

THE DON JUAN TENORIO, ZARZUELA OF ZORRILLA:
THE PROGRESSION AND MODULATION OF A THEME

Thesis for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
George Phillip Mansour
1965

This is to certify that the

thesis entitled

The Don Juan Tenorio, Zarzuela, of Zorrilla:

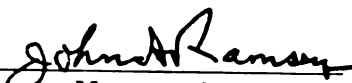
The Progression and Modulation of a Theme

presented by

George Phillip Mansour

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in Spanish Language
and Literature


Major professor

Date 4 June 1965



~~NAVY~~

~~Q-364~~

~~1111-1111~~

~~I-55~~

~~R-336~~

200 A308

JUN 7 3 02PM

1111-1111

ABSTRACT

THE DON JUAN TENORIO, ZARZUELA OF ZORRILLA: THE PROGRESSION AND MODULATION OF A THEME

by George Phillip Mansour

The Don Juan Tenorio, zarzuela, of José Zorrilla, although written staged, and published in 1877, and easily accesible in his Obras completas (Valladolid, 1943), has not been intensely studied until the present thesis and its accompanying edition. A close examination of the two existing editions--1877 and 1943--and a comparison of them with the manuscript on file at the Biblioteca Nacional will reveal a series of textual variants. The two fundamental purposes of the present study are, therefore: a resucitation and evaluation of this zarzuela, and the establishment of a definitive text.

To do this I have divided the thesis into four parts. In Chapter I, I have provided, as background for the study, a discussion of the four Don Juan zarzuelas that preceded the writing of the one by Zorrilla; these are: Cosas de Don Juan, Manuel Bretón de los Herreros; Un Tenorio moderno, José María Nogués; El convidado de piedra, Rafael del Castillo; Las mocedades de Don Juan Tenorio, Juan de Alba. In studying these works, I have prepared an analysis of the dramatic action, an interpretative discussion of the personality of the four protagonists, and a comparison between the zarzuelas and the traditional Don Juan trilogy of Tirso

de Molina, Antonio de Zamora, and José Zorrilla. As conclusive evidence of their worth, I have pointed out their contributions to the theme. The progression of this theme within these zarzuelas has been, rather, a regression; that is, the general tendency was to move from the innovative techniques of Bretón and Nogués to the more traditional approach of Castillo and Alba. But yet, in spite of this, the latter two introduced novel aspects and elements into their conventional interpretation.

In the second chapter I have preceded the study of Zorrilla's zarzuela with a detailed examination of the events and attitudes which led to the composition of this refundición. To provide a more meaningful understanding of this new interpretation of Don Juan, Zorrilla began a Leyenda de Don Juan Tenorio from which I have extracted, for purposes of discussion, relevant data. In my examination of the Don Juan Tenorio, zarzuela, the dramatic action of the work has been studied, the character of the protagonist analyzed, a contrast between the personality of this Don Juan and that of the play-zarzuela tradition made, the style considered, the language and imagery appreciated, and the extensive, effective use of the plastic element pointed out. In the zarzuela Zorrilla distinguished between the concept of the burlador and that of donjuanismo--the former being the tradition of Tirso's protagonist, and the latter, the emergence of the homme fatal; although heretofore unnoticed in the work, the protagonist of

this zarzuela is a superlative expression of the latter.

In the third chapter, entitled, "The Zarzuela Versus the Drama," I have undertaken a careful comparison of the two major Don Juan dramatic works of Zorrilla. In contrasting the two, I have taken into consideration the plot structure, the scene sequence, the make-up of the two Don Juans, the roles of the minor characters, and the famous escena del sofá.

The fourth part of the thesis, in the form of an Appendix, consists of a transcription of the text of the zarzuela, based on MS. 14570 of the Biblioteca Nacional. I have included explanatory annotations of the text for purposes of a clarification of textual variants, a verse comparison with the play, and a demonstration and explication of certain passages within the zarzuela which Zorrilla later altered.

In spite of the vitriolic criticism made by other writers about this zarzuela in their cursory studies, the present thesis demonstrates that Zorrilla, in the following ways, created in his refundición a more stylized, superbly constructed dramatic work: through the reduction of action and characterization to the essential, through the correction of certain "errors" committed in the play version, through the development of Inés as the culminant expression of the Romantic feminine ideal, through the specialized use of select minor characters, and through the understanding and masterful display of artistic symmetry, balance and effect.

635083
3-3-65

THE DON JUAN TENORIO, ZARZUELA OF ZORRILLA:
THE PROGRESSION AND MODULATION OF A THEME

By

George Phillip Mansour

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Romance Languages

1965

TABLE OF CONTENTS

INTRODUCTION.	1
Chapter	
I. THE DON JUAN <u>ZARZUELAS</u> OF THE NINETEENTH CENTURY	17
II. THE <u>DON JUAN TENORIO</u> , <u>ZARZUELA</u> OF ZORRILLA. .	61
III. THE <u>ZARZUELA</u> VERSUS THE DRAMA	126
CONCLUSION	157
BIBLIOGRAPHY.	164
APPENDIX	167
PRELIMINARY STATEMENT.	168
TEXT, <u>DON JUAN TENORIO</u> , <u>ZARZUELA</u>	170
NOTES	265

INTRODUCTION

In the work Don Juan Tenorio, zarzuela, José Zorrilla has skillfully combined two qualities peculiarly Hispanic: the personality of Don Juan Tenorio and the musical-dramatic form of the zarzuela. Ever since Tirso de Molina created the first Don Juan Tenorio of Spanish dramatic literature, many writers of the peninsula and others foreign to Spain have picked up the theme and have molded it in their own manner. In peninsular dramatic literature, the most widely known versions of the legend are: El burlador de Sevilla of Tirso, No hay plazo que no se cumpla ni deuda que no se pague of Antonio de Zamora, and the play Don Juan Tenorio of Zorrilla.

Much has been written about Tirso's creation, and this has given rise to many polemics. Diversified expoundings upon this literary figure have placed him at both extremes of the moral, religious, sexual, social, and dramatic scales.¹ In spite of the harsh treatment given Don Juan by some writers, this literary personality

¹See, for example, Georges Gendarme de Bévotte, La Légende de Don Juan, I (Paris, 1911), pp. 9-55; Leo Weinstein, The Metamorphoses of Don Juan (Stanford, 1959), pp. 12-26; Gregorio Marañón, "Notas para la biología de Don Juan," Revista de Occidente, II, 15-53; Allen Sheram Moorefield, An Evaluation of Tirso de Molina's "Burlador de Sevilla y convidado de piedra" with the Origin and Development of the Don Juan Theme (unpublished thesis: University of Tennessee, 1944).

as represented in the work of Tirso de Molina does not lack palatable traits, nor by any means does he represent a complete negation of Good, be it in regard to morality or to theology.

The Don Juan of Tirso stands out as a self-interested, defiant individual who concerns himself throughout the major portion of the work with the immediate. For him, the highest good is the conquering of the present. To achieve this end, he demonstrates estimable examples of respect, humility, and truthfulness which he employs and eventually exploits for his own self-interested designs.

For this character, woman represents a sex and not an individual. She comes into existence only through his desire to possess. Also, this feeling is not for a permanent possession of the female, but merely a temporal attitude directed towards the fulfillment of a burla. This achievement is preceded by intense pangs of anticipation which cause one to question which is the more important or the more real: the anticipation or the realization. In any case, the burla, and not the sexual pleasure derived stands as the primary consequence for Don Juan.

It has been said that the Don Juan of Tirso is a feminine individual principally owing to his use of deceit and prevarication. To defend this argument Gregorio Marañón points out the countless times this literary figure lies, and he states: "el mentir es también un rasgo predominantemente femenino, porque la mentira...bioló-

gicamente considerada es...una manifestación defensiva de debilidad...."² What Marañón says may be true; in his evaluation, however, he does not attribute much importance to the fact that in the majority of the cases Don Juan directs his prevarications only to the female sex. Very rarely Don Juan lies to men, but when he does, it is merely to insure the success of a future burla.

This limited use of falsehoods to his fellow man might be related to the strict code of honor of the seventeenth century, or it might be used in the interpretation of Don Juan as being representative or symbolic of universal man. In this latter case, a prevarication directed to men would in reality ricochet and redirect itself to him; that is, he would be actually lying to himself since he represents a portion of Everyman. Also, by lying, or trying to deceive himself, he would be attempting to break down and escape from reality, a reality of which he so intensely desires to be part.

With regard to the universal representation of this figure, one may say that he can be identified with man's timeless drive or attraction to woman. His considering woman as being only the female sex is evidenced in his attempts to burlar the four female members of the work: on the one hand, Ana and Isabel, and on the other, Aminta and Tisbea. Both groups represent the two extremes of

²Marañón, p. 43.

the social hierarchy, but are on the same biological plane.

Approximately one hundred years after Tirso's Burlador, Antonio de Zamora reworked the basic plot of this comedia and presented in 1727 his No hay plazo que no se cumpla ni deuda que no se pague o el convidado de piedra. Seventeen years later, in 1744, the play was published. It follows in the tradition of the Don Juan of Tirso; Zamora, however, does not so skillfully succeed in creating the dynamic character nor universal image as did his seventeenth-century master. In spite of its shortcomings, it was this play by Zamora that was the favorite for All Saints' Day³ until it was superseded by the Don Juan Tenorio of Zorrilla in 1844.

By means of the highly involved plot of this work, Zamora fashions a Don Juan in whom the sole originality of exaggerating to such an unrealistic extreme the character of his model results in a contradictory personage, "une sorte de maniaque dangereux, une brute frénétique."⁴ In an attempt to create a more human, more realistic figure, Zamora has caused his Don Juan to emerge as an

³Guillermo Díaz Plaja, Nuevo asedio a Don Juan (Buenos Aires, 1947), p. 106.

⁴Gendarme de Bévette, p. 163.

awkward character, void of grace and skill in the art of life, love, and self-defense. He appears at the beginning of each situation as a defiant, courageous being; upon thrusting himself deeply into the conflict, however, he suddenly becomes aware of his many shortcomings and must resolve his problems in the easiest manner which, for him, is normally by fleeing. This incongruous attitude tends to create an air of falseness and weakness on his part.

The amorous episodes in the work are equally as incongruous. On the one hand, the Don Juan of Zamora enjoys a relationship with one character; that is to say, he shares--not steals--momentary love, and not sexual pleasure, with Beatriz. However, on the other hand, when he is attempting to "conquer" Ana, brute force reduces him to a primitive animal. This Don Juan lacks all form of finesse and understanding of woman. His actions do not represent those of a refined, polished lover, but rather those of a savage rapist. The result is an irregular figure that lacks the suaveness of a bur-lador but who maintains in an odd fashion the element of defiance. To create a more human personality, Antonio de Zamora has caused the emergence of an exaggerated character--exaggerated in his awkwardness, in his manifestations of fear, and in his ruffian attitude.

The most popular of the many versions of the theme is without any doubt the play Don Juan Tenorio of José

Zorrilla, first presented on stage 28 March 1844. Since that date the literary worth of the work has been extensively debated by both scholars and journalists. Their interests have been the literary defects of the play, the popular beauty of the versification, the irreligiosidad of the Second Part and of the protagonist, and Zorrilla's debt to previous authors such as Zamora, Mérimée, and Dumas.

The Don Juan of Zorrilla stands out as a character driven by impulse, daring, and impatience. This figure is also plagued by a feeling of egocentricity that stems, more than likely, from his noble origin, independent wealth, and his skill in the art of self-defense. Aware of these traits, Don Juan exploits them. He attempts to make himself the nucleus of all action and to elevate himself above his fellow man. Being the center of activity, he consequently feels compelled to direct it as well. If the action does not meet with his approval or in the least sense detracts from his importance, his immediate reaction must be released through an impulsion-triggered valve of irritability and impatience.

The protagonist in this work has virtually attained the stature of legend. This is seen primarily from the point of view that his deeds of bravery and daring appear principally as a topic for conversation, instead of being executed or performed for the audience.

Perhaps the most unique feature of this Don Juan interpretation appears in the Romantic overtones used by Zorrilla in creating him, especially the humbling powers of spiritual love and exalted womanhood. The powerful and dynamic nature of Don Juan becomes reduced to a humble, subservient quasi-puppet by means of the effect of a truly spiritual amorous experience. Don Juan adores Inés not for her physical qualities, but rather for her ineffable, spiritual virginity, which has exercised on him a didactic influence that sermons, priests, or jails were unable to achieve.

The Don Juan tradition is one of the two Hispanic currents that José Zorrilla incorporates in his revised work of 1877, Don Juan Tenorio, as I originally stated. The second one is the form itself; that is, the zarzuela.

In the history of dramatic art in Spain, various forms have emerged, some of which have cognates in universal theater, while others, such as the zarzuela stand out as being indigenous to the peninsula. It can be said that the zarzuela is a dramatic composition of variable length in which the author alternates dialogue to be recited with parts to be sung. To say that this particular genre is indigenous or unique to Spain seems to be a decidedly forceful statement. In order to temper the effect that this all-encompassing declaration might create, I shall attempt to interpret it. Writers such as Newmark⁵

⁵Maxim Newmark, Dictionary of Spanish Literature (New York, 1956).

and Sainz de Robles⁶ have considered the zarzuela as a predecessor of the opera, as well as being the Spanish equivalent of the English musical play, the French opéra comique, the German singspiel, and the Italian opereta. Generically speaking, what they say may be completely accurate; the disparity in interpretation, however, arises when one considers the purposes for combining the two artistic forms of drama and music. In the case of the four related forms mentioned, as well as opera, would it not be safe to infer that the combination of drama and music is executed in an attempt to exploit the intrinsic powers of the two factors in order to achieve a conjunctive product of artistic harmony? In the case of the zarzuela the joining of the two forms does not necessarily stem from artistic endeavor but rather from a democratic, popular spirit existing in even the rudimentary forms of Spanish literature. The essence of the zarzuela appears in the peninsula in the early attempts at a popular drama that predates opera and operetta. Even the music and songs themselves attest to the desire for a popular form with a similar appeal, for the songs quite frequently were not composed with the drama in mind, but rather were selected from the vast repertoire of coplas and villancicos of the populace.

⁶Federico Carlos Sainz de Robles, Ensayo de un diccionario de literatura, I (Madrid, 1949).

Briefly, the history of the dramatic form zarzuela shows that there is a constant endeavor to include the musical element in drama. Beginning with the works of Juan del Encina, Lucas Fernández, and Torres Naharro, one finds the appearance of villancicos in the églogas, diálogos, and comedias of these dramatists. In these cases, as Cotarelo y Mori⁷ suggests, the music was already known and was popular; at times, however, the dramatic poets supplied new lyrics. Lope de Vega contributes to this tendency with his Maestro de danzar, a play which Calderón de la Barca was later to adapt to his style. In Lope's work the music and the dance form the crux of the play. Calderón, in his Jardín de Falerina,⁸ advances the structural development of the zarzuela not only by incorporating music, song, and dance in the comedia⁹ and attributing to these an importance equal to that of the spoken parts but, also, by reducing the length of the work to two jornadas.

In his monumental work Cotarelo y Mori comments on the origin of the name zarzuela in this manner:

⁷Emilio Cotarelo y Mori, Historia de la zarzuela o sea el drama lírico en España desde su origen hasta fines del siglo XIX (Madrid, 1934), p. 21.

⁸There is a disagreement about the date of this work; see Cotarelo y Mori, p. 39, and Valbuena Briones, Obras completas of Calderón, II (Madrid, 1959), p. 1885.

⁹This work has also been called a zarzuela; see Valbuena Briones.

En el Real Sitio del Pardo, pero alejado del palacio y en medio de los bosques que circunían la posesión, se edificó una casa bastante cómoda para que el Infante don Fernando, con su servidumbre, pasase algunas noches al volver de sus cacerías o cuando tenía que emprender otras al amanecer del día siguiente. El lugar en que la casa se había construido se llamaba y se llama la Zarzuela.¹⁰

This site was embellished by Felipe IV who surrounded it with gardens, fountains, and statuary. The days that the king was unable to hunt, cómicos would come from Madrid to present some short skits which involved very little scenery and in which song and music played a major role. These performances came to be called "fiestas de la Zarzuela." One of the earliest, if not the earliest, of the productions occurred in the year 1657 with a work by Calderón, El golfo de las sirenas, an "égloga piscatoria" consisting of one act, preceded by "la loa de costumbre" and followed by a mojiganga. Later in the same year, Calderón produced a second work, El laurel de Apolo, zarzuela en dos jornadas.

These two works are characteristic of the rudimentary zarzuela of the seventeenth century, due primarily to the content and its manner of being presented. The zarzuela of this period could very easily be termed the "mythological" zarzuela because of its subject matter and the demands of the Baroque tradition.

¹⁰Cotarelo y Mori, p. 43.

During the major portion of the eighteenth century the zarzuela was trampled underfoot by the French Neo-classicists. With the entrance of the new dynasty into Spain, new ideas and changes were introduced into the society of the day. The "spoken" theater could depend upon the people for its support, but the zarzuela, "espectáculo aristocrático y caro, mientras no fuese entrando en la corriente general popular, necesitaba...el amparo de la corte regia y la estimación y gusto de los monarcas."¹¹ This regal support became difficult, due mainly to the fact that neither the French king nor the Italian queen on the Spanish throne understood Spanish to any great extent. Felipe V concerned himself principally with the Wars of Succession and spent a considerable amount of time away from the capital; while, on the other hand, the queen in Madrid preferred to attend "los espectáculos hablados o cantados en su propia lengua italiana."¹² The zarzuela, however, that struggled to survive followed the style and appeal that it had employed during the latter part of the seventeenth century. The school of Calderón was upheld until midcentury by two principal writers: Antonio de Zamora and José de Cañizares.

The zarzuela of the second half of the eighteenth century consists exclusively of the work of Ramón de la

¹¹Cotarelo y Mori, p. 73.

¹²Ibid.

Cruz, the writer who knew how to raise the zarzuela from its state of prostration, give it new life, and imprint upon it a national and popular seal which, prior to his time, it did not have. With Ramón de la Cruz, there appears a definite turning point in the development of this relatively new dramatic form. From the time of its actual appearance with Calderón de la Barca, the zarzuela had dealt primarily with subjects taken from classical mythology or subjects based on French and Italian operas, in which case the original music was maintained but Spanish lyrics were provided. The second stage in the development of the zarzuela begins with Ramón de la Cruz and continues until mid-nineteenth century; this is the popular zarzuela, a work designed for the populace, a work containing scenes from daily life, in fact, a work of virtually costumbrista nature. Continuing in the popular zarzuela tradition of Ramón de la Cruz were the writers Ventura de la Vega, Agustín Azcona, Juan de Alba, and others. Also involved in this period are two lesser forms: the popular satirical zarzuela and the zarzuela andaluza. The first of these forms was produced principally by Manuel Bretón de los Herreros in an attempt to depict sarcastically the effect produced by the French and Italian invasion and their monopoly of the arts. The second type had as its major exponents Hartzenbusch and Mariano Fernández. This developed from the tendency of selecting individual popular songs and adapting them to the themes

of the works into which they were introduced.

The year 1848 can be cited as the beginning of the third stage in the development of the zarzuela, for it was in this year that Juan del Perál presented his novel work Ensayo de una zarzuela in which the author attempts a vivid incorporation of the audience into the zarzuela. Eight years later, construction of the Teatro de la Zarzuela was begun and this also aided in the development of the genre. The period beginning with this Ensayo can be called that of the Vanguard or Artistic zarzuela, for the works from this year represent the "Golden Age" or the flourishing of the zarzuela as a genre. In general, one can say that the productions of this period are not necessarily designed to please the populace, but rather they represent an effort to adapt the standards of art, drama, and music to the demands of the public. The principal figures of this phase of the zarzuela are Luis de Olona, Francisco Camprodón, Rodríguez Rubí, García Gutiérrez, Abelardo López de Ayala, and Emilio Arrieta.

. . .

In 1877, José Zorrilla combined these two constantly developing currents--the theme and the form--in his Don Juan Tenorio, zarzuela. It is primarily with this work that the present study will deal.

The first chapter of this thesis will concern itself with the nineteenth-century Don Juan zarzuelas which preceded the presentation of Zorrilla's refundición. Those

discussed will be Cosas de Don Juan by Bretón de los Her-
reros, Un Tenorio moderno by José María Nogués, El con-
vidado de piedra by Rafael del Castillo, and Las mocedades
de Don Juan Tenorio by Juan de Alba. These works will be
studied from several perspectives. There will be an anal-
ysis of the dramatic action of each one to determine the
possibility of any influence within the four zarzuelas
themselves as well as influence received from the Don Juan
tradition. The personality of the protagonists will be
studied and interpreted to ascertain the dependence of
these authors on the Don Juan trilogy of Tirso, Zamora,
and Zorrilla, and also to point out the novel aspects that
these zarzuelistas may have injected into the personality.
And finally, these compositions are included to serve as
a partial background for the analysis of the zarzuela of
Zorrilla which will be presented in Chapter II.

The second chapter will provide a discussion of the
factors which led to the reworking of the play Don Juan
Tenorio into a zarzuela. To do this it will be necessary
to refer to and to quote from the letters of José Zorrilla
to his editor Manuel Delgado. Also to make this zarzuela
more meaningful, I shall attempt a brief analysis of the
Leyenda de Don Juan Tenorio, for a portion of the refundi-
ción is based directly on facts and ideas presented in
this unfinished work of Zorrilla. The zarzuela will be
studied, interpreted, and compared to the Don Juan drama
and zarzuela tradition. From this discussion, certain in-

novations will be pointed out and evaluated. Near the end of the chapter, several selections from the critics of that time will be cited for the purpose of demonstrating the negative attitude which the zarzuela provoked when it was presented in 1877. I shall offer some plausible speculations as to why the zarzuela failed.

With the third chapter, I shall attempt a comparison between the play Don Juan Tenorio and its refundición Don Juan Tenorio, zarzuela. To realize this, I shall study comparatively the plot structure and scene sequence of the two works. The personality of the two protagonists will be discussed, and I shall hold up for consideration a possible difference in the interpretation of the two Don Juans. The minor characters of each work will be compared and their roles will be contrasted. I plan to point out several instances in which Zorrilla, in the zarzuela, corrected certain minor errors that he had overlooked when writing the play. And the differences between the two "escenas del sofá" will be examined.

Finally, the Appendix will contain the text of the zarzuela, transcribed from MS 14570 of the Biblioteca Nacional in Madrid. The entire text is presented because of the variants which exist between the MS, the 1877, and the 1943 editions. Following the zarzuela will appear annotations based on the text itself.

This thesis does not pretend to be a definitive study of the Don Juan theme in literature nor of the zarzuela as

a genre. Neither does the present thesis exhaust the possible aspects of study of the Don Juan Tenorio, zarzuela, for additional studies need be undertaken. For example, a comparative study of the music for Zorrilla's zarzuela and Castillo's El convidado de piedra should definitely be made; since Nicolás Manent prepared the music for both, it would be interesting to see what duplication, if any, exists. The present thesis makes these contributions to the theme: before the writing of this study, the nineteenth-century Don Juan zarzuelas had only been mentioned or partially analyzed by other writers; also, no extensive study had been made on the virtually forgotten Don Juan Tenorio, zarzuela; and finally, prior to this thesis, no definitive text of this zarzuela of José Zorrilla had existed.

CHAPTER I

THE DON JUAN ZARZUELAS OF THE NINETEENTH CENTURY

During three centuries--seventeenth, eighteenth, nineteenth--there emerged in Spanish literature three popular plays which treat the Don Juan theme; these are the works of Tirso, Zamora, and Zorrilla. These three dramatic productions have not experienced the same vogue. Tirso's Burlador enjoyed a considerable amount of popularity during his own century, but it was cast into oblivion by the Neoclassicists of the eighteenth century, and the work did not regain any position of esteem until the mid-nineteenth century. Zamora's No hay plazo... served as the favorite for about a century, that is, until the year 1844 when Zorrilla produced his Don Juan Tenorio. Since that time, the work of Zamora has been almost completely forgotten. On the other hand, the Romantic interpretation of Zorrilla has remained as the Don Juan play of primary consequence.

Just as the popularity of these three productions has fluctuated, so have their interpretations been varied. The burlador of Tirso has been considered, on the one hand, as being representative of all Spain;¹ whereas, on the other, he has been selected as embodying a certain

¹Arturo Farinelli, Divagaciones hispánicas, II (Barcelona, 1936), 221.

portion of universal man.² Zamora's character has been called a creation of greater expression than Tirso's,³ as well as a caricature of Don Juan.⁴ The Don Juan personality of Zorrilla has been acclaimed as being as great as the major part of Shakespeare's production;⁵ however, it has also been criticized for lacking life and for ruining the play.⁶

Be that as it may, one can definitely not deny the immense impact that the Don Juan personality has exercised on life and literature throughout the western world. The personality originated first in life and then made its appearance in drama. Since then, this figure has frequented the major forms of art: drama, poetry, prose, music, painting, sculpture, and more recently the cinema. One needs only to consult, for example, the rather extensive bibliography of Weinstein⁷ to see at least the vast numerical

²Carlos Egúía, "Don Juan," Tipos del Teatro (Madrid, 1961), p. 30. Leopoldo-Eulogio Palacios, "Don Juan y la mujer difícil," ABC, 1 December 1964, p. 3.

³Leandro Fernández de Moratín, Orígenes del teatro español (Buenos Aires, 1946), p. 363.

⁴D. Ibáñez, "El Don Juan Tenorio de Zorrilla," Ciudad de Dios, CXXV, 107.

⁵Juan López Núñez, Don Juan Tenorio en el teatro, la novela, y la poesía (Madrid, 1946), p. 43.

⁶José Zorrilla, "Recuerdos del tiempo viejo," Obras completas, II (Valladolid, 1943), 1802.

⁷Leo Weinstein, The Metamorphoses of Don Juan (Stanford, 1959), pp. 187-214.

extension of this theme.

A lesser known resulting influence of these three plays can be seen in the development of the zarzuela, especially in the Don Juan zarzuelas of the nineteenth century.

In the development of the zarzuela during the last century, five authors chose this dramatic form to convey their interpretation of the Don Juan theme. They are Manuel Bretón de los Herreros, Cosas de Don Juan; José María Nogués, Un Tenorio moderno; Rafael del Castillo, El convidado de piedra; Juan de Alba, Las mocedades de Don Juan Tenorio; and José Zorrilla, Don Juan Tenorio. Each of these authors in his own manner interprets Don Juan; some separate their work completely from the traditional image, and others adhere strongly to the popular view. It is with the first four of these writers that this chapter will principally deal.

Manuel Bretón de los Herreros, "poeta riojano, de singular facilidad y rica vena, versificador maravilloso, ...imitador de Moratín,"⁸ has been chiefly known for his satirical comedies in which he holds up for didactic entertainment the foibles of women, dotards, and Romantics. Towards the end of his career as a dramatist, however, Bretón, with the musical collaboration of Rafael Hernando,

⁸Marcelino Menéndez y Pelayo, Discursos de crítica histórica y literaria, VII (Santander, 1942), 265.

gave forth his interpretation of the Don Juan personality. The Teatro del Circo in Madrid opened the 1854-55 theatrical season on 9 September 1854 with the staging of Cosas de Don Juan, a zarzuela in three acts and in verse by Bretón.

The work is basically well written and in good verse form.⁹ The principal figure of the zarzuela can not truly be classified as a Tenorio, but rather as a Don Juan Tra-pisonda.¹⁰ Don Juan, after having deceived an Italian singer, intends to marry a marquesa, a widow who is easily swayed and seduced by the eloquence of her betrothed. Don Juan, about to execute his plans with the Marquesa Laura, has his true nature of deceit unmasked by three persons: (1) another galán who has fallen in love with Laura, (2) the above-mentioned Italian girl, who was to sing at the wedding feast, and (3) Marta, a servant and confidante of the marquesa. In the final scene all reconciliations are made; Luis, the rival of Don Juan, gains the hand of the Marquesa Laura; and Don Juan is to fulfill his promise of marriage to the Italian singer Flora.

As can be seen from the brief synopsis, the zarzuela has no real connection with the Tisro-Zamora-Zorrilla tradition of the Don Juan theme except possibly the fact that the Don Juan of Bretón was at one time a burlador

⁹Cotarelo y Mori, p. 477.

¹⁰Ibid. (That is, a scheming, contriving Don Juan.)

of women, that is, at least with Flora. The second relationship existing between the zarzuela and the tradition of the trilogy is the rivalry between Don Juan and Luis. In Tirso, this can be seen between the protagonist and the Marqués de la Mota; in Zamora, between Don Juan and Don Luis de Fresneda; and in Zorrilla, between Don Juan and Don Luis Mejía.

These two factors provide the only similarity in plot between Bretón's interpretation and the traditional image of Don Juan exemplified by the trilogy. As far as the personality of the protagonist of the zarzuela is concerned, one can see another two facets which have their cognates in the three plays mentioned. In the first place, we know merely from the dialogue introduced to characterize the protagonist that this Don Juan was capable of exerting sufficient verbal influence to effectuate a burla (III.x).¹¹ This was the deception of Flora. Traces of this aspect appear within the action of the zarzuela, but only in a less stressed manner. This quality can be seen when Don Juan makes his first appearance in the zarzuela and asks the Marquesa Laura for a salutatory embrace. At first this is refused; however, through a manifestation of Don Juan's persuasive

¹¹Manuel Bretón de los Herreros, Cosas de Don Juan (Madrid, 1854). All subsequent references to this work will be taken from this edition.

will, the desire is granted (I.ix). This outgoing, positive, and persuasive drive is innately present, but in a lesser tone than in the trilogy.

The second facet of the personality of this Don Juan, also present in the Don Juans of the three plays, is his extensive use of prevarication. The facet is virtually always mentioned in the discussion of a Don Juan type. In the zarzuela of Bretón de los Herreros, this strong feature exerts itself immediately upon Don Juan's entrance. Don Juan employs it in this particular scene in the explanation of his tardiness. He explains that he took time to hunt a "par de gazapos" to give to his Marquesa. He describes all the hardships that he underwent, the rough terrain that he had to cover, and finally the industria that he used to kill the two with one shot (I.ix). Actually, as he admits in an aside, they were purchased for a peseta in the Plaza Mayor. This is just one of the many examples that could be cited to demonstrate the facility with which Don Juan prevaricates. This aspect of his personality is used by the protagonist first as a means to impress the Marquesa, whom Don Juan has won principally through his ability to distort fact and create a fantastically impressive story. This use of lie and deception appears basically, as is to be expected, for the purpose of bettering the protagonist's material status. It is at this point that the similarity between the Don

Juan of Bretón and the Don Juan of the Tirso-Zamora-Zorri-
lla tradition ends.

Unlike the other three Don Juans, the principal character of this zarzuela has neither admirable, nor noble, traits. At one point in the work, the reader begins to feel that an element of humility may enter into the character's make-up; this is, however, merely another of the many deceptions of the Don Juan of this zarzuela. The action occurs in the scene in which Don Juan has just offered an excuse for his having arrived late. He has deceived the Marquesa into believing that he spent the night with his best friend, who was suffering from "un cólico atroz." Then appears the following dialogue:

D.J: ...¿Soy yo digno
de que me ames tú, alma mía?

Marq.: ¡Oh! sí.

D.J.: No; a tan alto solio
nunca ascender merecí,
Laura querida. (Esta sí
que es una verdad de a folio.) (I.x)

This passage is quite reminiscent of the Golden Age technique of "deceiving with the truth." The beginning of this selection has a flavor of humility; upon reading the second portion, however, we become aware of the scheming of Don Juan. He employs the truth in a pseudo-humble fashion to attain the deception of the Marquesa purely for self-directed materialistic ends.

In addition, this Don Juan lacks the vigor of the

traditional figure. His personality does not attain the level of forcefulness that popular opinion would demand. Related to this lack of vigor is the fear on the part of Don Juan of having his past discovered. At the moment that the Marquesa Laura expresses anger or disgust, Don Juan in an aside, fears that she probably knows his biography (II.v). Although quite frequently he demonstrates his diffuseness (e.g., I.x; II.v; III.viii), he wavers too much to appear convincing. These two factors seem incongruous. One would expect his facility for prevarication and his flippant verbosity to have attained such a degree of proficiency that would prevent hesitation and lack of persuasiveness. This inability to convince, except naive Laura, for example, counteracts the attempted forceful personality and creates an appearance of insipidness on the part of this Don Juan.

As far as Bretón's technique is concerned, he characterizes Don Juan in the first eight scenes of Act I by permitting the other characters to discuss the personality and the ways of Don Juan before he makes his appearance. This can be seen, for example, first in Act I, Scene i, where the Marquesa merely makes one statement about her fiancé:

¡y don Juan, que no viene! (I.i)

Immediately, through the impact of one sentence, one learns of the tardy habits of the protagonist. In Scene v

of the same Act, Don Juan is discussed by Marta and Ambrosio, the gracioso. In a later scene (I.viii), Don Juan again becomes the topic of conversation, and again certain facets of his personality are foreshadowed.

It is in the passage between Luis and Marta that basic elements of his personality are brought to the attention of the audience. And in the same passage the significance of the title of the zarzuela is clarified:

Marta: ¡Eh! ¿quién sabe...? A su don Juan,
 acaso es Laura tan fiel,
 por falta de otro galán
 a quien compare con él.
 . . .
 Es el mejor imán
 para cautivar hermosas.

Luis: ¿Cuál?

Marta: Sin ser cosa don Juan,
 es hombre que tiene cosas.

Luis: ¡Cosas!

Marta: Sí, ese don de gentes
 que, aunque lo inspire Luzbel,
 nos mueve a ser indulgentes
 para el que nació con él:
 ese feliz privilegio
 que anima a un mala cabeza
 para hacer un sacrilegio,
 que pasa por agudeza;
 y aunque al mundo escandalice,
 no importa: todo cristiano
 se encoge de hombros y dice:
 ¡Qué cosas tiene fulano! (I.vi)

We see from the discussion of Luis and Marta that these "Cosas de don Juan" refer principally to his "ways," that is, his facility for manipulating people, his overpowering and persuasive personality, and his means of deception.

From this conversation, the reader has an idea of what to expect from the principal character; when he finally appears, however, the reader's anticipations must be tempered slightly, for Don Juan does not completely fill the foreshadowed mold that Bretón has cast.

A final comment regarding the personality of Don Juan is that throughout the three acts of the zarzuela there is no character change whatsoever. The work commences by implying that Don Juan is a weak-willed, insipid, lackadaisical character; Don Juan enters and he fulfills the prediction about his personality; and, surprisingly so, the zarzuela ends with his maintaining the original impression.

In revealing the past of Don Juan, Bretón de los Herreros employs the dramatic element of surprise. His past affair with Flora remains a secret almost throughout the entire work, and it is not disclosed until the final scene of Act III. This secret is foreshadowed subtly by a side comment of Don Juan (II.v); in the entire zarzuela, however, this is the only hint of the possibility of its existence.

As Bretón de los Herreros has shown himself in other plays to be skillful in the developing of his female characters, the same can be said for the zarzuela, Cosas de Don Juan. His creation of the Marquesa Laura and of her servant Marta is perhaps better than that of the so-called protagonist, Don Juan. The personality of these two char-

acters is developed principally through their own actions and lines. The Marquesa undergoes a slow change in her character make-up; at the beginning, she appears as the purely gullible, naive type. However, as the work progresses, there appears a definite change in her simplicity, so that at the end, when the true nature of Don Juan is revealed, the impact of this revelation is not as acute as it could have been before the change.

On the other hand, the character Marta offers the opposite impression. Credulity does not plague her. The only change in this character that occurs in the work is the increase in her suspiciousness.

Among the minor characters are Flora, Ambrosio, Vicente, and Luis. Flora, the Italian singer, makes her first appearance at the beginning of the second Act. The immediate impression she creates is nothing outstanding. It is not until the final few scenes that she takes on any personality whatsoever, that is, when she recognizes Don Juan to be the one who deceived her. Ambrosio enters the work merely as a simpleton and serves as a source of comedy by interjecting in his speech Latin words and phrases. Vicente is the companion of Don Juan; he does not attain, however, the stature of a Catalinón, Camacho, or Ciutti. He lacks the necessary zest for life and self-preservation that his three literary ancestors demonstrate. The fourth minor character, Luis the rival of Don Juan, gives the impression, at the beginning of the zarzuela, of

being a shy, reticent individual; but as the work develops, his shyness is converted into a more overtly active participation.

Of the three-century tradition that preceded the writing of this zarzuela, there really is not one work that stands out as the direct source of inspiration for Bretón de los Herreros. From his immediate ancestor Zorrilla, Bretón took nothing of importance, except possibly the name of Luis as a rival of Don Juan. One could also say, however, that the name comes from Zamora instead, since he introduced a similar character in his play. From Tirso de Molina, Bretón de los Herreros may have borrowed two insignificant incidents. The burlador of the seventeenth-century master was adept at making evasive oaths such as the following one:

Juro a esta mano, señora,
Infierno de nieve fría,
De cumplirte la palabra.¹²

Instead of making a direct oath, Don Juan swears to the hand of Aminta that he will fulfill his promise. The only similarity existing between this passage and the one in question from the zarzuela of Bretón is the mere fondling of a hand, the employing of a metaphor to qualify it, and the dramatic situation that inspires its use. The Don Juan of the zarzuela states it in this fashion:

¹²Tirso de Molina, Obras dramáticas completas, II (Madrid, 1962), 670.

Junto a esta mano es escoria
la mantequilla de Soria. (I.ix)

In the zarzuela Don Juan uses this as flattery in an attempt to make advances at the Marquesa Laura, whereas Tirso's hero exploits his promise to burlar Aminta. I do not wish to imply the possibility of a direct influence in this case, but merely to suggest that in Bretón's work the passage calls to mind the scene from El burlador de Sevilla.

A second minor similarity existing between these two dramatic productions is the mere fact that the Italian duchess Isabela, in Tirso's play, comes to Spain in search of her deceiver and to receive justice from the king. In Bretón's zarzuela the Italian singer Flora, having been deceived by Don Juan, also comes to the peninsula in search of some consolatory reward.

The intrinsic value of this work by Bretón--actually of mere bibliographical worth--is that its author has the honor of being the first to attempt an adaptation of the Don Juan theme to the popular dramatic form of the zarzuela. Secondly, he has tried to attribute a new interpretation to the Don Juan personality and legend. As a first in its field, however, the work has suffered from its attempts at innovation. Later, the theme will be selected again by other zarzuelistas.

When Bretón de los Herreros staged his zarzuela Cosás de Don Juan, Madrid had no theater dedicated en-

tirely to the production of this new genre. Two years later, in 1856, construction was begun on such an edifice, and the result was El Teatro de la Zarzuela, situated in the Calle de Jovellanos, one of the streets radiating from the Plaza de las Cortes. Cotarelo y Mori has described in great detail the construction of the building, the masterminds behind the movement, and the physical layout of the theater.¹³ The first Don Juan zarzuela produced in this theater--Un Tenorio moderno, by José María Nogués--opened on the night of June 11, 1864. The zarzuela is in one act and in verse with music composed by Enrique Broca and Ignacio Agustín Campo.

Nogués was familiar with the techniques of this new dramatic form, for he had successfully presented in Madrid four other zarzuelas before attempting his Un Tenorio moderno.¹⁴

The work follows in the tradition of the zarzuela of Manuel Bretón de los Herreros in that Nogués disregards almost entirely the traditional, the established interpretation of the Don Juan theme. Its author makes the protagonist a nineteenth-century contemporary, a lawyer who works from his central office in Seville.

In this zarzuela there are four characters: Don Juan,

¹³Cotarelo y Mori, chap. XV.

¹⁴Genaro el gondolero, 3 acts in verse; Estafeta de amor, 1 act in prose; Armas iguales, 1 act in verse; Dos iniciales, 1 act in verse.

Doña Inés, Lucía, and a Faustino who enters the work for two lines. Doña Inés, a young widow not quite twenty-three, is plagued by the humdrum existence of daily life in Madrid. Being thrown into a fit of ill-humor by a rather placid letter from one of her suitors, Doña Inés hurls a vase of flowers out the window. The vase lands on Don Juan, who happens to be passing by, and it ruins his hat. Enraged by this display of barbaric Madrid life, he goes up to demand vociferously some compensation for his crushed hat, and he stays long enough to declare his love for her. Doña Inés, however, does not prove to be an easy conquest, and she temporarily ignores his feelings to tease him. Highly annoyed by this tomfoolery, Don Juan presents Lucía, the servant of Inés, with his calling card, provides her with some remuneration in hopes she will intercede for his cause, and rushes out, supposedly, in search of death. The calling card reveals Don Juan to be a lawyer who had helped Inés win a case against a certain Diego Maqueda in Seville. Now the situation becomes reversed. Don Juan returns unexpectedly; and Doña Inés is not only very grateful, but extremely impassioned. Don Juan, taking command of the situation, commences to mock and tease her. Realizing that they are equally matched, they declare a truce, and a priest is to be summoned.

Nogués attempts to follow, to a certain degree, the tradition of Zorrilla; that is to say, he tries to present a modern, romantic image of Don Juan. In fact, this zar-

zuela has been called a parody of the Don Juan Tenorio.¹⁵ The Don Juan of Nogués, as has been the case with the other one thus far studied, is prone to prevarication. This aspect is evident immediately upon his initial conversation with Lucía (I.iii); his use of this distortion of truth, however, is not for impression, as was the case with the Don Juan of Bretón de los Herreros, but for a tool of exaggeration employed for the belittling of others. This facet of his make-up does not extend throughout the zarzuela, for he soon tempers it, and he remains on the plane of reality.

Another ingredient of his make-up can be found in his ability to love. Although similar in this respect to the Don Juan of Zorrilla, he differs in that his love is not a love for the ideal, nor for a deified and exalted love, but rather for the human level. In fact such an interpretation seems more valid for the zarzuela, because this dramatic form primarily dedicates itself to the presentation of realism; whereas, on the other hand, drama and opera are more prone to represent the fantastic, the romantic, and the Neoclassic.

Another element which relates this Don Juan creation of Nogués to the traditional interpretation of the personality can be found near the end of the zarzuela in a scene

¹⁵Martin Nozick, "Some parodies of Don Juan Tenorio," Hispania, XXXIII (1950), 106.

with Lucía, the servant of Doña Inés (I.vii). In this scene, which parodies a similar one in Zorrilla's play (II.xi), Don Juan employs his material wealth for the advancement of his sensual gain.

Also in regard to the personality of Don Juan, one finds that upon his first appearance in the work, he transmits a feeling of being a hyper-emotional, compulsive individual. And it is precisely this feeling that dominates the stage and action for an entire scene (I.iii); that is to say, he remains in his primary forceful state until Doña Inés enters and causes a complete reversal in the aggressive spirit of Don Juan (I.iv). This descent from the highly emotional to the calm, subservient attitude of the protagonist endures throughout the remainder of the zarzuela.

A final trait related, to a certain extent, to this quality of subservience is the fact that this Don Juan does not manifest in a salient manner the traditional element of being a burlador. As stated above, he first enters the work with a compulsive drive of aggressiveness. He then reverses completely this forceful attitude because he becomes stricken with awe at the sight of Doña Inés:

(Con seda su talle ajusta:
su busto es algo incitante;
es apuesta y elegante:
pisa bien: no me disgusta.) (I.iv)

This first impression of pleasing, that the appearance of

Doña Inés creates in him, does not carry with it the expected "desire to conquer," but rather it is the unexpected "love at first sight." Doña Inés realizes immediately the abrupt change and surges ahead to assume control of circumstances. As was pointed out in the brief synopsis of the plot, she exploits the situation by ridiculing Don Juan and mocking his affections. Consequently, the traditional image of the deceiver is destroyed, and the result is the emergence not of a new burlador, but rather of a Don Juan burlado. Don Juan has finally met his equal of the opposite sex.

In developing the character of the protagonist, the author Nogués has employed only one principal technique; he allows Don Juan to characterize himself by means of his actions and the thoughts expressed in his dialogue. The major negative criticism found with regard to the manner in which Don Juan is cast lies basically in the abrupt change that takes place in his attitude and personality between the time he makes his entrance and the moment that Doña Inés appears. It is quite possible that this criticism is not a valid one simply because of the extreme briefness of this zarzuela.

With regard to the other characters, Nogués seems to have had a detailed plan from which to work, for both Lucía and Doña Inés are very well drawn. The author depicts Lucía as the faithful puppy-dog type, loyal to the master, but whose attention, with a minimum amount of difficulty,

can be attracted with an inviting bone.

The Doña Inés of this work had her origin in the character with the same name in Zorrilla's play, where she appears as the personification of ideal love, pure innocence, and "la hija de Eva antes de salir del Paraíso."¹⁶ With the zarzuelista the image of Inés undergoes change and innovation, for in Un Tenorio moderno she appears as a dissipated, young widow who bears the cross of boredom because of daily routine. To escape this malignant tedium, she becomes a dilettante of masculine feelings, one who dabbles in the emotions of the male. Even the Don Juan of this work senses this novel element in the character of Inés, for as he soliloquizes in parody:

Quisiera ver a mi homónimo
en estos lances metido:
no fue el siglo diez y seis
como el siglo en que vivimos:
en éste habrá Ineses, pero
de Ulloa no las he visto. (I.vi)

In is precisely this new interpretation of Inés that gives some value to the zarzuela.

In the preparation of this zarzuela, José María Nogués drew his inspiration principally from one work. Neither Tirso's play nor the drama of Zamora contributed anything of prime importance to the construction of this new interpretation of the Don Juan theme by Nogués; on the other hand, the Don Juan Tenorio of Zorrilla suggested several

¹⁶José Zorrilla, "Recuerdos del tiempo viejo," Obras completas, II (Valladolid, 1943), 1802.

elements to this zarzuelista. In the first place, the most evident contribution can be found in the names chosen for the characters; obviously, the name of the protagonist cannot be attributed to Zorrilla, but Doña Inés and Lucía, at least in name, are descended directly from the 1844 play. The difference in personality has been discussed above. Secondly, one sees Zorrilla's influence in the molding of the make-up of the protagonist, principally in Don Juan's ability to subordinate his carnal desires to become emotionally enamoured with Inés. I have previously distinguished between the two distinct types of love characterized by the Don Juan of Zorrilla and the protagonist of the zarzuela. Finally, a more direct influence between the two works can be seen in the use of certain verses and phrases characteristic of the play of Zorrilla. For example, from the famous Scene iii of Act IV, the "escena del sofá," Nogués has chosen specific verses and images to include in his zarzuela. The popular phrase from Zorrilla

no es verdad. . .
que están respirando amor (IV.iii)

becomes in the zarzuela of Nogués:

sí todo, Inés, a tu lado
está respirando amor! (I.v)

Also the metaphoric image "Gacela mía," used by Zorrilla within the same scene, is employed by Nogués in a similar manner. Likewise, part of the response of Inés in Zorrilla's play,

. . . me habéis dado a beber
un filtro. . . , (IV.iii)

is used by Nogués in the same scene as a part of Don Juan's complaint:

La magia de tu hermosura
como un filtro se introduce
en mi pecho. . . (I.v)

And finally, Act I, Scene vii, in which Don Juan materially influences Lucía to intercede for him with Inés, is directly inspired by Act II, Scene xi, of Zorrilla's play. In fact, Nogués ends the scene in precisely the same manner and with the same words that Zorrilla employed twenty years earlier:

Juan: Adiós, pues, franca Lucía

Lucía: Adiós, pues, rico don Juan. (I.vii)

The innovations on the Don Juan theme introduced by Nogués in his zarzuela constitute primarily, as mentioned earlier, the worth of the work. In the first place, this author has removed Don Juan from the past, from the sixteenth-century setting, and has placed him in modern dress, and in contemporary Madrid. Nogués has tried to instill in his creation the ability to react to modern life and the problems arising from it, especially the more freedom given to women. And it is out of this problem that the second innovation emerges. The role attributed by the author to Doña Inés--her energetic spirit, her efforts to free herself from boredom, and her ability to convert the burlador to a burlado--gives the leading lady of this zar-

zuela a personality which is novel in design and purpose.

In the history of Spanish artistic expression, it has usually been the case that most art innovation has been born in Madrid, experimented with in the same capital, and later circulated throughout the provinces. Such was exactly the order of events in the development of the zarzuela, and such was precisely the manner in which the Don Juan theme, as expressed in the zarzuela, spread. Eleven years after the Madrid presentation of Un Tenorio moderno, Rafael del Castillo picked up the theme, examined the new peculiarities carved into it, and molded to his taste the zarzuela, El convidado de piedra. This work, with music supplied by the Catalan composer Nicolás Manent, was presented with satisfactory success in the Circo Barcelonés on the night of 30 October 1875.

In contrast to the novel Don Juan zarzuelas of Bretón and Nogués, Rafael del Castillo prefers to incorporate the traditional image of the Don Juan personality in his production.

On the initial page of the first edition of this zarzuela, Castillo follows the title with this comment: "zarzuela arreglada sobre el drama del mismo título."¹⁷ One of the problems involved in studying this particular work is to try to determine to which specific play,

¹⁷Rafael del Castillo, El convidado de piedra (Barcelona, 1875), p. 1. Subsequent references to this zarzuela will be taken from this edition.

if indeed any, entitle El convidado de piedra Castillo refers. Of course this name appears in the subtitle of Tirso's and Zamora's plays. In fact, some critics, for example Cotarelo y Mori,¹⁸ Alonso Cortés,¹⁹ and Picatoste,²⁰ have employed this title to refer to El burlador de Sevilla and to No hay plazo. . . .

The action of El convidado de piedra occurs during the opening years of the sixteenth century with a plot quite similar to the combined Don Juan plays of Zamora and Zorrilla. Don Juan has returned to Seville after an absence of several years. He meets with friends to relate to them his past amorous experiences, but their discussion is interrupted by Diego, father of Don Juan, who verbally reprimands him for his lascivious actions. He then informs his son that Gonzalo has cancelled the engagement between Don Juan and Ana.

Before seeing Ana, Don Juan first stops to serenade Beatriz, but his visit is disrupted by a group of noisy students with whom he has an encounter. He then attends the wedding of his goddaughter La Salada; and, under the pretense of wanting to advise her, Don Juan manages to remove her from the wedding party and attempts

¹⁸Emilio Cotarelo y Mori, Tirso de Molina: investigaciones bio-bibliográficas (Madrid, 1893), p. 179.

¹⁹Narciso Alonso Cortés, Zorrilla: su vida y sus obras (Valladolid, 1943), p. 324.

²⁰Felipe Picatoste, Don Juan Tenorio (Madrid, 1883), p. 133.

to seduce her, but his efforts are in vain.

In the second act Don Juan and Camacho persuade La Dueña, a go-between, to provide the former an entrance into the house of Ana. La Dueña then prepares her for the arrival of Don Juan, who enters and in a duet with Ana proclaims his intense love for her. Being interrupted by Gonzalo and Luis, Don Juan humbly confesses his love for Ana and pleads with Gonzalo to authorize their marriage. Angered by the mocking of Luis and Gonzalo, Don Juan, bemoaning the mistreatment of destiny, kills them.

Act III opens in a cemetery where Don Juan and Camacho have taken refuge. Ana and Beatriz appear in a vision to request that Don Juan repent. To demonstrate to Camacho that he has no fear of the dead, Don Juan invites the statue of Gonzalo to dinner. The following evening the specter of Gonzalo answers the invitation only to extend a similar one. The dinner scene becomes transformed into the pantheon where Gonzalo is to pronounce Don Juan condemnation to Hell. At the last minute, Don Juan repents, expresses a belief in a divine power, and is saved by the intercession of Ana and Beatriz.

To assemble the personality of Don Juan, Rafael del Castillo has drawn from two sources: Zamora and Zorrilla. Zamora's contribution appears when Don Juan attempts the *seduction* of La Salada (I.x). Although the protagonist

begins this scene with suaveness, reminiscent of the romantic Don Juan, he soon resorts to brute force to attempt the conquest of his goddaughter. This ruffian attitude is directly inherited from his eighteenth-century ancestor.

Inspired by the creation of Zorrilla, the Don Juan of Castillo demonstrates a similarly forceful, outgoing personality of impulsion. He manifests a like disdain for his fellow man when his self-imposed superiority is questioned. When there exists among the other characters a feeling of awe and elevation directed toward Don Juan, this contemptuousness remains temporarily dormant, but only to awakened by the slightest stimulus of doubt. Related to the same basic egocentric drive of superiority is the impulsion-ridden impatience of the protagonist. All action and dialogue must have as their nucleus the figure of Don Juan. If the center of activity detracts from the importance of this personality, a defensive reaction is initiated by the punctured ego which manifests itself first through a mild display of intolerance, and then through a stronger exhibition of contempt and disdain.

Hyperbole and prevarication enter into the portrayal of this protagonist as it does with the Don Juan of the other literary works. The distinction that becomes apparent between this zarzuela and the play of Zorrilla is that these two qualities are not as salient in the Don Juan of Castillo as they are in Zorrilla's Don Juan. Likewise, the ostentatious manifestation of independent wealth

appears in the creation of Castillo, although to a lesser degree than in the play of Zorrilla.

And finally, to increase the already contradictory nature of Don Juan, Castillo, like Zorrilla, incorporates an element of humility into the personality of the character. This forceful personage, who has violated social and religious law and who has defied both God and man, has his dominating spirit tempered and reduced to a humble state through the ideal love of a pure woman.

With regard to the other characters, the majority of which are very well drawn, Castillo has borrowed again from the two masters already mentioned. Doña Ana de Ulloa in the zarzuela fills the role of Ana in the play of Zamora and the Inés of Zorrilla. She continues to represent pure innocence, the unattainable, and the means for salvation. Beatriz is taken directly from Zamora; in the work of Castillo, however, she does not enter into so intimate a relationship with Don Juan as that portrayed by Zamora. She is the representation of ultrahuman beauty which also enters into Castillo's concept of ideal love and the redemption of Don Juan.

Don Gonzalo de Ulloa is featured in the zarzuela in basically the same manner as in the two plays. Unlike Gonzalo, the role of Don Diego Tenorio differs slightly. Rafael del Castillo reduces Diego from his role of prominence in No hay plazo. . ., and he tempers the abruptness and compulsion attributed to the character by José

Zorrilla. The companion of Don Juan, Camacho, receives his name from the gracioso of Zamora. On the other hand, he resembles Ciutti, his prototype in Zorrilla's work, in that he represents the faithful lackey who unquestioningly protects the figure of his master from temporal and eternal dangers.

The character of La Dueña is a definite, direct influence of the Don Juan Tenorio of Zorrilla, in particular, from the personage of Brígida. The principal difference between the two is that the creation of Castillo lacks the primitive finesse in which Brígida excels. And finally, Don Luis de Fresneda represents the combining of characters from the plays of Castillo's two predecessors. The name belongs in the work of Zamora. Also, as in No hay plazo. . ., he is the brother of Beatriz and questions in a similar fashion her actions when he feels that the family honor has been marred. Zorrilla's influence can be seen, for example, in the last scene of Act II where this character assumes an attitude and a verbal demonstration quite similar to the Luis Mejía of the Zorrilla play.

Sources of influence from Spanish authors seem, in Castillo's case, to be limited to two principal ones. Tirso de Molina supplied no direct inspiration for the zarzuelista. A certain degree of parallelism can be found between the work of Castillo and Zamora's play, especially in the action of several scenes.

In the first place, the encounter between Don Juan

and the students is chiefly derived from Zamora. To substantiate this parallel, moreover, Don Luis, as in Zamora's work, comes to the aid of the Don Juan of Castillo. The principal difference is that Castillo directs the students, and not Don Juan, to flee. This is due, more than likely, to the fact that Castillo bases the personality of his protagonist on that of Zorrilla's instead of on the weak-willed bully of Zamora. Another scene inspired by this latter author is the one in which Luis reprimands his sister Beatriz for bringing assumed dishonor to their family. A final similarity between the two works is the fact that Castillo, like Zamora, places his Doña Ana de Ulloa at home, instead of in the convent as Zorrilla did with his Doña Inés de Ulloa.

From the play of Zorrilla the influence on Castillo is more direct, more detailed, and more extensive. The principal similarity between these two works appears in the expression of ideas, the selection of words, and the poetic image. Examples of Zorrilla's influence can be seen without any difficulty in the following passages in which Don Juan discusses his technique of conquering:

De la mujer, los placeres,
sólo duran un instante;
se la persigue, hasta hablarla,
se la obliga, hasta vencerla,
basta una hora de quererla,
para después olvidarla. (I.ii)

However, the Don Juan of Zorrilla demonstrates more pre-

cision and calculation in his system:

Partid los días del año
entre las que ahí encontráis.
Uno para enamorarlas,
otro para conseguir las,
otro para abandonarlas,
dos para sustituirlas
y una hora para olvidarlas. (I.xii)

Similarity of image, word usage, and idea become combined in the following selections of which the first is from Castillo and the second from Zorrilla:

Y suelta la rienda, asalto
desde la mísera estancia
hasta el palacio más alto. (I.ii)

. . .

Yo a las cabañas bajé
yo a los palacios subí. (I.xii)

In this example the word and image fuse to express the thought that their amorous darings have run the gamut of the social scale.

The idea and feeling of intolerance on the part of the Don Juan of Castillo can be seen in these lines:

Si continúan más tiempo
yo te prometo que salgo
y pongo fin a la fiesta. (I.v)

This feeling also finds its cognate in the famous opening lines of Zorrilla:

¡Cuál gritan esos malditos!
¡Pero mal rayo me parta
si en concluyendo la carta
no pagan caros sus gritos! (I.i)

Here the analogous element lies in the expression of an idea on the part of Don Juan and the similar use of this

expression by the authors to aid in the characterization of the figure.

The famous "escena del sofá" of the Don Juan Tenorio also finds place in the zarzuela. In Castillo's work it is a duet. Although the versification differs, the poetic development of the scene seems analogous. The metaphorical usage of "ángel de amor" (C.: II.viii; Z.: IV.iii) is the same in the two passages. The expression of the change in Don Juan caused by the personification of pure innocence appears also in like fashion (C.: II.viii; Z.: IV.iii); and of course Doña Ana's statement of her inability to resist the feelings created in her by Don Juan, emerges in a relatively similar manner as that of Doña Inés:

Triste de mí,
no puedo a sus palabras
¡ay! resistir (C.: II.viii)

. . .

¡Callad, por Dios, oh Don Juan!,
que no podré resistir
mucho tiempo, sin morir,
tan nunca sentido afán. (Z.: IV.iii)

In the scene in which Don Juan humbly confesses to Don Gonzalo and asks to marry his daughter, the Don Juan of Castillo states:

La virtud de vuestra hija
fue la luz que me alumbró,
y su amor es mi esperanza,
y mi vida está en su amor. (II.xi)

And the protagonist of Zorrilla comments:

lo que adoro es la virtud
don Gonzalo, en Doña Inés.
Lo que justicias ni obispos
no pudieron de mí hacer
con cárceles y sermones,
lo pudo su candidez.
Su amor me torna en otro hombre
regenerando mi ser. (IV.ix)

Both authors employ the same elements of virtud and amor as the key factors in Don Juan's plea. The combined forces of the two components create the reformation in Don Juan and serve as the cause of his love for her. And as we already know, the supplications of Don Juan prove to be in vain; his humility, being mocked, becomes anger and defiance, and the result is the death of Gonzalo and Luis. As Don Juan makes his exit, Castillo, following the tradition of Zorrilla, allows the protagonist to exclaim:

Al cielo en mi quebranto
llamó mi corazón,
y pues mi voz no escucha,
no soy culpable yo. (II.xi)

In comparing these lines with the original ones of Zorrilla, one can readily see the direct influence:

Llamé al cielo y no me oyó,
y pues sus puertas me cierra,
de mis pasos en la tierra
responda el cielo, y no yo. (IV.x)

This influence appears not only in the selection of words, but also in the Titanesque aspirations of Don Juan to subordinate and diminish the authority of fate.

Further similarity between the two texts can be found in the pantheon scene (C.: III.ii; Z.: 2.I.iii) where Don

Juan in a soliloquy ponders the beauty of the night and the vanity of his past experiences. Various analogies are present in both passages. In the first place, both selections are written in octosyllabic verses. Secondly, the setting is the same: the pantheon built by Diego Tenorio for the victims of Don Juan and the protagonist's solitary situation in the stillness of the night. The soledad of the night and of the cemetery creates an eerie, but restful, feeling for Don Juan, and contrasts with his many nights wasted in ephemeral adventures. In addition to the repetition of the setting and of the soledad, Castillo chooses a similar manner to describe the pensamientos that certain recuerdos arouse in Don Juan.

A final similarity appearing near the last scene in both works is the request for Don Juan to repent and the actual words of his repentance. Castillo has the request come from Ana and Beatriz:

Un instante
arrepentido
puede darte
salvación. (III.ii)

On the other hand, Don Gonzalo in the work of Zorrilla states:

.Don Juan,
un punto de contrición
da a un alma la salvación. (2.III.ii)

Castillo phrases the statement in a more direct fashion while Zorrilla commences in a less specific manner and then reduces it to the individual level.

It is at this point, with the repentance and salvation of Don Juan, that Castillo introduces a new feature in his work. In the play No hay plazo. . ., Zamora came to no concrete conclusions about the saving of Don Juan; but the author suggested the possibility of eternal redemption. Zorrilla directly states the modern doctrinal interpretation that a moment of sincere contrition can blot out a lifetime of sinning. He further insures the salvation of Don Juan with the intercessions of Inés and the apotheosis of ideal love which stems primarily from pure innocence. Castillo picks up these two factors--the theological intent and the innocence of Inés--and injects a third element into the personage of Beatriz: ideal beauty. Castillo has subdivided the deification of love into two ineffable ideals of which Ana and Beatriz are representative; the first, unblemished innocence, and the second, flawless beauty.

The value of El convidado de piedra of Castillo is threefold. In the first place, this author stands out as being the first to adapt successfully the traditional image of Don Juan to the zarzuela. Second, his including Beatriz, or ideal beauty, in the concept of Don Juan's salvation stands as a contribution to the development of the theme. Third, his zarzuela came to exercise an influence on the composing of Zorrilla's own zarzuela, the Don Juan Tenorio. This aspect will be commented upon in a later chapter.

Castillo, following the traditional approach to the Don Juan theme, presented his zarzuela in 1875. Two years later in Madrid, Juan de Alba introduced his Las mocedades de Don Juan Tenorio in the Salón de Eslava, a small theater which had become a fairly popular center for the productions of this rapidly developing genre. This two-act work in verse, with music by A. Rubio and C. Espino, was received "con grande aplauso"²¹ the night of 31 October 1877. Alba combines the two developmental currents of this theme, that is, he indirectly patterns his zarzuela after the traditional image of Don Juan, but yet, on the other hand, he also includes a wealth of innovations not only in the personality of the protagonist, but also in the plot.

The action of Alba's work occurs during the "reinado del rey don Carlos I de España,"²² that is, during the first half of the sixteenth century. To be more exact, the plot development takes place the year previous to the action of Zorrilla's Don Juan Tenorio.

In Act I, Luis Megía (sic) appears in "una taberna" and in an indignant manner begins to insult the workers and villanos. The quarrel rises to such a point that Luis challenges them to a duel, at which time Don Juan

²¹Juan de Alba, Las mocedades de Don Juan Tenorio (Madrid, 1877), p. 1. All further quotations from this zarzuela will be drawn from this edition.

²²Ibid., p. 2.

enters and quells the heated situation. This action on the part of Don Juan is taken as a direct, personal insult to Don Luis, and the two arrange a private duel in the cemetery. The rest of the act deals with the amorous intrigues of the protagonist, who has secretly been courting two women, Aurora and Irene, as well as their mother Blasa. All three discover the deception simultaneously.

Act II opens, and Don Juan is informed by some of his former female friends, who have been training themselves to be arcabuceras, that neither the Inquisition nor the king's men will ever take Don Juan prisoner, because they shall protect him. In the meantime, Diego, father of the protagonist, and the "Presidente de la Inquisición" plot against Don Juan's duel. Their farsical plans, however, are foiled by Don Juan. At the cemetery, Luis and Don Juan begin the duel, but soldiers of the Inquisition come to arrest the latter. The arcabuceras arrive to protect their "hero." Don Juan, before escaping to Italy, and Luis, before departing for Paris, set an appointment for the following year at which time they will determine the victor-to-be:

el que haga más travesuras,
valentías y locuras. (II.x)

The Don Juan of this zarzuela maintains the traditional burlador image as first created by Tirso de Molina, but Alba further develops it. He causes his protagonist to correspond to this prototype not only through

seduction and deception, but also through his striking demeanor and his eloquence. Blasa comments very casually in the work that Don Juan "a muchas fascina" (I.iii). That they are "fascinated" equally as much by his suave appearance as by his persuasive eloquence is demonstrated in this example:

Al mirar tu hermosura
 pierdo el sentido.
 Aunque gavián sangriento
 fue Tenorio con mujeres,
 no así contigo, porque eres
 del acero suyo imán;
 mi alma acerada atrayendo
 siempre vas, gacela mía! (I.vii)

The irregularity in the syllable count of this selection is due to the fact that this passage has been set to music.

As has been constantly pointed out in the discussion of the other Don Juans, this creation of Alba also manifests frequently his dependence on wealth as part of his integral make-up. In one scene he has just handed over "una bolsa," an act to which he refers as follows:

si hace falta más, pedidme;
 rico soy. . . (II.ii)

This is merely another aspect in which Alba's Don Juan carries out the popular, traditional expression of the personality.

As in the Tirso-Zamora-Zorrilla interpretation of Don Juan, the one of Juan de Alba manifests the usual defiant spirit. This can be seen in Act II where Don Juan and Luis are in the cemetery. The plot, arranged by Diego and

the Presidente to frighten Don Juan, consists simply of having some servants dress as funereal statues. As Don Juan and Luis are about to begin their duel, these "statues" begin to move and flutter in the breeze. Luis fears their movements; but Don Juan, without realizing the farce, attempts to chase them off as if they were "real" specters. The important point is that he does not waver in the face of worldly or supernatural dangers.

Indirectly related to this aspect of defiance is the impression that Don Juan transmits throughout the entire work. This appears in his attitudes and in his conduct, as well as in the reaction of the people to him. This element is the hero-image that radiates as a halo from his corporeal being. For example, immediately after the opening scene of the zarzuela in which Don Luis has offended the pride of the villanos and has begun to rile them, Don Juan enters and exclaims:

Juan: ¡Quién se mueva, morirá!

Todos: Don Juan, es él; atrás, atrás. (I.ii)

His immediate presence evokes an awe-filled reverence from the crowd. This hero-image, although in reality a one-sided impression, is reciprocated, to a certain extent, by Don Juan. That is to say, Don Juan helps extract this feeling from the populace by manifesting a degree of respect for them. To demonstrate this action on the part of Don Juan, one can refer to a later passage within the same scene where the protagonist has

disarmed Luis and has turned over the latter's sword to the crowd:

Luis: ¿Qué hacéis? ¡Matadme primero!
¡Mi acero así deshonorado!

Juan: Mentís, que el pueblo os ha honrado
admitiendo vuestro acero;
el pueblo no le ha pedido!
Su honra es pura como el sol. (I.ii)

The recognition of honor existing among the populacho stands as an innovation on the part of the Don Juan of Alba. Previous to this time, only the nobility, in the eyes of Don Juan, could possess a feeling of honor. This admission augments the hero-worshipping attitude of the people, for they stand in amazement at the combined defiance and humility of Don Juan.

A final aspect of the novel make-up of this Don Juan can be related to a factor present in the majority of the previous ones; and this element is the religious nature of the protagonist. The Spanish Don Juan is not an atheist, nor an agnostic, but rather a lax Spanish catholic. The leitmotiv of the Burlador of Tirso, "tan largo me lo fiáis," is not a doubting nor a questioning of religious doctrine, but rather a universal attitude of man and his futile refusal to give up his youth. The religious component is present in the personality of Alba's Don Juan:

Luis: No os moféis de lo cristiano.

Juan: Soy más cristiano que vos,
y las doctrinas de Dios
aunque loco, no profano;
mas sabed, por vida mía,

que odio la superstición;
que una cosa es religión,
y otra cosa hipocresía! (I.ii)

This passage, in expressing Don Juan's belief in a God and in some divine law, opens up a new avenue in the make-up of this principal character. The protagonist of Juan de Alba is a being of reason and examination. He is not the atheistic reasoner that Moliere created, but rather a person who believes in the existence of a divine power, and who questions man's interpretation of this supernatural being. In the above passage, Don Juan makes reference to superstición and hipocresía. These two elements are directly opposed, according to him, to a simple, natural belief in a Christian God and supernatural law.

Don Juan, as well as the author, takes this opportunity to criticize Spain's use of the Inquisition. In fact, this attack on the Holy Tribunal appears in the work as a secondary theme. The protagonist's departing works in the final scene are:

volveré en tiempos mejores,
a vencer inquisidores
y a quemar la inquisición. (II.xiii)

Don Juan, therefore, is not the symbol of libertinism, deception, nor defiance, but rather he becomes in the zarzuela a figurehead for the pueblo's attack against the Inquisition:

Pueblo: (dentro) Arriba, viva Don Juan,
y muera la inquisición! (II.xii)

Combining the present image with the one described above,

Don Juan becomes the hero of liberty and the symbol of popular rebellion against this Spanish religious-political office.

In addition to this innovational aspect of Don Juan, the author has included several other ideas which are novel to the Don Juan personality.

Don Juan takes a synthetical viewpoint in his comments that a nation consists of both nobility and villanos, and that the one cannot manage successfully without the other. Perfect harmony should exist between the two groups, for a nation without the two would be "un yermo" (I.ii). Related to this Don Juan comments on the noble qualities of the work that the villanos perform as opposed to the ignoble attitude the aristocracy shows to the workers. Birth does not constitute the basis for pure nobility:

porque hay noble, noble
y noble infernal. (I.ii)

In stating this, Don Juan sets himself up, figuratively and literally, as the "champion of the underdog:"

Señor don Luis, siempre he sido
protector del desvalido. (I.ii)

Interestingly enough, the author introduces another criticism in the zarzuela, via Don Juan. Mention has already been made of his harsh comments against the Inquisition:

Juan: Le (the tribunal) respeta Carlos V
porque es un rey alemán.

Luis: Don Juan, ¡respetad sus leyes!

Juan: Yo no respeto los fueros
de monarcas extranjeros,
gracias, que acate a otros reyes. (I.ii)

This disdain for foreign monarchs has appeared so frequently throughout Spanish history that it has become an integral part of the Spaniard's list of likes and dislikes. As far as I can determine, this is the first time that this protest has been verbally expressed by a Spanish-created Don Juan.

Two passages, worthy of being quoted here, relate to the reader a summary of Don Juan's self-analyzed beliefs and attitudes:

.Que soy, se dice,
muy malo, y esto es notorio:
¿y por qué es malo Tenorio?
¿Qué hay en él que escandalice?
¿A quién maltrata? Al traidor.
¿A quién respeta? Al anciano.
¿A quién premia? Al hombre humano.
¿Qué es lo que ensalza? El honor.
¿Qué enamoro a muchas bellas?
En eso no he delinquido;
yo soy muy agradecido,
recuerdo que nací de ellas;
sin ellas, ¿dónde hay placer?
A ellas el amor nos lleva,
y por fin, Dios hizo a Eva,
y él sabe lo que ha de hacer. (I.ii)

.

Verdad que yo quiero a todas
porque soy mozo sin freno,
que va cruzando jardines
atropellando frenético
las flores más perfumadas
que de placer me sirvieron.
No tengo mal corazón;
y conozco mis defectos!
Soy mariposa que vuela
de flor en flor placentero;
mas no me paro en ninguna
sino muy cortos momentos. (II.ii)

From these two selections one senses that for this Don Juan, placer is the highest good. His attraction towards the female sex is a universal trait; this concept, however, differs from the burlador of Tirso. The seventeenth-century creation of Tirso considers the burla and the numerical value of the deception as the important point; in addition to these, the protagonist of Alba includes the satisfaction of his desires for pleasure as the principal motive. His concept of woman and her role in life is an interesting, poetically phrased observation. His being the "champion of the underprivileged" has already been pointed out. The element of respect as it appears in this Don Juan's statement is usually mentioned also in discussing Tirso's Don Juan.

In developing the character of Don Juan, the zarzuelista Juan de Alba allows the personality of the protagonist to be conveyed to the reader by means of his own actions and thoughts, as well as through the other characters' image of him. With regard to the ideas expressed by the protagonist, the author, in general, fails to have these thoughts appear to come directly from Don Juan because Alba uses this principal character as a mouthpiece to voice his own complaints and opinions. He attempts to mask this technique by creating the hero-image of Don Juan.

The only minor characters included in this work who have been taken from Don Juan tradition are Chiuti (sic), Diego Tenorio, and Luis Megía (sic). The zarzuelista

becomes somewhat radical in developing the character of Don Juan's companion, for he has Chiuti defy the fiduciary bonds of a master-servant relationship by making him inform Diego, in advance, of Don Juan's secret adventures. Diego is similar to the Diego of Tirso, in that he attempts to intervene, for the benefit of his son, with the king. Luis Megía is the same braggart, vociferous type as the Luis Mejía of Zorrilla. The other minor characters in the zarzuela are all new creations of the imagination of the author. None of them stands out in an exceptionally strong manner.

Of the traditional Don Juan trilogy, Juan de Alba depends mainly on Zorrilla for inspiration, and really, the influence of the Romantic poet is rather a minor one. In the first place, the year wager between Don Juan and Luis Mejía in Zorrilla's play stands as having been the initial suggestion for Alba's composing the plot of the zarzuela. The "escena del sofá" of Zorrilla's Don Juan Tenorio has a cognate scene in the zarzuela (I.vii). The only direct, motivating influence in this case is the idea. There appear no metaphorical similarities, nor analogous imagery, for Alba has depended on his own poetic imagination to produce a scene rich in sound, image, rhyme, rhythm, and color. And finally, Alba borrowed Zorrilla's idea of Don Juan's salvation by woman. In the zarzuela the protagonist is defended and allowed to escape by a group of arcabuceras. Zorrilla's Inés

aids in Don Juan's spiritual redemption; Alba's women assist in the temporal saving of Don Juan.

In some respects this zarzuela falls short in its purpose and in verisimilitude. Juan de Alba has failed to give sufficient life to Don Juan. This failure causes the criticism of certain political and religious concepts to appear to come directly from the author instead of from the protagonist who voices them. Although the action of the zarzuela is supposed to take place during the reign of Charles I, the author merely has modern women pronounce the lines of his sixteenth-century characters; that is, Alba has failed to give his female personages the appropriate sixteenth-century social attitudes and position. On the other hand, this zarzuelista has introduced some innovations into the Don Juan theme. The protagonist has several self-attributed noble qualities as demonstrated in the two longer passages quoted. Second, this character has the vital gift of critical reasoning. Third, the author causes Don Juan to emerge as a popular symbol against the Inquisition. And finally, related to the symbolic nature of the protagonist there is the hero-image transmitted by Don Juan.

CHAPTER II

THE DON JUAN TENORIO, ZARZUELA OF ZORRILLA

Culminating the development of the Don Juan zarzuelas of the nineteenth century is the Don Juan Tenorio, zarzuela, of José Zorrilla. This work was presented on the night of 31 October 1877, in the Teatro de la Zarzuela in Madrid. The statement that Zorrilla wrote a zarzuela version of his Tenorio suggests the following question: Why would an author attempt a revision of one of his works which had met with immediate success and whose popularity had become widespread on both sides of the ocean?

After Zorrilla had composed his play Don Juan Tenorio in 1844, he sold the work to his editor-publisher Manuel Delgado under the following conditions:

Creo en favor de don Manuel Delgado la propiedad absoluta, y para siempre, del drama original en siete actos y en verso, titulado Don Juan Tenorio, por la cantidad de 4.200 reales vellón, que recibo en este acto, a fin de que, como cosa deya privativa, puede disponer de dicho drama libremente para su impresión y representación en todos los teatros, exceptuándose únicamente los de esta corte.
--Madrid, 18 de Marzo de 1844.¹

Zorrilla, for the mere sum of 4,200 reales, sold the play and almost all its rights to Delgado. The sale was made ten days before the first performance of the play on

¹Quoted in Narciso Alonso Cortés, Zorrilla: su vida y sus obras (Valladolid, 1943), p. 329.

28 March 1844, in the Teatro de la Cruz of Madrid.

The work was immediately received with satisfactory applause, and the name of the author became overnight a synonym for Don Juan Tenorio. The theatrical reviews for the following few days varied in tone and in treatment of the subject. Some of the comments were that Zorrilla's work placed him without any doubt whatsoever on the level of greatness attained by Lope, Corneille, and Byron; while others mentioned casually that the play was of adequate worth.² One theatrical critic of the day concluded his article with this statement:

Al concluir la representación, a pesar de lo avanzado de la hora, el público permaneció aplaudiendo y aclamando al autor largo tiempo en el teatro, hasta que el señor Zorrilla se presentó en³ la escena a recibir nuevos aplausos.

This was the reaction at the estreno; ironically, however, it was not long before José Zorrilla denounced vociferously the worth of his play Don Juan Tenorio. At first this denouncement was verbal, and it can be interpreted unquestionably as an expression of "sour grapes" since the numerous presentations of the play throughout almost entire Spain brought no material remuneration to Zorrilla. Over the years this attitude was converted into an extremely cynical disgust.

²Comments of contemporary critics can be found in the cited work of Alonso Cortés, pp. 330-334.

³El Corresponsal (Madrid, 31 de marzo de 1844), p. 8.

Five years after the writing of the Don Juan Tenorio, Zorrilla announced the publication of his María, corona poética de la Virgen. In a prologue to the book, he indirectly attempts to repel any fame attributed him by the pueblo. He attacks severely any writer who might attempt to follow his tradition or who might try to establish a Zorrillan literary school or movement.⁴ This prologue in reality is a strong effort to shed subtly any renown that may have come to Zorrilla from his Tenorio.

This attempt, however, is later contradicted when Zorrilla in his Recuerdos del tiempo viejo comments quite frankly as follows:

Don Juan Tenorio, que produce miles de duros y seis días de diversión anual en toda España y las Américas españolas, no me produce a mí un solo real; pero me produce más que a ningún actor, empresario, librero o espectador; porque la aparición anual de mi D. Juan sobre la escena, constituye a su autor su fénix que renace todos los años. Don Juan no me deja ni envejecer ni morir; Don Juan me centuplica anualmente la popularidad y el cariño que por él me tiene el pueblo español; por él soy el poeta más conocido hasta en los pueblos más pequeños de España y por él sólo no puedo morir en la miseria ni en el olvido; mi drama Don Juan Tenorio es al mismo tiempo mi título de nobleza y mi patente de pobre de solemnidad; cuando ya no pueda absolutamente trabajar y tenga que pedir limosna, mi Don Juan hará de mí un Belisario de la poesía; y podré sin deshonra decir a la puerta de los teatros; "dad vuestro óbolo al autor de Don Juan Teno-

⁴Prologue to "María, corona poética de la Virgen," Obras completas I, 1002.

rio", porque no pasará delante de mí
un español que no nos conozca o a mí
o a él.⁵

In fact, not only is this a frank confession of Zorrilla, but it also smacks of the self-confidence and glorification of the Don Juan personality. The author has begun to identify himself with his literary creation. His former makeshift attitude of disgust for fame has become converted into a definite, outward acceptance and reliance on what he originally rejected.

Several years after the debut of the play Don Juan Tenorio, Zorrilla entered into a period of extensive correspondence with Manuel Delgado and his successors, the legal owners of the rights to the play. This correspondence, which was carried on for a period of at least ten years, has been collected by Alonso Cortés.⁶ In these letters one can see the gradual development of Zorrilla's desire to refundir his Don Juan play and eventually to announce the presentation of his zarzuela, also entitled Don Juan Tenorio.

In many of these letters, Zorrilla emphasized the deficiencies of his play and the fact that he, as legitimate author, had the right to revise the original work in order to produce one of better esthetic balance and

⁵Zorrilla, "Recuerdos del tiempo viejo," Obras completas II, 1803-1804.

⁶Alonso Cortés, pp. 1115-1157.

appeal. On 6 July 1868 he wrote to Delgado:

El Tenorio está plagado de disparates; no puede pasar la acción de la 1ª parte en el tiempo que pasa; no está justificado la intervanción de la divinidad y necesita un prólogo fantástico-religioso, que justifique y prepare la fantasía de la 2ª parte.

Yo estoy en mi derecho refundiendo porque la ley me da el de refundición; pero ya tengo cincuenta años, y creo que estas refundiciones necesarias deben ser hechas con anuencia de la casa editorial⁷ que posee la propiedad de las obras.

Zorrilla tried to appear forceful in his demands, but he failed.

In a los letter of the following year, Zorrilla must have mentioned to Delgado that the refundición was completed, for the publisher asked to see a copy of it. Upon Delgado's request to read the revised work, Zorrilla, who had been trying for at least four years to convince the editor of the right to refundir the play, refused to send a copy under the pretense that he had no time to correct it. Thus it appears that the announcement of the refundición was a subterfuge:

Respecto de la copia que usted me pide de la refundición del D. Juan, no tengo ningún inconveniente en que usted la lea, pero no puedo ahora corregirla y copiarla, porque además de haberme tenido que salir de Barcelona, para cuidar de la salud de mi mujer, estoy metido en un legendario del Cid en el que fundo mis esperanzas para levantar mi reputación, y hasta que no lo deje bien adelantado para que no se me vaya, no pienso

⁷Alonso Cortés, p. 1115.

poner la mano en nada. . . .

. . . En el 1^{er} Don Juan se empeña el autor en hacer temblar al público; en el segundo se esmera en hacerle reír; no con groserías cancanísticas, sino con situaciones.

. . . No tengo tiempo para más, ni tengo prisa en hablar del convidado de piedra: hasta octubre tenemos tiempo.⁸

It is my theory that at the time Zorrilla wrote this letter, 26 January 1870, he had not even prepared the second Don Juan, or at least the second version we know in the form of the zarzuela. In the first place, he had been thinking of a refundición and insisting on one for several years prior to this time. Second, he states he had no time to copy it; he could, however, have easily allowed a copyist to perform this menial task as he did with other works.⁹ Third, he says that through the use of comic situations the second Don Juan will create laughter among the audience. He can not be referring to the Don Juan Tenorio, zarzuela, for these so-called situaciones do not exist in the refundición. Fourth, in the final statement quoted, he comments that there is no rush for "hasta octubre tenemos tiempo." Or in other words, if Delgado agrees to allow the revision and to help produce it, Zorrilla will have sufficient time, nine months, to compose it. Here he relies on his great facility for writing, for if it required only twenty-one days to compose his first Don Juan

⁸Alonso Cortés, pp. 1123-24, letter of January, 1870.

⁹Ibid., pp. 1132, 1144, letters of 26 March 1870 and 22 December 1870.

Tenorio,¹⁰ surely he could revise the work without much difficulty within, if not less time, definitely within an equal amount of time. Any finally, if one can assume that this refundición is the zarzuela we know, one can say that Zorrilla, in this letter is merely offering a series of excuses for not showing the revised Don Juan to Delgado. My position on this matter is strongly supported by a letter written later that same year; Zorrilla tells his publisher:

El Sr. Salas¹¹ quiere convencerme de
que escriba una zarzuela original;
a mí se resiste el género. . . .¹²

Zorrilla, who has attempted previously to manifest a demanding attitude to Delgado, the rightful owner of the Tenorio, has employed deception and subterfuge to convince the publisher of the need and right for revising the Don Juan play. In this letter quoted above, however, Zorrilla admits he prefers not to write a zarzuela, for he does not consider himself at ease in working with this genre. Further to contradict matters, seven years later he was to produce finally the refundición of the work, and to present it in the form of a zarzuela. If one can accept the above assumptions, it would be safe to say that

¹⁰"Recuerdos del tiempo viejo," p. 1799.

¹¹Jacinto de Salas y Quiroga, a Romantic lyric poet and also the director of the No me olvides.

¹²Alonso Cortés, p. 1141, letter of 8 October 1870. Italics mine.

in 1870 Zorrilla had not even begun to prepare the revised Don Juan Tenorio.

In the series of letters collected by Alonso Cortés, no correspondence appears between the years 1870 and 1877. Whether the letters were lost or whether none were written during that period cannot be determined at this time.

When the correspondence--which has been preserved--was resumed, an interesting item concerning the problem of the refundición appeared in a letter written in February, 1877. Zorrilla still insisted on preparing the revised Don Juan. In this letter he again criticized in a vitriolic manner his original Tenorio. Moreover, he adds a new idea to the revising of the play:

A la entrada de invierno publicaré ilustrada una leyenda de los Tenorios que consta de 5.000 versos: esta leyenda es la preparación de la refundición, o mejor dicho de un Don Juan nuevo. Esta no es cuestión de dinero para mí, ni de animosidad contra mis editores, que están en su derecho, si nó (sic) de honra. . . . He aquí lo que hay sobre el Don Juan, dicho al amigo que me lo pregunta, pero como editor no le debe preocupar mi nuevo Don Juan; porque primero he de publicar la Leyenda de los Tenorios, y ha de pasar después un año, que necesito para preparar y acostumar al público a comprender que el viejo Don Juan es malo. En resumen: el nuevo Don Juan no matará al viejo durante mi vida: la posteridad será quien le mate, si no mata a los dos, que es lo que creo; porque la posteridad no se pagará de milagros fantásticos.¹³

¹³Alonso Cortés, p. 1148, letter of 1 February 1877.

In this letter Zorrilla writes in anticipated terms of his new project, the Leyenda de los Tenorios.¹⁴ Here the correspondence concerning the refundición ceases. The leyenda was never completed, but it was released posthumously in 1895 by a publishing house in Barcelona.¹⁵ This introductory fragment contains not the "5.000 versos" mentioned in the letter, but approximately 6,800 lines which deal with the genealogy of the Tenorio family. The importance of this leyenda is that, as he says, it is "la preparación de la refundición." Even though Zorrilla did not complete this legend, there are certain elements within this fragment which assist in the understanding of the Don Juan Tenorio, zarzuela. For this reason, it would worthwhile to make some comments about the leyenda in preparation for the study of the zarzuela itself.

In the opening passages to the Leyenda de Don Juan Tenorio, Zorrilla attempts to provide the reader with the necessary, though at times extraneous, facts for the background of time and space. He begins by describing the situation of Spain during the reign of Enrique IV, sometimes known as "el Impotente." He speaks of the tumult, corruption, and intrigues within the kingdom. The second division within this fragment is a poetic analysis of the

¹⁴The correct title of this work when finally released was La leyenda de Don Juan Tenorio.

¹⁵La leyenda de Don Juan Tenorio (fragmento). Ilustración de J. L. Pellicer, (Barcelona, 1905).

history, temperament, and religious personality of Seville, which for the author stands as a paradoxical polyglot:

Hija del fuego infernal
y de la luz del Edén,
es capaz de todo bien¹⁶
y propicia a todo mal.

The poetic study of Seville is undertaken by Zorrilla because the action of this narrative poem takes place within the limits of this Andalusian city. The discussion of the attributes of Seville fulfills the spacial need of the leyenda, but as for the temporal element, Zorrilla has the principal action occur on the 'noche de San Juan.' To limit the action to this particular festival serves two purposes: it gives cause for the festive spirit of the first part of the work, and it permits Zorrilla to provide the reader with a discussion of the peculiar customs and meaning of the feast day.

After an approximate two hundred fifty line poetic discourse on the uniqueness of this festival, Zorrilla then begins the actual plot of the leyenda with a detailed physical and esthetic discussion of the protagonist Beatriz.

Since Zorrilla did not complete the legend, and since in the first fragment he does not mention Don Juan, one can only speculate about the relationship between the personages he mentions and the Don Juan Tenorio of the dramatic work. Five characters figure in the development of the

¹⁶"La leyenda de Don Juan Tenorio," Leyendas (Madrid, 1957), p. 1502.

leyenda: Beatriz, daughter of Luis Mejía and the wife of Don Gil Tenorio who is in Sicily; César, Luis, and Guillén, the brother of Don Gil; and Diego, the son of Don Gil and of an unnamed woman. We know for a fact that Don Juan is some descendant of this Diego, for as one of the brothers in the legend states:

Los tres, en fin, siendo célibes,
aunque aún a viejos no van,
sólo en don Diego esperanzas
fundan de posteridad.¹⁷

Since the three brothers had remained unmarried, it was Diego's duty to produce an heir to carry on the family name. It might be safe to conjecture that Don Juan Tenorio is the son of this Diego.

The legend deals with the rivalry between the Ulloas and the Tenorios, the alleged dishonor brought to the Tenorio family by Beatriz, and the attempts of César Tenorio to eradicate this blemish and avenge the death of his brother Don Gil.

From this leyenda Zorrilla draws certain points and mentions them in the zarzuela. These are the age-old rivalry existing between the Tenorios and the Ulloas,¹⁸ the inheritance mandate forbidding the sale of the Tenorio estate,¹⁹ the incompatibility of the Tenorios and the cler-

¹⁷"La leyenda. . .," p. 1582.

¹⁸Ibid., p. 1533.

¹⁹Ibid., p. 1571.

gy,²⁰ and the conflict between the Tenorios and the Mejías.²¹ Further mention of these points will be made near the end of the discussion of the Don Juan Tenorio, zarzuela.

Zorrilla stated in his letter of 1 February 1877, quoted above, that he would publish the leyenda "a la entrada de invierno" of the same year, and that he would allow a year to pass to permit the public to become accustomed to the new image of Don Juan before attempting to have the refundición staged. As we know, the legend was never finished and the fragment published only posthumously. As for the refundición, Zorrilla did not wait out the allotted year, for he presented it on 31 October 1877, and he published it shortly thereafter.²²

At the end of the printed zarzuela Zorrilla supposedly attached some notes directed to the empresarios and, in addition, a series of explanations for having subjected Don Juan Tenorio to a change from the character of the drama to this new adaptation.²³ According to these explanations Zorrilla offers two principal reasons for making the change to the zarzuela even though, as was pointed out earlier, he

²⁰"La leyenda. . .," p. 1587.

²¹Ibid., p. 1653.

²²José Zorrilla, Don Juan Tenorio, zarzuela, ed. Alonso Gullón (Madrid, 1877).

²³These notas and explanations do not appear in the two copies of the first edition I have handled, nor do they appear with the manuscript on file at the Biblioteca Nacional in Madrid. Narciso Alonso Cortés has included them in his edition of the Obras completas of Zorrilla.

stated that the composition of a zarzuela would resist his efforts. The first of these reasons is that the dramatic form of the zarzuela was at that time in Spain approaching its peak in performance and popularity and, according to Zorrilla, there was no Don Juan capable of filling the vacuum in this popular genre.²⁴ Second, although the drama Don Juan Tenorio had originally dethroned the play by Zamora from its yearly performances, there had been "ya más de dos veces anunciado y representado en España y en las Américas españolas"²⁵ Zamora's work in preference to Zorrilla's Don Juan. This is due, he says, primarily to the fact that the Don Juan Tenorio is not a work of art, but rather a composition void of order and full of foolishness. Therefore, "yo me creo con mejor derecho que nadie para tirar la primera piedra."²⁶ Nevertheless, in spite of the lengthy explanations offered by Zorrilla, there was really one reason for the zarzuela's being written; and that is, in agreement with Alonso Cortés, the fact that "disgustábale, y era muy justo, que una obra con la cual se enriquecían los editores y los empresarios de España y América, no produjera al autor ni una peseta;"²⁷ or in other words, pure financial jealousy.

²⁴José Zorrilla, "Notes to Don Juan Tenorio, Zarzuela," Obras completas, II, 1721.

²⁵Ibid.

²⁶Ibid.

²⁷Alonso Cortés, p. 775.

As we know, and as was commented on above, Zorrilla wanted to wait until at least 1878 to present the refundición. In fact, if we can believe what he states in these explanatory notes, he had contracted the composer Manuel Fernández Caballero to collaborate with him during the following year in the composing of a Don Juan zarzuela. Due to circumstances, however, Zorrilla decided to present the work a year early, or in 1877. These "circumstances" can be interpreted in two ways. First, they can refer to the two reasons for composition stated above. Second, the "circumstances" could very easily be that Zorrilla was unable to finish the leyenda as he had planned, as well as the fact that the same director persuaded him to write the zarzuela. If the latter is true, the persuasion on the part of the director would be for competitive reasons, since the Salón de Eslava was to present a Don Juan zarzuela on 31 October 1877.²⁸ But be that as it may, Zorrilla admits: "convertí mi drama en zarzuela en los catorce días que me daba (the director of the Teatro de la Zarzuela); viéndome obligado a encajar mi palabra en el molde de la música, y resultando, no una zarzuela nueva o refundida como yo había propuesto, sino, como la exigían el tiempo, las circunstancias, y la empresa, un Don Juan con-

²⁸

I refer here to Las mocedades de Don Juan Tenorio of Juan de Alba.

tra Don Juan.²⁹ Or to interpret this bluntly and liberally, Zorrilla wrote this zarzuela not out of the desire to improve his original Don Juan, as he had stated so verbosely throughout his correspondence with Delgado, but rather as a spontaneous, competitive, financial endeavor.

The Don Juan Tenorio, zarzuela is similar in plot structure to Zorrilla's original Don Juan play. It is a work in three acts and seven cuadros, with music by the Catalan composer Nicolás Manent. The principal characters of the zarzuela are: Don Juan Tenorio, Don Luis Mejía, Doña Inés de Ulloa, Doña Ana de Pantoja, Jacarilla, Brígida, Don Gonzalo de Ulloa, Don Diego Tenorio, and Ciutti.

In the work Zorrilla shows that man, although a ruffian and libertine, pushed through life by his romantic, impulsive drives and defiance of God and his fellow man, can be reduced to a state of subservience and humility by spiritual love. In addition, from a Catholic theological point of view, man has the opportunity to blot a lifetime of sinning and gain eternal salvation through a moment's professing of sincere contrition.

Act I opens in the garden of the house of the Tenorios. The scene is enhanced by the festive spirit of carnival time. A chorus announces the imminent arrival of Don Juan

²⁹Zorrilla, Notes. . . , p. 1721. (This "Don Juan contra Don Juan" can be understood in a dual manner: either Zorrilla's zarzuela versus his drama, or Zorrilla's zarzuela versus Alba's zarzuela.)

and Luis Mejía and the possible conflict between them. Don Juan has finished writing a letter, he seals it and directs Ciutti to deliver it to Doña Inés. Gonzalo and Diego enter and discuss Don Juan--Diego, from a mournful father's point of view; and Gonzalo, from a more cold and calculating perspective. A chorus of students announce the hour for the culmination of the year's wager; they entreat Jacarilla to sing something in tune with the evening's agenda. Luis and Don Juan enter and identify themselves to each other while the divided group of nobles and students cheer them on. Don Juan dismisses himself to speak with Jacarilla, a former conquest who has remained faithful in her love for him. Luis and Juan then discuss their deeds of the previous year, but they are interrupted by Gonzalo and Diego who reproach Don Juan for his insolence and lasciviousness.

The scene shifts to the street before the house of Doña Ana de Pantoja where Don Juan discusses with Ciutti their plans for the evening which include Juan's attempt to conquer Ana and his visit to the conventual cell of Doña Inés de Ulloa. Then begin his efforts to gain entrance into the house of Ana by bribing her servant Lucía. They are interrupted by Luis, who has come to warn Ana of Don Juan. The act ends with an encounter between Luis's followers and those of Don Juan. As Luis is being taken away, Juan opens the door to enter Ana's house, and the curtain falls.

The setting for Act II is the cell of Inés who in her indecisive manner comments on the loneliness of the convent.

Brígida enters and speaks to her of the good qualities of Don Juan. She then insists that Inés read the letter that accompanied the Book of Hours Don Juan had sent her. Upon concluding the love note, Inés becomes frightened by the sudden appearance of Don Juan, and she faints.

The scene is transferred to the apartment of Don Juan, where Ciutti talks with a group of students about his master. Doña Inés, who was transported to the apartment while unconscious, awakens and insists that she and Brígida escape; Don Juan, however, enters and proceeds to proclaim his love for Inés, who confesses that she cannot resist him. This "escena del sofá" is interrupted by a visit from Luis Mejía and Don Gonzalo, both wishing to reclaim their honor. At first, Don Juan speaks with them in a meek and humble manner. Angered by their demands and their mocking, he kills them. As he leaves the stage, Don Juan bemoans the mistreatment of destiny.

The third Act opens in the cemetery built by Diego Tenorio for the victims of his son Don Juan. The protagonist, in a soliloquy, contemplates the vanity of his past experiences and laments the death of Inés and the loss of his love for her. Inés, or rather the statue of Inés appears to urge Don Juan to repent of his past and to express a belief in God. Ciutti enters and questions Don Juan's sanity when the latter says he has been conversing with Inés. To rid Ciutti of any doubts he may have concerning Don Juan's valor, he invites the statue of Don Gonzalo to

supper.

The action of the sixth cuadro in the third Act takes place in the home of Don Juan, where he has invited his former student friends to dinner. The specter of Gonzalo comes in, and while the other guests are in a swoon, he warns Don Juan of his imminent death, for the latter, Gonzalo says, has but one hour to live. As the statue of Gonzalo leaves, the ghost of Inés appears to reiterate her desire for the repentance of Don Juan. The setting for the final cuadro returns to the pantheon where Don Juan expresses his belief in God and repents of his wanton past. Inés makes an appearance to proclaim the salvation of Don Juan and their spiritual marriage.

Although, as we have learned, the Don Juan Tenorio, zarzuela, was not the expected refundición of Zorrilla's Don Juan, the author did revise, to a certain extent, the personality of the protagonist. The principal innovation in the character is that Don Juan is no longer a barroom hero of documented stories. Unlike the Don Juan of Zorrilla's play who ennumerates each conquest, each burla, and each murder, the protagonist of the zarzuela declares to Luis Mejía that their list of deeds for the previous year should not be read in public:

Juan: Porque lo que en cierta fecha
y en época de capricho
fuera cuenta muy bien hecha,
hoy la cuenta es más estrecha
y es mal hecho y mal dicho.
Porque nuestros dos relatos
son dos tejidos de absurdos

que nos dan por mentecatos,
 asombro de pelagatos
 y admiración de palurdos,
 y siendo mozos capaces
 de hazañas de loa eterna,
 ¿por qué parecer procaces
 dos rufianes lenguaruces
 barateros de taberna?

Luis: Creo que tenéis razón:
 personas como nosotros,
 no deben más que en acción
 mostrarse; no en relación
 para entretener a otros. (I.1.vi)

Even at this early stage in the development of plot and character, one begins to sense Don Juan's realization of the vanity of his ephemeral adventures. Luis supports his belief that a man of their self-imposed stature must demonstrate himself through action and not extensive bragging. The adventures and encounters of the previous year, according to the protagonist, belong to the past, for in themselves, the misdeeds are historical facts whose action attests their own worth. To repeat these constantly would be no more than a mere attempt to regurgitate the past, instead of living for the day.

Moreover, this attitude of being a man of action augments the spirit of defiance and fearlessness of this Don Juan. He directs his bold feeling on two planes:

que a mí no hay bicho viviente
 que en esta vida me espante.
 De la otra no creo nada:

 con que no hay lugar sagrado
 ni hombre inmune para mí. (I.1.ii)

He fears nothing of this world nor of the other, for as

far as he is concerned, the latter does not exist. Or at least the other world does not openly exist for Don Juan, although he eventually manifests a belief in it.

In line with the Don Juan tradition--both in the drama and in the zarzuela--the protagonist of this work manifests an analogous trait which can be seen in the following passages:

Doce meses has perdido:
mas mereces las primicias
de mi largueza rumbosa.
Ten. (La ofrece un bolsillo.) (I.1.vi)

. . .

Y si acierto
a robar tan gran tesoro,
te he de hacer pesar en oro. (I.2.iv)

. . .

Lucía: Y quién abre este castillo?
Juan: Este bolsillo. (I.2.vi)

. . .

¿Que te amedrenta,
si a tus ojos se presenta
muy rico don Juan Tenorio?

These passages quoted plus some minor ones demonstrate an element of the Don Juan personality that has been mentioned in the discussion of virtually all the Don Juan dramatic works: the necessary reliance on independent wealth. At these stages in the development of this personality, Don Juan believes that financial reward and remuneration can serve as a means for satisfying his every whim and fancy; that is, through the exploitation of wealth, his desires may be quenched, maidenheads may be purchased, and entrance

to every door may be gained.

Like his literary ancestor Tirso de Molina, Zorrilla instills in his Don Juan of the zarzuela a sense of equality in the "loving" of women. The burlador of Tirso ran the gamut of the social scale in his conquests--from a duchess to a fishmonger. The same is true for Zorrilla's creation, for, from his objective point of view, all women, be they of noble or humble origin, are equal. For Don Juan this "objectivity" is the basis for the statistical or numerical value of women. Only when he becomes subjectively involved--as in the case with Inés--does this numerical quality and concept of equality cease to exist. Don Juan maintains a dual standard with regard to women; the burlador facet of this personality categorically considers women as "assembly-line" products void of any individualized characteristics, and he looks upon a woman as a specific automated representation of the female sex. On the other hand, the Romantic facet of this literary creation reverses his previous mathematical ideas when he becomes amorously entangled with the earthly personification of the ideal of feminine purity and virtue.

Also one finds in the portrayal of this personality a certain degree of firmness of conviction and an unwillingness to compromise. In the first Act after his father has voiced the complaints about his actions, Don Juan retorts:

que como vivió hasta aquí
vivirá siempre don Juan. (I.1.vi)

The oil-coated reasoning of Don Juan has completely repelled the watery reprimanding of Don Diego Tenorio. The resolute beliefs and actions of the protagonist cannot be softened, at least, by his father's arguments.

This attitude also appears in Act II, Cuadro 4, Scene vii, where Don Juan comes face to face with an irate and supposedly dishonored Luis Mejía. Luis complains about Don Juan's having conquered Doña Ana de Pantoja. Don Juan insists that he was in his right since that was what the wager entailed. Don Juan's convictions have been questioned by Luis; however, in spite of the forceful demands and threats of his rival, Don Juan refuses to back down. He has taken his stand and will continue to remain firm in his beliefs. This is a facet which Zorrilla emphasizes in his treatment of the new Don Juan.

An aspect of this personality has a semi-contradictory counterpart; this is the self-confidence of the protagonist counteracted by his social consciousness. A manifestation of Don Juan's belief in his super-imposing power can be observed in the scene in which the protagonist and Ciutti attempt to attract the attention of Lucía, servant of Doña Ana. Don Juan states:

Si en la reja está
lo demás es cuenta mía. (I.2.v)

This feeling of confidence appears as a manifestation of

the element of Titanism prevalent in the concept of Don Juanism. But then, on the other hand, this same forceful personality demonstrates a concern for social approval and acceptance:

Muchas hice hasta esta hora;
mas por Dios, que la de ahora
será tal que me acredite. (I.2.v)

Don Juan's being socially conscious and being concerned about his reputation seems to be a cause of his previously stated self-confidence. This sense of self-reliance that Don Juan demonstrates is created by his innate desire to maintain a public image of boldness, rashness, and daring. Actually, these two characteristics are very closely related; they work on a basis similar to a stimulus-response principle. The desire to create a unique Titanesque impression--the stimulus--trips the mechanism that releases the aspired self-sufficient feeling--the response.

Related to this attitude of Don Juan is his reaction to the implication that he has fear:

Ciutti:
los bravos piensan en Dios
sólo cuando tienen miedo.

Juan: ¡Miedo yo! . . .

Ciutti: En este lugar. . .

Juan: ¿Qué tengo aquí que temer?
o algo has podido creer
que miedo me puede dar? (III.5.vi)

Ciutti, in questioning indirectly Don Juan's intentions, has triggered the protagonist's self-defense mechanism which causes the latter's naturally indignant retort.

This reaction of Don Juan fits well within the previous attitude of social consciousness and impression.

In the development of the Romantic portion of this Don Juan, the protagonist has his brazenness and his impulsion-ridden defiance softened and converted into humility through the love of Inés (II.4.x). This love of the ideal not only creates the humble attitude of Don Juan, but also sparks the concern for the salvation of his soul:

Gonzalo: ¿Qué puede en tu lengua haber
que borre lo que tu mano
escribió en este papel?

Juan: La reparación completa
de tu honor que aún no manché,
y la salvación de mi alma.

Gonzalo: ¿Y qué tengo yo que ver
con tu salvación, don Juan?

Juan: Don Gonzalo, doña Inés
es el ángel que la faz
hacia Dios me hace volver. (II.4.x)

It is with this passage that a third element is added to the conceptual powers of love of the ideal: the imposition of humility, the interest for eternal salvation, and, complementing this second one, the establishing of a belief in a divine power. The Romantic Don Juan is definitely not an atheist, but a baptized Spanish catholic, whose Confirmation of faith emerges from a super-human type love of the ideal, and who, upon sensing the imminence of death and while in communion with the spirit of Doña Inés, asks that she, the representation of ideal love and purity, intercede for the salvation of his soul (III.5.iii).

With this Don Juan Tenorio, zarzuela, there appears a definite schism in the concept of this prototype. Up to the time of this zarzuela, the principal opinion of Don Juan was that of a burlador, a deceiver of women. However, even with the introduction of the figure into dramatic literature by Tirso de Molina, the rudiments of a second evaluation were latently present; this was the idealization of the physical appearance of Don Juan which effectuated an immediate discarding of the honor-sealed defense mechanism of woman and compeled the automatic submission of herself. This occurs in El burlador de Sevilla, but only in a limited manner. After Don Juan's ship wrecks near the coast of Tarragona, Catalinón carries his master to shore. Upon Catalinón's leaving, Tisbea, the fisherwoman, "coge en el regazo. . . a Don Juan" (I.xi). Before Don Juan regains consciousness, Tisbea exclaims:

¡Mancebo excelente,
gallardo, noble y galán!
Volved en vos, caballero. (I.xii)

And upon his awakening, we find the following passage:

Juan: ¿Dónde estoy?

Tisbea: Ya podéis ver:
En brazos de una mujer.
Mucho habláis cuando no habláis,
y cuando muerto venís
mucho al parecer sentía;
¡plega a Dios que no mintáis!
Parecéis caballo griego
que el mar a mis pies desagua
pues venís formado de agua
y estáis preñado de fuego.
Y si mojado abrasáis,
estando enjuto, ¿qué haréis?

Mucho fuego prometéis
 ¡plega a Dios que no mintáis! (I.xii)

This is the same Tisbea who in a previous scene prided herself on her ability to repel the arrows of love. Even before Don Juan recovers his senses and overtly attempts to burlar Tisbea, she comments on his physical charm and the sensual powers radiating from his inert body. Her remarks are not mere objective observations, but rather an open plea for his embraces. Although appearing in a lesser degree, this is the second phase of the dual concept of Don Juan Tenorio: the openness on the part of the woman, her placing him on a pedestal and prostrating herself at his feet, and the almost frank desire and willingness to submit herself freely. This interpretation prevails in the Romantic Don Juan of the zarzuela.

The same concept of Don Juan appears also in the play by Zorrilla with the character Doña Inés de Ulloa. The following two passages demonstrate this phenomenon:

No sé; desde que le vi,
 Brígida mía, y su nombre
 me dijiste, tengo a ese hombre
 siempre delante de mí.
 Por doquiera me distraigo
 con su agradable recuerdo,
 y si un instante le pierdo,
 en su recuerdo recaigo.
 No sé que fascinación
 en mis sentidos ejerce,
 que siempre hacia él se me tuerce
 la mente y el corazón;
 y aquí, y en el oratorio,
 y en todas partes, advierto
 que el pensamiento divierto
 con la imagen de Tenorio. (III.iii)

Callad, por Dios, ¡oh don Juan!,
 que no podré resistir
 mucho tiempo, sin morir,
 tan nunca sentido afán.
 ¡Ah! Callad, por compasión;
 que oyéndoos, me parece
 que mi cerebro enloquece
 y se arde mi corazón.

Y qué he de hacer, ¡ay de mí!,
 sino caer en vuestros brazos

¡Don Juan! ¡Don Juan! Yo lo imploro
 de tu hidalga compasión:
 o arráncame el corazón,
 o áname, porque te adoro. (IV.iii)

In the first selection Doña Inés speaks of the effect caused by merely having glanced at Don Juan. At this point in the play, he has never spoken to her nor seen her. From the second passage, we receive the full impact of the face-to-face encounter of the two characters. With this selection one can see the effect of Don Juan's presence and the forthright demands of Doña Inés. Don Juan here needs to exert no force, no deceptive promises, nor persuasive elocution because Doña Inés, realizing the futility of attempting to combat her feelings, surrenders herself as a sacrifice to Don Juan. In the Don Juan Tenorio play, this new interpretation of the protagonist's personality is limited principally to these passages quoted.

Tirso chose a peasant fishmonger to assist in the developing of this second phase of the concept of Don Juan; Zorrilla selected a high-born dama for the same purpose in his play. In composing the zarzuela, Zorrilla combined the two social extremes to magnify this unique feature.

In fact, it is this phase of Don Juan that excels in the Don Juan Tenorio, zarzuela. The first example of one of these extremes appears in the first-act conversation between Don Juan and Jacarilla:

Jacar: Todo el año te he esperado.

Juan: Doce meses has perdido;
mas mereces las primicias
de mi largueza rumbosa.
Ten. (La ofrece un bolsillo.)

Jacar: ¿Oro?

Juan: Sí.

Jacar: Es otra cosa
lo que yo quiero en albricias.

Juan: ¿Qué?

Jacar: Sitio en tu corazón;
sólo un rincón.

Juan: Toma el oro.

Jacar: No.

Juan: ¿Me amas aún?

Jacar: ¡Te adoro! (I.1.vi)

Although the example demonstrates a one-sided feeling, the important feature is the almost aggressive spirit of Jacarilla, who represents the female willingness to offer herself to man.

Unlike Jacarilla, Doña Inés belongs to the opposite end of the social ladder. The reader's first acquaintance with the effect Don Juan exercises upon Inés comes from Brígida's comments:

Era natural, la herida
que la hizo la primera flecha

fue mortal, y hoy está hecha
esclava vuestra, señor.

.
Su amor es. . . .
un volcán que la devora,
un altar en que os adora
confundiéndoos ya con Dios. (I.2.iii)

Again, as was the same situation at this point in the Zorrilla play, Don Juan has only been seen by Inés; he has not had any opportunity to speak to her nor to even look at her. The reaction of Inés, as related by Brígida, occurs without any external persuasion from Don Juan. Brígida describes Inés's feelings and attributes a meaningful, ritualistic aura to them; for these reactions--the elevation of man, the prostration and self-submission of woman--are worthy of liturgical terms.

The description by Inés of her own desire and her inability to resist Don Juan is quite similar to the passage in the play:

Cesa por Dios,
que resistirte
no puede ya
el corazón.
.
El alma se me escapa
tras tí en pedazos,
¿Qué hacer sino lanzarme
ciega en tus brazos?
Tu amor imploro;
don Juan, áname o mátame
porque te adoro. (II.4.iv)

Again, here as in the play, Inés offers herself to Don Juan. Persuasiveness is completely unnecessary, for woman, impressively paralyzed by the halo-enveloped appearance of man, must blindly and willingly hurl herself

into his arms.

This concept of Don Juan--appearing latently in Tirso, more openly in Zorrilla's play, and becoming very salient in his zarzuela--must be what Pérez de Ayala³⁰ had in mind when he stated that this prototype most assuredly emerged from a Semitic origin and tradition. This image of Don Juan comes as a reaction to the western concept of love, renovated by the troubadours, under which man exalts woman, elevating her to a position almost cosubstantial with the divine. On the other hand, the Semitic--the Jewish and the Arabic--concept of love, according to Pérez de Ayala, reverses the situation by having woman deify man. Thus it is from this point of view that Zorrilla patterns his zarzuela interpretation of Don Juan. From without, that is to say, from the external reactions created, Don Juan fits well within this Semitic concept of love. From within, however, from the point of view of Don Juan's own feelings, he represents western culture especially through his idealization of Inés.

In developing the character of Don Juan in the zarzuela, Zorrilla employed two techniques basic to almost all dramatic production. He allows the protagonist to characterize himself principally through his actions and thoughts, in addition to having the secondary personages

³⁰Ramón Pérez de Ayala, Las máscaras, II (Madrid, 1924), 206.

assist in the development. The following selections, one from each character, show this second process. Of course, each person's comment reflects to a certain degree his own interests and prejudices.

In the first Scene of the zarzuela, one senses the definite division among the people over their feelings for Don Juan. Through their use of adjectives the reader learns of the forcefulness of the protagonist:

Estudiantes: Aquí ha de venir
 y toda Sevilla
 tiene hoy interés
 tan brava y extrema
 polémica en ver. (I.1.i)

By the selection of the qualifying words brava and extrema, these students convey the impression of Don Juan's valor and his firmness.

The Comendador Don Gonzalo de Ulloa, although sharing a similar opinion, states it in a derogatory fashion:

. . . rey de los rufianes
 los bravos y los matones. (I.1.iv)

Don Gonzalo's view is a colored one, but it does express vividly Don Juan's defiant attitude. Although expressed from a different perspective, Jacarilla develops further the same impression:

Y hombre que a Don Juan detesta
 es de Don Juan por envidia;
 porque gana cuando apuesta
 porque vence cuando lidia. (I.1.v)

Here, through Jacarilla, the reader receives a hero-image of Don Juan. Jacarilla's impression results from her con-

cept of the "pure" Don Juan as discussed earlier in this chapter. Jacarilla, in the same scene offers her "ballad" of Don Juan in which she tells of his importance, his legendary fame, and his attractiveness.

From Luis, the rival of Don Juan, comes the following comment:

personas como nosotros
no deben más que en acción
mostrarse. . . (I.1.vi)

In this statement, Luis attempts to raise himself to the level of Don Juan; in spite of his intentions, however, this is also the code for Don Juan--a man of decision and action.

Brígida comments:

Sí; pero tratar prefiero
con vos: sois un caballero. (I.2.iv)

There are two ways of interpreting her statement; it can be considered as a factual compliment or as flattery.

Whichever was intended is not relevant to the development of Don Juan's image, for, without any doubt, he possesses the traits of a caballero.

Later Ciutti interjects:

están los cuatro elementos
al servicio de don Juan. (II.4.ii)

Of course this is stated in a figurative fashion, but, in reality, it is a picaresque attempt to enhance the legendary image of his master Don Juan by exaggerating the latter's Titanesque powers.

And finally the sculptor, after discovering the iden-

tity of his mysterious visitor Don Juan, comments in an aside:

(. . .No quiero la piel
dejar aquí entre sus manos.
.) (III.5.11)

From this escultor the reader receives the impression that Don Juan is some acidic compound capable of searing whomever he approaches. This secondary character attaches an image of evil to the protagonist.

In summarizing the ocmmentary on the reactions of these characters, we see that Don Gonzalo and the escultor associate Don Juan with a malevolent image of evil and violence. Unlike these personages, Brígida maintains an elevated opinion of the protagonist; she considers him a caballero. Ciutti continues the elevated vein of Brígida's opinion to attribute legendary status to the figure of Don Juan. Luis prefers to think of Don Juan from the point of view of an equal. And, according to him, the chief virtue of Don Juan is action. Finally, Jacarrilla, through her rose-tinted lenses, sees the protagonist as a hero, as a concentration of all that is truly macho, as a deity upon whose altar she would place herself as a sacrificial offering. Interestingly enough, the general consensus of these secondary figures duplicates, to a certain degree, and complements the image that Don Juan purposely creates of himself.

The secondary characters of the zarzuela are basically the same as those in the play Don Juan Tenorio. The

principal differences between these minor characters and those of Zorrilla's play will be pointed out and discussed in the following chapter, which will consist primarily of a detailed comparison of both of Zorrilla's works.

The personality of the Don Juan of the zarzuela by José Zorrilla differs from the figure depicted in the play tradition. Unlike the burlador of Tirso de Molina, the Don Juan of the zarzuela manifests no truly symbolic universality. The only aspect that approaches a desired universal feeling is Zorrilla's combination of western and eastern traits in Don Juan's concept of love. Tirso's burlador directs his use of prevarication against members of the female sex. Unlike his seventeenth-century ancestor, the Don Juan of the zarzuela has matured and no longer considers a burla a prime pleasure of life. Due to the fact that three of the four burlas of Tirso's Don Juan occur under a blanket of darkness, deception, and/or mistaken identity, a conflict arises in the concept of Don-juanismo, or better yet, a conflict between the true Don Juan and the true burlador. In general, one can say that Tirso's play depicts the latter, while the Don Juan Tenorio, zarzuela portrays the former--that is, the Tisbea tradition.

In comparing the personality of this Don Juan with the one presented in the No hay plazo. . . by Antonio de Zamora, one can find a minimum of similarity between the two. The Don Juan of Zamora is the ruffian, the bully,

and the premeditated rapist. The figure of the zarzuela really shares none of these qualities, or at least, not to any great extent. There is, however, one passage in the zarzuela that is rather questionable. A comment is made, a thought is implied, and nothing else follows to complete the idea. When the supposedly dishonored Don Luis comes to question Don Juan about having conquered Doña Ana de Pantoja, he laments:

Don Juan, yo la amaba, sí;
mas con lo que habéis osado
imposible la hais dejado
para vos y para mí. (II.4.vii)

The questionable item is the "imposible la hais dejado/ para vos y para mí;" this can be interpreted in two distinct manners. Don Luis is either saying that since Don Juan physically conquered Doña Ana, she has remained impossible for them in terms of honor; or he implies that Don Juan had employed such forcible techniques that he has left Doña Ana physically incapable of serving either of the two any further. If the latter interpretation is what was intended, this would place Don Juan in the same category with the rapist of No hay plazo. . . . It seems unlikely, however, since this action would be completely out of character for the Don Juan of the zarzuela, for this is the only suggestion of a ruffian-type aspect in the entire work.

Also with regard to Zamora's play, the fear and unsureness of the No hay plazo. . . . Don Juan have been

completely replaced by the aspect of defiance and valor in the Don Juan Tenorio, zarzuela.

The last of the play tradition is the protagonist of Zorrilla's Don Juan Tenorio. In general, the two personalities created by José Zorrilla are basically similar with respect to portrayal, make-up, and ambitions. As was stated above concerning the minor characters of the zarzuela, a detailed comparison of these two creations will be undertaken in the following chapter.

Chapter I of the present study dealt with four Don Juan zarzuelas of the nineteenth century; that is, the zarzuelas of Bretón de los Herreros, José María Nogués, Rafael del Castillo, and Juan de Alba. The discussion of the four works was provided as background for the present chapter's comments on the zarzuela of Zorrilla. From the nineteenth-century Don Juan zarzuela tradition that preceded Zorrilla's composition, certain differences in the Don Juan personality can be pointed out.

The Cosas de Don Juan by Bretón de los Herreros in reality maintains no direct relationship with the Don Juan Tenorio, zarzuela. The portrayal of the two creations represent two distinct extremes. The personality of Bretón's work is the weak-willed, insipid trickster; he is not even a burlador for he is incapable of attempting to aspire to such a high goal. As pointed out above, the Don Juan of Zorrilla's zarzuela is not a burlador either;

this personality does, however, exercise his freedom of will, and he does manifest a definite compulsive drive as opposed to the bland protagonist of Bretón's work.

A certain parallel can be drawn between the Don Juan in the Un Tenorio moderno of Nogués and that of Zorrilla. In the first place, the principal similarity is seen in the two Don Juans's emotional outbursts of Romantic impulsion in their relations with the other characters in each work. The primary difference in the two can be found in their concept of love. With the Don Juan of Nogués it is a more realistic love, while in Zorrilla's zarzuela, Don Juan prefers a more elevated, idealistic love of the unattainable. Also, Nogues's character undergoes a "love-at-first-sight" change; whereas, in the Don Juan Tenorio, zarzuela, woman--Jacarilla and Inés--surrenders herself to the glorified macho.

Continuing in the zarzuela tradition is El convidado de piedra of Rafael del Castillo. A considerable similarity can be seen between this work and the zarzuela of Zorrilla due to the fact that Castillo, as was shown in Chapter I, patterned his Don Juan principally after the play Don Juan Tenorio. In the first place, one sees a similarly intolerant and impatient attitude in the Don Juans of the two zarzuelas. Related to this is their use of contempt and disdain for their fellow man. This outgoing forcefulness seems quite analogous. Both of these Don Juans employ their independent wealth in the same man-

ner; that is, they manipulate its usage to satisfy their own self-directed sensual ends. And finally, they differ with regard to their gruff attitude. Castillo's Don Juan, if we recall, attempted first the seduction of La Salada; but then, when his efforts failed, he resorted to brute force to try to rape his goddaughter. Assuming that the questionable passage in Zorrilla's zarzuela refers to Luis's loss of honor, and not to the violent raping of Ana, this Don Juan has no need to manifest a ruffian-like attitude, for his conquests can be made in a passive manner.

Juan de Alba in Las mocedades de Don Juan Tenorio,³¹ which was first presented on the same night as Zorrilla's zarzuela, incorporates in his Don Juan several qualities common to the work of Zorrilla. Alba's Don Juan demonstrates a defiant attitude and a concern for the advantages of wealth, much in the same manner as Zorrilla's protagonist. An attempt to evoke a hero-image of Don Juan is present in both works; it appears more evident, however, in Alba's production. A more important point in which both zarzuelas coincide is the exposing of the donjuanista concept; that is, woman's freely rendering herself to Don Juan. The major difference is seen in the authors' use

³¹There is obviously no practical possibility for any definite influence between Alba's work and that of Zorrilla. The brief mention here is provided merely for comparative purposes.

of Don Juan. Alba employs the protagonist as a mouthpiece to attack certain social and historical institutions and to criticize the practice of placing foreign monarchs on the Spanish throne.

In writing the Don Juan Tenorio, zarzuela, José Zorrilla has employed a basically simple, clear style. In fact, for the most part, the work is written in a narrative manner. Although simplicity and clearness are characteristic of the work, Zorrilla has run the gamut of poetic licence in his grammatical constructions; that is to say, for rhyme, rhythm, and versification goals, he has adjusted syntax to meet his own needs. Separation of verb components and dislocation of noun and modifiers are constantly employed. For example, he writes:

y estás de un hombre exigiendo (II.4.x)

In the first place, exigiendo must be the final word to maintain the assonant rhyme with pardiez and pies. Second, the verb components are split to accentuate the short-long rhythm which culminates with a stress on the final ie sound. Besides, if the normal syntax were followed as in "y de un hombre estás exigiendo," the octosyllabic count would be disrupted because an extra syllable would be added.

In a passage such as the following, one can notice the need for the displacement of the adjective in the final line:

Y estaba en verdad tan tierna,
que entrambas a su lectura

achacamos la tortura
que sentíamos interna. (II.4.iii)

In this redondilla, the separation of tortura and interna becomes necessary to fulfill the abba rhyme pattern that this poetic form requires.

Excluding the scenes set to music, the dominant verse forms are the eight-syllable lines which constitute redondillas, romances, and décimas. There really appears no definite use of the various verse patterns as was customary in Golden Age drama; Zorrilla employs them merely at random.

In his use of imagery, the author has limited the number of similes to four in the entire work. Three of them relate to nature, and the fourth, to the supernatural. Two are found in Brígida's description of Inés:

irá como una cordera (I.2.iv)

. . .

(hermosa) como un ángel (I.2.iv)

The first of these two is employed by Brígida to convey the sense of the subservience of Inés to Don Juan. She also suggests the concept of Don Juanism. In the second phrase, Brígida compares Inés's beauty to the supernatural to add, as required by the romantics, the necessary divine aura to the feminine ideal. The third simile comes from Inés's own description of her reaction to Don Juan:

Yo voy a ti como va
sorbido al mar ese río. (II.4.iv)

Here Inés speaks of her being drawn to Don Juan, unable to withstand his magnetic attractions. The image that this simile evokes is a strong one in that Inés speaks not of being merely attracted to Don Juan, for she employs the verb sorber which implies that she is absorbed by him. In the cognate scene of the play, Zorrilla used the same simile to describe the emotions of Inés. The final simile appears in the scene in which Inés, in the form of a specter, has presented herself to Don Juan; and as she disappears through the wall, Don Juan proclaims:

. . . Su esencia se trueca
el muro hasta penetrar
cual mancha de agua que seca
el ardor canicular. (III.6.iv)

The image created by this passage is certainly a delicate one, overflowing with feeling. In the first part, the poet does not use a somatic noun to describe her, such as estatua, for it would be too limiting. He merely suggests her being by referring to her essence, that is her essence which is absorbed by the wall. He confronts her effervescence with the tangibility of the partition--the antithesis. In the second part, a similar phenomenon is present--the interplay of the intangible "ardor canicular" with the "manch de agua." The poet reinforces the noun ardor with the adjective canicular. Through the use of the redundant adjective, the poet intensifies the impression of heat. Not only is there an interchange of antithesis within each part of the passage--the tangible confronted with the intangible--but also a similar interplay

between the two sections--the intensive heat of part two contrasted with the implied coolness of "su esencia" from the first part. These similes are used by Zorrilla for three basic purposes. The "irá como una cordera" and the "como va sorbido. . ." assist in the qualification of the donjuanista concept. The "como un ángel" image supports the romantic feminine ideal. And the final simile, "su esencia. . .," is employed simply for esthetic impression.

In his distribution of metaphors, Zorrilla, in the Don Juan Tenorio, zarzuela, employs nine, of which two refer to Don Juan, six describe woman, and one evokes a romantic image of life. In discussing Don Juan, Jacarilla sings:

De ellas es el capricho,
de ellos el bú y el cocó. (I.1.v)

According to Jacarilla, for women Don Juan is the incarnation of fancy; and for men, he is a bugbear or phantasm to be avoided. Or in other words, this is another opportunity for Jacarilla to provide her colored image of Don Juan which, for her, remains constant throughout the entire work. Also, in discussing Don Juan Ciutti has his comments:

La historia de Don Juan es una tela
tejida por las manos del amor;
una red dó las almas sin cautela
a traición aprisiona el ciego dios. (II.4.1)

Metaphorically Ciutti compares Don Juan's life to a tapestry woven by the hands of love; and he also calls it a net into which all must fall. The personified quality

attributed to love accents the sensual and the sensorial aspect of Don Juan's amatory existence. And in the second part of the comment, Ciutti emphasizes the inability of woman to escape Don Juan's "net," for all are pushed by a feeling, by a "ciego dios" into his trapping embraces. Zorrilla makes use of these metaphoric images to develop further the idea of the fear that Don Juan creates in his fellow man, as well as to underline his expounded concept of Don Juanism.

In the six metaphors employed to describe woman--three of Inés, two of Ana, and one of Brígida--Zorrilla's principal purpose is to present a romantically idealized image of her. In speaking of Inés, Brígida comments:

es la inocencia vestida,
la sencillez encarnada
.
Su amor es. . .
un volcán que la devora,
un altar en que os adora. (I.2.iv)

In the first section, the author, through Brígida, attributes the qualities of innocence and unaffectedness to Inés, the romantic ideal. In the second part, the author had divided amor into two facets: the sultry, the devouring sensual, the consuming; and the spiritual, the sacrificial, the religious. The counterbalancing of these two facets of love was always a source of polemics for the romantic writers; the idealized love of the spirit as opposed to the down-to-earth, unaffected, love of the mundane. Here with Inés, the two are combined.

Related to an idea previously exposed in Don Juan's association of Inés's beauty with the divine, is the following metaphor in which he develops further this identification:

Es el ángel que la faz
hacia Dios me hace volver. (II.4.x)

Not only does Don Juan attribute a celestial aura of beauty to Inés, but he also considers her as having fulfilled some divine missionary conversion. This aspect of woman fits well within the romantic concept of the feminine ideal. Woman, through her innocence and purity, closely approaches divinity. This is easily seen in the intercessions of Inés for the salvation of Don Juan.

Directly in line with these comments are the qualities Don Juan attributes to Ana:

corza ligera. . .
ninfa inocente. . . (I.2.v)

Again the concept of inocente enters forcibly into the vocabulary of Don Juan. Zorrilla, in thinking of the romantic ideal, cannot exclude this qualifying word from the description, because for him, as well as for the majority of the romantics, this is an intrinsic quality of the ideal woman. The "corza ligera" appears as a metaphoric manner of glorifying her beauty by using the streamlined, classic lines of the corza as an ideal.

Counterbalancing the use of idealistic terms in the preceding metaphors, there is the more realistic one in

which Zorrilla, through Ciutti, characterizes Brígida:

Adios, serpiente con pies. (I.2.iv)

Of course, the allusion is Biblical. But it refers to the revived Spanish literary tradition of using the alcahueta for amatory excursions. The purpose of employing the metaphor in this case is similar to its use in the Book of Genesis; that is, the introduction of temptation to attain the destruction of the ideal.

The final metaphor employed by Zorrilla in the Don Juan Tenorio, zarzuela, provides the reader with a romantic vision of life:

Mar es la vida
limpio y azul;
barca perdida
la juventud. (III.6.ii)

This metaphorical interpretation, in the first part, gives us a rose-colored view of the calmness of life; that is, the idealized life of the romantics which is separated from reality. In the second section, however, Zorrilla reduces his idea from the general to the specific, and especially to that specific portion of life in which Romanticism finds its consummate expression--"la juventud." This juventud, in being termed a "barca perdida," reveals the clash with natural existence that the romantics suffered when their idealized view of life was crumbled by the supposed brutality of stark reality.

These metaphoric expositions are used by Zorrilla principally for two purposes. On the one hand, he employs

these poetic creations to expound further the culmination of his concept of Don Juanism. This we saw in the statements of Jacarilla and Ciutti. On the other hand, he presents certain metaphors to develop specific tenets of romantic ideals and to suggest a problem encountered by the exponents of this school: definite intrinsic qualities of the romantic feminine ideal; and the problem of undirected freedom resulting in the romantic clash with the real.

Closely related to Zorrilla's use of language, metaphor, and simile, is his identification of man with nature. This association stands out predominantly in two passages, although there are overtones of the same in other sections of the Don Juan Tenorio, zarzuela. These two passages are in the scene in which Don Juan sings for Ana to appear, and in the scene analogous to the "escena del sofá." In a metaphoric fashion, Don Juan sings to Ana:

Corza ligera, que descarriada
vas por ladera desconocida,
corza a quien yo reclamo
 vuélvete atrás.
Ya verás, corza ligera,
qué feliz y libre vas. (I.2.v)

The identification in this passage of Ana with the "corza ligera," as pointed out above, is primarily for the romantic idealization of feminine beauty. But, possibly more important than this, is the idea conveyed, which is quite similar to the "barca perdida." For the romantics, in

general, the natural life is the good life; for within nature there exists an innate feeling of freedom, although it be a paradoxical, misdirected freedom. This we see in the barca, a traditional symbol of implied freedom, but it is qualified by perdida. The same becomes apparent in the above selection where the corza is qualified by feliz and libre, but it also was originally characterized by the word descarriada.

From the second passage, the duet between Don Juan and Inés, the ideal of amor is associated with Nature:

El aire que se aspira
 se aspira aquí mejor,
 aquí todo respira
 felicidad y amor.

 suave murmullo
 te da aquí el viento,
 trina el acento
 del ruiseñor;
 te da aquí arrullo
 la agua que pasa,
 todo. . . .
 respira amor. (II.4.iv)

In this brief passage from the longer duet, Don Juan associates love with all the natural elements that surround his house. Not only is there an association of love with these elements, but also he implies that amor springs from them--from the "acento del ruiseñor," from the arrullo of "la agua." Love has its basis in Nature. Man, who is a subjective being, must receive this quality from Nature for his amorous inspiration. He must then interpret it and express it in his own language. For example, Don Juan says that love exists in the "acento del ruiseñor;" it

exists there, however, only in so far as he hears it and expresses its presence to Doña Inés.

As a romantic, Zorrilla not only incorporates the idea of Man's identification with Nature in his work, he also masterfully enhances the effect of his zarzuela through the use of a fascinating item--the plastic element. The vogue of this element actually reached a peak with romantic drama, for, in the attempts of the playwrights to impress the audience with their extravagant use of the unusual and the estrambótico, they demonstrated a sincere concern for including the plastic in their works. In this zarzuela by Zorrilla, there is present a similar intent to impress as well as to create a sense of artistic balance within each scene. In the first place, Zorrilla has divided the work into three acts and seven cuadros. The use of the cuadro is one of the author's attempts to attribute a painting effect to the work. Each cuadro has its own setting: the first, "jardín de la casa de los Tenorios;" the second, Plaza; the third, "celda de Doña Inés;" the fourth, an apartment of Don Juan; the fifth, the pantheon of the Tenorios. Each cuadro, in setting and action, and in creating a plastic impression, approaches in a sense an animated tableau.

Further to see the use of a plastic element in this zarzuela, it will be necessary to note some of the stage directions. The first cuadro opens, with the following directions, in the garden of the house of the Tenorios:

Jardín de la casa de los Tenorios, que se supone colocado entre el edificio de la Encomienda y el de la casa de los Tenorios. A la derecha la Encomienda, y a la izquierda la casa. Ambas tienen un postigo que da a la escena en las primeras cajas: estos postigos deben tener portadas o chambranas, que cuadren las figuras de D. Gonzalo y D. Diego. . . . En el centro de la escena hay una mesa preparada para dos personas, dos copas y un jarro. . . . (p. 5)

The first impression that the audience receives upon the initial raising of the curtain is that of an actual painting which has perfect balance: the two buildings serve as a right and left margin; the figures of Gonzalo on the right and Diego on the left are framed by the portadas and serve as an inner border accentuating the "mesa preparada para dos" with its two glasses surrounding the pitcher. The setting breathes anticipated action. After the introductory scenes in which songs and dialogue have provided the invocation and introit for the wager between Don Juan and Don Luis, the two giants of defiance enter:

. . . D. Luis por el lado de los Comendadores, y D. Juan por el de los Estudiantes, entran en escena. . . . D. Gonzalo y D. Diego eschcuah inmóviles y enmascarados, encuadrados como dos estatuas, dentro de los marcos de los dos postigos. La luna alumbra la escena, y algunas antorchas en manos de actores. Silencio general. --D. Juan y D. Luis se adelantan a la mesa, cada cual por su lado, y van a ocupar las dos sillas. (p. 15)

Maintaining the previous sense of artistic balance, both characters come onto the stage, the one from the left and the other from the right. They approach the center point,

or the table, at the same rate; and they arrive simultaneously. Although silence is maintained until the two figures reach the designated table, the attained equilibrium in setting transpires a sense of dramatic intensity. Gonzalo and Diego, framed by the two postigos, counterbalance the focal point of attention. With the moon lighting the stage and with the flames of the specified torches filling in the shadows of the darker corners, one can imagine the deep emotion a painting of this scene would evoke. Just as artistic balance was maintained with the entrance of Don Juan and Don Luis, the same evenness occurs as they leave, for "vanse cada uno con los suyos por distinto lado."

In Cuadro 2, a similar symmetry exists. The setting has shifted to the plaza in front of the house of Doña Ana de Pantoja:

Plaza. En el fondo el exterior de la casa de Doña Ana, vista por una esquina. En las dos paredes que forman el ángulo, hay en la de la izquierda una reja y en la derecha. . .una reja. . . (p. 27)

Breaking the horizontal lines of the scene are two walls of Ana's house which form the angle of the corner in the center of the stage to provide another evenly balanced setting. Later in the cuadro (I.2.vii), Don Juan will be stationed at the window on the left wall while Don Luis, to balance the impression, will be talking to Ana at the window on the right wall. Here again one finds the use of the plastic and the pictorial element: Don Juan on the left inwardly laughing at the ignorance of Don Luis; and the latter, on

the right, totally unaware of the proximity of his rival, attempting to assume control of the situation.

As Act II, Cuadro 3, begins, the audience, as well as the reader, is presented with another painting; moreover, this "canvas" is equipped with its own soundtrack:

Doña Inés arrodillada en el reclinatorio mientras canta el coro (de monjas) dentro. (p. 47)

The setting, of exaggerated simplicity, consists merely of the novitiate's cell with Doña Inés kneeling at her prayer bench. From behind the scene come the liturgic chants of the chorus of nuns. How more impressive an image could an author evoke in his attempts to emphasize the semi-divinity of woman? Simply from the immediate impression of this cuadro, one can easily see the concern for the cult of the Virgin so popular during the Middle Ages and revived by the romantics; for in this pictorial tableau the divine and the human are overtly combined.

Thus, from the above-mentioned passages, we can see that Zorrilla has incorporated into three of the seven cuadros of his Don Juan Tenorio, zarzuela, a plastic element. Obviously one cannot determine whether its inclusion was a purposely planned occurrence; it would seem plausible, however, to say that, due principally to the extensiveness of the plastic value in this particular zarzuela, Zorrilla did intentionally consider its use in the work. Combined with the technical division of the cuadro, the author employed the plastic, as he did the fantastic,

to augment the impressiveness and the sensational aspect of the composition.

As mentioned earlier, there are certain novel points announced in the Leyenda de Don Juan Tenorio which became an integral part of the plot of the zarzuela by Zorrilla. In the first place, there appears in the leyenda the narration of a century-old feud between the Tenorio and the Ulloa families. To pinpoint this rivalry to one particular passage is difficult; the following, however, smacks of the conflict:

Alonso (Ulloa): ¿Sacáis para hablarme a solas
vuestra gente? Es burla o dolo.
Y pues tengo aquí la mía,
mejor partido os propongo.
Ya que en él para meteros
nuestro círculo habéis roto,
salid de él, o atrás volviéndoos
o rompiéndole: y sea pronto.

César (Tenorio): Los Tenorios nunca cejan.

Alonso: Pues los Ulloas tampoco.

César: ¡Batalla, pues!

Alonso: ¡Pues batalla!
Va de Ulloas a Tenorios.³²

In the zarzuela Diego refers to this feud:

Su (Don Juan's) boda con doña Inés
nuestra enemistad cortaba
de dos siglos. (I.1.iv)

Harmony was again to be restored to the family through the proposed marriage between Don Juan and Doña Inés. But Gonzalo has broken the engagement of his daughter,

³²"La leyenda de Don Juan Tenorio," pp. 1532-1533.

and thus has restored the "enemistad. . .de dos siglos."

The second element announced in the legend and which is again brought to attention in the zarzuela is the inheritance mandate which forbids the sale of the Tenorio estate. César in the leyenda announces:

Así es que ningún Tenorio
podía la casa en venta
poner, mientras de su raza
un individuo existiera.³³

This point is emphasized by Don Juan in the zarzuela upon his return to Seville where he finds that part of the property has been converted into the pantheon for his victims:

Escultor: Don Diego quería
 legar con toda su hacienda
 su palacio a la Encomienda,
 a la que él pertenecía:
 pero la justicia dijo
 que tal no podía hacer,
 no sé bien por qué.

Juan: Por ser
 el palacio de su hijo.
 De esa casa el heredero
 no puede ser despojado
 jamás, ni por el Estado
 ni por deudas de dinero. (III.5.11)

Prohibiting the sale of the property originated in the will of Don Gil Tenorio, the presumptive grandfather of Don Juan.

The conflict that exists between Don Juan and Don Luis Mejía in the zarzuela can probably be based on a particular incident in the leyenda. In the discussion of the legend, it was mentioned that Beatriz, the wife of Don Gil, had brought dishonor to the Tenorio family. This alleged loss

³³"La leyenda. . .," p. 1571.

of honor occurred through the illegitimate birth of twins to Beatriz. Before marrying Don Gil, she was originally a Mejía; in fact, a daughter of Luis Mejía.³⁴ No names are given to the twins in the leyenda; one can conjecture, however, that the Luis Mejía of the zarzuela is probably one of the twins. As is custom, Christian names are usually maintained in families over the centuries, and the duplication of names from grandfather to grandson is quite common. Assuming this to be true, one of these twins could very possibly bear the grandfather's name, Luis. But to return to the conflict between Don Juan and Don Luis Mejía, the leyenda states:

Los gemelos crecerán,
y pues son adulterinos,
sobre todos sus caminos
un Tenorio encontrarán.³⁵

Although, as stated before, there is no direct connection mentioned in the legend, a possible source of contention between these two characters--in addition to their similar daring and valor--could very easily be this dishonor brought to the Tenorio family by Beatriz, who would be Luis's mother.

One final comment concerning the leyenda refers, not only to the zarzuela, but also to the play Don Juan Tenorio; and that is the mere fact that Doña Inés de Ulloa is placed

³⁴"La leyenda. . .," p. 1542.

³⁵Ibid., p. 1653.

in the convent as a novitiate. The convent in question becomes more emphatically related to the family of Doña Inés, when we learn:

. . . eran confundadores
los Ulloas del convento.³⁶

The ancestors of Inés and Gonzalo Ulloa assisted in the founding of the convent. The leyenda sheds some light upon the characters of the Don Juan Tenorio, zarzuela, as well as upon the motives which prompt these characters to action.

More rays of understanding come by considering the limited parallels and possible influence of the Don Juan play-zarzuela tradition upon this zarzuela of Zorrilla. Tirso de Molina obviously inspired the dramatic basis of the Don Juan myth and legend. However, with regard to this specific zarzuela, there is really no direct connection with the play El burlador de Sevilla of Tirso. As pointed out earlier, there are certain similarities between the personality of the two Don Juans; but as far as the structure of the works are concerned, the minimal likeness constitutes no direct influence.

Unlike the play of Tirso, the No hay plazo. . . of Zamora indirectly shares some relation with Zorrilla's zarzuela. This parallel can be found in the character Jacarilla. The similarity is seen in the introductory scenes in which Jacarilla is used as a source of wit, song,

³⁶"La leyenda. . .," p. 1541.

and dance. The same is true with Pispireta of No hay plazo. There is a difficulty in relating this character to that of Zamora's work, for inspiration in casting the character came from La Salada of Castillo's zarzuela, El convidado de piedra, who two years earlier had employed Zamora's work as one of his sources. Narciso Alonso Cortés, in his monumental work on Zorrilla, ponders in a footnote whether Zorrilla knew the zarzuela by Rafael del Castillo, and he admits that there is such a possibility:

Hay un hecho bastante raro. En Octubre de 1876 (this should read 1875), se estrenó en el Circo Barcelonés, de la ciudad condal, una zarzuela titulada El convidado de piedra, con música igualmente de Manent, letra de Rafael del Castillo. No conozco esta zarzuela del famoso folletínista. ¿Habrá alguna relación entre ella y la de Zorrilla, y algún acuerdo entre ambos? Es lo probable.³⁷

Without any possible doubt, Zorrilla knew the zarzuela of Castillo.³⁸ As pointed out in Chapter I, Castillo employed Zorrilla's Don Juan Tenorio as a principal source of influence. At this time, the situation becomes reversed in that Zorrilla draws some inspiration, although in a limited sense from the zarzuelista he originally influenced. The similarity between Jacarilla and La Salada is one example of the closeness of the two works. Second, certain verse

³⁷Alonso Cortés, Zorrilla. . ., footnote 703, p. 771.

³⁸Nicolás Manent composed the music for both of these Don Juan zarzuelas. It would be very interesting to compare the musical scores of the two works to determine any overlapping from one piece to the other.

structure has been imitated. For example, the Don Juan of Castillo sings to Beatriz:

Niña adorada del alma mía,
 flor de las flores de Andalucía,
 blanca azucena, cándida y pura,
 ensueño casto de mi ventura.
 ¿En dónde estás
 que al llamarte mi acento
 no vienes ya?³⁹

In comparing this passage with one from Zorrilla's zarzuela, one sees immediately the parallel in structure:

Corza ligera, que descarriada
 vas por ladera desconocida,
 donde te espera red preparada
 porque entrampada pierdas la vida.
 ¿A dónde vas?
 corza a quien yo reclamo:
 vuélvete atrás. (I.2.v)

The two selections appear in each work at approximately the same place. In Castillo's, Don Juan employs the passage to call to Beatriz; in Zorrilla's, the selection is used to call to Doña Ana. Also in both passages, the two authors employ a four-line portion of ten syllables followed by a three-line estribillo with a syllable count of five, seven, five. They differ in the rhyme of the four-line part: Castillo uses an aabb scheme, while Zorrilla employs an abab pattern; the rhyme of the estribillo, however, in both selections is the same. A third example in which the two authors coincide is in the choosing of the word azucena to qualify Beatriz⁴⁰ and Doña Ana (I.2.i).

³⁹Rafael del Castillo, El convidado de piedra (Barcelona, 1875), p. 23.

⁴⁰Ibid.

And finally, Castillo begins Act III of his zarzuela with a "coro de hombres," "cantos de una orgía," and "el choque de los vasos." In beginning the same Act in his work, Zorrilla picks up the idea of using a coro, but he changes the tone by using a "coro de monjas" who sing exaltations to the Virgin Mary, Jesus Christ, and the Holy Spirit. Thus in composing his zarzuela, it seems apparent that Zorrilla received inspiration indirectly from Zamora and directly from Castillo, a zarzuelista whom Zorrilla had influenced two years earlier.

José Zorrilla had complained bitterly about the worth of his play, Don Juan Tenorio, and he had pointed out many times the shortcomings of the work. In his Recuerdos del tiempo viejo, he has a section in which he tells "de como se escribieron y representaron algunas de sus obras dramáticas." In this section of his memoirs, he offers to the reader "cuatro palabras sobre Don Juan Tenorio" in which he reiterates the deficiencies of the play. He comments that the Don Juan of the play knows not what he says; and he gives the following example:

Ciutti..., este pliego
irá dentro del horario
en que reza doña Inés,
a sus manos a parar.

¡Hombre, no! En el horario en que rezará, cuando usted se lo regale; pero no en él que no reza aún, porque aún no se lo ha dado usted. Así está mi D. Juan en toda la primera parte de mi drama, y son en ella tan inconcebibles como imperdonables sus equivocaciones, hasta en las horas. El primer acto comienza a las

ocho; pasa todo: prenden a D. Juan y a D. Luis; cuentan cómo se han arreglado para salir de su prisión; preparan D. Juan y Ciutti la traición contra Luis, y concluye el acto segundo diciendo D. Juan:

A las nueve en el convento
a las diez en esta calle.

Reloj en mano, y había uno en la embocadura del teatro en que se estrenó, son las nueve y tres cuartos; dando de barato que en el entreacto haya podido pasar lo que pasa. Estas horas de doscientos minutos son exclusivamente propias del reloj de mi D. Juan.⁴¹

Zorrilla realized the anachronisms of the play; however, he made no effort in the zarzuela to correct them, which confirms further the opinion that the play was revised for financial reasons and not artistic honor. The criticism, "este pliego irá. . .," was obviously forgotten because the passage appears verbatim in the zarzuela (I.1.ii). The same is true of the deficiency in the time element; in the zarzuela, all the action of the first one and one half acts is supposed to take place within the brief period of two hours, that is from 8:00 to 10:00 (II.3.ii).

The estreno of the Don Juan Tenorio, zarzuela, occurred on the night of 31 October 1877, and the work was presented for eight consecutive days. After Zorrilla had

⁴¹José Zorrilla, "Recuerdos del tiempo viejo," Obras completas, II (Valladolid, 1943), 1802.

labored so hard to convince Delgado of the need for a refundición, after he had launched such violent attacks against his first Don Juan, and after he had suffered so many pangs of jealousy in seeing Delgado and the theatrical directors profiting from his literary genius, Zorrilla's second Don Juan was a complete fiasco. One critic of the day refused to analyze the zarzuela, which was, according to him:

representada con profunda pena de los amantes de las letras. . . . No entramos en el examen de ese desdichado Don Juan Tenorio que disfrazado de tenor, ha penetrado con paso inseguro en el coliseo de la calle de Jovellanos, para ir desde allí, no al cielo, como el poeta quiere, sino al profundo infierno del olvido.⁴²

The prediction of this nineteenth-century writer came true; the Don Juan Tenorio, zarzuela, was cast into the depths of oblivion. Other journalists treated the zarzuela in principally the same manner. From the caustic pen of García Cadena, we read:

No por la entidad del poema, sino por lo que significa en la república de las letras la insigne personalidad poética de su autor, hemos de consagrar breves líneas a la inesperada transformación que acaba de experimentar el drama fantástico religioso Don Juan Tenorio. El Sr. Zorrilla ha convertido al famoso burlador sevillano en personaje de zarzuela. . . . En una palabra, el D. Juan Tenorio de la zarzuela está, en absoluto, dentro de las condiciones ambiguas de su refundida personalidad:

⁴²Manuel de la Revilla, "Revista crítica," Revista contemporánea, XI (noviembre, 1877), 120.

no sirve para Dios ni para el diablo;
es un matón que empieza a percibir en
el brazo derecho los amagos de la pa-
rálisis.⁴³

Several years later, Francos Rodríguez, in a series of articles entitles "De las memorias de un gacetillero," wrote the following comment:

Los teatros por aquella época (1877) empezaron la temporada con gran desaliento. El insigne don José Zorrilla quiso suplantar su Don Juan Tenorio con otro transformado en zarzuela. El glorioso poeta no sólo profanó su propia obra, consintiendo que poniéndola música, se sustituyera a algunas escenas con arias, romanzas, dúos, concertantes y coros, sino que además rectificó varios pasajes de su propia creación inmortal.

¡Quiso quitar su auténtico y primitivo brío a Don Juan Tenorio, suavizar ciertas temeridades del legendario aventurero, tachar frases suyas que flotan y flotarán siempre en el lenguaje español! ¡Empeño temerario el de don José Zorrilla!⁴⁴

These were the comments of the day and the reactions of the press. The Don Juan Tenorio, zarzuela, was a failure. But possibly more important than the fact that the presentation of the zarzuela was poorly received is the underlying cause for its failure.

What determined the ill fate of this zarzuela? At first glance, one could say that the poetry of the zarzuela

⁴³Peregrín García Cadena, "Los teatros," La ilustración española y americana, XXI (8 noviembre 1877), 290.

⁴⁴Quoted in Emiliano Ramírez Ángel, José Zorrilla: biografía anecdótica (Madrid, 1915), p. 135.

is not as brillaintly outstanding as that of the Don Juan Tenorio play. This may be true; however, "se aplaudió más por los versos que por la música."⁴⁵ Some say the music destroyed part of the worth of the zarzuela, but Zorrilla himself complimented the composer Manent for the excellent musical score;⁴⁶ therefore, we cannot decidedly attribute the failure either to the poetic quality or to the musical accompaniment.

Some of the audience objected to having Don Juan sing, for according to them, this destroyed the legendary image of the burlador. To this complaint, Zorrilla retorted:

Dicen muchos que. . .no quieren que cante D. Juan Tenorio. No comprendo la lógica ni el escrúpulo meticoloso de los que emiten semejante opinión. Si se tolera que cante el emperador Carlos V, Cristóbal Colón, Galileo y Moisés, ¿por qué se ha de repugnar que cante Don Juan?

Si canta en la ópera italiana, ¿por qué no ha de cantar en la zarzuela española? ¿Es Don Juan, por ventura, más personaje; es, ni puede ser más grave, más grande, más noble, ni más digno de respeto que el emperador don Carlos, que llenó el mundo, y que Moisés, que habló con Dios cara a cara?⁴⁷

Another example of Zorrilla's syllogistic reasoning is recorded by Fernández Bremón in a "chronicle" of the day:

⁴⁵Juan López Núñez, Don Juan Tenorio en el teatro, la novela y la poesía (Madrid, 1946), p. 51.

⁴⁶Notes to the zarzuela, Obras completas, p. 1722.

⁴⁷Ibid.

- Pero, ¿es cierto que canta la estatua del comendador en el Tenorio de Jovellanos, Sr. Zorrilla?, decía al poeta otro escritor.
- Sí, señor; ¿qué tiene de extraño? contestó el poeta.
- Me parece el canto impropio de una estatua.
- ¿Pues qué, no cantaba antiguamente la estatua de Memnón? La verdad es que, después de admitido que la estatua del comendador hable, lo que nadie rechaza, no hay derecho para impedir que cante y aun que baile, si conviniese a los intereses del autor.⁴⁸

The public rebelled against the fact that Zorrilla had given Don Juan and the Comendador the gift of song. They objected because their previous image of the work was not fulfilled.

Third we could attribute the failure of the zarzuela to the poor quality of the dramatic troupe that staged it. Zorrilla comments on this aspect in a letter written the day following the opening performance:

El maestro Manent (forastero en Madrid) me ha hecho asistir a los ensayos de la zarzuela Don Juan, que se silbó anoche con un lleno completo. El barítono estaba ronco como un jarro, y todos los actores, que eran catalanes, hablaron como la embajada de perros a Júpiter.⁴⁹

One might think that this criticism of the actors by Zorrilla is simply an attempt to explain apologetically the poor

⁴⁸José Fernández Bremón, "Crónica general," La ilustración española y americana, XXI (8 noviembre 1877), 282.

⁴⁹Quoted in Francisco Cervera, "Zorrilla y sus editores," Bibliografía hispánica, III (marzo, 1944), 169.

success of the work. His comment, however, is supported by a similar criticism taken from a theatrical review:

Ni la familia de carne y hueso que juega en el poema ha expresado con sentido y natural acento los efectos de humanidad, ni la efigie marmórea encargada de representar los preternaturales acentos de la divina misericordia, ha estado a la altura de su misión.⁵⁰

This negative evaluation of the production comes from the writer who, in the same article, harshly criticizes the zarzuela itself.

Thus, one might say that this work of Zorrilla enjoyed no success owing to several factors, or to a combination of the same: the lack of poetic brilliance, poor musical collaboration, the idea of having Don Juan sing, and the substandard performance of the dramatic company.

Perhaps, however, even more instrumental than the above factors in the failure of the zarzuela were the following two reasons. The age of Romanticism had ended by the time Zorrilla made the revision, and, consequently, realism had begun to invade the drama. The zarzuela form had reached a peak in performance and reception, and the most popular aspect of this genre was the light comedy that it included. Not only would the public unfavorably react to an attempt to return to the Romantic, but especially they would rebel at the introduction of the Romantic into the zarzuela which by nature was a genre of realism. Don Juan was a success

⁵⁰García Cadena, p. 290.

in the Italian opera because the opera, as a form, tends to present the Neoclassic and especially the Romantic. But the zarzuela was a form which actually sprang from the populace's desire to possess an indigenous, operatic structure which would depict Spanish realism.

Also, one can say that the Don Juan Tenorio, zarzuela, was not seen from a first-hand point of view. Before entering the Teatro de la Zarzuela, the audience already had predetermined that a zarzuela by Zorrilla, especially a Don Juan zarzuela, could not be more impressive than his play, which they knew well and from which they could recite verses and even entire scenes. Their encounter with this zarzuela was not a virgin experience, for they could not but compare it with the play Don Juan Tenorio. From the public's point of view, Zorrilla had exhausted the Don Juan theme in 1844 and had created the definitive Don Juan play. An attempt to alter any portion of the drama, or even to revise the work completely, would be considered--as it was considered--blasphemous. The changes that were made, the revisions that were effected, and the fundamental differences between the two works will be discussed in the following chapter.

CHAPTER III

THE ZARZUELA VERSUS THE DRAMA

In the previous chapter a detailed discussion of the Don Juan Tenorio, zarzuela was presented. The events which led up to its being composed were pointed out, the correspondence between Zorrilla and his editor Delgado was employed to highlight the discussion, and the zarzuela itself was analyzed. It is the purpose of the present chapter to compare the zarzuela with the play Don Juan Tenorio, by studying them from several points of view: the difference in plot and plot structure, the difference in scene sequence, a comparative analysis of the personality of Don Juan, a comparison of the other characters of the other characters of the two works, the similarity between the theological intent of the two compositions, and a discussion and interpretation of the major innovations and changes introduced into the zarzuela.

In writing the Don Juan Tenorio, zarzuela, José Zorrilla followed the same basic plot outline that he had employed thirty-three years earlier in composing his original Don Juan play. Both works depict the efforts of Don Juan to overcome his predestined fate of damnation; and they show that through the exercising of his will and through the aid given by the Romantic feminine ideal of innocence, he attains salvation.

The play, Don Juan Tenorio, has as its subtitle,

"Drama religioso fantástico en dos partes." The first part of the work includes four acts, while the second part consists of three. The zarzuela adheres to basically the same formal division with one major change; no longer do the "dos partes" exist, for the zarzuela is made up of one unit subdivided into primary and secondary groups of three acts and seven cuadros. At first glance, the physical make-up appears completely different from that of the play; upon close examination, however, the divisions seem virtually identical with the only distinction being the new terminology. The seven cuadros, the artistic use of which was discussed in the previous chapter, are, in reality, the seven acts of the play; that is, the four acts of the first part, and the three of the second part.

In revising the work to compose the zarzuela, Zorrilla effectively disposed of several scenes. By omitting the character Cristóforo Buttarelli, the author removed from Act I several unnecessary passages which actually were unrelated to the plot and character development of the work. Of course, this removal necessitated the relocation of setting, because formerly the action of the first Act took place in the tavern owned by Buttarelli. This minor detail was adjusted by establishing the garden of the house of the Tenorios as the setting. A second series of scenes was also omitted from the initial act. These are scenes v-ix in which both Gonzalo and Diego secretly enter, obtain a mask from Buttarelli, and are seated at the ex-

tremes of the stage. In the zarzuela, the two simultaneously enter discussing Don Juan, and they exchange views and reasons for appearing at the reunion (I.1.iv). This omission results in the reduction of the original five scenes to one. Moving to Act III, Zorrilla discarded the initial scene in which the Abadesa lectures to Doña Inés, and he replaced it in the zarzuela with an introductory scene of intense plastic sensibility. At the end of the same act, the author removed the scenes in which the Abadesa, the Tornera, and Gonzalo discover that Don Juan abducted Doña Inés from the convent. It is my opinion that the removal of these scenes, especially the last one (III.viii), was unfortunate; for in this passage Gonzalo discovers the absence of Inés, and, by means of the forgotten letter, he concludes that she was carried away by Don Juan. This scene explains Gonzalo's later logical action of searching out Inés at the house of Don Juan. In the following act, Act IV, Zorrilla again discards the last scene. In this instance, the removal of this portion (IV.xi) does not affect the natural development of plot; it does, however, do away with the famous closing lines of Doña Inés:

Todos: ¡Justicia por doña Inés!

Inés: Pero no contra don Juan. (IV.xi)

These are the lines which have been pointed out by several critics as the ones which most strongly demonstrate the impact occasioned by her symbiotic experience with

Don Juan.

Moreover, with regard to the physical and plot structure of the two works, one finds that in the zarzuela the general tendency is for Zorrilla to disregard ordinarily the original opening scene of each act, thus altering it or replacing it with a musical introduction. The main trend was to provide the initial scenes with a musical interplay between two well-divided groups, or between one chorus and an individual. This revision was principally enacted to assist in the reduction of the original work from the standards of play structure to those of a zarzuela.

To show better the relationship of scene sequence within the two works, I have constructed the following chart. The zarzuela divisions are provided on the left with the analogous scenes from the play on the right. If no cognate scene exists within the play, the space allowed has been left blank.

<u>ZARZUELA</u>		PLAY
I.1.i ¹	. . .	
ii . . .		1.I.i ²
iii. . .		
iv . . .		
v . . .		
vi . . .		xii
vii. . .		xiii, xvi

¹The capital Roman numeral refers to the Act; the Arabic numeral, the cuadro; and the lower-case Roman numeral, the scene.

²The Arabic numeral here refers to the "dos partes" of the play; the capital and lower-case Roman numerals represent the same items as in footnote 1.

I.2.i	.	.	.	
ii	.	.	.	
iii.	.	.	.	1.II.v
iv	.	.	.	ix
v	.	.	.	x
vi	.	.	.	xi, xii
vii.	.	.	.	iv, vi
viii	.	.	.	vii
II.3.i	.	.	.	1.III.ii
ii	.	.	.	iii
iii.	.	.	.	iv
iv	.	.	.	iv
II.4.i	.	.	.	
ii	.	.	.	1.IV.i
iii.	.	.	.	ii
iv	.	.	.	iii
v	.	.	.	iv
vi	.	.	.	v
vii.	.	.	.	vi
viii	.	.	.	vii
ix	.	.	.	viii
x	.	.	.	ix
xi	.	.	.	x
III.5.i	.	.	.	2.I.i
ii	.	.	.	ii
iii.	.	.	.	iii
iv	.	.	.	iv
v	.	.	.	v
vi	.	.	.	vi
III.6.i	.	.	.	
ii	.	.	.	2.II.i, ii
iii.	.	.	.	ii
iv	.	.	.	iii
v	.	.	.	iv, v
III.7.i	.	.	.	2.III.i
ii	.	.	.	ii
iii.	.	.	.	iii, iv

As can be seen from the diagram, the greatest diversity and discrepancy, as far as scene sequence is concerned, occur within the first two cuadros of the zarzuela. The remainder of the work, in general, upholds faithfully the same pattern of dramatic action as the play does, with

the exception of the exclusion of several introductory or terminal scenes.

The adaptation of the verse of the play to the zarzuela form follows this same tendency to a certain degree; that is to say, Zorrilla has allowed the greatest percentage of verbatim copying to occur after the end of the second cuadro. I have made a careful, line-for-line comparison of the two texts, and the results show the following percentages of self-plagiarism: cuadro 1, 23%; cuadro 2, 15.6%; cuadro 3, 80.9%; cuadro 4, 57%; cuadro 5, 39.15%; cuadro 6, 24%; cuadro 7, 18.7%. These figures represent the actual amount of each cuadro that was copied word-for-word from the analogous act of the play. The reason for the reduction in the percentage with cuadros five, six, and seven, is due principally to the fact that Zorrilla abridged considerably the action, and consequently the dialogue, of the cognate scenes of the play. The average of the entire zarzuela is that 36.4% of the verses included in this refundición were taken textually from the play.

Throughout the two works, the personality of Don Juan stands out as an imposing force, as a vortex that engulfs all that comes within his path. In comparing the protagonists of Zorrilla's two productions, one finds that their basic desires, aspirations, problems and attempts at solutions are strikingly related. The dynamic forcefulness of

the Don Juan of the play was inherited directly by the protagonist of the zarzuela. The use of independent wealth to supplement the innate compulsive drive is manifested and executed by both figures as a natural reaction to like situations. A contrasting distinction related to this similarity of the two protagonists can be seen in the difference of their interpretation of action.

✓ The Don Juan of the play strongly depends upon his past deeds as the basis for his superiority. This we can easily see in his detailed documentation of the year's happenings; every act of seduction, of murder, of deception must, according to this protagonist, be accounted for. His existence is contingent upon the acceptance and glorification of his deeds by his fellow man. Action for him is a feat executed in the past and converted into a nucleic spark that ignites a forest of exaggerated conversations. Within the play, Don Juan has achieved a status of legend and perhaps myth. On the other hand, the Don Juan of the zarzuela assumes a contrary point of view. The past for him exists as a body of historical fact, isolated from the present, and unalterable owing to its remoteness. His existence bases itself not on what he has accomplished, but rather on what he does, and will, accomplish. Emphasis is placed on his realness rather than on the aura of legend which surrounds the protagonist of the play. This is due, more than likely, to the fact

that the zarzuela has existed primarily as an outlet of realistic expression as opposed to the falseness of the Romantic, sentimental drama.

In addition, the Don Juans of the two dramatic forms both possess the estimable quality of firmness of conviction. Just as this characteristic is shared by the two of them, so to both is lacking the ability to make rational decisions, a trait in which the French Don Juan excels. But once their emotional conclusion has been established, a firm belief in it appears. Some writers have selected this point and, in general terms, have explained it as being characteristic of the Spanish personality.

Both Don Juans represent the embodiment of basic Romantic ideals. The protagonist of the zarzuela, even though the work is of a more realistic nature, tends toward the ideology of the Romantics on several occasions. The love of Don Juan--of the play and of the zarzuela--for Doña Inés is of the type which reached its consummate expression during the Romantic period; this is the love for the ideal, the unattainable, the unseen. This is the love code by which man exalts the virtues and beauty of woman, thus elevating her and associating her name and attractions with the divine. This is the love of Don Juan for Inés; the conflict between the human and the celestial. Inés, enshrined in the convent--the unattainable and the divine--has never been seen by Don Juan, for he has only been told about her and her virtues. The fulfillment of

a love of this nature can be attained only in the manner in which Don Juan acts; that is, only by brazen defiance of God and man. Strangely enough, however, once this level of amatory experience has been attained, the resulting effect is the almost immediate identification of the male with the virtues of the female. This identification of Don Juan with the quality of Inés--innocence--causes his abrupt change in nature, the subservience of the self, the outburst of humility. The trajectories of the amatory experience of the two protagonists parallel each other: from their incipient elements of human sensuality to the exaltation of, and the searching for, the ideal; from the defiant manifestation for possession to the saintly expression of humbleness.

Also with regard to the embodiment of Romantic tendencies, we see Don Juan's emotional outbursts of impatience. The Romantic world is a world of problems, a world of searching, an unreal world that clashes with the real. In his exclamatory expressions of impatience, Don Juan is not complaining of situations, but rather, he is questioning his circumstances. He, as a Romantic, searches for an answer. Although he is probing, however, he truly expects to receive no reply. He does not find the solution that he is seeking; the solution is brought to him. He is incapable of finding the answer; however, he receives the reply through his doubting, through the exertion of his

will, and through the efforts of Doña Inés. His solution, his reply, his answer is eternal salvation.

Although the two Don Juans share several qualities and characteristics, the element in which they are divided is perhaps the one of primary importance throughout the play and the zarzuela. This is the distinction made between the concepts of the burlador and of donjuanismo. Even though the foremost expression of the burlador is found perhaps in Tirso de Molina's comedia, the play Don Juan Tenorio of Zorrilla maintains, to a certain degree, the tradition of the playboy or trickster. In the play, Zorrilla stresses more this facet of the protagonist than he does in the zarzuela. In preparing his refundición this author has presented what may be the superlative expression of donjuanista ideology. Zorrilla has manufactured a character not necessarily gifted with the overt talents of a burlador, but, rather, one endowed with an innate bewitching charm that emanates from his corporeal being. This quality, as was pointed out in the preceding chapter, had its incipient elements in El burlador de Sevilla, and it was suggested as a minor theme in the Don Juan Tenorio by Zorrilla in 1844. The emphasis was reversed so that the donjuanista attitude became the salient theme in the zarzuela of 1877, and the burlador aspect was subordinated to a secondary or even tertiary level of importance. This attitude of Don Juanism, as discussed in

Chapter II, is that reaction of the female to the male, by which she becomes the subservient factor and sees him as a superhuman entity. Through this association the woman becomes an almost aggressive type; she initiates the relationship by freely submitting herself to the male, an action suggestive of the offering of sacrifices to the gods.

In discussing the other principal character of the two works, Doña Inés, a division must be made in the analysis; for this personage appears in both works on two distinct planes--the human and the supernatural. Paralleling these two contrasting levels are the two respectively different attitudes of this character--the defensive and the offensive. During the first half of the two works, that is, with regard to the human plane of Inés, her basic strategy and motives of action stem from a defensive point of view. On the other hand, in the latter half of the two dramatic pieces, the stimulus of action is changed to an offensive attack; that is, this change occurs upon her assuming a supernatural stature.

The introduction of Doña Inés in the play occurs while she is speaking with the Abadesa (1.III.1). Inés immediately produces an insipid impression as she sits disinterested in what is being said. A partial explanation of her distraction appears in the following scene in which she attempts an analysis of her own indifference and lack of in-

terest. In the zarzuela the same type of self-analysis is attempted; the motive behind her distraction in this work, however, stems from a different source, and it is definitely stated. Here she concerns herself not with the sermons of the abadesa, but with a more personal dilemma: to don the wimple or to leave the convent. Her decision is to accept the novitiate, but never to take permanent vows, because she prefers freedom to the cloistered life of a nun. When we compare these analogous scenes of the two works, it appears that the one of the zarzuela is more successfully drawn; the dramatic conflict is better depicted and more clearly defined. One never really understands the problem that plagues the Inés of the play; for it seems that this particular scene of the play lacks a fixed plan.

To continue with the comparative development of the character of Inés in the remainder of the two works, it would be safe to say that in the convent scene with Brígida (p. 1.III.iii; z. II.3.ii) Doña Inés is presented in virtually the same light, for the action and dialogue of the zarzuela parallel those of the play. The same is true in the Inés-Brígida scene in the house of Don Juan (p. 1.IVii; z. II.4.iii) because Zorrilla, in preparing the refundición, essentially traced this portion of the dialogue, verse for verse.

The next important appearance of Inés in the two works is in the pantheon where her sombra speaks with Don Juan.

Included in the sombra of Inés, in the play as well as in the zarzuela, is an offensive manner of attack; between the two works, however, there is a slight difference in the aggressive approaches of the two characters. In the play, the sombra of Inés appears to Don Juan and relates that for him she has endured the purgatory of "ese mármol mortuorio" (2.I.iv). Also she has offered to God her soul as a price for the "alma impura" of Don Juan. She then recites the message given her by God whereby she was to wait in her tomb for Don Juan, and whereby the decision of Don Juan would determine their fate of either eternal salvation or perdition. Inés's approach to Don Juan is one of indirect aggression, for she merely quotes to him the mandate of God, and then, for purposes of emphasis, she paraphrases the order. This indirect attitude lacks the feeling of personal conviction which appears in the direct approach of the Inés of the zarzuela.

In the zarzuela action of the same scene, Doña Inés speaks frankly to Don Juan and emphasizes to him that their destiny rests upon his decision to repent or to ignore her warning, but she also attempts to encourage persuasively the decision to repent by stating:

Ven tú, don Juan, ven conmigo,
que yo te guío a tu bien. (III.5.iv)

This supplication is then followed by a duet in which she reiterates the imminence of the hour of judgment, followed by an insistence that he take advantage of the additional

grace period. All concern and warning dictated to Don Juan by this Inés emerge in a direct manner and in a fashion by which she is also included in the declaration.

The same attitude appears later in a short scene with Don Juan (p. 2.II.iv; z. III.6.x). The Inés of the play version merely echoes what Gonzalo has told Don Juan:

. . . .Medita
lo que al buen comendador
has oído, y ten valor
para acudir a su cita. (2.II.iv)

The only mention of herself, the only manner in which the action is directed to include her, stands at the end of her brief warning when she reminds him:

. . . .mañana, don Juan,
nuestros cuerpos dormirán
en la misma sepultura. (2.II.iv)

Although the Inés of the play approaches Don Juan offensively, her only role is that of an intermediary. She does not direct his thinking; she does not even direct her own. Her principal function is to repeat, summarize, and recall to the protagonist what he has been told by others, or what others have told her to relate to him.

In the analogous scene of the zarzuela, Doña Inés employs a different approach. Her initial statement demonstrates this distinction:

Por ti en espíritu velo:
arrepíentete, y el cielo
te abriré: ríndete pues. (III.6.v)

In this work, Inés is no longer an intermediary, for she is the active force. She does not state that she will

intercede for the protagonist; intercessions are not necessary because, as she states, "el cielo te abriré." This interpretation of Doña Inés in the zarzuela is the pinnacle of the Romantic in that she becomes identified with the Virgin and attains the equipollence of God. Thus Zorrilla has superseded his previously outstanding depiction of woman and ideal love as occupying a median level between God and man.

From the comparative discussion of the character Doña Inés, we see that in the first part of the play and the zarzuela, Zorrilla has outlined her to respond to similar stimuli in fundamentally the same manner. The only exception appears in the initial convent scene in both works in which the author has employed a more definite and more easily recognizable plan in the zarzuela version. In the second half of the two dramatic pieces, Inés has emerged from her state of reticence to assume a more aggressive role. In the zarzuela, moreover, she shows more conviction, more character, and more feeling than the one in the play; for in the refundición, she employs a decidedly more personal, more direct approach than in the play. Finally, Zorrilla has elevated his interpretation of woman and of ideal love in the zarzuela by doing away with the role of intercessor that Inés maintains in the play, and by substituting for it a position equal in force and stature with that of the divine.

The minor characters of the zarzuela perform essentially the same function as those in the play. In the refundición, Zorrilla has removed completely four of the minor characters of the play (Buttarelli, la Abadesa, la Tornera, Miguel), and in place of Pascual, Centellas, and Rafael de Avellaneda, he has substituted Gastón, and estudiantes 1 and 2 respectively. The replacements serve the same purpose and execute the same roles. The minor role of Doña Ana de Pantoja in the zarzuela parallels the one in the play. In both works she represents a goal that must be, and is, won. Likewise, Don Gonzalo de Ulloa fulfills the part in both the play and the zarzuela of the keeper and defender of the sanctum sanctorum. Quantitatively speaking, his role in the refundición is less pronounced than in the original play; his function in the two works, however, is equally stressed. The capacity of Don Diego de Tenorio is indeed secondary, and in both versions he executes the same role of the irate father, incapable of controlling or directing the actions of his son. The only difference, with regard to this character, is that in the zarzuela we are aware that he has violated Tenorio tradition, according to the Leyenda, by altering part of the estate. Furthermore, Luis Mejía, the dramatic counterbalance of Don Juan, discharges primarily a similar role in the two works. It seems that in the zarzuela, at least in the first encounter with Don Juan (I.1.vi), Luis serves as a tempering force for the protagonist.

Unlike the above-mentioned secondary characters, the roles of Brígida and Ciutti in the zarzuela have been somewhat altered from their original ones in the play Don Juan Tenorio. Brígida still continues to represent the renewal of interest in the traditional Spanish literary figure of the go-between, or the alcahueta. Brígida appears in four scenes in the two works, and in all but one of them she has maintained the same stature in both versions. The innovation occurs in the zarzuela scene with Don Juan (I.2.iv). In this scene she employs basically the same business-like techniques as in her other appearances; it seems, however, that she speaks in a manner that would tend to disrupt the verisimilitude of the figure. Even in the play she employs some flowery and highly sonorous language; in the zarzuela this use becomes more extensive. Her dependence upon poetical phrases, similes, and metaphors is too exaggerated; it tends to throw her out of character. And, in this sense, the play version of this character seems better cast than the one in the zarzuela.

The second of these characters, Ciutti, has received a slightly different role in the zarzuela, for in this refundición he has attained a position of greater eminence. His primary function is that of a lackey and confidant. In the play this character makes seven principal appearances, but the zarzuela includes four additional scenes in which Ciutti prominently figures. The basic difference in his character and function is that in the zarzuela Ciutti

excels in offering practical advice to the protagonist. It is my opinion that in the zarzuela this character approaches the Golden-Age practice of the gracioso and more especially the Catalinón tradition. In the play Don Juan Tenorio, Ciutti demonstrates a concern for the well-being of Don Juan; this manifestation occurs, however, more latently, rather than in the overt manner that it does in the zarzuela. Ciutti in the zarzuela, but not in the play, performs an additional service that aids in the portrayal of Don Juan. In Act I, Cuadro 2, Scene ii, Ciutti, speaking to the estudiantes, tells briefly the biography of Don Juan, his aspirations, his motivating forces, and the relationship that exists between master and servant. Although this passage pronounced by Ciutti would be too extensive for the modern stage, the value of the factual content and the interpretative study of Don Juan overshadows the disadvantage of length. In a later scene this character offers another interpretation of Don Juan (II.4.i); however, the interesting aspect is that this passage and the previous one differ slightly in tone and content. Zorrilla allows these interpretative selections of Ciutti to parallel the character change of Don Juan from one act to another. This phenomenon does not take place in the play. One final comment with regard to this character is that in comparing the two works, one sees that witty asides for purposes of comic relief are relatively limited in the zarzuela, while in the play version they appear more frequently.

In composing the refundición, Zorrilla has employed virtually the same secondary characters, with minor variations. These characters, for the most part, figure in the zarzuela in similar situations, and in a like manner as they do in the play. Brígida and Ciutti are the two personages which demonstrate fundamental changes or alterations. The role of Brígida in the zarzuela is inferior to her part in the play principally because her poetical language adds an element of falseness to the character. On the other hand, the servant of Don Juan, Ciutti, receives a more prominent position in the zarzuela and is used skillfully by the author for the delineation of the character of Don Juan.

Much has been written about the theological statement of the Don Juan Tenorio, and especially about whether the work is that of a heretic. As far as can be determined, and in agreement with the lengthy discourse of Ibáñez,³ the play by Zorrilla, and eventually the zarzuela of the same name, contain no material, nor does either suggest any, that could be considered anti-Catholic. One minor point of a theological nature is the glorification of spiritual love as opposed to human love. But the primordial religious purpose of the play is to demonstrate Catholic teaching with regard to eternity and eternal salva-

³D. Ibáñez, "El Don Juan Tenorio de Zorrilla," Ciudad de Dios (1921-1924).

tion. Zorrilla uses both the "estatua de don Gonzalo" and the "sombra de doña Inés" to convey this to the reader:

Al sacrílego convite
que me has hecho en el panteón
para alumbrar tu razón
Dios asistir me permite.
Y heme que vengo en su nombre
a enseñarte la verdad;
y es: que hay una eternidad
tras de la vida del hombre. (2.II.ii)

In the play this is stated by Gonzalo to Don Juan. This open declaration is the initial "message" of the author. He makes no attempt to obscure the declaration, for it is a sincere proclamation on the part of Zorrilla, who, eight years after composing the play, was to pronounce proudly:

Y he aquí porque cuando hoy mi voz levanto
cristiano y español, con fe y sin miedo,
canto mi religión, mi patri canto.⁴

The second portion of the teaching, as demonstrated in the play, is pronounced by the "sombra de doña Inés" in a later scene:

un punto se necesita
para morir con ventura. (2.II.iv)

Death may be approached from a calm, tranquil, happy or "fortunate" point of view, provided the necessary requirements of the Church are met. Repentance of sin facilitates the gaining of eternal salvation.

In composing the zarzuela, the author has omitted, or possibly overlooked, the first tenet mentioned in the play;

⁴José Zorrilla, "Granada, poema oriental," Obras completas, I, 1141.

that is, the definite existence of an eternity. However, the second teaching--that of salvation--is presented with a degree of emphasis at least equal to that of the play. The "estatua de don Gonzalo" summarizes this feature when he appears at the dinner given by Don Juan:

Al sacrílego convite
que me has hecho en el panteón,
para alumbrar tu razón
Dios acudir me permite.
Y en su divina clemencia
y a ruegos de doña Inés,
te concede un plazo: y es
una hora más de existencia.--
Aprovéchala, don Juan;
Un punto de contrición
da a un alma la salvación.⁵ (III.6.iii)

The first portion of this selection is the reworking of the analogous passage from the play.⁶ Also we notice that, in agreement with what was discussed earlier, the line "y a ruegos de doña Inés" underlines the idea of Zorrilla's identifying Inés with the Virgin Mary and the apotheosis of woman. The final two verses point out literally that a moment of sincere contrition provides the redemption of a soul. This same homiletic point is reiterated in a later pantheon scene (III.7.ii). With the minor exception mentioned above, the theological intent of the two Don Juan dramatic works of Zorrilla is essentially the same.

The major innovations that Zorrilla introduced in the zarzuela are, in part, corrections and additions to certain

⁵Italics mine.

⁶See the analogous passage on page 145.

passages which formerly were illogical, and an abridgment of the entire text. The first innovation that attracts the attention of the reader can be found in the introductory scenes of the zarzuela. Zorrilla has divided the people of Seville into two distinct groups: (1) comendadores, caballeros, and (2) estudiantes, who strongly support Luis Mejía and Don Juan respectively. This first division is based, more than likely, on the Leyenda de Don Juan Tenorio, in which the Mejías appear as a family of nobility and are highly regarded by the rest of the city. On the other hand, Don Juan is cheered on by the group of estudiantes, for whom he is an idol. The relation here seems sufficiently obvious. Don Juan--the representation of youth, the exaltation of freedom, the attempt to break with tradition, the emergence of self--is supported by students who, generically and traditionally speaking, tend to represent the same. This grouping introduced in the zarzuela is more of a symbolic nature, and it lends itself well to the use of the plastic element discussed in the previous chapter.

A second innovation in the zarzuela has already, in part, been discussed; that is, the extensive use of two characters, of which the first is Ciutti. Zorrilla employs this figure to assist in the characterization of the protagonist. The mere fact that Ciutti is allowed to relate, on several occasions, to the group of estudiantes biographical and personality data about Don Juan dem-

onstrates the impressive role that he maintains. The dramatic importance ascribed to Ciutti is completely novel to the zarzuela. The second character manipulated to capacity in the zarzuela is Jacarilla. This is the personage who had once been willingly "enjoyed" by Don Juan. She continued to offer herself to the protagonist, who has described her and what she represents in this manner:

¡Qué cualidad tan extraña
tiene la mujer que quiere!
Que ama hasta que se muere
al primero que la engaña. (I.1.vi)

This character is a complete innovation, with no analogous figure in the play version. She was created to serve the novel purpose of depicting and adding emphasis to the concept of Don Juanism. In the play Zorrilla had used Inés, to a certain degree, to point out the dual feature of the protagonist; however, in the zarzuela, he expands this feature to Inés and adds Jacarilla to counterbalance and emphasize the effect.

A third innovation can be seen in the corrective amplification of a certain detail which occurs in the dialogue between Ciutti and Brígida (1.IV.1). In the play, these two characters are discussing the whereabouts of Don Juan, and Brígida inquires why the protagonist did not accompany them when they left the convent:

Ciu: Tiene allá
 en la ciudad todavía
 cuatro cosas que arreglar.

Brí: ¿Para el viaje?⁷

Ciu: Por supuesto.

The question, "para el viaje," in reality comes from Zorrilla himself instead of from Brígida; for there appears no previous mention in the play about a viaje. This mere oversight in the play was corrected thirty-three years later when the zarzuela was composed, by changing the passage to read as follows:

Brí: Pero, ¿por qué no se vino
con nosotros?

Ciu: Tuvo allá
en la ciudad, para el viaje,⁸
cuatro cosas que arreglar.

Brí: ¿Para el viaje?

Ciu: Por supuesto. (II.4.ii)

The mere inserti~~nn~~ of the explanatory three words clarify and render logical a previously irrational and incongruous dialogue.

In comparing the famous "escena del sofá" of the play with the cognate scene in the zarzuela, one can see some striking similarities, as well as some points in which they differ. The purpose of this scene in both works is the same. It is in this scene that Zorrilla shows the reduction of Inés's love from the plane of the ideal to the level of reality and sensuality. On the other hand, in

⁷Italics mine.

⁸Italics mine.

this same scene Don Juan's love becomes openly converted from the human to the spiritual level; it is a perfect criss-crossing or exchanging of ideals between the two characters. Earlier in both the play and the zarzuela there had been certain insinulative mention of this dualistic conversion; in the "escena del sofá," however, we see the actual readjusting of values. This scene has also been a constant source of negative dramatic criticism, especially in the sense that many writers have insistently pointed out that the change that occurs within Don Juan in this passage is too unrealistic and illogical. I feel that these comments are unjust, for evidence is available in the play to demonstrate that this conversion is a logical development. Be that as it may, Zorrilla must have felt that it was a natural outcome, for in the refundición, the idea and motive behind the scene remained unaltered.

The author presents this scene in the play in eight-syllable verse, and over the years these lines have come to be known as the "famosas décimas" of Don Juan Tenorio. In the revised work the major part of the scene consists of five and seven-syllable lines. He made this change in versification because this portion of the passage was intended to be sung as a duet. For this reason a comparative analysis of the poetic brilliance of the two passages would not be valid; a study of their content, how-

ever, could be undertaken.

Basically, the "escena del sofá" of the zarzuela emerges as a synthesis, or a summary, of the passage from the play. The principal, specific ideals included in the play version have been compacted and rendered into generalizations in the zarzuela. Zorrilla has Don Juan evoke a love feeling from specific elements of Nature; for example, he refers to the flores, agua, viento, all "respirando amor." He injects a form of personification in the ruiseñor:

ese dulcísimo acento
con que trina el ruiseñor
de sus copas morador,
llamando al cercano día. (1.IV.iii)

Love, according to the Don Juan of the play, springs from the fountains of Nature. To evoke this feeling, Zorrilla, through Don Juan, employs a sensorial element in this scene. For the auditive sense he calls on "esa armonía que el viento recoge." He suggests the gustatory by stating:

y esas dos líquidas perlas
que se desprenden tranquilas
de tus radiantes pupilas
convidándome a beberlas.

And the olfactory occurs in:

esta aura que vaga, llena
de los sencillos olores
de las campesinas flores.

These are examples of the sensuous qualities taken from the "escena del sofá" of the play. Upon redoing this scene for the zarzuela, the author shortened the entire

passage thus condensing each idea mentioned. In abridging the scene, he made an additional change in the poetical approach; that is, the change from the sensorial technique of the play to the conceptual quality of the zarzuela. Of course, this transition is the general pattern; he does, however, include very limited sensory suggestions, but these are in the minority. For example, the use of the conceptual appears in the following passage:

El aire que se aspira
se aspira aquí mejor,
aquí todo respira
felicidad y amor. (II.4.iv)

This passage from the zarzuela appears fundamentally as a generalized declaration; and it is an archetypal example of the rest of the passage, for no attempt was made by Zorrilla to evoke openly the senses or to include elements which would appeal to them. The following is one of the few zarzuela selections that verges on the sensorial:

Suave murmullo
te da aquí el viento,
trina el acento
del rui señor;
te da aquí arrullo
la agua que pasa,
todo en mi casa
respira amor.

This passage, however, lacks the rich sensitiveness which predominates in the play version. As in the previous quatrain, one can see the repetition of the generalizing todo, and more especially of the quasi-refrain "todo res-

pira amor." This all-encompassing conceptual approach becomes truly accentuated in this final example:

todo existencia
cobra este día,
todo, alma mía,
respira amor.

In this four-line passage we find the conceptual culmination and summation, the poetic essence of the entire "escena del sofá" of the zarzuela. The idea of todo assuming or achieving its existence perfectly synthesizes the concept of the entire scene. Again the repetition of the refrain and of the word todo forms the crux of the quatrain.

The major innovation introduced by Zorrilla into the "escena del sofá" is found in the following passage:

con tu presencia
todo revive,
todo recibe
luz y calor. (II.4.iv)

These words directed to Doña Inés by Don Juan stand as a definitely clear-cut foreshadowing of the role that she is to play in the last half of the zarzuela. Zorrilla did not even suggest or make an allusion to this feature of Inés in the play version or the escena. As was mentioned earlier in the discussion of this character, Zorrilla has identified Inés with that which is divine; he has endowed her with supernatural and celestial powers. This passage is a natural and logical antecedent of the intensively meaningful declaration that the sombra of Inés later pro-

nounces to Don Juan: "te abriré el cielo" (III.6.v).

A minor innovation with regard to this particular scene is the extra time allowed before Luis and Gonzalo make their appearance. In the play version, Don Juan terminates the "escena del sofá" with the following comment:

Sí; iré mi orgullo a postrar
ante el buen comendador
y, o habrá de darme tu amor
o me tendrá que matar. (I.IV.iii)

Immediately after pronouncing these words, Don Juan is told that "un embozado" has come to see him. It is Luis, and he is later followed by "el buen comendador." In the zarzuela version of the same scene, Don Juan states:

¡Qué porvenir tan fausto
Dios abre ante mis ojos,
mañana ante él de hinojos
diré al comendador:
da a Inés el holocausto
de mi alma convertida;
y o quítame la vida
u otórgame su amor! (II.4.iv)

Since in the zarzuela this scene is done in the form of a duet, this passage is sung by Don Juan first, and then Inés repeats the selection in basically the same manner, with the only change being the replacement of the yo forms with tú. The singing is followed by spoken parts, which continue in a vein identical to an earlier selection in the scene of the play. After twenty-one lines of dialogue the arrival of the other characters is heard. Thus, in the zarzuela, this scene appears better constructed dramatically, for the announcement of the intent to

speak with Gonzalo and Gonzalo's arrival do not occur simultaneously as they do in the play.

One final innovation made in the zarzuela can also be pointed out. Zorrilla has reduced in a limited manner the fantastic and allegorical element of the play, especially in the concluding act. In the play, Zorrilla indicated at the end of the final scene the following directions:

(Cae Don Juan a los pies de doña
Inés y mueren ambos. De sus bocas
salen sus almas representadas en
dos brillantes llamas, que se pier-
den en el espacio al son de la mú-
sica. Cae el telón.) (2.III.iv)

At the end of the cognate scene of the zarzuela, Zorrilla did away completely with all the stage directions, thus eliminating the fantastic representation of the almas and the allegoric fusion of their souls in the divine.

In comparing the two Don Juan dramatic works of José Zorrilla, we see that with regard to physical elements the play and the zarzuela are comparatively similar. Minor changes in scene sequence were introduced by the author in composing the refundición. His removal of several characters from the play necessitated the omission of some scenes and the reduction of others. To give the refundición a true zarzuela flavor, Zorrilla altered the initial and concluding scenes of each cuadro by providing them with the musically appropriate chorus-dialogue. In the zarzuela, the author placed more emphasis on the real-

ness of the protagonist, and he, through Don Juan, provided an interpretation of action different from that of the play. The distinction made between the burlador and Don Juanism concepts as seen in the play and its refundición was also pointed out. With regard to definite innovations, I have shown: (1) how the author purposely created a division in the cast of characters; (2) the important use of Ciutti and Jacarilla; (3) the correction of small details; and (4) the major and minor changes in the famous "escena del sofá."

CONCLUSION

The Don Juan theme, or legend, appears constantly in life and art, and especially on the latter has it exercised a tremendous impact. The theme has been employed quite frequently as material for poetry, drama, and novel; its appearance in the zarzuela, however, has been greatly overlooked. This thesis is an attempt to correct the omission.

In the nineteenth century, five writers employed the zarzuela as a means for conveying their interpretation of the Don Juan theme.

Bretón de los Herreros, in Las cosas de Don Juan, began the use of the zarzuela. The interpretation given by Bretón was a novel one from the point of view that the author avoided considerably the Don Juan tradition. In attempting to give new life to the figure, he fashioned a weak, contriving character. His technique in casting the personality was unique in that he allowed the major portion of the first act to pass before formally introducing the protagonist. Thus, the reader and audience know of Don Juan before he appears, through the comments made among the other characters. Just as the protagonist is weak, his companion Vicente, is weaker. He could not equal in thought, action, or zest for life the companion of the Don Juan tradition; that is, he is no Catalinón, Camacho, nor Ciutti. As I pointed out, however, the work does have the merit of being the first attempt at a zar-

zuela rendition of Don Juan.

The second effort in the nineteenth century to adapt Don Juan to the musical-dramatic form was Un Tenorio moderno of José Nogués. This author did not attempt a direct transcription of the traditional Don Juan aspect, but rather he followed the innovating course of Bretón. Of the traditional trilogy, Un Tenorio moderno came closest to Zorrilla's play, in that Nogués attempted to give a modern interpretation of the Romantic image. This Don Juan appeared forceful, as did Zorrilla's creation, and just as in the case of the latter, the active spirit of the Don Juan of Nogués became tempered. Also as in Zorrilla's work, Nogués included an "escena del sofá." The work, however, differed from the point of view that Nogués created a burlador burlado. But perhaps more important than the use of Zorrilla's work as a source of inspiration were the author's efforts to innovate the protagonist by converting him into a nineteenth-century lawyer, as well as his efforts to instill in his character an ability to respond favorably to modern life situations.

El convidado de piedra of Rafael del Castillo expanded upon the Don Juan zarzuela pattern. The Don Juan of this work was molded by Castillo to adhere strongly to Don Juan tradition. In fact, Castillo combined the works of Zamora and Zorrilla to create his Convidado.

However, in spite of the apparent dependence upon the two plays, Castillo did introduce a new element to the constantly developing theme. This author picked up the idea of Don Juan's redemption and injected into it a novel factor. That is, the salvation of Don Juan, through the powers of pure innocence and the intercessions of Inés, was further divided to incorporate Beatriz--ideal beauty, so that, for Castillo, salvation consisted not only of the ineffable, but also of the physical.

The first chapter ended with a discussion of Las mocedades de Don Juan Tenorio by Juan de Alba, who in a sense followed the traditional burlador image. He did incorporate a completely novel aspect into his work, and that was the fact that the action of Las mocedades was to occur one year prior to the action of the play Don Juan Tenorio by Zorrilla. Alba gave us the background factors which led to the year-long wager between Don Juan and Luis Mejía. In addition, Alba created a Don Juan which was to serve as a spokesman for the author; he was to offer Alba's criticism of the Inquisition, his disdain for foreign monarchs, and his broad concept of honor which included villanos and nobles alike. Alba then, as was shown, resorted again to the traditional by allowing Don Juan to be saved by woman. In this case, woman entered to save physically the protagonist, whereas in Zorrilla's play Inés gained the spiritual salvation of Don Juan.

In these four zarzuelas, the general trajectory of their development of the Don Juan theme shows the tendency to go from the more original, more novel aspect of Don Juan to a more traditional approach. But even within the traditional, the authors attempted to introduce a new element to add another aspect to the constantly developing traditional image of Don Juan Tenorio.

In Chapters II and III, I demonstrated that the refundición, Don Juan Tenorio, zarzuela, was the result of a long series of contradictory statements and situations. By quoting from some of Zorrilla's letters, it was shown that the author for more than ten years wanted to refundir his Don Juan play and that, at least on one occasion, through the use of subterfuge, he attempted to convince his editor of the need for the new Don Juan. At one time, he admitted having difficulty with the zarzuela as a genre, but still, on another occasion, he rewrote his Don Juan and converted it into a zarzuela. In the same contradictory vein, he announced that, before he would release the new Don Juan, he would publish the Leyenda. However, in spite of the fact that the Leyenda was never completed, he presented his Don Juan Tenorio, zarzuela.

Although the zarzuela followed closely the plan of the play, Zorrilla focused attention on additional novel facets of this personality. The new Don Juan was not the braggart that Zorrilla had created for the play. This new Don Juan did not need to base his superiority on past

deeds, because he insisted on being a man of action. Also I attempted to show that this zarzuela stood as the culmination of the Donjuanista ideology. In discussing the work, I made a distinction between the burlador aspect and the Don Juanism interpretation in which I showed how the two facets developed from the Burlador of Tirso.

I demonstrated that in addition to altering the protagonist, Zorrilla changed the roles of Ciutti and Inés. The former was given more responsibility and was used by the author to help delineate the character of the protagonist. Inés in the zarzuela took on a new appearance. In contrast to her part in the play, she assumed a more direct manner of action; she took on a role of her own and no longer served as a mere intermediary. In placing this emphasis on her, Zorrilla dwarfed the Inés of the play because the one of the zarzuela stood out as the embodiment of the Romantic feminine ideal.

I have pointed out in this detailed study--in contrast to the brief, caustic comments of other writers--that the Don Juan Tenorio, zarzuela, dramatically speaking, stands as a much better constructed work than the play. In the zarzuela, Zorrilla condensed to the essential all the action of the original work. To do this, the author discarded scenes which were extraneous to the development of plot and character, so that all action in the zarzuela leads to the conclusion of the work. Through

his extensive use of the plastic element and his understanding of artistic balance and effect, through the correction of certain scenes (Ciutti-brígida; Luis-Gonzalo), and through his masterful demonstration of artistic symmetry, Zorrilla, in the Don Juan Tenorio, zarzuela, manifested true dramatic maturity.

BIBLIOGRAPHY

BIBLIOGRAPHY

PRIMARY SOURCES CITED:

Alba, Juan de. Las mocedades de Don Juan Tenorio. Madrid, 1877.

Bretón de los Herreros, Manuel. Cosas de Don Juan. Madrid, 1854.

Castillo, Rafael del. El convidado de piedra. Barcelona, 1875.

Nogués, José María. Un Tenorio moderno. Madrid, 1864.

Tirso de Molina. "El burlador de Sevilla o convidado de piedra," Obras completas, II. Madrid, 1962.

Zorrilla, José. "Don Juan Tenorio," Obras completas, II. Valladolid, 1943.

_____. "Don Juan Tenorio, zarzuela," Obras completas, II. Valladolid, 1943.

_____. Don Juan Tenorio, zarzuela. Madrid, 1877.

_____. Don Juan Tenorio, zarzuela. MS. 14.570, Biblioteca Nacional, Madrid.

_____. "Granada, poema oriental," Obras completas, I. Valladolid, 1943.

_____. "María, corona poética de la Virgen," Obras completas, I. Valladolid, 1943.

_____. "Recuerdos del tiempo viejo," Obras completas, II. Valladolid, 1943.

SECONDARY SOURCES CITED:

Alonso Cortés, Narciso. Zorrilla: su vida y sus obras. Valladolid, 1943.

Cervera, Francisco. "Zorrilla y sus editores," Bibliografía hispánica, III (marzo 1944).

Cotarelo y Mori, Emilio. Historia de la zarzuela o sea el drama lírico en España desde su origen hasta fines del siglo XIX. Madrid, 1934.

- Cotarelo y Mori, Emilio. Tirso de Molina: investigaciones bío-bibliográficas. Madrid, 1893.
- Díaz-Plaja, Guillermo. Nuevo asedio a Don Juan. Buenos Aires, 1947.
- Eguía, Carlos. "Don Juan," Tipos del teatro. Madrid, 1961.
- El Corresponsal (31 de marzo de 1844), p. 8.
- Farinelli, Arturo. Divagaciones hispánicas, II. Barcelona, 1936.
- Fernández Bremón, José. "Crónica general," La ilustración española y americana, XXI (8 de noviembre de 1877), 282.
- Fernández de Moratín, Leandro. Orígenes del teatro español. Buenos Aires, 1946.
- García Cadena, Peregrín. "Los teatros," La ilustración española y americana, XXI (8 de noviembre de 1877), 290.
- Gendarme de Bévoitte, Georges. La légende de Don Juan. 2 vols. Paris, 1911.
- Ibáñez, D. "El Don Juan Tenorio de Zorrilla," Ciudad de Dios (1921-1924).
- López Núñez, Juan. Don Juan Tenorio en el teatro, la novela y la poesía. Madrid, 1946.
- Marañón, Gregorio. "Notas para la biología de Don Juan," Revista de Occidente, II, 15-53.
- Menéndez y Pelayo, Marcelino. Discursos de crítica histórica y literaria, VII. Santander, 1942.
- Moorefield, Allen Sheram. An Evaluation of Tirso de Molina's "Burlador de Sevilla o convidado de piedra" with the Origin and Development of the Don Juan Theme (unpublished thesis). University of Tennessee, 1944.
- Newmark, Maxim. Dictionary of Spanish Literature. New York, 1956.
- Nozick, Martin. "Some parodies of Don Juan Tenorio," Hispania, XXXIII (1950), 105-112.
- Palacios, Leopoldo-Eulogio. "Don Juan y la mujer difícil," ABC (1^o de diciembre de 1964), p. 3.
- Picatoste, Felipe. Don Juan Tenorio. Madrid, 1883.

Ramírez Angel, Emilio. José Zorrilla: biografía anecdótica. Madrid, 1915.

Revilla, Manuel de la. "Revista crítica," Revista contemporánea, XI (noviembre, 1877), 120.

Saíñz de Robles, Federico Carlos. Ensayo de un diccionario de literatura, I. Madrid, 1949.

Weinstein, Leo. The Metamorphoses of Don Juan. Stanford, 1959.

APPENDIX

APPENDIX

In this section of the present study I shall include the transcription of the Don Juan Tenorio, zarzuela, and follow it with annotations on the text. It is imperative that the zarzuela be reproduced here in its entirety owing to certain variants that appear between the MS., the 1877 and the 1943 editions. I try here to establish a fairly definitive text; and in doing so, I have attempted to undertake a comparative study between the two editions of the zarzuela as well as between the zarzuela and the play Don Juan Tenorio of Zorrilla.

The transcription of the work is based directly on the MS. 14.570 on file at the Biblioteca Nacional in Madrid. I have reproduced the zarzuela as it appears in the MS. No effort has been made to alter the orthography of the text; I have modernized the accentuation, however, basing my changes on the "Nuevas normas de prosodia y ortografía declaradas de aplicación preceptiva desde 1^o de enero de 1959" of the Spanish Royal Academy.

I have numbered the lines of the transcribed MS. to facilitate the discussion of specific verses in the Notes. Within the text itself, the lines carried over verbatim from the Don Juan Tenorio play of 1844 are preceded by an asterisk (*). Lines which convey an idea similar to certain verses in the play, but in which the vocabulary has been slightly altered, are denoted by a double asterisk.

Also with regard to these lines marked by the double asterisk, I have quoted in the Notes, for comparative purposes, the analogous line from the play. For the most part, notes of this nature will consist only of the quoted lines. The Notes will also be used to indicate the variants that occur between the MS. and the two published editions. I shall attempt to explain in the notes the differences involved in the variations, along with their effect on the work as a whole; and I shall speculate on the reason for the disparity. In addition, the Notes will contain the manner in which certain lines of the zarzuela were originally written, but which were altered within the MS. itself. And finally, the annotations will indicate entire passages which Zorrilla had intended to include in the work, but which he later deleted in the MS.

DON JUAN TENORIO, ZARZUELA

PERSONAGES

Da Inés de Ulloa	.	.	.	.	Sra. Franco de Salas(1)
D ^a Ana de Pantoja	.	.	.	.	Srta. Galetti
Jacarilla	.	.	.	.	" Hordan
Brígida	.	.	.	.	Sra. Baeza
Lucía	.	.	.	.	Srts. Branco (D ^a J.)
D. Juan Tenorio	.	.	.	.	Sr. Dalmau
D. Luis Mejía	.	.	.	.	Sr. Ferrer
D. Gonzalo de Ulloa	.	.	.	.	Sr. Banquells
D. Diego Tenorio	.	.	.	.	Sr. Abella
Ciutti	.	.	.	.	Sr. Jormo
Un Escultor	.	.	.	.	Sr. Artubeitia
Estudiante 1 ^o	.	.	.	.	Sr. Mora
Id. 2 ^o	.	.	.	.	Sr. Bernus
Id. 3 ^o	.	.	.	.	Sr. Martínez
Un Caballero(2)	.	.	.	.	Sr. Mohino

Estudiantes, caballeros de Calatrava, cuadrilleros, alguaciles, enmascarados, etc., etc.

Acto primero

Cuadro 1^o

El burlador de Sevilla

Jardín de la casa de los Tenorios, que se supone colocado entre el edificio de la Encomienda y el de la casa de los Tenorios. A la derecha la Encomienda, y a la izquierda la casa. Ambas tienen un postigo que da a la escena en las primeras cajas: estos postigos deben tener portadas o chambranas, que cuadren las figuras de D. Gonzalo y D. Diego. En el fondo un muro con dos grandes verjas, en cuyo centro macizo se representará una fuente, cascada, gruta o cosa que tenga remates y gradas. (Vean los directores las notas que van al fin.) (3) En este jardín todo debe estar colocado en escotillones para el cambio de decoración.

Escena I

D. Juan, Ciutti, coro de comendadores, caballeros, pueblo, estudiantes, militares, majos y jitanos.

Es de noche. En el centro de la escena hay una mesa preparada para dos personas, dos copas y un jarro, todo de plata. En la mesa está escribiendo D. Juan; Ciutti tras él y a un lado de la mesa, de cara al público, espera a que D. Juan concluya de escribir. Al levantarse el telón, se oye dentro gran ruido de máscaras, gritos, vihuelas, etc., etc., y están agrupados a las dos verjas el coro de comendadores, caballeros y pueblo, a la de la derecha, y el de estudiantes, militares, majos y jitanos, a la de la izquierda.

Música

Todos:	¡El es! ¡él es!.. Poned en el suelo con tiento los pies.	
Estudiantes:	Aquí ha de venir D. Luis(4) a su vez, y toda Sevilla tiene hoy interés, tan brava y extrema polémica en ver.	5
Comend.:	Aquí ha de venir D. Luis a su vez, y toda Sevilla tiene hoy interés tan bravo e infame escándalo en ver.	10 15
Todos:	¡El es! ¡él es! Pongamos en tierra con tiento los pies.	
Estud.:	Aún no son las ocho; dejemos que den; estemos alerta; volvamos después. ¡El es! ¡él es! Que sepa al volver que los estudiantes estamos por él.	20 25

Comend.: Aún no son las ocho;
 dejemos que den;
 estemos alerta;
 volvamos después. 30
 ¡El es! ¡él es!
 Que sepa al volver
 que el clero y los nobles
 están contra él.

Todos: ¡El es! ¡él es! 35
 Aun no son las ocho;
 volvamos después.

—
 (Vanse y vuelve a oírse el ruido de
 las máscaras, vihuelas etc., etc.)

Escena II.

D. Juan, Ciutti.

Hablado

*D. Juan: ¡Cuál gritan esos malditos!...
 *Pero mal rayo me parta
 **si en acabando la carta(5) 40
 *no pagan caros sus gritos. (Pausa.)
 No hay más medio; es necesario:
 o él o yo. Firmo y plego.
 *--¡Ciutti!

Ciutti: *¿Señor?..

D. Juan: *Este pliego
 *irá dentro del horario 45
 *en que reza D^a Inés,
 *a sus manos a parar.

Ciutti: *¿Hay respuesta que aguardar?

D. Juan: *Del diablo con guardapiés
 *que la asiste, de su dueña, 50
 **que mis intenciones sabe,(6)
 *recogerás una llave,
 *una hora y una seña;
 *y más ligero que el viento,
 *aquí otra vez.

[illegible]

Juan: Di.

Ciutti: En lo del convento
 tened mucho ten con ten:
 la gente es supersiticiosa,
 y asaltar un claustro, es cosa 60
 que nadie os tomará a bien.

**Juan: ¿El diablo a predicador
se mete?**

Ciutti: Es parecer mío:
obrad a vuestro albedrío.

Juan: ¿Tienes miedo?

Ciutti: ¿Yo, señor? 65
Do quiera os he de seguir;
con vos me he de condenar,
o la gloria he de alcanzar
con vos después de morir.

Juan: Pues déjame a mí ir delante y ten, Ciutti, muy presente que a mí no hay bicho viviente que en esta vida me espante.

De la otra no creo nada:
zanjo en ésta por entero
mis cuentas, con mi dinero,
mis empeños, con mi espada.
Con que no hay lugar sagrado
ni hombre inmune para mí.

Lleva el papel que te di
y alláname este atentado.

Ciutti: Vuestro padre y la Encomienda
llevároslo nan muy a mal.

Juan: No admito mayor ni igual
que mande en mí ni en mi hacienda. 85
El primogénito soy
y en mi familia es notorio
que este es el primer Tenorio:(7)
yo cuentas a nadie doy.

Mientras anduve en destierro, 90
sobre mí la primacía
pretendió tomar Mejía,
y hoy le haré ver que fue yerro.

- Ciutti: Pues por si él viene quizá
antes que yo, ahí tenéis
lo menester. 95
- D. Juan: ¿Mas vendrá
de cierto?
- Ciutti: No lo dudéis;
a las ocho aquí estará.
Mas no solo.
- D. Juan: ¿A quién traerá?
- Ciutti: Justicia, nobles y majos 100
están contra vos.
- D. Juan: A tajos
los recibiré.
- Ciutti: Es que está
la universidad entera
y la gente de milicia
contra ellos, y la justicia 105
por nosotros.
- D. Juan: ¿Dónde?
- Ciutti: Ahí fuera.
- D. Juan: Es decir que la partida
está igualada.
- Ciutti: Y tenemos
en dos, por sus cuatro extremos,
a Sevilla dividida. 110
- D. Juan: Pues a los pages prevén
que al dar las ocho, las puertas
abran.
- Ciutti: Estarán abiertas
en cuanto las ocho den.
- D. Juan: Sevilla me desterró 115
por un año; cumplió ayer;
mas hoy va Sevilla a ver
que he vuelto a Sevilla yo.
Ve, pues, y gana de paso
de D.^a Ana de Pantoja 120
a la sierva.
- Ciutti: ¿Se os antoja
también?

D. Juan: Va a ser bravo caso.

Ciutti: La sierva es mía.

D. Juan: ¡Tuya!...¡Ah!...(8)

Ciutti: Por supuesto: es una puerta
por mí para vos abierta. 125

D. Juan: ¡Bravo, Ciutti!..

Los dos: ¡Já! ¡Já! ¡Já!

Escena III.

—
D. Juan
—

Predícame la moral,
pero con su fe italiana
ante mis pasos allana
todas las vías del mal. 130
Llevando esa maravilla
de los pages por delante,
no va a haber quien se me plante
por delante a mí en Sevilla.(9)
Tengo unos instantes míos 135
aun: voy a dar un vistazo
y un buen estirón al brazo,
si doy con gente de bríos.
(Vase por la (10))

Escena IV.

—
D. Gonzalo, por el postigo de la dere-
cha y D. Diego por el de la izquierda.
—

D. Diego: ¿Vos?

Gonz: Yo.

D. Diego: Juzgad si me pesa
que le espiéis.

Gonz: Sin rebozo: 140
juzgad si lo que es el mozo
sondear a mí me interesa.
¡Ya veis!..

Diego: Con sonrojo grande.

Gonz: Y en vuestra casa?...

Diego: Es ingénito
el vicio en él: es primogénito 145
empero, y no hay quien le mande
en su casa ya; es mayor
y tiene heredadas rentas
de las que no debe cuentas
a nadie.(11)

Gonz: ¿A él superior 150
ni aun vos sois ya?

Diego: No: es costumbre
y ley en nuestro solar.

Gonz: ¿Mas sabéis a qué va a osar?

Diego: Lo sabré con pesadumbre
si me lo queréis decir; 155
pues aun no me quiso ver
y más de él por no saber,
nada de él quise inquirir.
Por un balcón al mirar,
vi que tenía dispuesta 160
aquí, yo no sé qué fiesta
y me bajaba a enterar.(12)

Gonz: Pues un infame cartel
ha enviado a D. Luis Mejía,
que en los vicio primacía 165
lograba en ausencia de él.

Diego: ¿Qué en él decía?

Gonz: Contábale
sus fechorías de un año,
y en cambio el relato extraño
de las suyas demandábale. 170

Diego: ¡Para qué?

Gonz: Para pesar
quién de ambos con más mancilla
vivió, y quién solo en Sevilla
de los dos ha de campar,
como rey de los rufianes, 175
los bravos y los matones
cometiendo sinrazones,
atropellos y desmanes.

Diego: Tal vez desahogos son
de mozos ricos y ociosos. 180

Gonz: No: crímenes de viciosos
viles y sin corazón.

Diego: ¡D. Gonzalo!

Gonz: Desde luego,
y mientras puedo sus actos
juzgar, suspendo los pactos 185
que hechos tenemos, D. Diego.

Diego: ¿Qué queréis decir?

Gonz: Que si es
tal como le hacen, desde hoy
me vuelvo atrás: yo no doy 190
tal marido a mi hija Inés.

Diego: Ni yo, por más que me aflija,
si es tal como le creéis,
os he de exigir que deis
a monstruo tal vuestra hija.
Mas un padre, D. Gonzalo, 195
por malo que un hijo sea,
duda siempre, aunque lo vea,
que sea su hijo tan malo.
Su boda con D^a Inés
nuestra enemistad cortaba 200
de dos siglos.(13)

Gonz: Lo anhelaba.

Diego: Vemos si aun posible es.

Gonz: Ocultémonos.

Diego: Mejor
será.

Gonz: Y pues el Carnaval
al hombre más principal 205
permite sin deshonor
de su linage, que emplee
el antifaz, ocultemos
nuestro rostro, y esperemos
que su alma D. Juan franquee. 210

(Suenan campanas a lo lejos y los coros in-
vaden la escena repitiendo los últimos
compases del primer coro.)

Escena V.

D. Gonzalo, D. Diego, Jacarilla y estudiantes con vihuelas, panderetas etc., por la verja izquierda. Comendadores, caballeros, etc., por la derecha. (14)

Música.

- Todos: Entrad, entrad,
ya es hora. Muy pronto
las ocho darán.
Entrad, entrad.
- : Entra, muger (15) 215
¿Por qué temer,
niña querida
de D. Juan ayer?
Ven a dar la bien venida
con nosotros a D. Juan; 220
canta mientras y descuida,
te echaremos el refrán.
- Comend: Esa muger
¿quién puede ser
más que querida 225
deshonrada ayer?
Viene a dar la bien venida
con aquellos a D. Juan,
alma vil que cae rendida
en los brazos de Satán. 230
- Jacarilla: Nada temo, protegida
por vosotros como estoy,
y a D. Juan que me las pida
honra y vida se las doy.
- Estud: Bravo, perla de Sevilla, 235
flor de lis, montón de sal!
Canta, canta, Jacarilla,
y que pique tu cantar.
- Jac: Amparadme si levanto
con mi canto un huracá. 240
¡Allá va!
no hay muger fea o linda
que si le ve y le escucha
no se le rinda.
Y hombre que a D. Juan detesta 245
es de D. Juan por envidia;

porque gana cuando apuesta,
 porque vence cuando lidia.
 Por eso van(16)
 los hombres y las hembras 250
 tras de D. Juan.

Coro: (Dentro.) Oja alerta vivid, se villanas;
 avizor desde el noble al rufián;
 bien las puertas guardad y ventanas
 que ya ha vuelto a Sevilla D. Juan. 255

Estud: Otra copla, Jacarilla,
 que las ocho van a dar
 y tal vez se va Sevilla
 en Babel a transformar.

Jac: ¡Allá va! 260
 De ellas es el capricho,
 de ellos el bú y el coco;(17)
 lo dicho, dicho.

Quien ante D. Juan se pare
 ya con oro, ya con hierro, 265
 que el testamento prepare
 y que disponga el entierro.(18)
 Todos irán(19)

a caer, hombres y hembras,
 ante D. Juan.(20) 270

Coro: (Dentro.) Ya es hora de la cita;
 ya al caer las ocho están...
 ¡Santa Bárbara bendita!..
 ¡Allí vienen! ¡Allá van!

Jac: Monjes, nobles y pecheros 275
 a las ocho...¡el huracán!..
 ¡Todo el mundo, caballeros,
 para atrás...las ocho dan!..

EscenaVI.

Dichos, D. Juan y D. Luis, con antifaces;
 Gastón, Ciutti y pueblo.

(Empiezan a dar las ocho. El coro de dentro se agolpa a las verjas. Al dar la última campanada, D. Luis por el lado de los comendadores y D. Juan por el de los estudiantes, entran en escena. El coro de comendadores se queda en el fondo, detrás del pueblo. D. Gonzalo y D. Diego escuchan inmóviles y enmascarados, encuadrados como dos estatuas, dentro de los

marcos de los dos postigos. La luna alum-
bra la escena, y algunas antorchas en manos
de actores. -Silencio general.- D. Juan y
D. Luis se adelantan a la mesa, cada cual
por su lado, y van a ocupar las dos sillas.)

Hablado.

**D. Juan: Esa silla está guardada, (21)
*hidalgo.

D. Luis: De las dos, una, 280
lo ha de estar, sin duda alguna,
para mí.

Juan: Guardáis tapada
la faz mientras lo decís.

Luis: ¿No os fiáis?

Juan: No.

Luis: Yo tampoco.

*Juan: Pues no hagamos más el coco... 285
**Soy D. Juan. (Se descubre.)

Luis: Yo D. Luis. (22)

(Admiración general. Unos rodean a D. Luis,
otros a D. Juan, entre estos la Jacarilla.)

Estud: ¡Señor D. Juan, bien venido!

Cab: ¡Señor D. Luis, bien hallado!
No cejéis.

Luis: Nunca he cedido! 290

(Mientras D. Luis abraza, da la mano y habla
con los suyos y los estudiantes forman gru-
po animado por su banda, hablanse aparte la
Jacarilla y D. Juah. D. Luis les observa
de reojo.)

Jac: Todo el año te he esperado.

Juan: Doce meses has perdido:
mas mereces las primicias
de mi largueza rumbosa.
Ten. (La ofrece un bolsillo.)

Jac: ¿Oro?

Juan: **Sí.**

Jac: Es otra cosa
 lo que yo quiero en albricias.

295

Juan: ¿Qué?

Jac: Sitio en tu corazón.
Sólo un rincón.

Juan: Toma el oro.

Jac: No.

Juan: ¿Me amas aún?

Jac: Te adoro.

Juan: ¡Qué lástima!..

Jac:	¿Corazón	300
no traes?		

Juan: Era la más fútil
de las prendas que tenía,
y la suprimí un buen día
como una víscera (sic) inútil.

Jac: ¡D. Juan!

Juan: Con agua pasada 305
no muele molino: ten.

Jac: No: rezaré por tu bien.
A Dios.

Juan: ¡Valiente bobada!
Acepta el oro y no reces.
¿Qué he de hacer yo con tus preces? 310

Jac: ¿Pues no crees en Dios?

Juan: **En nada.**

(Se guarda al bolsillo y volviendo la espalda a Jacarilla dice a D. Luis:)

Dispensadme.

Luis: No hay por qué:
tras tanta ausencia... Mas pienso
que os ha dejado suspenso
la conversación.

Juan: ¡Sí, a fe!
¡Qué cualidad tan estraña
tiene la muger que quiere!.. 315

Luis: ¿Cuál?..

Juan: Que ama hasta que se muere
al primero que la engaña.
-Pero el tiempo no perdamos,
pues que a la cita acudimos
ambos a tiempo. 320

Luis: Sepamos,
pues, a lo que aquí vinimos.

Juan: Bebamos antes.

Luis: Bebamos.

(Pages sirven vino pasando grandes bandejas
con copas, escanciándolo en ellas con ja-
rrones de plata. D. Juan y D. Luis beben
sentados. D. Juan escancia a D. Luis.)

Juan: Tal vez mi largueza abusa,
D. Luis, de vuestra paciencia,
mas me abona la escelencia
de este viejo Siracusa.(23)
Cualquier cuestión queda coja,
según se cree en esta tierra,
si en algo no se remoja:
quedemos en paz o en guerra...
mas bebed, si no os enoja.
Bebed, sin miedo a traición:
que, aunque viejo e italiano,
no tiene mala intención
mi vino, y yo de antemano
voy a haceros la razón. (Bebe.) 325
330
335

Luis: Yo no temo villanía
ni traición en vuestra casa.(24) 340

Juan: Veréis que hacéis bien..Mas pasa
el tiempo..Por vida mía,
caballeros , yo supongo
que ucedes vienen aquí
por uno u otro, y por mí
a hacer bando no me opongo.
Mas debo. --y a prevenir
voy a contrarios y a amigos,--
que aquí no hay más que testigos
y aquí nadie ha de reñir. 345
350

- La hospitalidad que doy
a D. Luis y a todos, quiero
dárosela amplia, por entero
y leal como quien soy.
La cuestión es personal; 355
mía y de D. Luis, citado
por mí a ella; es un sagrado
mi casa, y por desleal
por ambos será tenido
y ambos damos por villano, 360
al que eche al acero mano
de ella antes de haber salido.
D. Luis y yo nos pondremos
sobre las fés los puntos
y amigos, saldremos juntos 365
y enemigos, partiremos
cada cual por nuestro lado;
aceptando un plazo breve
para que cada uno lleve
sus asuntos a su agrado. 370
Todo ardid, trampa o malicia
será después muy buen juego,
escluyendo desde luego
la ayuda de la justicia.
Porque no siendo la humana 375
más que una vieja villana
que anda en busca de dineros,
justo es que los caballeros
la zurremos la badana.
- Todos: ¡Bien dicho!
- Juan: ¡Cuenta redonda! 380
Do quiera que nuestra huella
siga o ataje una ronda,
todos a una y a ella.
¿Aceptáis?
- Todos: Sí.
- Juan: Que se salga 385
quien rehuse. ¿Nadie chista?
Pues a quien Dios no le asista
su buena maña le valga.
Ea, acérquense y estén
atentos.
- Luis: ¿Por qué están lejos
esos dos? ¿Vos? (A D. Diego.)
- Diego: Yo estoy bien 390
aquí.

- Luis: ¿Y vos? (A. D. Gonzalo.)
- Gonz: Yo aquí también.
- Luis: ¿Quién será esta par de viejos?
- Juan: Doble ejemplar de un fantasma.
- Luis: ¡Vaya un par de hombres de piedra!
- Juan: ¿Por miedo a cuentos añejos
vuestro valor se desmedra
tal vez? 395
- Luis: No: nada me pasma.
¿Y a vos?
- Juan: Nada a mí me arredra.
- Luis: Pues adelante.
- Juan: Oid, pues.
Aquí ayer os he citado,
porque en Sevilla os he hallado
puesto en mi sitio. 400
- Luis: Así es.
Y me enviasteis con la cita
vuestra historia en relación,
a la cual contestación
os di con la mía escrita. 405
- Juan: Dos relatos superiores.
- Luis: ¡Soberanos!
- Juan: ¡Estupendos!
- Luis: No los oyeron mejores
los claustros más reverendos
de bocas de relatores.
Contémoslos si os parece
y juzguen quién más merece
de los dos, estos señores. 410
- Juan: No haré yo relato tal,
D. Luis. 415
- Luis: Pues yo empezaré.
- Juan: Vos tampoco. Haremos mal
aquí en público...

Luis: ¿Por qué?

Juan: Porque lo que encierta fecha
y en época de capricho 420
fuera cuanta muy bien hecha,
hoy la cuenta es más estrecha.
Porque nuestros dos relatos(25)
son dos tejidos de absurdos,
que nos dan por mentecatos, 425
asombro de pelagatos
y admiración de palurdos.
Y siendo mozos capaces
de hazañas de loa eterna,
¿por qué parecer procaces 430
dos rufianes lenguaraces
barateros de taberna?

Luis: Creo que tenéis razón:
personas como nosotros
no deben más que en acción
mostrarse, no en relación
para entretener a otros.

Juan: Pues entonces se reduce
nuestra cuestión sólo a esto:
de los hechos se deduce(26) 440
que hoy ocupar os seduce
en Sevilla el primer puesto.

Luis: Sí.

Juan: Pues yo que por doquier
ni en nada quiero tener
rival, ni ser el segundo: 445
que con desprecio profundo
por quien puede algo creer,
*por donde quiera que fui
*la razón atropellé,
*la virtud escarnecí, 450
*a la justicia burlé
*y a las mugeres vendí
**y a las cabañas bajé(27)
**y a los palacios subí(28)
**y los claustros escalé(29) 455
*y en todas partes dejé
*memoria amarga de mí;
tengo D. Luis, a mancilla
que nadie se me equipare
y he aquí la cuestión sencilla: 460
mientras yo en Sevilla pare
yo soy el rey en Sevilla.

Luis: Yo no atento al rey ni a Dios:

- mas sin blasonar de rey
quiero aquí ser más que vos. 465
- Juan: Pues sobra uno de los dos.
- Luis: Pues en lid de buena ley
pesemos nuestros derechos
pesando nuestras acciones.
- Juan: Dejemos las relaciones 470
escritas; y antes que a hechos,
vamos, D. Luis, a razones.
- *Luis: Decís bien. Cosa es que está,
*D. Juan, muy puesta en razón,
tanto más, que en conclusión 475
**muy poco a mi ver irá(30)
*de una a otra relación.
Todo el mundo sabe aquí
**que cual vos, por donde fui(31) 480
*la razón atropellé,
*la virtud escarnecí,
*a la justicia burlé
*y a las mugeres vendí.
*Mi hacienda llevo perdida
*tres veces; mas se me antoja 485
*reponerla y me convida
*mi boda comprometida
*con D^a Ana de Pantoja.
*Muger muy rica me dan
*y mañana hay que cumplir 490
*los tratos que hechos están;
*lo que os advierto, D. Juan,
*por si queréis asistir.
- Juan: No lo olvidaré en verdad.
- Luis: Gracias: mi papel mirad; 495
**por unalista apartados(32)
**están los nombres sentados(33)
*para mayor claridad.
- *Juan: Del mismo modo arregladas
**mis cuentas os di en el mío:(34) 500
*en dos líneas separadas
*los muertos en desafío
*y las mugeres burladas.
- *Luis: Es increíble, D. Juan.(35)
- Juan: Ya lo veis; son relatadas 505
nuestras obras como están,
no más que fanfarronadas

que por nadie se creerán
pues se os hacen hasta a vos
increíbles.

Luis: Las admiro; 510
no las niego.

Juan: Entre los dos
queden.

Luis: ¡Cuánto más lo miro
más me asombro y ¡vive Dios!
**que vuestra lista es cabal!(36)

*Juan: Desde una princesa real 515
*a la hija de un pescador;
*¡oh! ha recorrido mi amor
*toda la escala social.

*Luis: ¡Por Dios que sois hombre extraño!
*¿Cuántos días empleáis 520
*en cada muger que amáis?

*Juan: Partid los días del año
*entre las que ahí encontráis.
*Uno para enamorarlas,
*otro para conseguirlas; 525
**uno para abandonarlas,(37)
*dos para sustituirlas
*y una hora para olvidarlas.
*¿Tenéis algo que tachar?

*Luis: Sólo una os falta en justicia. 530

Juan: ¿Me la podéis señalar?

*Luis: Sí, por cierto: una novicia
*que esté para profesar.

*Juan: ¡Bah! Pues yo os complaceré
*doblemente, porque os digo 535
*que a la novicia uniré
*la dama de algún amigo
*que para casarse esté.

*Luis: ¡Pardiez que sois atrevido!

Juan: Yo os lo apuesto si queréis. 540

*Luis: Digo que acepto el partido.
**¿Para darle por perdido(38)
qué plazo me proponéis?

Juan: Un día y aun no cumplido.
Pocas horas.

Luis: ¿Cuántas?

Juan: Seis. 545

Luis: Decíais bien, son bravatas
propuestas tan insensatas.

Juan: ¿No vais a casaros?(39)

Luis: Sí.

Juan: Pues no hay en mi cuenta errata.(40)
Vos me dais el plazo a mí. 550

Luis: No os comprendo...

Juan: Hablando claros,
*pedir más no se me antoja,
*porque pues vais a casaros
*mañana, pienso quitaros
*a D^a Ana de Pantoja. 555

*Luis: Don Juan, ¿qué es lo que decía?(41)

*Juan: D. Luis, lo que oído habéis.(42)

*Luis: Ved, D. Juan, lo que emprendéis.

*Juan: Lo que he de lograr, D. Luis.

*Luis: ¿Gastón?

*Gastón: ¿Señor?

*Luis: Ven acá. 560

*Juan: ¿Ciutti?

* ¿Señor?(43)

*Juan: Ven aquí.

Luis: Corre y a D^a Ana di. . .
(Le habla al oído.)

Gastón: Está bien. (Vase.)

Ciutti: No llegará. (Vase.)

*Luis: ¿Estáis en lo dicho?

***Juan: ¡Sí!**

*Luis: ¿Va la vida?(44)

Juan: Dicho está. 565

Gonz: (Adelantándose.)
 *¡Insensatos! ¡Vive Dios,
 *que a no temblarme las manos,
 *a palos como a villanos
 *os diera muerte a los dos.

*Juan: Por Satanás, viejo insano, 570
 *que no sé cómo he tenido
 *calma para haberte oído
 *sin asentarte la mano.

*Pero di pronto quién eres,
**porque hombre soy capaz(45) 575
*de arrancarte el antifaz
*con el alma que tuvieres.

*Gonz: ¡D. Juan!

*Juan: ¡Pronto!

***Gonz:** Mira, pues.

*Juan: ¡D. Gonzalo!

*Gonz: El mismo soy.
 *Y a Dios, D. Juan; mas desde hoy 580
 *no penséis en D^a Inés.

****Juan:** ¡Bah! Pues hay tiempo, advertir(46)
 *os quiero a mi vez a vos(47)
 *que, o me la dais, o por Dios
 *que a quitáros la he de ir. 585

***Gonz: ¡Miserable!**

*Juan; Dicho está:
*sólo una muger como ésta
*me falta para mi apuesta.
*Ved, pues, que apostada va.

Diego: (Adelantándose.)
 *No puedo más escucharte,
 *vil D. Juan, porque recelo
 *que hay algún rayo en el cielo
 *preparado a aniquilarte.
 *Sigue, pues, con ciego afán
 *en tu torpe frenesí:
 *mas nunca vuelvas a mí;
 *no te conozco, D. Juan.

*Juan: ¿Quién nunca a ti se volvió,
 *ni quién osa hablarme así,
 *ni qué se me importa a mí 600
 *que me conozcas o no?

*Diego: A Dios, pues; mas no te olvides
 *de que hay un Dios justiciero.

*Juan: Ten.

*Diego: ¿Qué quieres?

*Juan: Verte quiero.

*Diego: Nunca; en vano me lo pides. 605

*Juan: ¿Nunca?

*Diego: ¡No!

*Juan: Cuando me cuadre.

*Diego: ¿Como?

*Juan: ¡Así! (Le arranca el antifaz.)

*Todos: ¡D. Juan!

*Diego: ¡Villano!
 *Me has puesto en la faz la mano!..

*Juan: ¡Válgame Cristo! ¡Mi padre!

*Diego: ¡Mientes, no lo fui jamás! 610

*Juan: ¡Reportaos, con Belcebú!

*Diego: No; los hijos como tú
 *son hijos de Satanás.
 *Comendador, nulo sea
 *lo hablado.

*Gon: Ya lo es por mí. 615
 *Vamos.

*Diego: Sí, vamos de aquí
 *donde tal monstruo no vea.
 *D. Juan, en brazos del vicio
 *desolado te abandono:
 *me matas...mas te perdono 620
 *de Dios en el santo juicio.

(Vanse los dos poco a poco.)

*Juan: Largo el plazo me ponéis;
 *mas ved que os quiero advertir
 **que no os he ido yo a pedir(48)
 *jamás que me perdonéis. 625
 *Conque no paséis afán
 *de aquí adelante por mí,
 *que como vivió hasta aquí
 *vivirá siempre D. Juan.

Escena VII.

Dichos, menos D. Gonzalo y D. Diego.

*Juan: ¡Eh! Ya salimos del paso: 630
 *y no hay que estrañar la homilia;
 *son pláticas de familia
 *de las que nunca hice caso.
 *Conque lo dicho, D. Luis:
 *van D^a Ana y D^a Inés 635
 **en puesta.(49)

*Luis: ¿Y el precio es
 *la vida?...

*Juan: Vos lo decís.
 Ahora por los dos extremos
 opuestos, fuera, y el breve
 plazo que hay aprovechemos. 640

Luis: ¿Hasta cuándo?

Juan: Hasta las nueve.

Luis: ¿Dónde?

Juan: Donde nos hallemos.

*Luis: Satisfecho quedaré
 *aunque ambos muramos. -Vamos.(50)

*Juan: Conque, señores, quedamos 645
 *en que la apuesta está en pie.
 (Vanse cada uno con los suyos
 por distinto lado.)

Música.

Estud: ¿Qué fin tendrán
 los dos en la apuesta?
 Yo voy por D. Juan.

Cab^o: Pondrá buen fin
D. Luis a la apuesta:
yo voy por D. Luis.

650

Fin del cuadro.

Acto primero.

Cuadro 2^o.

Serenata y pendencia(51)

Plaza. En el fondo el exterior de la casa de D^a Ana, vista por una esquina. En las dos paredes que forman el ángulo, hay en la de la izquierda una reja y en la de la derecha(52) una puerta, ambas practicables.(53)

—
Escena I.
—

Coro de estudiantes con guitarras,
espadas y pistolas al cinto.

Música.

Vela y estate alerta,
niña, en tu casa.
Ten abierta la puerta,
que el amor pasa.

655

Dale guarida,
que la busca, y despierta
si estás dormida.

Ábrele, de los ojos
luz y embeleso,
o a romper tus cerrojos
va con un beso.

660

Abre tus hojas
al amor, azucena
de los Pantojas.

665

—
Escena II.
—

Dichos y Ciutti.

—
Hablado.

Ciutti: ¡Qué demonios de estudiantes!
¿Qué hacéis ahí?

Estud: Pues la damos
serenata. ¿No quedamos
en eso?

Ciutti: Pero no antes 670
de que aquí D. Juan llegara.
¿Y si os hubiera caído
D. Luis?

Estud: ¿Pues hemos venido
sin espadas? Aquí hallara
con quien hablar.

Ciutti: ¡Indiscretos! 675
Si a D^a Ana avizoramos,
el plan de D. Juan frustramos.

Estud: ¿Cuál es?

Ciutti: No sé: sus secretos
no escudriño yo jamás:
él manda y le sirvo y callo; 680
con él a pie y a caballo
voy siempre; mas de él detrás.

Estud: No creimos mal hacer.

Ciutti: Para andar en su servicio
hay que hacerle el sacrificio 685
de la voluntad y ver,
oír, callar y esperar
a que él disponga y ordene;
porque el que paga es quien tiene
el derecho de mandar. 690

Estud: Nosotros, por muy felices
en asistirle nos damos,
pues por su garbo le amamos
todos. Mas por lo que dices,
¿pasarás la pena negra 695
con él?..

Ciutti: No tal: en su casa
no hay quien ponga a nada tasa:
no tiene ni ayo ni suegra,
ni madrastra, ni heredero,
ni capellán...Ni a su madre 700
conoció, ni es ya su padre
más que a la izquierda un cero(54)
para D. Juan: y se vive

con él, se bebe y se come
 sin que nos dé ni se tome 705
 la pesadumbre más leve.
 De nada se le da nada;
 ni cree, ni teme, ni espera:
 gozar es su ley primera,
 su última razón la espada. 710
 No hay zambra en que no se halle:
 con intrigas por docenas
 atravesar puede apenas
 sin reñir por una calle;
 y es su condición tan brava 715
 y tan feliz es su estrella,
 que lleva tras de su huella
 la fortuna por esclava.
 Millionario, a nadie debe;
 su page y su mayordomo(55) 720
 yo, de lo que come como,
 bebo del vino que bebe;
 de cuanto posee dispongo,
 gozo de cuanto él disbruta,
 y como jamás disputa 725
 por las cuentas que le pongo,
 de sus rentas participo:
 con lo que él derrocha, ahucho;
 y como hay de todo mucho,
 con su equipaje me equipo: 730
 me paseo en sus caballos,
 me miman sus damas bellas,
 me regalan sus doncellas
 y en los trucos y en los mallos
 me pavoneo, enamoro, 735
 convido, humillo y conquisto
 como D. Juan: bien provisto
 el bolsillo siempre de oro
 llevo para lo que ocurra,
 y ando con él de bureo 740
 día y noche. Conque creo
 que nada hay por que me aburra.

Todos: ¡Gran vida!

Ciutti: No hay que decir
 que sea canonical;
 mas entrarle a él a servir 745
 es entrar en su caudal.
 Sólo hay una contra.

Estud: ¿Cuál?

Ciutti: Que con él hay que salir.

Estud: ¿Y qué?

- Ciutti: Tiene tras de aquesta reja
D^a Ana su habitación.
- Juan: Llamémosla la atención
con un cantar. Si se deja
ver... 780
- Ciutti: No os conoce: fingís
que vais de D. Luis en nombre
y urdid maraña... Sois hombre
que en un pelo las urdía. 785
- Juan: Bien. ¿Y si no abre D^a Ana?
- Ciutti: En la otra calle está alerta
Lucía, y está la puerta
muy cerca de su ventana.
- Juan: Es, Ciutti, una idea buena;
mas si D. Luis llega en tanto
que yo a su paloma encanto
con un cantar de sirena,
no perdamos lance y fama
por un descuido, ¡pardiez! 790
- Soplémonos de una vez,
Ciutti, el peón y la dama.
Escucha: tú, a fuer de ronda,
con unos cuantos de bríos,
tras de la casa escurriós
dando vuelta a la redonda. 795
- Solo o con mil, por delante
le atacaré yo: tú aprietas
con tu gente y le sugetas
por detrás y en el instante
en que en medio del tumulto
por la espalda me le cojas,
con él esquivas el bulto
y con Gastón le encerrojas. 800
- Ciutti: ¿Y vos? 805
- Juan: (Sonriendo.) De miedo me oculto
en casa de los Pantojas. 810
- Ciutti: ¡Soberbio! Cuando se trata
de urdimbres por este estilo,
no hay como vos.
- Juan: Queda un hilo
suelto.
- Ciutti: ¿Cuál?
- Juan: ¿Y la beata? 815

- Ciutti: Ese hilo está ya anudado
con la llave del jardín
que la he arrancado al fin,
de doblas por un puñado.
- Juan: ¿Sin más instrucción ni seña? 820
- Ciutti: Dijo que venía en pos
de mí, a arreglarse con vos.
- Juan: ¡Ah culebrón!..
- Ciutti: ¿De la dueña,
señor, hay prueba evidente
de que es criatura humana? 825
- Juan: No, Ciutti; probablemente
desciende de la serpiente
que dio a Eva la manzana.
- Ciutti: Señor; que por allí asoma
un bulto que se aproxima. 830
- Juan: Y es muger".. Sí es ella...
- Ciutti: ¡Toma!..
en nombrando al ruin de Roma....

Escena IV.

—
Dichos y Brígida.
—

- Brig: ¿Es D. Juan?
- Juan: Sí; el bulto arrima.
**Llega, que D. Juan soy yo.(56)
- *Brig: ¿Estáis solo?
- *Juan: Con el diablo. 835
- *Brig: ¡Jesucristo!
- **Juan: Por ti hablo.(57)
- *Brig: ¿Soy yo el el (sic) diablo?
- Juan: ¿Quién sinó?
- *Brig: ¡Vaya, qué cosas tenéis!..
*Vos sí que sois un diablillo... 840

*Juan: Que te llenará el bolsillo
*si le sirves.

*Brig: Ya veréis.

*Juan: Descarga, pues, ese pecho.
*¿Qué hiciste?

*Brig: Cuanto me ha dicho
*vuestro page. ¡Y qué mal bicho 845
**es vuestro Ciutti!..(58)

*Juan: ¿Qué ha hecho?
**¿No te ha entregado un bolsillo?..(59)

Brig: Sí; pero tratar prefiero
con vos: sois un caballero
y Ciutti al fin...

Juan: ¿Es un pillo? 850

Brig: De veras que no es un santo,
mas no digo tanto de él.

Juan: ¿No te dio oro y un papel?...

Brig: Un poco.

Juan: Toma otro tanto.
(Le da un bolsillo.)

Brig: Directamente es mejor 855
entendernos y es más breve.

Juan: ¡Con Satanás que te lleve;
acaba!

Brig: El papel, señor,
en su horario he colocado,(60)
y dándola el buen consejo 860
de que en él lea, la dejo
sola.

*Juan: ¿La habrás preparado?

*Brig: ¡Vaya! Y os la he convencido
**de tal modo y de manera(61)
*que irá como una cordera 865
*tras vos.

*Juan: ¿Tan fácil he ha sido?

- Brig: Es la inocencia vestida,
la sencillez encarnada;
virgen, cuya alma, cerrada
estuvo hasta hoy al amor. 870
Era natural, la herida
que la hizo la primer flecha
fue mortal; y hoy está hecha
esclava vuestra, señor.(62)
- *Juan: ¿Y está hermosa?
- *Brig: ¡Como un ángel! 875
- **Juan: Mas la has dichos (sic)..(63)
- *Brig: Figuraos
*si habré metido mal caos
*en su cabeza, D. Juan.
*La dige que erais el hombre
*por su padre destinado 880
*para suyo; os he pintado
bravo, espléndido, galán.
Más imagen que la vuestra
no ve ya en su fantasía;
su alma vaga noche y día 885
de vuestra imagen en pos:
su amor es mi obra maestra,
un volcán que la devora,
un altar en que os adora
confundiéndoos ya con Dios. 890
- Juan: ¡Calla, tentadora infame!..
¡Calla!.. y que tu lengua impura
no manche a esa criatura
tomándola en boca más.
- Brig: ¿Qué os pasa, D. Juan?
- Juan: Lo ignoro.(64) 895
Mi espíritu ha deslumbrado
un relámpago: ha pasado
ante mí...
- Brig: ¿Quién?
- Juan: Dios quizás.(65)
- **Brig: Os estoy viendo y oyendo(66)
*y me hacéis perder el tino. 900
*yo os creía un libertino
*sin alma y sin corazón.

- Juan: Quizás el amor humano(67)
tiene un origen divino.
- Brig: ¡Miren por dónde le vino 905
al diablo la contrición!
Me asombra, mas no me pesa
de vuestro arrepentimiento.
Conque me vuelvo al convento
haga Inés su profesión 910
y enamorada y profesa
hará una monja sin tacha.
Conque a Dios. ¡Pobre muchacha!
- Juan: Espérate, tentación. 915
Un vértigo incomprensible
me desconcertó un instante:
no sé qué luz fulgurante
brotó dentro de mi ser.
Y el espíritu visible 920
de D^a Inés, un momento
alumbró en mi pensamiento
sin contornos de muger.
Mas yo ni temo, ni creo
en ningún mundo invisible,
ni en ningún hecho imposible, 925
ni en ningún sumo poder.
La aposté, y es infalible;
ni dudo, ni me arrepiento.
Esta noche en su convento
será mía esa muger. 930
*¡Conque a qué hora se recojen
**las monjas?(68)
- Brig: (Este hombre ahora
me da pavor!..)
- Juan: Tentadora
vil!.. ¿Me quieres responder?..
- Brig: ¡Sí, sí!
- Juan: ¿A qué hora se recogen 935
las monjas?
- Brig: Hoy reunidas
en coro están...
- Juan: Prevenidas
estad ambas.
- Brig: ¿Cuándo iréis
y cómo?

Juan: Tú dirás.

Brig: Cuando
 las ánimas den, con tiento 940
 **abriendo el huerto, al convento(69)
 *fácilmente entrar podéis
 *con la llave que os he enviado:
 **un claustro oscuro y estrecho
 **veréis; seguidle derecho(70) 945
 *y daréis con poco afán
 **con nuestra celda.(71)

*Juan: Y si acierto
 *a robar tan gran tesoro,
 *te he de hacer pesar en oro.

*Brig: Por mí no queda, D. Juan. 950

*Juan: Ve y aguárdame.

Brig: Voy, pues,
 *a entrar por la portería
 *y a cegar a Sor María
 *la tornera. Hasta después.
 (Pensé que se arrepentía...) 955
 A Dios, Ciutti. (Al pasar
 por delante de éste.)

Ciutti: ¡A Dios, arpía!
 A Dios, serpiente con pies.

Escena V.

—
 D. Juan - Ciutti
 —

*Juan: ¡Pues señor soberbio envite!
 *Muchas hice hasta esta hora,
 *mas por Dios que la de ahora 960
 *será tal que me acredite.
 Sí; pero no atropellados:
 hay que hacerlas pronto y bien,
 y hacerlas que resultados
 seguros y útiles den. 965
 Ciutti.

Ciutti: Señor...

Juan: Somos hombres
 de dar cima de una vez
 a la apuesta de esta noche,
 sólo en dos horas o tres;

- mas vamos sobre nosotros 970
de ellas al cabo a tener
a media Sevilla, Ciutti;
al padre de D^a Inés,
a los deudos de D^a Ana,
a los de D. Luis con él; 975
la excomunión de los clérigos
y la justicia del rey.
Fuerza es burlarlos a todos
y quedar mano y en pie.
- Ciutti: No veo cómo...
- Juan: Sacando 980
de Sevilla a D^a Inés
y casándome con ella
de veras.
- Ciutti: ¡Ay, señor!
- Juan: ¿Qué?
- Ciutti: ¿Habláis de veras? ¡Casaros!
- Juan: ¡Qué! ¿no te parece bien 985
la novia?... Es un ángel, Ciutti;
siento por esa muger
un afecto inesplicable
que casi carnal no es.
- Ciutti: ¡Vaya, un amor...honestísimo! 990
- Juan: ¿Y porqué no?
- Ciutti: ¡Señor!(72)
- Juan: ¿Qué?
- Ciutti: Manana (sic), vuestro servicio(73)
dejar me permitiréis.
- Juan: ¿Por qué?
- Ciutti: Porque hoy me convenzo 995
de que va vuesa merced
a dar...
- Juan: ¿En loco?
- Ciutti: Peor.
- Juan: ¿Pues en qué?

Ciutti: En hombre de bien.

Juan: El último desatino
algún día se ha de hacer;
mas lo que nunca ha de hacerse, 1000
Ciutti, es dejarse cojer:
Oye: el tesoro que tengo
y que en ausencia heredé
de mi tío el arzobispo,
está de Ubaldo en poder, (74) 1005
y es el barco que nos trajo
de este rico genovés:
echemos por el atajo;
el sacar a D^a Inés
del claustro no es gran trabajo. 1010
Tú en el caballo a través
te la llevas y yo bajo
hasta mi quinta después
con el barco y el tesoro.
Si se arregla todo bien 1015
y todos con todo apechan,
bueno; sinó hasta más ver;
cuestión de agua, prisa y plata,
conque pecho al agua, y cata (75)
que no hay tiempo que perder. 1020
Vamos, pues, su serenata
a dar a D^a Ana. A ver:
tu mandolina desata.

Ciutti: (De atajarle no hay poder;
esto es una catarata. 1025
Y viene el otro y va a haber (76)
aquí una mandolinata.

Música.

Juan: Corza ligera, que descarriada
vas por ladera desconocida
donde te espera red preparada 1030
porque entrampada pierdas la vida.
¿A dónde vas?
Corza a quien yo reclamo,
vuélvete atrás.

Ciutti: Ya verás, corza ligera, 1035
qué feliz y libre vas;
ya verás lo que te espera
si a su voz oído das.

Juan: Ninfa inocente que mar adentro
nadas serena del riesgo agena, 1040
vuelve a tu fuente, vuelve a tu centro

y huye el encuentro de la sirena.
 ¿A dónde vas?
 Sal del mar a mi acento:
 vuélvete atrás.

1045

Ciutti: Ya verás, ninfa serena
 que la mar surcando vas,
 ya verás con la sirena
 si la escuchas, cómo das.

Hablado.

Juan: Pues permanece cerrada
 su ventana.

1050

(Abre Lucía la ventana.)

Ciutti: Se ha comido
 la partida; pero nada
 con la señora hay perdido,
 porque ha abierto la criada.

Juan: ¿Estás cierto?

Ciutti: La he sentido.

1055

(Va(77) Ciutti al otro lado de la casa:
 mira a la reja, ve a Lucía y vuelve a
 llamar a D. Juan, que pasa.)

Juan: Voy a hablarla.

Ciutti: Y con porfía,
 porque es taimada y se hará
 rogar.

Juan: Si en la reja está,
 *lo demás es cuenta mía.

Escena VI.

Dichos y Lucía, a la reja.

(Ciutti recoge la mandolina y se aparta
 de D. Juan, poniéndose en acecho de las
 dos calles. D. Juan se llega a la reja
 de Lucía, quien después de una pausa y
 de mirar a D. Juan, que apoyado en la re-
 ja la contempla, dice:)

- *Lucía: ¿Qué queréis, buen caballero? 1060
- *Juan: Quiero.
- *Lucía: ¿Qué queis, vamos a ver?..
- *Juan: Ver.
- *Lucía: ¿Ver? ¿Qué veréis a esta hora?
- *Juan: A tu señora. 1065
- *Lucía: ¡Idos, hidalgo, en mal hora!
*¿Quién pensáis que vive aquí?
- **Juan: D^a Ana Pantoja, y...(78)
*Quiero ver a tu señora.
- *Lucía: ¿Sabéis que casa D^a Ana? 1070
- *Juan: Sí, mañana.
- *Lucía: ¿Y ha de ser tan infiel ya?
- *Juan: Sí será.
- *Lucía: ¿Pues no es de D. Luis Mejía?
- *Juan: ¡Ca! Otro día. 1075
Hoy no es mañana, Lucía;
*yo he de estar hoy con D^a Ana,
*y si se casa mañana,
*Mañana será otro día.
- *Lucía: Ah! en recibiros está? 1080
- *Juan: Podrá.
- *Lucía: ¿Qué haré si os he de servir?
- *Juan: Abrir.
- *Lucía: ¡Bah! ¿Y quién abre este castillo?
- *Juan: Este bolsillo. 1085
- *Lucía: ¿Oro?
- *Juan: Pronto te dio el brillo.
- *Lucía: ¿Cuánto?
- *Juan: De cien doblas pasa.

- *Luc: ¡Jesús!
- *Juan: Cuenta y di: ¿Esta casa
*podrá abrir este bolsillo?
- *Lucía: ¡Oh! Si es quien me dora el pico... 1090
- *Juan: ¡Muy rico!
- *Lucía: ¿Sí? ¿Qué nombre usa el galán?
- *Juan: Don Juan.
- *Lucía: ¿Sin apellido notorio?
- *Juan: Tenorio. 1095
- *Lucía: ¡Animas del purgatorio!
*Vos D. Juan?
- *Juan: ¿Qué te amedrenta
*si a tus ojos se presenta
*muy rico D. Juan Tenorio.
- *Lucía: Rechina la cerradura... 1100
- *Juan: Se asegura.
- *Lucía: ¿Y a mí quién, ¡por Belcebú!..
- *Juan: Tú.
- *Lucía: ¿Y qué me abrirá el camino?
- *Juan: Buen tino. 1105
- *Lucía: ¡Bah! Ir en brazos del destino...
- *Juan: Dobla el oro.
- *Lucía: Me acomodo.
- *Juan: Pues mira como de todo
*se asegura tu buen tino.
- Lucía: Tomad la llave y los dos 1110
podéis entrar por ahí
cuando queráis.
- Juan: Bien. ¿De mí
qué más quieres?
- Lucía: Que con vos

me saquéis salva de aquí
después de tal fechoría.

1115

Juan: Te sacaré de mí en pos.

Lucía: ¿Pero segura?

Juan: Que sí.

Lucía: ¿Lo juráis?

Juan: Sí.

Lucía: Pues a Dios.

*Juan: A Dios, pues, y en mí te fía.

*Lucía: Y en mí el garboso galán. 1120

*Juan: A Dios, pues, franca Lucía.

*Lucía: A Dios, pues, rico D. Juan.

*Juan: Con oro nada hay que falle.
*Ciutti, ya sabes mi intento.

Ciutti: ¡Chist!...(79)

Juan: ¿Qué hay?

Ciutti: En este momento 1125
D. Luis entra en esa calle.

Juan: ¿Solo o con gente?

Ciutti: Con poca.(80)
Se acerca...se para...Toca
de la Pantoja en la reja...

Juan: ¿Y su gente?

Ciutti: Aunque se aleja, 1130
le guarda.

Juan: Pues punto en boca.
Dejémosle hacer. No sabe
que aquí la esquina me tapa:
aquí a que el coloquio acabe
aguardaré. Ciutti, escapa.

1135

Escena VII

D. Juan - D. Luis, D^a Ana.

Luis: Yo soy: sal presto.

Ana: ¡Cielos! ¿Qué es esto?

Luis: D. Juan aquí...

Ana: Jamás le vi.

Luis: ¿Nadie a tu puerta
llamó? 1140

Ana: No, Luis.

Juan: (Brava pregunta!
¿Quién llama a puerta
que pueda abierta
tener por sí? 1145

Luis: Te avisé que una traición
contra ti trajo D. Juan(81)
y esperaba con afán
tu respuesta con Gastón.

Juan: (¡Oh! Como inocentón
me voy de ti a reír
cuando te vea ir
a donde fue Gastón.) 1150

Ana: De tal revelación
no sé qué colegir:
tan solo sé decir
que yo no vi a Gastón. 1155

Luis: Responde, por tu vida.
¿D. Juan no vino aquí?

Ana: Cantares aquí fuera
no ha mucho que sentí:
la serenata era
sin duda para mí.
Mas no abrí la vidriera
porque tu voz no oí. 1160
1165

Juan: (Pero la casa entera
se me entregaba a mí.)

Luis: ¿A tí una serenata
aquí sin mí te dan,
y el rostro me recata
tu rondador galán? 1170

Ana, me mata
mi eterno afán.(82)
Sabes, ingrata,
que fue D. Juan. 1175

Ana: No, no: que no, te digo.
El no me vio jamás.
¡Dios Santo, sé testigo
de mi sinceridad!
Yo nunca fui perjura, 1180
yo siempre fui leal,
y puedo darte pura
mi alma ante el altar.

Luis: Perdona que reclame
un último favor, 1185
del seductor infame
para salvar tu honor.
Permiso y llave dame
para que guarde yo
tu casa cuando llame, 1190
porque venir juró.

Ana: ¡Jamás, jamás! ¡Celoso!..
calumnias a mi amor:
mañana vas mi esposo
a ser ante el Señor. 1195
Ven, pues, cuando en reposo
esté todo en redor
y velarás mi sueño
hasta que raye el sol.

Juan: (Tú tienes la ventana, 1200
pero la puerta no:
veremos quién la palma
se lleva de los dos:
Tú poseerás su alma,
pero su cuerpo yo.) 1205
¿D. Luis?...

Luis: ¡Cierra!(83)

Ana: ¡A Dios!(84)

Luis: ¿Quién va?(85)

Juan: ¡Yo!

Luis: ¡D. Juan!

Juan: ¡Tarde venís!

Luis: Aun hay tiempo.

Juan: No, D. Luis.

Luis: ¡A mí! (86)

Juan: ¡A mí! (87, 88)

(Ambos coros se colocan con la mayor rapidez al lado de sus gefes y al tiempo que D. Juan y D. Luis desenvainan las espadas, un alcalde de casa y corte, con ronda y cuadrilleros, muy a tiempo les gana el centro al dividirse.)

Escena VIII.

Dichos - Un Alcalde, ronda, cuadrilleros; luego Ciutti con los estudiantes.

Juan:		
Luis:	No se rinden caballeros	1210
Coro:	a villanos cuadrilleros.	
	En las manos los aceros:	
	la justicia juzgará.	
	¡Allá va!	
	¡Cierra y da!	1215
Alc:	Las espadas, caballeros.	
	Ronda traigo y cuadrilleros;	
	entregadme los aceros.	
	La justicia juzgará.	
	¡Alto allá!	1220
	Dense ya.	
Cuad:	No hay escape, caballeros:	
	los villanos cuadrilleros	
	de las manos los aceros	
	a quitaros vienen ya.	1225
	¡Recio da!	
	¡Malo va!	

Todos: (89) ¡Já! ¡já! ¡já!

(Al "Allá va" de D. Juan carga él y sus coros sobre el Alcalde, la ronda y cuadrilleros. Tumulto general muy breve. Los de D. Juan y D. Luis, se llevan por delante a la justicia por la izquierda. D. Juan y D. Luis, después de iniciar la pelea, se quedan riendo en el centro de la escena)

contemplándola: los coros siguen alejándose, mientras Ciutti con otros sale por la calle de la derecha y asegura a D. Luis.)

Ciutti: ¡Por D. Juan!(90)

Luis: ¡¡Ah!!.

¡Já! ¡já! ¡já!(91)

(Ciutti y los suyos se llevan a D. Luis por la derecha. D. Juan riéndose en escena, saca la llave que le dio Lucía y al meterla en la cerradura de la casa de D^a Ana, cae el telón.)

Fin del cuadro.(92)

Acto segundo.

Cuadro 3^o

Serpiente y paloma(93)

Celda de D^a Inés: puertas laterales.(94)

Escena I.

D^a Inés: Coro de monjas,(95) dentro.

Música.(96)

Coro: Dios, que de mundos pueblas (97)	1230
la nada y el vacío;	
Señor de las tinieblas,	
origen de la luz:	
tu templo patrocina	
contra el audaz impío,	1235
por la pasión divina	
del que murió en la cruz.	

(D^a Inés se levanta del reclinatorio y baja a escena.) (98)

Inés: ¡No puedo!.. No puedo	
leer ni rezar.	
No sé por qué, miedo	1240
de todo me da.	

- Como novicia un hábito
me van mañana a dar.
Novicia...Pero monja
no lo seré jamás. 1245
Como alas nuevas siento
que en mí brotando están,
y lejos del convento
mis pensamientos van.
¡Libértame, Dios mío, 1250
de tan extraño afán
o suéltame las alas
y déjame volar!
¡Ay, ay de mí!..
que lo que siento y quiero 1255
no me lo sé decir.
- Coro: Señor, Tú que conservas
del orbe los cimientos,
las larvas y las yerbas,
los bosques y la mar; 1260
que todo lo preservas
de adversos elementos,
la casa de tus siervas
ampara sin cesar. (99, 100)

Hablado.

- Inés: Aun salmodian en el coro 1265
las monjitas... Ya se ve,
hay vigilia y penitencia
por el Carnaval. También
todas las noches al coro
bajaba yo con placer, 1270
hasta hoy... ¿porqué no he ido
esta noche? No lo sé.
Brígida me dijo: "Espérame,
que vuelvo." --Que iba a tener
miedo aquí sola, -la dije,- 1275
y con miedo la esperé.
¡Ay de mí! Comienzo a hallar
tal soledad y aridez
en el convento... Mas Brígida
*¿dónde estará? Esa muger 1280
*con sus pláticas al cabo
*me entretiene alguna vez...
**Hoy la echo menos...acaso(101)
*porque la voy a perder,
*que en profesando es preciso 1285
*renunciar a cuanto amé.(102)
*Mas pasos siento en el claustro.
*¡Oh! Reconozco muy bien
*sus pisada...(sic) -Ya está aquí.

Escena II.

D^a Inés. - Brígida.

*Brig: Buenas noches, D^a Inés. 1290

(Sale por la puerta de la derecha.)

*Inés: ¿Cómo habéis tardado tanto?(103)

*Brig: Voy a cerrar esta puerta.

(La de la izquierda.)

*Inés: Hay orden de que esté abierta.

*Brig: Eso es, muy bueno y muy santo
*para las otras novicias 1295
*que ha de consagrarse a Dios:
*no, D^a Inés, para vos.

*Inés: Brígida, ¿no ves que vicias
*las reglas del monasterio
*que no permiten...

*Brig: ¡Bah, bah! 1300
**más segura así se está(104)
*y así se habla sin misterio
*ni estorbos. ¿Habéis mirado
*el libro que os he traído?

*Inés: ¡Ay! ¡Se me había olvidado!. 1305

*Brig: ¡Pues me hace gracia el olvido!

*Inés: Como la madre abadesa
*se entró aquí inmediatamente...(105)

*Brig: ¡Vieja más impertinente!..

*Inés: ¡Pues tanto el libro interesa? 1310

*Brig: Vaya si interesa... ¡Mucho!
*Pues quedó con poco afán
*el infeliz...

*Inés: ¿Quién?

*Brig: ¡D. Juan!

- *Inés: ¡Válgame el cielo! ¡Qué escucho!
 *¿Es D. Juan quien me le envía? 1315
- *Brig: ¡Por supuesto!
- *Inés: ¡Oh! yo no debo
 *tomarle.
- *Brig: ¡Pobre mancebo!
 *Desairarle así, sería
 *matarle.
- *Inés: ¿Qué estás diciendo?
- *Brig: Si es horario(106) no tomáis, 1320
 *tal pesadumbre le dais
 *que va a enfermar; lo estoy viendo.
- *Inés: ¡Ah! no, no: de esa manera
 **lo tomaré.(107)
- *Brig: Bien haréis.
- *Inés: ¡Y qué bonito es!
- *Brig: Ya veis: 1325
 *quien quiere agradar, se esmera.
- *Inés: Con sus manecillas de oro.
 *¡Y cuidado que está prieto!.
 *A ver, a ver si completo
 *contien el rezo del coro. 1330
- (Le abre y cae una carta de entre sus hojas)
- *Mas ¿qué cayó?
- *Brig: Un papelito.
- *Inés: ¿Una carta?
- *Brig: ¡Claro está!
 *En esa carta os vendrá
 *ofreciendo el regalito.
- *Inés: ¡Qué! ¿Será suyo el papel? 1335
- *Brig: ¡Vaya, que sois inocente!..
 *Pues que os feria, es consiguiente
 *que la carta será de él.
- *Inés: ¡Ay, Jesús!

- *Brig: ¿Qué es lo que os da?
- *Inés: Nada, Brígida, no es nada. 1340
- *Bríg: No, no: si estáis inmutada.
*(Ya presa en la red está.)
*¿Se os pasa?
- *Inés: Sí.
- *Brig: Eso habrá sido
**algún mareillo vano...(108)
- *Inés: ¡Ay! Se me abrasa la mano 1345
*con que el papel he cogido.
- *Brig: ¡D^a Inés, válgame Dios!..
*Jamás os he visto así.
*¡Estáis trémula!..
- *Inés: ¡Ay de mí!
- *Brig: ¿Qué es lo que pasa por vos? 1350
- *Inés: ¡No sé! El campo de mi mente
*siento que cruzan perdidas
*mil sombras desconocidas
*que me inquietan vagamente;
*y ha tiempo al alma me dan 1355
*con su agitación tortura.
- *Brig: ¿Tiene alguna, por ventura,
*el semblante de D. Juan?
- *Inés: No sé: desde que le vi,
*Brígida mía, y su nombre 1360
*me digiste, tengo a ese hombre
*siempre delante de mí.
*Por do quiera me distraigo
*con su agradable recuerdo
*y si un instante le pierdo 1365
*en su recuerdo recaigo.
*No sé qué fascinación
*en mis sentidos ejerce,
*que siempre hacia él se me tuerce
*la mente y el corazón: 1370
*y aquí y en el oratorio
*y en todas partes advierto
*que el pensamiento divierto
*con la imagen de Tenorio.
- *Brig: ¡Válgame Dios! D^a Inés, 1375

*según lo vais explicando,
 *tentaciones me van dando
 *de creer que eso amor es.

*Inés: ¿Amor has dicho?

*Brig: Sí, amor.

*Inés: No, de ninguna manera. 1380

*Brig: Pues por amor lo entendiera
 *el menos entendedor.
 *Mas vamos la carta a ver.
 *¿En qué os paráis? ¿Un suspiro?

*Inés: ¡Ay! Que cuanto más la miro, 1385
 *menos me atrevo a leer.
 *(Lee.) "D^a Inés del alma mía!"..
 *¡Virgen santa, qué principio!

*Brig: Vendrá en verso y será un ripio
 *que traerá la poesía.(109) 1390

Música.(110)

*Inés: "¡D^a Inés del alma mía!
 *Luz de donde el sol la toma,
 *hermosísima paloma
 *privada de libertad;
 *si os dignáis por estas letras 1395
 *pasar vuestro lindos ojos,
 *no los tornéis con enojos
 *sin concluir, acabad.!

*Brig: ¡Qué humildad y qué finura!
 *¿Dónde hay mayor rendimiento? 1400

*Inés: ¡Brígida, no sé qué siento!

*Brig: Seguid, seguid la lectura.

*Inés: "Nuestros padres de consuno
 *nuestras bodas acordaron,
 *porque los cielos juntaron 1405
 *los destinos de los dos.
 *Y halagado desde entonces
 *con tan risueña esperanza,
 *mi alma, D^a Inés, no alcanza
 *otro porvenir que vos. 1410
 **De amor con ella en mi pecho(111)
 *brotó una chispa ligera
 *que han convertido en hoguera
 *tiempo y afición tenaz.

- *Y esta llama que en mí mismo
 *se alimenta inestinguible,
 *cada día más terrible
 *va creciendo y más voraz." 1415
- *Brig: Es claro: esperar le hicieron
 *en vuestro amor algún día,
 *y hondas raíces tenía
 *cuando a arrancársele fueron.
 *Seguid. 1420
- *Inés: "En vano a apagarla
 *concurren tiempo y ausencia,
 *que doblando su violencia
 *no hoguera ya, volcán es. 1425
 *Y yo, que en medio del cráter
 **desesperado batallo,(112)
 *suspendido en él me hallo
 *entre mi tumba y mi Inés." 1430
- *Brig: ¿Lo veis, Inés? Si ese horario(113)
 *le despreciáis, al instante
 *le preparan el sudario.
- *Inés: ¡Yo desfallezco!
- *Brig: Adelante.
- *Inés: "Inés; alma de mi alma,
 *perpétuo imán de mi vida,
 *perla sin concha escondida
 *entre las algas del mar;
 *Garza que nunca del nido
 *tender osastes el vuelo 1440
 *el diáfano azul del cielo
 *para aprender a cruzar;
 *si es que a través de esos muros
 *el mundo apenas mira
 *y por el mundo suspiras 1445
 *de libertad con afán,
 *acuérdate que al pie mismo
 *de esos muros que te guardan,
 *para salvarte te aguardan
 *los brazos de tu D. Juan." 1450
 *--¿Qué es lo que me pasa, ¡cielo!,
 *que me estoy viendo morir?
- *Brig: (Ya tragó todo el anzuelo.)
 *Vamos, que está al concluir.
- *Inés: "Acuérdate de quien llora
 *al pie de tu celosía
 *y allí le sorprende el día 1455

*y le halla la noche allí:
 *acuérdate de quien vive
 *sólo por ti, ¡vida mía!..
 *y que a tus pies volaría
 *si le llamaras a ti." 1460

*Brig: ¿Lo veis? ¡Vendría!

*Inés: ¿Vendría?

*Brig: A postrarse a vuestros pies.

*Inés: ¿Puede?

*Brig: ¡Oh, sí!

*Inés: ¡Virgen María! 1465

*Brig: Pero acabad, D^a Inés!

*Inés: "A Dios, oh luz de mis ojos;
 *a Dios, Inés de mi alma,
 *medita, por Dios en calma
 *las palabras que aquí van;
 *y si odias esa clausura
 *que ser tu sepulcro debe,
 *manda, que a todo se atreve
 *por tu hermosura D. Juan!" 1470

(Cesa la música.)

*¡Ay! ¿Qué filtro envenenado 1475
 *me dan en este papel
 *que el corazón desgarrado
 *me estoy sintiendo con él?
 *¿Qué sentimientos dormidos
 *son los que revela en mí? 1480
 *¿Qué impulsos jamás sentidos?
 *¿Qué luz que hasta hoy nunca vi?
 *¿Qué es lo que engendra en mi alma
 *tan nuevo y profundo afán?
 *¿Quién roba la dulce calma 1485
 *de mi corazón?

*Brig: D. Juan.

*Inés: ¿D. Juan dices? ¿Conque ese hombre
 *me ha de seguir por do quier?
 *¿Sólo he de escuchar su nombre?
 *Sólo su sombra he de ver?..
 *¡Ah! Bien dice: juntó el cielo
 *los destinos de los dos,
 *y en mi alma engendró este anhelo
 *fatal! 1490

- *Brig: ¡Silencio!
- *Inés: ¡Me estremeces! 1495
- *Brig: ¿Oís, D^a Inés, tocar?
- *Inés: Sí, lo mismo que otras veces
*las ánimas oigo dar.
- *Brig: Pues no habléis de él.
- *Inés: ¡Cielo santo!
*¿De quién?
- *Brig: ¿De quién ha de ser,
*de ese D. Juan que amáis tanto,
*porque puede aparecer. 1500
- *Inés: ¡Me amedrentas! ¿Puede ese hombre
*llegar hasta aquí?
- *Brig: Quizá;
*porque el eco de su nombre
*tal vez llega a donde está. 1505
- *Inés: ¡Cielos! ¿Y podrá?..
- *Brig: ¿Quién sabe?
- *Inés: ¿Es un espíritu, pues?
- *Brig: No; mas si tiene una llave...
- *Inés: ¡Dios!
- *Brig: Silencio, D^a Inés: 1510
*¿no oís pasos?
- *Inés: ¡Ay! Ahora
*nada oigo. (Dan las diez.)(114)
- **Brig: Las diez dan.(115)
*Suben...se acercan...Señora:
*ya está aquí.
- *Inés: ¿Quién?
- *Brig: ¡El!
- *Inés: ¡D. Juan!

Música.(116)

(Coro dentro, de monjas, (117) que no haga más que llegar al oído del espectador.)

Coro: (Se repiten los ocho primeros versos del coro, (118) de la primera escena de este cuadro.)

Hablado.
(durante el coro.)

Escena III.

D^a Inés. Brígida. D. Juan. coro de monjas, (119) dentro.

*Inés: ¿Qué es esto? ¡Sueño! ¿Deliro? 1515

*Juan: ¡Inés de mi corazón! (Saliendo.)

*Inés: ¿Es realidad lo que miro
*o es una fascinación?(12)
*¡Tenedme...apenas respiro!..
*¡Sombra!...¡Huye por compasión!..
*¡Ay de mí!.. 1520

(Desmáyase D^a Inés y Dⁿ Juan la sostiene: la carta de D. Juan queda en el suelo al desmayarse D^a Inés.)

*Brig: La ha fascinado
*vuestra repentina entrada
*y el pavor la ha trastornado.

*Juan: Mejor, así nos ha ahorrado
*la mitad de la jornada. 1525
*¡Ea! no desperdiciemos
*el tiempo aquí en contrmlarla
*si perdernos no queremos.
*En los brazos a tomarla
*voy y cuanto antes ganemos 1530
*ese claustro solitario.

*Brig: ¡Oh! ¿Vais a sacarla así?

*Juan: ¡Necia! ¿piensas que rompí
*la clausura temerario
*para dejármela aquí? 1535
*Mi gente abajo me espera.
*¡Sígueme!

(Coje a D^a Inés en brazos y vase.)

Escena IV.

Brígida, sola.

*Sin alma estoy...
Mas no me quedo aquí hoy
yo. Suceda lo que quiera,
¡nada! con ellos me voy.
(Vase corriendo.)

1540

Fin del cuadro.

Acto 2º

Cuadro 4º

Pecho al agua(121)

Escena 1ª

Ciutti, coro de Estudiantes.

Música.

Coro: Es mentira, nos engañas;
conocemos bien tus mañas,
y tememos tus marañas...
conque mira bien por ti.
Cuando cuenta de ellos dimos,
do quedabais nos volvimos;
ya no estabais, os perdimos:
tú de él sabes, sí, sí, sí.

1545

Ciutti: De él vosotros sois amigos
y por él alzáis pendón:
mas ni amigos ni enemigos
sabréis de él, no, no, no, no.

1550

(Los Estudiantes le cercan y estre-
chan para obligarle a hablar.)

Quietos! quietos! Poco a poco:
nadie miedo a mí me da;
son secretos y no puedo
revelaros dónde está.

1555

La partida pende de esto
y la vida de él quizá:
mas os digo como amigo
que muy pronto volverá.

1560

Ciutti.
Algo yo
ya os diré,
pero no
dónde fue.

Coro.
Qué paso?(sic)
damos fe;
de batido(122)
cómo fue?

Ciutti.
Oh! qué afán!
Yo os diré
de D. Juan
lo que sé.

1565

La historia de D. Juan es una tela
tegida por las manos del amor;
una red de(123) las almas sin cautela
a traición aprisiona el ciego Dios.

1570

Red de trama tan sutil
cual labor de tal maestro
tejedor:

1575

y es mi amo el más gentil,
el más fino y el más diestro
pescador.

y hoy fue en su barco
a pescar truchas:
de ellas es el mejor pescador.(124)

1580

Sí señor;
eso es;
el mejor
pescador:
sí señor.

1585

Coro: Lo que pesca D. Juan lo saben muchas.
Sí señor que lo sabemos, sí señor.

Sí señor,
Que lo es
el mejor
pescador.
Sí señor.

1590

Ciutti: La trucha y la muger caen por boca:
la que cae muere dentro de su red,
que por cebo, D. Juan, allí coloca
un(125) corazón que ceba Lucifer.

1595

La que muerde más tenaz
más aprisa muere en lucha
con el(126) amor:

1600

pues D. Juan es incapaz
de soltar muger ni trucha
que pescó.
Y hoy fue en un barco
a pescar truchas, 1605
como que es el mejor pescador.

Sí señor
que lo es,
el mejor
pescador: 1610
sí señor.

Coro: Pues alguna tal vez cuando son muchas
pesca al fin al mejor pescador.

Sí señor
cae tal vez 1615
el mejor
pescador:
sí señor.

Hablado.

Ciut: Con que ya sabéis qué es de él;
y como no tardará, 1620
id a esperarle al jardín
si le queréis esperar.

Coro: No nos volvemos sin verle.

Ciut: Y hacéis muy bien; tanto más
que tal vez unos de otros 1625
tengamos necesidad
aún.

Coro: Vamos.

Escena 2^a

Ciutti. --Brígida.

Brig: Uf! qué posmas
han estado!

Ciut: Es natural;
le adoran, le creen perdido
y le quieren encontrar. 1630

Brig: *Qué noche, ¡válgame Dios!..(127)
*no me puedo menear.

*Ciut: Pues ¿qué os duele?

*Brig: Todo el cuerpo,
 **y creo que el alma.(128)

*Ciut: Ya!..
 Como a montar no estáis hecha 1635
 a caballo., es natural.
 *Pues de estas cosas veréis,(129, 130)
 *si en esta casa os quedáis,
 *lo menos seis por semana.

*Brig: Jesús!

*Ciut: ¿Y esa niña está 1640
 *reposando todavía?

*Brig: ¿Y a qué se ha de despertar?

*Ciut: Sí, es mejor que abra los ojos
 *en los brazos de D. Juan.

*Brig: Preciso es que tu amo tenga 1645
 *algún diablo familiar.

Ciut: Si lo tiene es un buen diablo,
 pues no nos ayuda mal;
 mas me temo que le pierda
 por volver a Dios la faz, 1650
 y se quede sin el diablo
 y Dios no le quiera ya.

Brig: No os entiendo.

Ciut: Yo tampoco
 me sé mejor explicar.
 Mas ya tarda, ¡vive Dios! 1655

*Brig: Las doce en la catedral
 *han dado ha tiempo.

*Ciut: Y de vuelta
 *debía a las doce estar.

*Brig: Pero ¿porqué no se vino
 *con nosotros?

**Ciut: Tuvo allá(131) 1660
 **en la ciudad para el viage(132)
 *cuatro cosas que arreglar.

*Brig: ¿Para el viage?

*Ciut: Por supuesto;
 *aunque muy fácil será
 *que esta noche, a los infiernos 1665

****nos hagan con él viajar.(133)**

***Brig: Jesús, ¡qué ideas!**

***Ciut:** **Pues digo:**

*¿son obras de caridad
*en las que nos empleamos
*para mejor esperar?
*Aunque seguros estamos
**como vuelva por acá. (134)

1670

*Brig: ¿De veras, Ciutti?

***Ciut:** Venid
*a este balcón y mirad.
*¿Qué veis?

*Brig: Veo un bergantín
 que bajando el río va.

1675

Ciut: Pues su patrón, a las órdenes
debe venir de D. Juan,
*y salvos en ese caso
*a Italia nos llevará.

1680

*Brig: ¿Cierto?

Ciut: Vaya! antes que el sol,
saldremos del río al mar:
están los cuatro elementos
al servicio de D. Juan.

***Brig: Chist! Ya siento a D^a Inés.**

1685

***Ciut: Pues yo me voy, que D. Juan
*encargó que sola vos
*debíais con ella hablar.**

*Brig: Y encargó bien, que yo entiendo
*de esto.

***Ciut: A Dios, pues.**

***Brig:** Vete en paz.

1690

Escena 3ª

D^a Inés.-Brígida.

Inés: Brígida? (Dentro.)(135)

Brig: Qué, D^a Inés? (136)

- **Inés:** Brígida por caridad, (137)
 *¿dónde estamos? ¿Este cuarto
 *es del convento?
- *Brig:** No tal:
 *aquello era un cuchitril 1695
 *en donde no había más
 *que miseria.
- *Inés:** Pero, en fin,
 *¿en dónde estamos?
- *Brig:** Mirad,
 *mirad por este balcón,
 *y alcanzaréis lo que va 1700
 *desde un convento de monjas
 *a una quinta de D. Juan.
- *Inés:** ¿Es de D. Juan esta quinta?
- *Brig:** Y creo que vuestra ya.
- *Inés:** Pero no comprendo, Brígida, 1705
 *lo que hablas.
- *Brig:** Escuchad.
 *-Estábais en el convento,
 *leyendo con mucho afán
 *una carta de D. Juan,
 *cuando estalló en un momento 1710
 *un incendio formidable!
- *Inés:** Jesús!
- *Brig:** Espantoso, inmenso;
 *el humo era ya tan denso,
 *que el aire se hizo palpable.
- *Inés:** Pues no recuerdo...
- *Brig:** Las dos 1715
 *con la carta entretenidas,
 *olvidamos nuestras vidas,
 *yo oyendo y leyendo vos.
 *Y estaba en verdad tan tierna,
 *que entrambas a su lectura 1720
 *achacamos la tortura
 *que sentíamos interna.
 *Apenas ya respirar
 *podíamos, y las llamas
 *predían ya en nuestras camas: 1725
 *nos íbamos a axfixiar,
 *cuando D. Juan, que os adora,

*y que rondaba el convento,
 *al ver crecer con el viento
 *la llama devastadora, 1730
 *con inaudito valor
 *viendo que íbais a abrasaros,
 *se metió, para salvaros,
 *por donde pudo mejor.
 *Vos, al verle así asaltar 1735
 *la celda tan de improviso,
 *os desmayasteis...preciso;
 *la cosa era de esperar.
 *y él, cuando os vio caer así,
 *en sus brazos os tomó 1740
 *y echó a huir; yo le seguí,
 *y del fuego nos sacó.
 *¿Dónde íbamos a esta hora?
 *Vos seguíais desmayada;
 *yo estaba ya casi ahogada!... 1745
 *Dijo, pues: "hasta la aurora
 *en mi casa las tendré;"
 *y hénos, D^a Inés, aquí.

*Inés: ¿Conque esta es su casa?

*Brig: Sí.

*Inés: Pues nada recuerdo a fe 1750
 *Pero...en su casa!.. Oh! al punto
 *salgamos de ella...yo tengo
 *la de mi padre.

*Brig: Convengo
 *con vos; pero es el asunto...

*Inés: ¿Qué?

*Brig: Que no podemos ir. 1755

*Inés: Oír tal me maravilla!

*Brig: Nos aparta de Sevilla...

*Inés: ¿Quién?

*Brig: Vedlo: el Guadalquivir.

*Inés: ¿No estamos en la ciudad?

*Brig: A una legua nos hallamos 1760
 *de sus murallas.

*Inés: Oh! Estamos
 *perdidas!

- *Brig: No sé, en verdad,
*por qué!
- *Inés: Me estás confundiendo,
*Brígida...y no sé qué redes 1765
*son las que entre estas paredes
*temo que me estás tendiendo.
*Nunca el claustro abandoné,
*ni sé del mundo exterior
*los usos, mas tengo honor;
*noble soy, Brígida, y sé 1770
*que la casa de D. Juan
*no es buen sitio para mí:
*me lo está diciendo aquí
*no sé qué escondido afán.
*Ven, huyamos.
- *Brig: Doña Inés, 1775
*la existencia os ha salvado.
- *Inés: Sí, per me ha envenenado
*el corazón.
- *Brig: ¿Le amáis, pues?
- *Inés: No sé...mas por compasión,
*huyamos pronto de ese hombre, 1780
*tras de cuyo sólo nombre
*se me escapa el corazón.
*Ah! Tú me diste un papel
**de manos de ese hombre escrito(138)
*y algún encanto maldito 1785
*me diste encerrado en él.
*Una sola vez le vi
*por entre unas celosías,
*y que estaba me decías
*en aquel sitio por mí. 1790
*Tú, Brígida, a todas horas
*me venías de él hablar,(139)
*haciéndome recordar
*sus gracias fascinadoras.
*Tú me digiste que estaba 1795
*para mío destinado
*por mi padre...y me has jurado
*en su nombre, que me amaba.
*¿Que le amo dices? pues bien,
*si esto es amar, sí, le amo; 1800
*pero yo sé que me infamo
*con esa pasión también.
*Y si el débil corazón
*se me va tras de D. Juan,
*tirándome de él están 1805
*mi honor y mi obligación.

*Vamos, pues, vamos de aquí
 *primero que ese hombre venga;
 *pues fuerza acaso no tenga
 *si le veo junto a mí. 1810
 *Vamos, Brígida.

*Brig: Esperad.
 *¿No oís?

*Inés: ¿Qué?

*Brig: Ruido de remos.

*Inés: Sí, dices bien; volveremos
 *en un bote a la ciudad.

*Brig: Mirad, mirad, D^a Inés. 1815

*Inés: Acaba... Por Dios partamos.

*Brig: Ya imposible que salgamos.

*Inés: ¿Por qué razón?

*Brig: Porque él es
 *quien en ese barquichuelo
 *se adelanta por el río. 1820

*Inés: Ay! dadme fuerzas, Dios mío!

*Brig: Ya llegó; ya está en el suelo.
 *Sus gentes nos volverán
 *a casa; mas antes de irnos,
 *es preciso despedirnos 1825
 *a lo menos de D. Juan.

*Inés: Sea y vamos al instante.
 *No quiero volverle a ver.

*Brig: (Los ojos te hará volver
 *al encontrarle delante.) 1830
 *Vamos.

*Inés: Vamos.

*Ciut: Aquí están. (Dentro.)

*D. Juan: Alumbra. (Id.)

*Brig: Nos busca!

*Inés: El es!

Escena 4ª

Dichas. -D. Juan.

*Juan: ¿A dónde vais, Dª Inés?

*Inés: Dejadme salir, D. Juan!

Música.(140)

Hablado.

(Dª Inés, levantándose de repente como fascinada dice con exaltación.)

*Inés: No, D. Juan; en poder mío 1835
 *resistirte no está ya:

*yo voy a tí como va

*sorbido al mar ese río.

*Tu presencia me enagena,

*tus palabras me alucinan, 1840

*y tus ojos me fascinan,

*y tu aliento me envenena.

*D. Juan!..D. Juan!..yo lo imploro

*de tu hidalga compasión:

*o arráncame el corazón 1845

*o ámame, porque te adoro!

*Juan: Alma mía!. esa palabra

*cambia de modo mi ser,

*que alcanzo que puede hacer

*hasta que el Edén se me abra. 1850

*Sí: iré mi orgullo a postrar

*ante el buen comendador;

*y o habrá de darme tu amor,

*o me tendrá que matar.

*Inés: D. Juan de mi corazón! 1855

*Juan: Silencio!

Inés: ¿Qué hay?

Juan: Ruido sientol

Inés: Si es mi padre...!

Juan: En ocasión
mejor, llegar no podría.

Inés: Oh! no!

*Juan: Brígida, un momento
*pasad a ese otro aposento; 1860
**y perdoname, Inés mía, (141)
**pues solo me importa estar. (142)

*Inés: ¿Tardarás?

*Juan: Poco ha de ser.

*Inés: A mi padre hemos de ver.

Juan: Si no es él, al alborear. 1865
*ADios!

Escena 5ª

D. Juan.-Ciutti.

*Ciut: Señor!

*Juan: ¿Qué sucede,
*Ciutti?

*Ciut: Ahí está un embozado,
*en veros muy empeñado..

*Juan: ¿Quién es?

*Ciut: Dice que no puede
*descubrirse más que a vos, 1870
*y que es cosa de tal priesa,
*que en ella se os interesa
**la existencia a ambos a dos. (143)

*Juan: ¿Trae gente?

Ciut: Un page no más,
que los caballos pasea 1875
que montan.

Juan: Sea quien sea,
*que entre.

Escena 6ª

D. Juan, -luego Ciutti y D. Luis,
embozado.

*Juan: Jugamos a escote
 *la vida!..(144) Mas si es quizás
 *un traidor que hasta mi quinta
 *me viene siguiendo el paso?.. 1880
 *Hálleme, pues, por si acaso,
 *con las armas en la cinta.

(Se ciñe la espada y suspende al cinto un par de pistolas que habrá colocado sobre la mesa a su salida en la escena tercera. Al momento sale Ciutti conduciendo a D. Luis, que embozado hasta los ojos espera a que se queden solos. D. Juan hace a Ciutti una seña para que se retire: éste lo hace.)

Escena 7ª

D. Juan. -D. Luis.

*Juan: (Buen talante!) Bien venido,
 *Caballero.

*Luis: Bien hallado,
 *señor mío.

*Juan: Sin cuidado 1885
 *hablad.

*Luis: Jamás lo he tenido.

*Juan: Decid, pues, a qué venís,
 *a esta hora y con tal afán.

*Luis: Vengo a mataros, D. Juan.

Juan: Desembozaos, D. Luis. 1890

*Luis: No os engañó el corazón,
 *y el tiempo no malgastemos,
 *D. Juan: los dos no cabemos
 *ya en la tierra.

*Juan: En conclusión, 1895
 *leal la apuesta os gané;
 *mas si tanto os ha escocido
 *mirad si halláis conocido
 *remedio, y le aplicaré.

*Luis: No hay más que el que os he propuesto
 *D. Juan: -Me habéis maniatado, 1900

- *y habéis la casa asaltado
 *usurpándome mi puesto:
 *y pues el mío tomásteis
 *para triunfar de D^a Ana,
 *no sois vos, D. Juan, quien gana, 1905
 *porque por otro jugásteis.
- *Juan: Ardides del juego son.
- *Luis: Pues no os los quiero pasar,
 *y por ellos a jugar
 *vamos ahora el corazón 1910
- *Juan: ¿Le arriesgais, pues, en revancha
 *de D^a Ana de Pantoja?
- *Luis: Sí, y lo que tardo me enoja
 *en lavar tan fea mancha.
 *D. Juan, yo la amaba, sí; 1915
 *mas con lo que habéis osado,
 *imposible la hais dejado
 *para vos y para mí.
- *Juan: ¿Por qué la apostásteis, pues?
- *Luis: Porque no pude pensar 1920
 *que lo pudiérais lograr,
 **y empuñad, ¡por san Andrés!, (145)
 **la espada, que me impaciento! (146)
- *Juan: Bajemos a la ribera.
- *Luis: Aquí mismo.
- *Juan: Necio fuera. 1925
 *No veis que en este aposento
 *prendieran al vencedor?
 Tengo abajo una barquilla;
 puede irse en ella a Sevilla
 el que quede.
- *Luis: Eso es mejor 1930
 *salgamos, pues.
- *Juan: Esperad.
- *Luis: ¿Qué sucede?
- *Juan: Ruido sientó! (147)
- *Luis: Pues no perdamos momento.

Dichos. -Ciutti.

*Ciut: Señor, la vida salvad!

*Juan: ¿Qué hay, pues?

*Ciut: El comendador
*que llega con gente armada.

1935

*Juan: Déjale franca la entrada,
*pero a él sólo.

*Ciut: Mas señor...

*Juan: Obedéceme!

(Vase Ciutti.)

Escena 9ª

D. Juan. -D. Luis.

*Juan: D. Luis,
*pues de mí os habéis fiado
*cuanto dejáis demostrado
*cuando a mi casa venís,
*no dudaré en suplicaros,
*--pues mi valor conocéis--
*que un instante me aguardéis.

1940

1945

*Luis: Yo nunca puse reparos
*en valor que es tan notorio,
**mas ya no me fío en vos.(148)

*Juan: Ved que las partes son dos
*de la apuesta con Tenorio,
*y que ganadas están.

1950

*Luis: Lográsteis a un tiempo!..

*Juan: Sí;
*la del convento está aquí;
*y pues viene de D. Juan
*a reclamarla quien puede,
*cuando me podéis matar
*no debo asunto dejar
*tras mí que pendiente quede.
*Desde ahí ved y escuchad;
*franca tenéis esa puerta;
*si veis mi conducta incierta
*como os acomode obrad.

1955

1960

*Luis: Me avengo, si muy reacio
*no andáis.

*Juan: Calculadlo vos
*a placer: mas, ¿vive Dios!... 1965
*que para todo hay espacio.

(Entra D. Luis en el cuarto que D. Juan
le señala.)

*Ya suben. (D. Juan escucha.)

*D. Gonz: ¿Dónde está? (Dentro.)

*Juan: Él es!

Escena 10.

D. Juan. -D. Gonzalo.

*Gon: ¿Adónde está ese traidor?

*Juan: Aquí está, comendador.

*Gon: ¡De rodillas?...

*Juan: Y a tus pies. 1970

*Gon: Vil eres hasta en tus crímenes!

*Juan: Anciano, la lengua ten,
*y escúchame un solo instante.

*Gon: ¿Qué puede en tu lengua haber
*que borre lo que tu mano
*escribió en este papel?(149) 1975

Juan: La reparación completa
de tu honor que aun no manché,
y la salvación de mi alma.

Gon: ¿Y qué tengo yo que ver
con tu salvación, D. Juan? 1980

Juan: D. Gonzalo, D^a Inés
es el ángel que la faz
hacia Dios me hace volver.
Yo esclavo tuyo y de tu hija
más que su esposo seré;
y al darla mi nombre y mano,
*ella me dará el Edén. 1985

- Gon: Tu nombre la manchará;
tu mano la hará caer:
para el blasón de tu casa
no hay en los míos cuartel. 1990
- Juan: Comendador!..
- Gon: Los Tenorios
que se echan así a mis pies,
los collares de mis perros
merecen no más. 1995
- Juan: Pardiez!
Comendador, ve que está
cegándote Lucifer,
y estás de un hombre exigiendo
más de lo que cabe en él! 2000
- Gon: Lo que no cabe en tu alma
es virtud, fe, ni honradez.
*D. Juan, tú eres un cobarde
*cuando en la ocasión te ves,
*y no hay bajeza a que no oses
*como te saque con bien. 2005
- Juan: Comendador, pues conservo
la postura en que me ves
después de oír tus denuestos,
piensa cuál será el poder
de este amor que me hace en tierra
ante ti permanecer. 2010
- **Gon: Basta, vil; que me avergüenzo(150)
**de mirarte a ese nivel,(151)
*lo que apostabas por fuerza
*suplicando por merced. 2015
*Ea! Entrégamela al punto,(152)
*o sin poderme valer,
*en esa postura vil
*el pecho te cruzaré. 2020
- Juan: Comendador!..

Gon: Mi hija! Pronto!

Escena 11ª

Dichos. -D. Luis.

Luis: Já, já, já!..D. Juan, muy bien!(153)

Juan: Esto más!.. Pues Dios lo quiere,
tomad a D. Juan cual es;
y al diablo dad vuestras almas, 2025
pues la mía no queréis!(154)

Música.(155)

Hablado.(156)

Juan: Ciutti.(157, 158)

Ciut: Aquí estoy.(159)

*Juan: Hay paso!

Ciut: El río libre.

*Juan: Allá voy.(160)
*Llamé al cielo y no me oyó.
*Y pues sus puertas me cierra 2030
*de mis pasos en la tierra
**responda el cielo no yo.(161, 162)

D. Juan Tenorio.

(2ª parte.)(163)

Acto 3º

Cuadro 5º(164)

Escena 1ª

(Al alzarse el telón se oye el Coro de monjas, dentro. El Escultor arregla y recoge sus utensilios y llaves para marcharse; entra y sale por detrás de las estatuas, etc. mientras el coro.)(165)

Música.

Coro. (dentro.)

Purísima María, del mundo soberana
a quien la luna calza y a quien corona el sol,
disipa o ilumina la ceguedad mundana 2035
por la pasión divina del Sumo Renentor.

Santa paloma que traes la oliva
rosal florido de Jericó,
en alas torna nuestra fe viva
y ampara al alma que en ti fió. 2040

Virgen pura,
criatura
sin un átomo mortal,
a Dios ruega
por la ciega 2045
raza idólatra del mal.

Hablado.

*Escul: Pues señor, es cosa hecha:
*el alma del buen D. Diego
*puede, a mi ver, con sosiego
*reposar muy satisfecha. 2050
*Mas ya de marcharme es hora;
*todo corriente lo dejo,
*y de Sevilla me alejo
*al despuntar de la aurora.
*Oh, frutos de mis desvelos; 2055
**mármoles que yo animé,(166)
*y por quienes arrostré(167)
*la intemperie de los cielos:
*el que forma y ser os dio
*va ya a perdersos de vista; 2060
*velad mi gloria de artista
*pues viviréis más que yo.
(Va a salir cuando entra
en escena D. Juan.)
*Mas ¿quién llega?

Escena 2.^a

El Escultor. -D. Juan.

*Escul: Caballero...

*Juan: Dios le guarde.

*Esc: Perdonad,
*mas ya es tarde y...

- *Juan: Aguardad 2065
 *un instante, porque quiero
 *que me expliquéis...
 (Mirándolo todo en rededor.)
- *Esc: ¿Por acaso
 *sois forastero?
- *Juan: Años ha
 *que falta de España ya,
 *y me chocó el ver al paso 2070
 **cuando a esta verja llegué, (168)
 **el hallar este recinto (169)
 *enteramente distinto
 *de como yo lo dejé.
- Esc: ¡Y tanto! Como que era esto 2075
 jardín común al palacio
 y la encomienda, y hoy puesto
 está el panteón en su espacio.
- **Juan: El jardín vuelto panteón!.. (170)
- Esc: Vedlo: y aun su antiguo dueño 2080
 no pudo llevar su empeño
 a completa ejecución.
- Juan: ¿Por qué?
- Esc: D. Diego quería
 legar con toda su hacienda,
 su palacio a la encomienda 2085
 a la que él pertenecía:
 pero la justicia dijo
 que tal no podía hacer,
 no sé bien por qué.
- Juan: Por ser
 el palacio de su hijo. (171) 2090
 De esa casa el heredero (172)
 no puede ser despojado
 jamás, ni por el Estado
 ni por deudas de dinero. (173)
- Esc: Pues hay otras?
- Juan: Las de honor. 2095
- Esc: Qué familia más estraña!
- Juan: La más célebre de España
 podrá ser, por el valor
 de su gente.

- Esc: Harto fuera(174)
para ello la idea rara 2100
de un panteón que asombrara
a la gente venidera.
- Juan: ¿Por qué?
- Esc: Porque el padre dijo
*que se enterraran en él
*los que a la mano cruel 2105
*sucumbieron de su hijo:
*y mirad en derredor
*los sepulcros de los más
*de ellos.
- *Juan: Y vos sois quizás
*el conserje?
- *Esc: El escultor 2110
**de su estatuaria encargado.(175)
(D. Juan mira y el Escultor
le acompaña al movimiento
escénico.)
- *Juan: Bien empleó sus riquezas(176)
*el difunto!
- *Esc: Ya lo creo!
*Miradle allí.
- *Juan: Ya le veo.
- *Esc: Le conocisteis?
- *Juan: Sí.
- *Esc: Piezas 2115
*son todas muy parecidas,
*y a conciencia trabajadas.
- *Juan: Cierto que son estremadas!
- *Esc: ¿Os has sido conocidas
*las personas?
- *Juan: Todas ellas. 2120
- *Esc: ¿Y os parecen bien?
- *Juan: Sin duda,
*según lo que a ver me ayuda
*el fulgor de las estrellas.

- *Esc: Oh! se ven como de día
 *con esta luna tan clara. 2125
 *Esta es mármol de Carrara.
 (Señalando a la de D. Luis)
- *Juan: Buen busto es el de Mejía!
 *Hola! aquí el comendador
 *se representa muy bien.
- *Esc: Yo quise poner también 2130
 *la estatua del matador
 *entre sus víctimas, pero
 *no pude a manos haber
 *su retrato... Un Lucifer
 *dicen que era el caballero 2135
 *D. Juan Tenorio.
- *Juan: Muy malo!
 *Mas como pudiera hablar,
 *le había algo de abonar
 *la estatua de D. Gonzalo.
- *Esc: ¿También habéis conocido 2140
 *a D. Juan?
- *Juan: Mucho!
- *Esc: A ser cierto
 *lo que cuentan...
- Juan: No hay aserto
 que no tenga su añadido.
- *Esc: Dicen que ha muerto.
- *Juan: Es engaño.
- Esc: ¿Vive?
- Juan: Sí.
- Esc: ¿Dónde?
- *Juan: En Sevilla. 2145
- Esc: Pues ya no me maravilla...
- Juan: ¿Qué?
- Esc: Otro caso, que ya extraño
 no me parece, a ser cierto
 lo que decís!
- Juan: Y es?...

Esc: Que ruido
por vez primera he sentido
hoy en la casa: han abierto
ya de noche sus balcones,
y como es vulgar aserto... 2150

Juan: ¿Creéis en apariciones?

Esc: No; mas en casa de un muerto... 2155

Juan: Yo no lo es: D. Juan la habita
desde esta noche, y dispuesta
para instalarse, a una fiesta
a unos amigos invita.
Y oíd: (Ruido de carcajadas, etc.)
ya algún convidado 2160
tiene en casa.

Esc: Fiesta impía!

Juan: ¿Queréis ir?

Esc: Yo a tal orgía!..

Juan: Como suya.

Esc: Desdichado!
¿cómo osa otra vez venir?

*Juan: ¿Porqué no? Pienso a mi ver 2165
*que donde vino a nacer,
*justo es que venga a morir.
**Y pues le merman su herencia(177)
*para enterrar a estos bien,
*a él es muy justo también 2170
*que le entierren con decencia.

Esc: ¿Aquí? Qué profanación!

*Juan: Hombre es D. Juan que, a querer(178)
se hará su alcoba poner
por tumba en el panteón.(179) 2175

*Esc: Qué mónstruo, supremo Dios!(180)

*Juan: Podéis estar convencido
*de que Dios no le ha querido.

*Esc: Tal será!

*Juan: Mejor que vos.(181) 2180

Esc: (¿Quién será éste?)

Juan: Qué veo!..
 *0 es ilusión de mi vista,
 *o a D^a Inés el artista
 *aquí representa creo.

*Esc: Sin duda.

*Juan: ¿También murió? 2185

*Esc: Dicen que de sentimiento,
 **cuando otra vez al convento(182)
 *abandonada volvió
 *por D. Juan.

*Juan: ¿Y yace aquí?

Esc: Ahí lo dice.

Juan: ¿Muerta, vos 2190
 la habéis visto?(183)

Esc: No, por Dios.
 A las que mueren ahí
 o profesas o en clausura,
 se las ve cuando profesan,
 no cuando de vivir cesan 2195
 ni recibir sepultura.

(Contempla absorto la estatua.)

*Juan: Cuán bella y cuán parecida
 *su efigie en el mármol es!
 *Quién pudiera, D^a Inés,
 *volver a darte la vida!.. 2200
 (Pausa.)

Esc: ¿Caballero?

Juan: ¿Qué?

Esc: Que es hora
 de cerrar e irme de aquí.

**Juan: Dadme las llaves a mí(184)
 *y marchaos desde ahora.

*Esc: ¿A vos!

*Juan: A mí! ¿qué dudáis? 2205

*Esc: Como no tengo el honor...

Juan: No es menester, escultor.
 Idos.

- **Esc:** Si el nombre que usáis(185)
*supiera...
- *Juan:** Viven los cielos!..
*Dejad a D. Juan Tenorio 2210
*velar el lecho mortuorio
**donde duermen sus abuelos.(186)
- *Esc:** D. Juan Tenorio!..
- *Juan:** Yo soy.
- Esc:** Jesucristo!.
- Juan:** ¿Qué te asombra?
¿Crees que soy alguna sombra? 2215
Dacá y vete.
- Esc:** Ya me voy.
*Tomad.. (No quiero la piel
*dejar aquí entre sus manos.
*Ahora, que los sevillanos
*se las compongan con él) 2220

Escena 3ª

D. Juan.

- *Mi buen padre empleó en esto
*parte de la hacienda mía:
*yo tal vez al otro día
*la hubiera a una carta puesto. 2225
*No os podéis quejar de mí,
*vosotros a quien maté;
*si buena vida os quité,
*buena sepultura os di..
*Magnífica es, en verdad,
*la idea de tal panteón; 2230
*y...siento que el corazón
*me halaga esta soledad.
*Hermosa noche!.. ¡ay de mí!
*cuántas como ésta tan puras,
*en infames aventuras 2235
*desatinado perdí.
*Cuántas al mismo fulgor
*de esa luna transparente
*arranqué a algún inocente
*la existencia o el honor. 2240
*Sí, después de tantos años
*cuyos recuerdos me espantan,
*siento que en mí se levantan
*pensamientos en mí estraños.

#Oh! Acaso me los inspira 2245
#desde el cielo en donde mora,
#esa sombra protectora
#que por mi mal no respira!

Música.

Mármol que inerte viste
la forma de mi Inés,
de la que ya no existe,
qué tienes que me des?
Inés, que recibiste
mis juramentos, ven;
del corazón más triste
misericordia ten.

(Desaparece la estatua del pedestal.)

Sueño! deliro!
del pedestal
dó está la blanca imagen
sepulcral?(187)

Escena 4.^a

D^a Inés, D. Juan y Coro, dentro.

Inés: No es alucinación
lo que con tu alma ves.
D. Juan: tu evocación
ha obedecido Inés.

Juan: Visión idolatrada,
vuál es aquí tu ser? 2265

Inés: Mi ser es un misterio
que abarca mal y bien;(188)
y este cementerio
mi báratro o m' Edén. 2270
Del premio o del castigo
tu fe será nivel,
pues en tu alma abrigo
das a mi amor tan fiel;
te salvarás conmigo 2275
o perderás por él.(189)

**Juan: Imagen impalpable
que comprender no sé:**

que yo te vea y hable
y a Dios me acercaré. 2280

Coro báquico dentro.

Escanciad y bebed,
vuestra sed apagad:(190)
en su casa nos hallamos
en completa libertad.

Inés: Ven tú, D. Juan, ven conmigo, 2285
que yo te guío a tu bien:
mas del premio o del castigo
llega el plazo: cuenta ten.
Tiene un (sic) hora(191)
nuestra vida; 2290
tan medida
nos la dan:
aprovecha
la postrera
y a Dios vuélvete, 2295
D. Juan.

Coro de monjas dentro.

Virgen pura,
criatura
sin pecado original,
a Dios ruega 2300
por la ciega
multitud secuaz del mal.

Juan: Mi cerebro
se ha exaltado
con entrar en el pantheón. 2305

Juan:	Inés:	
Qué he oído?	Has oído	
qué he sentido?	y has sentido	
Quién al alma	que he vivido	
me habló aquí?	para ti:	
Ser, del éter	Aprovecha,	2310
elemento,	pues, con tiento	
aun te siento	el momento	
junto a mí!	que te di.	

Coro báquico.

Escanciad y bebed:
 vuestra sed apagad;(192) 2315
 en su casa nos hallamos
 en completa libertad.

Hablado.

Escena 5ª

D. Juan.(193)

*Pasad y desvaneceos;
 *pasad, siniestros vapores
 *de mis perdidos amores, 2320
 *de mis fallidos deseos.
 *Pasad, vanos devaneos
 *de un amor muerto al nacer;
 *no me volváis a traer
 *entre vuestro torbellino, 2325
 *ese fantasma divino
 **que recuerda a una muger.(194)
 --Mas si fuera una verdad
 la ilusión que me fascina!...
 Si esa aparición divina 2330
 fuera Inés en realidad!..
 si existe en la eternidad!..
 si allí a mi espíritu espera
 su espíritu!..Si existiera
 Dios, ¡qué iba a ser hoy de mí!... 2335
 Delirios(195)
 vida yo solo...! ¡Quimera!
 (Pausa.)
 *Ah!(196) Estos sueños me aniquilan;
 *mi cerebro se enloquece...
 *y esos mármoles, parece 2340
 *que estremecidos vacilan!..
 (Movimiento de cabeza
 de las estátuas, vol8
 viéndose a mirarle.)(197)
 *Sí, sí:(198) sus bustos oscilan:(199)
 *su vago contorno medra!..
 *Pero D. Juan no se arredra!
 *Alzaos, fantasmas vanos; 2345
 *yo os volveré con mis manos
 *a vuestros lechos de piedra.
 *No, no me causan pavor
 *vuestros semblantes esquivos:
 *jamás, ni muertos ni vivos, 2350

*humillaréis mi valor.(200)
 *Yo soy vuestro matador
 *y en Sevilla es bien notorio:(201)
 *si en vuestro alcázar mortuorio
 *me aprestáis venganza fiera, 2355
 *daos prisa; aquí os espera
 *otra vez D. Juan Tenorio!

Escena 6ª

D. Juan. -Ciutti.

Ciut: ¿Qué dice? D. Juan!

*Juan: ¿Qué es eso?
 **¿Quien repite ahí mi nombre?(202)
 Quien seas, fantasma u hombre, 2360
 avanza.

Ciut: ¿Perdéis el seso,
 señor D. Juan? Os busqué
 por doquier...mas no creí...
 ¿Qué diablos hacéis aquí
 a estas horas?

Juan: Yo no sé. 2365
 Abierta esa verja vi;
 me atrajo algo aquí..y entré.

Ciut: ¿Sabéis dónde estáis?

Juan: Sí, a fe:
 en el panteón que hecho fue
 para Inés y para mí. 2370

(Ciutti le contempla un momento
 asombrado y dice.)

Ciut: Vámonos de aquí, señor:
 ya están vuestros convidados
 de esperar desesperados,
 y este sitio me da horror.

Juan: Qué encanto para mí tiene!
 Aquí mora, aquí la he visto. 2375

Ciut: ¿A quién?

Juan: A Inés.

Ciut: Jesucristo!
 ¿Delirais?

- Juan: Que me serene (Volviendo en sí.)
 déjame, Ciutti, un instante,
 porque no sé lo que ha sido;
 mas creo que la he tenido
 aquí, aquí de mí delante. 2380
- Ciut: ¿Perdéis el juicio?
- Juan: Lo ignoro:
 mas por doquiera la veo,
 y en su inerte imagen creo
 que es a Dios a quien adoro.
 ¿Crees en Dios, Ciutti?(203) 2385
- Ciut: No sé:
 desde que vivo con vos,
 nunca hemos pensado en Dios.
 ¿Pensáis vos hoy?
- Juan: Sí.
- Ciut: Porqué? 2390
- Juan: Porque en él me hizo pensar...
- Ciut: ¿Quién?
- Juan: D^a Inés.
- Ciut: Si con eso
 dais en hilaros el seso,
 en loco vais a parar.
 Mas siendo tan bravo vos,
 señor, decíroslo puedo
 aquí, ya solos(204) los dos:
 los bravos piensan en Dios
 sólo cuando tienen miedo. 2395
- Juan: Miedo yo!..
- Ciut: En este lugar.... 2400
- Juan: ¿Qué tengo aquí que temer?..
 ¿o algo has podido creer
 que miedo me puede dar?
 Algo que me fascinó
 lugar ha tenido aquí;
 pero ha pasado por mí
 cual por aquí paso yo.
 Fue un vértigo, y se pasó,
 y vuelvo mi frente a alzar. 2405
- Ciut: Pero yo os oía hablar.
 ¿Con quién estabais? 2410

Juan: Con estos.
(Por las estatuas.)

Ciut: ¡Señor!

Juan: Pues para qué puestos
tomaron en mi solar!..
Esos fantasmas de piedra
huéspedes son en mi casa: 2415
si por el magín te pasa
que porque ahí están me arredra
como a ti y a los villanos,
el temor a los difuntos,
mientes: contra todos juntos 2420
tengo aliento y tengo manos.
*Si volvieran a salir
*de las tumbas en que están,
*aquí, a manos de D. Juan,
*volverían a morir. 2425
**Y desde hoy en adelante(205)
ten bien present, truhán,
*que yo soy siempre D. Juan
*y no hay cosa que me espante.

Ciut; Ved que os esperan allí 2430
vuestros amigos.

Juan: Que esperen.
De mi parte a todos di
que vengan a ver si quieren,
lo que voy a hacer aquí.

Ciut: Por Dios que volváis en vos. 2435

Juan: Ahora bien decirte puedo
yo a mi vez, que tienes miedo,
pues que te acuerdas de Dios.
Ve a los vivos a anunciar
que, a poder ser, estén ciertos 2440
de cenar hoy con mis muertos,
pues los voy a convidar.

*Ciut: Dejaos de esas quimera!

*Juan: ¿Duda en mi valor ponerme
*cuando hombre soy para hacerme 2445
**platos con sus calaveras?(206)
*Yo a nada tengo pavor.
(A la estatua de D. Gonzalo.)
*Tú eres el más ofendido:
*mas si quieres, te convido
*a cenar, Comendador. 2450
*Que no lo puedas hacer
*creo, y es lo que me pesa;

*mas por mi parte, en la mesa
 *te haré un cubierto poner.
 *Y a fe que favor me harás, 2455
 *pues podré saber de ti
 *sí hay más mundo que el de aquí
 **u otra vida en que jamás(207)
 *a decir verdad creí.

**Ciut: Señor, eso no es valor;(208) 2460
 *locura, delirio es!

Juan: Precédeme al comedor
 y anúnciame. (Corre Ciutti espantado.)

-Hasta después: (A la estatua.)
 *lo dicho, Comendador.(209)

Acto 3º

Cuadro 6º.(210)

Escena 1ª

Ciutti, Estudiantes 1º, 2º, y 3º

Ciutti: Por lo más santo, señores,(211) 2465
 os juro que así pasó
 y que es verdad.

Estud^{te} 2º: (212) ¿Don Juan
 convida al Comendador
 a cenar?

Ciutti: Sí.

Estud^{te} 1º: ¿Y se detiene
 por eso en el panteón? 2470

Ciutti: Sí, y a decíroslo vine
 de su parte.

Estud^{te} 1º: Pues Señor,
 si el convite por lo serio
 habéis tomado los dos,
 o habéis hecho algún esceso 2475
 o el miedo os alucinó.

Ciutti: Decídselo a él: yo os dije(213)
 lo que a deciros me envió.

Estud^{te} 1º: Convidar a un muerto, puede(214)
 ser una profanación. 2480
 dar a una estatua de piedra
 cita en este comedor,
 no es probar que se es valiente,
 sino que se es fanfarrón,
 pues que ni muerto ni estatua 2485
 pueden escuchar su voz,
 ni abandonar más el sitio
 donde se les colocó;
 no pasa, pues, de una broma,
 y no del gusto mejor. 2490

Ciutti: Yo al contároslo, señores,
 cumplí con mi obligación
 me resta, para cumplirla
 bien, aquí al comendador
 poner un cubierto.

Estud^{te} 3º: Es órder 2495
 de don Juan.(215)

Ciutti: Lo es.

Estud^{te} 1º: Y es por Dios
 el llevar la broma o la(216)
 hasta la exageración.
 Decídselo así: ahí viene.

Escena 2ª

Dichos -- Don Juan.

D. Juan: Heme aquí.

Estud^{te} 1º: Gracias a Dios! 2500
 Señor don Juan!

Estud^{te} 2º: Ya esperábamos
 hasta con afán por vos.

D. Juan: Sé bien que hacerse esperar
 no es de buena educación
 pero como de mi casa 2505
 años ha que ausente estoy,
 de ella andube recorriendo
 hasta el último rincón
 para enterarme de cómo
 mi padre me la dejó. 2510
 Mas como en verdad me pesa(217)
 de haberos hecho esperar,

lo mejor será cenar:
conque vamos a la mesa.

Todos: Vamos.(218)

D. Juan: Qué poco galantes 2515
sois! Damas no habéis traído.

Estud^{te} 1^o: No nos hemos atrevido.

D. Juan: Creéis que sois estudiantes 2520
todavía y que respeto
me debéis? pues mi partido
no tomasteis? no habéis sido
mis valedores y objeto
de vejaciones tal vez,
por mí al fugarme?

Estud^{te} 1^o: Es así.
Siempre os quisimos!

D. Juan: Pardiez! 2525
Por gratitud de ello, aquí
os reuní, caballeros.
Y al volver pláceme hallaros (219,220)
bien puestos.(221)

Est. 1^o: Gracias don Juan.

D. Juan. Pero cenemos: no sé 2530
si bien Ciutti os tratará
pues todo a su cargo está.

Est. 2^o: Que os sirve bien ya se ve,
pues lo traéis.

D. Juan: Se propasa 2535
alguna vez, mas es buena
su voluntad. Yo en la cena
no pongo más que la casa
y los vinos que he comprado
no creo pues que os asombre
que me proponga ser hombre 2540
bien en casa acompañado.

Est. 1^o: Como lo puede mostrar
vuestra agradable presencia.(222)

D. Juan: Que espero que con frecuencia 2545
me hagáis todos disfrutar.

Est. 2^o: Y nos haréis honra inmensa.

Juan: Y a mí vos. Ciutti.

Ciutti: Señor.

Juan: Pon vino
al comendador.(sic)

Estud^{te} 1º: Don Juan, aún en eso piensa
vuestra locura?

D. Juan: Sí a fe! 2550
Que si él no puede venir,
de mí no podréis decir
que en ausencia no le honré.

Estud^{te} 10: Já, já, já! Señor Tenorio 2555
estáis cierto de que entera
tenéis vuestra razón?(223)

D. Juan: Fuera en mí bien(224) contradictorio(225) 2560
y ageno de mi hidalquía
a un amigo convidar
y no guardarle el lugar
mientras que llegar podría.(226)
Tal ha sido mi costumbre
siempre, y siempre ha de ser ésa;
y el mirar sin él la mesa
me da en verdad pesadumbre. 2565
Porque si el Comendador
es difunto tan tenaz
como vivo, es muy capaz
de seguirnos el humor.

Estud^{te} 10: Brindemos, y su memoria, 2570
don Juan, al olvido echemos.

Estud^{te} 2º: Que nos espere en la gloria
por muchos años.

D. Juan: Brindemos.

Música.

Coro: Brindemos, brindemos 2575
al tiempo feliz
que ni ve pasado
ni cree en porvenir.

Estrofa.

- D. Juan: ¿Qué es nuestra vida?
brisa fugaz,
gota perdida 2580
que cae al mar.
Qué porvenir esconde
no preguntéis jamás;
marchad sin ver a dónde
y sin mirar atrás. 2585
Vivamos y brindemos
pues hemos de morir:
al porvenir dejemos,
dejémosle venir.
- Coro: Brindemos Etc.
- D. Juan: ¿Llamaron?(227) (Lllaman.)
- Ciutti: Sí.
- D. Juan: Quién es mira. 2590
Tienes miedo?
- Ciutti: Es que...
- D. Juan: Qué es?
- Ciutti: Que en la puerta de la calle,
donde llamaron no fue.
- D. Juan: Pues dónde?(228)
- Ciutti: En el postigo
del panteón.
- Estud^{te} 1º: Por San Andrés! 2595
¿Qué dices?
- Ciutti: Lo cierto digo.
- D. Juan: ¿Que sea el muerto creéis?
- Estud^{te} 1º: Yo no creo nada: mas....
- D. Juan: Mas tenéis miedo? (Lllaman) (229)
- Ciutti: ¡Otra vez?(230)
- Estud^{te} 1º: Señor don Juan, aquí hay algo 2600
que no comprendemos bien.
- D. Juan: Tal vez lo comprendo yo.
Vosotros dispuesto habéis
alguna farsa, sabiendo
que yo al muerto convidé. 2605

Estud^{te} 1º: Yo os juro.(231)

Estud^{te} 2º: Y yo!

Estud^{te} 3º: Y yo!

D. Juan: No importa:
los cerrojos echaré; (232)
muerto o vivo, si ha de entrar,
será del muro a través.

Estud^{te} 10: Qué diablos! Tenéis razón: 2610
bebamos.

D. Juan: Confesáis, pues.
que es farsa vuestra?

Estud^{te} 10: Confieso 2615
que en tanto que no pensé
en que vos, si no nosotros,
preparárnosla podéis,
tuve un poco de aprensión.

D. Juan: Pues a la mesa volved
y sigamos(233) con la cena.

Estud^{te} 10: Y brindemos otra vez.

Música.

Coro: Bebamos, brindemos 2620
a la juventud,
que al fin de la vida
no ve el atahud.

D. Juan: Mar es la vida 2625
limpia(234) y azul:
barca perdida
la juventud.

Y va sin ver jamás
por él sin inquietud
delante ni detrás 2630
la sombra ni la luz.

Bebamos y boguemos
a nuestro fin común,
y al atahud(235) bajemos 2635
sin ver el atahud.

Coro: Brindemos Etc.
(Llaman.)

Hablado.

Estud^{te} 1^o: Con porfía lo han cojido!

D. Juan: Para broma es ya pesada.

Ciutti: Sí señor; esa aldabada
 **en esa antesala ha sido.(236)

Estud^{te} 1^o: Yo no me(237) 2640

Ciutti: Yo ya moverme no puedo...

D. Juan: Yo creo que tenéis miedo
 de veras... pero mi casa
 es sólida lo bastante. (Llaman.)
 --Otra vez! a qué llamar?
 los muertos se han de filtrar 2645
 por la pared. --adelante.

(Aparece la estatua de don Gonzalo
 pasando a través de la pared o la
 puerta sin ruido, detrás de don Juan.)

**Ciutti:(238) Jesús! (Cayendo.)

**Estud^{te} 1^o:(239) Dios mío! (Cae.)

**Estud^{te} 2^o:(240) Qué es esto?
 (Todos dormidos.)

**Estud^{te} 3^o:(241) Yo desfallezco.

*Estud^{te} 1^o:(242) Yo espiro.

Escena 3^a

Dichos y Don Gonzalo

D. Juan: (Ve la estatua al volverse y dice:)
 Ay de mí! sueño; deliro!
 o es él! es su faz--su gesto. 2650

*Gonz: Aun(243) lo dudas?

D. Juan: No lo sé.

*Gonz: Pon, si quieres, hombre impío,
 *tu mano en el mármol frío
 *de mi estatua.

*D. Juan: Para qué?
 *Me basta oírlo de ti. 2655

Gonz: Oye pues.

D. Juan: Di: mas te advierto....

*Gonz: Qué?

*D. Juan: Que si no eres el muerto,
 *lo vas a salir de aquí.--
 **Eh! alzaos!(244,245)

*Gonz: No pienses, no,
 *que se levanten, don Juan; 2660
 *porque en sí no volverán
 *hasta que me ausente yo.
 *Al sacrílego convite
 *que me has hecho en el panteón,(246)
 para alumbrar tu razón 2665
 **Dios acudir me permite.(247)
 **Y en su divina clemencia(248)
 y a ruegos de doña Inés
 **te concede un plazo: y es(249)
 **una hora más de existencia.(250) 2670
 Aprovechala, don Juan;
 un punto de contrición
 da a un alma la salvación:
 y tus instantes se van.--
 Adios(251)--dentro de una hora 2675
 **tienes, don Juan, que morir;(252)
 ve si te has de arrentir--
 Dios te da tiempo--Y ahora
 **de él la justicia infinita(253)
 *por que(254) conozcas mejor, 2680
 *espero de tu valor
 **que me vuelvas la visita--(255)
 *¿Irás, don Juan?

*D. Juan: Iré, sí: (Reponiéndose.)
 *mas me quiero convencer
 *de lo vago de tu ser 2685
 *antes que salgas de aquí.
 (Coje una pistola.)

*Gonz: Tu necio orgullo delira,
 *don Juan: (sic) hierros más gruesos
 *y las (sic) muros más espesos(256)
 *se abren a mi paso; mira. 2690
 (Desaparece.)

Don Juan--Ciutti y coros dormidos.

*D. Juan: Cielos! Su esencia se trueca
 *el muro hasta penetrar
 *cual mancha de agua que seca
 *el ardor canicular!
 --Pero no--son desvaríos 2695
 de mi mente que enloquece:
 ¡la piedra se desvanece!
 No, no: son delirios míos--
 Me vuelvo loco sin duda:
 mi infinito amor a Inés 2700
 me vuelve el juicio: eso es,
 ¡ay de mí! no hay quien me acuda!..
 (Aparece doña Inés en
 sombra, tras de gasas.)

Escena 5ª

Dichos--Doña Inés.

Inés; Yo, don Juan.

D. Juan: Ella! es Inés--

Inés Por ti en espíritu velo:
 arrepíentete, y el cielo 2705
 te abriré: ríndete pues.
 *Un punto se necesita
 **para morir bien--medita(257)
 **lo que aquí al Comendador(258)
 *has oído, y ten valor 2710
 *para acudir a su cita.
 Adios, y baja al panteón:
 allí has de ir a fenecer,
 y allí se ha de resolver
 tu gracia o condenación. 2715
 (Desaparece.)

*D. Juan: Tente, doña Inés, espera,
 *y si me amas en verdad,
 *hazme al fin la realidad
 *distinguir de la quimera.
 ¡Ay! me estoy volviendo loco(259) 2720
 con este sueño divino:
 y lo que sueño, imagino
 que lo veo y que lo toco.
 O acaso todo(260) esto ha sido(261)
 por estos bien preparado 2725
 y mientras se ha ejecutado
 su privación han fingido!

**Pues por Dios que si es así(262)
 *se han de acordar de don Juan.
 --Ciutti--(263)

Ciutti: Señor.(264)

D. Juan: Capitán. 2730

Estud^{te} 1^o: Quién es?

D. Juan: Yo..alzaos de ahí.

*Estud^{te} 2^o: Hola! sois vos!

D. Juan: Yo.

Estud^{te} 1^o: Qué pasa?
 *Qué sucedió? Dónde estamos?

D. Juan: Caballeros, claros vamos. 2735

*Yo os he traído a mi casa,
 *y temo que a ella al venir
 *con artificio apostado
 *habéis sin duda pensado
 *a costa mía reír:
 *mas basta ya de ficción,
 *y concluíd de una vez.

2740

*Estud^{te} 1^o: Yo no os entiendo.

*Estud^{te} 2^o: Pardiez!
 *tampoco yo.

*D. Juan: En conclusión.
 *Nada habéis visto ni oído?

*Todos: De qué?

*D. Juan: No finjáis más. 2745

*Estud^{te} 1^o: Yo no he fingido jamás,
 señor don Juan.

*D. Juan: ¡Habrá sido
 *realidad!

Estud^{te} 1^o: Si habéis pensado
 hacernos creer que han venido
 *fantasmas, lo sucedido 2750

*oíd como me he explicado.
 *Yo he perdido aquí del todo
 *los sentidos, sin esceso
 *de ninguna especie, y eso
 *lo entiendo yo de este modo.

2755

*D. Juan: A ver, decídmelo pues.

*Estud^{te} 1º: Vos habéis compuesto el vino,
 *semejante desatino
 *para encajarnos(265) después.

*Estud^{te} 2º: Soy de la misma opinión. 2760

*D. Juan: Mentís!

*Estud^{te} 1º: Vos.

*D. Juan: Vos, Capitán.

*Estud^{te} 1º: Esa palabra, don Juan...

*D. Juan: La he dicho de corazón.
 *Mentís; no son a mis bríos
 *menester falsos portentos, 2765
 *porque, tienen mis alientos
 *su mejor prueba en ser míos.

*Todos: Veamos. (Ponen mano a las espadas.)(266)

*D. Juan: Poned a tasa
 *vuestra furia, y vamos fuera,
 *no piense después cualquiera 2770
 *que os asesiné en mi casa.

*Estud^{te} 2º: Decís bien...mas somos dos.(267)

*Estud^{te} 1º: Reñiremos, si os fíais,
 *el uno del otro en pos.

*D. Juan: O los dos, como queráis. 2775

*Estud^{te} 1º: Villano fuera por Dios!
 *Elegid uno, don Juan,
 *por primero.

*D. Juan: Sedlo vos.

*Estud^{te} 1º: Vamos.

*D. Juan: Vamos, Capitán.(268)

Don Juan Tenorio

Acto 3º

Cuadro 7º y último.(269)

El panteón de los Tenorios como estaba en el Cuadro 5º, menos las estátuas de D. Gonzalo y de Dª Inés que no están en su lugar.

Escena 1ª

Sale D. Juan por entre los sepulcros descompuesto y desatentado.

- D. Juan: Ya no sé como existo...lo pasado 2780
 no alcanza a concebir mi pensamiento:
 no sé si los he muerto o me han matado.
 *Arrebatado a mi pesar me siento
 *por vértigo infernal: mi alma perdida
 **cruza ya los confines de la vida(270) 2785
 *cual hoja seca que arrebatara el viento.
 Quién soy al ir rodando hacia el abismo?
 Mi sombra--la fantasma de mí mismo!
 Estoy vivo? Estoy muerto? o ebrio o loco?
 No lo sé...ya a mi fin acaso toco. 2790
 *Jamás creí en fantasmas...desvarios!
 *mas del fantasma aquel, pese a mi aliento
 *los pies de piedra caminando siento
 *por do quiera que voy tras de los míos.
 *Ah! y me atrae a este sitio irresistible 2795
 *misterioso poder. --Pero qué veo?
 *falta de allí su estatua. --Sueño horrible,
 déjame o aniquíllame, mis bríos
 me abandonan --ya dudo...si es posible!
 si es verdad!...ay de mí! no sé si creo, 2800
 si río insano o si mis culpas lloro:
 no sé si vivo aun, ni si oigo y veo,
 no sé si niego a Dios o si le adoro.
 Sombra, visión, espíritu, apariencia
 vital de doña Inés...¿porqué me tienes 2805
 abandonado aquí? Tú la clemencia
 me ofreciste de Dios...¿porqué no vienes?
 *La efígie de esa tumba me ha invitado(271)
 *a venir a buscar prueba más cierta

*de la verdad en que dudé obstinado, 2810
 e Inés venir aquí ma ha aconsejado.
 *Héme aquí, pues: Comendador, despierta.

Escena 2ª

Dicho; D. Gonzalo y Muertos.(272)

*Gon: Aquí me tienes don Juan,
 *y hé aquí que vienen conmigo
 *los que tu eterno castigo 2815
 *de Dios reclamando están.

**Juan: Dios!(273)

Gon: Es tu postrer afán.
 Tienes un instante aún:
 aprovéchale según
 estos y Dios te le dan. 2820

Juan: Dios!.. a quien negué hasta ahora,
 a quien jamás me volví,
 cómo ay de mí! en esta hora
 se ha de volver Dios a mí?

Gon: Ya tu postrer aliento(274) 2825
 don Juan, se está agotando:
 tu fin está esperando
 con fruición Satán.
 (Campanas a muerto.)

Música.

Coro: Te va el postrer aliento,
 don Juan abandonando: 2830
 te estamos esperando
 con despechado afán.

**Juan: Y cómo en un momento(275)
 **mis treinta años malditos(276)
 **de vicios y delitos(277) 2835
 perdón alcanzarán?

Gon: Un último momento
 te otorga Dios en vano:
 Don Juan, dame tu mano,
 *y al juicio eterno ven. 2840

Juan: Aparta, piedra esquiva:
 ya a Dios mis ojos ven.

Gon: Tu orgullo te derriba
en las tinieblas, ven.

Juan: Oh, sombra compasiva, 2845
a socorrerme ven.

Gon: Es tarde: Dios te priva
del último sostén.

Juan: Dios mío! fuente viva!(278)
y manantial del bien! 2850
de mi alma fugitiva
misericordia ten.

Escena 3ª

Dichos y Doña Inés.

(Aparece la apoteosis al salir
Dª Inés.)(279)

Inés: Dios oye tu plegaria
y ante él conmigo vas. 2855
Cohorte funeraria,
genios del mal, atrás!

Juan: Bendito tú, bendito(280)
que al pecador abonas,
al criminal perdonas 2860
y salvas a don Juan.

Transformación

(Coro de Sras, dentro al órgano.)(281)

NOTES

(1) In the 1877 edition, the printer inserted the heading Actores over this column; the 1943 version, however follows, in this instance, the outline of the MS.

(2) The character Gastón is missing from the list in the MS but is included in both editions.

(3) In the 1877 edition this comment was converted by the printer into a footnote. I have not incorporated these notas at the end of my text, for they do not appear in either the MS or in the two copies of the first edition that I have handled. Alonso Cortés includes the notes in his edition of Zorrilla's Obras completas.

(4) The MS and both editions indicate here the name of D. Luis; I believe, however, that it should read D. Juan, for the Estudiantes, as seen throughout the remainder of the work, favor the protagonist D. Juan over D. Luis. The changing of the name would in no way alter the syllable count.

(5) "si en concluyendo la carta." The sense of the passage is obviously not altered by Zorrilla's substituting acabando for concluyendo. However, since the remainder of this redondilla is quoted verbatim from the play, it would seem that Zorrilla would not have changed intentionally only one word.

(6) "que mis instrucciones sabe." Whether the change in this instance was intentional or not cannot be definitively determined; however, the use in the play of instrucciones as opposed to intenciones in the zarzuela tends to add some insight into the outgoing, forceful personality of the protagonist of the play.

(7) This idea of Tenorio primogenital tradition originates for Zorrilla's zarzuela in CantoX of his Leyenda.

(8) The 1877 edition merely has ¿Tuya?, while the 1943 edition indicates "¿Tú ya?..." Therefore, the principal difference appears between the MS and the 1943 text. The comment by D. Juan in the MS reveals more of the personality of the protagonist, whereas, the one pronounced by D. Juan in the 1943 version sheds light on both characters.

(9) Lines 131-134 do not appear in either of the two published editions. Its inclusion in the text only strengthens the idea stated in the first redondilla of this scene. The fact that neither edition includes them would cause one to believe that Alonso Cortés based his text on the 1877 version. This comment will be mentioned again and elaborated upon in subsequent notes.

(10) Both published texts have the stage directions:
"Vase poniéndose el antifaz."

(11) See note 7.

(12) Lines 159-162 were omitted from both editions. They explain the reason for Diego's entering the scene, in addition to placing emphasis on the independent spirit of D. Juan.

(13) The idea of the century old conflict between the Tenorios and the Ulloas is based on Cantos VI and VII of the Leyenda.

(14) Much discrepancy appears between the directions here and those indicated in the published texts. These read as follows: "D. Gonzalo y D. Diego, en sus puestos; los Comendadores, Caballeros, et., por la izquierda, los Estudiantes, Militares, etc., por la derecha, trayendo por delante y empujándola a la Jacarilla." The directions, with regard to the entrance of the two groups, are reversed; that is, according to the MS, Zorrilla wishes to maintain symbolically the original setting of having the house of the Tenorios on the left and the Encomienda on the right.

(15) In the MS no speaker is named for this passage although space was provided for the name, and even the colon, which was to have followed the intended speaker's name, still remains. The 1877 and 1943 editions indicate that it is to be sung by the Estudiantes. This would be the logical group for two reasons: first, lines 219 and 220 refer to their going to welcome D. Juan, and the protagonist is the mentor of this group; second, the subsequent selection is sung by the Comendadores who, opposed to D. Juan, express this feeling in lines 227-230. For purposes of balance and contrast both groups would have to present their feelings here as was done in the opening scene of the zarzuela.

(16) In the two published versions, five lines, not included in the MS, precede line 249. They are the following:

Y en Sevilla a quien opuesto
a la ley, contra la ley
sin reparos echa el resto,
sin rival el primer puesto
le da el pueblo como el rey.

I am unable to explain their origin.

(17) The idea for these two lines is directly based on a passage in the leyenda, Margarita la tornera, where the author describes the character Juan de Alarcón:

el cucú de las doncellas
y el coco de los maridos.

This work, according to Zorrilla--"es la más conocida de mis leyendas: es el embrión original del Tenorio y en él copié algunos versos de ella, que después han llegado a hacerse populares y a andar de boca en boca"--was to be the outline for the play Don Juan Tenorio.

(18) The MS reads "su entierro" and the two texts, "el entierro."

(19) The two editions contain five additional lines which come between lines 267 and 268. They are:

En España el que es famoso
por valiente, por galán,
por espléndido y rumboso,
sexo feo y sexo hermoso
lleva en pos, como don Juan.

(20) Lines 268-270 appear slightly different from the analogous passages of the two editions which read:

Por eso van
los hombres y las hembras
tras de don Juan.

The difference in meaning and significance is considerable, for in the published texts, Jacarilla attempts to elevate the protagonist to the level of mentor; whereas, in the MS, she tends more to emphasize subtly the forceful aspect of D. Juan and to temper the idealization of him.

(21) "Esa silla está comprada"

(22) "Yo soy don Juan." "Yo don Luis." In the play version, the line consists of the necessary eight syllables, but in the zarzuela, it is an imperfect verse.

(23) Zorrilla calls to mind the Italian wine, Siracusa, as he does in other works such as Juan Dandolo.

(24) The two published texts include the stage directions (Bebe.) at the end of this line; it appears not in the MS.

(25) Again, there appears a line found in the two texts, but not in the MS. It would fit between lines 422 and 423 of the MS. It reads: "y es mal hecho y es mal dicho."

(26) In the 1877 edition the last word of this line is reduce, but the 1943 text maintains the deduce of the MS. This is quite interesting in that up to this point, the 1943 version follows exactly the first edition. However, from this point on, the discrepancies between the two published texts become more frequent.

(27) "yo a las cabañas bajé"

(28) "yo a los palacios subí"

(29) "yo a los claustros escalé."

(30) "aunque, a mi ver, poco irá."

(31) "y cual vos, por donde fui" This change occurs primarily due to the fact that in the play this line begins a new sentence, while in the zarzuela, it is a continuation of a sentence begun in the previous line.

(32) "por una línea apartados"

(33) "traigo los nombres sentados"

(34) "mis cuentas traigo en el mío." The change from traigo to "os di" takes place because the accounts are not to be read publicly, but were sent to each other earlier. This was related by Gonzalo in lines 163-170.

(35) In the MS between lines 503 and 504 there are ten lines which do not appear in either edition. They are:

Juan: Contad.

Luis: Contad.

Juan: Veintitres.

Luis: Son los muertos. ¿A ver vos?

¡Por la cruz de san Andrés!

Aquí sumo treinta y dos.

Juan: Son los muertos.

Luis: ¡Matar es!

Juan: Nueve os llevo.

Luis: Me vencéis.

Pasemos a las conquistas.

Juan: Sumo aquí cincuenta y seis.

Luis: Y yo sumo en vuestras listas setenta y dos.

Juan: ¡Pues perdéis!

Zorrilla copied this passage from the analogous scene of the play. I believe that it can safely be said that Zorrilla had planned to eliminate these lines from the MS, but for one reason or another, he never did. They should be omitted principally because they contradict what precedes the passage a few lines earlier; that is, lines 412-432. Also, it can be said with a considerable degree of certainty that this passage did not figure in the zarzuela when it was presented in 1877 because in his review of the estreno, Peregrín García Cadena states: "en efecto, el D. Juan Tenorio de la zarzuela ha modificado singularmente su carácter irreflexivo. Ya no gusta de referir como un matón de taberna, entre vaso y vaso de vino, la historia documentada de sus maldades, y hasta llega a

protestar explícita y severamente contra este que parecía en el vicio caduco e incorregible." For these two reasons I have taken the liberty to remove the ten lines from the text.

(36) "¡Oh! Y vuestra lista es cabal." In the play this is a new sentence.

(37) "otro para abandonarlas."

(38) "Para darlo por perdido." Zorrilla is quite inconsistent in his use of le and lo when they are used as a direct object pronoun for an inanimate item.

(39) Both editions include the following directions at this point: (Con intención.).

(40) The two published texts indicate erratas instead of the singular form as found in the MS. To maintain a true consonantal rhyme pattern, the plural form is the preferred one, for it would fit the -atas pattern of bravatas and insensatas in lines 546 and 547.

(41) Stage directions again are missing from the MS: (Levantándose.).

(42) See note 41: (Id.).

(43) In the MS no speaker is provided for this question; logically, however, it belongs to Ciutti as the two editions indicate.

(44) "Pues va la vida."

(45) "porque me siento capaz"

(46) "y pues hay tiempo, advertir"

(47) The expression "a mi vez" appears as such in the MS and the 1943 edition; in the 1877 version, however, it reads "a mi voz." This may simply be a typographical error.

(48) "que yo no os he ido a pedir"

(49) "en apuesta"

(50) The two published versions read: "con que ambos muramos." The difference obviously is between "con que" and aunque; that is, with the former, Luis implies a more deterministic feeling, whereas, the latter shows more hesitation. Thus, it clearly affects the interpretation of the personality of Luis.

(51) Zorrilla originally planned to use the title Destreza for this cuadro. I believe this was changed to Serenata y pendencia for two fundamental reasons. In the first place, it was altered for practical purposes; that is, to avoid as much repetition as possible of the play; Destreza is the title of Act II in the 1844 work. Second, the new title of the cuadro is more inclusive and more meaningful for the zarzuela since this cuadro begins with the song of the students, the serenata of D. Juan to Ana, and it ends with pendencia between the groups of D. Juan and D. Luis.

(53) The two published texts end this direction in this manner: "una puerta y una reja, todas practicables."

(52) The difference occurring here is between the 1877 edition on one hand and the MS and the 1943 edition on the other. The 1877 version reads: "hay en la de la izquierda una reja y en la derecha...." This version employs the nominalization of derecha and consequently does away with the parallel form that exists in the MS.

(54) See note 7.

(55) The 1877 version ends this line with the word mayormo which obviously is a typographical error.

(56) "Llegaos; don Juan soy yo."

(57) "Por vos lo hablo." It seems curious that in the play, D. Juan employs both the vosotros and tú forms while speaking with Brígida. In the zarzuela he consistently uses tú.

(58) "es ese Ciutti."

(59) "¿No os ha entregado un bolsillo." See note 57.

(60) Here appears the traditional controversy about words beginning with h: horario and orario. The two texts use the latter. Although phonetically it makes no difference, the latter has a meaning completely distinct from that of the former.

(61) "Con tal maña y de manera"

(62) Both published texts consider lines 871-874 to be part of what in the MS is the first sentence of Brígida's answer to D. Juan. Grammatically speaking, this passage must consist of at least two sentences. If it were to be presented as one statement, the punctuation would obviously have to be altered and a conjunction, probably a coordinating conjunction, would be supplied at the beginning of the second part.

(63) "y la has dicho."

(64) The direction (Insimismándose.)(sic) is not in the MS.

(65) The direction (Pausa.) is not indicated in the MS.

(66) "Os estoy oyendo." This is due to the previous three syllable line.

(67) Again, the direction (Ensimismado.) is not stated in the MS.

(68) "las madres."

(69) "saltando al huerto, al convento" The play usage of saltar connotes a more energetic impression of the protagonist.

(71) "en nuestra celda." Both published texts of the zarzuela and the play state this in the manner indicated. There is obviously a difference in meaning between the use of en and con. From the preceding lines in which Brígida gives directions to D. Juan, the logical form would be con, for the meaning implied is "you will find" and not "you will enter."

(70) "de un claustro oscuro y estrecho / es; seguidle bien derecho." (ls. 944-945).

(72) The stage directions for Ciutti (Después de una pausa.) are not stated in the MS.

(73) The two published texts show this to be "vuestros servicio." If this had appeared only in one of them, one could easily say that it was a minor typographical error; however, it is present in both. This may be partial evidence for stating that Alonso Cortés used the 1877 edition instead of the MS for preparing his text.

(74) Lines 1002-1005 are based on facts and ideas presented in Canto VII of the Leyenda.

(75) This is a foreshadowing of the title of Act II, Cuadro 4 of the zarzuela and a justification of the action which is to occur in the cuadro.

(76) The two published texts indicate that this line ends "va a ver." The change really does not alter extremely the meaning of the passage. Phonetically it would be virtually identical, and it is quite possible that this was how the change occurred in the first place. This also serves

as a minor point in supporting the statement made in note 73 about Alonso Cortés.

(77) Instead of va, the two editions have vase. This could very easily be the printer's attempt, at least with the first edition, to "correct" the language of the poet.

(78) "Doña Ana de Pantoja, y..." This line and the one from the zarzuela could serve as valuable pieces of evidence in studying the change which occurred in Zorrilla's concept of versification. Supposedly, they both contain eight syllables; for this to be possible, however, in the line from the play, there would have to be a hiatus made between Doña and Ana, which is quite unlikely, and also synalepha between Pantoja and y. The verse from the zarzuela is the better--even though neither one is really first rate--due to its directness and simplicity. It is a "verso agudo" and no problem is really presented, as far as syllable count is concerned, for it fits quite well within the traditional eight-syllable line scheme.

(79) The following stage directions are not included in the MS: (Interrumpiéndole muy a tiempo.).

(80) As in note 79, (Espiándole.) is not indicated.

(81) Both the editions have the word fraguó for trajo. Fraguó would perhaps be better since it refers to traición; the MS indicates, however, trajo. I will concede that in the MS the initial letter t does resemble an f, and the j could have very easily been mistaken for a g. This does not explain, however, the insertion of the u which definitely does not appear in the MS, nor is there any possible suggestion of it. As indicated earlier, this could be another item that would confirm the thesis that Alonso Cortés used the 1877 edition.

(82) The word eterno as found in the MS becomes transposed to interno in both published editions. The change in meaning of the passages is simply the difference between the two words.

(83) The directions (a Doña Ana.) are not stated in the MS.

(84) As in note 83, neither does (Cerrando.) appear in the MS.

(85) (A D. Juan.) is also absent from the MS.

(86) The directions (A los suyos, calle derecha.) are not indicated in the MS.

(87) (A los suyos, calle izquierda.) does not appear in the MS.

(88) What appears as lines 1208 and 1209 in the MS is completely incongruous with the two published editions which, however, do coincide with each other. The two texts read:

- a. Juan: ¡Tarde venís!
- b. Luis: Aun hay tiempo.
- c. Juan: No, don Luis.
- d. Luis: ¡A mí!
- e. Juan: ¡A mí!
- f. Alc: ¡Ténganse allá!

In the first place, line a stands as one line in itself; that is, the other surrounding lines contain eight syllables, while this one has only five. Of course, we have to remember that this passage is adapted to music, but, nevertheless, it seems strange that of sixty-three octosyllabic lines, one has to be pentasyllabic. The way it is arranged in the MS, all of these lines fulfill the expected count of eight syllables.

Second, line b in the MS makes up the additional four syllables to make line a octosyllabic.

Line c in the MS, begins a new line to be completed octosyllabically by lines d and e. Line f does not appear at all in the MS.

(89) The two published texts use--instead of Todos--D. Juan, D. Luis, y los suyos which, in reality, constitute Todos.

(90) The directions (Cojiéndole por detrás y amordazándole.) do not appear in the MS.

(91) All three versions indicate this line to be a continuation of the previous "¡Ah!!" pronounced by D. Luis. Practically and logically speaking, it is unlikely that Luis would be laughing at his being deceived and captured. I shall not take the liberty at this time to alter the speaker, but for all practical purposes, this line could very easily be expressed by D. Juan, Ciutti, the students or all of them combined.

(92) Both editions state here: "Fin del Acto primero."

(93) Originally Zorrilla had labeled this cuadro with the title Profanación, but later this was changed to the present Serpiente y paloma. A partial explanation of the purpose behind the change could very easily be that the author, as suggested in note 51, desired to avoid as much overt repetition in format as possible; for the title of the same act in the play is Profanación. Second, the change could have occurred for symbolic purposes; that is,

the new title would represent more vividly the actual conflict that takes place in this cuadro--the conflict between the human and the divine, between the physical and the spiritual, not only between D. Juan and Inés, but within Inés herself. It is obviously the traditional struggle between the two Biblical figures of the serpent and the dove.

(94) In the comments on the setting, not present in the MS but indicated in the two edition is the reclinatorio of Inés.

(95) In the published versions it is "Coro de mujeres."

(96) Between the Música and the first line of the text, there appear the following stage directions in the two editions: (Doña Inés arrodillada en el reclinatorio mientras canta el coro dentro."

(97) In the two published texts this passage sung by the "coro, dentro" is outlined in Alexandrine verse, whereas, in the MS, it is of seven syllables.

(98) These directions in the two texts do not appear until the coro has concluded its litany. Also, the subsequent passage in the MS--lines 1238-1256--comes at the end of the litany. Again, as stated several times earlier, this could be another example to substantiate the thesis concerning the edition of Alonso Cortés.

(99) The two editions indicate this line--which in their version is the second part of the Alexandrine--to be: "la casa de tus siervas ampara y el altar." Frankly, I cannot explain how the change occurred, but, nevertheless, the line of the MS is a better one, for the manner in which the line of the two texts reads, seems as if the "y el altar" was added as an afterthought or merely to carry out a given syllable and rhyme pattern.

(100) There appears in the two texts an additional four Alexandrine lines of the litany of the coro. They are:

Señor, tú que amanece, con el albor del alba
sostén del universo y germen de la luz,
escucha nuestras preces, y nuestro templo salva
por la divina sangre del que murió en la cruz.

These do not figure in the MS.

(101) "Y hoy la echo menos...acaso"

(102) Lines 1285 and 1286 of the MS are different from those of the two editions which read:

que en pasando al noviciado
servidumbre no tendré.

The basic idea between the two passages is quite similar. The two lines in the MS are taken verbatim from the analogous scene of the play.

(103) It seems quite interesting that her in line 1291 Doña Inés questions Brígida by using the vosotros form, while seven lines later (1298) she resorts to the traditional tú which is maintained throughout the remainder of the work.

(104) "más seguro así se está." The zarzuela version is the more logical of the two, for who is the segura to refer to but to the members of the convent.

(105) In preparing the zarzuela, Zorrilla disregarded the initial scene of this act in the play; that is, the scene between Inés and the Abadesa, which really added nothing to the setting nor development of the play. By removing it and substituting it with the opening scene of cuadro 3, the author has increased the dramatic and plastic sensibility of the work through his attempts to stylize the refundición.

(106) See note 60.

(107) "le tomaré." The use of lo in this line of the zarzuela to refer to libro is inconsistent with the use of le in line 1315.

(108) "cualquier mareíllo vano." In either version the syllable count does not attain the desired eight unless dieresis is employed when reading mareíllo.

(109) Without sineresis occurring in either traerá or poesía, this would be an imperfect line.

(110) In place of this heading in the published texts, is this stage direction: (Melohea; lectura con acompañamiento de sordino.).

(111) "De Dios con ella en mi pecho."

(112) "desamparado batallo"

(113) See note 60.

(114) The direction states that it is ten o'clock, but a few lines earlier (1497-1498) Inés mentions that "las ánimas oigo dar." In the analogous scene of the play (III. iii), Inés makes the same statement as in the zarzuela, but a few lines later, in the same scene, Brígida says: "Las nueve dan." The problem that arises is at what hour do the bells ring for the ánimas. There is no specific hour--that

is, solar hour as opposed to canonical hour--for this specific event which traditionally involves a salutatory prayer to the Virgin, a prayer for the souls in purgatory, and a Pater Noster. A dictionary of the nineteenth century (Newman and Baretti, Dictionary of Spanish and English Languages, Boston: 1845) gives this definition for ánimas: the ringing of bells at a certain hour, generally at sun-setting, which admonishes the faithful to pray for the souls in purgatory." The point is that the hour could easily change according to the variation in hour of the "sun-setting;" a change could occur not only from one month to the next, but also from one region to another. Or in other words, what appears to be an error or an anachronism in the play or zarzuela is not so, for the ánimas could occur immediately after the Rosary and Angelus, or it could very easily follow Cumpline.

(115) "las nueve dan." See note 114.

(116) This heading is emplified in the two texts to read: "Música, hasta el final, en sordina."

(117) The word order for this direction varies. The two editions read: "Coro de monjas dentro...."

(118) The first part of this direction in the 1877 edition reads: (Se repiten una estrofa del coro...). The fact that the verb is plural may indicate that this direction was altered immediately prior to printing. In preparing his text, Alonso Cortés could very easily have considered this a typographical error and consequently changed it to the singular form to agree with "una estrofa."

(119) As in previous instances, the monjas of the MS become converted into mujeres in the two editions.

(120) Lines 1517 and 1518 of the MS do not appear in either of the published versions.

(121) Zorrilla had originally written as the title of the cuadro: "El diablo a las puertas del cielo." As is the case with the other cuadros, he changed this, for it duplicates the title of Act IV in the play. See note 75.

(122) The equivalent of lines 1562 and 1562 in the two editions are:

danos fe;
¿se batió?

Frankly, the selection from the published texts is more meaningful in context that the version in the MS, for in the passage, the Estudiantes have been insisting that Ciutti tell them of the whereabouts of D. Juan, their mentor.

(123) The published versions indicate here dó instead of de as the MS shows it to be. To fit the meaning of the passage, the word has to be dó, for de would be meaningless in the metaphor the author uses here.

(124) The metaphorical usage of pescador throughout this passage is quite similar to and possibly inspired by a line in Zorrilla's leyenda, Margarita, la tornera, where Sirena declares to Don Juan de Alarcón:

Buen cazador sois, don Juan. (p. 588)

(125) Both editions use su instead of un, thus making the reference more specific.

(126) As in note 125, the definite article el becomes su in the two texts.

(127) Between lines 1630 and 1631 of the MS, Zorrilla originally inserted fourteen lines which he later removed. They are the following:

Ciutti: Pero no es todo cariño,
adhesión y lealtad;
porque si mi amo no acierta
la tormenta a conjurar,
ellos que le han ayudado
a levantarla, ¿qué harán?
D. Juan vuela alto, y bien puede
la inundación ver pasar;
pero ellos, si él no les salva,
con la justicia, pez grande,
los chicos se comerá.
Veamos, pues, lo que hacemos
nosotros ahora.

Brig: Ay.

It seems quite possible that these lines were finally removed because they would appear to contradict the impression of faithfulness and trust that the students have demonstrated up to this point in the zarzuela. On the other hand, if we recall, this relationship of trust is broken in the dinner scene in the last act. Therefore, it becomes also possible that these lines were removed because they might anticipate too prematurely this break in the group of Estudiantes and their supposed mentor Juan.

(128) "y toda el alma además."

(129) Between lines 1636 and 1637, Zorrilla had originally copied ten lines from the analogous scene of the play:

Brig: Mil veces pensé caer.
¡Uf! qué mareo!.. qué afán!..
Veía yo unos tras otros,
ante mis ojos pasar

los árboles, como en alas
 llevados de un huracán,
 tan aprisa y produciéndome
 ilusión tan infernal,
 que perdiera los sentidos
 si tardamos en parar.

The decision to eliminate could easily have been the attempt to avoid as much duplication as possible and also the fact that they really add nothing to the delineation of the character of D. Juan nor to the advancement of the plot.

(130) This line becomes in the two editions: "Mas de estas cosas veréis."

(131) "Tiene allá"

(132) "en la ciudad todavía"

(133) "le hagan a él mismo viajar"

(134) "cuando vuelva por acá"

(135) Between lines 1690 and 1691 of the MS, Zorrilla had originally inserted eight lines which were taken directly from Act IV, Scene ii of the play:

Inés: Dios mío, ¡cuánto he soñado!
 Loca estoy: ¿qué hora será?
 ¿Pero qué es esto, ay de mí?
 No recuerdo que jamás
 haya visto este aposento.
 ¿Quién me trajo aquí?

Brig: Don Juan.

Inés: Siempre don Juan... ¿mas conmigo
 aquí tú también estás,

In addition to being a mere repetition of what occurred in the play, they are completely unnecessary for the work, because this action is anticipated quite well at the end of Scene ii of the zarzuela.

(136) In the Ms, this originally read, "Sí, doña Inés," because at the end of the passage indicated in note 135, Inés finishes the question "aquí tú también estás" by directing it to Brígida who naturally responds in the affirmative. Therefore, by omitting the indicated eight lines, Zorrilla has Inés, off the stage, call for Brígida (1691).

(137) "Pero dime en caridad." This is the line from the play, and it is also what Zorrilla had originally intended for the zarzuela. However, with the changes indicated in notes 135 and 136, it was also necessary to alter this line to adapt it better to the new presentation of the situation.

(138) "de mano de ese hombre escrito"

(139) Both the published zarzuelas and the play present this line with the preposition a appearing before the infinitive hablar. Grammatically this would be the preferred form; phonetically, however, the preposition would be absorbed by the a of the infinitive.

(140) At this point in the MS a very curious thing occurs. In the zarzuela this is supposedly the beginning of the cognate "escena del sofá." However, for some unknown cause, the fifty-eight lines of this scene are missing from the MS of the Biblioteca Nacional. It is known for sure that this scene was included in the zarzuela when it was staged in 1877, primarily due to the comments made by the reviewers; see, for example: Francos Rodríguez, La Esfera; García Cadena, La Ilustración española y americana. The scene appears in the two published editions. It would be relatively easy to explain how they are included in Alonso Cortés's edition, if we are to assume that he based his text on the 1877 version. However, the manner in which the scene came to be included in the first printed edition is more difficult to explain. The scene I include here is the form in which it appears in the 1877 text:

MUSICA

Juan: Ven, cálmate, mi vida,
 reposa sin temor
 y del convento olvida
 la triste reclusión.
 El aire que se aspira
 se aspira aquí mejor,
 aquí todo respira
 felicidad y amor.

Inés: Cesa por Dios,
 que resistirte
 no puede ya
 el corazón.

Juan: Suave murmullo
 te da aquí el viento,
 trina el acento
 del ruiseñor;
 te da aquí arrullo
 la agua que pasa,
 todo en mi casa
 respira amor.
 Con tu presencia
 todo revive,
 todo recibe
 luz y calor:
 todo existencia
 cobra este día,
 todo, alma mía
 respira amor.

Inés: Son fuego tus palabras
 que me devora,
 amame, te lo ruego,
 mi alma te adora.
 Y río y lloro
 de mí sin darme cuenta,
 porque te adoro.

El alma se me excapa
 tras tí en pedazos,
 ¿qué hacer sino lanzarme
 ciega en tus brazos?
 Tu amor imploro,
 don Juan, amame o mátame,
 porque te adoro.

Juan: ¡Qué porvenir tan fausto
 Dios abre ante mis ojos,
 mañana ante él de hinojos
 diré al Comendador:
 da a Inés el holocausto
 de mi alma convertida;
 y o quítame la vida
 u otórgame su amor!

Inés: ¡Qué porvenir tan fausto
 Dios abre ante mis ojos,
 mañana tú de hinojos
 dile al Comendador:
 da a Dios en holocausto
 mi alma convertida,
 y o quita a Inés la vida
 u otórgala mi amor.

(141) "y perdonad, Inés bella"

(142) "si sólo me importa estar"

(143) "la vida a entrambos a dos"

(144) The beginning one and one-half lines of this scene do not appear in the published editions, in which the opening line is "mas si es quizás." In the published texts the initial line of this scene, which for purposes of syllable count includes the last printed line of the previous scene, is an imperfect line, for it contains only seven syllables. On the other hand, in the MS the final line of Scene v plus the line omitted in the two published texts constitute eight syllables.

(145) "y...vamos, por San Andrés,"

(146) "a reñir, que me impaciento"

(147) In the two editions, the equivalent of lines 1931 and 1932 of the MS is not outlined correctly. The two lines of the published texts physically appear in this manner:

Luis: ...

salgamos pues.

Juan: Esperad.

Luis: ¿Qué sucede?

Juan: Ruido sientto.

Since the major portion of the work is written in octosyllabic verse, why should there appear at this point one line of five syllables and another of eleven syllables? It would be virtually ridiculous to assume any possibility of Zorrilla's having intended to incorporate in the work two such irregular lines. It is obviously a mistake of the printer and an oversight on the part of Alonso Cortés.

(148) "mas ya no me fío de vos." The difference between the two is principally the distinction made between "fiarse en" and "fiarse de" or between "to put trust in someone" and "to put confidence in someone."

(149) The impact of the first part of this scene is more effective in the play due primarily to the inclusion of Act III, Scene viii, in which we see that Gonzalo has found in the cell of Inés the letter written by D. Juan. In the zarzuela, the scene was omitted by Zorrilla, and no supplementary explanation of how Gonzalo obtained the letter was offered.

(150) "Y me avergüenzo"

(151) "de mirarte así a mis pies"

(152) Between lines 2016 and 2017 of the MS, Zorrilla included four lines which he later removed. They are:

Juan: Todo así se satisface

D. Gonzalo, de una vez.

Gon: ¡Nunca! nunca! ¿Tú su esposo?
primero la mataré.

Frankly, I can give no plausible explanation as to the reason Zorrilla decided to remove them. They were copied textually from the play, just as the major part of this entire scene was lifted verbatim from the play.

(153) Following this line in the two editions are the directions: . (Música en la orquesta.).

(154) The following directions appear in the two editions after this line: (Da un pistoletazo al Comendador por la izquierda, y por la derecha una estocada a D. Luis.).

(155) This is not indicated as such in the two editions; it could very easily, however, be an equivalent of the directions pointed out in note 154.

(156) This Hablado does not appear in either of the two texts. It is very possible that upon having the MS published, this was changed to avoid confusion. The direction in 155 could have easily been converted into the comment in note 154, and the Hablado could have been removed since it then would be unnecessary.

(157) In both published editions there are two comments exclaimed by Luis and Gonzalo:

Luis: ¡Infame! (Cayendo.)

Gon: Impío. (Id.)

These are supposed to constitute one complete line; however, they only consist of five syllables.

(158) The MS does not indicate the stage directions (Por el balcón.) which are included in both texts.

(159) As in 158, the direction (Dentro.) does not appear in the MS.

(160) Lines 2017 and 2028 of the MS are physically layed out in the two editions in this fashion:

Juan: ¡Ciutti! (Por el balcón.)

Ciutti: Aquí estoy. (Dentro.)

Juan: Hay paso!

Ciutti: El río
libre.

Juan: Allá voy.

Instead of maintaining the eight-syllable line tradition of the remainder of the scene, these lines have been broken up into pentasyllabic lines. There does not seem to be any logical explanation for this division. The fact that the 1943 text also employs this verse pattern for this passage would seem to support the idea that Alonso Cortés used the 1877 edition as a basis for his work.

(161) This line in the 1877 and 1943 editions reads: "responda el cielo y no yo.", which is exactly the way it appears in the play.

(162) Following this line in both published texts is "Fin del Acto Segundo." This is not present in the MS.

(163) In the MS, these four lines appear on a separate "title" page. The curious item is this (2^a Parte) which obviously is a carry-over from the play which had as its subtitle: "Drama religioso fantástico en dos partes." This (2^a Parte) evidently has no real connection with the zarzuela, since it consists of only one unit.

(164) The MS does not carry a title for Cuadro 5, which seems quite strange since all the preceding ones have a title indicated. Both editions list "La tierra de la Verdad" as the title.

(165) In the MS the last part of this direction ends abruptly, and in the 1877 edition it is in the same unfinished form. It appears, however, that Alonso Cortés must have noticed this minor detail for his 1943 text ends the direction thus: "mientras el coro canta."

(166) "peñas a quien yo animé"

(167) There appears a discrepancy in the final word of this line. Both editions employ arrastré instead of arrostré used in the MS. Arrostrar seems to be a more logical usage, for this quite well the defiant attitude of the protagonist.

(168) "cuando a estas verjas llegué"

(169) "que encontraba este recinto"

(170) "el palacio hecho panteón." The form in which this line appears in the play and in the zarzuela would cause it to have nine syllables. For it to fit the octosyllabic pattern, syneresis would have to occur with the word panteón.

(171) For this line to contain eight syllables, a hiatus must be made between su and hijo.

(172) Between lines 2090 and 2091 of the MS, Zorrilla had originally inserted these twelve lines which he later removed:

Juan: . . .
y no dé él.
Esc: Sois de su casa
familiar, amigo o déudo?
Juan: Las condiciones del féudo
sé bien, y lo que en él pasa.
Esc: ¿Sois doctor u hombre de ley?
Juan: No; mas sé la condición
con que hizo su donación
a los Tenorios un rey.
Conozco tan pormenor
por adentro y por afuera
la casa, como si fuera
su mismo actual poseedor.

These lines are based on the data presented in the Leyenda (Cantos VII, X). Zorrilla had planned to finish and publish his Leyenda a year prior to the presentation of the refundición; as we know, however, this he never did. Since the public was not acquainted with the "new" D. Juan of the

Leyenda, it is quite possible that these lines were removed because Zorrilla may have felt that a knowledge of the Leyenda would have to be a prerequisite to understanding the passage.

(173) This also is based on the Leyenda (Canto X).

(174) The two published texts read: "Y harto fuera."

(175) "de estas obras encargado"

(176) Between lines 2111 and 2112, Zorrilla included three lines, two of which he later wanted to omit. They are:

Juan: Buen trabajo!

Esc: Y concluido

ya: mas irme no he querido

sin ver puesto el enverjado.

Even though he indicated that only two lines be removed, I have taken the liberty to withdraw the third one also from the text because by itself it is meaningless. The two editions have left all three lines in their texts.

(177) "Y pues le quitan su herencia"

(178) Instead of querer, Zorrilla originally intended to use poder. The difference between the two words is important for the delineation of the character of D. Juan. Querer connotes more strongly the element of self-interested forcefulness, characteristic, as we know, of the protagonist. This change is also related to the original version of the subsequent line to be commented upon in the following note.

(179) The author initially had drawn these three lines to read:

Hombre es D. Juan que, a poder

sus muertos bajara a ver

bailar en el panteón.

The change of poder has been mentioned above. With regard to the two latter lines, it is my opinion that Zorrilla, in spite of the intensity of his dislike for D. Juan, shows himself to be too Catholic a writer to incorporate in this refundición an idea which might contradict or go against traditional teaching about death and respect for the dead.

(180) Between lines 2175 and 2176 of the MS, Zorrilla had included eight lines quoted directly from the play. They are the following:

Esc: ¡Jesús! ¿No tiene conciencia
ni alma ese hombre.

Juan: Tal vez no,
que al cielo una vez llamó

con voces de penitencia,
y Dios en trance tan fuerte
allí mismo le metió,
que a dos inocentes dio
para salvarse la muerte.

It could very well be that the author removed these because he realized that they contradict the nature of D. Juan and the code of honor. D. Juan did not take the lives of "dos inocentes," for they were not innocent. Gonzalo, on the one hand, had mocked the integrity of the protagonist and had insulted the honor of this caballero. Luis, on the other hand, not willing to abide by the unfortunate outcome of a gentleman's wager, also desecrated the virtuous honor of D. Juan. - In the light of this "crime" on the ineffable plane of honor, the two, Gonzalo and Luis, were guilty and they received their due punishment.

(181) Following this line in the two published texts, there are found the following directions which are not indicated in the MS: (Le vuelve la espalda y se fija en la estatua de doña Inés.).

(182) "cuando de nuevo al convento"

(183) This "la habéis visto" was originally intended by the author to be "no la visteis," but it was later changed. There is a difference in connotation between the two statements. The one to which it was changed suggests a more hopeful attitude, whereas, the initial form implies a certain negative, pessimistic reluctance on the part of D. Juan.

(184) "entregádmelas a mí"

(185) "si el nombre al menos que usáis"

(186) "en que duermen sus abuelos"

(187) Both editions employ the word escultural instead of sepultural. This would be a very logical error of metathesis and ultracorrección on the part of the printer. Its major importance is the fact that the text of Alonso Cortés also uses escultural, which would add another supporting example to the theory.

(188) This line in the two editions is: "que abarca el mal y el bien."

(189) In the two published texts, this line is: "nos perderás por él." This variant is extremely important to the dual role of D. Juan and Doña Inés. In the MS, Inés, who pronounces the statement separates herself entirely from the decision of D. Juan. That is, his decision will

affect only himself, which, in reality, fits the pattern of Inés's role of independence and superiority. The published editions' versinn of this line would tend to subordinate the importance of Inés and base her destiny on the decision to be made by the protagonist.

(190) These two seven syllable lines of the MS become in the published texts four lines of four syllables each:

Escanciad
y bebed
vuestra sed
apagad.

(191) As indicated in this line, the MS reads "un hora." Interestingly enough, both editions carry the same disagreement between article and noun. If one is to assume that this was an intentional exploitation of poetic license--especially articulismo--to obtain the desired four syllables, the effort is invalid and in vain, for the apocopation of the a is not necessary, due to the existence of the phenomenon of synalepha by which the final a would be absorbed by and combined with the o of hora.

(192) See note 190.

(193) The three headings for this scene appear in a more logical order in the editions:

Escena V.
D. Juan.
Hablado.

(194) "que recuerda una mujer"

(195) The remainder of this line was never completed in the MS; both editions, however, offer a full line: "delirios a quienes di." At this time I cannot suggest any plausible explanation for this.

(196) Directly above the Ah in the MS appears "tal vez." Neither of the expressions is crossed out. If Zorrilla had intended to substitute the "tal vez" for the Ah, the syllable count would be imperfect, for the line would then consist of ten syllables.

(197) These directions do not appear in either of the two editions.

(198) In both editions this introductory "sí, sí" is replaced by "tal vez."

(199) The word oscilan becomes in the 1877 text vacilan; however, in the 1943 edition of Alonso Cortés, the

original oscilan appears. This is one of the few examples that would tend to weaken the idea concerning the source of Alonso Cortés's edition.

(200) Lines 2348-2351 do not appear in either of the published texts.

(201) "como al mundo es bien notorio"

(202) "quien me repite mi nombre"

(203) The published texts indicate this line to be: "¿Crees tú en Dios, Ciutti?" In the first place, the line in the MS is weak, for in order to attain eight syllables in the line, syneresis must occur in the word crees. The fusing of two strong vowels, especially when one of them is tonic seems to be an over exploitation of poetic license. In the line from the published texts, the same phenomenon must be present, in addition to the normal synalephic action in "tú en."

(204) Instead of "ya solos" as indicated in the MS, the published editions read "y a solas" which could be a very logical misreading; in any case, however, the syllable count remains unaltered.

(205) "y desde aquí en adelante"

(206) "platos de sus calaveras"

(207) "y otra vida en que jamás"

(208) "Don Juan, eso no es valor"

(209) The two editions attribute this last line and one half to Ciutti even though his name does not appear attached to these lines in the MS. I maintain that as indicated in the MS, these lines are to be pronounced by D. Juan. In the first place, I do not believe that Zorrilla would have removed from D. Juan the saying that he had made popular: "lo dicho, Comendador." Second, a possible explanation for the attributing of the lines to Ciutti is the fact that in the MS, space is allowed between lines 2463 and 2464 in which Zorrilla places two stage directions. The mere fact that additional space was provided could cause one to assume a change in speaker was intended.

(210) The MS does not provide a title for this cuadro; both editions show the title to be "El convidado de piedra." The analogous act in the play carries the title "La estatua de don Gonzalo."

(211) Prior to line 2465, Zorrilla had originally in-

cluded eight lines which he later removed. These are:

Estud^{te} 1^o: Este Ciutti, que es de farsas
 el más hábil zurcidor,
 aquí para entretenernos
 este cuento imaginó:
 y más color para darle
 y ponerse en situación,
 y finge que viene temblando,
 y perdido la color.

The passage is not necessary for the advancement of the action or conflict. Its removal destroys nothing, but rather it enhances dramatically Ciutti's opening comments. The previous cuadro ended with D. Juan's request that Ciutti relate the fact that the protagonist had invited to dinner the statue. With Ciutti's initial statement, we are made quite aware of the fact that he has already informed the students of the invitation and that their reaction was one of surprise, doubt, and astonishment.

(212) The two editions read Est. 1^o which would be the logical form. What happened was simply that Zorrilla overlooked the necessary change from Est. 2^o to Est. 1^o after the first eight lines were removed.

(213) Between lines 2476 and 2477 Zorrilla removed the following four lines:

o alardeando, en fin, don Juan
 de sobrehumano valor,
 por estremarle aparece,
 más que bravo, baladrón.

It would seem plausible to speculate that Zorrilla omitted these lines due primarily to the fact that they tend to contradict the image he has created of D. Juan. This baladrón, braggart aspect would not fit too well with the first Act picture of the protagonist who insisted that the accounts of the previous year's experiences not be read publicly.

(214) Between lines 2478 and 2479 an additional twenty lines were inserted and then removed. They are:

Ciutti: . . .
 y por mi parte os advierto
 que hay en ese panteón
 no sé qué letal atmósfera
 que al más bravo da pavor,
 y al inspirar los pulmones
 paraliza el corazón.

Estud^{te} 2^o: Jamás ni a nadie su miedo
 pormenorizar mejor.

Ciutti: Bajad al panteón y puede
 que lo sintáis como yo.

Estud^{te} 3^o: El miedo es villano, e hijo
vil de la superstición.

Ciutti: Don Juan no es supersticioso
ni villano, y le hallé yo
pálido, trémulo y presa
de febril exaltación.
Tal vez de miedo en un vértigo
por dominar su pavor,
con un sobrehumano arresto
a esceso tal se arrojó.

The exclusion of this passage could be justified by the fact that, for the most part, it is virtually summarized in the subsequent comments of Estud^{te} 1^o.

(215) The two editions carry this statement of the Estud^{te} 3^o as a question, which, in reality, is more logical due to the reply of Ciutti.

(216) This line and one half appear in the two editions in the following manner;

y por Dios
que es por él llevar la broma

The way in which line 2497 ends in the MS obviously is meaningless. I am sure, however, that it was not casually overlooked by the author, for there appears in the margin near the line the equivalent of a check-mark which supposedly was to remind him to correct this.

(217) Between verse 2510 and 2511 appear sixteen lines which were removed:

Estud^{te} 2^o: Ya nos ha indicado Ciutti...

Estud^{te} 1^o: Mas en bajar al panteón
de noche, hicisteis muy mal,
don Juan.

D. Juan: Allá me llevó
la curiosidad.

Estud^{te} 1^o: Debieron
haceros mala impresión
tantas fúnebres memorias
que allí don Diego evocó.

D. Juan: No fue agradable en verdad.

Estud^{te} 2^o: Se ve que fue la emoción
profunda.

D. Juan: Por qué?

Estud^{te} 2^o: Algo pálido
venís.

D. Juan: No digo que no
lo esté: pero desde luego
no ha de ser de miedo.

Estud^{te} 2^o: Oh!
sabemos que en vos no cabe.

D. Juan: Mudemos conversación.

(218) Not appearing in the MS is the following stage direction: (Se acomodan en la mesa.).

os reuní, mas por Dios
que os hallo en prosperidad.

(221) Thirty-three lines between verse 2528 and 2529 were removed. They are:

D. Juan: Pero cenemos: no sé
si bien Ciutti os tratará,
pues todo a su cargo está.

Estud^{te} 2º: Que os sirve bien, ya se ve
pues lo traéis.

D. Juan: Se propasa
alguna vez, mas es buena
su voluntad-- Yo en la cena
no pongo más que la casa
y los vinos que he comprado.
No creo pues que os asombre
que me proponga ser hombre
bien en casa acompañado
como lo puede mostrar
vuestra agradable presencia,
que espero que con frecuencia
me hagáis todos disfrutar.

Estud^{te} 2º: Y nos haréis honra inmensa.

D. Juan: Y a mí vos. --Ciutti.

Ciutti: Señor.

D. Juan: Pon vino al Comendador.

(Señalando el vaso vacío.)

In my opinion, the first part of this passage was omitted merely because it adds nothing at all to the work. The material about the deeds of the Estudiantes is completely extraneous. The second part of the passage, however, is important for its exposition of D. Juan's self-expressed magnanimity, and for this reason, I believe that Zorrilla reworked the second part and intermingled it with lines 2529-2548.

(222) The two editions show this line to be: "en ella nuestra presencia." This alters the sense of the student's reply. The comment as indicated in the MS reveals a more gracious, humble attitude of the students, whereas, the response in the two published texts shows a more self-centered point of view.

(223) Zorrilla originally had está but later changed it to tenéis. Second, the verse lacks one syllable of being octosyllabic unless one uses dieresis with the verb tenéis. The two published editions, however, allow for this by placing the initial word of the subsequent speech as the concluding word of line 2556.

(224) The expression "en mí bien" replaced the original muy which would have permitted the line "Fuera muy contradictorio" to be octasyllabic.

(225) Between lines 2556 and 2557, Zorrilla deleted two concluding lines of the speech of the Estud^{te} 1º:

Creo que vuestra cabeza
va menguando en fortaleza.

For the same reason as expressed earlier, I think the author removed the two lines; that is, because it would contradict and destroy the image of the protagonist.

(226) Instead of podría, this line from the two published texts reads podía which could easily be a logical error. But, again, the error went unnoticed by Alonso Cortés.

(227) This section is preceded by the heading Hablado in the two editions; and it is a natural break, for there is a change from the sung seven-syllable verse to the eight-syllable spoken line.

(228) Both editions use adónde instead of the dónde of the MS.

(229) The editions employ a different stage direction: (Vuelven a llamar.).

(230) This "otra vez" is attributed to D. Juan in the two published texts. In these two editions it is simply added to the previous question of D. Juan.

(231) Zorrilla originally wrote: "No; lo juro;" however, when combined with the "Y yo!" of Estud^{te} 2^o and 3^o, this provided one extra syllable.

(232) The stage direction (Los echa.) is not included in the MS.

(233) Originally, bebamos was used.

(234) The two editions use limpio.

(235) The editions use the spelling ataud, but only once, for in the subsequent line, they both employ atahud. The h is inserted to obtain the seven syllables.

(236) "en ese salón ha sido"

(237) This line was never completed in the MS; in the two editions, however, it reads: "Yo no sé lo que me pasa."

(238) Centellas.

(239) Avellaneda.

(240) D. Juan.

(241) Avellaneda.

(242) The stage directions (Todos permanecen dormidos y completamente inmóviles.) do not appear in the MS.

(243) The aun in this line was added as an afterthought to fill out the required syllable count.

(244) "¡Eh! Alzad!."

(245) The direction (A los convidados inmóviles.) is not present in the MS.

(246) The normal syllable count for this line would be nine, unless one is to employ syneresis with the word panteón (as was done earlier) and thus consider it as two syllables.

(247) "Dios asistir me permite"

(248) "Dios en su santa clemencia."

(249) "te concede todavía"

(250) "don Juan, hasta el nuevo día." It is interesting to note that Zorrilla changed so radically the time element in this passage. The explanation for this alteration is quite difficult. It could have been simply for practical reasons; that is, to provide as much difference as possible between the two versions of the work. On the other hand, it could be an attempt to produce a more forcefully dramatic situation by limiting specifically the time allowed for Don Juan's decision.

(251) It is curious to note that throughout the entire work Zorrilla uses the original form A Dios except in this scene where he employs the more modern version. This could very easily lead one to believe that a considerable period of time had elapsed during the writing of several parts of the refundición. At this time, however, the necessary evidence is not readily available to permit further investigation into this point.

(252) "y que tienes que morir"

(253) "y su justicia infinita"

(254) The two editions carry porque instead of the por que of the MS which would be the logical form since it is used in the sense of "para que."

(255) "que me pagues la visita"

(256) Zorrilla had originally written lines 2688 and 2689 thus:

don Juan: las barras más gruesas
y las barras más espesas

However, for some reason he reverted to the phrases he had employed in the play.

(257) "para morir con ventura"

(258) "lo que al buen Comendador"

(259) In the MS between lines 2719 and 2720, eight lines were written and later were intended to be deleted; both published versions, however, include them:

Mas esto que creen mis ojos
ver, son alucinaciones
de la mente; aberraciones
de la fantasía, antojos.

Pero y si fuera verdad!
si hay Dios y me llama? Si es
mi plazo una hora: si Inés
me aguarda en la eternidad.

I have removed them from my text in spite of the fact that I believe they provide a basis for a good dramatic conflict within the protagonist. They introduce an element of doubt which will become resolved in lines 2720-2723.

(260) The word todo was originally written por possibly through confusion with a similar expression in the subsequent line.

(261) Between lines 2723 and 2724 of the MS, these four verses were removed:

Si alguien por mi desventura
mis cubas envenenó
y en mi cerebro engendró
su licor esta locura!

The passage is unnecessary, for the idea is summarized and strongly implied in the four lines which follow it.

(262) "Mas por Dios que si es así."

(263) The direction (Moviéndole.) does not appear in the MS.

(264) Nor does the direction (Volviendo en sí) appear.

(265) This is another example that would support the idea that Alonso Cortés based his edition on the 1877 one, for the MS uses encajarnos, and the 1877 text has encarjarnos which is exactly the way the 1943 edition spells it.

(266) The two editions alter slightly the stage directions so that they read: (Ponen las manos a las espadas.).

(267) The two published texts have altered and "corrected" this line:

Pero somos más de dos.

I say that they corrected it from the point of view that there are three estudiantes. Even though Estud^{te} 3^o has a minor role, he is present.

(268) Both editions have supplemented, after the last line of the scene, the statement: "Fin del Cuadro."

(269) Contrary to the procedure followed in the beginning cuadros of the work, Zorrilla does not indicate a title for this cuadro. Both editions, however, employ "In Extremis" as the title.

(270) "va cruzando el desierto de la vida"

(271) Six verses originally were included between lines 2807 and 2808; Zorrilla, however, deleted them:

Yo necesito oírte, hablar contigo:
tu influencia sentir dentro del alma
dará alguna creencia en ella abrigo:
necesito creer para acercarme
a ti y a Dios...Oh Inés! quiero salvarme
para ver donde estás--no sé que digo.

The most important statement in this passage is obviously the "quiero salvarme", and it is very possible that it was for this desire that the passage was removed because this would suggest a contradictory nature of the statements which are to follow. I refer more especially to the passages (2821-2814; 2833-2836) in which D. Juan questions the possibility and validity of salvation.

(272) The cast of characters for this scene in the two published editions reads: Dicho, la estatua de D. Gonzalo, Fantasma, etc.

(273) "¡Jesús!"

(274) Immediately prior to this line in the MS, Zorrilla had written Música, but later it was deleted. In spite of the fact that it was removed, I feel quite certain that it was removed in error; I base my statement on the fact that each of the four lines in this passage (2825-2828) consists of seven syllables--the most frequently used verse form in this zarzuela for the parts to be sung.

(275) "Imposible en un momento"

(276) "borrar treinta años malditos"

(277) "de crímenes y delitos"

(278) The stage direction (Con un esfuerzo supremo.) is not indicated in the MS.

(279) This direction becomes rendered in the 1877 edition to simply: "Trasformación.--Apoteosis del amor." The 1943 edition carries no direction at all for this scene.

(280) In the MS four lines were inserted between verse 2856 and 2857, but it was later indicated that they be removed. Nevertheless, both editions include them:

Bendito el infinito
Dios único e inmenso
a quien loor e incienso
los querubines dan.

(281) These last two directions appear neither in the first edition nor in the 1943 edition included in the Obras completas of Zorrilla.