

Cambridge University Press

978-1-107-68100-2 - Tirso De Molina: El Burlador De Sevilla Y

Convidado De Piedra

Frontmatter

[More information](#)

---

CAMBRIDGE PLAIN TEXTS

TIRSO DE MOLINA  
EL BURLADOR DE SEVILLA

Cambridge University Press

978-1-107-68100-2 - Tirso De Molina: El Burlador De Sevilla Y

Convidado De Piedra

Frontmatter

[More information](#)

---

Cambridge University Press  
978-1-107-68100-2 - Tirso De Molina: El Burlador De Sevilla Y  
Convidado De Piedra  
Frontmatter  
[More information](#)

---

TIRSO DE MOLINA

EL BURLADOR DE  
SEVILLA Y CONVIDADO  
DE PIEDRA



CAMBRIDGE  
AT THE UNIVERSITY PRESS

1967

Cambridge University Press  
978-1-107-68100-2 - Tirso De Molina: El Burlador De Sevilla Y  
Convidado De Piedra  
Frontmatter  
[More information](#)

---

CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town,  
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press  
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9781107681002](http://www.cambridge.org/9781107681002)

© Cambridge University Press 1967

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without the written  
permission of Cambridge University Press.

First published 1954  
Reprinted 1967  
Re-issued 2013

*A catalogue record for this publication is available from the British Library*

ISBN 978-1-107-68100-2 Paperback

Cambridge University Press has no responsibility for the persistence or  
accuracy of URLs for external or third-party internet websites referred to in  
this publication, and does not guarantee that any content on such websites is,  
or will remain, accurate or appropriate.

Cambridge University Press  
978-1-107-68100-2 - Tirso De Molina: El Burlador De Sevilla Y  
Convidado De Piedra  
Frontmatter  
[More information](#)

---

## PREFACE

'Tirso de Molina' was the pseudonym of Fray Gabriel Téllez, a member of the religious order of la Merced. The date of his birth is usually given as 1571, though recent research has suggested that he may be identified with Gabriel Téllez, an illegitimate son of the Duke of Osuna baptised in Madrid in 1584. He died in Soria on 12 March 1648. His plays were published in five *Partes* between 1627 and 1636, but *El Burlador de Sevilla* is not included in these volumes. It first appeared in *Doze comedias nuevas de Lope de Vega y otros autores. Segunda parte* (Barcelona, 1630), where it is stated to have been performed by Roque de Figueroa. It was reprinted in the sixth volume of the *Comedias escogidas de los mejores ingenios de España*. This edition is usually described, from a manuscript note on the title page of the copy preserved in the Biblioteca Nacional of Madrid, as that of 1649, although the series of which this volume forms part did not begin to appear until 1652. Several reprints of this text, which shows some variants, are known; one appeared in the seventeenth century and five more in the eighteenth century. The play *Tan largo me lo fiáis*, incorrectly attributed on the title page to Calderón de la Barca, is a version of *El Burlador*, following the text of 1630 less closely than does that of 1649. It was republished by Sancho Rayón in the *Colección de libros raros y curiosos*, vol. XII (Madrid, 1871).

In the present edition we have followed as closely as possible the 1630 text. We have corrected misprints and in order to make certain other changes necessitated by sense and versifica-

Cambridge University Press

978-1-107-68100-2 - Tirso De Molina: *El Burlador De Sevilla Y**Convidado De Piedra*

Frontmatter

[More information](#)

tion we have taken into account the later versions, together with the modern editions of Cotarelo y Mori and Américo Castro. These emendations are denoted by square brackets.

*El Burlador de Sevilla y Convidado de Piedra* appears to combine elements from two sets of legends. The jesting invitation to a dead man, usually directed to a skull or skeleton, is found throughout western Europe, and old ballads based upon it have been preserved by oral tradition in many parts of Spain and Portugal. There exist also many variations on the theme of the living statue. Tirso de Molina appears to have built his play about these traditional tales, but he notably enlarged the figure of the protagonist, turning the jesting gallant into the callous deceiver.

The theme of Don Juan quickly gained popularity outside Spain. Several Italian plays were written on the subject, including a *commedia dell'arte* scenario, while in France the versions of Dorimon and Villiers were followed by *Le Festin de Pierre* of Molière. Many subsequent writers have been attracted by the tale, one of the best known versions of which is Mozart's opera *Don Giovanni*.

In the early eighteenth century Don Antonio de Zamora's *No hay deuda que no se pague y Convidado de Piedra* was published; evidence, together with the reprints of Tirso's play during the eighteenth century, of its continuing popularity in Spain. With the Romantic movement this popularity received a new impetus, but one which came partly from abroad. In 1839 Antonio García Gutiérrez translated into Spanish the *Don Juan de Marana o la caída de un ángel* of Alexandre Dumas and this translation, together with Zamora's play, provided the inspiration for Zorrilla's *Don Juan Tenorio*, first presented in 1844. In the narrative poem *El Estudiante de*

*Salamanca* Espronceda treats the theme in an original way.

Zorrilla and Espronceda converted Don Juan into the Romantic hero; in the twentieth century both Valle-Inclán and Pérez de Ayala have created new roles for him to play. The Marqués de Bradomín of Valle-Inclán glories in the 'ciencia profunda, exquisita y sádica de un decadente', while his Don Juan Manuel de Montenegro proclaims himself an 'hidalgo mujeriego y despótico, hospitalario y violento'. In *Tigre Juan* and its sequel, *El curandero de su honra*, Pérez de Ayala contrasts a pusillanimous *donjuanismo* with the virility of an *hombre de carne y hueso*. The figure of Don Juan forms the subject of several of his essays in *Las Mascaras*. He discusses the interpretations of Tirso, Zorrilla, Byron, the brothers Álvarez Quintero, G. B. Shaw, and the clinical analysis of Weininger, an analysis similar to that developed in Marañón's *Don Juan*.

That Tirso's *Burlador* has not been entirely lost to view is proved by the studies and modern critical editions listed below, but it is true to say that it is the character, rather than the original presentation of the story, which has proved of most interest to other writers, a character which each has developed according to his own personal interpretation.

J. E. VAREY  
 N. D. SHERGOLD

SEPTEMBER, 1952

Cambridge University Press

978-1-107-68100-2 - Tirso De Molina: El Burlador De Sevilla Y

Convidado De Piedra

Frontmatter

[More information](#)

## SELECTED BIBLIOGRAPHY

- AUSTEN, JOHN. *The Story of Don Juan. A Study of the Legend and the Hero* (London, 1939).
- CASALDUERO, J. *Contribución al estudio del tema de Don Juan en el teatro español* (Northampton, Mass., 1938).
- CASTRO, AMÉRICO. 'El Burlador de Sevilla,' edition and introduction in *Tirso de Molina. Obras (Clásicos Castellanos, Madrid, 1932, 3rd edition)*.
- COTARELO Y MORI, E. *Últimos estudios acerca de 'El Burlador de Sevilla'* ('Revista de Archivos,' vol. XVIII, 1908, pp. 75-86).  
'El Burlador de Sevilla,' edition and introduction in *Comedias de Tirso de Molina (NBAE, Madrid, 1906)*.
- FARINELLI, ARTURO. *Don Giovanni* (Milano, 1946).
- GENDARME DE BÉVOTTE, GEORGES. *La légende de Don Juan. Son évolution dans la littérature des origines au romantisme* (Paris, 1906).
- MACKAY, DOROTHY E. *The Double Invitation in the Legend of Don Juan* (Stanford University Press: Stanford University, 1943).
- MAEZTU, RAMIRO DE. *Don Quijote, Don Juan y la Celestina (Colección Austral, Buenos Aires, 1938)*.
- MENÉNDEZ PIDAL, RAMÓN. *Sobre los orígenes de 'El convidado de piedra'* ('Cultura española,' Madrid, 1906; reprinted in *Estudios Literarios. Colección Austral, Buenos Aires, 1938*).
- SAID ARMESTO, VÍCTOR. *La leyenda de Don Juan. Orígenes poéticos de 'El Burlador de Sevilla y Convidado de Piedra'* (Madrid, 1908).