

Tirso de Molina

EL BURLADOR DE SEVILLA Y CONVIDADO DE PIEDRA

This edition of the play is intended to be a reliable edition but is, under no circumstances, to be considered as a thorough critical edition complete with variant readings, extensive notes, nor any of the valuable expository discussion that is usually found in such. Those who would like to study the play or to comment on it with greater security than can be claimed for this electronic edition should refer to one of the modern critical editions of the work. Of particular interest will be the critical edition prepared by Luis Vázquez and published in Madrid by Estudios in 1989, or that prepared by Gerald E. Wade and published by Scribners in New York in 1962. Either of these editions should be easily found in any reasonable university library. In them you will also find a bibliography of early editions and manuscripts available for the play, cogent discussion of the work as literature, and a suggestive bibliography of articles about this play and its puzzling textual history. You may also want to refer to the facsimile reproductions of the *princeps* editions of *El burlador de Sevilla* and of *Tan largo me lo fiáis* as prepared by Xavier Fernández and published by Estudios in Madrid in 1988.

El burlador de Sevilla has also been the subject of many studies that have been published since these two editions were prepared. These items may be identified by reference to the valuable “Bibliography on the Comedia” published each fall in the *Bulletin of the Comediantes*.

Among the video tapes of the AHCT collection, the most interesting performances of the *Burlador* are those prepared for the RTVE in Spain some years ago, a version performed at El Chamizal’s *Siglo de Oro* drama festival by the Teatro Repertorio Español of New York under the directions of René Buch in 1988, and a version directed by Isaac Benabu at the Universidad de Barcelona in 2000 as performed at El Chamizal..

The most recommended translation of the play is that edited by G. Edwards and published by Aris and Philips in Warminster, but the most often referred to translation is that by Roy E. Campbell as found in Eric Bentley’s *The Classic Theater, Volume III, Six Spanish Plays*.

WARNING! All passages in the text set within square brackets [...] are passages that are either errors in the text of the *princeps* or missing from that text. Any such words or passages represent corrections or editorial decisions upon the part of one or more of its editors. Before using such passages for anything other than reading the work, you should consult one of the critical editions and the facsimile texts identified above so that you can make an informed decision about their value.

Vern Williamsen
July 23, 2001

PDF edition by Matthew D. Stroud
July 4, 2002

EL BURLADOR DE SEVILLA

Personas que hablan en ella:

Don DIEGO Tenorio, viejo
Don JUAN Tenorio, su hijo
CATALINÓN, lacayo
El REY de Nápoles
El Duque OCTAVIO
Don PEDRO Tenorio, tío
El Marqués de la MOTA
Don GONZALO de Ulloa
El REY de Castilla, ALFONSO XI
FABIO, criado
ISABELA, Duquesa
TISBEA, pescadora
BELISA, villana
ANFRISO, pescador
CORIDÓN, pescador
GASENO, labrador
BATRICIO, labrador
RIPIO, cirado
Doña ANA de Ulloa
AMINTA, labradora
ACOMPAÑAMIENTO
CANTORES
GUARDAS
CRIADOS
ENLUTADOS
MÚSICOS
PASTORES
PESCADORES

ACTO PRIMERO

Salen don JUAN Tenorio e ISABELA, duquesa

ISABELA: Duque Octavio, por aquí
podrás salir más seguro.

JUAN: Duquesa, de nuevo os juro
de cumplir el dulce sí.

5 ISABELA: Mis glorias serán verdades

promesas y ofrecimientos,
regalos y cumplimientos,
voluntades y amistades.

JUAN: Sí, mi bien.

10 ISABELA: Quiero sacar
una luz.

JUAN: ¿Pues, para qué?

ISABELA: Para que el alma dé fe
del bien que llevo a gozar.

JUAN: Mataréte la luz yo.

15 ISABELA: ¡Ah, cielo! ¿Quién eres, hombre?

JUAN: ¿Quién soy? Un hombre sin nombre.

ISABELA: ¿Que no eres el duque?

JUAN: No.

ISABELA: ¡Ah de palacio!

JUAN: Detente.

Dame, duquesa, la mano.

20 ISABELA: No me detengas, villano.

¡Ah del rey! ¡Soldados, gente!

Sale el REY de Nápoles, con una vela en un candelero

REY: ¿Qué es esto?

ISABELA: ¡El rey! ¡Ay, triste,

REY: ¿Quién eres?

JUAN: ¿Quién ha de ser?

Un hombre y una mujer.

25 REY: (Esto en prudencia consiste.)

Aparte

¡Ah de mi guarda! Prendé
a este hombre.

ISABELA: ¡Ay, perdido honor!

Vase ISABELA. Sale don PEDRO Tenorio, embajador de España, y GUARDA

PEDRO: ¿En tu cuarto, gran señor
voces? ¿Quién la causa fue?

30 REY: Don Pedro Tenorio, a vos
esta prisión os encargo,
siendo corto, andad vos largo.
Mirad quién son estos dos.

35 Y con secreto ha de ser,
que algún mal suceso creo;
porque si yo aquí los veo,
no me queda más que ver.

Vase el REY

