

WEST VIRGINIA UNIVERSITY BULLETIN

# Philological Papers

(VOLUME 12)



WEST VIRGINIA UNIVERSITY BULLETIN

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(VOLUME 12)

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

## DRAMATIC IRONY IN SHAKESPEARE'S EARLIER PLAYS

SARCASM is a plain, denotative statement satiric in purpose and directly opposite to the speaker's intended meaning: a sprinter has lost his race, and someone unkindly tells him, "You are good, aren't you?" Irony has a similar but subtler effect; it is an oblique statement, on a plane not of bald denotation but of connotation, that implies the speaker's purpose: the critic of the unsuccessful athlete blandly inquires, "All ready for the Olympics?" Dramatic irony is an artistic device in a play or a story in which a character shows his ignorance concerning some fact or situation that the audience understands. This is one of the most effective devices in all literature: it flatters the audience or the reader with Olympian omniscience; it can be prolonged in successive phases throughout an entire play; whereas surprise, which is its opposite and is based on the reader's ignorance, lasts but a moment; and, in both comic and tragic situations, dramatic irony is a true reflection of actual life, in which ignorance and misunderstanding are unhappily ubiquitous.

Shakespeare, of course, presents examples of all three of these devices: sarcasm appears when Trinculo calls Caliban "a brave monster indeed"; irony, when Sir Toby tells the low-born Malvolio, who dares to reprove his social betters, to go shine up his steward's chain of office ("Go, sir, rub your chain with crums"); dramatic irony appears in as many forms as there are misunderstandings, crass and subtle. The simplest is perhaps mistaken identity, as when Rosalind woos Orlando in the disguise of a man. (If she actually fools him, then he is the subject of the irony; if not, then she is, for thinking that she has.) More complex are the misunderstandings of motive and character as when Othello calls Iago "honest," or Gloucester believes the bastard's accusations against his son. Dramatic irony is the subject of this essay. Shakespeare's plays are full of it in one form or another; and, indeed, serious drama, which aims to give an insight into life, can hardly avoid reflecting life's many misunderstandings.

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

TWO YEARS AGO I decided to end my bibliographical labors on Don Juan with a second supplement (*West Virginia University Philological Papers*, XI [1958], 42-66; see also the first supplement: *ibid.*, X [1956], 1-36; and the original bibliography: *W. V. U. Bulletin*, series 54, No. 10-1, April, 1954). I meant my retirement to be final, but new items kept cropping up and here and there some which required correction. This third addition covers the same period as its predecessor, but adds items through 1958 and, in a few cases, into early 1959.

See my original *Bibliography of the Don Juan Theme*, pp. 7-12 for a full list of symbols and abbreviations and an explanation of the numbering system. The following few notes, however, will probably suffice in most cases. An asterisk indicates an item not seen, or inadequately verified. Three asterisks signify an entry not connected at all with the Don Juan theme. Versions bear the numbers 1 to 2000; criticism of individual versions, 2001 to 4000 (the criticism having a number exactly 2000 higher than the work to which it refers: thus, Molière's *Don Juan* is numbered 907; criticism on it, 2907). Small "a," "b," etc., affixed to the numbers represent intercalations, occasionally by now slightly out of alphabetical order with reference to the original system, since strict adherence to the alphabet would at times necessitate too much tampering with the original. Abbreviations of periodicals are mainly the standard ones; those of nationality are quite obvious. *ON* for *Opera News* and *TR* for *La Table Ronde* (Paris) are not in the original list. A few of my abbreviations differ from those used by *PMLA* but were retained to conform to my earlier bibliographies.

My criteria for including items in these four bibliographies may be worth restating. I have striven for completeness within the bounds set for myself. I am not passing judgment on the worth of the items. In the matter of sources, I have listed those suggested by any serious critic, improbable as some of them may well be. As for

criticism, I have included ephemeral pieces where nothing much else exists, as in the case of many of the modern writers, but not always such things, for instance, as reviews of performances of Mozart's *Don Giovanni* or Molière's *Don Juan*, works on which scholarly observations abound.

June 1, 1959

### III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

#### GENERAL:

- B17. Hesse, E. W. "Suplemento sexto a la bibliografía general de Tirso de Molina," *Estudios*, XII (1956), 159-162. No supplement in vol. XIII (1957) or vol. XIV (1958), through Sept. issue.
- B19b. Singer, A. E. "Supplement to a Bibliography of the Don Juan Theme . . .," *West Va. Univ. Philological Papers*, X (1956), 1-36. Rev. by Arnold Reichenberger, *HR*, XXVI (April, 1958), 169.
- B19d. ———. "Second Supplement to a Bibliog. of the Don Juan Theme . . .," *West Va. Univ. Philological Papers*, XI (1958), 42-66. Rev. by H. C. Woodbridge, *Abstracts of English Studies* (Boulder, Colorado), I (Nov., 1958), 363; rev. by H. C. Woodbridge, *HC*, XLII (March, 1959), 129.
- B19e. Valle, Rafael H. "Bibliografía de Don Juan," *Boletín de la Biblioteca Nacional* (Univ. Nacional Autónoma de México), segunda época, IX (Julio-Sept., 1958), No. 3, pp. 3-26. Pp. 3-4 are introductory, mainly on the history of Zorrilla's *Don Juan Tenorio* in Mexico. No. B19e contains over 350 items, about 125 of them being articles and reviews from Latin American newspapers largely unobtainable in the U. S. and hence omitted from the present bibliog. No. B19e is about one-half longer than his previous compilation, No. B19c. In addition to some thirty entries used in my second supplement I have borrowed another twenty here. Again, I acknowledge my source. The same general comments on the strong and weak points of señor Valle's compilation hold here (see my second supplement, p. 43).
- . Weinstein, Leo. See No. 4298a, below. Will contain extensive listing of versions and critical material. I have

added a dozen versions to my own list from a typescript which Dr. Weinstein generously allowed me to see.

#### IV. THE DON JUAN THEME: ORIGINS

##### THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

177b. Zamacois, Eduardo.

#### V. THE DON JUAN THEME: VERSIONS

##### ANONYMOUS.

- 241a. \**Don Giovanni the Second*. George C. D. Odell, *Annals of the New York Stage*, vol. IX (New York: Columbia Univ. Press, 1937), p. 498, mentions it as being given in a variety theater, the Olympic, in Brooklyn, Feb. 16, 1874. I have been unable to trace it.
- 245b. *Don Juan*. Four-act play. New York? 1942? New York Public Library has a typescript. Names of characters suggest Zorrilla; story is original in details; Don Juan takes holy orders at the end of the play.
- 259a. \**Don Juan, Jr., or, Leporello, the Naughty Fellow*. George C. D. Odell, *Annals of the New York Stage*, vol. XI (New York: Columbia Univ. Press, 1939), p. 281, mentions it as being given in New York as part of a variety stage show, Feb. 14, 1881. I have been unable to trace it. Cf. my No. 1056, by Reece and Righton.
- 313a. *Der Tote Pate*. Folk tale. Found in Paul Schlosser, *Bachern-Sagen, Volksüberlieferungen aus der alten Untersteiermark, Veröffentlichungen des Österreichischen Museums für Volkskunde*, IX (Vienna, 1956), 22.
316. †ANNUNZIO, G. D'. *Piacere*. Change to No. 223a.
316. \*ANOUILH, JEAN. *Ornifle; ou, Le courant d'air*. Four-act play. Fr. Performed 1955; pub. Paris: La Table Ronde, 1956. Setting is modern; Ornifle, the aging poet-seducer is dying, an unbeliever and desirous of one last affair. There are connections with Molière implicit in the play.
- 321b. \*ARAUZ, ÁLVARO. *Don Juan*. A dramatic version of Pushkin's play (No. 1047). Sp.
- 321c. ———. *Proceso a Don Juan*. One-act play. Printed Dec. 7, 1957. México, 1957, in *Colección Teatro Español*. The time is modern, but Tirso's Tisbea is the girl whom Don Juan is accused of having seduced. It turns out that he seduced the trial judge's daughter.

340. \*BARBIER, FRÉDÉRIC ÉTIENNE, 1829-1889. *Don Juan de fantaisie*. Another source lists this as a one-act operetta, Paris, 1866.
- (BARRERA, TOMÁS. See No. 997, below.)
- (BASSANI, G. See No. 923a, below.)
- 356a. †BEAUMARCHAIS, PIERRE CARON DE. *Le Mariage de Figaro*. Five-act comedy in prose. Fr. 1784. See No. 2356a.1, below.
359. †BÉCQUER. *Et Beso*. A drunken captain toasts the statue of an ancient warrior (though warned that ". . . esas bromas con la gente de piedra suelen costar caras . . ."), then attempts to kiss the statue of his wife; at this, the warrior raises his stone hand and with a fearful slap of his gauntlet fells the impious captain. Correct the summary given in my original bibliog.
- 395b. \*BÖTTIGER, AD. *Don Juan und Maria*. Dramatic poem in his *Düstere Sterne*. I find no trace of author or work. Cf. my No. 1150.
- 405a. BOWMAN, PATRICIA. *Don Juan*. Short ballet. U. S. Performed by her in London, at the Palladium, in 1936 or early 1937. Music was from Mozart's *Don Giovanni*. Miss Bowman seemingly did the choreography as well.
- 417a. \*BROCKHAUS, A. *Don Juan*. Drama. 1840. I find no trace of author or work.
- 418a. BRÜES, OTTO, 1897—. *Don Juan und der Abt*. *Novelle*. C.1956. Rothenburg ob der Tauber: Hegereiter-Verlag, 1957. Hero called Don Juan Tenorio; written in form of a short historical novel.
437. BYRON, H. J. . . . *Don Juan*. Dances arranged by M. Dewinne. See second suppl., No. 437.
- (CABRIDENS, MARCEL E. See Morata, No. 915c, below.)
- 447a. CALLIMACHUS OF CYRENE, ca.310—ca.240 B.C. *Don Juan*. Epigram of six lines. Alexandrine Greece. Various numbered 31, 32, or 33, by different editors. It concerns Epicyles, the huntsman, who chases animals until he catches them, whereupon he loses interest. The poet says that he resembles the hunter, for he does not want girls once they surrender themselves to him. The title is the one selected by Frank L. Lucas for his trans. of the poem in his *Greek Poetry for Everyman* (N. Y.: Macmillan, 1951), p. 302.

- 458a. CAREY, DENIS. *Don Juan*. Ballet. Irel. First perf., Guatemala City, March 1956. Choreography and perf. by Carey. Music by Gluck.
- 460b. †CARRERE, EMILIO. *La Dama de la aventura*. Undated sketch. Sp. Character Rodríguez. In Carrere's *El Espectro de la rosa, Obras completas*, XV (Madrid, 1921), 157-160.
- 464a. \*CASTEILLO, RICARDO JOSÉ. *La Estocada de Don Juan*. Reported as being in *Arte y Letras*, Dec. 12, 1909.
- 474a. CHEKHOV, ANTON. *Ce fou de Platonov*. French version of the Russian play by Pol Quentin in four acts and eighty scenes. First perf., Bordeaux, May 17, 1956. Pub. Paris, c.1956. See Nos. 475, 475a, and 476.
- 493a. †CONGREVE, WILLIAM. *Love for Love*. Play. Eng. 1695. Claimed by Jones, No. 2907.50b, as an adaptation of Molière's *Don Juan*. The connection appears to me tenuous.
- (CORDEIRO. See Vallejo, following No. 1209a, below, and under "Cordeiro" in my original bibliog., following No. 498.)
507. CUNNINGHAME-GRAHAM. See Harvey, No. 681, below.
- DAVID. In orig. bibliog., following No. 517, for "David, E.," read "A."
- (DÉSORMIÈRES, R. See No. 1041, below.)
- 523a. DESROSIERS. In first suppl. read "Estève."
- (DEWINNE, M. See No. 437, above.)
- (DIA LUCA. See No. 920c, below.)
- 546a. \*DRUCKER, WILLY. *Don Juan und sein Sohn*. 1928. I find no trace of book or author.
- 552c. DUNCAN, RONALD F. H. *The Death of Satan*. Play. Eng. First perf., August 5, 1954, in Bideford, as a part of the Devon Festival of the Arts. Sequel to his *Don Juan*, No. 552b. Has a scene laid in hell. Characters include Satan, Oscar Wilde, Bernard Shaw, Lord Byron, etc.
- 576a. FABRANCHE, JEAN. *Les Plus belles nuits d'amour de Don Juan*. Novel. Fr. 1930.
- 582a. FERBA, JOSÉ. *Le Carnet de Don Juan, ou, Don Juan au repos*. Short novel. Fr. Nîmes, 1925. *Cahiers du Capricorne*, No. 2.
- 591a. FERRON, JACQUES. *Le Cheval de Don Juan*. Three-act play. First ed., Montreal: Orphée, 1957. Characters in-

- clude Don Juan and the horse. At the end of the play Don Juan is ascending to heaven, in a sort of apotheosis, happy that he will see no more women.
- 601a. FLECKER, JAMES ELROY. *Don Juan Declaims*. Undated, seventy-line, narrative poem. Eng. In his *Collected Poems* (London. Sec. ed., 1935). Apparently in the first, 1916 ed., too.
- ———. *Don Juan in Hell*. Undated trans. of Baudelaire, No. 353.
- 605a. FOKINE. *Don Juan*. Add: First perf., June 25, 1936, by Ballet Russe de Monte Carlo. In the last scene, where the furies tear Don Juan to pieces, the music is from Gluck's *Orfeo*; the rest of the music is from Gluck's *Don Juan*.
- (FRASSINETI, A. See No. 923a, below.)
- 617a. GALLEGO, JULIAN, 1919—. *El Burlador burlado*. Short story. Sp. In *Mi portera, París y el arte: Crónicas imaginarias* (Barcelona: Seix Barral, 1957), pp. 117-133. In this case Don Juan is "burlado" by his own children.
- 617b. ———. *Una Mujer muy de su tumba*. Short story. Ibid., pp. 148-157. Concerns the Inés of Zorrilla's play, who buries Don Juan in Père-Lachaise Cemetery and erects there in his honor a Sevillian-style *caseta*, which she scrubs up weekly with a fine sense of domesticity.
- 617c. \*†GARCÍA DE VILLALTA, JOSÉ. *El Golpe en vago*. Six-volume historical novel. Sp. Madrid, 1835. Has an episode in which a man sees his own funeral. Torres, No. 2573.5a, below, considers it a source for Espronceda's *Estudiante de Salamanca*. García, incidentally, edited Espronceda's *Poesías* in 1840.
- 628b. GEORGE, NANCY. *Une Aventure de Don Juan*. Nouvelle. Fr. In *La Petite Illustration*, Jan. 5, 1935, pp. 3-30.
- 632b. \*GIMÉNEZ CABALLERO, ERNESTO. *Exaltación del matrimonio: Diálogo de amor entre Laura y Don Juan*. Madrid, 1936. Giménez C. is a prominent Falangist writer. I cannot locate this particular item.
- 636a. \*GLOMME, W. O. *Festspiel zur Jubelfeier des Don Juan (von Mozart)*. 1887. I find neither author nor work.
637. GLUCK. *Don Juan*. Add: See Nos. 267, 458a, 775b, 775c, 780a.
- 646a. GOTTSCHALL, RUDOLF VON. *Der Steinerne Gast*. Novel. Ger. Breslau, 1891.

- 649a. GRANDAUR, FRANZ. *Don Juan*. Reworking of Da Ponte's libretto for Mozart's *Don Giovanni*. Munich, 1874.
- 664a. GUTIÉRREZ-GAMERO DE ROMATE, EMILIO, 1844-1936. *La Derrota de Mañara*. Short story. Sp. Valencia, 1907.
- . (HAAS, R. See Kröller, No. 775b, below, and No. 2637.2 in orig. bibliog.)
- 676a. \*HANKA. *Don Juan*. Dance or ballet. 1949.
681. HARVEY, JOHN MARTIN. *Don Juan's Last Wager*. Correct entry in orig. bibliog.: This item is the same as No. 507 and is by Mrs. Cunninghame-Graham. Harvey acted the rôle of Don Juan in the London stage production and seems to have had a hand in producing it. See No. 2507.1, below.
686. \*\*HAYDN, JOSEPH. *Don Juan*. Add: The New York Public Library, Music Department, lists it, with the notation "Leibach, 1804." This would presumably refer to a city, but I cannot find it.
- 740b. \*JACOBI, GEORGES. *Don Juan fin de siècle*. Ballet. Fr.? London, 1892. He became music director of the Alhambra Theatre in London in 1872, and between then and 1898 did some hundred ballets for them. Cf. No. 437 in my second suppl.
- 742b. †JARDIEL PONCELA, ENRIQUE. *Pero . . . ¿hubo alguna vez once mil vírgenes?* Humorous novel. Sp. Madrid, 1930. Cf. No. 1069.
- . (KOLM-VELTEE, H. W. See No. 920c, below.)
- 775b. KRÖLLER, HEINRICH, 1880-1930. *Don Juan*. Ballet. Ger. 1925. Done with R. Haas. No. changed from No. 2637.2 in orig. bibliog. Must have been produced two years after it appeared in print. He also did a ballet, *Casanova*, in 1929. Cf. No. 780a, below.
- 775c. KRÜGER, OTTO. *Don Juan*. Ballet. First perf., Dusseldorf, Germany, Jan. 27, 1958. New version of the Gluck-Angiolini piece, No. 637. Arranged in four scenes.
- 780a. LABAN, RUDOLF VON, 1879-1958. *Don Juan*. Ballet. Aus.-Hungary. 1925. New choreography for the Gluck-Angiolini piece, No. 637. Laban also did a "Tanzdichtung" called *Casanova*. Cf. No. 775b, above. Same works?
789. LARRETA, ENRIQUE. *La que buscaba Don Juan*. Add: As *La Luciérnaga* it was first performed in Buenos Aires at the Teatro Cervantes, Aug. 17, 1923.
- . (LAWRENCE, PAULINE. See Limón, No. 827a, below.)

- . (LEE, G. M. See Pushkin, No. 1048, below.)
- 827a. LIMÓN, JOSÉ. *Don Juan Fantasia*. Ballet. U. S. First perf., New London, Connecticut, by Limón's company, Aug. 22, 1953. Décor and costumes by Pauline Lawrence. Music by Franz Liszt, No. 833.
833. LISZT. Add: See Limón, No. 827a.
- 836c. †LONGCHAMPS, CHARLES DE, 1768-1832. *Le Séducteur amoureux*. Three-act verse comedy. Fr. First perf., Jan. 24, 1803. Printed Paris, 1803. Character Cézanne.
- 842a. LUCA DE TENA, JUAN IGNACIO, 1897— . *De lo pintado a lo vivo*. Play. Sp. C.1935. First staged in Madrid, March 28, 1944, during the centennial year of Zorrilla's *Don Juan Tenorio*. This play depicts a dress rehearsal of Zorrilla's play and the first seven minutes are actually taken verbatim from the latter.
- 894a. MEYNIEUX, ANDRÉ. *La Retraite de Don Juan*. One-act "paradoxe." Fr. 1943.
895. \*MICHAELIS, KARIN, 1872—. *Don Juan—after Døden*. Short novel. Dan. 1919. (Trans.: "D. J.—After Death.") Correct entry in orig. bibliog.
- . \*\*\*MIHURA, MIGUEL. *Mi adorado Juan*. Two-act play. Madrid, c.1952; first perf., 1956.
900. MIŁOZ, O. See Tomasi, Nos. 1209-1209b, below.
- 912c. \*MONTHERLANT, HENRY DE. *La Déesse Cypris, études de nus*. Fr. Paris and Bordeaux, 1946. Said to be one of Montherlant's *Don Juan* treatments.
- 912d. ———. *Don Juan*. Three-act play. Written May, 1956; pub. Paris: Gallimard, 1958. Act I appeared in *TR*, No. 119 (Nov., 1957), 9-32.
- 915c. MORATA, JUAN. *Les Amours de Don Juan*. Change entry in second suppl. to read "twenty" tableaux and add: Additional airs by Paulette Zevaco. Marc-Cab is the pseudonym of Marcel Eugène Cabridens. Pub. Paris: Joubert, c.1957.
- MOTION PICTURES
- 919a. *Don Giovanni*. Add: 1955. With Cesare Siepi as Don Juan.
920. *Don Juan*. Add: See No. 927a, below.
- 920c. *Don Juan*. Add: Directed and produced by H. W. Kolm-Veltée. Choreography by Dia Luca. Corps de Ballet of

- the Vienna State Opera. Conducted by Baumgartner and the Vienna Symphony. Cesare Danova as Don Juan.
- 923a. *Don Juan's Night of Love*. 1952. Released in U. S., 1955. Produced by Niccolo Theodoli. Directed by Mario Soldati. Written by Soldati, Vittorio Nino Novarese, Giorgio Bassani, Augusto Frassinetti. Music by Mario Nascimbene. Cast: Raf Vallone, Silvana Pampanini, Michele Philippe. Scene set in France; Mme de Pompadour appears as a character in it.
- 927a. *Some of the Greatest*. Ten-minute short. Vitaphone Corp., 1955. "Warner Varieties." Produced and directed by Robert Youngson. Humorous off-screen dialog with clips from the 1926 silent picture *Don Juan* (No. 920).
- 928a. MOURGUE, GÉRARD, 1921—. *Journal de Don Juan*. *Nouvelle* in diary form. Fr. C.1957. Names of characters from Mozart's *Don Giovanni*, but setting is modern Paris. The dead commander punishes D. J. with the forced gift of eternal life.
929. MOZART. *Don Giovanni*. Add: See Nos. 384, 405a, 649a, 928a, and 1371; all in this suppl. except No. 384.
- 929a. ——. *The Libertine*. Delete this No. from the first suppl. It is actually No. 384.
- (NASCIMBENE, M. See No. 923a, above.)
- 940a. †NAVARRO COSTABELLA, JOSEP, 1898—. *Don Joan de Terrassa*. Four-act farce. Sp. First perf., Barcelona, Jan. 2, 1935. Hero is in Don Juan tradition.
- (NOVARESE, V. N. See No. 923a.)
- 958a. †OFFENBACH, JACQUES, 1819-1880. *Les Contes d'Hoffmann*. Lyric opera, in prol., three acts, and epilogue. Fr. First perf., Paris, Feb. 10, 1881, posthumously. See No. 2958a.1, below. Libretto by Jules Barbier.
- 991b. \*PALAU, JOSEP, 1917—. *Théâtre de Don Juan*. Five independent plays. Sp. The five plays are named: 1) *La Tragédie de Don Juan*; 2) *Don Juan aux enfers*; 3) *Squelette de Don Juan*; 4) *Prince des Ténèbres*; 5) *L'Excès ou Don Juan, fou*. These French titles come from a preface to the plays which Palau himself trans. into French. See No. 2991b.1. The orig. titles would seem to have been in Catalan.
992. \*PALMIERI, F. *Il Nuovo Don Giovanni*. First name may be "Benedetto." Title may be simply "Don Giovanni."

- Trieste, 1884 has been cited by one critic as date and place of first perf.
- 995a. PARELLADA, PABLO. *Camelo Tenorio*. "Humorada en un acto y cuatro cuadros, original." Sp. First perf., Madrid, Oct. 30, 1925. Printed Madrid, 1925. Satire on Zorrilla. None of the characters is named "Camelo," of course.
996. ——. *Tenorio modernista*. Correct subtitle is rather: "... remembrucia enoemática y jocunda en una película y tres lapsos," though two other sources give "ensemática" and "eneomática"! First perf., Oct. 30, 1906.
997. ——. *Tenorio musical*. Add: Music by Tomás Barrera.
- 999a. \*PASTERNAK, BORIS, 1890—. *Safe Conduct*. Rus. The author conjures up a vision of the State as the "stone guest" at the funeral of his poet friend Mayakovsky (who committed suicide after becoming Soviet poet laureate). This reference was not in the edition of *Safe Conduct* which I used.
1041. PUGET, C.-A. *Échec à Don Juan*. Add: Incidental music by Roland Manuel (Roland-Alexis-Manuel Lévy, 1891—) and \*Roger Désormières, 1898—. Fr.
1048. PUSHKIN. *Mozart i Salieri*. Add: Rimsky-Korsakov did an opera based on it. Composed in 1897; first perf., 1898. G. M. Lee adapted the play in English: *ML*, XXXVIII (Oct., 1957), 315-319.
- (QUENTIN, POL. See Chekhov, No. 474a, above.)
- 1051a. †RAVENS-CROFT, EDWARD. *Scaramouch a Philosopher*. Play. Eng. 1677. Jones, No. 2907.50b, claims that it was influenced by Molière's *Don Juan*. I frankly cannot see the connection.
- 1088c. RIMSKY-KORSAKOV, NIKOLAI A. *Mozart i Salieri*. Opera. Rus. Composed, 1897; first perf., 1898. See Pushkin, No. 1048, above.
- (ROLAND MANUEL. See No. 1041, above.)
- 1118a. SAINT-PAULIEN, J. *Aurélia: Scènes de la vie fantastique*. Novel. Fr.? Book II, out of three plus an epilogue, is entitled "Don Juan séduit." Paris: Fayard, 1957. Story is original, but the name Don Juan Tenorio and others are out of Tirso's *Burlador*.
- 1119b. SALAMANCA, OCTAVIO. *Relato de una de las aventuras de Don Juan Tenorio*. Monologue, to be given on stage. Bolivia. In *Por un ratón, Política y amor . . .*, Obras, II



- (Cochabamba, Bolivia: Imprenta Universitaria, 1953?), 319-322.
- 1119c. \*SALAZAR VINIEGRA, LEOPOLDO. *Don Juan al cadalso*. Supposedly in *Manicomio* (Mexico), Nov., 1935. I cannot locate this periodical.
- 1136b. \*SCHMITT, GEORG. *Don Juans Regenmantel*. Ger. 1933. I cannot locate book or author.
- 1146a. \*SCHULENBURG, WERNER VON DER. *Don Juans letztes Abenteuer*. 1925. I cannot locate this work. Is it a mistake for No. 1146? And cf. Nos. 616 and 648.
- (SOLDATI, M. See No. 923a, above.)
1198. TÉLLEZ. *El Burlador de Sevilla*. Add: See Nos. 321c and 1118a, above; and No. 1208a, below.
- 1198a. TERRON, CARLO. *La Moglie di Don Giovanni*. Add: Cf. No. 1108.
- 1198b. *Los Tenorios*. A new local branch of this society (*peña*) was inaugurated and blessed by a parish priest, July 18, 1958 in Córdoba, Spain. Apparently a socio-religious organization, but I am not sure of the reason for its title.
- (THEODOLI, N. See No. 923a, above.)
- 1202b. THOMAS, GWYN, 1913—. *The Love Man*. Novel. Eng. London: Gollancz, 1958. Laid in Spain, during the Renaissance; Juan Tenorio is the hero. Original story.
- 1208a. TOMAN, JOSEF, 1899—. *Don Juan: Život a smrt Dona Miguela z Maňary*. Novel. Czech. 1944. Fictionalized biography of Miguel de Mañara. Trans. into English by Edith Pargeter as *Don Juan: The Life and Death of Don Miguel de Mañara* (N. Y.: Knopf; London: Heinemann, 1958), the title being an exact rendering of the Czech.; also trans. into German by Franz P. Künzel, Berlin, 1957. Toman describes how Don Miguel actually saw Tirso's Burlador on the stage and yelled his encouragement to him.
1209. TOMASI, HENRI, 1901—. *Don Juan de Mañara*. Orchestral suite. Fr. First presented in Paris, March 20, 1935(?).
- 1209a. ——. *Miguel Mañara, ou Don Juan de Mañara*. "Drame lyrique en quatre actes et six tableaux, mystère de O. V. de L. Milosz, musique de Henri Tomasi." The Milosz play (No. 900) dates from 1912. With the music, as described, it was published in Paris: Leduc, 1952. Perf. late 1952. Tomasi's score may be the same as No. 1209.
- 1209b. ——. *Don Juan de Mañara*. Opera. World première

- in Munich, March 29, 1956. Libretto adapted from Milosz' play (No. 900).
- \*VAILLAND, ROGER F., 1907—. *Monsieur Jean*. Play. Reported early in 1959 as being in preparation. Fr. Vailland has done a screen adaptation of *Les Liaisons dangereuses*.
- VALLEJO, JUAN FRANCISCO. *No hay plazo que no llegue ni deuda que no se pague*. Play. Given in Lima, Peru in 1623. Now lost. See my No. 1355 and entry under Cordeiro following No. 498, in my orig. bibliog. See entry under Fucilla, following No. 3223, below.
- (YOUNGSON, R. See No. 927a, above.)
- (ZEVACO, P. See No. 915c, above.)
1360. ZIEHRER. *Ein Kleiner Don Juan*. Operetta. Add: another source gives first perf. as Budapest, 1879.
1365. ZORRILLA. *Don Juan Tenorio*. Add: See Nos. 552c, 617a, 617b, 842a, and 995a, above.
- ZSCHOKKE. *Der Todte Gast*. Zschokke lived 1771-1848. Date in orig. bibliog. is obviously too late. Must antedate L. Robert's play (1828), based on it.
1371. ZWEIG, STEFAN. *Leporella*. Short story. Aus. Orig. in *Kleine Chronik* (Leipzig, 1929). The amorous Baron von Ledersheim gets the habit of calling his ugly, peasant maidservant "Leporella" after some friend says to him, "Don Juan, I wish you'd send for that Leporella of yours." The author notes that, like Mozart's servant, she comes to take pride in the name and to act as his willing accomplice. One critic speaks of a Don Juan by Zweig depicted as a ferocious sadist for whom injury inflicted on a woman is a pleasure. The description does not fit the Baron overly well, but I find no other Don Juan story by the author in question.

#### VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2137. MAÑARA.
- 7. Loo, Esther van. \*Rev. L. Labiau. Add: one source gives *Lingua Nostra* (Florence), vol. VI, 1952, instead of *Lettres Romanes*.
- 7a. ——. "La Conversion et la mort du Don Juan historique," *TR*, No. 119 (Nov., 1957), 40-49.
- (Toman. See under No. 1208a, above.)

- 2143 (etc.). DON JUAN TYPE.  
 -1a. Prevost, John C. *Le Dandysme en France (1817-1839)*. Geneva: Droz; Paris: Minard, 1956.
2150. CASANOVA.  
 —. (Carrere, E. See No. 2177b.1, below.)
- 5c. Marceau, Félicien. *Casanova ou l'anti-Don Juan*. Paris: Presses de la Cité, c.1948. Last chapter bears the title, "L'Anti-Don Juan," pp. 179-192; general in nature.
- 6b. \*Morgulis, Grégoire. "Musset et Casanova," *Revue des Études Italiennes* (Paris), April-Sep., 1956.
- 2165a. DA PONTE.  
 -1. Fitzlyon. Rev. by Mary Ellis Peltz, *ON*, XXII (Dec. 9, 1957), 29.
- 2177b. ZAMACOIS.  
 -1. Carrere, Emilio. "El Amor y Don Juan," in his *Espectro de la rosa, Obras completas*, XV (Madrid, 1921), 57-59. Comparison of Zamacois, Casanova, Werther, and Lovelace.  
 -2. ———. "El Hombre rico, el hombre nube . . .," *ibid.*, pp. 122-125. All on Zamacois.
2219. ÁLVAREZ QUINTERO.  
 —. (Torrente Ballester, G. See No. 4284d, below.)
2274. *Don Leon*.  
 -1b. Guillemin, Henri. "Clartés sur le mystère Byron," *TR*, No. 119 (Nov., 1957), 80-89.
- 2297 (etc.). PUPPET SHOWS, ETC.  
 -1a. Meyer. Read "Umbegung," not "Umbelung."  
 —. *Scénario des italiens*.  
 —. (Monteverdi, A. See No. 2381.2, below.)
2329. ASHTON.  
 -1e. Rev. in *Ballet*, V (Aug.-Sep., 1948), 44.  
 -1f. Notes on prod., *Dancing Times*, n. ser. No. 457 (Oct., 1948), 2.  
 -1g. Rev. in *Dancing Times* (London), n. ser. No. 460 (Jan., 1949), 186-188.  
 -1h. Rev. by Cyril Beaumont, *Ballet*, VII (Jan., 1949), 13.  
 -1i. Rev. by Dyneley Hussey, *Dancing Times*, n. ser. No. 462 (March, 1949), 30.
- 2356a. BEAUMARCHAIS.  
 -1. Pomeau, René. "Beaumarchais, ou le mariage de Don Juan," *TR*, No. 119 (Nov., 1957), 74-79.

2381. BIANCOLELLI.  
 -2. \*\*Monteverdi, A. "Lo Scenario italiano del *Convitato di pietra*," *Studi di Filologia Moderna*, VI (1913). This art. is not in vols. V-VII; I cannot locate it.
2390. BLAZE.  
 —. (Gelatt. See No. 2920c.4, below.)
- 2405a. BOWMAN.  
 -1. Short note in *Dancing Times* (London), n. ser. No. 457 (Oct., 1948), 2.
2418. BROWNING.  
 -44c. WATKINS, CHARLOTTE CRAWFORD. "The 'Abstruser Themes' of Browning's *Fifine at the Fair*," *PMLA*, LXXIV (Sep., 1959), 426-437.
2432. BYRON.  
 -33b. Gardner, Helen. "Don Juan," *London Magazine*, V (July, 1958), 58-65. On the poem and also a rev. of the Steffan-Pratt ed. (No. 2432.67a).  
 —. (Guillemin. See No. 2274.1b, above.)
- 42a. Lovell, Ernest J., Jr. "Irony and Image in Byron's *Don Juan*," in *The Major English Romantic Poets: A Symposium in Reappraisal*, ed. Thorpe, Baker, and Weaver (Carbondale, Illinois: Southern Ill. Univ. Press, 1957), pp. 129-148.
- 44a. Marchand, Leslie A. Introd. and notes to his ed. of Byron's *Don Juan* (Boston: Houghton Mifflin, 1958).
- 67a. Steffan, G. T., and W. W. Pratt. *Byron's Don Juan*. Rev. by Gardner: see No. 2432.33b, above. \*Rev. by Carl R. Woodring, *JEGP*, LVII (1958), 348-355.  
 —. (Woodring, C. R. See No. 2915c.1, below.)
- 89. \*Worthington, Mabel P. "Byron's *Don Juan*: Certain Psychological Aspects," *Literature and Psychology* (N. Y.), VII (1957), 50-55.
2441. CABALLERO.  
 -1. \*Montoto, S. "Don Juanito o el germano gaditano," *La Semana* (Madrid), Feb. 3, 1953. Our Don Juan?
- 2458a. CAREY.  
 -1. Rev. by Fernau Hall, *Ballet Today*, IX (June, 1956), 8.  
 —. CASTIL-BLAZE.  
 —. (Gelatt. See No. 2920c.4, below.)
2482. CICOGNINI.  
 -3. \*Gobbi, G. "Le Fonti spagnuole del teatro di G. A.

- Cicognini," *Biblioteca delle Scuole Italiane* (1905), pp. 18-20(?).
2507. CUNNINGHAME-GRAHAM.  
-2. Rev. in *Athenaeum* (London), Nos. 3775-3776 (March 3 and 10, 1900), pp. 283-284 and 316.
2573. ESPRONCEDA: *Estudiante*.  
-5a. Torres, Elías. "García de Villalta y Espronceda: Un inmediato antecedente de *El Estudiante de Salamanca*," *Ínsula*, XII, No. 132 (1957), p. 4.
- 2605a. FOKINE.  
-2. Notes in *Dancing Times* (London), n. ser. No. 457 (Oct., 1948), 2.  
-3. Notes in *Dancing Times*, n. ser. No. 460 (Jan., 1949), 189.  
-4. Goode, Gerald. *The Book of Ballets* (N. Y.: Crown, c.1939), pp. 94-97.  
-5. Lawrence, Robert. *The Victor Book of Ballets and Ballet Music* (N. Y.: Simon and Schuster, 1950), pp. 162-165.
- 2617c. GARCÍA DE VILLALTA.  
— (Torres. See No. 2573.5a, above.)
2637. GLUCK.  
-2b. Hussey, Dyneley. "Gluck and the Reform of the Ballet," *Dancing Times* (London), n. ser. No. 460 (Jan., 1949), 189-190.
- 2639a. GODOY.  
-1. \*Rev. by Alberto Rembao, *Nueva Democracia*, XXXVIII (1958), 112.
- 2654-2655. GRAU.  
— (Torrente Ballester, G. See No. 4284d, below.)
- 2676a. HANKA.  
-1. Notes in *Dance News*, XV (Dec., 1949), 9.
2712. HOFFMANN.  
— (Andrews. See No. 2929.3a, below.)  
— (Freeman. See No. 2958a.1, below.)
2763. KIERKEGAARD.  
-1a. Croxall, T. H. "Kierkegaard og operaen *Don Giovanni*," *Dansk Musiktidsskrift* (Copenhagen), XXXI (Feb., 1956), 3-9. (Trans.: "K. and the Opera *D. G.*")
- 3d. \*Janz, C. P. "Kierkegaard und das Musikalische, dargestellt an seiner Auffassung von Mozarts *Don Juan*," *Die Musikforschung*, X (1957), 364-381.
- 3e. Sauvage, Micheline. "L'Ombre d'un séducteur: Kierke-

- gaard et Don Juan," *TR*, No. 119 (Nov., 1957), 108-113.
- 2775b. KRÖLLER.  
— (Beaumont. See No. 2605a.1, second suppl.)
- 2827a. LIMÓN.  
-1. Rev. by L. [ouis] H. [orst] in *Dance Observer* (Aug.-Sep., 1953), p. 102.  
-2. Rev. by P. W. Manchester in *Dance News*, XXIII, No. 1 (Sep., 1953), 10.
2855. MACHADOS.  
— (Torrente Ballester, G. See No. 4284d, below.)
2874. MARTÍNEZ RUIZ.  
-1a. Rev. by J. [ulio] N. [oe], *Nosotros* (Buenos Aires), XLI (year XVI) (1922), 122-123.
2875. MARTÍNEZ SIERRA.  
— (Torrente Ballester, G. See No. 4284d, below.)
2905. MÖRIKE.  
-3a. Hering, Hans. "Mörikes Mozartdichtung," *Zeitschrift für Deutsche Bildung*, X (1934), 360-366.  
-3b. Hofacker, Erich. "Mörikes Mozartnovelle in ihrem künstlerischen Aufbau," *German Quarterly*, VI (1933), 106-113.  
-5a. Loewenstein-Wertheim, Leopold von. Introd. to his trans. of Mörike, *Mozart's Journey to Prague* (London: Calder, 1957).  
-6. Mautner, Franz H. "Mörikes Mozart auf der Reise nach Prag." Add: Also as a book: Krefeld, Germany: Scherpe, 1957.  
-10. Seuffert, Bernhard. *Mörikes Nollen und Mozart* (Graz; Vienna; Leipzig, 1924).  
-11. Wiese, Benno von. "Eduard Mörike, Mozart auf der Reise nach Prag," chap. XI in his *Die Deutsche Novelle von Goethe bis Kafka: Interpretationen* (Düsseldorf: Bagel, 1956), pp. 213-237.  
-12. ———. "Die Kunst," chap. in his *Eduard Mörike* (Tübingen and Stuttgart: Rainer Wunderlich, c.1950), pp. 270-295.
2907. MOLIÈRE.  
-46b. Gouhier, Henri. "L'Inhumain Don Juan," *TR*, No. 119 (Nov., 1957), 67-73.  
-47a. Howarth, W. D. "Dom Juan Reconsidered: A Defence of the Amsterdam Edition," *French Studies*, XII (July, 1958), 222-233.  
-50b. Jones, Claude E. "Molière in England to 1775: A Check-

- list," *NQ*, CCII (1957), 383-389. Claims Congreves's *Love for Love* and Ravenscroft's *Scaramouch a Philosopher* are adapted partly from Molière's *Don Juan*.
- 75a. Moore, Will G. "'Dom Juan' Reconsidered," *MLR*, LII (Oct., 1957), 510-517.
- 86b. \*Robert, René. "Des commentaires de première main sur les chefs-d'oeuvre les plus discutés de Molière—Appendice: Le *Don Juan* de Molière a-t-il été interdit," *Revue des Sciences Humaines* (Paris), Jan.-March, 1956.
- 86c. \*Ruch, M. "Le Personnage de Sganarelle dans la comédie de *Don Juan*," *Les Humanités* (Classes de Lettres, Sections Modernes), Oct., 1957.
- 102a. \*Virolle, R. "Explication de texte: Molière et l'hypocrisie dans *Don Juan* (V, 2)," *L'École*, Jan. 26, 1957.
- 2912b. MONTHERLANT: *Jeunes filles*.  
— (Caprier. See No. 2912d.2, below.)
- 2912c. MONTHERLANT: *Déesse*.  
— (Caprier. See No. 2912d.2, below.)
- 2912d. MONTHERLANT: *Don Juan*.
- .1. \*Art. in *Biblio.*, 25th year, Nov., 1957.
- .2. Caprier, Christian. "Don Juan vu par Montherlant," *TR*, No. 119 (Nov., 1957), 169-171. Also considers *Les Jeunes filles* and *La Déesse Cypris*.
- .3. FERNANDEZ, DOMINIQUE. "Le Don Juan de Henry de Montherlant," *NRF*, VII, No. 73 (Jan. 1, 1959), 111-118. Also general.
- .4. Montherlant, Henry de. "Un Sévillan blagueur et brûlé," *NL*, Oct. 30, 1958, pp. 1 and 10.
- 2915c. MORATA.
- .1. Woodring, Carl. "Byron in Musical Comedy," *Keats-Shelley Journal*, VI (1957), 2.
- 2919a. *Don Giovanni*.
- .1a. \*Rev. in *Musical America*, LXXVI (March, 1956), 13.
- .4a. \*Rev. in *Variety* (N. Y.), CCIV (Oct. 17, 1956), 75.
- .6. Rev. by W. S. M.[ann?] and P.[hilip] H[ope]-W.[allace], *Opera* (London), VI (June, 1955), 398.
- .7. Rev. by M. E. P., *ON*, XX (March 26, 1956), 10-11.
- .8. Rev. by H. Taubman, *NYTimes*, CV (March 11, 1956), p. 9, sect. 2.
- 2920c. *Don Juan*.  
— (Rev. *Musical America*. See No. 2919a.1a, above.)

- .4. Rev. by Roland Gelatt, *High Fidelity* (Great Barrington, Mass.), VI (March, 1956), 59.
- .5. Rev. by J. M. M., *ON*, XX (March 26, 1956), 12-13.
- .6. Rev. by David S. Rattner, *Film Music* (N. Y.), XV (Jan.-Feb., 1956), 17-18.  
— (Taubman. See No. 2919a.8, above.)
2929. MOZART.
- .3a. Andrews, John S. "Mozart's and Hoffmann's *Don Giovanni*: An Unpublished Translation of Hoffmann's Novelle," *Proceedings of the Leeds Philosophical and Literary Society (Literary and Historical Section)*, VIII (1956), part 1, pp. 62-74. Prints Sabilla Novello's trans. (1860's?), commenting on it and on Hoffmann's idea of the opera.
- .37a. Anon. "Who Was Who in *Don Giovanni*," *ON*, XXIII (Feb. 9, 1959), 15. World première in Prague; U. S. première in 1826; and première at the Metropolitan, 1883.
- .38a. Ashbrook, William. "Mozart and the Coloratura," *ON*, XXIII (Feb. 9, 1959), 9. Much of it on *D. Giovanni*.
- .46a. Biancolli, Louis. *The Mozart Handbook* (Cleveland and N. Y.: World Book, c.1954). *Don Giovanni*, on pp. 232-268, has articles by Christopher Benn, Eric Blom, Edward J. Dent, Philip Hale, Pitts Sanborn, and Henry W. Simon. These selections have been extracted from books and articles by these authors.
- .50b. Blum. See note for No. 929a, above, and refer to entry No. 2929.50b in first suppl.
- .55a. Breydert, Frédéric. *Le Génie créateur de W. A. Mozart: Essai sur l'instauration musicale des personnages dans Les Noces de Figaro, Don Juan, La Flûte enchantée* (Paris, 1956). Preface by Guy Ferchault. Rev. by John Warrack, *ML*, XXXVII (Oct., 1956), 386-388.
- .77. Dumesnil. *Le Don Juan de Mozart*. Rev. by R. Gelatt: see No. 2920c.4, above.)
- .83. Einstein, Alfred. "Concerning Some Recitatives in *Don Giovanni*." Also in his *Essays on Music* (N. Y.: Norton, 1956), 221-232.
- .83a. \*———. "First Libretto of *Don Giovanni*," *Acta Musicologica*, IX (1937). Also in his *Essays on Music*, pp. 217-220. Must be the same as his "Das Erste Libretto des *Don Giovanni*," *Oesterreichische Musikzeitschrift* (Vienna), XI (Jan., 1956), 4-6.

- 83b. ———. Introd. to booklet giving DaPonte's libretto to accompany the Haydn Society's recording of *Don Giovanni* (Boston, 1951; introd. dated 1950).  
 —. (Emmer, H. See No. 3048.1, below.)  
 —. (Freeman. See No. 2958a.1, below.)  
 -93. Gounod. *Le Don Juan de Mozart*. Add: See Wouter Paap *Mens en Melodie* (Utrecht), X (Dec., 1955), 421-425.  
 -115a. Hinton, James, Jr. "A Fine Figure of a Don, But with Woman Trouble," *High Fidelity* (Great Barrington, Mass.), V (Oct., 1955), 96. Recording rev.  
 -115b. ———. "Mozart in America," *Opera* (London), VII (April and June, 1956), 207-213 and 343-346.  
 -123a. Jouve, Pierre Jean. *Décor de Don Juan: Essai . . . avec illustration par les décors et costumes de A. M. Cassandre pour le Don Giovanni de Mozart* (Geneva: Kister, 1957).  
 -124. ———. *Le Don Juan de Mozart*. 2nd. ed., rev. (Fribourg: Egloff, c.1942).  
 -133a. Klein, Rudolf. "Die Tonarten des *Don Giovanni*," *Oesterreichische Musikzeitschrift* (Vienna), XI (July-Aug., 1956), 259-260.  
 -137. Kruse, Georg R. Introd. to his ed. of *Don Giovanni*, trans. by Hermann Levi (Stuttgart: Reclam-Verlag, 1950). Prob. same as Leipzig ed. given under this No. in my orig. bibliog., although done by another translator.  
 -143b. \*Lecaldano, P. Ed. of DaPonte, *Tre libretti per Mozart: Le Nozze di Figaro, Don Giovanni, Così fan tutte* (Milan: Rizzoli, 1956).  
 -144c. Lingg, Ann M. "Meet Donna Elvira," *ON*, XXII (Dec. 9, 1957), 26.  
 -147a. London, George. "*Don Giovanni*—Eine Aufgabe," *Oesterreichische Musikzeitschrift*, XI (Feb., 1956), 57-59. Trans. from the English; discussion of his singing the leading rôle.  
 -149b. \*Macchia, G. "Alcuni precedenti del *Don Giovanni* di Mozart e Da Ponte," in *Studi in honore di P. Silva* (Florence: LeMonnier, 1957), 169-194.  
 -149c. Maggioni, Manfredo. Ed. and trans. of *Don Giovanni: A Grand Opera in Two Acts . . .* (New York: C. Breusing, c.1859).  
 -156a. Matz, Mary Jane, and Cesare Siepi. "Dialogue with the Don," *ON*, XXII (Dec. 9, 1957), 10-11.

- 158a. Mellen, Constance. "A Don for the Daughters," *ON*, XX (April 2, 1956), 13.  
 -175b. Pirie, Peter J. "Dramma giocoso," *Musical Opinion* (London), LXXX (Dec., 1956), 151.  
 -185a. Rosenthal, Harold. *Two Centuries of Opera at Covent Garden* (London: Putnam, 1958), passim.  
 -206a. Stevenson, Florence. "The Day of the Premiere," *ON*, XXIII (Feb. 9, 1959), 12-14. The Prague performance of Oct. 29, 1787.  
 -207b. Strasfogel, Ian. "Giovanni Reborn," *ON*, XXII (Dec. 9, 1957), 20. Eugene Berman's new sets for the Metropolitan production.  
 -209. Tchaikovsky. Again reproduced, this time as "Tchaikovsky on Mozart," *The Musical Times* (London), XCVII (Jan., 1956), 42.  
 -221b. Warnke, Frank J. "The Devil and his Due," *ON*, XXII (Dec. 9, 1957), 8-9.  
 -226b. Wright, Anthony. "Mozart Mutilations, Part II," *ON*, XIX (Feb. 7, 1955), 12-13.  
 2936 (etc.). MUSSET.  
 —. (Morgulis. See No. 2150.6b, above.)  
 2958a. OFFENBACH.  
 -1. Freeman, John W. "The Libertine Quest," *ON*, XXIII (Feb. 2 and 9, 1959), 4-6. Notes that Nicklausse sings a few notes of Leporello's first aria in the prologue of the *Tales of Hoffmann*, and discusses Offenbach's opera as a sort of Don Juan piece.  
 2991b. PALAU.  
 -1. Palau, Joseph. "Idées pour un Don Juan," *TR*, No. 119 (Nov., 1957), 128-133. Trans. from the Catalan by Palau. "Josep" in Catalan.  
 3047. PUSHKIN.  
 -3a. Meynieux, André. "Pouchkine et Don Juan," *TR*, No. 119 (Nov., 1957), 90-107. Possibly same as my No. 3047.3.  
 3048. PUSHKIN: *Mozart i Salieri*.  
 -1. Emmer, Hans. "Mozart und Puschkin," *Oesterreichische Musikzeitschrift* (Vienna), XI (Oct., 1956), 362-364.  
 3070. RICHARDSON.  
 —. (Carrere. See No. 2177b.1, above.)  
 -1. Stedman, Jane W. "A Perfect Rake," *ON*, XXIII (Feb. 9, 1959), 7-8.

- 3088c. RIMSKY-KORSAKOV.  
— (Emmer. See No. 3048.1, above.)
3198. TÉLLEZ.  
-8a. \*Casalduero, Joaquín. "El Desenlace de *El Burlador de Sevilla*," in *Studia Philologica et Litteraria in Honorem L. Spitzer*, ed. A. G. Hatcher and K. L. Selig (Bern: Francke, 1958), pp. 111-122.  
— (Fucilla. See No. —.1, under "VALLEJO," below.)  
— (Granados. See No. 4126a and No. 4126b [?], below.)
- 30a. Penna, Mario. *Don Giovanni e il mistero di Tirso* (Torino: Rosenberg and Sellier, 1957). How Tirso came to create his Don Juan. Rev. by Charles V. Aubrun, *RLC*, XXXII (Oct.-Dec., 1958), 593-596; rev. by A. Nougé, *BH*, LX (April-June, 1958), 250-252, and *Índice Cultural Español*, XIII (June 1, 1958), 665-667.
- 31b. Porras Barrenechea, Raúl. "Tirso de Molina y *El Burlador de Sevilla*," *Mercurio Peruano* (Lima), XXIX (1948), 109-162. Only pp. 138-160 are strictly on the *Burlador*.
3209. TOMASI (orch. suite).  
-1. Rev. of first perf. by René Dumesnil in *MF*, CCLX (May 15, 1935), 171-173.
- 3209a. TOMASI (play).  
-1. Rev. of first perf. Correct ref. to read: *MC*, CXLVII (Jan. 1, 1953), 5. Change No. 3209 in first suppl. to 3209a. Ditto in second suppl.
- 3209b. TOMASI (opera).  
-1. Rev. in *Opera* (London), VII (June, 1956), 364.  
-2. \*Rev. by J. Hermann in *Musica* (Kassel-Willhelmshöhe, Germany), X (May, 1956), 338-340.  
-3. Rev. by Horst Koegler in *MC*, CLIII (May, 1956), 25.  
-4. Rev. by P. Moor, *NYTimes*, CV (May 20, 1956), p. 8, sect. 2.  
-5. \*Rev. by H. Schmidt-Garre, *Melos* (Mainz), XXIII (June, 1956), 172-173.
3223. UNAMUNO: *Hermano Juan*.  
-1a. Salinas, Pedro. "Don Juan Tenorio frente a Miguel de Unamuno," in his *Literatura española: Siglo XX* (México: Robledo, 1949; 2nd. ed., augmented), pp. 74-79. \*Orig. called "Un Don Juan Tenorio de Unamuno," *Índice Literario* (Madrid), III (1934), 161-165.

- (Torrente Ballester, G. See No. 4284d, below.)
- VALLEJO.  
-1. Fucilla, Joseph G. "El Convidado de Piedra in Naples in 1625," *Bulletin of the Comediantes*, X (spring, 1958), 5-6.
3365. ZORRILLA: *Don Juan*.  
— (Anon. See No. 2507.2, above.)  
-10a. \*Anon. "Notas del 'Tenorio'," *A B C* (Madrid newspaper), Oct. 30, 1930.  
-11b. \*Bragaglia, Antón Guido. "El *Don Juan Tenorio* visto en Venecia," *Correo Literario* (Madrid), No. 39 (1952).  
-14b. Carrere, Emilio. *El Espectro de la rosa*, *Obras*, XV (Madrid, 1921), 64-65.  
-23. Geiger, Albert. "José Zorrillas *Don Juan Tenorio*," *Die Nation, Wochenschrift für Politik, Volkswirtschaft und Litteratur* (Berlin), XV (June 18, 1898), 548-552. Deals with Fastenrath's trans. Correct entries in orig. bibliog. and second suppl.  
— (Granados. See No. 4126a and No. 4126b [?], below.)  
-25a. \*Huerta, Eleazar. "El Centenario de *Don Juan Tenorio* de Zorrilla," *Atenea* (Concepción, Chile), March, 1944, pp. 204-217.  
-28a. \*Lain Entralgo, Pedro. Essay in his *La Aventura de leer* (Madrid; Buenos Aires: Austral, 1956).  
-29a. Lollis, Cesare de. "Zorrilla e Campoamor," in his *Cervantes reazionario e altri scritti d'Ispanistica . . .* (Florence: Sansoni, 1947), pp. 285-309, mainly on pp. 287-304.  
-33b. \*Olaguibel, Francisco M. de. "Don Juan y Zorrilla," *Norte* (México), IX (Oct., 1941), No. 69. *Norte* is not paginated.  
— (Valle. See No. B19e, above.)  
-39a. \*Zorrilla, José. "Cómo se estrenó *Don Juan Tenorio* en México en 1865," *Revista de Revistas* (México), Nov. 5, 1916.  
-42a. \*———. "Don Juan Tenorio: Cómo nació mi drama," *El Tiempo Ilustrado* (México), Dec. 30, 1894. A reprint, or posthumous; Zorrilla died in 1893.

## VII. THE DON JUAN THEME: GENERAL CRITICISM

- 4007a. AMFREVILLE, HENRI D'. "Don Juan et la démocratisation de l'amour," *TR*, No. 119, (Nov., 1957), 149-155.  
— (ANON. See No. 2507.2, above.)

- 4008a. ANON. Article in *The Dancing Times*, n. ser. No. 457 (Oct., 1948), p. 2.
- 4044b. \*BERGAMÍN, JOSÉ. Essay in *La Corteza de la letra* (Buenos Aires, 1957).
- (BIANCOLLI. See No. 2929.46a, above.)
- 4049a. BOUCHSPIES, FRANZ. "Don Juan," *Armas y Letras* (Univ. of Nuevo León, Monterrey, México), XIV (Sep., 1957), 5-7.
- 4060a. \*CALVO, LUIS. "Don Juan en el teatro," *A B C* (Madrid newspaper), Oct. 30, 1930.
- (CARRERE, E. See No. 2177b.1, above.)
- 4072a. \*CLERC, MICHEL. "Avec Don Juan à Séville (Reportage)," *Marie-Claire* (Paris), VIII (May, 1955), 110-115.
- 4081b. DÉON, MICHEL. "Postérité de Don Juan," *TR*, No. 119 (Nov., 1957), 167-168.
- 4088a. DORESSE, JEAN. "Don Juan, figure d'un siècle ou de toujours," *TR*, No. 119 (Nov., 1957), 50-56.
- 4089a. DUPUIS, RENÉ. "De la naissance espagnole de Don Juan à sa maturité française (1630-1665)," *TR*, No. 119 (Nov., 1957), 57-66.
- 4092b. ELSÉN, CLAUDE. "La Fin d'un mythe," *TR*, No. 119 (Nov., 1957), 161-166.
- (FERNANDEZ, D. See No. 2912d.3, above.)
- 4109a. \*FRANCIS, LESLEY LEE. *The Don Juan Theme in Contemporary Spanish Drama*. Unpublished M.A. thesis, Univ. of Miami, Florida, 1959.
- (FREEMAN. See No. 2958a.1, above.)
- 4114d. GALL, ANDRÉ LE. "Don Juan n'est pas l'homme," *TR*, No. 119 (Nov., 1957), 138-143.
- 4126a. GRANADOS DE BAGNASCO, JUANA. *L'Aspetto classico e romantico del Don Juan* (Milan: La Goliardica, 1957). Essay, pp. 1-145; texts of Tirso's and Zorrilla's plays; short bibliography (pp. 401-406).
- 4126b. \*———. *Due aspetti del Don Giovanni spagnolo* (Milan: La Goliardica, 1952). Looks like an earlier (or identical) version of the previous entry.
- 4137a. HARDOUIN, MARIA LE. "Passage de Don Juan," *TR*, No. 119 (Nov., 1957), 144-148.
- 4140a. HAZARD, PAUL. "La Légende de Don Juan," *Action Sociale de la Femme et le Livre Français*, year XXXV (July-Aug., 1937), 171-172. Summary of a lecture given by Hazard, May 20, 1937.

- 4167a. LILAR, SUZANNE. "Deux mythes de l'amour: Don Juan, Tristan," *TR*, No. 119 (Nov., 1957), 134-137.
- (LOLLIS. See No. 3365.29a, above.)
- (MACCHIA. See No. 2929.149b, above.)
4175. MADARIAGA. *Don Juan as a European Figure*. Add: Rev. in *NQ*, CXCI (Dec. 14, 1946), 264; rev. in *TLS*, Oct. 12, 1946, p. 498.
4185. MARAÑÓN, GREGORIO. *Don Juan et le donjuanisme* (Paris: Stock, 1958). Seems to be a trans. of Marañón's No. 4185 (see orig. bibliography).
- (MARCEAU. See No. 2150.5c, above.)
- 4207a. \*ORS, EUGENIO D'. "Eternidad y vicisitud: La Superación de su antinomia desde Suárez hasta Don Juan," *Finisterre* (Madrid), III (Sep., 1948), 5-21.
- 4209a. ORTEGA Y GASSET, JOSÉ. "La Figure de Don Juan," *TR*, No. 119 (Nov., 1957), 33-39. Probably a trans. of one of Ortega's many pieces on Don Juan, but I know of none with the exact Spanish equivalent of this title. At the time I checked this reference I did not have Ortega's works at hand to compare.
- 4218a. \*PAULME, DENISE. "La Statue du commandeur," *Revue de l'Histoire des Religions*, CLIII (1958), 34-67. Seemingly concerns Don Juan.
- †† (PENNA. See No. 3198.30a, above.)
- (PIRIE. See No. 2929.175b, above.)
- 4229b. POULET, ROBERT. "Un Don Juan en prose," *TR*, No. 119 (Nov., 1957), 156-160.
- 4229c. PRADINES, MAURICE. "Les Méprises de l'affectivité," *TR*, No. 119 (Nov., 1957), 114-127; pp. 124-127 are specifically on Don Juan.
- 4230a. \*RADIUS, EMILIO. *Amici di mezzanotte: Robinson Crusoe . . . Don Giovanni* (Milan: Ceschina, 1933). Data are correct, but I have not seen the volume. Includes other figures as well.
- (SALAZAR VINIEGRA, L. See No. 1119c. Version or criticism?)
- 4265a. SEDWICK, FRANK. "The Frustrated Spaniard," *ON*, XXII (Dec. 9, 1957), 4-5, 22.
- *La Table Ronde*, No. 119, November, 1957 is almost entirely devoted to "Don Juan: Thème de l'art universel." The

many articles have been listed in this bibliography in their proper places.

- 4284d. TORRENTE BALLESTER, GONZALO. "Don Juan tratado y maltratado," a section in his *Teatro español contemporáneo* (Madrid: Guadarrama, c.1957), pp. 159-188. Pp. 159-166 and 179-180 are general; pp. 166-173 treat of Grau's two Don Juan plays; pp. 174-179 deal with Unamuno's *Hermano Juan*; pp. 180-183 deal with the Machados' *Juan de Mañana*; pp. 183-185 discuss M. Sierra's *Don Juan de España*; and pp. 185-188, the Quinteros' *Don Juan, buena persona*.
- 4284e. \*TURCIOS H., SALVADOR. "El Don Juan es un síntoma," *A.N.C.* (Tegucigalpa), No. 11 (1939), p. 11. I do not know to what periodical these initials refer.
- 4298a. WEINSTEIN, LEO. *Metamorphoses of Don Juan*. Scheduled for publication by Stanford Univ. Press (Stanford Studies in Language and Literature, XVIII), June, 1959.
- 4300a. WIDMANN, WILHELM. "Don Juans Bühnenwallen: Entstehungs- und Entwicklungsgeschichte," *Merker* (Vienna), VII (Feb. 15, 1916), 121-131. Possibly same as No. 4300.
- 4302a. \*ZAVALLIA, ANDRÉS DE. "Cómo nació el *Don Juan*." Valle, No. B19e, who cites this item, says that this represents all the information that he has on it.

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