

2015



*Friday, April 10<sup>th</sup>, and Saturday, April 11<sup>th</sup>, 2015*

Glendon College, York University  
Department of Hispanic Studies &  
Drama Studies Program  
Theatre Glendon

GL/SP 4605: Spanish and/or Latin American  
Theatre: From Drama to Performance

*Proudly present:*

[ *Los empeños de una casa* ]

de Sor  
**JUANA INES**  
de la Cruz



reason carefully with Don Pedro, advising that he allow his sister to marry Don Carlos, even though they tried to elope without his permission, much in the same way that he believes Don Pedro did with his own daughter, Doña Leonor. He is upset that Don Pedro did not ask him for Doña Leonor's hand in marriage, but believes if the marriages can be swiftly arranged, that both couples can be happily married in a respectable and honourable fashion. ***Don Pedro, who of course knows the truth, that it was really Don Carlos who took Doña Leonor, decides to play along, seeing this as a perfect opportunity to defeat his enemy, and to marry Doña Leonor before Don Carlos can impede it. Doña Ana, who was listening nearby, is also excited about this perfect opportunity to marry Don Carlos. As you can see, neither brother nor sister is very honest. They are sneaky and calculating!***

### Scene Eleven.

***In this final scene, all confusions will be resolved and all mistaken identities will finally be revealed!*** Carlos is determined to save Doña Leonor now that he believes that Doña Ana is safe from harm. Doña Leonor realizes that she has been mistaken for Doña Ana and she also sees that her father is present and is very fearful. Don Rodrigo tries to reason with Don Carlos, and happily announces that he can now marry his love, Doña Ana! Don Carlos is very upset and claims that his heart belongs to none other than Doña Leonor. At this point, Don Pedro challenges Don Carlos to a duel, claiming that Doña Leonor is to be his wife. Doña Ana walks in believing that she is bringing Don Carlos with her, only to realize that it is really Don Juan that she has dragged in! Now Celia brings in Castaño, still dressed up as "Doña Leonor" to add to the confusion. "Doña Ana" finally uncovers herself, revealing who she really is: Doña Leonor! And Castaño also reveals his true identity, which infuriates Don Pedro who threatens to kill him. Castaño reminds him of the promise that he had made earlier not to hurt him and explains that he is dressed as a woman because he was trying to deliver the special letter to Don Rodrigo. In the end, all marriages are arranged properly once again, and Don Pedro finds himself alone.



# *Los empeños de una casa*

*by Sor Juana Inés de la Cruz*

CAST:

(in order of appearance)

DOÑA ANA.....Karen da Silva  
CELIA.....Viktoriya Pysarenko  
DOÑA LEONOR.....María Fernanda Alzamora  
SOR JUANA.....Paula Lancuba  
DON CARLOS.....Julie Cevallos  
CASTAÑO.....Yamari Martin-Halsall  
DON JUAN.....Sarah Mossop  
DON PEDRO.....Tristan Castro Pozo Castro  
DON RODRIGO.....Sophie Pires

## PRODUCTION TEAM

Director.....Guillaume Bernardi  
Assistant Director.....Tania Pla Osca  
Scenography consultant.....Valérie Kaelin  
Music: Song & Viola da gamba.....Katherine Hill  
Production Manager.....Duncan Appleton  
Stage Manager..... Helen Quant  
Assistant Stage Manager.....Andrea Parada  
Lighting Design ..... Mathew Kensett  
Lighting Operation.....Helen Quant  
Sound Operation.....Christine Bowman  
Costume..... Jessica Wojnalowicz  
Make-up.....Cassandra Cichelli &  
.....Jessica Wojnalowicz  
Props..... Luc Pokorn  
Poster Design.....Tristan Castro Pozo Castro  
Lobby Display & Program.....Sophie Pires

# Los empeños de una casa

## PLOT SYNOPSIS:

This opening scene sets the tone for this play and is important in giving the audience the context needed to sort out all of the love triangles and the interplay of personal motives behind the actions of each character...



### Scene One.

This scene opens late at night with **Doña Ana** and her personal servant **Celia**, who both await the arrival of Doña Ana's brother, **Don Pedro**. Celia asks Doña Ana why tonight she has decided to wait up for her brother who normally returns home very late. We learn that her brother left Madrid for Toledo to attend to some business, thereby leaving Doña Ana alone in Madrid, where eventually **Don Juan** laid eyes upon her and, falling madly in love, asked to court her. Doña Ana also reveals that Don Pedro decided to stay in Toledo after all, rather than returning to Madrid, because he learned of the existence of a maiden (**Doña Leonor**) so fair and perfect in beauty, with whom he fell madly in love, though unrequited. Once Don Pedro had fallen so in love, he decided to send for his sister Doña Ana so that she would no longer remain alone in the court without him. Doña Ana then goes to Toledo, and her faithful suitor, Don Juan, follows her (she later regrets having told him that she was leaving).

Doña Ana goes on to explain to Celia that her brother, seeing that the beautiful maiden rejected his entreaties, decided to enquire further into the matter, and in fact, bribes a servant in whom this young maiden trusted dearly. ***The servant revealed a very important secret to Don Pedro: the young woman that he had fallen in love with was planning to run away with her lover that very night to elope and marry without her father's consent, (thus putting her life and her honour at great risk)!*** Don Pedro decides to intervene, and together with a group of his men, they pretend to be the police and plan to arrest **Don Carlos** (Doña Leonor's lover) and to take Doña Leonor away to Don Pedro's house, leaving her in the care of his sister, Doña Ana.

This is why Doña Ana is now waiting up for her brother with Celia, because she knows that she has to be ready to take in this beautiful maiden once she is brought to the house. Doña Ana is an important participant in her brother's scheme. Doña Ana cannot sleep, and we learn that something else is troubling her... ***When Celia asks why Doña Ana no longer seems to love Don Juan,***

*especially since he has given her no reason to doubt his love, Doña Ana reveals that she has become bored with him and has fallen in love with a new man (a new fire burns in her heart)! As Doña Ana makes this confession, Celia reveals to the audience that she has Don Juan hidden in Doña Ana's room waiting to confront her because he has noticed her strange behaviour towards him as of late! Just as Doña Ana reveals the identity of the man with whom she has newly fallen in love to be the very same Don Carlos de Olmedo, the "police" (Don Pedro's men) knock on the door to deliver Doña Leonor.*

**\*Let's clearly illustrate the love triangles that are going to cause our characters so much heartache:**

Don Carlos ↔ Doña Leonor

Don Juan → Doña Ana → Don Carlos

Don Pedro → Doña Leonor

## **Scene Two.**

Doña Ana asks Doña Leonor to explain herself, and we learn from Celia that she is actually quite jealous of her incredible beauty. Doña Leonor is mortified by her circumstances, and seeing that she is caught in very guilty circumstances, decides to tell her earnest side of the tale. Here the audience will see the entry of ***Sor Juana, a symbolic character that we have decided to incorporate into our production in homage to the brilliant playwright. In this comedy masterpiece, it has widely been noted that Sor Juana incorporated many autobiographical elements into Doña Leonor's character.*** Here we learn of Doña Leonor's life, and of how news of her beauty spread far and wide, and of how her father was searching to find her a suitable husband, when by chance, she met Don Carlos de Olmedo and due to all of his wonderful personal qualities, as well as his handsome face, fell instantly in love with him. Doña Leonor tells us that the love between them grew very strong, and so they decided to run away together, only to encounter Don Pedro's men. A swordfight ensued, and Doña Leonor's cousin, **Don Diego de Castro**, is injured. Doña Leonor believes that her cousin is dead, and that her lover, Don Carlos, has been taken away and imprisoned. ***Doña Ana realizes that she and Doña Leonor are in love with the same man!***

## **Scene Three.**

Don Carlos and his personal servant and companion, **Castaño**, arrive at Don Pedro's house and speak with Doña Ana, asking for asylum because he believes that the police are hot on his heels. Don Carlos is eloquent, while Castaño, the buffoon, is cowardly and asks to be hidden under Doña Ana's skirts! ***Doña Ana is shocked to see that it is none other than her beloved Don Carlos who now needs her help, and she realizes that she has the perfect opportunity in her hands to gently persuade him to fall in love with her by caring for him and being tender. She seizes this perfect opportunity to try to manipulate him and make him forget all about Doña Leonor!*** She quickly beseeches him to enter the house and to hide before her brother comes home and finds him alone with her. Castaño remarks to his master that the home that they find themselves in is very rich, and that Don Carlos should leave Doña Leonor because she is too poor.

## **Scene Four.**

This scene opens with Doña Leonor attempting to escape from Don Juan, who has mistaken her for his fiancée, Doña Ana. He is inflamed and violent, and despite her protests where she cries out that he has mistaken her for someone else, Don Juan doesn't believe her and grabs her forcefully by the arm. She cries out for help! Don Carlos seems to recognize the voice and says that he felt it in his soul, though he doesn't yet know that Doña Leonor is in the same house. He rushes to go and see what has happened, but is stopped by Doña Ana, who claims to be worried that her brother may have just arrived; of course, she doesn't want Don Carlos to discover his maiden. Don Juan begins to plead with the woman that he believes is Doña Ana, and the real Doña Ana overhears this and realizes that Don Juan is in her house, but she has no idea how he got there. In this confusion, Don Carlos comes across Doña Leonor believing her to be Doña Ana. Doña Leonor recognizes Don Carlos' voice, but cannot be certain that it is him since she thinks that he is in prison. ***When Celia enters with a candle, Doña Leonor recognizes Carlos, and Doña Ana recognizes Don Juan. Don Juan suspects that Don Carlos is Doña Ana's lover, and the reason why she has been acting strangely, while Doña Leonor suspects that Don Carlos must love another woman.*** Celia warns that the master of the house, Don Pedro has arrived, and Doña Ana begs that everyone hide before her brother sees them and her honour is put in grave danger.

### Scene Five.

Don Pedro has at long last arrived and asks his sister, Doña Ana, where she is keeping Doña Leonor. His sister asks him why he is getting home so late, to which he explains that Doña Leonor's cousin had recognized her and attempted to save her, only to be and injured by Don Carlos' sword. While some of Don Pedro's men took Doña Leonor's cousin home, others took Doña Leonor away from Don Carlos. Don Pedro then decided to wait until the commotion out in the streets got quiet before returning home, so as not to be recognized. Don Pedro decides that he will see Doña Leonor after letting her rest, and bids his sister good night before he retires to bed. Both Don Pedro and Doña Ana decide to try and get some rest.

### Scene Six.

In this scene, Don Carlos decides that he wants **Don Rodrigo**, Doña Leonor's father, to know that he is the one who took his daughter from her home without his approval, and that he is the one who hopes to marry her. This is crucial, because at this point, Don Rodrigo believes that Don Pedro was the one who took Doña Leonor and he wants to give her to him in marriage to make things right and to protect her honour. ***Don Carlos doesn't want to leave the house knowing that Doña Leonor will be left alone, and so he tells his servant Castaño to take a letter that he has written explaining everything to Don Rodrigo so that he will know the truth about what really happened to his daughter.***

### Scene Seven.

This is one of the most famous and funniest scenes of Sor Juana's play, in which Castaño, the buffoon, devises a way in which to leave the house in order to deliver Don Carlos' letter without being recognized by the "police." Remembering that he has one of Doña Leonor's costumes from the time when she decided to dress up as Helen, he decides to put on her clothes to hide his identity. This scene is a very important form of **metatheater** in which Castaños' character ***plays directly with the audience and indulges them while dressing up as a woman***, as if in and out of character, crossing that invisible boundary that exists between the audience and the characters on

stage. He takes a look at himself and realizes that he is a thing of beauty and fears that men may fall in love with him. ***However, just as he tries to leave, he finds himself (in full drag!) running into Don Pedro, who tries to stop him ("her") from leaving!***

***Enjoy this scene!***

### **Scene Eight.**

Don Pedro, who despite his well hatched scheme, and who has not yet had the chance to be alone with Doña Leonor, now finds himself suddenly running into "her" (Castaño!). Castaño realizes that Don Pedro has mistaken him for Doña Leonor, and he thinks to himself "I am done for if he finds out...", and decides to play along as best as he can that he is Doña Leonor, finding any excuse to want to leave the house so that he can deliver the letter. He complains that he is hungry and that he wants to go outside to buy some sweets, however his voice and manner of speaking are so bizarre (Doña Leonor, aside from being beautiful, is very eloquent and intelligent) that Don Pedro believes that "she" is pretending to play dumb so that he will lose interest in her. ***On the contrary, despite Castaños' best attempts to dissuade Don Pedro, he only becomes more aroused and attracted to "Doña Leonor."*** Here, Sor Juana makes a very subtle criticism about the way men fall in love with a woman's appearance in a very superficial way. Generally speaking, in the plays of this time period, a woman might dress up as a man in order to accomplish some special feat; here Sor Juana has inverted gender roles very carefully! Castaño decides to switch methods here, and this time instead of trying to get away, he decides to change his mind and promise "herself" in marriage to Don Pedro, upon one special condition: that if he (Don Pedro) were to opt out of this marriage promise in the end, that he would not hurt him (Castaño).

### **Scene Nine.**

In this scene, the first thing that the audience will hear is a fight breaking out behind the scenes between Don Juan and Don Carlos, to which Don Pedro, offended at the rudeness of these men fighting in his home at such late hours of the night, joins the fight. Castaño decides to blow out the candle leaving everyone in darkness in order to try to escape. As Doña Leonor, whose face is shielded tries to escape, Don Carlos unwittingly takes hold of her, believing that he is saving Doña Ana from her brother. Meanwhile, Doña Ana searches desperately in the dark for Don Carlos because she wants to find him and hide him from Doña Leonor. As Castaño tries to escape the house as well, he crashes into a dresser injuring his nose. Everyone is scrambling to escape the darkness and to leave this house at this point. When Celia arrives with candlelight, Don Pedro sees that everyone has left through an open door, but for "Doña Leonor" (who is in fact, Castaño) and tells her to go and rest while he goes to look for Don Rodrigo in order to arrange their wedding for that very night.

### **Scene Ten.**

***Now Don Rodrigo enters the scene and both scolds and carefully reasons with Don Pedro, wanting to protect his daughter's honour, and to arrange their marriage this very same night. Remember, Don Rodrigo never received Don Carlos' letter explaining the truth, so he still believes that Don Pedro was the one who took Doña Leonor out of his home.*** He also has Doña Ana (who is actually his daughter disguised as Doña Ana) and wants to arrange her marriage to Don Carlos. He is trying to