Aside to priest.) You see how he wanders.

THE THE COURT ASSESSMENT OF THE PARTY OF THE Complete the second control of the second co t de la aboute de la company d The state of the s every and the control of the control the control of the state of the same of th The state of the s 1 14 1 1 14 15 of the contract of the contrac . Lev. 2 222 71. 7116 The second secon ATTACA AT A SECULAR TALLET AND THE PROPERTY OF THE PARTY PARTIE Sales of the state of  Doctor My lord, I advise you once more to put out of your mindall idea of ...

Count ( With bitterness, cutting him short.) Be quiet. Do you want to take away from me all that remains of my ancient state?

Priest On. no!

count You would forbid me to think; you would out-do the wise policy of restrictions which these too here ( pointing to Venancio and Gregoria) practise on me.

Venanc Sir, we...

Priest What is this, Venancio?

Count Let me continue...Listen to this instance of pwerfect administration. When I arrived at Pardina, my good friend and former servant, Venancio, put a young and clever lad at my orders as valet. All my life I have had a manservant of that class. I should have thought it impossibles to do without one... Well, I do without one... yes I do without one; for today my young

servant has been taken from me and you see ... I am quite all right.

Nell He will come back.

Dolly I should just think so ..

Venanc (Mumbling his words) Sir. .. I must explain . . .

Gregor (Trying to exculpate herself) We had to send him to bring in hay. (Priest and doctor look at one another displeased.)

fort. Good. You keep saying that you are poor. In my opinion you will soon be very ried. I see you on the way to opulence particularly if Gregoria continues to apply to me her sublime

art of housekeeping.

Gregor (Taken abackegunx Sir, what are you saying?

Priest What has happened?

Count Nothing: only that Gregoria, always on the look-out to save.

has stopped my favourite beveridge..good coffee.

Gregor Allow me to say , your lordship that ....

Count Yes, that you served coffee to me this morning... It was some bitter, warmed -up, decoction and tepid. I could not swallow it. The beveridge, the dirty coarse cup, in which it was served

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turned me ..

Priest On I that must not bel

Nell. Gregoria! I cannot believe.inik ...

Dolly (Indignant) What a shame!

Venanc (Taken aback, trying to excuse himself). Gentlemen, the truth is that ...

Doctor You must serve good coffee to his lordship. It is my order.

Priest And mine.

Doctor It is the Countesse's wish.

Priest Or else the coffee will be made in my house and sent over.

Dolly It is not necessary, don Carmelo, so long as I am here. .. Is

it true grandmather dear that you have not breakfasted? (With
determination). I am going, I am going to the kitchen this

very instant!

Gregor (Holding her back) I am here for that. The young ladies have to get dressed.

Count For what?

Venanc They are going to the house of the Mayoress. She has invited them.

Gregor She is keeping her birthday today.

Nell Yes , let's go.

Dolly I am not going. I have something to do at home.

Priest On, no you must go. The Mayor told me he would come to fetch the young ladies.

Dolly I have said I am not going.

Nell I am going.

Count (Aside to priest and doctor). You see: they are not alike. The difference in their choice indicates perhaps a greater difference in their souls. (Aloud) Leave them alone; leave them alone; let each one obey the impulses of her heart. (Taking leave of them affectionately). My children, do what pleases you best. No more discipline, no more control. I declare you free and complete mistresses of your wills.

Dolly Come. (The children go out by the right.)

Count (To Gregoria) And you, stay here... I have something more to say to you.

Priest (Aside to doctor) The children are going. This is the moment

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to try to reduce him.

Scene XX Iv ..

Count, Priest, Doctor, Venancio and Gregoria.

Count I am sending them away because I do not want these innocent angels to be grieved by my complaints. Yes. Yes. (To Venancto and Gregoria, with stern dignity.) Hard is the bread of your house...as hard indeed as your hearts.

Venanc When your lordship asked shelter from us you ought to have considered...

Count I consider that you have not a spark of generosity in your souls blackened by greed; you are not Christians; you are not noble; for even those of humble origin know how to be noble. You ha have no delicacy; for instead of assuaging my fallen greatness you trample it under foot, you, who in the warmth and shelter of my house have become persons! You are rich, yet do not know how to be rich. I shall know how to be poor; and since you turn me out with your uncivil ways, I shall leave this house in which there is not a stone which does not weep the misfortunes of Albrit.

Priest Ah no!

Doctor What does it matter if we have ready a more dignified lodging ready for his lordship?

Venanc His lordship does not forget that Pardina... is my property.

Count (With a certain affectation of society manners). Yours, yes.

You do not need to remind me of it. You will have the pleasure of seeing me depart. But that will not be until I have found the truth I am seeking.

Venanc (With lively interest in which all share) Is your lordship looking for a truth in Pardina?

Count Yes. A truth which is no concern of yours.

Venanc And can his lordship not look for it elsewhere?

Count No. For truth has hidden itself in the house of ingratitude and in this hiding hole I must pursue it.

Venanc A good hunter is the lion of Albrit, but this ground is for-

.Cliff . ALTERNATION OF ACT OF . VI AL STEEL . AL TENEDISCOLOR DE L'ANTIDAL, JEST MILLEN, when not wall and the selection of the devalue of the selection AND THE PARTY OF THE PARTY OF THE PARTY OF THE THE PART OF SERVICE SERVICES TO BUILD TO LARGE LOVES OF MINISTER DESIGNATION. ADDITION OF THE PERSON OF A STREET BOOK OF THE PROPERTY OF THE PARTY OF THE PERSON OF at and other or the water to part brakens he much have the first attack www.rests available of service and account to be when the property of the contract of toward the contact and led distributed from the Land and the Land and the contact and the Land and the contact consider on the first in consideration and describe and the first I have any the company of the man enter in the first of the same al chief that every limit I to avery type of the ANTOPAK SE THE STATE OF THE RESIDENCE THE REAL PROPERTY OF THE PROPERTY O THE CARLES AND ADDITIONAL OF THE PROPERTY OF THE PARTY OF many is a country but with a like of the landing the best like Marathur was I grant I alder se for Alle total til tragolice AIR BERNALDER per-cial to the Colombian College And Convert Clower and The en lucia de arementos academicas haces Valueta six the action of the state of the state of the . I was in the Torin and the said and the - Told of the wine fill of the fill of the fill of the following a

bidden.

Count Who forbids it?

Venance First , her ladyship the Countess of Lain, the legal guardian of her daughters who own the land we cultivate; next...I, master of this house.

Count (Sternly). What do you mean?

Venanc Your lordship understands me. I say no more.

Priest (Aside to Venancio) For Heaven's sake be careful!

Count (Angry), rising). Be silent. It is not becoming in you to speak discourteously to your master.

Venanc I have no master.

Doctor (Aside to Venancio restraining him) Take care!

Venanc I am speaking to my guest...and I must warn him without offence without malice, with the greatest respect...

Count What?

Venanc That the gentlemen here present, his good friends, and this humble servant, propose to take his lordship...

Count Where?

Venanc To a more comfortable longing than Pardina.

Count (In a passion) Ah! Now I understand you! My heart warned me of this low trick. You want to shut me up in a retreat, perhaps in an asylum a mad\_house!

Priest (Conciliatingly) My lord do not excite yourself and listen to us.

Doctor \$septhingly) Keep calm ...

Count Prison...Solitude...And for what? So that the ignominious truth...the dishonour...may not come to light. They do not dare to behead me, so they would shut me up for xifs...bury me for life.

Doctor (Trying to appease him) It is not that...we are trying ,my lord, to secure you a physical and moral rest.

Count And to that end you would take away my liberty?

Venanc (With coarse disrespect) And what does your lordship want your liberty for, I ask, at your age, ill...

11 111 . Mabala Deferming any set with the an action has greated that the first TENDERS I. . . IMENIA CONTRACTOR OF THE WAS THE WAS A STREET OF TO Caloudi atal 10 Pulse we do offer . Coursell four termine understance as: I say ou live. Clarical Date Carlo at never the Commission of Golden PELLOPE management of the Armond the William of Alberta, Contact, Contact, . Los den Produces grande Jihosert . TO SHOW THE DESIGNATION AND ADDRESS. to the plant that hard better attended of amount ASISTIC THURSDAY AND ATTAC VERNING THE LANG. THE OFFICE SHOULD IN A. tonger tarvary pp note ... unten tractiff. **普及经验**的 and home tree and read offerences to broke and draw and draw ... glanurer dim back of weeding . One Fare . ADELECT CHIEF OF THE STATE OF on the the ready of the city of the the two two two to be This will be the rest of the second of the of material man from the graphs and the state of the transfer and the state of the 100 includes and the contract to the contract of t grant to the annihilation of the first temperate because were THE THE THE THE THE THE THE PARTY OF THE THE PERSON OF THE .or. , Not the Baltin with month that the wind and the wind and the subject to ... ILL . DEG THE SEE AS A SEE THE SECOND CONTRACT OF THE SECOND CON

What di I want my liberty for? Do you perchance, claim to de-Count prive me of 1t?

(Not daring to answer affirmatively, takes a step towards the Venanc Count.) I ...

Count lacquey

(In a commanding voice, keeping him off with a gesture) Back! lacquey ... And you accomplices in this villany ... Respect an old man. Do not bind these hands that drew you out of poverty. (Threatening them). They are still strong ... (In a firm and vigorous voice) Who dares to lay hands on me , who defiles these grey hairs, who touched these bones, I shall stretch him at my feet ... I shall tear him asunder! (To the priest who, having taken up a position near the door , bars his way! Stand back! ... (To Venancio who stands at the other sideas if to bar his exit there too) ... Let pass! .. (Dumb and awed the p priest and Venancio move aside.)

. 7.111 - 1 The second of the second o Life to be set used to the artists and seems the artifical the artist and the aret Genalo though the transfer of the transfer of the property of the pro the in straightfully the wearances were the ... within . The you in the section of the state of the section of the sectio the contract of the contract o THE RESIDENCE OF THE PARTY OF T Close sale 1 , senio esent Periore one , alimit this real ments in the particular and the first set in the wife the the story were out indichely and the purious guilder, sin to the first action to the contract of the parametric delication and the contract of the contr a vita both the boats, ... about the the sale of the sale of (. erans oven planes was lesten

### ACT.IV.

# Scenery of Acts II and III.

#### Scene I.

Priest and doctor seated consulting together .They are just finish\_
ing their cigarettes; Venancio at the door in the background, looking
into the room. Afterwards Gregoria.

Doctor Yes. Then we are agreed .

Priest No violence. You saw the state he got into at the mere sugges-

tion ... (to Venancio) Tell me Venancio, is he still in his room?

Venancio (Seeing Gregoria approach) Gregoria will tell us.

Greg (From the background). He is in his room alone with his rage.

Doctor Solitude will have calmed him down.

Priest He has had half an hour of solitude now. (Rises impapiently). How
time goes! And here we are with nothing decided yet. (Senen enters
by background carrying a bag in his hand.)

#### Scene II.

### The same. Senen.

Senen Here 1 am back againg! (Leaves the bag on a chair)

Priest Senen, by all the devils, you come just in time.

Venanc Have you come from Veralba?

Gregor What news?

Senen Fat news.

Priest Well, comeout with it;

Doctor Is the Countess coming back?

Senen Tomorrow. Things are happening. You must know that the Reverend Prior of Zaratay...

Priest (Quickly) Yes we know...He wants to catechise the Countess and bring her back to the right road.Proceed...

Senen Further...the holy man consents to admit Count Albrit into his monastery. They are preparing a splendid cell for him.

Priest Where he will live like Charles V.at Yuste.

. TIME IN THE ANGE OF THE SECOND OF AN EXPERIENCE OF THE PARTY OF THE PROPERTY OF THE PARTY O BUILD THE CONTRACT OF ALL TOTAL BUT TO BE SEEN TO BE SEEN TO BE SEEN TO BE SEEN THE SEE into the the anti-. Storm was an west . wat to distance. For some the letter of the sold with the constant of property of the second of the construction and the construction of . De la la company de la compa LENGTH RICH ELECTRON SERVICE LA LA SECRETARIO to the base and the transfer that the best of the transfer and the transfer and OF DECEMBER OUT THE RESERVE TO THE THEORY . bely a ready was now parties the art to monet AND MARKET The state of the second of the one to the little of the state terrative to select the manufacture and the state of the state of committee the continue and the continue of the continue of . Special of the first opening the party of the party of

Doctor Good, good. So now we have a cage.

Priest A gilded cage as befits so noble a wild animal.

Venanc. And what more?

Senen Isn't that enough? Your mistress, the Countess of Lain snatched from the burning by the Holy Prior... two whole hours yesterday

shut up together in the chapel and this morning not much less...

Priest (Mysteriously).My information is that the true cause of what you call conversion was a furious quarrel with...(looking at Senen)

What does this man say?

Senen With the Marquis of Pescara.

Gregor And do you think after this your mistress will continue to protect you?

Senen She will continue ... for her own sake.

Venanc It was high time to break with the Marquis ...

Gregor If only to give her daughters a good example.

Senen (Remembering). And by the way, the Countess is taking the children away.

Gregor Is it true?

Senen And I know more ...

Priest All this is little concern of ours for the moment. Let us get on with our affair.

Doctor Yes. Come. Since the Community of Zaratay consents to receive the Count, let us inform the Mayor.

Priest And let us arrange with him the easiest manner of conveying the poor old man to his retreat.

Doctor We must waste no time.

Priest Come! (Taking leave). Goodbye.

Senen Goodbye for the present gentlemen. \$ Priest and doctor go out by background)

Scene III.

Senen, Venancio and Gregoria.

Gregor (Taking the small case which Senen had left on a chair) We'll put

148.75 to the state of the to the state of the . I distribute the selection of the best asset to have been been asset to Total Tage Sec. [" Disper. tensione with the southern ball to be a new of the sens of the little of tebratase some stoke the tear that the particular out posterous dut ne regetter in the element and the correct of net agent and one of committee file works and another the committee of the then yet the source of the art the state of the second of the second of the second Third work in evenue of element the to the design of the tell . rows will another bet three best . Wiferest . Lawrest on Packet Language Land Vening to the West Land IN THE CAME OF THE PARTY OF THE

IV. 3.

you up ,Senen.

Senen For a couple of nights days, no more.

Venanc For as long as you like.

Gregor Is this your luggage that you always carry about with you?

Senen Yes...And I earnestly beg my amiable hostess to use her five

wits in looking after it.

Gregor What the Devil do you carry about in this? What a weight it is!

Senen It is my reliquary.

Gregor Rascal!

Senen You, Gregoria will answer to me for this treasure...

Gregor Be easy. I'll take it up to your room. (Exit by background. Nell appears on the right).

#### Scene IV.

# Senen, Venancio, and Nell.

Venanc Here is Nell. (Going towards her). Are you young ladies not get ting ready yet?

Nell (Annoyed). Dolly does not want to go... She has gone to the kitchen... And how can I dress when she has the keys of the wardrope and won't give them to me!!

Venenc Well there is no time to lose.

Nell (Walking about the room) Heavens! What a nuisance!

Senen (Aside to Venancio). Leave me alone with her for a moment.

Venanc Stecrets ... hey? All right. Here you are. (Exit by background; )

# Scene V.

### Senen. Nell;

Senen How is this? My young lady knows that I have come from Veralba and does not think of asking for news of her Mana?

Nell Oh yes! When is she coming?

Senen Tomorrow.

Nell (Joyfully) Really and truly?

Senen And it is certain that when she goes back

A HARDEN LOW TO DE . or we for a grap at star to all the terms over the god of dauduck along the gas all contain theres. . And · que un céna um les du ... The cast with the out we all repeated the transfer were and Live bruck at the fact of the fact of the fact of the court of the ALIGH DESKE MARKET, ASTRON the color bureauty and any one action of the colored and colored a will pro a sure and a continuous and was given a foregrand Acres and the liver with the content of the state of the I office of sects bring atmost and sold of and the to steel line. institution in the last test the foreign and the discount of the there is an or the property of the second of the second of the second of Viscour release to 7 Mel note May area with the 112 mas. It isn't A PARK THE MANAGEMENT OF THE LINGS . MESSES entires are ease event to the area that are see the transfer and Profitomes

to Madrid .; . she will take her children with her . . .

Nell (Chapping her hands). Hurray!

Senen To bring them out in Society.

Nell You are deceiving me, bad Senen...Well, if this is true and you turn out to be right ... you shall have a better tie pin than the one you are wearing.

Senen (Radiant with vanity). If my young lady will promise me to keep a secret, I shall tell her ... But she must promise me that it will remain between us two... Word of honour?

Nell Word of honour...And the pin too, if you don't disappoint me. (Senen holds back waiting to be predsed). Speak quickly.

Senen Well... But you must tell noone.

Nell Oh! What a slow coach!

Senen A marriage has been arranged for my young lady.

Nell (Surprised, colouring). For me?

Senen For you...with the eldest son of the duke of Utrech...you know
...young Utrech , Marquis of Breda...that has been his title for
the last six months...There's a match for you! The young man
is rich, handsome, elegant...

Nell (Affecting incredulity, restraining a smile that her satisfaction may not be seen in her face ). Fine tales these that you bring!

Go away! Do you think I am a fool?

Senen (With a pompous curtacy inclination). I salute Her Excellency the Marchioness of Breda.

Nell Rooks Don't be foolish! (Wanting more information) But tell
me ... (The voice of the Count is heard from within calling Nell
and Dolly).

Senen I hear Albrit snorting. I do not want him to see me.

Nell Go out this way. (Sending him out by the right).

# Scene VI.

#### Nell: Count in background;

Count Nell...But where have you been you two? I have been looking for you.calling you...And Dolly?

. 1. 17 2 ... today of a transport of the state of the (C. J. a. C. Commander of Command Comm more and derived to desire to 1 1000, and the theory and the three states of the terms ed? designationer restrective world There were a large beautiful and good of man of the first court for the grant ward. It , and was the surementance and the ... Too least them I . Transmit . London Committee of the Design Participation of the Philippe of the Days. . The to read the action of the same agent as to the files. That sheet great paragraph many the street woman days a topographe esses and the act theore and as all the act was the transmission of the substitute of the su akur araba abil tekse dili eksuler di bakan bar bakan bar ata bakan bar bakan bar and a series and rear older a partition that the before There is a very large with the same of the contract of the con LAGINER BOL in the contract of the contrac THE PERSON AND THE PARTY OF THE

Nell (Crossly). She will neither dress nor let me get dressed.

Count Where is she?

Nell You will find her in the kitchen making messes.lsn't it absurd,

I told Gregoria she was to do her best for your meals.

Count But don't you know? When I went up to my roomI was surprised to find everything magically changed. They have put back the washing stand which they took from me yesterday; the carpet, the curtains ... ( With enthusiasm) You! You! Heavenly daughter of Albrit have brought this marvel to pass. Bless you?

Nell (Surprised and disconcetted). I don't deserve your blessing this time. It is all Dolly's doing. She is playing at cooking and housekeeping today.

Count Well, but there was another surprise!

Nell Another?

Count It was like a fairy tale! ... The young lad who was my valet appears suddenly with the most delicious coffee served in fine china.

Nell It is she! It is Dolly!

Count Dolly!

Nell You can't think! ... Wolly is very clever; she knows how to cook and to make ever so many things... And she is so strong willed bent on having her own way. Poor Dolly! She thinks you are angry with her and wants to win back your favour again.

Count I angry? ... Tell her to come , to come at once.

Nell (Calling to the background on right) Dolly!...Venancio, tell Dolly to come...(Answering Dolly from within)...He says he is not angry...You can come...(To Count). Here she comes.

Scene VII.

Count, Nell, Dolly wearing a long coarse apron with her sleeves turned up ).

Dolly I did not want to come in to you like this, Grandfather.

Count Your little sister is going to make herself very fine this after

---Liver of the test of the test to be a second to be . Trough to a long the maken means and the able of the first out on to the many of Middle to the Anti-Consent thronto Promising States and the first that the dwell year property of the single contract that water, recined and traveled by the mode which was made was been To some with the over two two two two two two two transfers weekees to sainteld and the sainteld the to office and and ACCULATION TO THE ONE PROVIDE THE PARTY FOR THE PARTY. INDICATE THAT WOL the state of the s orn ner tenent till fillige roll fund med tid en vid de flod . some in word the control to Tion. Trains - file topometrifying the trace and and seed out of gettery I of the edition of t Tours and the selection of the selection activity the after moral extract mater and as wellow tribe from the con-A on Lowers . Toda Climate . - Cult at the last to the Last Co. The City of the -noon ... And you? ... Are you not going to dress? ...

Dolly Do you order me to?

Dolly

Count No. no I do not order you. Do as you like.

Dolly Well if you will allow me I shall stay at home. (To Nell)And you ?

Nell You know quite well...Will you give me the key of the wardrobe or not?

( As if compromising). Very well. (Putting her hand into a large pocket which she has under her apron, she takes out the key and

gives it to Nell.) Here!

Nell I'll be ready in a whiff. (Exit by right)

Scene VIII.

Count; Dolly;

Count Dolly, come here. (Passing his hands over her)...Little kitchen apron! How elegant you are! (Kisses her ). I am not angry with you. If I said anything to hurt you forgive me.

Dolly Forgive you! You! You who ought to forgive us all for treating you so badly!

Count I am not so abandonned of God as I thought. (Holding her back)

Do not go away...Give me your hands, these angel hands.

Dolly And how do you like the transformation in your room? It took me only a moment to do it.

Count Marvellous! Tell me, have you finished your cooking yet?

Dolly Not yet. If Gregoria will let me, I shall make you something delicious for tonaght that yot will like very much.

Count Well done my angel.

Dolly But you don't love me.

Count (Taken aback). Yes, I love you ... It is that ...

Dolly Don't think that I am doing these things so that you may love me. Strike me and you will find me the same. I am doing it because it is my duty, because I am your grand-daughter and I cannot bear to see a man like you, once powerful and master of all this countryside treated with neglect by coarse people who are

... Suncti estable, sea see state where and another the said buy do on the saban ten as the ten por out the unit of the territory of the territory of the CONTRACTOR OF THE CONTRACTOR OF THE CONTRACTOR OF THE CONTRACTOR eracus to Civil - Contract to a contract of the contract and the contract of Tankin (. restrant of the Attended to th region : tames and with a court to the fact of the following the control of the c come for me Tark-and handler; hearing the control of the city Convent for a text well from the contraction and a lit want. And BULLISTS TO THE LIE OF OFFICE OF MALE AND LOSS THAT LOSS SECTION ent explored nex CHE OF SOIL COLORS CALLED ON THE PROPERTY OF PROPERTY OF THE PROPERTY OF THE PROPERTY OF .a. white In an about fabrical top but at new good or story ou THE RESIDENCE OF THE Titur Decision where Dada qual one synt . In 1885 there was no PARTONOM NEW TRANSPORT FOR THE LAND LAND LE TO A DISCOST THE LAND LAND . or order Time date into ... I will be a bound of the state of the same of the - on the case of a residence of the case of the contract of the contract of Lia to safety bee intrespondent con . How odel never death took the and the contract of the parties of the parties of the parties and available of the parties of th

no not worth the dust on the soles of your shoes.

Count (With intense emotion)...Let me kies you a thousand and one times...little thing...So you...think...you say...

Dolly And I know how to do what I say... This very night after supper I shall begin to mend your clothes... which need a good deal of attention. That lazy Gregoria doesn't put a stitch in them.

Count ( Croess his handsand gazes at her fascinated, straining his failing eyes to see her). And you do it for me, for me.

Dolly Though I know that you love me less than Nell. I recognize that Nell deserves your love more than I do... She is finer... and very kind too.

Count (Somewhat disturbed). But I love you too...It is that ...I don't know how to say it...(In great confusion).Listen...I thought I saw a certain selfishness in your sister, a certain hardness of heart...No it cannot be Nell...(Approaching his face to Dolly's to see it ). If only it were you!

Dolly (Taken aback and perplexed). I ... what?...

Count If only it were you !! (With intense emotion) You !

Dolly (Not understanding). Grandfather dear, what are you saying? What are you thinking?

Count (In despair throws himself into an armchair). I am not thinking;
I am struggling through waves of doubt. (Tenderly) Dolly, wheelere
are you? Come to me; embrace me. If only it were you! (In terribe
perplexity). I do not know... I do not know... God, Providence
will tell me the truth (Senen enters from the right) Who is it?

Dollt Not Providence grandfather dear; it is Senen.

Scene IX.

Count. Dolly. Senen.

Senen ... Sir ... Senen Corchado.

Count Approach.

Senen I hear that your lordship, knowing of my return, manifested a desire to speak to me.

. 7.4 , come then to metal and her displant divine Jon - sac but burgaring a not be it by lett. Tun bold a daily done resident dieser 200 million de minimum de militare, en la THE THE MATTER AND LESS THE LANGE TO LESS CLOCK WOLL LAND in the property was a subject to the property of the property . and or about the contract and the contract of the contract o Literature to an on the set of Boney observed and Server 1 terms and the contract that you have to the feet the contract to the contract the contract to Line of the cour to line the line that the transfer of the course of the transfer of the course of t har arreared of bon. . . A which was been agent agent beyrough list Pane the Judy L way . Con May are bell son Abstract to Telescon to the second description of the rest of the second second second second second Collins . . . I . ( pas test and faste news) the Contract and the Court and contract and Constitution of The Langue and thousand manager and Tourist to the tourist to the desire of the second of the to trees will Energ evaluate also all and engine to the epot time, but constitute, to accept the of L. L. winz for the Kenter of the The ready brown a field be the second course of the second course of the second con-L.A.L WHOBI Count. Wollg. . wow. o Septiment appointment · Participation e best of the grinter was to have one product they said then . But not talke is out any tack

Count (Quickly). Yes yes I sent for you. (To Dolly) My child go back to your little kitchen...work away... we shall have a fine supper tonight.

Dolly I hope so ... Goodbye just now. (Kisses him and runs away).

Scene X.

Count. Senen.

Count Come nearer, I must speak to you.

Senen (Approaching) . I am at your lordship's orders.

Count (Suspiciously). Can anyone hear us? (Senen examines the doors and shuts them). These wretches here stand listening at the doors.

Senen Noone can hear us.

Count (Rises and goes towards Senen). I doubt if you are sufficiently attached to me personally to answer all I ask you.

Senen I shall answer everything...provided your lordship does not ask anything contrary to my dignity.

Count Your dignity!

Senen My lord, although humble I ...

Count Excuse me I beg your pardon! I shall not ask you any questions; because, if it comes out now that wan we have dignity...

Senen If his lordship hopes that I will give away some secret of his daughter-in-law...

Count (Quickly, interrupting him). It is not that. We will leave Lucrec cia aside. Let us respect the false modesty with which she veils her shame... I merely want precise information with regard to a

**一个人的工作。** 

manuxan x man ...

Senen I see.

Count Intimately related at one time ...

Senen Quite so ...

Count The painter Charles Eraul. You were in his service for a time after you left my son. (Vehemently). Senen...by all you hold most dear, by the memory of your Mother, tell me...

For of ditto the interesting the track that the track A come described a disposition, after that where the contract to THE PARTY OF THE P Large to a serious a findant of 177 Les along the transfer of the first transfer of anoth paragraphs consulty a forther die martalettander feel, one was the track to be broad events to be broad the stand of the stand of -- ( There are very tot than a . . Chores, to sever the same star as det) . The second of the personal of the second state of the second states. A. Tillegia ya ca ganzansa kaning ma The state of the s Committee to the test which against the book to broke a province of the said memoria For the state of t FARMEN - THE BUILD BUILD CONTRACTOR OF THE PROPERTY OF e of the product of the control of t . . . en che ser la todate principal de la since you have you considered the property of the way with .. Ber Lief , lefte forg to meet but to tase you

Senen (With an impulse of delicacy) .. My lord, don Rodrigo, by all your Lordship's glorious ancestors, I beg you not to ask me

anything ...

Count (With intense eagerness)...At least give me a little light..

some dates...personal details...Without hurting anyone ,with

out failing in the respect you owe your mistress, you can tell

me...Was he really a frivolous man, presumptious..?

Senen (Dryly). Somewhat...yes.

Count The son of a herdsman of Eraul in Navarre? (Senen nods affirmatively). His genius for painting opened his way... Apart from his artistic education which he owed to himself and his study of Nature, he was a rough ignorant boor. (Senen remains dumb, rigidas if impenetrable;) Neither short nor tall, dark, with black eyes... vigorous... a powerful will... (Irrated by Senen's silence)... Answer... Lucrecia met him at one of those scuffles called kermesses. You were in Eraul's service when he died.

Senen Sir!

Count Answer wretch.

Senen (With false dignity). Your lordship does not know me.

Count (Shaking him harder). Yes, I know you... Your discretion is not virtue; it is cowardly servility, complicity...You are not the honourable man keeping silent over another's sin; you are the slave, obedient to the promises or the whip of the master who has bought you. (Giving him a violent push. Senen goes back a few steps hesitatingly.) God curse you, scoundal;

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May the light you deny me fail you!May your voice be silent for ever! May your eyes be blinded! May you live without possessing the truth in a world of darkness, in terrible eternal doubt. ( With contempt and repugnance) Begone, begone from my presence!

Senen (From a distance moving backwards towards the door). The

Devil! The lion is showing his claws. .. I'll make for safety.

(As he goes out he meets don Pioentering timidly. Aside to him.)

Take care my friend... He is in a fever.

Scene XI.

Count. Don Plo.

Don Pio (Advances fearfully, trembling). Sir.. (The Count does not see or hear him). Most excellent Sir.

Count (Brusquely shouting). Eh! What!

Don Pio (Retreats terrified). Sir...Your lordship...commanded me to...
to return this afternoon to...to go over History...

Count Ah yes...(With sad kindliness). Forgive me my good Coronado, nost harmless and innocent being in the world...(He sits down). Come, come close to me. My heart wants comfort, relief, joy...I want to forget...I want to laugh...Entertain me ,Coronado.(He falls into a mood half humorous half melancholy).

Don Pio Are the young ladies not here?

Count Let them be ... What do we want with the young ladies? Let us go over history ourselves.

Don Pio Ourselves?

Count Let us study living history...which is the one that laughs.at

Dead history nearly always weeps.

Don Pio I don't understand.

Count Every living being is a hero for future history books.

Don Pio Ah, yes Sir, we are all ...

Count Heros of the eternal and never ending History. Cursed be those who hide the truth! Blessed be those who like you, carry an open heart

.0 4.70 Jours of the contract of the bolle and the same that and they are served , secret Commence with Jonestice deep ) .James ( Free a distance move of backward towards the a most ) . Telegraph in the filter of the contract of t A part of the action of an artistation of a control and a . to the all of off. . Books to even exer. . att mor .. and The mach thought the contract of further machine ) Ter on hear dist. And and in an traff of thattime discourse. L. . This will have a contact a contact a contact and another of with the American described and an an an armonial back weeking LELEY MILLERGION, NEW TOTAL STATE OF THE WAR TO THE TOTAL red this resectably made with added to a ten a per oblight and all dead area THE COLUMN CONTRACT OF THE PROPERTY OF THE PROPERTY OF THE PARTY OF TH Tax de wroteld cruist was even a played and hivil and . ALTS S B DWW. TEL SOT INC.

- Don Pio (Effusively). I have never hurt anyone, Sir.My rale in the world comedy is to suffer always suffer.
- Count They tell me you are the unhappiest mortal God has put into the world. He will know why.
- Don Pio He will know. What I know is that he did not put me here for meet? seed.
- Count Ah, one never knows. The seed of kindness is invisible and bears fruit where one least expects it.... Poor Coronado. People laugh at you when the y talk of your kindness.
- Don Plo Se do I... For I am so kind, so kind, that I have ended by despising myself... and laughing at myself. (They look at each other and laugh).
- Count And yours is the saying that has become a proverb in Jerusa?
- Don Pio Sir, the saying is mine. I pronounce it a hundred times a day.

  Count Sit beside me. (Don Pio draws a chair near him and sits down).

  Tell me Pio ... So your wife died at last?
- Don Pio (Snapping his fingers). At last, Sir, yes. It is two years since Hell claimed her...
- Count How you have suffered poor Coronado! I tell you there is no more disorganizing vice in Society, none which has worse consequence than conjugal infidelity.
- Don Pio It is true Sir.
- Count Your wife, I believe, left you a good supply of daughters ...
- Don Pio Call them devils your lordship ... Gammix
- Count Allow me to speak to you with a frankness as great as your kindness of heart. Your daughters...are not your daughters?
- Don Pio (Looking at the ground). Hard as it is to admit it ... it is as your lordship says.
- Count If you are sure of that, why do you keep them with you?
- Don Pio (Sighing, looking at the Count). Habit?.. that cloak for the misdoings of kindness. I have had them with me since they were born... I take the bread out of my mouth to give it to them.

entille painter . Transfer on county that a tree of the same that the west of a they county is excluse while white of sections of the willian come the second section and real and an army less high on land of beer, the and the de-. Dent Times stated one all with the countriest in which the two bears as son to topos synt sites . ALZA to continue the second AM CONTRACTOR THE THE TRANSPORT AND VOICE LESS THE TRANSPORT OF THE . Call a spaint connected as we accommon to the an an analysis will also A STATE OF THE PARTY OF THE PARTY OF THE PARTY OF THE TOTAL STREET, AND THE PARTY OF THE PARTY O \*\*\* TO DELL'ES THE BOX . S TEXALL . THE PARTY DESCRIPTION OF THE The same and they are a property of the property of the same of th The state of the s . Web which to Property ent so a to sense a continue a record with a southful and the . will entry by the fronting to the fixed of two fixed fixed

I have seen them growing up, growing up. The worst is that, when they were children they were fond of me and I ...why deny it. was fond of them.l think I still am...l cannot help it. (Albrit laughs). I have no self respect... Is it not so my lord?

Count You are an angel...the angel of...l don't know what. Your con fessions give me a strange feeling of mirth. Forgive me my friend if I laugh while sympathising.

Don Pio Let me continue my story so that youwill end by despising me.

Count Speak on . Misfortunes of this kind would make a skeleton
laugh.

Don Pio My wife. may the Devil keep her...ruled me; she made me tremble simply by looking at me.I...I might perhaps have been brave before a dozen tigers...before that monster I never was. As great as my patience was her wantonness... She brought me her children. They were born in my house... What could I do with the poor creatures? What fault was it of theirs? I couldn't throw them in the street!... They grew, they were amusing, they let me love them.

Count (Gravely and sadly). Stop, stop, do not speak any more of your daughters... How burlesque history and tragic history are inter-woven. Tragedy and farce are closer friends than they appear; Friends, yes, like you and me.

Don Pio (Sighing) Unhappy we both are ,my lord...but what a difference!

Your grandchildren adore you, they give you a thousand consolations.

Count (Nervously). Speak to me about them , yes; for in my mind there is room for but one idea... There is nothing in the Universe but Nell and Dolly.

Don Pio God ble s them!

Count Are you fond of them?

Don Pio As if they were my own... No, yet no, I do not deserve such an honour. I love them because they are my pupils, and I see their innocent souls as I see your lordship now.

. I di bi termi ant que niver, de niver de mon best best best that rooms because the constitution of the second second constitution of the second constitution of the second us on intelligible longware being on aver in the cour similaries. PROLITY TO BE AMELINOREMETED TO THE PERSON OF A WAY OF A SINCE LAND CONTRACTOR OF THE RESIDENCE OF THE . I CONTRACT THE IT AND THE TAR OBJECT OF THE PROPERTY OF morators 2 again flows there was the passact in a vice page. syand many synd confirm the first the first first present to give rate there can be expensely that forther entranged and the proper AREAD THE TIME OF THE BOTT OF SHIP AND SHIP TO BE THE TRUE OF STREET - mann treat and the few to from the first and a country of the first and a second The state of the first between the constitutions of the state of the property of the state of th wat / To har was waste the the more was a velocity (an elevera) -works on the common of the way been contracted the TELL OF THE SECOND GOAD SHEET TO REVELO BY THE OWNER OF THE SECOND FOR -- - coor mangered to don every jest jury extra metalisable device . TOTAL TE branch berg or british they a heart from an let the british the contract of the contract of sales had been along a strang earding constitut and recognize THE BUT SHEET BY THE BOOK department of the cold, or let the cold to the cold and the to and . I have the case quart odmore out to a wife a the remedeal souls of two your incust nonCount (With interest). You who know them so well, tell me which of the two seems to you the nobler, spiritually the more beautiful, the most worthy to be loved?

Don Pio (Meditating) It is not so easy to say ...

Count Imagine that an inevitable law forces you to take one and to give up the other . (Don Pio looks surprised and taken aback).

Suppose you cannot evade the terrible dilemma.

Don Pio (Scratching his head). A difficult proposition! I have to choose one...one... (Deciding after long hesitation). Well...

with al with all her mischief, all her diabolical restlessness and if you will all her impudence, I should prefer Dolly.

Count And on what do you found your preference?

Don Pio (Non-plussed). I do not know...There is something in that child which seems to me better than anything I find in the world. I am much mistaken, my lord, if the angels did not bring her.

Count Your judgment is of course founded on observations.

Don Pio (With angelic innocence) Yes, Sir, it is so. When the whole family was here two years ago, I noticed in his lordship, the Count of Lain the same preference.

Count (Gladly, with much animation); Pio. great Pio, your views are mine and it fills me with joy. (Embraces him).

### Scene XII.

Count, Don Pio , Dolly; afterwards Nell.

- Dolly (Hurrying from the background). Grandfather dear, here come the priest, the Mator and no end of people.
- Count (Alarmed ises) What are they looking for? What do they want fof me?
- Nell (From the right in elegant dress and hat. Addresses the Count in a slightly ceremonious tone) What is happening?May I ask what is happening to my imlustrious grandfather?
- Count (Surprised at Nell's language). Little one I do not know you.

  You are advancing produgiously in knowledge of the world.

to to the second of the first of the first the feet of the feet of the feet Liques orne and religible to a contact to the state out They are to the court of the be loved ... you had gave to June 1 Transfer bear . ( some described the trippe exect out would not and and svis Contribe and fried and above to new dot bagrant or west to incompress of the military and the first and th drouge one. .. (neeth was after team past on the plant ... The one assess will be described to the assessment of the assessme will all her dradent among the list live way or the death of the the cond agent, L. song for the A. Concerts-both I TELL BOY OF THE REST WAS A WAS A STANDAR OF THE SOUTH AND A STANDAR OF THE . and mire the for the clarate but he but the , mailtean deciman electe and weak to a to the last to the consormal elicentary I one a stepro will be beet on the what out out out of the Secretary Can the second of the second THE IT VENTON AND THE PARTY OF THE PARTY THE PARTY OF THE PARTY are an analytical design of the state of the TEN MASON County Pan Ele . Molling aframanual and . Ambell. the second and the second the second second and second the tein wa to has on you toget one, decity to transfer of the party of the same and the section of the .ucg wons for the Come States of the altitude of the market received den fra the to market at the angle of the world,

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(The persons above mentioned appear in the background. They group themselves cautiously contemplating the Countfrom a distance. The latter puts his arm round Dolly's waist and kisses her)

Don Pio (To Dolly). And Miss Dolly, is she not going to dress? She would look very pretty too...

Nell (To Count). Tell Dolly to get ready... I don't want to go alone?.

Count (Uneasy his attention fixed on those who have entered the room;)

Who is it ? What do you want?

Scene XIII.

Count, Nell, Dolly, Priest, Doctor, Mayor, Venancio, Gregoria Don Pio, who remains apart.

Mayor (Coming forward.) My lord, my object in coming to Pardina is simply to fetch the young ladies whom I have had the honour to invite to my garden party this afternoon. I avail myself of the opportunity to say to your lordship that, in choosing for your stay the monastery of Zaratay, we believed and believe that we are lodging you worthily.

Count (Calmly.) The idea of shutting me up then is not yours...(To priest.)..nor yours Carmelo...

Priest (Hesitating) The idea is not mine no... I cannot take the credit for that.

Mayor Nor mine. But I spoke to the Prior; we agreed that you should be taken in there for the rest of your days...and I have arr-

anged everything with regard to the journey there, carriage, etc.

Count One thing remains for me to ask. Are you arranging to take me there by force?

Doctor Oh, never!

All No! No!

Priest (In a conciliating tone coming nearer) Your lordship will be reasonable and will take into aggrant consideration the value of what we are offering him.

AND AND radia a bound the district bound of the boun -ulb demonstrated and he was character and because the ase of Sin Paint o'Tiled Bough one and Jim 48 bigs one tooms the selecterate of the real of the real visit of the selection and LOR VETT VICTOR WOLLS (To Count), Tell dolly to see teach... I cont want to the closes. TIME ( ; coor and threams aved one each for Leath ac small will garady) Than day to wate 3 31 31 one . Alle past sount, well, willy, welledt, appears, heyou, Marintone, Bregorie From empanor one off del to incorrect to the second and reality opiness to describe a good - TOTAL approved but british the years against placed bayes and the horotal s to Tracket Laste Line reduced that the rest weares of all Sfruct of the coverestive as the year termine that, to choose to for Said ovelled the bayer, we between the graduents out you may . Litation any Lainon and a. orl... armey for al ment of an an analytic to bedr out (.xl int) at . Charges savet wor . . k. deriver, -ore can that found it ... on batter for the team to the conded not all als as any fact there on from our of many T rat . out and -The syst. I box .. Eyel most to rear and not exemple of enged, over ything and regers to the fourney there, carriage, etc. can this remains the partition of the total and the total Control to broad ag roton led the Pennstrating Courses waster | Today Lander Follow PERSONALLY AND RANGE PRICE PRESENT OFFICE AND ADDRESS OF THE PRICE OF THE VALUE . cuin To one or sula to

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Doctor Do decide.

Count I decide ... that you will never take me there alive... nor dead either ... For I have given directions in my will to bury me in Polan.

Mayor My lord, submit to what your friends arrange.

Count (Contemptuously). And you ... who are you?

Mayor (Showing his baton) I am a man who knows his duty.

Count Now I know you. (Turning to the priest and doctor). And you also. I do not need to see you Carmelo, Angulo... The smell of ingratitude hits me in the face.

Mayor (Po (Pompously)impatiently, taking Dolly by the arm). Miss Dolly make your grandfather inderstand that I am the mayor of Jerusa.

Dolly (Letting go the Count's arm breaks out indignantly). Well,
to the Mayor of Jerusa and to the priest of Jerusa, and to all
the mayors and all the priests there are or ever will be in
the world, I say that what you are doing to my grandfather is
an iniquity!

Nell Yes, yes.

Priest Miss Dolly! 1/0

Dolly You have failed in the respect you owe the destitute nobleman, the old man, the father of these towns. Why do you want to take away his liberty from him? There is no more madness in him than his love for us, and if those who have been brought up under

his shadow slight and insult him, we his grandchildren, are here to show the whole world the reverence due to him.

Count (Has risen on hearing Dolly) Lifts his hands to the sky). Lord,
LOrd, it is she.. (Turning to Don Pio who is behind the armchair). She is mine... Her fierceness shows it!

Priest (Appearing to yield). Well, well. .. Since you will not at present accept the honourable and peaceful retreat which is offered to you, we shall take you into my house.

Mayor Or to mine.

Dolly To your house!

Priest I say so because, owing to the disagreements of these last

1701.71 A months ... they you will never taken to there all versa the deed often v. . the Francist of the distance of the contract of the party of the Lord of the Contract of the C . Rulet season the the they your at himse, had the tory are oder, one . Landoure your to water and mouse to a transfer I included and adverted ucy has a war ook bus subject out, by subject the good to be .voet 600 Wt of ever sher Percet to villed warm of the car of office and an experience of the same of the contract Control of the County of the property of the control of the contro the colden against to desire of of an accret in regularity of at be ditte and at a state of a an air of a line around and the serial any test west you are done to my grandfaller to AVINT DOLL WEEK you have thild will ibe idenedy you have the doublidte in builthing the end deep taxons of these towns. For so you want to take and the steaming from their there are not not proved to the tops TOOK OF ME WITH ROOM OVER THE ASSESSMENT OF THE PART O at with programment attion, and stouds the swift proping of code offe water world the reversite day to him. the biden on married bound and the bride bound on the horse, O a Troppo the state of the s a drawn at the selection invested him offers and income too to you, we shell there you this to brain. Contained to

few days there is a certain incompatibility between his lordship and Venancio.

Nell Incompatibility! We are in our own house!

Venanc (Coming forward followed by Gregoria). The young lady will pardon me... The young ladies as well as his lordship are in my house.

Well (Daunted) It is true...but ...

Dolly What are you saying?

Venanc I say that for this night we will put him up and serve him ...

Dolly (With fierce haughtiness). Tonight! Do I understand you? Tonight and every night in the world so long as Nell and I are here. The house indeed, is yours ... but we are your mistresses my sister.

Nell We are your mistresses ....

You hear it? Except for this orchard, man the lands which you farm and which you have almost rent free, are ours... ours.

We are the heirs of the House of Lain and you... Venancio, and you, Gregoria serve my Grandfather... not for charity for charty you have none, ... that is clear; but because I order you to... You hear it?... I order you to...

Venanc Noone can give orders but ...

Gregor Her Ladyship the Countess ....

Dolly (Haughtily). Silence I Prepare the dinner! (To Gregoria)

You...to the kitchen head first...Count Albrit lives with his grand-daughters. You are not keeping us for charity...He will dine with us ...here...(Strikes a hard blow on the table) at this table. He will sleep in his room which I arranged...

And if you do not intend to go the kitchen, I shall go myself.

And if you have dismantled his bedroom Nell will get it ready again. Quick! Be off!..(To Venancio and Gregoria) Lay the table Gentlemen you are invited.

Mayor (Coldly). Thank you.

Priest There's a temper for you!

Dolly I am an Albrit.

Count (With immense tenderness taking her in his arms) Yes, yes of my my blood, of my line.

.BI.VI the large that a contain the material and sent and well at . Oldergrey - tris 4-sub- two and at our of typicite content notice forward followed by Oregorie). The young land or the parties .savor young ladies on the wall or the lar up as thei number of ... on ( Description ) It is drug ... the true ... TION TRALEGE YOU SERVICE traing they engiate how I of trainer. . (seem togets earett mitwi and areny sight in the story of the least as again were were ... sperentain voos ore of not notice of the little of the little of the little iner nor . Strong and serious you have tend from the serious on the serious of the serious Dat. O. Daniel. . . Tog the dist to caper and to before our on -unio will represent the contraction of the contrac not repre I sement to treet at this... and even may yet tel may repre I... The mann poy ... of Rooms dem give orders bat... DUBLISH Her Radyenin the Counteed ... (manning). Silvence : Trapped the discust (Ti dragoria) Eid die mitchen mitchen terri. .. Count Albrit lives with his grant daughters. You are not keeping us for chartly... He till cine miln us ... Notes ... (Wither a Marc blow on the film at this tests. He will elsep in his room which I arreched in and if you do not latend to ac the kitches, I cantl to my of one And if you now manning his begrown well will gold in really and the very transfer of the officered officers and the terminated and dentioned on are invited. (Coldly), Thenk vou. Translate to because for your TOTAL AS ON A filth decrees terderinger latter ner in the order testine of a w brood, of my alme.

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## ACT V.

#### Scene I.

A small square before a church in Jerusa of Norman architecture; in the background, the door of the church; and the right in an angle of the building a smaller door leading to the sacristy. To the left a passage to two streets; to the right open country. In the centre a stone cross with a seat at its base.

Lanterns at the entrances of the streets. It is night moonlight.

### Scene I.

Senen coming from the street; Venancio coming out of the church.

Venanc				
Veranen	Have	you	found	nim?

Senen No. I have searched every street in the town...every short cut every hiding hole...but I have not had the honour of coming across the Count.

Venanc I can vouch for it that he is not in any of the churches ,hermitages or sanctuaries of Jerusa.

Senén At what time did you lose sight of him?

Venanc It must have been elento'clock when he left the house in such a state of irritation and anger that we were afraid...

That he would try to ake his life? Do not believe it. The poor old man is searching for a truth and must live like you or me until he finds it.

Venanc And this truth, Senén, ...?

Senén (Mischievously, holding out his closed fist) There are persons who hold the truth in the palm of their hands...and just by opening it.. (He opens it).

Venanc Ahl You rascal. You know it and keep it dark. Let us rest here a bit. Be open with your friend Venancto.

Senén The hear for egoism has come, for each one to look after himself.

LA MASINE -beside to mental to market of mother or system of the second of ing it the me tabline will be took out thin the second of the faint -uo wit of publications to the action of publication and the supplier of mage allower and contravorses and our agreement and that any off Little and Lycho with the light a still service entitle H stilled that ill intimiced . The Line of Land and the second of the sec Li Tribus and the statement of the state of the statement of the .norman end lo This private do comment to the transfer the term of the transfer of th There is the first that you write I distribute the views - was, described and to grown our along that the buff to have and t . surrol to estrationed to be atte the feature with the bet again house of a treat a partie of their Thing with it it had not be the time of the best to be the first than THE STREET OF LIVE property out the military with the second Tenus ADDE THE REPORT THOUSE TO MAKE MELLINE MENTERS FROM FACTOR OF STORY of the ment of the training of ALL TOUR ON THE RESERVE TO MAKE TO COME. HE WAS TAKEN THE ALL ALL THE TAKEN THE PARTY OF THE PAR . observer in the poor of the same vent down THE SENT TOP EXCEND OF THE SENT OFF THE 1714a

V.2.

Come tell me all about our famous adventuress, the Countess of Venanc Lain , in there (pointing to the church) with her daughter Neil devouring the saints.

The tragedy with Pescara was bound to end in a comedy of bigotry Senén Do you know what her like do in the confessional? ... Hapty their Venanc consciences of ole sins so as to have room for new ones.

(Angrily, shaking his fist at the church) Ah serpent, cursed Senén reptile!

Say, my son, has she withdrawn her protection from you? (Coming back to the seat but without sitting down) Just be-Sénén fore she went to confession I got her to receive me. Well, my friend, I went up to her roomand I had hardly mentioned my request. when she broke out into insults against my humble self ... To treat me like that ... I who have kept her secrets and suarded her honour as if it were my own. So be it Countess of Lain: you shall pay for it ... see if you don't.

Good. Good. Go for her. And now, for your guidance, I'll tell Venanc you that this morning as soon as she stepped out of her carrix riage the Countess ordered us to bring her daughters to her. Dolly would not go. Shortly afterwards the Mayor came on the scene with two policemen , demanded the young lady and carried her off little less than a prisoner ... what a scene. The child WAs has a lion's temper, shrieked to the Heavens!.. The Count he heard it from his room; but they took her off in such a hurry that the good gentleman had no more than time to roar out vainly calling on Heaven and Hell.

Unhappy man! I assure you , from today I am on his side (Don Senén Plo enters by the left and goes towards the church.) Here comes Coronado. (Cailing him) Hullo! don Pio! Here we Venanc are. (To senén) Perhaps he will have had more luck than we have

Scene II.

Venancio; senen ; don Pio.

Senén Have you found him? Don Plo Yes.

Venanc

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Venanc Where?

Don Pio On the moor, roaming about like a lost soul.

senén He is mad.

Don Pio I should rather say exasperated, for they have deprived him forcibly of Miss Dolly's company. We returned to the town together. His Excellency entered the Mayor's houseto discuss matters with her ladyship the Countess and to propose to her..

Both (Quickly, with curiosity) What? What?

Don Fio Seeing that both parent and grand-parent lay claim to the gentle pair, the Count, like Solomon, maintains that the disputed object should be divided. A child for each. A good idea, hey?

Venanc Hum...Hum... They will tell him there that her ladyship is at her devotions here. You will see...The lion will lose no time in turning up. (Looking towards the street) He has had time to get there and back.

Senén I will wait for him here ....

Venanc And I shall go in and warn her ladyship so that she may find a way of escape from this new ambush of the old man.

(The organ is heard. A number of people come out of the church and go down the streets. Venancio enters the church

by the door which leads to the sacristy.),

Don Pio The MM sermon is over.

# Scene III.

Smnén, don Pio; afterwards the Count.

senén (To don Fio who is looking to the left) Well is he coming?

Don Pio I do not see him.

senén can not you distinguish on the shady side of the street the great and unhappy Albrit approaching?

Don Pio (Looking closely). It seems to me...No, it is not he...Yes here he comes...Look at him.

Senén It is he. (The Count appears from the Left)

. The fact o well about planer, form this is Manuel . ALL COLLEGE WHILE COLD IN THE PROPERTY OF THE PARTY OF TH -us multiply as been deer the property of the collected the collected A MUDAL COMMENCE OF THE ANALOSS OF THE PROPERTY OF THE PROPERT . The polytry of the party of t TOTAL TIME ( ) TROUTED HILL , CLASSIC, control means the the top-bridge the diving him will enter AND DESCRIPTION OF THE SURGED AND SELECTION SERVED money and allowed the contraction of the sound to the contraction of the sound to t Topic Types , about of The part for a first of the life that a constrained an essentially mean entracementals out rates employees to the and not not there are thereof the control of the sale . Loss of white the of paid MANTER T. TOTAL OF TOT WITH ALLEY I puri car see Jent on created ten crass but of the limit from but well The said and to residue were said north across to were THE STATE OF THE PROPERTY OF T LATHER SEL CLASSES VILLERIES AND STATE OF THE POLICE . Love diffusion all and . - - - - The TIL SHOOM The state of the s Manag (In the Alderia is troubled to be compared to be property . If we you on a LINETED SER IN SULE QUEEN SECTION CHILD HAZZER HOS SEEL HELD Remarks do not be to the common and the second and the Firm cavetal at some of me. . The new trace of the second Con Fig. TOTAL TO BOOK A SERVE WILL STOR ( ) led one let l'estages land best les disti nonell (Both go to meet him)

Count Who is here?

Don Pio Sir.

Count (Recognizing him by his voice) Ahl Coronado my good friend.

... And you , who are you?

Senén Another of your lordship's good friends... the best perhaps.

Count By scent and sound I know you .. . perfumed reptile .. . Vade retro.

senén Your lordship is very unjust.

Count Is it true that your mistress is in the church?

Senén In the Presbitery occupying your lordship's seat of honour.

Count I desire to speak to her this instant. Which way do I enter?

senén It would be more to your lordship's advantage to speak to me.

Count To you! What have you to say to me?

Senén First of all, that that she-devil, repudiated by a her devil,

is now going through the farce of repentance before God

Himself.

Count (To don Pio) Is it true?

Don Pio Sir, I do not know. Count

Count Lucrecia rePentant! I should have to see it to ma believe it.

If what you say is true, I do not doubt she will a agree to

what I propose. ... | Coronado my friend ...

Don Pio Yes Sir.

Count I beg you to go to the Mayor's house. Try to get h in on any

pretext whatsoever, where Dolly is: speak to her.

Don Pio I will go sir.

Count And tell her that I am not losing heart ... that she will be

mine ... mine ... I have sworn it . (Don Pio goes. The Count

walks about in agitation.)

Scene IV.

Count; senén.

Count Confessed or unconfessed, I do not believe that God will forgive her.

A. F Cont. P. Colon 173 the fit out a committee that tooley and to also animals could Two years offer, but law. .. . a. Ale. . a. Ditt. . appoint poor a granded they to resona admin. . Old of the bear and the state of the second of the secon Secon Alsugan vest al quantor they Propuls and all of sections and day days dette of at in the free free that the feat torust and and the Figure A OD you abid . And wall clay but of allege of Staben I rid die to of seein of spinked the stylenested they are the of elsewill al The UT TO GO DOT DAY OF AND THEFT JELLER ndnes Alver ton & of politically related that that it delik the profes something of regentlands served out fairs of all water many distant for the Land . If averland the cold's book of averland a cold of cold of the cold of of sent gow file from the sout and all grants at . J. wastil to oblaviod i... resoure I face I best of the second of the second of the second of the second pretox: shatabayer, when totay ist upositio her. . tie ca line I of this one vame ... a real ghier bearing to that ten has been Court of the court of the Court of . Il at as syan I. . on In . . . on in C. ACTION TO SHOULD BE LEVEL TO W.L. - ONLY SO AND LINE TO A STATE OF THE PARTY OF THE PART LAIN DOD TIME ANDLAND TOR ON L LUBREVINOUS SOLDEN DE LES AL DE \* The - William I

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senén Meither God nor man will forgive her.

Count Leave me I despise you.

senén one word, my lord, and the truth that you are seeking will pass from my keeping to yours.

Count (Excitedly coming up to him and selzing the lapels of his coat). Speak! Speak! If you are a sewew into which a

precious stone has fallen open quickly ... deliver your treasure!

Senén I have always been loyal and discreet ...

count And now you are not...well...give me this truth...give it me even though it comes stained from your lips...are you the sole possessor of it?

senén The sole possessor.

Count (Shaking him energetically) But if you deceive me...prepare to die by my hands.

Senén Your lordship will have the truth...with proofs.

Count quick! quick!

Senén With groofs , Sir...(Futs his hand into his breast pocket)

I believe I am doing your lordship a great service by keeping
you from falling into a grave error. (Count fixes his eyes
on him) The false daughter...the spurious one ... is Doily.

Count (Appalled). On no! No! You lie! (Suddenly possessed by a traffic frenzy). Ville lacquey...You lie!and this very moment I.'ll...(Throws himself on him seizing him with both hands). I l'il choke you, you ruffian. (Struggles with him). The Count though old is much stronger than Senén. He throws him violently against the steps of the Cross.) Villain!..reptile!

senén (Rising) What mage. And this is now he repair of my services.

Count Forger ... traitor ... Dolly is of my blood.

Senébn (Tremblingly, his face and hair dishevelled, looks through

h his pocket books.) Here is the truth...as true as there is
a God. (He draws out a small packet of papers)

Count Come. (He snatches the packet and undoes it ! In his repug-

M.C.D.202

TARREST LANGUAGE SEA TO THE LESS and building I have been Milan and the Anna later has been mount just the party to the first and LOUIS OF BUILDING ON PARTY OF SE was It margin and companie that the current with the companies of The second of the second of the second second of the ISTACLES AND TOTAL OF THE PARTY PORCE WEIGHT SOME OFFICE ... The factor will be a first to be a first THE RESERVOIS OF THE PROPERTY THE LATE OF THE COURT OF THE PARTY OF THE SECOND STATES T. Windeparts Flace Six . From the control of The same A BROW and the month could represent the state of the court and ATTACHE TO THE PROPERTY OF THE PROPERTY OF THE PARTY OF T to me the de product to the terms of the second to the Particular of the contract of THE THE RESIDENCE OF THE PARTY CONTRACTOR OF THE PARTY OF THE PARTY. A CONTRACT LEVEL AND LOCAL PROPERTY AND A STATE OF THE PARTY OF THE PA CALLES THE PROPERTY OF THE PARTY OF THE PART TERRETO STATE LAND . The second of the second sec CLASSIC COME COMMISSIONERS THAT THE SERVICE OF THE SECOND COME. to time or owner, with a first but said to the said a dispose of the county to design that a day would be a format - and the state of The said the said of the said of the said the sa

...take your vile papers...keep them all in your dirty bosom.

Senéh Keep them my lora... The proofs are yours by right as much as the truth which I have just revealed to you. (Mell comes out of the sacristy with a bavy of young ladies all wearing the white cowl.) Sir here comes Well. (He goes away from the Count).

### Scene V.

# Count. Nell. Senen apart on the left.

Nell Grandfather dear, why did you not come in? Your seat is up there close to the altar.

Count (Looking closely at her) Nell. How lovely you age! I can see your white cowl.

Nell This belonged to my grandmother, the Countess Adelaide, your sainted wife.

Count (Reverently kissing the edge of it) Oh, my most precious jewel! (Putting his face still closer to Nell's) I see your face...radiant with beauty and majesty.

Nell (Surprised at the old man's emotion ) Sir... Why do you look at me like that? Why are your hands trembling? Are you crying?

Count (His soul, Already deeply moved, seems submerged in a wave of emotion. It is the conviction that he holds in his hands the hands of the lawful successor of Lain and Albrit ). Rea hiers you Blossoming branch of Albrit, God bless you

Nell (Bained, attributing the old man's words to his disordered mind)

Grandfather dear go back to Pardina. Tomorrow, before we leave

my sister and I will come to see you.

Count ( Much agitated) Do not come, for you will not find me.

Nell What! Are your running away from us?

Count You are Albrit's successor . ... the future Marchioness of Breda... Go your bright way and leave me to my path of darkness.

Nell (Perplexed) Grandfather dear, what reason is there for such

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sadness? We love you as much as ever. I promise you we shall come and see you and that we shall be very angry we with Mamma if she does not bring us.

Count she will not bring you... Why should she? ... What am I?...

An unhappy wreck. The old trunk dies; but you remain the gallant new tree which will perpetuate my name and race.

Nell (Tenderly) Grandfather, mine, if you love me so much, why do you not do what I say, what I advise you? ... Accept the offer of Zaratay?

Count (Wounded to the quick). Coodtye, Neil. Go with your mother.

Nell You would be very comfortable in zaratay. We should come and
see you.

Count (With deep dejection) Goodbye, well.

Nell Grandfather . . . ( Kisses his hands)

Count Goodbye. (Turns resolutely away from her. Nell with the young ladles who accompany her disappears up the street.)

# Scene VI.

The same. Afterwards Venancio who comes out of the church; behind him Lucrecia dressed in place.

Count (In anguish) Horrible, horrible! She does not want to live in my company. Like her Mother and my faithless friends, she wants to shut me up. ..No...This one is not the true one; she cannot be...All, all are deceiving me.

Senén Except me.

Venanc Sir, my lady the Countess.

Count (Hastening towards the Countess) And Lucrecia...Pardon me for detaining you!

Lucrec sir.

Count
I speak to a soul which has tried (correcting himself) which has redeemed itself by repentance...

Lucrec I hope to show the world that my endeavours to reform are sincere.

Count Then if truth has penetrated your soul, do not refuse me the truth I beg... By all that you hold most dear in the world, do

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not refuse me. With that truth you will give me peace, you will give me back my lost reason.

Lucrec Again the terrible question surges up before mel.

Count Before you... | Always as long as I live. Lucrecia , courage sincerity!...

Lucrec Sincerity is in my spirait; but it has not yet strength to pass from the spirit to speech.

Count On! Empty modesty of words! (In consternation) will you still keep silent?

Lucrec No.

Count At last ... The truth! ...

Lucrec (Deeply moved). I have just authorized my confessor to reveal to my husband's father the truth he seeks.

Count On thunk you!... (He kisses her hand gratefully. Ducrecia withdraws by the right. The Count stands a moment dazed. As . As soon as he sees lucrecia disappear he cries out in quick anxiety). This Confessor...where is het.

Venanc (Points to the door leading to the sacristy.) The Holy

Count Truth...at last I have you...at last! (Runs nurriedly towards the church and enters the sacristy.

## Scene VII.

# Venencio. Senén. Afterwards don Pio.

Venanc This will turn his mind.

Senén The disillusionment will exhaust his powers; his good friends will be able to do what they will with him.

Venance Let us go and inform them so that they can agree althougher on the best way of running him down quietly....

Senén Abd they might take him before dawmito the Monastery.

Don Pio ( Entering murriedly by the left). His lordship?

Wenanc Wait here for him .. You are dertain to see him comet out beside himself, completely out of his mind... Watch him ... notice which way the poor wounded animal takes and let us km know.

Don Pio Where will you bet

THE REAL PROPERTY AND THE PARTY OF THE PROPERTY OF THE PROPERT The source of the state of the The state of the s and the last the second and the second and the second second second second second second second second second Line in the temperature all labels to comment the inc THE REPORT OF THE PARTY OF THE the control of the state of the control of the control with the state of the state of The Later of the Later of the contract of the THE REPORT OF THE PARTY OF THE ANALY DE THE COLEO, S. LAND, C. P. SECULTION OF THE PARTY. THE ST WISHES, THE RELEASE A LINE OF A VESTIGATION Carried with the contract the second of the contract of the co The state of ... 3 To the day to the day of the area of the the .ll winds . The season of LOWER THE FORE THE HOLD TO SELECT THE MELL SELECTION OF THE SELECTION OF THE PARTY The state of the s Bully office and the fill office and compared the self-office. ... The war work will be the will all · Low Tourist of the Contract Thereare I have the was to carellast guitaville guines in pance without the size the size of the will be and the Commission 4 object we. . . all model. . while which to due to the subject the such . Will the du son the subset within to be to be the life to COLUMB THE STALL BUILDING

Venanc In the Mayor's office. Keep your eyes open. (Exeun Wene & and Senen ).

Don Pio Goodbye...( Alone, bewildered): What did he say? That the wounded lion would come out? ... That I was to watch him? ... to follow him/foetsteps?...Walt for him?...I do not winderstand... Here...in the sacristy?...( Looking into the interior of the building, through the sacristy door) Heavens! (Alarmed).

Here he comes!

# Scene VIII.

Don Fio: the Count comes out of the sacristy halltingly terribly upset.

Count Is there no lightening from Heaven to burn me to ashes!

Nell is the true one; the false is Dolly, the one wholeves

me ... Vanity of the world... pride of lineage... what mockery!

(Becoming aware of Don Flo without recognizing him) who goes

there? Who is here?

Don Pio Sirl

Count ( with disgust, not recognizing him) Ah, Seneni

Don Pio I am not Senén ...

Count (Continuing in his blunder), so not touch me reptibe...xour touch is cold...Keep your truths to yourself...deceive me...

Let me live...Give me back my doubts. I doubt no longer...

I live no longer. This that you see in not the personof Albrit it is his body.

Don Pio Sirl what terrible things are you saying? Do you really not know me? I am Coronado.

Count (Remembering) Coronado ...

Don Plo I went to the mayor's house as you told me to..... succeeded in seeing the child. I told her...

Count (Trembling) Do not speak of the Albrit Chlidren(...kow ugly jne) are!..reputative ...like polachous worms...rne true one noes not love me ...she sends me to the Asylum. Dolly, who loves me is not my grandchild...Tell me, where is

M.C.D.20

DUILLY MANDEN the contract of the contract o THE MANNER WALL were early the the seal of the transfer the seasons of the seasons 01% WES as Think books of the Long to the fact of the books of the books of to the service of the second first the second section of the second sections s. - to realized and make manyout there are supposed and the filter A DOWNER OF THE PROPERTY OF THE PROPERTY OF THE PARTY OF A SAMED TO LATER AND A carried white the second of th all to to fine the state of the to take the season and the season as the season as the season of the sea way a little and and a galaxy was bridged and section with the field and I COMPANY DESIGNATION OF THE PROPERTY OF THE PARTY OF THE STATE OF THE apply will be a building out to be the out to british and property The Local tell Car Yarkens the real part through market and the part of the part CIE. HOW . - ATTORING TO A MAINTAIN TAwere a substitute and restrict the confidence of a site and and the second versus marketones. The company of the contraction o - . . Bargine in the sale a resident of the year of the contraction and the region to the per surround to be set that the best the section of the target with about And the same and the State Victoria and the same of th and brand accessed by the law has been all the part of a law of to decide the Court is the new metrics were the transfer of the party and the state of the state water willian antition with the party blinking by the transfer to the property of the CALLES A THE CARE CALL OF THE SCHOOL THERE A ... OF THE LOUIS LABOR. IL CARLO CAN ARCHA COMMANDAMENTO CON ACT OF AN INVOLVEN

the deepest pit of refuse and mire that I may make my evertusting bed in it.

- Count (sharing Don Pie's emotion) Ant . . Now I know you . . .

  neroic Coronado, friend of my soul. (Empreces him)

  Exexmaxyment Give me your hand, great

  philosopher. I can no longer stand my. My boxes

  Weigh like lead.
- Don Pio (supporting him) kest my lord, let us bit down here.

  (leads him to the stone seat at the foot of the cross.

  Both sit down).
  - Count There is nothing in me but bitterness and soriow.

    I have no longer any grandchildren. I have no
    longer any love.
- Don Pio Love mankind, my Lord; like Tim, God, who loves all creatures equally.
- Count That is why He is so great. He creates, he loves,

  like

  He knows no rank. And I should, ou, greatenakenter

  philosopher, to tell me, while do you think of

  honour?
- Count 1 am speaking of the nonour of families, purity of race, the lustre of names... I have come to think, to-night ... and I say it to you openly ... that if honour could be turned into something miverial it would be & good stuff for manuring the fields.

  Don Pio (sharpening up his wits) Now . honour... unless
- Don Pio (sharpening up his with) Now . . honour . . . uniess
  it is virtue, love of one's neighbour, willing no

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harm to anyone, not even to our enomiss... by Jupiter's beard, I don't know what it is.

Count It seems to me, my good Coronado, that you are Maximum discovering a world, a world still far oil ... you see it through a mist ...

Don Pio (uneuslig) What I do see, Sir, is that your lordship is not safe here. (Looks from side to side)

Count Why?

Don Pio (mysteriously) They are wanting to lay hold of your lordship.

Count I assure you hasy will not take the lion alive.

Don Pio If your toraship wants freedom, Leave Jerusa. Let us fly... for I too want to escape.

Count Keep caim. We shall go.xxx There is not a Village on these lands where I have not old Irlends... farmers of Albrit ... ready to take me in.

Don Pio Then let us flee, Sir. (Impatient and distursed)

Let us go far away, far away ... I'm afraid they may

come (He gets up and looks at different parts of the

street)

Count I'm afrata of nothing. But is anyone coming?

Don Plo I don't see anyone... And yes... I see a figure

over there...

Count It will be a vagabone. (pause) in the solemn Silence of the night, bolly's voice sounds for away, crying "Grandfather".)

Don Plo (bistening) It is Dolly's voice.

# LAST SCENE

Count. Don Plo. Dolly.

Count Dolly's voice. No. no ... It is the mounting of the wind ... My God... What a strange sensation. (Dolly's cries are heard nearer).

Don Pio I believe it is Dolly.

Count Dolly! What! Will the earth not swallow me!

with the second La bank to be the parties of a second second atticional set and contrate to the post of the The same of the sa A CONTRACTOR OF THE PARTY OF TH STATES AND ADDRESS OF THE PARTY CAT COLUMN at and a factor of the second and all and

Dolly (appears on the left, limping a little) Grandfather dear...! I thought I should never find job. You know, I ran away from the Mayor's house...! fan to Fardina... and they told me there at the door that they had seen you coming towards the entiren ... (coming Gloser to Mahm) But what is it? Why do you turn your face away? (Count grasps Don Plo so tightly that he appears MAMM almost to strangle nim).

Don Pio Go on, child. You say you ran away ...

Dolly I had to jump over the ralling... I hurt a foot... The Mayor enuyme up in his study, because I told Mamma that I wanted at all costs to stay in Jerusa with Grandfather, to live with him always... Ohi how I have runt

Count (overcome by amazement) I see ignoming .. I see such imity. I know not what I see. Is heaven falling, the world coming to an end, or what is happening?

Dolly (sorrowfully) Grandfather dear, why will you not look at your Dolly? What do you bay? Do you not care for Dolly any more?

Count (not knowing what to say) You are my ignoming, why

Dolly What a question? (Garesoing nim) why, I toru you this morning that your borry would never be separated from you...Where you go, I go. My state? Can go with Mannia, If she likes. I want/to share your poverty, to take care of you, be your own little daughter,

Count (most asitated) Onl Doily, Dolly!

Dolly What is wrong with you?

Gount I seem to be suffocating. It is as if God were opening my heart with his hands to enter into me... He is so & great, so great. And he cannot get in ...

Dolly If God enters into your heart He will lind Dolly there with her lame paw...Granufather, Granufather mine, wa

resolution april to the first the arrest to the first to Colleges the second of the control o Server as well as a property of the server o Market Capening and weather property and the contract of the c with a source to a few in the execution of the term with the first minutes which I would be a control of the second of the se I THE MEAN OF THE RESIDENCE AND ADDRESS OF TH with the formatiff the to the second of the contract of and the state of the same was the first of the same The state of the second desired and the second second second THE TANK THE PARTY OF THE PARTY OF THE were the first and the second period of the Lands the state of the second department of the second make the second control of the second of the section of the was in the contract of the con many who does not be the manufacture and a large t A signal was from the forest on direct will place their tea notes that the appropriate the brake in the body of the best to and the second s

when they all abandon you I am with you. (emeraces and kisses him)

Count (doting) When they all spurn me, you come to me.

The whole world tramples on a fallen tree and bolly
makes her nest in it.

Dolly Yes, yes... take me with you wherever you want to go, or I shall die of graef.

Count (raising his hands to the skies) Lord, from the heart of disaster comes forth Thy Diessing to me...

I see now that the thoughts, schemes and resolutions of human beings avail hought. They are all fust which corrupts. That which is within is that which endures. The soul is incorruptible.

Don Plo (with beautiful simplicity) Sir, whereabouts in
Heaven or the Abyss is honour to be found? Where is
truth?

Count (embracing Dolly) Here. Let up 11y. God will protect us. Dolly does not mind poverty.

Dolly I shall make you rich and happy with my love.

Count Come to me... (moving as if to take her in his arms and carry her) God brought you to me... Child. Child.

Love... Eternal TENERY Truth . (they go towards the right)

End.

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