

WEST VIRGINIA UNIVERSITY BULLETIN

Philological  
Papers

(VOLUME 20)

WEST VIRGINIA UNIVERSITY BULLETIN

# Philological Papers

(Volume 20)

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The *Philological Papers* appears annually and its pages are open to members of all institutions of higher learning in the state of West Virginia. *PMLA* format and abbreviations are employed.

## Third Supplement to The Don Juan Theme, Versions and Criticism: A Bibliography (1965)

This supplement covers material appearing after or missing from my *Don Juan Theme, Versions and Criticism: A Bibliography* and the "Second Supplement. . ." (*WVUPP* 17 [1970]: 102-78), which already incorporated items listed in the shorter "First Supplement. . ." (*WVUPP* 15 [1966]: 76-88). The numbering system of the 1965 volume and the two later supplements is preserved: Nos. 1-2000 are reserved for versions; criticisms of specific works bear numbers 2000 higher than the versions 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. Because of difficulties encountered in inserting items alphabetically between other items, the new numbers assigned occasionally throw a new item or two slightly out of order. Some numbers in this supplement refer to items found only in the 1965 volume or the two supplements previous to the present one. *PMLA* abbreviations are employed for journals. In listing versions, "Eng." is England; "Fr.," France; "Ger.," Germany, etc. An asterisk signifies an item not seen or inadequately verified, two asterisks one suspected of being incorrect, three something not at all connected with the Don Juan theme. A dagger indicates a work merely related to the Don Juan theme. The chronological list at the end continues that in the 1965 volume and includes items from the two previous supplements, which did not contain one.

A word might be said about the present state of Don Juan studies, as evidenced from the current listing. A few names continue to monopolize the interest of scholars: Mozart, Molière, Browning, Shaw, and especially Byron. There are twenty-one Byron entries other than book reviews; of these eleven are dissertations, five of them entirely on Don Juan, six substantially so, accepted during the four years 1969-1972, plus one more on Don Juan dated 1969 and listed in the 1970 supplement. Tirso, Zorrilla, Espronceda, Kierkegaard, Valle-Inclán, and Mörike receive most of whatever critical attention remains to be paid. Despite the obvious answer that the finer works demand more attention because of the potentially greater dividends, some sort of a literary equal-time doctrine should work toward finding a forum for some of the others. Prose works (Valle-Inclán's *Sonatas* a rare exception) have hardly had their day in court, especially those of the twentieth century. It is high time that they do.

Let us for the moment disregard the matter of which works head the popularity list; we must admit that the theme itself has proven remarkably viable. For instance, consider the number of doctoral dissertations, 1969-1972. Six, as we have already noted, completely involve Byron's *Don Juan*, and many more treat of Browning's Don Juan and Pérez de Ayala's. The theme is truly Antaeus—and who would dare play the role of Hercules to finish it off? I offer the following rounded-figure table to support my conclusions:

	versions	studies on individual versions (not including reviews)	general studies
1965 book	1940	2125	470
1970 synoptic supplement(= I + II)	185	355	110
1973 present supplement	<u>60</u>	<u>220</u>	<u>35</u>
GRAND TOTALS	2185	2700	615

Most of the 2185 versions represent works with Don Juan characters so named, not merely a character showing some of his traits. If we subtract for prototypes of the theme (ca. 215) and merely related characters (ca. 360), there remains a more or less hard core of about 1600 versions.

The perennial problem of what to include or omit might stand another airing. I have not based inclusion on the criterion of importance or excellence, but by and large I omitted reviews of performances of ever-popular plays like Molière's or operas like Mozart's. I did include similar material in the case of less discussed works. It often constitutes the only mention of the work in question. Related works, as against true versions of the theme, are another gray area. Actually, a work with "Don Juan" in the title may be no more a genuine Don Juan version—perhaps even less—than one with a Don-Juan-like character depicted under another name. My decision, as in my previous listings, has been to include all works using the name: they are, at the least, a nominal tribute to Don Juan. I included any other works that seemed close in intent or that received substantial comment by critics under the Don Juan heading. Most surely I have omitted many deserving of inclusion and probably let some dubious examples pass muster.

This supplement aims to include items up to about April 1 of this year, but the fact that the *MLA International Bibliography* is already a year late has interfered with the completeness of my coverage. That the 1971 *Year's Work in Modern Language Studies* is now on the shelf is only a relative help. Ideally, of course, the present bibliography should not depend on either these or the many other annual compendia, but practically it must to a considerable extent. In short, coverage of articles appearing in 1971 is partial

at best and spotty for 1972 and 1973. Even the usually excellent bibliography of foreign Don Juan criticism appearing semi-annually in the *Bulletin of the Comediantes* is currently faltering. The alternative of scanning the index pages of a thousand and more periodicals on one's own is obviously unfeasible. I have, however, combed the contents of well over a hundred bibliographical volumes and countless thousands of pages. This more modest labor will have to suffice.<sup>1</sup>

May 1, 1973

### III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

#### THE DON JUAN THEME IN GENERAL:

- Blla. Hesse, Everett W. "Suplemento octavo a la bibliografía general de Tirso de Molina (incluyendo una sección sobre la influencia del tema de Don Juan)," *Estudios* 28 (1972): 251-61.
- . (Isasi Angulo, A. See No. 4226a, below.)
- B14c. Singer, Armand E. "Second Supplement to *The Don Juan Theme, Versions and Criticism: A Bibliography* (1965)," *WVUPP* 17 (1970): 102-170 plus added pages 171-178 furnished with it.

#### INDIVIDUAL AUTHORS:

- B30a. \*KIERKEGAARD, Jørgensen, Aage. *Søren Kierkegaard-litteratur 1961-1970: En Foreløbig Bibliografi*. Århus: Akademisk Boghandel, 1971. 782 items.
- . (MOZART, Schneider, O. See No. 3318. 290b.)
- B39a. TÉLLEZ, Placer, Padre Gumersindo, O. de M. "Ediciones de Tirso de Molina a partir de 1965," *Estudios* 27 (1971): 113-26.

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

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

- 159a. GAUFRIDI (or Gofridi), LOUIS, ca. 1550-1611. See No. 4323b, below.

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

- 290a. *Don Juan: A Play in Four Acts*. Unsigned typescript in the collection of Ohio State Univ. in Columbus. 19--? Text in

<sup>1</sup>As this compilation went to press I saw and benefited from the 1971 MLA bibliography. A few additions have resulted.

English, of course. Miss Eleanor Devlin, Head of the Reference Department of the library there, who was kind enough to read the copy for me, writes that there is no statue-revenge theme. About to be carried to hell, Don Juan is saved by Marta, a nun willing to die for him. In short, basically the Dumas *père* version.

- 296a. *Don Juan: XVIIth and XVIIIth Cantos*. London: Arliss Andrews, n.d. In collection of Indiana University in Bloomington. Another Byron continuation.
- 313a. *Don Juan; oder, Der steinerne Gast*. "Schauspiel in 2 Aufzügen für Kinder-Theater bearbeit." Neu-Ruppin: Oehmigke Riem-schneider, 185-. 22p. Yale Univ. has a copy. Cf. No. 313.
- 358a. *Don Giovanni*. Given by the Salzburger Marionettentheater group. Music was furnished from Mozart's opera with recordings. Albert Lippert did the staging and the version itself. In the production seen in Salzburg, the puppets used were three to four feet high, almost life-size. The program noted that instead of sung recitatives the group used spoken dialog in the language of whatever country the production was being given in. Seen in summer, 1967.
- . (BAREM. See Bardem, No. 1312.)
- 452b. BELLAIRS, GEORGE. *Le Don Juan et Little John*. Trans. from English by M. R. Morel. Paris: Champs-Élysées, 1969. Bellairs is a popular English writer of adventure-detective fiction, but I cannot find what the original title or date was for this particular novel, one of a series involving the same hero.
- . (BENEŠ. See E. Schulhoff.)
- 458a. BENNETT, ARNOLD. *Don Juan de Mañara*. Eng. 1930. Libretto for the Goossens opera. Goossens, No. 2890.3, writes that it is not the same text as Bennett's play.
- 459a. BERGER, JOHN. G. Novel. Eng. 1972. "G." is for "Don Giovanni." Written 1965-1971.
- . (BLUWAL, M. See *Dom Juan* under "Motion Pictures.")
- . \*\*\*BORGES, JORGE LUIS. *Juan Muraña*. No connection with Don Juan theme despite suggestive sound of the title.
- 510a. †BOURGET, PAUL. *Un Crime d'amour*. Novel. Fr. 1886. Armand de Querne, the protagonist, calls himself a "don Juanet" (Paris: Plon-Nourrit [1903], p. 40; also see p. 50).

- 511a. †—. *L'Écuyère*. Novel. 1921. Character Jules de Maligny. Earlier, almost identical version called *Mal d'autrui n'est que songe*, 1905, where the same character then named Pierre de Maligny.
- 511b. †—. *La Main de bronze*. Short story in *La Renaissance Littéraire et Artistique* (Paris) 2nd year, No. 2 (15 Feb. 1873), p. 14. Girl is seduced by a "petit Don Juan Cosaque." One of Bourget's earliest literary efforts.
- 511c. †—. *Maurice Olivier. Nouvelle*. Written Aug. 1885. Published in *Nouveaux pastels* (Paris: Lemerre, 1891). Character Le Marquis de Bonnavet. See p. 221.
- 511d. †—. *La Reçhute*. Novel. Character Camille Thérade, a self-confessed Don Juan (see pp. 47-48, 142-43, 277 of the first ed. [Paris: Plon, 1931]). Written April 1929-Nov. 1930.
- 537a. †BROWN, CHARLES BROCKDEN. *Ormond*. Novel. U.S. 1799. Character Ormond.
- 541a. BRUSTEIN, ROBERT. *Don Juan*. Add: this modernized version of the Molière play utilizes a framework of the Black Mass and Gnostic ritual. Done at Yale by Brustein's Repertory Theater group in New Haven, Connecticut. Alvin Epstein as Don Juan. Text trans. by Kenneth Cavender. Music and sound by Richard Peaslee.
556. BYRON. *Don Juan*. See Nos. 296a and 1719a.
- \*\*\*CALLADO, ANTONIO. *Bar Don Juan. Romance*. Br. Rio de Janeiro: Civilização Brasileira, 1971. *Don Juan's Bar* is Eng. version (New York: Knopf, 1972). No connection with D.J. theme.
- 601a. \*CASTELNUOVO-TEDESCO, MARIO. Arrangement of the serenade ("Deh vieni alla finestra") from Mozart's *D. Giovanni* for violoncello and piano. 1944.
- (CAVENDER, K. See No. 541a, above.)
- (CLAVEL, M. See *Pantaloons* under "Motion Pictures.")
- 649a. †CONNELL, EVAN S., Jr. *The Diary of a Rapist*. Novel. U.S. 1966. Connection, if any, slight but so considered by another critic.
- 661c. COUTEAUX, ANDRÉ. *Don Juan est mort*. Novel. Paris: Julliard, 1972. Orig. story about the narrator, Maria-Lina, and Don Juan de Serr (sic; not Serralonga), a colonel, duke, and "séducteur-né."

- 672a. DANZI, FRANZ, 1763-1826. *Variationen über ein Thema aus Mozarts Don Giovanni, für Violoncello und Orchester*. Ger. New ed. by Heinrich Klug, Wiesbaden: Breitkopf und Härtel, 1967.
- (DELANS. See my Debans, No. 681).
- (DIAS. A poem or essay on D. Juan: Port. Mentioned in Sáenz-Alonso, No. 4382a, p. 136. Possibly Simões Dias, Nos. 1655-1660.)
- "DON JUAN" USED AS A PLACE NAME, NOM DE PLUME, ETC.
- 718a. \**Don Juan*. Weekly magazine, June 1895-4 Jan. 1896; semiweekly, 11 Jan. 1896-. Paris. Library of Congress has it. Not same as my No. 719.
- 726a. Don Juan Training School. Al Capp, in his nationally syndicated comic strip, *Li'l Abner*, July 1971, depicts it as an institution which graduates young men who cannot control themselves with women.
- 743a. DUCKETT, JAMES. *Don Juan; or, The Viper of Seville*. "A comedy in two acts, freely adapted from" Tirso's *Burlador*. Medford?, Massachusetts, 1968. Produced at Arena Theatre, Tufts Univ., Medford, 14 Feb. 1968. New York Public Library has the prompt book and typescript.
- 747a. †DUMAS père, ALEXANDRE. *L'Ami des femmes*. Play in five acts, in prose. Fr. 1864. Character de Ryons.
748. —. *Don Juan de Marañá*. See No. 290a.
769. EGK, WERNER. *Don Juan de Zarissa*. This is his *Joan von Zarissa*, which I had originally categorized as merely similar to the Don Juan theme. It deserves consideration as a regular version. The Belgrade State Ballet put on a performance, choreographed by Dimitri Parlič, opening 17 Jan. 1968.
- 790a. \*FERNÁNDEZ ARDAVÍN, (LUIS?, 1891-). Sáenz-Alonso, No. 4382a, p. 219, quotes a ten-line segment in prose from him. It could be from an essay or from a version. I cannot locate it; the writer I assume wrote it is a poet and playwright.
- 809a. †FIELDING, HENRY. *The History of Tom Jones, a Foundling*. Novel. Eng. 1749. One critic sees Tom as a very special sort of Don Juan.

- 859a. \*GELINEK, JOSEPH, 1758-1825. *Quando dall vino*. "...rondo de l'opéra de *Don Juan*. Musique de Mozart, varié pour le piano par Gelinek." Paris: Pacini, 181-? Libr. of Congress entry. Title for the ed. of the piece as I have given it, although, of course, it should read "Fin ch'an dal vino." Gelinek (also spelled Jelinek) was born in Selč, Bohemia.
- 890a. GORDÓN, SIGFREDO. *Un Don Juan que se llama Pedro*. Orig. *comedia* in three acts. Mex. In his *Teatro* (México, 1965).
936. HANECH. Sáenz-Alonso, No. 4382a, pp. 196-97, discusses this Danish "poet" at length. See my original entry; I still am unable to establish the existence of such a writer.
- 953a. \*HEIBERG, GUNNAR EDVARD R., 1857-1929. *Gerts Have*. Five-act comedy. Nor. 1894. Some critics see it as the source of Hoel and Krog's *Don Juan*, my No. 979. (Trans.: "Gert's Garden.")
- 956a. \*HEINESEN, WILLIAM, 1900-?. *Don Juan fra Tranhuset*. Novel? Den. Copenhagen: Gyldendal, 1970. This would trans. as "D.J. from the Whaleoil House." Apparently slang for "booby hatch."
- 958a. HENKEL, MICHAEL, 1780-1851. *Introduction et variations pour flûte et guitare, sur l'air de Mozart: "Fin ch'an dal vino"*. No. 8. Bonn: N. Simrock, [ca. 1818]. Ger. Libr. of Congress entry.
- (HERANCOURT. See under Haraucourt, my No. 939.)
979. HOEL and KROG. *Don Juan*. See No. 953a, above.
- 980a. \*HOFMANN, WILLIAM J. *Don Juan*. Trans. and adapted from Rostand's *La Dernière nuit de Don Juan*. Play in two parts. C. 31 July 1964.
- 991b. HORVÁTH, ÖDÖN von. *Don Juan kommt aus dem Krieg*. Add: In new ed. of *Gesammelte Werke*, ed. D. Hildebrandt, W. Huder, and T. Krischke (Frankfort: Suhrkamp, 1970), fragments and variants are given, IV, 350-72. Orig. ed. was Vienna-Berlin: Max Pfeffer, 1937.
- 1005a. HUMMEL, JOHANN NEPOMUK, 1778-1837. *Fantasy in G Minor for Viola, Strings, and Two Clarinets*. Hun. Based on Don Octavio's aria, "Il Mio tesoro," Act II of Mozart's *Don Giovanni*. Libr. of Congress entry.

- 1025b. JARRE, MAURICE. Incidental music for the Jean Vilar production of Molière's *Don Juan* done for the Théâtre National Populaire in Paris. It played in New York, October 1958.
- (JELINEK. See under Gelinek, above.)
- 1037a. JOUVE, PIERRE JEAN. *Les Instabilités profondes du Divers*. A nineteen-line poem, hermetic in nature. Fr. In *FR* 45 (1971): 373. *Don Juan* is not mentioned by name. See No. 3037a.1.
- (KINYON, JOHN. See under Leroy Jackson, his nom de plume.)
- (LARSON, JACK. See No. 1719a, below.)
- (LE BARON, W. See No. 1301, below.)
- (LEWIS, H. C. See No. 1301, below.)
- 1147f. \*LISZT, FRANZ von. *Réminiscences de Don Juan*. "Fantaisie pour 2 pianos." First ed. of the composer's arrangement, originally for piano. Berlin: Schlesinger, 1877. My source does not note who did the two-piano version. The original title was apparently *Don Juan fantaisie*. See my No. 1147d and No. 550a, under Busoni.
- (MAEZTU. *La Hora de Don Juan*. See No. 4263.)
- (MAEZTU, G. de. See No. 1393b, under "Paintings.")
- 1187a. \*MAÑAS. Sáenz-Alonso, No. 4382a, p. 309, says that he did a theatrical version of the *Don Juan* theme. Alfredo Mañas Navascués, 1924-?, is doubtless the Mañas she has in mind. I cannot trace this particular play by the well-known playwright.
- 1203d. MARTÍN y SOLER, VICENTE, 1754-1806. *Una Cosa rara*. Opera. Sp. 1786. Sixty measures from this opera were used by Mozart as part of the finale of Act II of his *Don Giovanni*. He and Mozart were friends.
1258. MOLIÈRE. *Don Juan*. Add: See Nos. 1025b, 1037a, 1289a, 1467a, and 1660c.
- 1270a. MONTHERLANT, HENRY de. *Don Juan*. A fragment, dated 1956, where the young Ana de Ulloa comes to visit the aged *Don Juan*, is reproduced in Henri Perruchot, No. 3270.19a, pp. 217-220.

## MOTION PICTURES, ETC.

- 1289a. *Don Juan*. A successful television version of Molière's play, done by Marcel Bluwal, 1965. Paris.
- 1290a. \**Don Giovanni*. Delete entry No. 1295d, *Don Juan*, and renumber and retitle it *Don Giovanni*, as given here; original entry found in second supplement, p. 172.
- 1295d. \**Don Juan*. Sterling Educational Films, 1971. 16 mm. 60 min. Sound. Black and white. Number previously referred to present No. 1290a.
- 1295e. \**Don Juan*. Directed by Roger Vadim and starring Brigitte Bardot in the title role as a female Don Juan. To be released later in 1973.
1301. *Don Juan Quilligan*. Add: From a story by Herbert Clyde Lewis. Directed by Frank Tuttle. Produced by William Le Baron. William Bendix as Patrick Quilligan.
1312. *Pantaloons*. Add: Screenplay by Juan Bardem, et al., not Juan Barem. From a story by Maurice Clavel.
1318. MOZART. *Don Giovanni*. Add: Mozart worked some thirty-eight measures from his own *Marriage of Figaro* (done just the year before) into the last scene, along with bits of Sarti and Martín y Soler, q.v. Also see Nos. 358a, 459a, 601a, 672a, 859a, 895, 958a, 1005a, 1037a, 1203d, 1295d(?), 1341a, 1363a, 1571c, 1609a, 1613a, 1660c, 1676a, and 1725a.
- 1341a. NICHOLSON, CHARLES, 1795-1837. *Fantasia for the Flute and Piano Forte, in Which Are Introduced the Favorite Airs of "La ci darem la mano," and "Roslyn Castle," With an Introduction and Bolero*. Eng. London: Clementi, 182-? Lib. of Cong. entry. First air from Mozart's *Don Giovanni*.
- 1363a. \*OLIVER, JOHN J. *Mozart's Don Giovanni*. "English version with dialogue by ---. An opera in 2 acts." C. 1958, 1963, and 1966. Just a translation?

## PAINTINGS, ETC.

- (DALI, S. See under Zorrilla, No. 1935, in the 1965 bibliography.)
- 1393b. \*MAEZTU, GUSTAVO de, 1887-1947. Sáenz-Alonso, No. 4382a, pp. 90-91, describes at length a painting by him, which hangs, she says, in the Palacio de los

- Reyes de Navarra. I have not been able to trace this work by the well-known Basque painter and brother of Ramiro de Maeztu.
- 1401a. \*SALAVERRÍA e INCHAURRANDIETA, ELÍAS, 1883-. Another Basque painter, whose portrait, or rather idealization, of Don Juan is mentioned by Sáenz-Alonso, No. 4382a, p. 90. I cannot find another mention of this work.
- (PARLIĆ, D. See No. 769, above.)
- (PEASLEE, R. See No. 541a, above.)
- 1467a. PORTER, STEPHEN. Adaptation of Molière's *Don Juan* for the New York City New Phoenix Repertory Company's production, 1972. Porter also directed it. Paul Hecht played Don Juan.
- \*\*\*QUARRY, NICK. *The Don Is Dead*. Novel. Eng. 1972. I assume no Don Juan connection.
- (ROSSI, N. See under N. Slater, below.)
1570. ROSTAND, E. *La Dernière nuit de Don Juan*. Add: See No. 980a.
- 1571c. ROTA, NINO, 1911-. *Fantasia sopra 12 note del Don Giovanni*. Arr. for piano and orchestra. Ital. Milan, [1971]. From Mozart. Lib. of Congress entry.
- (SALAVERRÍA, E. See No. 1401a, under "Paintings.")
- 1609a. SARTI, GIUSEPPE, 1729-1802. *Fra due litiganti il terzo gode*. Opera. Ital. Vienna, 1786. Mozart worked forty measures from it into his *Don Giovanni*. Cf. Martín y Soler and Mozart himself: see above.
- 1613a. SCHAEFFER, DON. *Minuet from Don Juan*. Arr. by Schaeffer. From Mozart. C. by Pro Art Publications, Westbury, New York, 1 July 1970.
- 1614a. SCHICKELE, PETER. *The Stoned Guest*. "A Half-Act Opera," which he pretends was composed by a P. D. Q. Bach. U.S. On a Vanguard LP-VSD 6536 recording, c. 1970. Don Juan does not figure in the cast of characters but Don Octave does, along with "Il Commendatoreador." This opera satire may be considered part of a long line of Don Juan burlesques (cf. William Moncrieff, my Nos. 1260-62, and the endless versions of Zorrilla's *Don Juan Tenorio*, not to forget the



- commedia dell arte* aspects of the legend going way back to the early part of the seventeenth century).
1618. SCHMITT, G. First name also given as "Gregor." See No. 3618.1, below.
- 1630a. SCHULHOFF, ERWIN. *Plameny*. Opera. Czech. Brno, 1932. Libretto by K. J. Beneš. (Trans.: "The Flames.") Utilizes jazz motifs. Bello Portu, p. 322, in his essay on musical versions of the Don Juan theme (included in Sáenz-Alonso, No. 4382a) dates the work 1925 and entitles it *Las Llamas o el destino de Don Juan*. Though not produced until the Brno premiere on 27 Jan. 1932, it was composed 1927-28. Two acts. Bello Portu's data are somewhat inaccurate, but as so often occurs, all researchers must remain in the debt of such indefatigable diggers in the realms of esoterica.
- 1649a. SHELTON, RED (Richard Shelton). *Don Juan*. Musical composition, c. by Valentina Music Co., a division of Van Bernard Productions, Inc., 28 July 1969.
- 1660c. SLATER, NEIL, and NICK ROSSI. *Again, D. J.* Jazz rock opera. U.S. World premiere at Bridgeport, Conn., May, 1972, where they both teach at the Univ. of Bridgeport. Based more on Zorrilla than on Mozart or Molière, notes the premiere program. Slater composed the music and Rossi did the libretto.
- 1673a. SPOELSTRA, MARK. *Don Juan's Turn to Bow Now*. Words and music by him. C. Athena Music, 27 Feb. 1969.
- 1676a. STEENSLAND, DOUGLAS and MARK. *Melody from Don Giovanni*. Flute solo with piano accomp. Arrang. by Douglas Steensland, with the piano arrang. by Mark. C. 26 June 1970 by Belwin Mills Pub. Corp., Rockville Centre, N.Y.
1678. STEIN, F. Add: Stein's is a new arrangement. Published Leipzig: Breitkopf and Härtel, [1914].
1711. TÉLLEZ, G. *El Burlador de Sevilla*. Add: See No. 743a.
- 1719a. THOMPSON, VIRGIL. *Lord Byron*. Opera. U.S. Premiere, New York, April, 1972. Libretto by Jack Larson. Plays up Byron's Don Juan-tinged escapades, etc.
- 1725a. TÖPFER, JOHANN GOTTLÖB, 1791-1870. *Variations sur un thème de Mozart, pour le pianoforte et la flûte, oeuvr. 2*. Leipzig: C. F. Peters, [ca. 1818]. Mozart's "La ci darem." Libr. of Congress entry. Ger.

1744. TRITTO. *Il Convitato di pietra*. Bello Portu, p. 321, in his essay on Don Juan music, included in Sáenz-Alonso, No. 4382a, speaks of Tritto's *Il Dissoluto corretto*, ca. 178-? I assume that he is referring to the same work.
- 1747a. TURPIN, FRANÇOIS. *Don Juan malgré lui*. One-act play. Premiere, Paris: Théâtre de l'Atelier, 17 May 1927. Apparently first published not until 1969 by Avant Scène, Paris.
- \*. (TUTTLE, F. See No. 1301, under "Motion Pictures," above.)
- 1784b. VERBELEN, ROBERT P. J. *Don Juan und die Unberührte*. Novel. Klosterneuburg, Wien: Aktuell Verlag, 1970.
1793. VILLAESPESA, F. *El Burlador de Sevilla*. Correct: Three-act poem, first staged in Buenos Aires, end of 1927, and a few weeks later in Montevideo. Very successful.
- . \*\*\*VULLIAMY, COLWYN EDWARD. *Don Among the Dead Men*. Eng. 1952. A satirical thriller, which I assume has nothing to do with the Don Juan theme.
- . \*\*\*WAGNER-REGENY, RUDOLF. *Sganarelle*. Bello-Portu, in his essay on Don Juan music included as an appendix to Sáenz-Alonso's No. 4382a, calls it a Don Juan opera modelled on Molière. It is modelled on Molière's *Sganarelle*, but Molière's eternal servant figures in several plays not connected with the Don Juan legend. The opera (Essen, 1929) owes nothing to Don Juan.
- 1905a. \*WESTON, RANDY. *Don Wan*. Musical composition, c. by Andante Music, Inc., 6 May 1964.
1935. ZORRILLA. *Don Juan Tenorio*. Add: See No. 1660c.
- VI. THE DON JUAN THEME:  
CRITICISM OF INDIVIDUAL WORKS
2010. STONE GUEST.
- 2a. Armas, Frederick A. de. "The Guest of Stone and the Cid: Some Parallels," *RomN* 12 (1971): 381-86.
2107. CUEVA.
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- 206b. —. *Don Giovanni vor Mozart: Die Tradition der Don-Giovanni-Opern im Italienischen Baffa-Theater des 18. Jahrhunderts*. Munich: W. Fink, 1972. May be the same as the preceding entry, which I cannot locate.
- 214a. Lida, Denah. "El 'catálogo' de Don Giovanni. . . ." Now printed in *Actas del Tercer Congreso Internacional de Hispanistas* (México: El Colegio de México, 1970), pp. 553-61.
- 228a. Mahr, Justus. "Tanzmusik auf Don Giovanni's Schloss: Anmerkungen zum Ballfinale des ersten *Don Giovanni*-Aktes," *Neue Zeitschrift für Musik* (Mainz) 127 (1966): 473-78.
- 242b. Moberly, Robert B. *Three Mozart Operas: Figaro, Don Giovanni, The Magic Flute*. London: V. Gollancz; New York: Dodd Mead, 1967.
- 242c. Müller, Franz Walter. "Zur Genealogie von Leporellos Liste," *BRP* 9 (1970): 199-228. Mozart and general. Finds sources in the Spanish *comedia*, notably in Tirso's *Tanto es lo de más como lo de menos*, and elsewhere.
- 260a. Paumgartner. Notes to Philips PHC 3-009 recording. 1967. May be the same as his notes for Epic recording, my No. -260.
- 268a. Ponte, Lorenzo da. *Memorie* (Bari: Laterza & Figli, 1918), passim, vols. I and II.

- 268b. Porter, Andrew. Program notes to *Maria Callas Sings Arias by Beethoven, Mozart, and Weber*. Angel S 36200 recording. 1964.
- 277d. Rosenberg, Alfons. "Mozart in Kierkegaards Deutung," *Österreichische Musikzeitschrift* (Vienna) 23 (1968): 409-12.
- 281a. Ruppel, K. H. Notes on the opera. Ursula Klein, notes on the recording. Deutsche Grammophon Gesellschaft SLP 139, 260-263. 1967.
- 284a. Russo, Joseph Louis. *Lorenzo da Ponte: Poet and Adventurer* (New York: Columbia Univ. Press, 1922), pp. 63-70. Reprinted New York: AMS Press, 1966.
- 288b. Schaefer, Hansjürgen. "Götz Friedrich inszenierte *Don Giovanni*," *Musik und Gesellschaft* (East Berlin) 16 (1966): 424-26.
- 290b. Schneider, Otto. "*Don Giovanni* in der Literatur: Ein bibliographischer Überblick," *Österreichische Musikzeitschrift* (Vienna) 23 (1968): 405-09.
- 290c. —. "Mozarts *Don Giovanni* im Wandel der Zeit," *ibid.*, pp. 397-404.
- 290d. —. "Mozarts *Don Giovanni* und Salzburg," *ibid.*, pp. 418-22.
- 320a. Sutherland, Donald. "Don Giovanni." Also in his *On, Romanticism* (New York: New York Univ. Press, 1971), pp. 209-56.
- 321a. Szabolcsi, Bence. "Mozarts Faustische Dramaturgie," *Österreichische Musikzeitschrift* (Vienna) 23 (1968): 393-97.
- 338a. Werba, Robert. "Mozarts *Don Giovanni* in der Prä-LP-Ära," *Österreichische Musikzeitschrift* (Vienna) 23 (1968): 448-53.
3355. OBEY: *Don Juan*.
- 1a. Rev. in *London Times*, 27 Feb. 1934, p. 12, col. 2.
- (Williams, J. S. See No. 3258. 160a, above.)
- 3393a. MOORE.
- 1a. Geitel, Klaus. "Mozart und Henry Moore—ungleiche Partner: *Don Giovanni* bei den Festspielen in Spoleto," *Opern Welt* (Hannover) No. 9 (Sept. 1967): pp. 19-21.
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3434. PÉREZ de AYALA.



- 3b. De Winter, Urbain Julien, "In Pursuit of the Golden Mean: The Novels of Ramón Pérez de Ayala," *DAI* 33 (1973): 3579A-80A (Univ. of Pennsylvania).
- 5a. \*Matas, Julio. *Las Novelas normativas de Ramón Pérez de Ayala*. Ph. dissert., Harvard, 1969.
- 6a. Richards, Katherine Coles. "Ramón Pérez de Ayala's Search for Values," *DAI* 32 (1972): 4020A (Tulane).
- 6b. Sallenave, Pierre. "La Estética y el esencial ensayismo de Ramón Pérez de Ayala," *CHA* 234 (1969): 601-15.
- . PONTE.
- . (See Nos. 3318.268a and -.284a, under Mozart, above.)
3488. PUSHKIN: *Kamennyi Gost*.
- .1b. Bayley, John. *Pushkin: A Comparative Commentary* (Cambridge Univ. Press, 1971), pp. 198-208 and passim.
- .1c. \*Blagoy, Dmitri D. *Masterstvo Pushkina*. Moscow, 1955. (Trans.: "P. the Master.")
- .5a. \*Krževskij, B. A. "Ob obraze Don Žuana u Puškina, Mol'era i Tirso de Moliny," in *Stat'i o zarubežnoj literature* (Moscow-Leningrad, 1960), pp. 100-214. (Trans.: "Concerning the image of Don Juan in Pushkin, Molière, and Tirso," in *Articles about Foreign Literature*.)
- .6a. Lavrin, Janko. *Pushkin and Russian Literature* (New York: Russell and Russell, 1969), pp. 174-79 and passim. First published 1947.
- . (Smyrniw, V. See No. 3070. 3a, above.)
- .14. \*Zagorskij, M. "Don Žuan u Puškina, Mol'era i Tirso de Moliny," in his *Puškin i teatr* (Moscow-Leningrad, 1940), pp. 150-164. (Trans.: "D. J. in P., M., and T.," in his *P. and the Theater*.)
3489. PUSHKIN: *Mozart i Salieri*.
- .2. \*Recepter, V. "Ja šel k tebe...? (*Mocart i Sal'eri*)," *VLit* 14, ix (1970): 182-88. (Trans.: "I came to you.")
3570. ROSTAND, E.
- . (Williams, J. S. See No. 3258.160a, above.)
3585. SABAT ERCASTY .

- .1. \*Haws, Gary L. "Carlos Sabat Ercasty y la poesía uruguaya del siglo XX," *DA* 29 (1968): 601A-02A (Univ. of New Mexico).
3618. SCHMITT.
- .1. Rev. by Claire Trask, *New York Times*, 22 Oct. 1933, sect. 9, p. 2, col. 3.
- 3630a. SCHULHOFF.
- .1. Rev. in *New York Times*, 6 March 1932, sect. 8, p. 8, col. 2.
3641. SHADWELL.
- .1a. Alssid, Michael W. *Thomas Shadwell* (New York, Twayne, 1967), pp. 107-10 and 125-26.
- .3a. Forrester, Kent A. "Supernaturalism in Restoration Drama," *DAI* 32 (1971): 1469A (Univ. of Utah). Includes *The Libertine*.
3643. SHAW: *Don Juan*.
- .7a. Barnett, Gene A. "Don Juan's Hell," *BSUF* 11 (spring, 1970): 47-52.
- . (Laurence, D. H. See No. 3644.47a, below.)
3644. SHAW: *Man and Superman*.
- .23a. Austin, Don, "The Structural Meaning of *Man and Superman*," *Shavian* 4 (1971): 127-29.
- .27a. \*Brown, George Eric. *George Bernard Shaw*. London: Evans, 1970.
- .28d. Casper, Vivian Celia. "Shaw's Plays in the Light of Theories of Comic Form: An Increasing Linear Vision," *DAI* 32 (1971): 2083A (Rice). Includes *M. and S.*
- .29b. Crane, Gladys M. "The Characterization of the Comic Women Characters of George Bernard Shaw," *DA* 29 (1969): 3250A-51A (Indiana Univ.). Includes Ann Whitefield.
- .29c. — . "Shaw's Comic Techniques in *Man and Superman*," *ETJ* 23(1971): 13-21.
- .29d. Derwin, Daniel A. "George Bernard Shaw and the Uses of Energy," *DAI* 32 (1971): 425A (Columbia Univ.). A chapter on *M. and S.*
- .34a. Gibbs, Anthony Matthews. *Shaw*. Edinburgh: Oliver and Boyd, 1969.

- (Guerrero Zamora, J. See No. 4204b, below.)
- 42b. Hoy, Cyrus. "Shaw's Tragicomic Irony: From Man and Superman to 'Heartbreak House,'" *VQR* 47 (1971): 56-78.
- 47a. Laurence, Dan H. Ed. of *The Bodley Head Bernard Shaw: Collected Plays with Their Prefaces*, vol. II (London-Sydney-Toronto: Bodley Head, 1971). No notes by ed., but there is an unsigned note drafted by Shaw from the *Stage Society News*, 30 March 1905 (see pp. 798-99). Also a note on *Don Juan in Hell* distributed with the program at the Royal Court Theatre, London, 4 June 1907, apparently also by him (see pp. 800-03).
- 48b. Lindblad, Ishrat. *Creative Evolution and Shaw's Dramatic Art, with Special Reference to Man and Superman and Back to Methuselah*. Uppsala: U. of Uppsala, 1971. Ph. Dissert.
- 49e. Mills, Carl Henry. "Shaw's Debt to Lester Ward in *Man and Superman*," *ShawR* 14, Nos. 1-3 (1971): 2-13.
- 49f. \*— . "Shaw's Superman: A Re-Examination," *ShawR* 13, No. 2 (1970): 48-58.
- 53c. Radford, Frederick L. "The Idealistic Iconoclast: Aspects of Platonism in the Works of Bernard Shaw," *DAI* 32 (1971): 450A-51A (Univ. of Washington).
- 53d. Rogers, Richard E. "Didacticism, Plot, and Comedy: Ways in Which George Bernard Shaw Uses Plot to Keep Comic his Didactic Purpose," *DAI* 30(1970): 5000A (Indiana Univ.).
- 60a. Weintraub, S. "Genesis of a Play: Two Early Approaches to *Man and Superman*," in Norman Rosenblood, ed. *Shaw: Seven Critical Essays* (Univ. of Toronto Press, 1971), pp. 25-35.
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- 63. Wisenthal, J. L. "The Cosmology of *Man and Superman*," *MD* 14 (1971): 298-306.
- 1660c. SLATER and ROSSI.
- .1. Mentioned in *Time* 99 (1 May 1972); 67.
3692. STRAUSS: *Don Juan*.
- .5e. Del Mar, Norman. *Richard Strauss: A Critical Commentary on his Life and Works*, 3 vols. See I (London: Barrie and Rockliff, 1962), 65-77 and passim. Nothing in vol. II and very little in vol. III.

- .5f. Gerlach, Reinhard. *Don Juan und Rosenkavalier: Studien zu Idee und Gestalt einer Tonalen Evolution im Werk Richard Strauss*. Bern: Haupt, 1966. Rev. in *\*Musical Events* (London) 22 (Aug. 1967): 36; rev. in *Das Orchester: Organ der Deutschen Orchestervereinigung* 15 (Dec. 1967): 495; rev. by Carl Dahlhaus, *Neue Zeitschrift für Musik* (Mainz) 128 (1967): 459.
- .6c. Krause, Ernst. *Richard Strauss: The Man and his Work* (Boston: Crescendo Pub. Co., 1969), pp. 245-48.
- .7a. Marek, George R. *Richard Strauss: The Life of a Non-Hero* (New York: Simon and Schuster, 1967), passim.
- .8a. Roy, Klaus G. Program notes to Odyssey Y 30313 recording of *Till Eulenspiegel's Merry Pranks, Don Juan, and Death and Transfiguration*. 1971.
- .10. Turner, Robert. Program notes to RCA Victor LM 2816 recording. 1965.
- 3694a. STYRON.
- .1-14. Fourteen revs. in *Book Review Digest*, 1960.
- .15. Mellen, Joan. "William Styron: The Absence of Social Definition," *Novel* 4(1971):159-70. (Includes *Set This House on Fire*.)
- .16. Ratner, Marc L. "Rebellion of Wrath and Laughter: Styron's *Set This House on Fire*," *SoR* 7(1971): 1007-20.
- .17. Robb, K. A. Renumber from 3694a.1. See my 1970 supplement.
- .18. Swanson, William J. "William Styron, Eloquent Protestant," *DAI* 33 (1973): 3676A (Univ. of Northern Colorado).
3695. SUBERVILLE.
- .1b. Rev. by Phillip Carr, *New York Times*, 13 Nov. 1932, sect. 9, p. 2, col. 5.
3711. TÉLLEZ.
- .1d. \*Agheana, Ion Tudor. *The Situational Drama of Tirso de Molina*. Madrid: Plaza Major, 1972. Also as a Ph. dissert., Harvard, 1969-70.
- .1e. \*Aguilera, Emiliano M. Prologue to the Tirso section of the texts of Tirso's and Zorrilla's dramas. Barcelona: Zeus, 1968.

- 1f. \*Anon. Short preface, notes, etc. to the *Burlador de Sevilla*. Barcelona: Sopena, 1965. Also 1969.
- 1g. \*— . Preface to the *Burlador de Sevilla*. Madrid: EDAF, 1968.  
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- 9a. Bogner, Irene. *El Burlador de Sevilla von Tirso de Molina als Kunstwerk*. Munich: UNI-Druck, 1969. Dr. dissert., Univ. of Würzburg.
- 28e. Durán, Manuel, and Roberto González Echevarría. "Luz y oscuridad: La Estructura simbólica de *El Burlador de Sevilla*," in *Homenaje a William L. Fichter*, ed. A. David Kossoff and José Amor y Vázquez (Madrid: Castalia, 1971), pp. 201-09.
- 31a. \*García Pavón, Francisco. Preface to the *Burlador* and to Zorrilla's *Don Juan Tenorio*. Madrid: Taurus, 1967.  
— . (González Echevarría, R. See No. -28e, above.)
- 35. Guénoun, P. Add: new ed. of his *Burlador* trans. Paris: Aubier-Flammarion, 1968.  
— . (Hinkle, D. See No. 3318.176a, above.)  
— . (Krževskij, B. A. See No. 3488. 5a, above.)
- 47c. Lloyd, Paul M. "Contribución al estudio del tema de Don Juan en las comedias de Tirso de Molina," *Homenaje a . . . Fichter*, pp. 447-51. See -28e, above.)  
— . (Macchia, G. See No. 4255a, below.)
- 47d. McGrady, Donald. "More on Timoneda's *Tan largo me lo fiáis* Story and *El Burlador de Sevilla*," *REH* 4 (1970): 107-12. (Juan Timoneda's *El Buen aviso y portacuentos* [1564] has the expression "pues tan largo lo fiáis": in short, an old proverb.)
- 53a. Maurel, Serge. *L'Univers dramatique de Tirso de Molina* (Poitiers: L'Université, 1971), pp. 558-594, and passim.
- 56d. Morton, John G. "Aspects of Evil and Death in Eight Plays by Tirso de Molina," *DAI* 33 (1973): 4427A-28A (Vanderbilt).
- 57c. Ontañón, Juana de. Ed. of the *Burlador*, etc. México: Porrúa, 1965.  
— . (Ōshima, T. See No. 4321c, below.)
- 69d. \*Sainz de Robles. Preface to the *Burlador*, etc. Madrid: Aguilar, 1968(?).

- .73b. \*Sanz, Julián. Preface to his ed. of the *Burlador*. Valladolid: Miñón, 1965.  
— . (Tessari, R. See No. 4425a, below.)
- .87. Wade, G. Ed. of the *Burlador*. Rev. in *ML* 50 (1969): 175-76; rev. by Pierre Guénoun, *BH* 72 (1970): 475-76; rev. by André Nougé, *Cahiers du Monde Hispanique et Luso-Brésilien (=Caravelle)* No. 15(1970): pp. 174-83; rev. by Daniel Rogers, *BHS* 48 (1971): 69-71.  
— . (Zagorskij, M. See No. 3488. 14, above.)
3737. TRAKL.
- .1. Lindenberger, Herbert. *Georg Trakl* (New York: Twayne, 1971), passim.
- 3749-3750. UNAMUNO.
- .1. Doyaga, Emilia. "Unamuno ante la belleza femenina," *CHA* 229 (1969): 178-84.
- .2. Nozick, M. Renumber from -.1 (p. 300 of 1965 bibliography).
- .3. \*Sender, Ramón J. *Examen de ingenios: Los Noventayochos* (New York: Las Américas, 1961), chap. on Unamuno.
3772. VALLE-INCLÁN: *Sonatas*.
- .1b. Abrams, Fred. "The Onomastic Link between Valle-Inclán and the Marqués de Bradomín," *RomN* 14(1972):242-43.
- .10a. Davis, Lisa E. "Valle-Inclán and D'Annunzio: A Study in Literary Relationships," *DAI* 30 (1970): 5441A-42A (Univ of Georgia).  
— . (Guerrero Zamora, J. See No. 4204b, below.)
- .20a. Gullón, Ricardo. Ed. of *Valle-Inclán: Centennial Studies* (Austin: Univ. of Texas, 1968), passim only.
- .24a. Phillips, Allen W. Long introd. essay to his ed. of *Sonatas*. México: Porrúa, 1969.
- .25a. Ramírez, Manuel D. "Valle-Inclán's Self-Plagiarism in Plot and Characterization," *REH* 6 (1972): 71-83.  
— . (Sender, R. J. See No. 3749-50.3, above. Chap. on Valle-Inclán.)
- .32g. \*Tolman, Rosco Nelson. "Symbolism in Valle-Inclán's *Sonata de primavera*," in *Proceedings: Pacific Northwest Conference*

on *Foreign Languages*, XXII (Corvallis: Oregon State U., 1971), 166-69.

3793. VILLAESPESA.  
 -.1. Cortes, Eladio. *El Teatro de Villaspesa: Estudio crítico* (Madrid: Atlas, 1971), pp. 159-72. Also in *DAI* 30 (1970): 3454A (Rutgers), with title "Francisco Villaspesa y su teatro." Doubtless modified in Madrid ed.
3794. VILLIERS.  
 —. (Macchia, G. See No. 4255a, below.)
3935. ZORRILLA: *Don Juan*.  
 -.17a. Rev. by Milton Bracker, *New York Times*, 20 Nov. 1953, p. 18, col. 5.  
 —. (García Pavón, F. See No. 3711. 31a, above.)  
 —. (Lida, D. See No. 3318.214a, above.)

#### VII. THE DON JUAN THEME: GENERAL CRITICISM

- 4049b. B., M. "Don Juan," in *Encyclopaedia Universalis*, V (Paris, 1969), 760-63. The initials stand either for M. Bataillon or M. Berveiller. Michel Berveiller, incidentally, did a book on Don Juan: see my No. 4067.
- 4051a. BAKER, MARTHA CATHEY. "The Philosophical Seducer," *DAI* 32 (1972): 6364A-65A (Yale).
- 4062b. BELLO PORTU, JAVIER. "Don Juan y su interpretación en la música." This appears as an appendix to Sáenz-Alonso, No. 4382a, pp. 319-30.
4075. BOURGET, PAUL. The Claude Larcher mentioned in the *Physiologie de l'amour moderne* is a mild literary hoax which the present bibliographer to his embarrassment fell for.
- 4084a. BUTTURFF, DOUGLAS R. "The Inept Seducer: The Lover in the Provençal Lyric," paper scheduled to be read at MLA meeting, New York City, Dec. 29, 1972.
- 4098a. CARRANCA y RIVAS, RAÚL. *Don Juan a la luz del derecho penal*. México: BOTAS, 1969. Colección Cuadernos "Criminalia," No. 27.
- 4108c. CLEMENTS, ROBERT J. "European Literary Scene," *SatR* 53 (4 July 1970): 27. General and a rev. of Sáenz-Alonso. No. 4382a.

- 4112b. CÓRDOVA de BRASCHI, JULIA. "El Simbolismo de Don Juan," *Revista de Estudios Hispánicos* (Univ. of Puerto Rico) 1, Nos. 3-4 (1971): 75-77.
- 4115c. \*CUADRA, PILAR de. Sáenz-Alonso, No. 4382a, p. 260, mentions her interest in the Don Juan theme. Cuadra has done *Mujer y hombre, hoy: Apuntes para una feminología* (Bilbao: Desclee de Brouwer, 1968), an essay that I have not seen. Libr. of Congress entry lists it under "sex."
- 4150b. ESCORCIA, JORGE. "Don Juan in the Generation of 1898." Dr. dissert. in progress at Univ. of Pennsylvania, 1972. Cf. No. 4414a.
- 4160c. FERNÁNDEZ de la REGUERA, RICARDO. *Don Juan y Casanova*. Santander: La Isla de los Ratones, 1969.
- 4184c. GEBSATTEL, VIKTOR EMIL, FREIHERR von. Sáenz-Alonso, No. 4382a, pp. 63-67, summarizes a fifty-page chapter from his *Antropología médica* dealing with sex and donjuanism. I have not been able to verify which volume she is referring to. Perhaps his *\*Prolegomena einer medizinischen Anthropologie: Ausgewählte Aufsätze* (Berlin: Springer, 1954).
- 4184b. GENDARME de BÉVOTTE, G. *Don Juan dans la peinture et la musique*. Sáenz-Alonso, No. 4382a, notes that this was a volume three promised but not published.
4186. —. *La Légende de Don Juan*. This valuable, basic study, in the original 1906 form, now available as a Slatkine reprint, Geneva, 1970.
- 4204a. \*GUALCO, LUIS. "Don Juan Tenorio," *Revista de la Comisión de Teatros Municipales* (Montevideo) 2, 5. Given as cited in Hesse, No. B11a, above. I cannot locate it. May be only a Zorrilla review.
- 4204b. GUERRERO ZAMORA, JUAN. Sáenz-Alonso, No. 4382a, pp. 309-10, mentions chapters on donjuanism in his *Historia del teatro contemporáneo* (Barcelona: Juan Flors, 1961-67). I, 158-59 discusses Valle-Inclán's character Bradomín; IV, 119-21, Lenormand's play; IV, 151-55, Shaw's *Man and Superman*.  
 —. (HINKLE, D. See No. 3318.176a, above.)
- 4224a. \*HUXLEY, ALDOUS. Sáenz-Alonso, No. 4382a, p. 77, quotes a short remark by him on Don Juan. I cannot locate the source.

- 4226a. \*ISASI ANGULO, AMANDO C. *Don Juan: Evolución dramática del mito*. Barcelona: Bruguera, 1972. "Edición, estudio preliminar y bibliografía seleccionada por —." 668p. I assume an anthology; Bruguera has several other volumes in this series on Lope de Vega, Juan Ruiz, etc.
- 4235b. \*KUNZ, Sáenz-Alonso, No. 4382a, says that he did something on Don Juan. I cannot locate it.
- (KUNZE, S. See Nos. 3318. 206a-206b, above.)
- (LARCHER, CLAUDE. See No. 4075, above.)
- (LAFORA, GONZALO. Sáenz-Alonso, No. 4382a, p. 59, speaks of a discussion by him on Don Juan. Must be a reference to Gonzalo Rodríguez Lafora: see No. 4371 in the 1965 bibliography.)
- 4248a. LITTLE, WILLIAM T. "Don Juanism in Stendhal and 'Clarín.'" Listed in *Hispania* as a dissert. in progress at Washington Univ., St. Louis, Missouri, 1970. A year or so later Mr. Little wrote to describe it as involving a more general approach to Don Juan (Laclos, Clarín, Valle-Inclán, Stendhal, etc.)
- 4254d. LOWTHER, LEO M. "Don Juan and Comparative Literary Criticism: Four Approaches," *DAI* 32 (1971): 2060A (Univ. of Utah).
- 4255a. MACCHIA, GIOVANNI. *Il Dom Juan*. "Con una scelta di testi da Tirso de Molina, Dorimon, Villiers, Thomas Corneille a cura di. . . ." Roma: De Santis, 1967(?). Title refers to Molière's version.
4263. MAEZTU, R. de. *La Hora de Don Juan*. This reference in Sáenz-Alonso, No. 4382a, must be to Ch. V. of the section on Don Juan from Maeztu's *Don Quijote, Don Juan y la Celestina*.
- 4267a. MANDEL, OSCAR. *Three Classic Don Juan Plays*. Lincoln: Univ. of Nebraska Press, 1971. Tirso, Molière, and Mozart. Critical apparatus slightly modified from the longer material in his *Theatre of Don Juan*, passages used where appropriate.
4272. MARAÑÓN, GREGORIO. *Don Juan*. Reprinted in *Obras completas*, VII (Madrid: Juderías, 1971), 183-250.
- (MÜLLER, F. W. See No. 3318.242c, above.)
- 4302e. NEGGERS, GLADYS. Working on a thesis on Don Juan in the twentieth century Spanish theater, at Tuscaloosa, Alabama.
- 4304a. NORTON, DAVID L. "Toward an Epistemology of Romantic Love," *CentR* 14 (1970): 421-43. Discusses Stendhal, Kierkegaard, and Rougemont, Nos. 2883.1, 1054, and 4376.
- 4321c. \*ŌSHIMA, TADASHI. *Don Hoan no genkei no kenkyū*. Kendo, Japan, 1966. Libr. of Congress entry notes that it deals with Tirso and general matters. Cf. my No. 4321b. (Trans.: "Investigation of the prototype of D. J.")
- 4323a. \*PANDOLFI, VITO. *Commedia dell'arte*. 6 vols. Florence, 1957-61. One critic mentions it as a source of Don Juan information.
- 4323b. PAPINI, GIOVANNI. *Il Diavolo*. In the English trans. (New York: Dutton, 1954), Ch. VIII, "The Devil and Mankind," deals partly with "The Devil and Don Juan," (pp. 122-24). It mainly concerns Louis Gaufridi, born ca. 1550, who made a pact with the devil if he could "seduce all the women on whom he could breathe." Burned alive at Aix, 1611. Papini wonders whether Tirso knew of him.
- 4342b. \*PORTAL, MARTA. Sáenz-Alonso, No. 4382a, p. 260, attests to her interest in the Don Juan theme. Not clear to what work, if any, she is referring. Portal, a Spanish novelist, has been publishing since ca. 1968.
- 4360a. \*RHEM. Sáenz-Alonso, No. 4382a, p. 198, quotes him in a three-line epigraph. I cannot locate the source of the quotation.
- 4382a. SÁENZ-ALONSO, MERCEDES. *Don Juan y el donjuanismo*. Madrid: Guadarrama, 1969. Add: A rich, thoughtful work, but maddeningly vague in spots to a bibliographer. Also plagued with inaccuracies. Rev. by R. J. Clements: see No. 4108c, above; rev. by Gerald Wade for *REH*, not in print yet as of this writing.
- 4384a. SAINT-PAULIEN. *Don Juan: Mythe et réalité*. Add: \*Rev. by Julien-Eymard d'Angers, *DSS* No. 84-5 (1969).
- 4405b. \*SERRADOR, PEPITA. Sáenz-Alonso, No. 4382a, p. 260, attests to her interest in the Don Juan theme. I do not know to which work, if any, of this Spanish novelist Ms. Sáenz is referring.
- 4405c. \*SERRANO, EUGENIA. Sáenz-Alonso, No. 4382a, p. 260, attests to her interest in the Don Juan theme. Again, I do not know to which work, if any, of this Spanish novelist Ms. Sáenz is referring.

- 4414a. SMITH, ANNA LAURA. "The Don Juan Theme in the Generation of 1898." Dr. dissert. in progress, Univ. of Oklahoma, 1970. Cf. No. 4150b.
- 4416a. \*SORIANO, ELENA. Sáenz-Alonso, No. 4382a, reports a long essay by her in *Índice*, Nos. 214-215. I have not had the chance to verify the location.
- 4425a. TESSARI, ROBERTO. *La Commedia dell'arte nel Seicento: "Industria" e "arte giocosa" della civiltà barocca*. Florence: Leo S. Olschki, 1969. Pp. 141-45 deal with Tirso's *Burlador* and the *Hauptaction* play, *Il Convitato di pietra*, my No. 359.
- (TORRENTE BALLESTER, G. *Don Juan*. See No. 1732, in the 1965 bibliography. Though a novel, it is filled with generalizations about the Don Juan theme.)
- 4430a. \*UMBRAL, FRANCISCO. Sáenz-Alonso, No. 4382a, pp. 236 and 240, says that he did an article on Don Juan, *Pueblo*, 2 July 1969, which I have not seen.
- 4443a. WARDROPPER, BRUCE. "Don Juan," in *The Reader's Encyclopedia of World Drama*, ed. John Gassner and Edward Quinn (New York: Crowell, 1969), pp. 182-83.
4448. WEINSTEIN, LEO. *The Metamorphoses of Don Juan*. Add: Rev. by Gerald Kamber, *MLN* 80 (1965): 390-95.

## VIII. CHRONOLOGICAL LIST OF VERSIONS

This chronological listing of Don Juan versions uses short titles, abbreviations, and the last name only for authors. For fuller details, please consult this and the two previous supplements, section V. There was no list of this type in them. The present list, then, continues the basic one to be found in the 1965 bibliography, pp. 352-70.

Abbreviations are as follows:

ballet: bal.	any type of poem: poem
musical of any type: mus. play	any type of story: st.
musical composition of any type: mus. comp.	Convidado de piedra, convitato di pietra, etc.: C.p.
novel: nov.	Don Giovanni: D. G.
opera: op.	Don Juan, etc.: D. J.
pantomime: pant.	Tenorio: T.
any type of play or drama: play	Burlador: B.

The date is earliest known, that of composition or publication. The place is the author's native country, if known. A few undatable items, uses of the name "Don Juan" and paintings (these two classifications are already listed together), and versions merely related to the Don Juan theme have been omitted. Virtually all other versions are given below.

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| 1651<br>Andreini. <i>C. p. Play. Ital.</i>   | 1874<br>Velázquez y Sánchez. <i>El Rondador de Sevilla. Play. Sp.</i>  |
| Ca. 1800<br>Danzi. Theme from <i>D.G. Mus. comp. Ger.</i><br>Hummel. <i>Potpourri. Mus. comp. Hun.</i>             | 1898<br>Bernis. <i>La Vetllada de tots sants. Play. Sp.</i><br>Pardo Bazán. <i>La Última ilusión de D. J. St. Sp.</i>  |
| 181-<br>Gelinek. <i>Quando dall'vino. Mus. comp. Bohemia.</i>  | 1899<br>Alcoverro Carós. <i>La Lectura del T. Play. Sp.</i>  |
| Ca. 1818<br>Henkel. <i>Fin ch'an dal vino. Mus. comp. Ger.</i><br>Töpfer. <i>Variations. . . . Mus. comp. Ger.</i> | First half 20th Cent.<br>Alfonso and Jaro. <i>D. J. Mus. comp. Sp.?</i><br>Anon. <i>D. J.: A Play in Four Acts. U.S.?</i><br>Dova. <i>El T. sidralista. Play. Sp.</i><br>Hope. <i>The Damnation of Byron. Poem. Australia.</i> |
| Ca. 1833<br>Lermontov. <i>Sashka. Poem. Rus.</i>   | Martí Rosselló. <i>El T. de este año. Play? Sp.</i><br>Peman y Pemartin. <i>La Resurrección. de D. J. St.? Sp.</i>   |
| Second half 19th cent.<br>Anthiome. <i>D. J. Marié. Op. Fr.</i>  | Rusiñol y Prats. <i>D. Gonzalo i Joanet, fan un T. discret. Play? Sp.</i><br>Villaseca. <i>D. J. y los D. J.s. ? Sp.</i>   |
| 185-?<br>Anon. <i>D.J.; oder Der steinerne Gast. Children's play. Ger.</i>   | 1901<br>Casademunt. <i>Societat familiar o tenorios y castanyas. Mus. play. Sp.</i>  |
| 1871<br>Anon. <i>D.J.T. Nov. Sp.</i>   |  |

- 1903  
Saltiveri Vidal. *La Filla del comendador*. Play. Sp.
- 1904  
Gómez Gereda y Soler. *M'hacéis de reír, D. Gonzalo*. Mus. play. Sp.  
Marriera i Fonts. *Lo T. de Vilanohies*. Play. Sp.  
Millà Gacio and Bonavia. *Las Estatuas del del T.* Play. Sp.
- 1907  
Asmarats. *En Joan trapella*. Play. Sp.  
Gómez Gereda and Soler. *Imposible l'hais dejado*. Mus. play. Sp.  
Millà Gacio. *El Xuti del T.* Poem. Sp.
- 1910  
Miralles de Salvá. *Un T. rabregat. ?* Sp.
- Ca. 1911  
Blok. *Šagi komandora*. Poem. Rus.
- 1912  
Burenin. *Šagi komandora (?)* Poem Rus.  
Gumilev. *D. Zhuan v Egiptje*. Poem. Rus.
- 1913  
Horts. *La Quinta de D. J.* Play. Sp.
- 1915  
Blei. *Epilog zu Sternheims D. J.* Play. Aus.  
Martí Rosselló. *T. mallorquí*. Play. Sp.  
Millà Gacio and Arroyo. *¡Dichoso T.!* Play. Sp.
- 1916  
Muñoz Seca and Pérez Fernández. *Lolita T.* Play. Sp.  
Pane y Galán. *D. J. Barrila*. Play. Sp.
- 1917  
*D. J.* Motion picture. Port.  
Rodríguez AVECILLA and García-Pierrat. *La Máscara de D. J.* Play. Sp.
- 1919  
Millà y Navarro. *El T. en broma*. Poem. Sp.
- 1920  
Muntané Camps. *El T. nou*. Play. Sp.  
Unamuno. *Dos madres*. Novelette. Sp.
- 1921  
Unamuno. *La Tía Tula*. Nov. Sp.
- 1922  
Muntané Camps. *El Sopar del T.* Play. Sp.
- 1923  
Martínez Bello. *D. J.* Poem. Sp.
- 1924  
Rouff. *L'Homme que l'amour empêche d'aimer*. Nov. Fr.  
Rusiñol y Prats. *Tenoriades*. Play. Sp.  
Sarment. *Les Six grimaces de D. J.* Play. Fr.
- 1926  
Sebastien. *D. J.* St. U.S.
- 1927  
Turpin. *D. J. malgré lui*. Play. Fr.
- 1928  
Cherkasenko. *Espans'kii Kabalero D. Xuan i Rozita*. Nov. Ukraine.
- 1930  
Aranyó. *Aventuras de un truhán que se llama D. J.* Play. Sp.
- 1931  
Colette. *Supplément à D. J.* Essay-sketch. Fr.  
Horváth. *D. J. kommt aus dem Krieg*. Play. Ger.  
Torrado Estrada. *D. J. contra D. J.* Play. Sp.
- 1932  
Capek. *Zpověď Dona Juana*. St. Czech.  
Schulhoff. *Plameny*. Op. Czech.
- 1934  
Wimperis and Spoliansky. *Señorita Carmencita*. Mus. comp. U.S.?
- 1936  
Zamacois y Quintana. *D. J. hace economías*. Play. Sp.
- 1939  
Egk. *J. von Zarissa*. Bal. Ger.  
Stept and Drake. *D. J. of Seville*. Mus. comp. U. S.
- 1944  
Castelnuovo. *Deh vieni alla finestra*. Mus. comp. Ital.?
- 1947  
Alyoshin. *Togda v Sevil'ye*. Play. Rus.  
Welle and Falanswa. *Feu D. J.* Play. Bel.
- 1948  
Rodrigues. *O Castigo de D. J.* Play? Port.
- 1952  
Mail. *D. J.* Bal. Fr.
- 1954  
Jouve. *Les Instabilités profondes du Divers*. Poem. Fr.
- Tibbles and Idress. *Old D. J.* Mus. comp. U.S.?
- 1957  
Le Hardouin. *Passage de D. J.* Nov.? Fr.  
Leslie. *D. J., Jr. ?* U. S.?
- 1958  
Jarre. *D. J.* Mus. comp. Fr.
- 1959  
*Sonatas*. Motion picture. Sp.  
Webb. *The Delicate Darling*. Nov. U.S.
- 1960  
Alyoshin. *Togda v Sevil'ye*. Play. Rus.  
Queen. *The Death of D. J.* Novelette. U. S.  
Soldevila Zubiburu. *D. Joan*. Play. Sp.  
Styron. *Set This House on Fire*. Nov. U. S.
- 1961  
Simon and Stein. *D. J.* Play. U.S.?  
Xuriguera. *D. Joan*. Play. Sp.
- 1963  
Akimov. *D. Zhuan*. Mus. play. Rus.  
Catron and Jenkins. *A D. J. in Town*. Mus. comp. U.S.  
*D. J. Beaver*. TV play. U.S.  
Kasper. *Die Drei Nächte des D. J.* Play. Ger.  
Reuter. *D. J. heiratet*. Nov. Ger.  
Wilde. *D. J.* Mus. comp. U. S.?
- 1964  
Delanoe and Bécaud. *D. J.* Mus. comp. Fr.  
*D. J.* Motion picture. Pol.  
Erickson. *Minuetto*. Mus. comp. U. S.  
Erickson. *Now When the Day Is Fading*. Mus. comp. U.S.  
Hofmann. *D. J.* Play. U. S.?  
Jozok. *D. J.* Mus. comp. U.S.?  
Kingsley. *Hold My Hand, Giovanni*. Mus. comp. ?  
Kingsley. *Rockin' Don*. Mus. comp. ?  
Lawrence. *D. J. in Melanesia*. Poem. Australia.  
Malipiero. *D. G.* Op. Ital.  
Steiner. Serenade from *D. G.* Mus. comp. U. S.?  
Van der Bur. *The D. J. of Trinidad*. Mus. comp. U. S.?  
Voxman. Gavotte from *D. J.* Mus. comp. ?  
Weston. *D. Wan*. Mus. comp. U. S.?
- 1965  
Campbell. *D. J. of the Western World*. Mus. comp. U. S.?  
Clavel and Rocquet. *D. J. de Tirso de Molina*. Mus. play. Fr.
- D. J.* TV play. Fr.  
*D. J. in Hell*. TV play. U. S.  
Gary. *Pour Sganarelle*. Miscellany. Fr.  
Gordón. *Un D. J. que se llama Pedro*. Play. Mex.  
Haertling. *Niembsch oder der Stillstand*. Nov. Ger.  
Kelley. *D. J.* Mus. comp. U. S.?  
Marceau. *BIP joue le personnage de D. J.* Pant. Fr.  
O'Faoláin. *D. J. in Dublin*. St. Irel.  
Ostrander. Serenade from *D. G.* Mus. comp. ?  
Palester. *La Mort de D. J.* Mus. comp. Ital.  
Reynolds. Minuet from *D. G.* Mus. comp. ?  
Susa. *D. J. in Hell*. Mus. comp. U. S.?  
Trujillo Herrera. *Juana T.* Play. Mex.
- 1966  
Brand. *My Ladies' Tears*. St. U. S. ? 1966?  
Casona. *El B. de Sevilla*. Mus. play. Sp.  
DeMaria. *D. J. in Lourdes*. Nov. U. S.  
*D. G.* Film strip. U. S.  
*D. J. T.* TV play. Sp.  
Kuznetsov. *D. Zhuan*. Bal. Rus.  
Pena. *El D. J.* Mus. comp. Sp.?  
Silar. *D. J. y Doña Soberbia*. Nov. Ecuador.  
Walker and Beaumont. *The Marble Guest*. Op. Eng.  
Ziegellaub. *D. G.'s Wiederkehr*. Play. Ger. or Aus. or Switz.
- 1967  
Lippert. *D. G.* Mus. puppet play. Aus.?  
Luarca. *El D. J.* Mus. play. ?
- 1968  
Buck. *D. J. of the Teacups*. Play. U. S.  
Corsaro. *Faust*. Op. U.S.?  
*D. J.* Motion picture. Mex.?  
*D. J.* Motion picture. Rus.  
Duckett. *D. J.; or, the Viper of Seville*. Play. U. S.  
Inkiow. *D. J., 70*. Play. ?  
Jackson. Ballet Overture from *D. J.* Mus. comp. U. S.?  
Monclair. *D. J. Casanova*. Mus. comp. Fr.  
Servadio. *D. G.* Nov. Ital.  
Simon. *D. J. in Hosannah*. Play. U. S.?
- 1969  
Bellairs. *Le D. J. et Little John*. Nov. Eng. 1969?  
Lavagne. *D. J.* St.? Fr.  
Sender. *D. J. en la mancebía*. Play. Sp.  
Shelton. *D. J.* Mus. comp. U. S.?

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| Spoelstra. <i>D. J.'s Turn to Bow Now</i> . Mus. comp. U.S.? | 1971  |
| 1970   | <i>D. J.</i> Motion picture. U. S.                                |
| Brustein, etc. <i>D. J.</i> Play. U. S.                      | Rota. <i>Fantasia sopra 12 note del D. G.</i><br>Mus. comp. Ital. |
| <i>D. G.</i> Motion Picture. Ital.                           | 1972  |
| Heinesen. <i>D. J. fra Tranhuset</i> . Nov. Den.             | Berger. <i>G.</i> Nov. Eng.                                       |
| Schaeffer. <i>Minuet from D. J.</i> Mus. comp. U.S.?         | Couteaux. <i>D. J. est mort</i> . Nov. Fr.                        |
| Schickele. <i>The Stoned Guest</i> . Op. U. S.               | Porter. <i>D. J.</i> Play. U. S.?                                 |
| Steensland. <i>Melody from D. G.</i> Mus. comp. U. S.?       | Slater and Rossi. <i>Again, D. J.</i> Jazz rock op. U.S.          |
| Verbelen. <i>D. J. und die Unberührte</i> . Nov. Aus.?       | 1973  |
|  | <i>D. J.</i> Motion picture. Fr.                                  |