

FIRST SUPPLEMENT TO "THE DON JUAN THEME, VERSIONS AND CRITICISM: A BIBLIOGRAPHY" (1965)

by
ARMAND E. SINGER

(Reprinted from *Philological Papers*, Vol. 15, June 15, Series 66, No. 12-6)

FIRST SUPPLEMENT TO *THE DON JUAN* *THEME, VERSIONS AND CRITICISM:* *A BIBLIOGRAPHY (1965)*

THIS SUPPLEMENT covers material appearing after or omitted from *The Don Juan Theme, Versions and Criticism: A Bibliography* (1965), which itself is a greatly expanded reworking of my original *Bibliography of the Don Juan Theme: Versions and Criticism* (1954). The numbering system and the abbreviations follow those used in the newer volume. Briefly, Nos. 1 - 2000 are reserved for versions; criticisms on specific works bear a number 2000 higher than the version to which they refer (e.g., Tirso's Burlador is No. 1711; criticism on it, No. 3711); and general studies are numbered 4000 and above. *PMLA* abbreviations have been employed for magazines and journals. In the listing of versions, "Br." is Brazil; "Fr.," France; "Ger.," Germany; "Irel.," Ireland; etc. An asterisk before a name signifies an item not seen or inadequately verified, three asterisks something not at all connected with the Don Juan theme. A dagger denotes a work merely related to the Don Juan theme.

It may interest the user of this bibliography to note that the ratio of criticism to versions among new items is over four to one. My last supplement in 1959 revealed a similar imbalance. In contrast, the original compilation listed almost as many versions as critical writings, and even in the 1965 edition (which reflects more strongly the current change in emphasis) there are only about one and onehalf times as many critical articles and books as versions. Aside from the questions of excellence, length, and importance of the entries in either group, this growing disparity must result from the nature of our times: an age of research and criticism, not creativity. But it also suggests the possibility that the Don Juan theme has reached a later stage in its evolution. If we accept Gendarme de Bévoitte's thesis that Don Juan was born during the Renaissance, when men first dared to ignore Christianity's strictures against sex but while the Church still possessed the power to condemn and punish the transgressors, then we may understand the seeming decline of the transgressors, then we may understand the seeming decline of the legend today. Men continue to sin but society no longer reacts very strongly in this permissive, growingly amoral age. In this one sense at least, we are returning to Greco - Roman times, when Jupiter's amours were forgiven, even admired.

June 1, 1966

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

- . (Alder, E. See No. 4008. Extensive list of modern French drama versions, criticism on them, etc., pp. 169 - 179.)
- Bla. Anon. A bibliography of the Don Juan theme is supposedly being compiled by members of the Romance Language Department at Hebrew University, Jerusalem, Israel (1965).

V. THE DON JUAN THEME: VERSIONS

240. ÁLVARES DE AZEVEDO, M. A. DE. Correct spelling from "Álvarez."

ANONYMOUS.

**Don Juan*. Statue. Pictured in *Life*, LIX (Dec. 17, 1965), p. 69. I have not had the opportunity to ascertain the name of the sculptor. Owned by Bennett College, New York state.

---. ****Don Juan Zurumbete*. Spanish folktale version of the "Brave Tailor" story.

---. ****Salita at buhay na pinapdaanan ni prinsipe Don Juan Tiñoso sa reinong Valencia*. Manila, 19 --? (Trans.: "Philosophy and Life in Olden Times of Prince D. J. T. in the Kingdom of Valencia.") Done in modern style by F. Lacsamana. A Filipina lady tells me that it is a traditional ballad story not related to the Don Juan legend. Cf. No. 370.

386a. ANTHIOME, EUGÈNE, 1836 - 1916. *Don Juan marié, ou La Leçon d'amour*. One-act *opéra comique*. Fr. Words by M. - H. - A. Escoffier (q.v.). From Escoffier's novel *Chloris la Goule* (1878; = the second part of his *Femmes fatales*).

---. (BEAUMONT, W. See under Walker, R.)

493a. BLEI, FRANZ. *Epilog zu Sternheims Don Juan*. One-act play, serving as a critical commentary on Sternheim's tragedy. Aus. To be found in Blei's *Über Wedekind, Sternheim und das Theater* (Leipzig, 1915), pp. 75 - 83. Also see No. 4069a.

580a. CANAL - FEIJÓO, BERNARDO. *Los Casos de Juan*. This play concerns "Juan el zorro," as with No. 289. Correct entry.

604a. *CASTRO ALVES, ANTONTO DE. *Don Juan da morte*. Br. Mentioned in a work on the Don Juan legend. I cannot trace this particular work by Castro Alves.

606a. CATRON, BOB [Robert, Jr.], and DONALD JENKINS. *A Don Juan in Town*. Song. U. S. C. Venetia Music Co., Sep. 24, 1963. They did the words and music between them. See No. 1027.

639a. *CLAVEL, MAURICE, and CLAUDE - HENRI ROCQUET. *Don Juan (El Burlador de Sevilla) de Tirso de Molina*. Fr. First perf., June 24, 1965, in the open air, at the Hôtel de Rohan, Paris. Adapted by them from Tirso's play. Original music by François Terral, "élément scénique" by Lauratoll, and staging by Rafael Rodriguez. See No. 1312.

646a. COLETTE, SIDONIE GABRIELLE. *Supplément à Don Juan*. Fr. A sort of essay - biographical sketch. Appeared originally in Paris (Éditions du Trianon, 1931, n.v.) under the title given, and then as part of *Ces plaisirs* (Paris, 1932), later retitled *Le Pur et l'impur (Oeuvres complètes, vol. IX [Paris, c. 1949])*. See pp. 26ff.

---. (DANNAY. See under Queen, E.)

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

707a. Café Don Juan. A coffee house, Amsterdam, Netherlands, 1965.

775a. *†ESCOFFIER, MARIE - HENRI - AMÉDÉE. *Les Femmes fatales*. Five-volume novel. Fr. 1876 - 1888. See No. 386a.

---. (JENKINS. See Nos. 606a and 1027.)

1046a. KASPER, HANS. *Die Drei Nächte des Don Juan*. Hörspiel. Köln - Berlin: Kiepenheuer and Witsch, c. 1963. Cf. No. 479.

---. (LAURATOLL. See No. 639a.)

---. (LEE, MANFRED B. See under Queen, E.)

1181a. *MAIL, LÉONE. *Don Juan*. Ballet (?). Fr. I have seen only a reference in the Bibliothèque de l'Opéra in Paris to a program of Nov. 29, 1952 for the Grand Théâtre de Bordeaux, but it was missing from their files. Music by R. Strauss. Choreography by Mail.

- 1191b. MARCEAU, MARCEL. *BIP joue le personnage de Don Juan*. Pantomime. Fr. First performed in Buenos Aires, 1965. Background music from Mozart's *Don Giovanni*. BIP dreams that he is the traditional Don Juan even to the encounter with the statue, but awakes to the reality of life as a henpecked husband.
- 1248a. †MIŁOSZ, OSCAR VLADISLAS DE LUBICZ-. *L'Amoureuse initiation*. Novel. Lithuania, though Milosz is considered French by adoption. Paris, 1910. (Character Comte de Pinamonte.)
1250. MIŁOSZ, OSCAR VLADISLAS DE LUBICZ-. *Scènes de Don Juan*. Add following data: originally appeared as Part III of *Les Sept solitudes*. Paris, 1906.

MOTION PICTURES.

- 1297a. *Don Juan Beaver*. Episode in the "Leave It to Beaver" television series. C. May 2, 1963, by Revue Studios. No credits given in Library of Congress copyright listing.
1318. MOZART, WOLFGANG AMADEUS. *Don Giovanni*. Add: See Nos. 1191b and 1897a.
- 1360a. O'FAOLÁIN, SEÁN. *Don Juan in Dublin*. Short story in *Saturday Evening Post*, CCXXXVIII (June 19, 1965), pp. 48 - 51, 54, 56. Irel.
- 1434a. †PÉREZ GALDÓS, BENITO. *Doña Perfecta*. Novel. Sp. 1876. (Character Don Juan Tafetán, described in Ch. xii as a "Tenorio.")
- 1489a. QUEEN, ELLERY [pseud. of Frederic Dannay and Manfred B. Lee]. *The Death of Don Juan*. Novelette. U. S. Written between 1954 and 1962. In *Queens Full: 3 Novelets and a Pair of Short Shorts*. New York, 1965. Modern, original story, divided into three acts and scenes. Starts with an account of the early history of the Don Juan theme. This, or a similar volume, appeared in Germany in 1964 under the title of **Don Juans Tod* (Munich, trans. by Hans P. Thomas).
- 1510a. REUTER, SUSANNE. *Don Juan heiratet*. "Roman am Sonnabend" collection, No. 38. Düsseldorf, 1963.
- . (ROCQUET. See No. 639a.)
- 1553a. *RODRIGUES, URBANO. *O Castigo de Don João*. 1948. Mentioned by Rodrigues himself in No. 4370a, but I have not been able to trace it. The younger Rodrigues (Urbano Tavares, Portuguese) was born in 1923 and has done novels, stories, etc. The older Rodrigues (Urbano, also Portuguese), born 1888, is a playwright.
- . (RODRIGUEZ, R. See No. 639a.)
- 1608a. SARMENT, JEAN. *Les Six grimaces de Don Juan*. "Image en prose rythmée." One-act play. Fr. First perf., Paris, Jan. 24, 1924. Pub'd. in *Les Cahiers Dramatiques*, vol. II, No. 15 (1924). Data from Alder, No. 4008.
1692. STRAUSS, RICHARD. *Don Juan*. Add: see No. 1181a.
- . (TERRAL. See No. 639a.)

- 1897a. *WALKER, RAYMOND, and WILLIAM BEAUMONT. *The Marble Guest*. "Libretto of an opera for Schools based on Mozart's *Don Giovanni*." Four acts. London, 1966.
- 1911a. *WILDE, DONALD. *Don Juan*. Unpublished song (?), c. Aug. 15, 1963 by Peer International Corp. Wilde did both the Spanish words and the music.
1929. ZEVACO, MICHEL. Add: Trans. into Spanish, in print in 1953 and still for sale in 1964 (Barcelona: Araluce), in three vols.: I, *Don Juan*; II, *La Estatua del comendador*; III, *La Cena de la muerte*. One of his numerous potboiler historical romances in the Dumas tradition. Orig. appeared in 1917, not 1916.

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2134. VEGA: *Fianza*.

2134.1a. Barnstone, Willis. "Lope de Vega's Don Leonido: A Prototype of the Traditional Don Juan," *Comparative Literature Studies*, II (1965), pp. 101 - 115.

2141. MAÑARA.

2141.19b. Tassara y de Sangrán, Joaquín. "Mañara y 'el don-juanismo'," *Boletín de la Biblioteca Menéndez y Pelayo*, XXXIX (1963), pp. 381 - 390.

2240. ÁLVARES DE AZEVEDO: *Noite*.

2240.2. Brito, Mário da Silva. Introd. to his ed. of *Noite an taverna*. Rio de Janeiro, 1963.

2289. *Don Juan*.

2289.2. Canal - Feijóo, Bernardo. *Burla, credo, culpa en la creación anónima: Sociología, etnología y psicología en el folklore*, (Buenos Aires, 1951), pp. 17 - 135.

2324. *Don Leon*.

2324.1. Carb. Correct page to "25," not "252."

2384. ANOUILH: *Ornifle*.

2384.7 - 8. Marcel, Gabriel. Two discussions in his *L'Heure théâtrale de Giraudoux à Jean - Paul Sartre* (Paris, 1959), pp. 142 - 145, 146 - 148.

2411. AUDEN.

2411.1. Chase, Richard. *Quest for Myth* (Baton Rouge, Louisiana, 1949), pp. 127 - 131.

2424. BARBEY D'AUREVILLY.

2424.1. Bornecque, Jacques - Henri. Introd., notes, variants, and bibliog. in his ed. of *Les Diaboliques*. Paris, 1963.

2438. BATAILLE: *Homme*.

2438.1a. *Bataille, Henry. "Avant propos à *L'Homme à la rose*," *Excelsior*, Nov. 24, 1920.

2450. BEETHOVEN.

2450.1. Prog. notes to Westminster recording, No. W 9008 (formerly 18189). (1963.)

2505. BORRMANN.

2505.1. Rev. by Heinz Dietrich Kenter, *Die Literatur*, XXIX (1926), p. 46.

2556. BYRON: *Don Juan*.

2556.52a. Horn. *Byron's Don Juan* ... Add: Rev. by A. H. Elliott, *RES*, n.s. XV (1964), pp. 118 - 119; rev. by Kaspar Spinner, *English Studies*, XLV (1964), pp. 326 - 327.

2556.55a. Joseph, M. K. *Byron the Poet*. London, 1964. Sec. half of book on *Don Juan*.

2556.55b. Kahn, Arthur David. "The Horatian and Juvenalian Traditions of Verse Satire in Byron's *Don Juan*," *DA*, XXV (1964), p. 451. Diss. at New York Univ.

2556.60a. Luke, Hugh J., Jr. "The Publishing of Byron's *Don Juan*," *PMLA*, LXXX (1965), pp. 199 - 209.

2556.66a. Metzger, Lore. "The Bard and Donny.Johnny: The Two Anti - Heroes of Byron's *Don Juan*," paper to be read in Chicago at MLA meeting, Dec. 1965 by Mr. Metzger of Michigan State Univ.

2556.122a. Wilkie, Brian. *Romantic Poets and Epic Tradition*, Madison - Milwaukee, Wisconsin, 1965), Ch. vi, "Byron and the Epic of Negation," pp. 188 - 226.

2604. CASTILLO.

2604.1. Mansour, George P. "*El Convidado de piedra*, a zarzuela by Rafael del Castillo," *Hispania*, XLVIII (1965), pp. 811 - 815.

2813. FLAUBERT: *Madame Bovary*.

2813.1. *Bismut, Roger. "Rodolphe émule de Don Juan: Une Nouvelle source de *Madame Bovary*," *Les Amis de Flaubert* (Rouen), No. 22 (April 1963).

2839 - 2840. FRISCH.

2839 - 2840.1. Gontrum, Peter. "Max Frisch's *Don Juan*: A New Look at a Traditional Hero," *Comparative Literature Studies*, II (1965), pp. 117 - 123.

2839 - 2840.2. Holley, John Frank. *The Problem of the Intellectual's Ethical Dilemma as Presented in Four Plays by Max Frisch*. D. dissert. at Tulane, 1965. Abstracted in *DA*, XXVI (1965), 2214.

2895. GRABBE.

2895.2a. Bergmann, Alfred. Afterword to his ed. of *Don Juan und Faust*. Stuttgart, 1963.

- 2895.3a. Cowen, Roy C. "Satan and the Satanic in Grabbe's Dramas," *Germanic Review*, XXXIX (1964), pp. 120 - 136. Includes *D. J. und Faust*.
2980. HOFFMANN.
- 2980.2a. *Kunz, Josef. Ed. of *Rat Krespel, Die Fermate, and Don Juan*. Stuttgart: Reclam, 1964.
- 2980.5. *Takeda, A. "Einward gegen Hoffmanns *Don Juan*," *Doitsu Bungaku* (Tokyo), XXXI (1963). In Japanese with German summary. Periodical apparently not held in any U. S. or Canadian library.
3026. JELUSICH.
- 3026.2. Rev. by Heinz Dietrich Kenter, *Die Literatur*, XXXIV (1932), p. 527.
3054. KIERKEGAARD.
- 3054.9a. Ors, Eugenio d'. "El Seductor," in his *Cinco minutos de silencio* (Valencia, 1925), reprinted in *Nuevo glosario*, I (Madrid: Aguilar, 1947), pp. 847 - 850.
3085. LACLOS.
- 3085.3. Ors, Eugenio d'. "La Seductora," in his *Cinco minutos de silencio* (Valencia, 1925), reprinted in *Nuevo glosario*, I (Madrid: Aguilar, 1947), pp. 850 - 851.
- 3147d. LISZT.
- 3147d.2. Rosen, Charles. Prog. notes to Epic recording, No. LC 3878. (1964.)
3237. MÉRIMÉE.
- 3237.2a. Caravaca, Francisco. "Mérimeé y el Duque de Rivas: Ensayo de literature comparada," *Revista de Literatura*, XXIII (1963), pp. 5 - 48. Apparently same author as François Caracava (sic).
3249. MILOSZ: M. Mañara.
- 3249.1a. *Anon. "Une Fête au Théâtre idéaliste à propos de Miguel Mañara," *Le Chroniqueur de Paris*, March 5, 1914, pp. 5 - 6.
- 3249.1b. *Rev. in *Figaro*, April 11, 1951.
- 3249.1c. *Rev. in *FL*, March 1, 1958.
- 3249.1d. Bo, Carlo. "Sopra un mistero di Milosz," in his *In Margine a un vecchio libro* (Milan, 1945), pp. 55 - 61.
- 3249.1e. *Coquet, James de. Rev. in *Figaro*, Dec. 20, 1927.
- 3249.1f. *Dyllar, Robert. Rev. in *Le Chroniqueur de Paris*, Jan. 5, 1914, pp. 10 - 11.

- 3249.1g. *Fouras, H. Rev. in *FL*, March 1, 1958.
- 3249.2a. *Godoy, Armand. Rev. in *NL*, March 16, 1935.
- 3249.2b. Godoy, Armand. *Milosz, le poète de l'amour*. Fribourg, 1944. Incl. facsimile MSS of *M.M.*
- 3249.3a. *Grouas, Charles - André. Rev. in *L'Indépendance Belge*, April 17, 1935.
- 3249.3b. *Huc, Benjamin. Rev. in *Victoire*, Dec. 22, 1927.
- 3249.3c. *Jakštas, A. Rev. in *Úidinys* (Kaūnas), No. 5, May 1926.
- 3249.3d. *Kemp, Robert. Rev. in *Le Monde*, March 14, 1958.
- 3249.3e. Knowles, Dorothy. *La Réaction idéaliste au théâtre depuis 1890*. Paris, 1934.
- 3249.3f. *Lemarchand, J. Rev. in *FL*, Aug. 29, 1958.
- 3249.3g. *Mauriac, Claude. Rev. in *Figaro*, Sep. 25, 1957.
- 3249.5. *Messiaen, Alain. "Le Don Juan de la fin," *Le Goéland: Feuille de Poésie et d'Art*, IV (June 1, 1939). Special Milosz number.
- 3249.6. *Miomandre, Francis de. Rev. in *Sélection*, June 1, 1935.
- 3249.7. *Miomandre, Francis de. "L'Espagne et le mystère de Don Juan," *L'Occident*, March 25, 1939.
- 3249.8. *Morel, Robert. Rev. in *Témoignage Chrétien*, No. 112, July 19, 1946. *Trans. into Lithuanian in *Aidai* (Brooklyn, N. Y.), No. 10 (1946), p. 174.
- 3249.9. *Pioch, Georges. Rev. in *Volonté*, Dec. 21, 1927.
- 3249.10. *Pourrat, Henri. Rev. in *Vie Intellectuelle*, XXXVI (June 25, 1935), p. 543.
- 3249.11. *Reboux, Paul. Rev. in *Paris - Soir*, Dec. 22, 1927.
- 3249.12. Rousselot, Jean. *O. V. de L. Milosz* (Paris, 1949), passim.
- 3249.13. *Royère, Jean. Rev., etc., in *Manuscrit Autographe*, V (Jan. - Feb. 1930), pp. 63 - 64.
- 3249.14. *Rusu, Matei. Rev. in *La Vie*, III (March 15, 1914), p. 247.
- 3249.15. Schlumberger, Jean. Rev. in *NRF*, XI (1914), pp. 729 - 731.
- 3249.16. *V [igneron], J [ean]. Rev. in *Croix*, March 13 and 20, 1958.
- 3249.17. Zidonis, Geneviève - Irène. *O. V. de L. Milosz: Sa vie, son oeuvre, son rayonnement*. Paris, 1951.
3250. MILOSZ: *Scènes*.
- 3250.1. *Jeener, J. B. Rev. of perf., *Figaro*, June 27, 1952.

3258. MOLIÈRE.

3258.35a. Coe, Richard N. "The Ambiguity of *Don Juan*," *Australian Journal of French Studies*, I (1964), pp. 23 - 35.

3258.44. Doolittle. See No. 3258.64a.

3258.64a. Guicharnaud, Jacques, ed. *Molière: A Collection of Critical Essays*. Englewood Cliffs, New Jersey, 1964. Contains Doolittle, No. 3258.44; Hall, No. 3258.65; and part of Villiers, No. 3258.154.

3258.64b. Guicharnaud, Jacques. *Molière: Une Aventure théâtrale*. Paris, 1963. (*Tartuffe*, *Don Juan*, and the *Misanthrope*.)

3258.65. Hall. See No. 3258.64a.

3258.69. Hubert, J. D. Correct entry to read: "Ch. xi, pp. 113 - 129, and passim."

3258.80a. Jurgens, M. "Don Juan dans ses meubles," *NL*, March 25, 1965, p. 13.

3258.119a. *Oehlmann, Werner. Study accompanying Eugen Neresheimer's trans. into German of Molière's comedy. Frankfurt am Main - Berlin, 1965.

3258.135a. *Sanzenbach, Simonne. "Histoire et analyse de *Tartuffe* et de *Dom Juan*," *Comptes Rendus de l'Athénée Louisianais*, March 1963.

3258.154. Villiers. See No. 3258.64a.

3270. MONTHERLANT: *Don Juan*.

3270.9a. *Rev. by Robert Kemp, *Le Monde*, Nov. 14, 1958, p.13.

3270.14a. *Rev. by Jacques Lemarchand, *FL*, Nov. 22, 1958, p.16.

3270.16a. *Montherlant, Henry de. "Mon Don Juan est un jouisseur tragique guetté par le destin," *Arts* (Paris), No. 694 (Oct. 29 - Nov. 4, 1958), p. 1.

3270.21. *Volmane, Véra. "Chez Pierre Brasseur futur Don Juan," *NL*, Dec. 12, 1957, p. 12.

3281. MÖRIKE.

3281.20a. Immerwahr, Raymond. "Narrative and 'Musical' Structure in *Mozart auf der Reise nach Prag*," in *Studies in Germanic Languages and Literatures ...*, ed. Erich Hofacker and Liselotte Dieckmann (St. Louis, Missouri, 1963), pp. 103 - 120. Correct entry No. 3281.21.

3281.26a. Martini, F., W. Müller - Seidel, and Benno von Wiese, eds. *Mozart ...*, vol. VI of *Klassische Deutsche Dichtung* series. Freiburg - Basle - Vienna, 1963.

3318. MOZART: *Don Giovanni* (1787).

3318.68a. Prog. notes to selections from *D. G.*, Deutsche Grammophon Gesellschaft recording, No. LPEM 19224. (1963.)

- 3318.89a. Bleiler. Ellen H. Introd. to her trans. of *D. G.* New York: Dover, (1964).
- 3318.135a. Einstein, Alfred. Prog. notes to Vox recording of *D. G.*, No. OPBX 162-3. (1963.)
- 3318.320a. Sutherland, Donald. "Don Giovanni," *Prairie Schooner* (Nebraska), XXXVII (1963), pp. 36 - 83.
3355. OBEY: *Don Juan*.
- 3355.4. *Rev. by H. H., *The Observer* (London?), March 4, 1934, p. 17.
3356. OBEY: *Homme*.
- 3356.1a. Rev. by Yves Gandon, *France Illustration*, No. 222 (Jan. 14, 1950), p. 47.
- 3356.1b. *Rev. by Gabriel Marcel, *NL*, Jan. 5, 1950, p. 8.
3357. OBEY: *Trompeur*.
- 3357.1. *Rev. by Jean - Jacques Brousson, *NL*, Feb. 20, 1937, p. 10.
- 3357.2. *Rev. by Maurice Martin du Gard, *NL*, Feb. 6, 1937, p. 10.
- 3431 - 3434. PÉREZ DE AYALA.
- 3431 - 3434.5. Dobrian, Walter A. Correct to read: "Development and Evolution in Pérez de Ayala's *Tigre Juan*," in *Literature and Society: Nineteen Essays by Germaine Brée and Others*, ed. Bernice Slote (Lincoln, Nebraska, 1964), pp. 187 - 201.
3547. RIVAS: *Álvaro*.
- . (Caravaca. See No. 3237.2a.)
- 3608a. SARMENT.
- .(Alder, Esther. See No. 4008, pp. 24 - 26, 55 - 56.)
3644. SHAW: *Man and Superman*.
- 3644.28a. Rev. by Robert Brustein, *NewR*, CLII (Jan. 30, 1965), p. 33.
- 3644.28b. Rev. by Harold Clurman, *Nat*, CXCIX (Dec. 28, 1964), p. 522.
- 3644.41a. Rev. by Henry Hewes, *SatR*, XLVII (Dec. 26, 1964), p. 33.
- 3644.49a. *McDowell, Frederick P. W. "Heaven, Hell, and Turn - of - the - Century London: Reflections upon Shaw's *Man and Superman*," *Drama Survey* (Minneapolis), II (1963), pp. 245 - 268.
- 3644.49b. Mills, Carl Henry. *The Intellectual and Literary Background of George Bernard Shaw's Man and Superman*. D. dissert. at Univ. of Nebraska, 1965. Abstracted in *DA*, XXVI (1965), pp. 2727 - 2728.

- 3644.51a. Rev. by Edith Oliver, *NY*, XL (Dec. 19, 1964), p. 66, 68.
- 3644.53b. Rev. by Tom Prideaux, *Life*, LVIII (Jan. 15, 1965), p. 10.
- 3644.55a. Scott, Charles. "Genus, Superman; Species, Multiform,"
Educational Theatre Journal, XII (1960), pp. 289 - 294.
3686. STERNHEIM.
- . (Blei, Franz. See No. 493a.)
3692. STRAUSS: *Don Juan*.
- 3692.2b. *Rev. of perf., *Los Angeles Philharmonic Orchestra Symphony Magazine*, Jan. 4, 1962, pp. 15 - 16.
- 3692.5d. Downes, Edward. Prog. notes to Mercury recording, No. SR 90334. (1963.)
- 3692.6b. Herzfeld, Friedrich. Prog. notes to Deutsche Grammophon Gesellschaft recording, No. LPM 18960. (1964.)
3695. SUBERVILLE.
- 3695.1a. *Rev. by James de Coquet, *Figaro*, Oct. 13, 1932, p 5.
3711. TÉLLEZ.
- 3711.8a. Bihler, Heinrich. Correct entry to read: *Asociación Internacional de Hispanistas: Actas del Primer Congreso Internacional de Hispanistas*, ed. Frank Pierce and Cyril A. Jones (Oxford, 1964), pp. 213 - 218.
- 3711.34a. *Groult, P. "Des Jésuites de Bavière aux Arabes d'Andalousie, ou les sources du *Burlador de Sevilla*," *Lettres Romanes*, XIX (1965), pp. 247 - 250.
- 3711.35. Guenoun. Rev. by André Nougué, *Bulletin Hispanique*, LXVI (1964), pp. 179 - 185.
- 3711.56a. Morris, C. B. "Metaphor in *El Burlador de Sevilla*," *RR*, LV (1964), pp. 248 - 255.
- 3711.56b. *Munitiz, J. A. "Estudio sobre la moralidad en *El Burlador de Sevilla*," *Humanidades* (Santander), XV, No. 35 (1963). Periodical seemingly not held in any library in U. S. or Canada.
- . (Ruano. See No. 3935.56b.)
- 3711.75a. *Sloman, Albert E. "The Two Versions of *El Burlador de Sevilla*," *BHS*, XLII (1965), pp. 18 - 33.
- 3711.87b. Wade, Gerald E. "*El Burlador de Sevilla*: The Tenorios and the Ulloas," *Symposium*, XIX (1965), pp. 249 - 258. A study of the proper names in Tirso's play.

3729. TOMASI (opera).
- 3729.4a. *Rev. by Emma Piel, *Le Guide du Concert et du Disque*, May 30, 1958, pp. 1335 - 1336.
3732. TORRENTE BALLESTER.
- 3732.1a. Rev. by P. Palomo, *El Libro Español*, VI (Sep. - Oct. 1963), pp. 415 - 416.
- 3732.1b. Rev. by J. Rof Carballo, *La Estafeta Literaria* (Madrid), Aug. 3, 1963.
3772. VALLE - INCLÁN: *Sonatas*.
- 3772.1a. Alberich, José. "Ambigüedad y humorismo en las *Sonatas* de Valle - Inclán," *HR*, XXXIII (1965), pp. 360 - 382.
- 3772.6a. Callan, Richard J. "Satire in the *Sonatas* of Valle - Inclán," *MLQ*, XXV (1964), pp. 330 - 337.
- 3772.31a. Smith, Verity. "Dandy Elements in the Marqués de Bradomín," *HR*, XXXII (1964), pp. 340 - 350.
3935. ZORRILLA: *Don Juan*.
- 3935.1a. Abrams, Fred. "The Death of Zorrilla's *Don Juan* and the Problem of Catholic Orthodoxy," *RomN*, VI (1964), pp. 42 - 46.
- 3935.47a. Mazzeo, Guido E. "Don Juan Tenorio: Salvation or Damnation?" *RomN*, V (1963), pp. 151 - 155.
- 3935.53a. Ors, Eugenio d'. "Reparo en un detalle," in his *Paréntesis cerrado* (1924), reprinted in *Nuevo glosario*, I (Madrid: Aguilar, 1947), pp. 869 - 870. On Zorrilla's play and general.
- 3935.56b. *Ruano, Nazario. *Muerte de amor: Don Juan Tenorio y San Juan de la Cruz*. Mexico City, 1962. On Zorrilla or Tirso?

VII. THE DON JUAN THEME: GENERAL CRITICISM

4008. ALDER, ESTHER. Add: *DA*, XXV (1965), pp. 4139 - 4140.
- 4045a. *AUB, MAX. "Hércules y Don Juan," *Ínsula*, XIX, No. 209 (1964), p. 3, 10. Tirso, Zamora, Zorrilla, etc.
- 4069a. *BLEI, FRANZ. *Zwischen Orpheus und Don Juan*. Graz - Vienna, 1965. Introd. by Ernst Schönwiese. Seemingly a selection of Blei's essays. He died in 1942.
- . (COLETTE. See No. 646a.)
- 4122a. *DÉDET, CHRISTIAN. "Un Nouveau Don Juan fascine notre époque," *Arts* (Paris), No. 883 (Sep. 20 - Oct. 20, 1962), p. 3.
4267. MANDEL, OSCAR. *The Theatre of Don Juan*. Add: Rev. by Dale B. J. Randall, *CE*, XXV (1964), p. 559; rev. by William I. Oliver, *Quarterly Journal of Speech*, L (1964), pp. 329 - 330; rev. by Robert E. Taylor, *Renaissance News*, XVII (1964), pp. 122 - 123 rev. by T. S. Dorsch, *Year's Work in English Studies*, XLIV (1963), p. 26.
- 4302a. *NAVAS RUIZ, RICARDO. "Don Juan el burlador," *Boletín de la Sociedad Castellonense de Cultura*, XL (1964), pp. 220 - 223.
- . (ORS. See No. 3935.53a.)
- 4330a. *PENNA, J. O. DE MEIRA. Donjuanismo brasileño," *Cuadernos del Congreso por la Libertad de la Cultura*, No. 95 (1965), pp. 33 - 42.
- 4342a. PORTABELLA DURÁN, PEDRO. *Psicología de Don Juan: Práctica del enamoramiento*. Barcelona: Edic. Zeus, 1965.
- 4370a. RODRIGUES, URBANO TAVARES. *O Mito de Don Juan e o donjuanismo em Portugal*. Lisbon, 1960.
- . (RUANO. See No. 3935.56b).
- 4436a. *VARAS, FELICIANO P. "Apunte sobre la fortuna de 'Don Juan' en Alemania," *Filología Moderna*, Nos. 19 - 20 (Apr. - Aug. 1965), pp. 223 - 245.

ARMAND E. SINGER

DEPARTMENT OF FOREIGN LANGUAGES

Abweichungen vom Original (Druckfehlerliste)

pp. wird eingefügt, detto Ziffern (z.B. 486 - 96 wird zu pp. 486 - 496)

- am Anfang der Nummer wird zu Ziffer (z.B. -.22a wird zu 3258.22a)

--- (in Gänsefüßchenfunktion) wird durch den Namen ersetzt