

WEST VIRGINIA UNIVERSITY BULLETIN

Philological Papers

(VOLUME 11)



WEST VIRGINIA UNIVERSITY BULLETIN

Philological Papers

(VOLUME II)

THE BOARD OF EDITORS

WARREN F. MANNING MARY NADINE PAGE

ROBERT STILWELL

ARMAND E. SINGER, *Editor-in-Chief*

JOHN LUCHOK, *University Editor*

SERIES 58, No. 11-2

MAY, 1958

Entered as second-class matter, July 15, 1929, at the post office at
Morgantown, West Virginia, under the Act of August 24, 1912
Issued Monthly

CONTENTS

	PAGE
Characterization in Shakespeare's Plays John W. Draper	1
Byron as Critic: Not a Neo-Classicist Nathan R. E. Carb, Jr.	16
National Character and Folklore in Pushkin's <i>Skazki</i> Bacil F. Kirtley	22
The Narrative Prose of Herbert von Hoerner Robert Stilwell	33
Second Supplement to a Bibliography of the Don Juan Theme: Versions and Criticism Armand E. Singer	42

The *Philological Papers* follows the format and abbreviations
used by *PMLA*.

CHARACTERIZATION IN SHAKESPEARE'S PLAYS

JUST AS MUSIC has as its aesthetic elements, rhythm and melody and sometimes harmony, and just as the artistry of painting consists of composition, color, value, and light and shade, so drama has its elements of plot, characterization, setting, style, and theme. Plot is the ordering and inter-relating of events; characterization is the art of expressing in speech and action the inner selves of the dramatic figures; setting is their background of age, of nation, and of social class; style is the form of the dialogue and the techniques of acting—their beauty and power to express plot, character, and setting; and theme is the general significance of the whole in our real world of men and things, not only a mere moral but an expression of vital truth set forth in the relations especially of action, character, and setting. Thus character, as both the cause and the effect of the action of the piece, would seem to be the most essential element in significant drama; and, without truth to character, a play is mere farce or melodrama. Indeed, any one of the other elements could almost be omitted: pantomime has no literary style; and dramas have been written that are either suspended in a vacuous setting of Nowhere, or might be Anywhere; but everything called a play has some sort of figure that either acts or is acted upon. Characterization then is the very crux of dramaturgy; and a playwright's growth in the technique of portraying characters in action should be the most revelatory index of his art and his growth in art.

The characters of fiction and drama fall into three categories. The first is the incoherent effort of the apprentice-playwright, who is not yet even a journeyman in the dramatic mystery. The second is the simple type—"simple" either because the character represents merely one single vice or virtue, like the figures of the old moralities or Molière's *L'avare*, or because it represents a combination of associated traits so usual in the society of the age that they belong to an entire class rather than to its individual members, as, for example, in modern times, the stupid policeman, the corrupt politician, the tired business man, or the social butterfly. The third category is the

SECOND SUPPLEMENT TO A BIBLIOGRAPHY OF THE DON JUAN THEME: VERSIONS AND CRITICISM

THIS SECOND SUPPLEMENT covers the period from approximately July, 1955 to June, 1957, and is meant to be used in conjunction with my *Bibliography of the Don Juan Theme: Versions and Criticism* (West Virginia University Bulletin, series 54, No. 10-1, April, 1954) and my "Supplement to a Bibliography of the Don Juan Theme . . ." (*West Virginia University Philological Papers*, X [1956], 1-36). In addition to items appearing subsequent to July, 1955, there are numerous additions, deletions, and corrections for the period covered by the two earlier compilations.

For the symbols, abbreviations, and numbering system the reader is referred to the original *Bibliography of the Don Juan Theme*, pp. 7-12. However, the following short summary will at least give a general idea. An asterisk before an entry signifies that it is unverified or inadequately verified, but not suspected of being incorrect. Three asterisks mean that the entry has nothing to do with the Don Juan theme. Versions are numbered between 1 and 2000; criticisms of individual versions, 2001 to 4000 (in each case, the criticism bears a number exactly 2000 higher than the work to which it refers: thus Molière's *Don Juan* is numbered 907, and criticisms of it, 2907). Small letters "a," "b," etc., affixed to the number represent intercalations in the original system. In some cases where assigning a new sub-letter in correct alphabetical order would have necessitated considerable tampering with the older numbering system, I have settled for an approximation, in the interests of economy and simplicity. Abbreviations of periodicals follow conventional symbols found in most bibliographies, and abbreviations to indicate nationality are quite obvious. A full list of both is in any case to be found in my original monograph. *ON* for *Opera News* has not been employed previously.

I do not have in mind producing a third supplement. With the *PMLA* annual international bibliography, the *Yearbook of Comparative and General Literature*, listings in the *Bulletin of the*

Comediantes, *NRFH*, *SP*, and others, most of the new books and articles will be caught. The *Comediantes* semiannual listing even includes a few versions. As for past items, I have already reaped a satisfyingly full harvest, and the gleanings become less and less profitable. So fertile a field will never be picked absolutely bare but I for one am content to leave it now and seek new fields over the hill.

June 30, 1957

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

GENERAL

- B19a. Singer, A. E. Rev. by S. Carrasco Urgoiti, *Revista Hispánica Moderna* (New York), XXII (Jan., 1956), 60-61; rev. by John Crow, *Year's Work in English Studies*, XXXV (1954), 250.
- B19b. ———. "Supplement to a Bibliography of the Don Juan Theme: Versions and Criticism," *West Virginia University Philological Papers*, X (1956), 1-36.
- B19c. Valle, Rafael Heliodoro. Change from B19b. Delete asterisk. This compilation lists more than two hundred names of authors and critics, some with two or more entries devoted to them, though some of the multiple entries consist of different eds. of the same book. Versions and criticisms and reviews are intermixed, usually without comment or clue. Errors in spelling and citation are not infrequent. Of the two hundred or so entries, over one hundred and ten are references to newspaper articles and reviews. Almost all the latter are omitted from the present list on the grounds that the articles in question appeared in newspapers rarely available in the U.S.A. (therefore almost impossible for me to verify) and that they are, in any case, largely ephemeral pieces. I am indebted to señor Valle for about thirty items in my list and take this opportunity to acknowledge the fact. Perhaps the principal value of his listing lies in its Latin American emphasis, with reference both to versions and to criticism as well. Bibliogs. of contributions from South of the Border represent almost virgin territory.

INDIVIDUAL AUTHORS

- B30a. GLUCK. Keller, O. Bibliog. in *Die Musik* (Berlin and Leipzig), LII, Jahrgang XIII, Nos. 19-20 (1913-1914).

IV. THE DON JUAN THEME: ORIGINS

THE DON JUAN-LIKE FIGURE IN LITERATURE

- 98a. CHAUCER. "The Shipman's Tale" in the *Canterbury Tales*. Eng. Ca. 1387-ca. 1395. (Character of Daun John.)

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

- 156a. (Don) Juan of Austria, 1547?-1578.
165a. Ponte, Lorenzo da, 1749-1838.
177a. Villanueva, Don Juan de.

V. THE DON JUAN THEME: VERSIONS

201. ÅKERHIJELM. Change entry to read: Åkerhielm, Anna Vilhelmina Elisabeth Quiding.

———. (ALLATINI, E. See Fokine, M.)

ANONYMOUS

- 245a. *Don Juan*. Lullo, No. 2245a.1, retells several Argentinian fables about a fox: "Se trata aquí, no de un simil de 'Don Juan,' aunque muchas de sus cualidades y defectos responden a las del célebre personaje, sino del zorro de la fábula santiagueña, llamado Don Juan o Juan a secas o también Juancito, cuyas hazañas forman un prontuario asaz voluminoso en los archivos de la tradición oral del pueblo" (p. 245). Fables, pp. 250-275.

———. ****Don Juan de Escobar*. "Novela corta." Mexico, 1901. In *Biblioteca de Autores Mexicanos*, vol. XXXIII.

- 257a. **Don Juan español y eterno*. 2nd. ed., Madrid: Edit. E.C.A., n.d. Colección miniatura, No. 1. Cf. No. 4081a.

335. BADENELLI. Delete entry. See No. 4035b, below.

337. BALZAC. See No. 2893.3, note added in this supplement.

———. (BAREM, J. See No. 926a.)

352a. BATAILLE. Read: Ca.

———. (BELLEZA, N. See No. 4044a.)

———. (BERRY, J. See No. 926a.)

377. BESOKA. Add: Originally in German as **Don Juan, der Unbekannte*. . . . Bern, 1945. Pseud. of Gerarda Böhmer.

382a. *BIRABEAU, ANDRÉ, 1890—. *Don Juans Sohn*. Musical review. Fr. 1951 or before. Jazz numbers by Jean-Pierre Collet. German version (or transl.) by Lore Kornell. Published in Zurich in 1951.

Library of Congress has vocal score with piano in its music collection, not available for checking at the time I saw the reference card in May, 1957. Listed under Henri Collet by L.C. I assume a French original by some such title as *Le Fils de Don Juan*, though I have not come upon it. Henri Collet, 1885-1951, was a well known Fr. composer, who did some pieces of a Spanish nature. Birabeau has done several novels of love appearing in the 1940's; he doubtless did the libretto.

388a. BLANK-EISMANN, MARIE, 1890—. *Don Juans Ehe*. Novel. Ger. Rosenheim, 1952.

———. (BÖHMER, GERARDA. See Besoka, above.)

396b. BONDY, FRITZ. *Don Juans Familie*. "Geschichten und Amouresken." Zurich, 1951. Book of short stories of which the one on pp. 106-124 has the title above. Appeared under Bondy's nom de plume of N. O. Scarpi.

400. BOSSARD. Add: See Nos. 415 and 1178. Same work?

CHECK LIST OF CONTINUATIONS AND IMITATIONS OF
BYRON'S *Don Juan*

II. IMITATIONS AND ADAPTATIONS

Lebrun, P. *Scènes du sérail*. Paris, 1829.

Álvarez de Azevedo. *Noite na taverna* and *Poema do frade*. Dates?

Small, W. F. *Guadeloupe*. . . . Philadelphia, 1860.

Chocano, J. S. *El Fin de Don Juan*. Mexico City, 1896.

Morata, Juan. *Les Amours de Don Juan*. Paris, 1956?

437. BYRON, H. J. Change to read: *An Original, Musical, Pantomical, Comical Christmas Extravaganza, Entitled Don Juan!* Music by Messrs. Offenbach, C. Lecocq, F. Clay, and G. Jacobi. London, (1873). Characters include Leporello, Haidee, Zerlina, Donna Anna, and a statue who shows up for dinner. Don Juan is pardoned because Haidee pleads in his behalf and because it's Christmas time. New York Public Library has a program summary of this rare old musical comedy.

450a. CAMÍN, ALFONSO, 1890—. *La Última burla de Don Juan*. Twenty-six line poem. Mex. Appeared in *Norte; Publicación Mensual Hispano-Mexicana* (Mexico City), IX (Nov., 1941), No. 70. Magazine not paginated.

- . ***CELA, CAMILO JOSÉ. *Don Juan*. Short story in *Esas nubes que pasan* (Madrid, 2nd. ed., 1953).
- . (CHALUPT, R. See No. 1002a, below.)
- 479a. CHOCANO, JOSÉ SANTOS. *El Fin de Don Juan*. Narrative poem, several pages long. Peru. 1895. Appeared in *Revista Azul* (Mexico City), Sept. 13, 1896. Cites some lines from Byron's *Don Juan* at the start. Vaguely modeled on style and episodes of the latter. In one place speaks of a beauty ". . . erótica y inquieta a la Fitz-Fulke de dorados rizos. . . ." The hero, now very religious, has become a monk.
- . (CLAVEL, M. See No. 926a, below.)
- . (CLAY, F. See No. 437, above.)
- 487a. *CLEMENTE, JUAN CARLOS, 1907—. *Don Juan*. Poem in three acts. Arg. Buenos Aires, 1937.
490. CLUNY, CHARLES. Change to read: *Le Don Juan du cirque*. "Roman . . . illustré par les photographies du film Paramount." Paris: Cinéma Bibliothèque, c. 1929. Novel rewritten from the motion picture story. An American film about "Gilfoil's" circus. I have been unable to locate the original screen version or its title.
- . (COLLET, HENRI and JEAN-PIERRE. See No. 382a, above.)
- . (CZINNER, P. See No. 919a, below.)
- . (DEITRISCHEIN, LEO. See No. 4081a, and cf. No. 257a.)
- 523c. DEXTER, HARRY. *Give Me Your Hand; the Duet, La ci darem*. C. in London, Feb. 18, 1955. From Mozart's *Don Giovanni*, arr. for soprano, alto, tenor, and base (?) or soprano, alto, and baritone, and given a new musical setting.
- 529a. **DOMENCHINA, JUAN JOSÉ, 1898—. *El Desorientado*. "Glosa, ditirambo y vejamen de un nuevo Don Juan apócrifo." Madrid, 1937 (2), 75-82. Data from another bibliography; I could not trace the item.

"DON JUAN" USED AS A PLACE NAME,
NOM DE PLUME, ETC.

- 530a. **Don Giovanni*. "Politico, letterario, umoristico, indipendente, Giornale quindicinale." Ed. G. Caserella. Cosenza. No. 1, vol. I, April, 1946. Apparently only one issue.
- 538b. *Don Juan Products*. New York City. Established in 1890 (sic). "Belts, suspenders, ties, billfolds, mufflers."
- 546a. DOSTOEVSKI. Add: "Or Fyodor, the father."

565. Read: Echeverría.
- . (ELISABETH, Queen Consort of Rumania. See Sylva, C., No. 1193, below.)
- . (ELSIE-JEAN. See Stern, E.J.)
585. FERNÁNDEZ y GONZÁLEZ, MANUEL, 1821-1888. Change entry to read: *Aventuras de Don Juan (Don Juan Tenorio)*. "Novela histórica." Madrid, 1949. A ghostwritten condensation, cut to one-half or less, of F. y G.'s *Don Juan Tenorio*, No. 586.
586. ———. *Don Juan Tenorio*. Add: Original ed., Madrid, 1851.
- 588a. ———. *La Maldición de Dios*. Madrid, 1863. This is part two of the previous entry, and like its predecessor, very popular. Six eds. known of No. 586; four of this item. Ends with the death of Don Juan.
- 589a. ———. *La Vuelta de Don Juan*. Madrid, 1952. A ghostwritten condensation, cut to about one-fourth of the original, of No. 588a. Cf. No. 585.
- . (FLÖTER, H. See Tautz, W.)
- 605a. FOKINE, MICHEL, 1880-1942. *Don Juan*. Ballet in one act and three scenes. Rus. First produced in London, 1936. Termed a choreographic "tragi-comedy" by one critic. Music by Gluck, q.v.; choreography by Fokine; book by Eric Allatini (Ital.) and Fokine.
- . (FREY, H. See Stern, E. J.)
- . (GARDENS, H. See Tautz, W.)
- 628a. GERABEK, ELISABETH. *Carmen und Don Juan*. Short five-act tragedy. Vienna, 1954.
- . GIRARD, R. See No. 926a, below.)
637. GLUCK. Add: Book by Gaspare Angiolini. First performance almost certainly Vienna, 1761. See Nos. 605a, 753a, and 1334a.
- 639a. GODOY, ARMAND, 1880—. *Sonnets pour Don Juan*. Set of twelve. Cuban. Paris, 1956. Sonnet No. 1 mentions the "mille et trois"; No. 2, "Elvire"; No. 5, "Anna."
- . (GRAF, H. See No. 919a, below.)
- . (GRARE, F. See Joana, J.)
- 656a. *GRUBE, HERBERT, 1891—. *Don Juan von Debrezin*. Five-act tragicomedy. Donaueschingen, 1952. "Als Ms. gedr." "Nicht im Buchhandel." Our Don Juan?
- 659b. GUDMAND-HØYER, J. V. *Don Juan i knibe*. Three-act comedy

- with songs. Den. Nykøbing, 1904. (Trans.: "Don Juan in Difficulty.")
- . (GYMIR, G. See MORRIS, G., below.)
- 666b. *HAGELSTANGE, RUDOLF, 1912—. *Die Beichte des Don Juan*. Poem. Olten, 1954.
- 694a. HEMMERT, DANIELLE. *L'Offrande à Don Juan*. Paris, c. 1957. 73 love poems, including "À Don Juan" (15 lines, a sort of sonnet with a one-line coda) and "Le baiser de Don Juan" (14 lines, a sonnet with untraditional rhyme scheme).
701. HERVÉ. Add acute accent.
- . (HUGO, V. See No. 4148, below.)
- . (JACOBI, G. See No. 437, above.)
- 742a. †JARDIEL PONCELA, ENRIQUE. *Usted tiene ojos de mujer fatal*. "Comedia humorística" in prologue and three acts. Span. First perf. in Madrid, Sept. 1, 1933. (Character Sergio.) In his *Obras teatrales escogidas* (Madrid, 1948).
- 745b. JOANA, JOSÉ, 1921—, and F. GRARE, 1910—. *Don Juan el matador*. "Paso doble," i.e., a march. C., Paris, April 25, 1955. For orchestra.
- 753a. KAHN, EMIL. Adaptation of the overture to Gluck's *Don Juan* ballet. C., New York, 1951.
- 775a. *KÜHNE, WALTHER. *Don Juan*. Three-act drama. Recklinghausen, Germany, 1953. "Als Ms. gedr."
- 803a. LEBRUN, PIERRE, 1785—1873. *Scènes du sérail*. Fragment of unfinished opera. Fr. 1829. Published in his *Oeuvres*, III (Paris, 1844), 267 ff. Mainly a copy of Byron's *Don Juan*, cantos V and VI. A lyric tragedy.
- . (LECOCQ, C. See No. 437, above.)
- 823a. LIE. Read: Død.
- 861a. †MANN, THOMAS. *Bekenntnisse des Hochstaplers Felix Krull*. *Der Memoiren Erster Teil*. Novel. Ger. C. 1954. A fragment appeared in 1911 and a later but still incomplete version in 1937.
- . (MARC-CAB. See Morata, J., below.)
- 874a. MARTÍNEZ RUIZ, JOSÉ [Azorín, pseud.]. *Habla Juan Tenorio*. Philosophical monologue, in which (Tirso's) Don Juan explains his theory on women, etc. Span. First in his *Capricho* (Madrid, 1943); also in his *Obras completas*, VI (Madrid, 1948), 975-977.
- 874b. ———. *El Verdadero Don Juan*. Short story. First in his

- Memorias inmemoriales* (Madrid, 1946); also in his *Obras completas*, VIII (Madrid, 1948), 513-517. An earlier, 1943 ed. of *Memorias* may contain it, too. An old man named Juan García Tenorio tells his story to the author, claiming to be the real Don Juan.
- . (MAYER, C. A. See Schneller, below.)
- 897b. MILLOSS, AUREL, 1906—. *Don Juan*. Ballet. 1950? Hun. Milloss did the choreography.
- 905a. MÖRIKE, EDUARD, and W. A. MOZART. *Mozart auf der Reise nach Prag*. Scenario after Mörike's story and music by Mozart. Cast includes a baritone, a pianist, a speaker of thoughtful words, etc. The music includes the "Champagne Aria" from *Don Giovanni*, something from *The Magic Flute* and *The Marriage of Figaro*. It was being given in Vaduz, Liechtenstein, in July, 1956, as part of the two hundredth anniversary of the birth of Mozart. A *pasticcio*, in short.
- 915c. MORATA, JUAN. *Les Amours de Don Juan*. A "fastueuse opérette à grand spectacle." Two acts, twenty-seven tableaux, two hundred artists, three *corps de ballet*. After Lord Byron; libretto by Henri Varna, Marc-Cab, René Richard; music by Juan Morata. Characters of Don Juan and Haidée for the leads. Story includes episodes in Russia and England. Playing in Paris Sept., 1956.
- 916a. MORRIS, GERDA, 1893—. *Don Juan irrt sich*. "Ein herzerfrischender Roman." Hamburg, 1953. She sometimes writes under the pseud. of Gerda Gymir.

MOTION PICTURES

- 919a. *Don Giovanni*. Three-hour long color motion picture, filmed directly from Mozart's opera as performed on the stage in Salzburg. Conducted by Wilhelm Furtwängler. 1955 or 1956. Paul Czinner, director; Herbert Graf, producer.
- 920c. *Don Juan*. An abbreviated version of Mozart's *Don Giovanni*, adapted for the screen, featuring stars of the Vienna opera. 1955 or 1956. Not the same as No. 919a.
- 920d. See above, under No. 490. Title unknown.
- 926a. *Pantaloons*. English title; film is a French import, with Fernandel in the rôle of Don Juan's valet. Reached the U.S., Dec., 1956. A satire. Screenplay by John Berry, Juan Barem, and Maurice Clavel. Directed by Berry. Produced by Roland Girard. In color.
927. *The Private Life of Don Juan*. Add: See No. 1108a, below.

929. MOZART. Add: See Nos. 437, 523c, 639a, 905a, 919a, 920c, 929b, 929c, 988b, 1055, 1181a, 1334a.
- 929b. *———. Version of *Don Giovanni* reported as having been done in Russia, with the peasant as hero. 1954. See No. 2929b.1, below.
- 929c.*———. In Vienna, 1792, a performance of *Don Giovanni* (see No. 2929.207a, below) was given with the title *Don Juan's Adventures in Spain*. ". . . an entertaining and comic *Singspiel* in three acts, from the Spanish of Molinar [sic], to which has been added a furious dance." Leporello is called Casparo, and a hermit, a merchant, and a law clerk have been added to the cast. Cf. No. 235. Same version?
- . (NOËL, M. See Rouget, M., below.)
- . (OFFENBACH. See No. 437, above.)

PAINTINGS

- 988b. SIPORIN, MITCHELL, 1910—. *Serenade from Don Giovanni*. Watercolor. U.S. 1957. 22" x 30". Depicts an innocent, young Mozart playing the pianoforte, accompanied on the mandolin by a Don Juanish Da Ponte. One of Siporin's satirical "imaginary portraits."
- 991a. *PALLARES, JORGE de. *Don Juan* ("El Burlador de Sevilla y convidado de piedra," de Tirso de Molina). Sonnet. Appeared in *Don Quijote* (Mexico City), March 12, 1919. Entry copied from No. B19c; I have been unable to trace the publication.
- . (PALLMANN, G. See Schlagintweit, F., below.)
- 1002a. PEDRELL, CARLOS. *Hispaniques pour chant et piano*. Last of the four is called *Juan Tenorio*. Paris, 1930. Music by Pedrell; words by René Chalupt. Concerns Don Juan and his love Isabelle.
- 1009a. PERKONIG, JOSEF F., 1890—. *Die Erweckung des Don Juan*. Novel. Aus. 1949.
- 1047-1048. PUSHKIN. Add: See No. 1157a, below.
- 1058a. *REINA y MONTILLA, MANUEL, 1856-1905. *Don Juan en los infernos*. Verses. Appeared in *La Libertad* (Morelia), II (1901), 211. I was unable to locate this periodical.
- . ***REIS, KURT. *Don Juan, der grosse Abenteurer*. Novel. Berlin, 1953. Concerns not our Don Juan, but Don Juan of Austria. However, see No. 2156a.1, below.
- . (RICHARD, R. See Morata, J., above.)
1096. ROBIN. Delete "which has" at end of last line.

- 1101a. ROMIJN, JAAP, 1912—. *Rechtvaardiging van Don Juan*. Novelette. Utrecht, 1954. (Trans.: "Don Juan's Vindication.")
- 1106b. ROUGET, MARIE MÉLANÉE, 1883—. *Le Jugement de Don Juan*. Play in eleven scenes. Paris, 1955. Written, 1950-1952. Appeared under her pseud. of Marie Noël. She calls it a "miracle." It takes place at the gates of Heaven, where the love of an innocent girl saves Don Juan.
- 1108a. RUBENS, GEORGE FRANK. *Don Juan*. Song. New York, 1934(?). Words and music by Rubens, who says that it was inspired by the 1934 motion picture, *The Private Life of Don Juan* (No. 927). Not clear whether it was actually used in the picture itself.
- 1110a. *RUIZ IRIARTE, VÍCTOR, 1912—. *Don Juan se ha puesto triste*. Play. Span. 1945.
- 1132a. SAVELL, RICHARDSON. *Don Juan*. Long narrative poem. Brookline, Massachusetts, c. 1949.
- . (SCARPI, N. O. See Bondy, No. 396b, above.)
- 1136a. SCHLAGINTWEIT, FELIX, 1868—. *Don Juans Hochzeitsreise (Die Geschichte einer Ehe)*. "Aus dem Nachlass, bearb. von Gerhard Pallmann [1906—]." Long novel. Munich, (1953).
1140. SCHNELLER. Add: Subtitle is "Eine Don-Juan-Tragödie mit Chören." Schneller reported as nom de plume of Christian A. Mayer.
- 1157a. *SHEBALIN, VISSARION, 1902—. *The Stone Guest*. One source lists this as an opera, but another says that it is incidental music to Pushkin's drama (at least, the statement is made that Shebalin did some incidental music for that drama, and also for his *Mozart and Salieri*: see Nos. 1047 and 1048). Rus. Date?
- 1161b. SILVA, JOSÉ ASUNCIÓN, 1865-1896. *Don Juan de Covadonga*. Narrative poem. Colombia. To be found in *Revista Moderna* (Mexico City), V (1902), 351-352. Also reported to be in **El Cojo Ilustrado* (Caracas), Sept. 15, 1898. Subtitle of *Revista Moderna* is "Arte y Ciencia."
- . (SIPORIN, M. See under "Paintings.")
- 1169a. SMALL, DANNY. *Don Juan*. Song without words. C. in Cincinnati, Ohio, Nov. 10, 1953.
- 1169b. [SMALL, WILLIAM F.] *Guadeloupe: a Tale of Love and War*. "By one who served in the campaign of 1846-7, in the late war with Mexico." 273 eight-versed stanzas. Philadelphia, 1860. Obviously modeled on the style and tone of Byron's *Don Juan*, some of which is

- cited on the title page. However, the hero is named St. Charles, and the story is not really a very good example of a Donjuanesque tale.
- 1173a. SOUVIRÓN, JOSÉ MARÍA, 1904—. *Don Juan el Loco, y otros poemas*. Span. C. 1957. The "Don Juan" section of the book consists of 27 free-verse lyric-narrative poems (pp. 13-73), supposedly by Don Juan himself. His "punishment" is his sense of mortal satiety.
- 1181a. STERN, ELSIE JEAN, 1898—. Minuet from Mozart's *Don Giovanni*. Piano solo with words. C. New York, Oct., 1947. Published under her pseud. of Elsie-Jean. Arranged by Hugo Frey, 1874—.
- 1182a. STORNI, ALFONSINA, 1892-1937. *Divertidas estancias a Don Juan*. 9 four-verse stanzas. Arg. (Actually an Italian born in Switzerland.) Orig. appeared in book form in *Ocre* (1925). To be found in *Obra poética* (Buenos Aires, 1946), pp. 369-370. Reported in **Nosotros* (Buenos Aires), XVIII (1924), 287-288; and in **La Antorcha* (Mexico City), Oct. 11, 1924.
1193. SYLVA, C. Add: Pseud. of Elisabeth, Queen Consort of Charles I, King of Rumania. As Carmen Sylva, poetess and novelist, she wrote extensively. Her *Aus dem Leben; Zwei Novellen* contains *Ein Brief*. Leipzig, 1912. My thanks to Dr. Arnold Reichenberger of the Univ. of Penn., who solved the identity of "C. Sylva."
- 1193b. *TÁLICE, ROBERTO A., 1902—. *Don Juan se confiesa*. Comedy. Born in Montevideo, but usually called Arg. 1930.
- 1193c. *———. *John, Jean y Juan*. Comedy. 1944. I do not know what this play deals with.
- 1193d. *———. *Juan sin sosiego*. Play. 1952? I do not know what this play deals with.
- 1193e. *———. *La Mujer incompleta (Don Juan vencido)*. Three-act monodrama. 1950's?
- 1196a. TAUTZ, WERNER. *Don Juan*. "Paso doble," i.e., a march. C. in Berlin, May, 1955. For orchestra. Arranged by Helmut Flöter, 1914—, under pseud. of Helmut Gardens.
1198. TÉLLEZ. Add: See Nos. 874a, 929c, and 991a.
- 1213a. TRAKL, GEORG, 1887-1914. *Don Juans Tod*. Fragment of a three-act tragedy. Aus. 1907. In his *Gesammelte Werke*, vol. II (under "Die Jugenddichtungen").
- 1216a. TREVES, LUISA. *De Brief van Don Juan*. One-act comedy. Hol. C. 1949. First performed Dec. 9, 1950. Pub. Amsterdam?,

1952. (Trans.: "Don Juan's Letter.") Don Juan is not in the play, but his servant and six women are.
- 1225a. VALENTI, RUBÉN, d. 1915. *Don Juan*. Story. Mex. 1907. Appeared in *Revista Moderna de México* (Mexico City), IX (1907), 161-164. The author calls it a "poema," but it is a short story in eight parts, taking Don Juan from his youth to his end in hell.
- . (VARNA, H. See Morata, J., above.)
- 1233a. *VEGA, DANIEL de la, 1892—. *Don Juan*. Poem. Appeared in *Ariel* (San José de Costa Rica), July 15, 1942. In spite of place of pub., Vega is a Chilean.
- 1334a. *VOGT, PETER. Shortened, rev. form of Gluck's *Don Juan*, No. 637. Perf. in Salzburg, 1779, by Johannes Böhm's company. Mozart possibly utilized it for the final number in act III of his *Nozzi di Figaro* and in his *Don Giovanni*. See Tenschert, No. 2297 (etc.). 1b, below.
1358. ZENDRINI. Add: In Zendrini's *Opere complete*, III, *Poesie* (Milan, 1883), pp. 385-393, is a trans. of nineteen stanzas from canto I of Byron's *Don Juan*.

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2137. MAÑARA.
- 1a. *"La véritable histoire de Don Juan," *Marie-France* (Paris), Feb., 1957. A 24 p. art. on Mañara.
- 4b. Jiménez, Guillermo. "La Beatificación de Don Juan," in his *Cuaderno de notas* (Mexico City, 1929), pp. 25-29.
2150. CASANOVA.
- . (Grau. See No. 4129a.)
- 4a. *Lucas-Dubreton, J. *Le Don Juan de Venise: Casanova*. Paris, 1955.
- 5a. Marañón. Read: interpretación.
- . (Nettl. See No. 2462a.1, below.)
- 2156a. (DON) JUAN OF AUSTRIA.
- 1. Castro, Américo. "Don Juan de Austria en el Nápoles histórico y en el poético," *Quaderni Ibero-Americani*, III (1955), No. 17, pp. 1-3. Suggests opening of Tirso's *Burlador* perhaps based on some amorous adventures of Juan of Austria.

- 2165a. Da PONTE.
 —. 1. Fitzlyon, April. *The Libertine Librettist . . . da Ponte*. London, (1955).
 —. 2. Friedlaender, Maryla. "Honored Adventurer," *ON*, VI (March 2, 1942), 20-25.
 ———. (Nettl. See No. 2462a.1, below.) (Also see No. 1029.)
 2177a. VILLANUEVA.
 ———. (Grau, J. See No. 4129a, below.)
 2217. ÁLVAREZ de AZEVEDO.
 —. 1. Cavalheiro, Edgard. Introd. to *Noite na taverna*. São Paulo, 1955.
 2245a. *Don Juan*.
 —. 1. Lullo, Orestes di. *El Folklore de Santiago del Estero* (Tucumán, Argentina, 1943), pp. 245-250.
 2274. *Don Leon*.
 —. 1a. Knight, G. Wilson. "Colman and 'Don Leon,'" *Twentieth Century*, CLIX (1956), 562-573.
 2297(etc.). PUPPET SHOWS, ETC.
 —. 1b. Tenschert, Roland. "Die Don-Juan-Sage auf der Tanz-, Volks- und Puppenbühne," *Österreichische Musikzeitschrift* (Vienna), V (July-August, 1950), 151-154.
 2329. ASHTON.
 —. 1a. Rev. in **Ballet Today*, V (Nov., 1952), 10.
 —. 1b. Criticism in **Dance News*, XXIII (Nov., 1953), 7.
 —. 1c. Rev. in **Dancing Times*, n.s. No. 506 (Nov., 1952), 67.
 —. 1d. Rev. by Clive Barnes in **Dance and Dancers*, III (Dec., 1952), 15.
 2348. BARTRINA.
 ———. (Gutiérrez Nájera, M. See No. 3365.23a, below.)
 2418. BROWNING.
 —. 30a. DeVane, William C. *A Browning Handbook* (New York, 1955; 2nd. ed.), pp. 364-370. Article on *Fifine* somewhat revised from 1st. ed.
 2432. BYRON.
 —. 21a. Brooks, E. L. "Don Juan: Early Moral Judgments," *NQ*, CCI (1956), 117-118.
 —. 33a. Estève. Read: 1812 à.

- . 40. Kronenberger, L. Add: Also in his *Republic of Letters* (New York, 1955), pp. 144-153.
 ———. (Pratt, W. W. See Steffan, G. T., No. 2432.67a, below.)
 —. 65b. *Sretenskij, N. "Shekspirizm Bajrona v Don-Zhuane," *Uchenye Zapiski*, Rostov Pedagogical Institute, I (1938), 159-184. (Trans.: "Shakespearism, Byron, and Don Juan.")
 —. 67a. Steffan, Guy Truman, and Willis W. Pratt. *Byron's Don Juan*. Austin, Texas, 1957. 4 vols. Vol. 1 is *The Making of a Masterpiece*, by Steffan. Vol. 2 consists of Byron's *Don Juan*, cantos I-V, and vol. 3, cantos VI-XVII, variorum ed., ed. by Steffan and Pratt. Vol. 4 contains Byron's own notes to his poem, with extensive editorial comment interpolated by Pratt. Part of vol. 1 incorporates half a dozen or so previous articles by Steffan on *Don Juan*.
 —. 68a. Steffan, Guy T. "The Devil a Bit of Our *Beppo*," *PQ*, XXXII (1953), 154-171. Steffan himself connects this article with the inception of Byron's *Don Juan*.
 —. 78a. Swinburne, Algernon Charles. "Byron," essay in his *Essays and Studies* (London, 1875); pp. 238-258 in the 1911 ed. Orig. it was the preface to his *A Selection from the Works of Lord Byron* (London, 1866). Largely on *Don Juan*.
 —. 82. Trueblood. Add: Still in progress, April, 1956, now as No. 1031.
 —. 86a. Wasserman, Earl R. "Byron and Sterne," *MLN*, LXX (1955), 25. Influence of Slawkenbergius' tale in *Tristram Shandy*, vol. 4 on *Don Juan*, II. xviii-xx.
 2437-38. BYRON, H. J.
 ———. (Stedman, J. See No. 2908.1.)
 2462a. CASANOVA: *Don Giovanni*.
 —. 1. Nettl, Paul. "Casanova and *Don Giovanni*," *SRL*, XXXIX (Jan. 28, 1956), 44-45, 55, 57-58. Casanova's revision of the sextet in act II of Mozart's *Don Giovanni*. Also discusses how like Casanova Da Ponte was, to the point of taking the former as a sort of model for his life. Also see No. 2929.164a.
 —. 2. ———. "Casanova Models and Remodels *Don Giovanni*," *ON*, XII (Dec. 1, 1947), 4-6.
 2475-76. CHEKHOV.
 —. 1. Eekman, T. "Anton Čechov et sa *Pièce sans titre*," *Revue des Études Slaves* (Paris), XXXI (1954), 56-70.
 2565. ECHEVERRÍA.

- . (Echeverría. See No. 4090c, below.)
2573. ESPRONCEDA: *Estudiante*.
- 1a. Campos, Jorge. Ed. of *Estudiante* in *Obras completas* (Madrid, 1954), *BAE*, vol. LXXII. Study on the *Estudiante*, pp. xxxv-xxxvi and 59-79.
- 2a. *Entrambasaguas, Joaquín de. "Ascendencia y descendencia de *El Estudiante de Salamanca*," *Si* (suplemento de *Arriba*), March 24, 1942. Cannot locate this paper in the U. S. The Falangist daily called *Arriba* suspended publication long before 1942.
- 2605a. FOKINE.
- 1. Beaumont, Cyril W. *Complete Book of Ballets* (London, 1951), pp. 744-750.
2637. GLUCK.
- 1a. Arend, Max. "Das Szenarium zu Glucks Ballett *Don Juan*," *Neuen Zeitschrift für Musik* (Leipzig), vol. CI, *Jahrgang LXXII* (1905), 293-294.
- 1b. Cooper, Martin. "The Reform of the Ballet," chap. V in his *Gluck* (New York, 1935), pp. 79-97. Principally on *Don Juan*.
- 2a. *"Vier Sätze aus dem Ballet *Don Juan*. Zusammengestellt von H. Kretzschmar," *Neue Musikalische Presse* (Vienna), Dec. 15, 1895.
- 4. Randolph, David. Notes for Westminster recording of *Don Juan*, c. 1950, No. WL 50-28.
2763. KIERKEGAARD.
- 3a. Henriksen, Aage. *Kierkegaards Romaner*. Copenhagen, 1954. Pp. 26-86 deal with the *Forførerens Dagbog*.
- 3b. *Kiy, Hermann, and Willi Reich. Concluding remarks in their translated ed. of *Mozarts Don Juan* (part of *Enten-Eller*). Zurich and Freiburg, 1956.
- 3c. Levi, Albert W. "A Hundred Years after Kierkegaard. I. The Three Masks. First Mask: *Don Juan*," *Kenyon Review*, XVIII (spring, 1956), 170-173, 175. Part of a longer article dealing with Socrates and *Don Quixote* as well.
- . (Reich, W. See Kiy, H., No. 2763.3b, above.)
- 2803a. LEBRUN.
- 1. Szwarc, Herc. *Un Précurseur du romantisme, Pierre Lebrun* (1785-1873), *Sa vie et ses oeuvres* (Dijon, 1928), book II, chap. 6, pp. 177-185.
2810. LENORMAND.

- 12a. *Orrok, Douglas Hall. "Lenormand's *Don Juan*," *Literature and Psychology* (New York), VI (1956), 87-89.
2893. MÉRIMÉE.
- 1a. *Billy, André. Preface to his ed. of the *Double Méprise, suivi des Ames du purgatoire*. Monte Carlo, 1953.
- 1b. Moreau, Pierre. "Deux remarques sur la phrase de Mérimée," *RHLF*, XXXI (1924), 518-524. The 1834 version of *Les Ames* compared with the 1888 ed.
- 3. Trahard. Add: Trahard (II, 337) thinks that the convent scene in Balzac's *Duchesse de Langeais* influenced the similar one in *Les Ames*.
- 2897b. MILLOSS.
- 1. *Rev. in *Ballet* (England), XI (Sept., 1951), 20.
- 2. Picture of Milloss in rôle of *Don Juan* in *Chrysalis*, III (1950), No. 5, p. 19.
2905. MÖRIKE.
- 8a. Polheim, Karl K. "Der künstlerische Aufbau von Mörikes Mozartnovelle," *Euphorion*, XLVIII, 3rd. ser. (1954), 41-70.
2907. MOLIÈRE.
- 11b. Barga, Corpus. "Dom Juan," *Revista de América* (Bogotá), XIII (1948), 198-200. General remarks; Jouvot's acting in M.'s *Don Juan*; spelling M.'s version with an "m" or "n."
- 18a. *Bray, René. Ed. of M.'s *Théâtre*, vol. III (Paris, 1943).
- 18b. *———. Ed. of M.'s *Oeuvres complètes*, vol. II (Paris, 1954-1955).
- 20a. *Bruyelle, R. "L'Évolution de la comédie. VI. Le *Don Juan* de Molière," *Nouvelle Revue Pédagogique* (Paris), July, 1954.
- 50a. *Jouanny, Robert. Ed. of M.'s *Théâtre complet*, 2 vols. (Paris, 1956).
- 59a. *Lemaistre, Félix. Ed. of *Oeuvres complètes*, 3 vols. (Paris, 1949).
- 61. Lespire. Read: *Philologie*.
- 69a. *Maulnier, Thierry. "Le *Don Juan* de Molière et le nôtre," *Le Figaro Littéraire*, Feb. 21, 1948.
- 71a. *Michaut, Gustave, et al. Ed. of M.'s *Oeuvres complètes*, 11 vols. (Paris, 1949—).
- 74a. *Mongrédién, Georges. "Autour du *Don Juan* de Molière," *L'Éducation Nationale*, June 3, 1948.

- 76a. Neresheimer, Eugen. Ed. of M.'s *Sämtliche Werke* (Berlin, n.d.) Vol. 1, pp. 73-81, contains a section on *Don Juan*.
- 86a. *Roques, Mario. "Une difficulté du texte de *Dom Juan* (acte IV, scènes IV-V). Correction ou interprétation?" *Marche Romane* (Liège), 1st year, No. 1, June, 1951.
- 89a. *Sauvage, Micheline. "Une énigme littéraire: L'Elvire de *Don Juan*," *Les Lettres Nouvelles*, Jan., 1953.
- 94a. *Smirnov, A. "Obraz Don Zhuana u Mol'era," *Uchenye Zapiski Leningradskogo Universiteta*, Serija Filologicheskix Nauk, VIII (1955?), 71-84. (Trans.: "The Image of Don Juan and Molière." "U" is possibly a misprint for "v," i.e., "in.")
- 101a. *Vier, Jacques. "Explication française. Une apologie du libertinage (Molière, *Don Juan*, I, 2)," *L'École*, May 1, 1954.
- 2919a. *Don Giovanni*.
 - 1. Rev. in *Nat*, CLXXXII (March 31, 1956), 265-266.
 - 2. Rev. in *Newsweek*, XLVII (March 26, 1956), 103.
 - 3. Rev. in *NY*, XXXII (Jan. 19, 1957), 96.
 - 4. Rev. in *TA*, XL (April, 1956), 85.
 - 5. Rev. by Arthur Knight, *SRL*, XXXIX (March 24, 1956), 31.
- 2920c. *Don Juan*.
 - 1. Rev. in *Catholic World*, CLXXXIII (April, 1956), 62.
 - 2. Rev. in *Nat. Parent Teach.*, L (April, 1956), 39.
 - 3. Rev. in *NY*, XXXII (March 17, 1956), 78.
 - . (Rev. by A. Knight. See No. 2919a.5, above.)
- 2926a. *Pantaloons*.
 - 1. Rev. in *Nat. Parent Teach.*, LI (March, 1957), 39.
 - 2. Rev. in *Newsweek*, XLIX (Jan. 7, 1957), 68.
 - 3. Rev. in *Time* (N.Y.), LXIX (Jan. 28, 1957), 103.
- 2929. MOZART.
 - 29e. Anon. "A Beardless Don," *ON*, II (Dec. 27, 1937), 1. That is, Ezio Pinza.
 - 30a. Anon. "*Don Giovanni* on the Air," *ON*, III (Jan. 9, 1939), 17-18.
 - 33b. Anon. "The Good? Old Days," *ON*, II (Dec. 27, 1937), 4. Reproduces *N. Y. Times* article of Thurs., Nov. 29, 1883, following the first performance of *D. G.* by the Metropolitan Opera Co., during its own first season (it opened Oct. 22 of that year).

- 33c. Anon. "I Read it in the Papers . . . 100 Years Ago," *ON*, II (Dec. 27, 1937), 3. Reproduces the article from the *Evening Post* (N.Y.), May 22, 1826, the day preceding the U. S. première of *D. G.*
- 66a. Clive, G.[oeffrey]. "The Demonic in Mozart," *ML*, XXXVII (Jan., 1956), 1-13. Reply by R. H. Myers, *ibid.*, XXXVII (April, 1956), 202-203.
- 74a. Dallapiccola, Luigi. "Risposta a Darius Milhaud," *Rassegna Musicale*, XXIII (April, 1953), 133-135. Argument over L. G.'s own article: see No. 2929.74.
- 86a. Fleming, William. "The Mozartian Synthesis," in his *Arts and Ideas* (New York, 1955), pp. 591-597. All on *D. G.*
- 86b. Foerster, Lilian E. "*Don Giovanni*'s Climactic Moment," *ON*, XII (Dec. 1, 1947), 26 and 29.
- 87b. Friedlaender, Maryla. "Sabotage of *Don Giovanni*," *ON*, VII (March 29, 1943), 20-23. Orig. in **Revue Bleue*, 1933. Various adapters ruin *D. G.*
- 143a. Lawrence, Robert. "From Elvira to Anna," *ON*, III (Jan. 2, 1939), 8. Elizabeth Rethberg's singing of these two rôles.
- 144a. *Lindenberg, Édouard. Analysis in Eng. and Ger. of his ed. of the score for the overture to *D. G.*, Paris, (1951).
- 144b. Lingg, Ann M. "*Don Giovanni*, Tragi-Comedy," *ON*, V (March 3, 1941), 4-8.
 - . (Milhaud, D. See No. 2929.74a, above. Milhaud's article is also in the *Rassegna Musicale*.)
 - . (Myers, R. H. See No. 2929.66a, above.)
- 164d. Nettel, Paul. "*Don Giovanni* in New York," *ON*, IX (Dec. 4, 1944), 13-14.
- 164e. ———. "The Singers of the First *Don Giovanni*," *ON*, VI (March 2, 1942), 8-11.
 - . (———. See Nos. 2462a.1-2, above.)
- 175a. Peyser, Herbert F. "For Deeper Enjoyment of *Don Giovanni*," *ON*, IX (Dec. 4, 1944), 24-31.
- 183a. Rogers, Francis. "The First New York Performance of *Don Giovanni*," *ON*, III (Jan. 2, 1939), 10-13. See No. 2929.33c, above. It was Da Ponte himself, backed by influential friends, who persuaded the Sevillian Spaniard, Manuel García, to present *D. G.*, and sing the leading rôle.
- 187c. Rushmore, Robert. "The Gypsy and the Don," *ON*, XVII

- (Jan. 26, 1953), 5-6, 31-32. Carmen and Don Giovanni, and their connection as characters.
- 197b. Sedwick, B. Frank. "Opera Errors," *American Musicological Society Journal*, VII (spring, 1954), 48-51. General, and on *D. G.*, etc.
- 197c. ———. *Spanish Themes in Italian Opera*. Abstracted in *Abstracts of Dissert. . . . U. of Southern California* (Los Ang., Cal., 1953), pp. 65-67. Mozart's vs. Tirso's versions.
- 205b. Sternfeld, Frederick. "Cadence of Grief," *ON*, XIX (Feb. 7, 1955), 6-9.
- 207a. Stokowski, Olga Samaroff. "A Note on *Don Giovanni*," *ON*, II (Dec. 27, 1937), 2-3. Wagner's revision for the Zurich opera, now lost; a 1792 version, etc.
- 221a. *Wagner, Richard. A letter to Felix Mottl (1882) on how to produce *D. G.* I cannot locate the original text, but it is trans. in *ON*, XII (Dec. 1, 1947), 27.
- 2929b. MOZART: *Don Giovanni* (1954).
- 1. *Anon. "Commies to do Rewrite of *Don Giovanni* for 1954; Peasant as Hero," *Variety* (New York), CXCIII (Feb. 24, 1954), 16.
- 2929c. MOZART: *Don Giovanni* (1792).
- . (Stokowski, O. S. See No. 2929.207a, above.)
3047. PUSHKIN.
- 2. Corbet, Charles. "L'Originalité du *Convive de pierre* de Pouchkine," *Revue de Littérature Comparée*, XXIX (Jan.-March, 1955), 48-71.
- 3. Meynieux, A. Introd. to his trans. into French of the *Stone Guest*. In *Oeuvres complètes*. Paris, 1953.
- 4. *Tomashevskii, S. (?) V. Commentary on the *Stone Guest*, end of vol. 7 of *Complete Works*, ed. of Acad. of Sciences of the U.S.S.R. I cannot locate this ed.
- 5. Turgenieff, Ivan, and Louis Viardot. Introd. to their trans. into Fr. of P.'s *Poèmes dramatiques*. Paris, 1862.
3055. REECE.
- . (Stedman, J. See No. 2908.1.)
3157. SHAW: *Man and Superman*.
- 51a. *Ward, A. C. Introd. and notes to his ed. of *Man and Superman* (London, 1956).

3169. SŁOWACKI.
- 1. *Kleiner, J. Ed. of *Preliminaria peregrynacji do Ziemi św.; Beniowski*. Wrocław, Poland, 1954, 2nd. ed.
3186. STRAUSS.
- 1d. *Performance rev. in *Cincinnati Symphony Program Notes*, April 17, 1953, pp. 613-614.
- 1e. *Performance rev. in *Philadelphia Orchestra Program Notes*, March 27, 1953, pp. 620-622.
3198. TÉLLEZ.
- 1b. Aubrun, Charles V. "Le 'Don Juan' de Tirso de Molina. Essai d'interprétation," *BH*, LIX (Jan.-March, 1957), 26-61.
- 5a. Bricca, John F. Critical ed. in English of the *Burlador*, listed under "Research in Progress," *PMLA*, LXXI (April, 1956), No. 3271. Work being done at Loyola, Los Angeles, Cal.
- . (Castro, A. See No. 2156a.1, above.)
- 10a. Clement, F. Formerly No. 4072a. Article is on Tirso only.
- 12. Cotarelo. Under this No. in my first suppl., read "Cotarelo" for "Castro."
- 15a. *Fonseca, R. Introd. to his ed. of the *Burlador*. Paris, 1948. Cannot locate it.
- 15b. Friedlaender, Maryla. "The Original Don Juan," *ON*, IX (Dec. 4, 1944), 14-15.
- 28b. Martínez Ruiz, José (Azorín). "El Castigo de Don Juan," orig. in *Los Quinteros y otras páginas* (Madrid, 1925); to be found in *Obras completas*, IV (Madrid, 1948), 634-641.
- . (———. See No. 874a, above.)
- 28c. ———. "Principio y fin," in his *Clásicos ceruidos, Obras completas*, VI (Madrid, 1948), 1042-1044. Dated 1947.
- 31a. Placer López, Gumersindo. Delete asterisk. Add: very little on the *Burlador*. Madrid, 1946.
- . (Sedwick, B. F. See No. 2929.197c, above.)
- 47c. Valbuena Prat, Ángel. "Don Juan, aventura humana y símbolo barroco," chap. VII, pp. 105-125, in his *Historia del teatro español* (Barcelona, 1956). Principally from Tirso's point of view, but general too.
- . (Wade, Gerald W. See No. 4062, below.)
- 48. Wardropper, Bruce W. "El burlador de Sevilla: A Tragedy of Errors," *PQ*, XXXVI (1957), 61-71.

3209. TOMASI.
— 1. Read: CXLVII.
3228. VALLE-INCLÁN: *Sonatas*.
— 3b. Casares, Julio. *Crítica profana*. Madrid, Barcelona, Buenos Aires, (1931?), 2nd. ed. Pp. 17-130 constitute a ten-chapter study on V.-I. Chap. VIII, pp. 97-109, discusses V.-I.'s borrowings in the *Sonatas* from Casanova, Barbey d'Aurevilly, and D'Annunzio; chap. IX, pp. 110-119, is on the *Sonatas*; also see passim.
- 6. Zamora, Vicente A. *Las Sonatas de Valle-Inclán*. Rev. and enlarged ed. Madrid, 1955.
3335. WAGNER.
———. (Stokowski, O. S. See No. 2929.207a, above.)
3365. ZORRILLA: *Don Juan*.
— 14a. Castro, Adolfo de. "El Tenorio de Zorrilla," *EM*, I (June, 1889), 147-160.
- 17a. Darío, Rubén. "Tenorio y Hamlet," in *España Contemporánea*, vol. XIX of his *Obras completas* (Madrid, 1917-1920), 226-230. It was orig. written Nov. 10, 1899. The part on Zorrilla is on pp. 226-229; the section on Hamlet has nothing to do with it.
- 23. *Geiger, A. Add: One bibliographer cites as *Die Nathion*, XV, 548-552.
- 23a. Gutiérrez Nájera, Manuel. "Don Juan Tenorio," in his *Obras. Prosa*, II (Mexico City, 1903), 117-121. Concerns *D.J.T.* and Bartrina's sequel, No. 348.
- 23b. ———. "El Padre de Don Juan," *ibid.*, pp. 123-126. On *D.J.T.* only.
- 33a. Mori, Arturo. "Panorama mensual del teatro. Alrededor de *Don Juan Tenorio*. Evolucionaron los 'ballets,'" *Norte; Publicación Mensual Hispano-Mexicana* (Mexico City), IX (Nov., 1941), No. 70. *Norte* is not paginated. On Zorrilla's *D.J.T.* and general.
- 37a. Valbuena Prat, Ángel. "El Don Juan español del romanticismo poético," chap. XXVI, pp. 499-526, in his *Historia del teatro español* (Barcelona, 1956).

VII. THE DON JUAN THEME: GENERAL CRITICISM

- 4001a. ††AAGAARD, ANTON. *Don Juan-sagnet; dets litterære og musikalske behandling før Mozart*. Copenhagen, 1956. (Vol. LXV, No. 231, of the *Studier fra Sprog- og Oldtidforskning*.) (Trans.:

- "The Legend of Don Juan; its Literary and Musical Treatment before Mozart.") Treats of Tirso, Molière, ballets, pantomimes, origins of the theme. Includes short bibliog.
- 4001b. ACKERMAN, STEPHEN H. *Don Juan in the Generation of 98*. Dr.'s dissert. at Ohio State Univ., 1955. Summarized in *Dissertation Abstracts*, XVI (1956), 533. Available on microfilm as No. 15, 804 of the Doctoral Dissert. Series, *Univ. Microfilms*, Ann Arbor, Mich. Treats of Valle-Inclán, Maeztu, the Machados, Unamuno, Azorín, and Baroja. Many short references to Don Juan made by Baroja cited.
- 4004a. ALBERDI, JUAN BAUTISTA. "Noticias sobre Fígaro y Don Juan Tenorio," in *Luz del día en América* (Buenos Aires, 1916), pp. 158-159. Orig. title of book was *Peregrinación de luz del día* (1871?).
- 4004b. *ALMAGRO SAN MARTÍN, M. de. "Poetas y versificadores. Don Juan Tenorio se va," *La Nación* (Buenos Aires), March 23, 1941.
———. (ANON. *Don Juan español y eterno*. See No. 257a, above.)
- 4035a. *AYENDE, AUREA de. "El 'Tenorio' en España," *Tierra Firme* (Caracas), Dec., 1952.
- 4035b. BADANELLI, PEDRO. *La Cuna de Don Juan*. Santa Fe, Argentina (1947). 2nd. ed. First ed. would be 1929 or later. Delete entry No. 335 and change spelling of author's name. Work is a collection of essays on Don Juan.
———. (BARGA, CORPUS. See No. 2907.11b, above.)
———. (BAROJA, PÍO. See No. 4001a, above.)
- 4044a. *BELLEZA, NEWTON. "A Sementeira de D. Juan," *Dionysos*, V (1954), 3-9. Cannot locate the periodical.
- 4047a. BLOCH, HENRY. "A Fiend for Punishment," *ON*, XIX (Feb. 7, 1955), 10-11, 26-27.
4062. CAMUS. Add: Wade, Gerald E. "Albert Camus, Don Juan and Tirso de Molina," paper read at the South Atlantic Modern Language Ass'n. meeting in Atlanta, Georgia, Nov., 1956. Abstracted in *South Atlantic Bulletin*, XXII (Jan., 1957), 11.
- 4067a. CASONA, ALEJANDRO. "Don Juan y el diablo (Las dos negaciones del amor)," *Cuadernos (del Congreso por la Libertad de la Cultura)* (Paris), Jan.-Feb., 1956, No. 16, pp. 68-70.
- 4071a. *CHAMORRO, JOAQUÍN. *Don Juan, artista y Don Juan, psicólogo*. Madrid, 1947. Cannot locate this item.
- 4072a. CLEMENT. Change to No. 3198.10a.

4083. ††DESCHANEL, E. Add chap. (or lesson) XIII on "Des statues et du fantastique au théâtre." Deals with prototypes and progeny of the "man of stone."
 ———. (DOMENCHINA, J. J. See No. 529a, above.)
- 4090b. DUTGOURD, JEAN, 1920—. *Le Petit Don Juan, Traité de la séduction*. Paris, 1955. This is the first ed. in French to which I can find a reference, though it already appeared in Bonn, Germany, in 1951 under the title of *Der Kleine Don Juan*. This lighthearted satire by the well known French novelist is divided into two parts: 1) a treatise, and 2) recipes [for seduction].
- 4090c. ECHEVERRÍA, ESTEBAN. "La Leyenda de Don Juan," in his *Prosa literaria* (Buenos Aires, 1944; notes by R. F. Giusti), pp. 198-200. The ed. suggests (p. 200, n.) that these three pages are a fragment, surely, of a longer study, unfinished, and perhaps intended for an introd. to his *Ángel caído*. See No. 565. The orig., of course, was written over one hundred years ago.
- 4114c. *GARCÍA MEROU, MARTÍN. "El Alma de Don Juan," *El Progreso Latino* (Mexico City), IV (1906), 131-132, 164-165.
4119. GENDARME de BÉVOTTE, G. Rev. by Jules Marsan, *RHLF*, XVIII (1911), 708-710.
- 4129a. GRAU, JACINTO. *Don Juan en el tiempo y en el espacio, análisis históricopsicológico*. Buenos Aires (1953). And other essays. Essay with the title above is on pp. 21-35. There is also one on the "Psicología de Don Juan y su inconsciente grandeza," pp. 37-46; and on "Casanova," pp. 161-166. "Un Señor singular," pp. 227-231, deals with a certain Don Juan de Villanueva, a gentleman with Don-juanish characteristics. The article on pp. 37-46 is apparently identical with chap. II of his introd. to *Don Juan en el drama*, No. 4130. Rev. in *Revista Hispánica Moderna*, XXI (1955), 345.
- 4133a. *GULLICHSEN, HARALD. "Korte møter med Don Juan: noen hovedtrekk av Don Juanskikkelsens historie og psykologi," *Edda: Nordisk Tidsskrift for Litteratur-Forskning*, LV (1955), 305-327. (Trans.: "Short Notes About Don Juan: Some Main Features About the History and Psychology of the Figure [or Form] of Don Juan.")
- 4146a. *HILLIS, GEORGE. "The Real Don Juan Myth," lecture given at the Institute of Spain, London. Reported in the **Spanish Cultural Index*, No. 126, July 1, 1956.
4148. HUGO, VICTOR. Add: A reference to "Don Juan," trans. by

- Ismael Enrique Arciniegas, **Revista de México*, IV (1890), No. 34, p. 527, found in another bibliog., must be to my No. 4148.
- 4158a. *LAPI, F. de. "Don Juan. Un Don Juan," *Gaceta Literaria* (Madrid), No. 6, March, 1927.
- 4162a. LEBESGUE, PHILÉAS. "Don Juan et le démon intérieur," *Prometeu (Revista Ilustrada de Cultura, Oporto, Portugal)*, II (1948), 121-123.
- 4185b. ††MARAÑÓN, GREGORIO. "La Leyenda de Don Juan," *Cuadernos de Adán* (Madrid, 1944), No. 1, pp. 27-51. Origins, Villamediana (see No. 177), etc. From a lecture given before the Círculo Eça de Queiroz de Lisboa, Jan. 16, 1942. Not a trans. of No. 4187. May be my unlocated No. 4185a.
4187. ††———. "Los Orígenes de la leyenda de Don Juan," *Universidad de San Francisco Xavier, Central de Bolivia* (Sucre), VI (1939), 195-222. Trans. of "Les Origines. . .," No. 4187.
 ———. (MARTÍNEZ RUIZ [Azorín]. See No. 874a, above.)
4190. MAUROIS, ANDRÉ. "Don Juan Across the Centuries," *ON*, V (Oct. 21, 1940), 5-6, 23. Trans. of French article in *Illustration*, No. 4190.
 ———. (MORI, A. See No. 3365.33a, above.)
- 4246a. ROBBINS, L. L. "A Contribution to the Psychological Understanding of the Character of Don Juan," *Bulletin of the Menninger Clinic* (Topeka, Kansas), XX (1956), 166-180.
- 4249b. ROUSSET, JEAN. "Don Juan and the Baroque," *Diogenes* (summer, 1956), No. 14, pp. 1-16. This publication is put out simultaneously in Eng., Fr., Ger., Ital., etc. The article, then, exists as "Don Juan et le baroque," etc.
- 4256b. SALAZAR CHAPELA, ESTEBAN. "El Tema de Don Juan," *Revista de Guatemala* (Guat. City), V (April-June, 1952), 49-59. Possibly same as No. 4256a. I read the two articles at different times.
- 4257c. *SÁNCHEZ ZINNY, E.F. "La Realidad de Don Juan," *Nac*, Nov. 4, 1951. *La Nación*, I suppose, probably the Buenos Aires daily.
- 4257b. SAUVAGE, M. Add: Rev. by Pierre-Gabriel Monti in *Les Lettres Nouvelles* (Paris), I (1955), 361-362. For the rev. by "V.H." read: Vintila Horia, pp. 247-249. Delete the asterisk.
 ———. (SEDWICK, B. F. See No. 2929.197b, above.)
 ———. (SMIRNOV, A. See No. 2907.94a, above.)
 ———. (SRETENSKIJ, N. See No. 2432.65b, above.)

- 4284a. TEJADA, FRANCISCO E. de. "El Superhombre y Don Juan,"
Estudios Americanos (Seville Univ.), IV (1952), 221-227.
- 4284b. *TORRE, GUILLERMO de. *Las Metamorfosis de Proteo*. Buenos
Aires: Losada, 1956. Supposed to contain an essay on Don Juan.
- 4284c. *TUDISCO, ANTHONY. "Algunas observaciones sobre Don Juan,"
Archivo Hispalense, XXII (1955), No. 69, pp. 75-78.
- . (VALBUENA PRAT, A. See No. 3198.47c.)

ARMAND E. SINGER

DEPARTMENT OF ROMANCE LANGUAGES