

THE DON JUAN THEME:

*An Annotated Bibliography
of
Versions, Analogues, Uses,
and Adaptions*

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Armand E. Singer

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This volume is dedicated:

First, to my wife Mary, scholar in her own right, who for over forty years has put up with my bibliographic obsession, cheerfully lending both hands in my home study and in countless libraries. Not once to my best recollection, never echoing Carlyle's adversary met on a narrow path, has she refused to suffer a fool gladly. Thus I have had no cause to resort to Carlyle's famous riposte. We have indeed worked well together.

And then:

To the many, many, colleagues and friends who have corrected errors and added examples, for no man is less of an island than a bibliographer.

To "Penny" Thompson, willing, accurate, and indispensable toiler at the word processor keyboard, and to her newfound associate, Marsha Bissett.

To Dr. Robert J. Elkins, Chair of our Department of Foreign Languages, without whose collegiality and financial support readers would not be perusing these words and enjoying whatever bounties will be met on succeeding pages, and to the West Virginia University Press and its Chair of Publications, Dr. Ruth Jackson, Dean of Libraries at our University.

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PREFACE

Some forty years ago I embarked on a journey never intended to last so long nor send me so far. Originally it was planned as an appendix to a history of the Don Juan them updating Gendarme de Bévotte's monumental study, by then itself over some forty years old. I soon discovered that others had anticipated me. So, more modestly, I conceived of adding Bévotte's list of versions. Here I struck gold. No really satisfactory enumeration of Don Juan's almost endless avatars had ever been carried out, not even by Bévotte himself. My 1954 book boasted 1370 entries, most if not all bona fide versions, to which three supplements added their contributions. The greatly enlarged 1965 edition raised the total to 1985, and its five supplements (1966 - 1980) furnished over six hundred more. The present compilation (and my last!), renumbered, revised, and realphabetized, has corralled well over thirty-three hundred, if one includes the sub-numbered as well as the 3081 regular ones.)

Since so many Don Juan versions have been used by their creators as a forum for their concepts of seduction and its justification or rejection, I have included in this new edition references to certain critical or philosophical treatises and articles by writers who have also composed versions. It would seem that having access to the theories behind their creations might prove fruitful.

In the earlier lists I was able to include as well thousands of articles, essays, and books on the individual versions and on the Don Juan theme in general. As I write these lines, I see before me a huge stack of cards dealing with criticism from the last ten or twelve years. Unfortunately they will not be listed in the present volume. To reintegrate over five thousand critical items and add them to more than three thousand versions would extend the size and cost of this book beyond its ready market. Luckily, a solution of sorts is becoming increasingly available. Major bibliographies such as MLA's International volumes, *French XX*, the *Bibliographie der französischen Literaturwissenschaft*, and its German counterpart, several English and American literature listings, *RHLF*, *HAPI* and *LAPI*, *RFE*, among many, each year seem to grow bulkier. Even more encouraging, the MLA lists and some others are now on data bases, from which recent or current information is for the most part almost instantaneously retrievable. If the data are not quite so simple and rapid nor complete as when extracted mainly from a single volume, I suggest referring to my 1965 edition and its five supplements, using the sources above for more recent scholarship. *Faute de mieux*, they must suffice - of course, with my apologies.

By the time of my last supplement (1980) to bibliographies that had already seen two editions (1954 and 1965), I had decided that my compilations were beginning to resemble the proverbial millstone. So, when Professor Robert Karpiak of the University of Waterloo, Ontario, whose own research into Slavic versions has opened up whole new vistas, agreed to assume the burden, I was only too happy to acquiesce. But we all know what befalls well-laid plans, even the best. His expected financial publication support did not come through; the ball was back in my court. We then agreed on a collaboration; this time it was his crowded schedule that intervened. He did, however, surrender hundreds of 3 x 5 cards providing data on new versions, not just Slavic, fine-tuning some older ones, and adding many new critical items. If I cannot at the moment utilize the latter, I have made good use of the former. My heartfelt gratitude toward a devoted colleague whose name was to have graced forthcoming supplements, then to accompany mine on the present volume, but who must now remain satisfied with these thanks and the initials "R. K." following major entries.

In past editions and supplements I acknowledged as fully as possible all the friends whose kindness and sharp eyes helped swell my totals, along with the many libraries (now over thirty-five) that opened their stacks to me, shared expertise, answered correspondence and even telephone calls. No bibliographer can deny depending heavily on collaboration. I know how deprived I would have been without the help tendered not only in the United States and Canada but often in Europe and even occasionally in the Far East as well. To my earlier lists I must add my gratitude for being allowed to work in the University of Virginia, Yale, the Bibliothèque Nationale and the Opéra in Paris, the Biblioteca Nazionale Centrale in Florence, and the British Museum.

Among individuals, at the least let me mention my longtime friend and colleague, Professor Harley U. Taylor; Professor Hensley C. Woodbridge of Southern Illinois University, and the late Professor Charles Beaumont Wicks of the University of Alabama. More recently I have received extensive help from Dr. D. G. van der Steen of Arnhem, Holland (see entries marked "V. der S."). Professor Harry Redman, Jr., of the Department of French and Italian, Tulane University, not only contributed a valuable article to our own *WVUPP* (28 [1982]: pp. 29 - 38) on some nineteenth-century French Don Juan versions which he discovered, but also mailed me details on a batch of others. Professor Josep M. Sola - Solé of The Catholic University of America kindly supplied several elusive Catalán versions. Such willing, disinterested aid as these six, among many, have proffered helps immeasurably in making a researcher's labors truly rewarding. Beatrix Müller - Kampel's *Dämon, Schwärmer, Biedermann: Don Juan in der deutschen Literatur bis 1918* (Graz, Austria, 1992) supplied a number of German versions, marked B. M. - K. Many of these versions are described in more detail in her volume (pp. 316 - 416). Her meticulous research has helped me correct some of my own errors. She reproduces the texts of many of the shorter, less well - known poems and summarises novels, plays, etc.

Finally, how can I do justice to Professor Charles C. Russell of the Department of French and Italian at the University of Maryland? From his new book (working title *The Don Juan Legend before Mozart*, scheduled for publication in the fall of 1992 by the University of Michigan Press) he has allowed me to integrate into this bibliography data from a forty-five page chronology of performances of opera and ballet from 1669 to 1880. This remarkable listing, which includes dozens of lesser - known or obscure composers, librettists, and choreographers, has proved a veritable goldmine. Items from his list previously unknown to me have been marked "C. C. R." In all he has chronicled some 225 performances of operas, ballets, and the like, mainly in Italy, not all by different artists, to be sure.

Bibliographers do tend to scavenge. I must confess to stealing a bone here, a morsel there for my cache. The excuse, often limping, is the convenience of having all the information in one adequate den. I can only trust that all contributors, intentional or otherwise, will find their efforts properly rewarded and acknowledged.

May it be implied that spread before the curious is at long last a virtually complete list of all versions and para - versions of the Don Juan legend, accurately transcribed? Would that it were true. The Greeks, however, milleniums ago, cautioned against such overweening pride, and chronicled the fate of many a hubristic sinner. In any case, I will risk boasting that I have included, as conscientiously as I could, most of them. Perhaps more than some scholars might prefer.

I must now state categorically that, at this writing in my seventy-eighth year, I am really crying surcease to these labors. I think I have paid my bibliographic dues to the memory of the world's most notorious seducer. Other literary fields need tilling.

There follows a shortened reprint (with two bracketed additions) of the preface to the 1965 edition, otherwise reproduced almost verbatim.

A. E. S. December 1992

This bibliography, greatly enlarged from my earlier compilation, contains virtually all the items from the original 1954 publication and from the three supplements appearing in the *West Virginia University Philological Papers*, 10 (1956), 11 (1958), and 12 (1959), plus additions bringing it to the end of 1963 and in a few cases into 1964. Included are over six times as many entries as in any previous listing [1992 addition: i. e., by other bibliographers]. They cover individual Don Juan versions, and books, articles, essays, and other criticism (even work in progress and papers delivered orally) on them and on the Don Juan theme in general. I have combed endless lists and files, plundered the findings in many previous bibliographies of the Don Juan theme, both lengthy and abbreviated, received items from many workers in the field. Included, *inter alia*, are over a hundred entries from the Library of Congress copyright files, as far as I know never before researched for this purpose. Likewise, one will find a wealth of information out of book catalogues from a host of foreign countries. Yet a sort of law of diminishing returns has kept me from checking every possible source even if known to me. Where several hours of searching yields a possibility of only one item, let us say, the time spent is not always justified by the reward. Thus, this work can not hope for completeness. It comprises, perhaps, ninety per cent of the versions, possibly an equally high percentage of critical studies on the theme in general, but a considerably smaller share of criticism on individual versions.

In the interests of accuracy I have checked against the original a high percentage of all items included. I have tried to make citations complete, with author's given name, country of origin, date and place of publication of his version; and year, volume, and inclusive pages for articles. I have marked with an asterisk items which I did not actually see or at least find listed in two or more mutually independent and trustworthy secondary sources (catalogues of the Library of Congress or the British Museum, *Biblio*, H. W. Wilson Company's various publications, etc.). These inadequately verified entries consist mainly of a small residuum of things not available on this side of the Atlantic or not accessible to me, plus a few which I simply could not track down. As not all items could be collated at any one time and place, I could not always be sure whether certain entries represent the same text under modified titles or revised texts bearing identical titles (e.g., in the case of pantomime versions of *Don Juan*, or *The Libertine Destroyed*, No. 404 - 405).

There are certain aspects of the Don Juan theme in which the present bibliography is not interested. Translations have in general been omitted, unless they differ substantially from the original, that is, unless they have added something of their own. [1992 addition: Here I may have been standing on shaky ground. Christopher Hampton's translation (1974) of Molière's play, for instance, is colloquial, done for a London BBC 1972 performance. Is it to be considered merely a free rendition or a modernized version? "Traduttore, traditore," observe the Italians. Every translator must of necessity add a bit of himself. It has become, for me at least, a fielder's choice wheter to include or omit. And each stage director doubtless leaves his impress on, say, Mozart's opera, many productions of which I have included. Consistency, Emerson complained, is the hobgoblin of little minds, though he qualified the gibe by limiting his scorn to *foolish* consistency, if that allows for any real consolation.] In any case, most of the translations have been of the versions of Molière, Mozart, Byron, and Zorrilla, listings of which are available elsewhere (see under "Bibliography of Bibliographies"). I have not given separate editions of versions unless they involve some change from the editio princeps.

More important, however, than all these admissions and exculpations, is the basic premise upon which this bibliography rests. It is not intended to imply censure or praise through exclusion or inclusion. The Don Juan theme has inspired its share of masterpieces, along with a leavening of trash. But I do not consider that it is the bibliographer's task to act as judge and jury, a role some of my predecessors have played to a greater or lesser degree. In the case of Don Juan, censors have sometimes attempted to decide which story versions are worth including. This work is latitudinarian. One will find Tirso and Mozart, naturally, but Georges Rose's vaudeville piece, *Don Juan de Montmartre*, as well. And Byron and Zorrilla. A purist seeking only Tirso's classic story will still find hundreds of more or less faithful renditions of the old theme. But he would do well to shun most late-nineteenth and twentieth century versions with limiting titles other than "Tenorio", and "Mañana," such as "Don Juan de Venise," "Ein Berliner Don Juan," etc. They usually owe little to their prototype beyond his Christian name and amorous propensities. Even so, they often owe more to the essential concept of donjuanism than some eighteenth-century farce from the *théâtre de la foire*, let us say, however close it may hew to the original story line.

There is to be sure a very real danger in being overly inclusive. Eventually a bibliographer may wish to include the story of every seducer or indulger in the mildest dalliance. They are, after all, in the tradition (if not the grand one) of Don Juan. I have included a sampling of the donjuanesque works, mostly to suggest the richness of the field, without any pretention to completeness. They have been taken from lists by Simone - Brouwer and others, supplemented with additions of my own.

There are interesting variations on Don Juan: characters and legends that admit of mutual influence or parallel his story, or occasionally even fuse with it (e. g., Casanova, Robert the Devil, Punch and Judy, Lovelace, Faust). References to such para - types are included. And I have noted a few of the many heroes of Restoration comedies, Regency roués, and nineteenth century rakehells - call them "viveurs," (q. v.), "lions," or whatever - that obviously owe something to Don Juan or echo his philosophy.

As Don Juan learned to his sorrow, and even for bibliographers, "... no hay plazo que no llegue ni deuda que no se pague." My own debt is substantial but the creditors are less inexorable, and the pleasure of repayment correspondingly greater. From previous listings of the Don Juan theme, if I excised a few errors, I borrowed generously. I had the opportunity to work at many libraries: the Detroit, New York, and Boston Public, Carnegie in Pittsburgh, the Library of Congress, the university libraries at Duke, Harvard, John Hopkins, Kentucky, Michigan, North Carolina, Pennsylvania, Pittsburgh, Stanford, Indiana, and Toronto, as well as West Virginia. From all, unflinching courtesy and aid were forthcoming. Indeed, were it not for the particularly rich collections at Harvard, the Library of Congress, and the New York Public, this book would not be possible. Many libraries (among the foregoing and others) verified references and even read and digested material not available for loan: I think particularly of the University of California at Berkeley, Yale, the Library of Congress, Harvard, Williams, Columbia (including the Hispanic Institute), Miami University, the New York Public, the Frick Art Reference Library, the Metropolitan Museum of Art and the Danish Information Office in New York. Professors Everett W. Hesse of the University of Southern California and Leo Weinstein of Stanford sent considerable material. Professor Raymond L. Grismer of the University of Minnesota lent preliminary sheets from his general bibliography on Hispanic literature. Professor Arnold G. Reichenberger of the University of Pennsylvania, among his many kindnesses, gave me access to a not inconsiderable collection of bibliographical items on Don Juan, including a number gathered in 1932 by George C. Wright while a graduate student there. Professor Nelson F. Adkins of New York University checked their Index to Early American Periodicals. Professor Jerome W. Schweitzer of the

University of Alabama has sent many items down through the years. Professor Oscar Mandel, both in person and through his new *Theatre of Don Juan*, has been most helpful. I cannot name all to whom I owe so much, especially my many colleagues at West Virginia University, but I should mention Professors Robert Stilwell, Victor Lemke, and John Draper, who have often helped compensate for my inadequacies. Our library staff aided well beyond the call of duty, notably Dr. Robert F. Munn, the Director, and Miss Berta Plaut, former Senior Catalog Librarian.

For any shortcomings and inaccuracies in this bibliography I am resigned to assuming full responsibility. If, however, in the long course of collecting and revising, I have not added too many errors "de mi propia cosecha," much of the credit is due these many collaborators. Let this token acknowledgment admit my gratitude.

Armand E. Singer
July 15, 1964

SYMBOLS, CONVENTIONS, AND EXPLANATIONS

The following symbols have been employed:

- * Items unverified or inadequately verified, but not suspected of being incorrect.
- **Unverified items suspected of being incorrectly noted by previous bibliographers, or actually nonexistent.
- *** Versions not related to the Don Juan theme, but merely giving evidence of a coincidental similarity in name or subject matter.
- † Versions with a donjuanesque theme, protagonist, or character; in the case of folk literature, the presence of some motif analogous to that of the popular elements in the Don Juan legend: e. g., the stone guest; rarely, used as a symbol for "died."
- R. K.: Robert Karpiak (see "Preface").
- B. M. K. (see "Preface")
- C. C. R.: Items extracted from Charles C. Russel's "Chronology" (see "Preface")
- V. der S.: Van der Steen (see "Preface").

Under such basic versions as Byron's, Zorrilla's, Mozart's etc. (and even for less famous works, where source of an imitation is known) cross referencing numbers send the reader to all works based upon them, as far as I have ascertained.

Imitations and continuations of Byron's *Don Juan*, Motions pictures, paintings and objets d'art, *viveurs*, and versions derived from Le Tellier's *Festin de pierre* and from Richardson's character Lovelace have been listed separately, under special headings, as well as individually. A separate list, not repeated elsewhere, is given of various uses of "Don Juan" as a place, brand name, nom de plume, etc.

I have appended a chronological listing of Don Juan versions. See section III for details.

The spelling of Portuguese and Russian words follows more than one system; hence, there may be orthographic differences showing up on this bibliography, though I have attempted to be as consistent as possible.

All versions have been cited in italics, regardless of length (including such items as short stories and poems, etc., that would usually be given between quotation marks).

© = copyright (ed); ca. = circa.

The following abbreviations indicate the nationalities of authors of versions:

Arg.	:	Argentina	Irel.	:	Ireland
Aus.	:	Austria	Ital.	:	Italy
Bel.	:	Belgium	Mex.	:	Mexico
Br.	:	Brazil	Nor.	:	Norway
Can.	:	Canada	Pol.	:	Poland
Czech.	:	Czechoslovakia	Port.	:	Portugal
Den.	:	Denmark	Rom.	:	Romania
Eng.	:	England	Rus.	:	Russia
Fr.	:	France	Sp.	:	Spain
Ger.	:	Germany	Swed.	:	Sweden
Gr.	:	Greece	Switz.	:	Switzerland
Hol.	:	Holland	U. S.	:	United States
Hun.	:	Hungary	Uru.	:	Uruguay

Where the author's nationality is not known to me, place of publication for his work has usually been given instead.

Occasionally I have admitted inability to verify a reference; such a confession does not necessarily imply unverifiability but simply an admission that at times the effort needed for eventual confirmation proved excessive.

By the way of explanation, if not exculpation, attention is called to the following usages: In alphabetizing entries, "Ch" follows "Ce," not "Cz"; "Ll" follows "Le," not "Ly"; "Mc" follows "Maz" (it is not conflated with "Mac," which follows "Mab"); "Ñ" follows "Ny"; an unlauted name such as "Mörike" follows, for instance, "Morgan," not "Moeran," but "Goethe" is not considered a variant of "Göthe", and therefore is listed after "Godoy," not "Gorostiza."

THE DON JUAN THEME; ORIGINS, ETC.

As a sort of introduction to the main list of versions of the Don Juan theme, the following items have been kept separate. They consist (1) of the legends and *Ur*-versions in folklore and literature, which either supposedly supplied Tirso with his "Burlador" or became integrated into subsequent versions of the story or show pre-Tirso use of Don Juan material; (2) of certain persons out of history or mythology, whose deeds or character may have influenced Tirso or later writers, or which show the prevalence of the seducer type; (3) of themes parallel to that of Don Juan, which at times have become fused with it. Most of these items have been noted by other critics and scholars, and some cannot claim very strong grounds for inclusion.

FOLKLORE AND LITERARY VERSIONS OF:

A. *The hero who faces a specter or statue unafraid.*

1. ESPINEL, VICENTE. *La Vida del escudero Marcos de Obregón*. Picaresque novel, 1618.
2. MIRA de AMESCUA, ANTONIO. *El Negro del mejor amo*. Play. Animated statue of Benedicto Sforza appears.
- 3 - 6. VEGA, LOPE de. *Dineros son calidad; El Infanzón de Illescas; El Marqués de las Navas; El Rey Don Pedro en Madrid*. Four plays.

B. *The avenging statue.*

7. ARISTOTLE, *Poetics*, ix (near end). Statue falls on Mityls, its murderer.
 8. Ballad of the statue of the Cid, which comes alive and threatens with a sword a Jew who mockingly pulled its beard (Durán, *Romancero general* 1 (= *Biblioteca de autores españoles* 1: p. 572).
 9. DION CHRYSOSTOMUS, *Oration* 31, and PAUSANIAS, *Itinerary of Greece* 6: xi, who relate the story of the athlete Theagenes of Thasos, whose statue fell on a jealous rival, killing him. A similar legend is told of the athlete Nicon of Thasos.
- . (Leontius. See below, No. 100.)
- . (Legend of Juan del Sole, who murdered people, seduced a woman, and was finally killed by the cenotaph of his adulterous mother, which fell upon him. See Kurz - Bernardon, No. 1696.)

C. *The stone guest.*

10 - 92. The exact form in which Tirso used this old folk tale is that of the double invitation. Dorothy E. MacKay, *The Double Invitation in the Legend of Don Juan* (CA: Stanford UP, 1943) has collected the largest number of these stones, 81 in all, from a dozen or more countries, going back as far as the fourteenth century. Two more folk versions from Chile of the double invitation theme, one in prose, one in verse, are reported by Margaret V. Campbell, "Don Juan en el Nuevo Mundo," *Hispano* 12 (May 1961): pp. 53 - 56.

One scholar notes that Gonzalo Fernández Córdoba (the Gran Capitán) mocked the corpse of the Duc de Nemours, killed at Cerignola in 1503, and that this incident involved a double invitation as well.

Alfons de Cock, *De Sage van den te gast genooden doode* ("The Saga of the Invited Dead Guest"; Gent: A. Siffer, 1909) contains 9 Dutch and 36 foreign versions of the saga. The host in the Dutch versions is an unbeliever, according to Cock, owing to the influence of Poirter's *Larva mundi* (No. 131). (V. der S.). Many of these may be the same as MacKay's.

THE DON JUAN - LIKE FIGURE IN LITERATURE

Under this heading are included characters revealing one or more of the aspects of Don Juan: his crimes against woman, society, and church. The works of literature listed come during or before Tirso's day. Such a compilation could well prove endless; I have given a substantial number of the more commonly noted ones.

93. 'ALI ibn HAZM, 994 - 1064, of Córdoba. *The Ring and the Dove: A Treatise on the Art and Practice of Arabian Love (Tawq al - Hamá nah)*. Trans. A. V. Arberry (London: Luzac, 1953). Poetry. Arabia. Cited from Saad Youssef, by William Little (see No. 95 for both authors). Little adds that Américo Castro, *The Spaniards: An Introduction to Their History*, trans. Willard F. King and Selma Margaretten (Berkeley: U. of Cal. P, 1971) p. 156, considers it prototypical Don Juan material.
94. ANON. *Anacreontea*. An ode, possibly by Anacreon, cat 561 - 476 BC, variously numbered 14, 32, etc., on his numerous amours. A primitive version of the "list" in Mozart's *Don Giovanni*, which has been taken as his possible source by one commentator. But see Fletcher, No. 117.
95. ANON. *The Arabian Nights* is filled with Don Juan prototypes: see Sobhi Saad Youssef, "Don Juanism in Arabic Literature," *DA* 31 (1970): 2354A (U. of Utah, 1970), cited in William T. Little, "Don Juanism in Modern European Literature," *DAI* 34 (1973): 3410A (Washington U., St Louis, 1973).
96. ANON. *Chin P'ing Mei*. Novel. Bawdy Chinese classic, possibly by 16th-century Wang Shih Cheng, about a 12th-century lecher named Hsi Men. Samuel Buck has trans. it as *Don Juan of China* (Tokyo - Rutland, Vermont, 1960).

97. ANON. *Hue Capet*. 14th-century *chanson de geste* in 6361 alexandrines. Concerns Hughes Capet, King of France 987 - 996, who travels the countryside "in the character of a Don Juan" (Urban T. Holmes, *History of Old French Literature*, rev. ed. [NY: Russell & Russell, 1962] pp. 322 - 323).
- . ANON. *The Mahabharata*. India's national epic. Ca. 400 BC - AD 200. The great hero Arjuna is said to be seen in some Hindu cultures as possessing the added attributes of avid lover and possessor of women.
98. ANON. *Richeut*. Old French 12th-century fabliau. Character Samson.
99. ANON. *Vida y muerte del falso profeta Mahoma*. Josep M. Sola - Solé, "Otra nota sobre la génesis del tema de don Juan," *REH* 8 (1974): pp. 163 - 171, dates this *comedia* ca. 1600 and notes that act 3 mentions Leoncio (the Leontio legend). Play sometimes attributed, falsely says Sola - Solé, to Francisco de Rojas Zorrilla, 1607 - 1648.
100. ANON. *Von Leontio, einem Grafen welcher durch Machiavellum verführt, ein erschreckliches End genommen*. Perhaps by Jakob Gretser. Oldest of the Jesuit "Klosterdramas," it played in Ingolstadt in 1615; reworked as *Thanatopsychie*, 1635. (See Kolczawa, No. 1675, and Poirters, No. 131.)
- 100a. ANON.(?) *Argumentum terribile de Deo existente seu Leontius*. Known only in a MS. dated 1762, notes Elisabeth Price, "Don Juan: A Chronicle of His Literary Adventures in Germanic Territory," *Dissert.*, Washington Univ., 1974.
101. BOCCACCIO. *Il Decamerone*. Ca. 1350. Many examples in it of immorality.
102. CALDERÓN de la BARCA, PEDRO. *El Alcalde de Zalamea*. Play. (Character Don Álvaro de Ataide; probably, like the four other plays by Calderón listed, came after *El Burlador*.)
103. CALDERÓN de la BARCA, PEDRO. *La Devoción de la cruz*. Man saved through a woman's faith: cf. Zorrilla.
104. CALDERÓN de la BARCA, PEDRO. *No hay burlas con el amor*. "Comedia de capa y espada." (Character Alonso, whose servant accuses: "... fueron tus placeres / Burlarte de las mujeres / Y reírte de los hombres" [act 1, sc. 1. He repents, admitting: "No hay burlas con el amor" [act 3, sc. 15], and the play ends happily.) Harry W. Hilborn, *A Chronology of the Plays of ... Calderón ...* (Toronto, 1938) 16, dates it ca. 1631 - 1632.
105. CALDERÓN de la BARCA, PEDRO. *No hay cosa como callar*. (Character Don Juan de Mendoza.)
106. CALDERÓN de la BARCA, PEDRO. *El Purgatorio de San Patricio*. Ludovico the seducer fights his own skeleton, then repents. N. B.: the legend of St. Patrick's Purgatory is connected with that of Don Juan, if at all, basically through Calderón's version.
107. CALLIMACHUS of CYRENE, ca.310 - ca. 240 BC. *Don Juan*. Epigram of six lines. Alexandrine Greece. Variouslly numbered 31, 32, or 33, by different editors. It concerns Epicydes, 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* (NY: Macmillan, 1951) p. 302.

108. CHAUCER. *The Shipman's Tale* in the *Canterbury Tales*. Eng. Ca. 1387 - ca. 1395. (Character of Daun John.)
109. CERVANTES. *La Fuerza de la sangre*. Novela, printed 1613. (Character Rodolfo.)
110. CERVANTES. *El Rufián dichoso*. Play, printed 1615, written after 1608. (Character Don Cristóbal, a real historical figure, who renounced his profligate ways, became a Dominican monk in Mexico, suffered greatly, and died a saint's death.)
111. CERVANTES. *La Señora Cornelia*. Novela, printed 1613. See E. H. Templin, "Possible Reminiscences of *La Señora Cornelia* in *El Burlador de Sevilla*," *Mod. Lang. Forum* 33 (1949): pp. 118 - 122.
112. CLARAMONTE, ANDRÉS de, d. 1626. *Deste agua no beberé*. Comedia. Sp. Tisbea and Diego Tenorio are characters. Contains a *redondilla* virtually the same as one in act 3 of Tirso's *Burlador*. (See J. H. Arjona, "Una Nota a *El Burlador de Sevilla*," *HR* 28 (1960): pp. 150 - 151.
113. CUEVA, JUAN de la. *El Infamador*. Play, 1581.
114. DELICADO, FRANCISCO. *La Loçana andaluza*. Picaresque novel. Sp. 1528. (Character Aldonza, a pícara with overtones of a Doña Juana.)
115. FERREIRA de VASCONCELOS. *Eufrosina*. 16th-century Portuguese "novel - play."
116. FIRENZUOLA, AGNOLO. Novelle. Ca. 1525. It contains one novella concerning a priest named Don Giovanni who loves a married woman, Tonia. Luigi Costanzo, *Don Giovanni Tenorio nel teatro spagnolo e romeno* (Naples, 1939) p. 3, has seen in it a possible analogy with the story of Don Juan, but it strikes me as having its provenience in the tradition of Boccaccio.
117. FLETCHER, JOHN. *The Wild Goose Chase*. Comedy, 1621. (Character Mirabell, a Don Juan, who keeps a list of the women that he has loved.) George Farquhar's comedy *The Inconstant*, 1702, is based upon it.
118. *GRUNAEUS [Grunau], SIMON, 1564 - 1628. *Preussische Chronik*. Gives first literary form to the "guest at the gallows" story, possible source for Cokain.
119. LOUBAYSSIN de LAMARCA, FRANCISCO. *Engaños deste siglo y historia sucedida en nuestros tiempos*. Paris, 1615. Possible source for Tirso.
120. MACHIAVELLI. *Belfegor*. Novella, printed 1549. Said to have inaugurated the cycle of erotic and ideological - religious works so prevalent during the Renaissance, in which general class *El Burlador* may be grouped.

121. MATHEOLUS [called the Bigamist, died ca. 1320]. *Liber lamentationum Matheoli*. Poem. 1290. "Ducere si cupias aliquam, me consule spreto, / Non unam capias, sed centum, lector, habeto! / Femina millenis hominem ligat una cathenis; / Si quis habet mille, nullas habet; est suus ille" (ll. 2285 - 2288). Trans. into French by Jehan Le Fèvre de Resson, ca. 1370 (see ll. 4075 - 4083). Both citations are from book 2. See A. G. Van Hamel's ed., *Les Lamentations de Matheolus* (*Bibl. École des Hautes Études*, fascicle 95), Paris, 1892. And cf. Jean de Meun, *Roman de la Rose*, ll. 13145 - 13173 (*Société des Anciens Textes Français*, ed. E. Langlois. Paris, 1922) 4: pp. 8 - 9.
122. MIRA de AMESCUA, ANTONIO. *El Esclavo del demonio*. Religious play, early 17th century.
123. MONTAIGNE. *Essais*. 1580 - 1595. The freethinking philosophy of follow nature.
124. MURASAKI SHIKIBU, Lady, 970? - 1015? *The Story of Genji*. Japanese classic about a donjuanesque prince, a figure out of history.
125. NARIHIRA, ARIWARA NO, 825 - 880. *Ise Monogatari*. Collection of poems. Japan. 125 chapters, not all by this nobleman - poet, relate, among other matters, his amorous adventures. Trans. by H. Jay Harris as *The Tales of Ise* (1972).
- 126 - 129. OVID. *Ars amatoria; Remedia amoris; Amores; Heroides*. These books already depicted, two thousand years ago, in the words of a poet who was something of a Don Juan himself, the sensual philosophy that the Renaissance was to rediscover with Tirso and many others.
130. PLAUTUS. *Miles gloriosus*. Prototype of the warrior cum ladykiller.
131. POIRTERS, ADRIAEN [P. Adrianus Poirters, S. J.]. *Het masker van de wereldt afgetrocken*. Antwerp, 1646. A sort of emblem book: stories, rhymes, etc. Contains a Dutch adaptation of the 1615 Jesuit *Klosterdrama* about Leontius. Machiavelli himself is one of the guests at L.'s banquet. A very popular and influential work in Holland, with over a hundred editions known. In the Salsmans and Rombouts ed. (Oisterwijk, 1935) the L. story is on pp. 282 - 288; in the modern adaptation by A. van Hageland, (Gent, 1983) pp. 202 - 207. (V. der S.).
132. RABELAIS. *Gargantua et Pantagruel*. 1532 --. Philosophy of libertinism, as exemplified in the motto of the Abbaye de Thélème: "Fay ce que voudras."
- . REJAULE, PEDRO JUAN. This is Ricardo de Turia, who wrote the *Burladora burlada* (No. 142).
133. ROJAS, FERNANDO de. *La Celestina*. Dramatized novel, 1499.
134. *SALERNITANO, MASUCCIO. *Novellino*. 1475. One of the *novelle* is said to contain an incident very similar to that of the flight of Don Juan and Doña Inés in Zorrilla's play; I was unable to find this tale despite some searching in the *Novellino*.
135. SALUCIO del POYO, DAMIÁN, 1547(?) - 1614. *La Vida y muerte de Judás*. *Comedia*. Pub'd. ca. 1612 - 1616. Possible source for Tirso.
136. TÉLLEZ, GABRIEL [Tirso de Molina]. *El Condenado por desconfiado*. Play. (Character Enrico the brigand.)

137. TÉLLEZ, GABRIEL [Tirso de Molina]. *Escarmientos para el cuerdo*. Play. (Character Don Manuel.)
138. TÉLLEZ, GABRIEL [Tirso de Molina]. *El Rico avariente*. Play. (Character Liberio.)
139. TÉLLEZ, GABRIEL [Tirso de Molina]. *La Santa Juana*, part 1. Play. (Character Don Luis.)
140. TÉLLEZ, GABRIEL [Tirso de Molina]. *La Santa Juana*, part 2. (Character Don Jorge.)
141. TÉLLEZ, GABRIEL [Tirso de Molina]. *Tanto es lo de más como lo de menos*. Play. Sp. 1618 - 1619(?). Franz Walter Müller, "Zur Genealogie von Leporellos Liste," *BRP* 9 (1970): pp. 199 - 228, considers this play a source for Leporello's list in Mozart's *Don Giovanni*. But see No. 117.
- . TÉLLEZ, GABRIEL [Tirso de Molina]. *La Villana de Vallecas*. Play. One critic considers it to contain Don Juan elements, but I confess that I cannot see the connection.
142. TURIA, RICARDO de. *La Burladora burlada*. Play, 1616. Interesting principally because of its date and the title.
143. *VALDEPEÑAS, RODRIGO de, † 1560. *Caso memorable*. Possible source for Tirso. See Harold G. Jones III, "Una possible fuente para *El burlador de Sevilla* . . .," *Estudios* 32 (1976): pp. 89 - 96.
144. VALLA, LORENZO. *De professione religiosorum*. Mid 15th-century Italian treatise, which holds up to ridicule the vow of chastity.
145. VALLA, LORENZO. *De voluptate*. Advocates the pursuit of pleasure as the goal of life. Other Italian humanist philosophers, such as Jovianus Pontanus, held similar views.
146. VEGA CARPIO, LOPE de. *El Bastardo Mudarra*. Play. (Character Mudarra.)
147. VEGA CARPIO, LOPE de. *El Caballero del milagro*. *Comedia*. Prob. written ca. 1593 - 1598. (Character Luzmán, a minor *burlador*.)
- . VEGA CARPIO, LOPE de. *La Circe*. Name of two poems, 1624. See "circes" under "viveurs"; really no connection with the Don Juan legend.
148. VEGA CARPIO, LOPE de. *La Fianza satisfecha*. Play. (Character Leonido.) See No. 2224.
- . VEGA CARPIO, LOPE de. *Las Flores de Don Juan y rico y pobre trocados*. This work, occasionally alleged as a Don Juan play, actually has no connection.
149. VEGA CARPIO, LOPE de. *Fuente ovejuna*. Ca. 1612 - 1614? (Character the amorous Comendador, a real historical figure, Fernán Gómez, who refers to himself as "hombre de amores loco.")

THE LEGEND OF THE MAN WHO SEES HIS OWN FUNERAL

150. - 151. ANON. *Romance de Lisardo el estudiante de Córdoba*. Source for Espronceda's *Estudiante*, Mérimée's *Les Âmes du purgatoire*, and Zorrilla's *Capitán Montoya*; two versions of it are given in Durán, *Romancero general 2*: pp. 264 - 268, BAE, vol. 16.
152. BRAVO, CRISTÓBAL. Torquemada's story (No. 159) versified. Toledo, 1572.
- . (CALDERÓN. *Purgatorio de San Patricio*. See No. 106.)
153. CARDEÑAS, JUAN de. *Breve relación de la muerte, de la vida y virtudes de Don Miguel de Mañara*. Seville, 1680. Additions by Diego López de Haro.
154. LOZANO, CRISTÓBAL [not Gaspar, his nephew, under whose name the work originally appeared]. *Soledades de la vida y desengaños del mundo*. 1663. (See "Soledad" No. 4)
155. Manuel, Don Juan, legend of.
156. Mañara, Vicentelo de Leca, Miguel de (1626 - 1679), legend of. See just before No. 196.
157. **ROSETE NIÑO, PEDRO. *El Rayo y terror de Italia*. 17th-century play.
158. SENECA the Younger. *Apocolocyntosis*. Verse - prose satire, first century AD. The Emperor Claudius is depicted witnessing his own funeral.
159. TORQUEMADA, ANTONIO de. *Jardín de flores curiosas*. 1570. ("Discourse" No. 3.)
160. VEGA, LOPE de. *El Vaso de elección*, San Pablo. Play.
161. *VÉLEZ de GUEVARA, LUIS. *El Niño Diablo*. Play. Also attributed to Lope. (See act 1.)

THE LEGEND OF THE MAN WHO SEES HIS OWN SKELETON OR THAT OF ANOTHER PERSON

162. CALDERÓN de la BARCA, PEDRO. *El Mágico prodigioso*. Religious drama. 1637. Hero Cipriano holds Justina in his arms and she turns into a skeleton.
163. *CALDERÓN de la BARCA, PEDRO. *No hay más fortuna que Dios*. Auto sacramental.
- . (ESPRONCEDA. *El Estudiante de Salamanca*. See No. 1216.)
164. LULL, RAMÓN [Saint Raimundo Lulio, Lully, etc.], ca. 1235 - 1315. He is said to have pursued a girl who showed him her bosom eaten away by cancer.
- . (MORETO. *Caer para levantar*. See No. 2015.)
- . (VÁZQUEZ de LECA, MATEO. See No. 266.)

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

(The following list of historical male and female figures is, of course, meant to include, at least, only some of the more frequently mentioned examples.)

165. Alcibiades of Athens.
166. Alexander the Great.
167. Almeida - Garrett, Jean Bautista de Silva Leitão de, 1799 - 1854.
168. Amiel, Henri - Frédéric, 1821 - 1881. See Gregorio Marañón, *Amiel: Un Estudio sobre la timidez* (Bilbao - Madrid - Barcelona, 1932) esp. pp. 89 - 90 and ch. 14, pp. 265 - 293.
169. Annunzio, Gabriele d', 1863 - 1938.
170. Beatty, Warren, 1938 --. U. S. motion picture star. He has been widely publicized for his numerous affairs of the heart. *Time* (3 July 1978: p. 70) spoke of his having "an address book Don Juan would envy," and (9 July 1990: p. 10) again noted his "reputation as an indefatigable Don Juan." He was recently married and claims to have reformed. Stage and screen idols have always been open to such accusations, but often have luxuriated in their notoriety. Cf. Brando and Quinn, just below. See No. 2125.
171. Braganza, João de [João IV of Portugal], ruled 1640 - 1656.
172. Brando, Marlon. U. S. actor. See *Time* 24 May 1976: p. 74.
173. Byron, 1788 - 1824. See No. 1400.
174. Caesar, Julius.
175. Casanova de Seingalt, Giacomo, 1725 - 1798.
- 175a. Castro Alves, Antonio de. Br. See Nos. 918 - 920.
176. Chamberlain, Wilt [the Stilt]. U. S. basketball player. In his new autobiography (*A View from Above*, 1991) he claims to have slept with 20.000 women over a forty-year period. An average, notes *Time* (25 Nov. 1991: p. 77) of 1,4 a day.
- 176a. Chaplin, Charlie. "[T]he Little Tramp [was] a big Don Juan" (*Time* 31 Aug. 1992: p. 56).
177. Chateaubriand, François René, 1768 - 1848.
- 177a. Cheever, John, 1912 - 1982. His own *Journals ...* (NY: Knopf, 1991) depicts him as an admitted bisexual Don Juan.
- 177b. Chocano, José Santos. See No. 946.
178. Colón y Toledo, Don Luis, †1572. Tirso's model for Don Juan? Gregorio B. Palacín, "Don Luis Colón, modelo en que Tirso se inspiró para crear su Don Juan Tenorio, *Hispano* 58 (1976): pp. 1 - 4.
179. Constant, Benjamin, 1767 - 1830.
180. Dayan, Moshe, 1915 --. The war hero and recent Defense Minister of Israel has been called a Don Juan more than once by the popular press (e. g., *Parade Magazine* 5 May 1974).

181. Dreiser, Theodore, 1871 - 1945. U. S. novelist.
182. Eça de Queiroz, José Maria de, 1845 - 1900.
183. Foujita, Tsugouharu [Tsuguji Fujita]. Japanese artist who arrived in Paris in 1913 and soon became a fashionable painter of nudes. He painted 3.000 of them by his own count. He was called Don Juan of the Slanted Eyes. He died in 1968, aged 81.
184. Fra Diavolo. See No. 260.
185. Francis I [of France], 1494 - 1547.
186. Gaufridi [or Gofridi], Louis, ca. 1550 - 1611. He made a pact with the devil in exchange for being allowed to "seduce all the women on whom he could breathe." Givovanni Papini, *Il Diavolo* (see Engl. Trans. [NY: Dutton, 1954] pp. 122 - 124), wonders whether Tirso knew of him.
- . (Prince Genji. See No. 124.)
- . (Gómez, Fernán. See No. 149.)
187. Gómez de Almaraz, Diego. (Once said to have been called "El Convidado de Piedra.")
188. Gramont, Philibert, Comte de, 1621 - 1707.
189. Hōmei, Iwano, 1873 - 1920. Japanese writer. A rather notorious womanizer. A colleague of mine from Japan tells me he was one of many Japanese in the world of the arts to be called a Don Juan.
190. Huston, John, 1906 - 1987. U. S. motion picture director and actor.
191. Imru' al - Quys, †ca. 550 AD. Youssef Saad, "The Don Juan of Classical Arabia," *CLS* 13 (1976): pp. 304 - 314 (Also as a dissert., U. of Utah, 1970), notes that he was the most infamous poet, trickster, and seducer that classical Arabia knew, a veritable incarnation of seduction, hybris, and challenge to the gods. He disdained his father, insulted a white stone idol that he had consulted about avenging his father's murder, and was finally killed by the Emperor of Constantinople.
192. Jason.
193. (Don) Juan of Austria, 1547? - 1578.
194. Jupiter.
- . (Ladnov, Nicolai, See No. 1095.)
195. *Libertins* in France. Several critics have seen echoes of real people in Molière's *Don Juan*.
- . (Lull, R. See No. 164.)
- . (Mañara, Vicentelo de Leca, Miguel de. See No. 156.)
196. Maupassant, Guy de, 1850 - 1893. Axel Munthe, who knew him quite well, called him "insatiable," one of a type he called "Don Giovannis" (*The Story of San Michele*, near the start of ch. 18).

197. Ménétra, Jacques - Louis, 1738 --? Fr. See his autobiography: *Journal de ma vie*, ed. Daniel Roche (Paris: Montalba, 1982). A working - man seducer.
198. Mussolini, Benito, 1883 - 1945. Italian dictator. See *Parade*, Sun. mag. newspaper supplement, 20 April 1986: p. 2, which calls him a "Don Juan."
199. Napoleon III of France, 1808 - 1873.
200. Nero.
- . Olivares, El conde duque de. One critic lists G. Marañón's 1936 study on Olivares under Don Juan material. I can see no connection.
201. Oliveira, Francisco Javier de [O Cavalheiro de --], 1702 - 1783.
202. Ovid.
203. Papandreou, Andreas, ca. 1919 --. Former Prime Minister of Greece. *Parade* (see my No. 198) 6 Dec. 1987: p. 19, headlines article "The Premier Don Juan of Greece." Melina Mercouri, former actress turned Greece's Minister of Culture, observed that he had "infidelity in his blood," but always returned to his wife.
204. Peter I of Spain [The Cruel], 1334 - 1369.
205. Philip I of Spain, 1478 - 1506.
206. Philip IV of Spain, 1605 - 1665.
207. Picasso, Pablo. Spanish artist. Max Jacob, who himself later did pieces on Don Juan, Nos. 1595 - 1597, around the year 1900 claimed that Picasso would rather be Don Juan than an old master, a charge denied by some of the Spanish painter's friends, Cf. No. 570. Ariana Stassinopoulos Huffington, *Picasso: Creator and Destroyer* (NY: Simon and Schuster, 1988) observes that "for the women and for many of the men in his life" Picasso was "both the irresistibly sensual and seductive Don Juan and the divine Krishna."
208. Ponte, Lorenzo da, 1749 - 1838.
209. Portell, Mario Rodolfo. Middle - aged seducer - cocaine pusher. Cuban émigré. *Time's* 3 April 1989: 24 story calls him a "Don Juan."
210. Prometheus.
211. Pushkin, Aleksandr Sergeevich, 1799 - 1837. Russian poet. His wife Natalia, he claimed, was his 113th love. He kept a "Don Juan" list of his amours, and, of course, wrote Don Juan plays, etc. (R. K.)
212. Queriolet, Pierre Le Gouvello de, 1602 - 1660.
213. Quinn, Anthony. U. S. actor. His conception of his role vis - à - vis women as that of a self - confessed Don Juan may be judged by his own *The Original Sin: A Self Portrait* (Boston: Little, 1972).
214. Rais [Retz], Gilles de, 1404 - 1440.
215. Regency "roués" in France.
216. Restoration "beaus" in England.

217. Richelieu, Armand, Duc de, 1696 - 1788.
 ---. (Robert the Devil. See No. 265.)
218. Rochester, John Wilmot, Earl of, 1648 - 1680.
219. Romanticism: the Byronic lover.
220. Ross, Lord.
221. Ruth, George Herman ("Babe"), 1895 - 1948. U. S. baseball hero. A gourmand, toper, and womanizer.
222. Sartre, Jean - Paul, 1905 - 1980. French philosopher, etc. He once referred to himself as a "wage - earning Don Juan" (Ronald Hayman, *Sartre: A Life* [NY: Simon, 1987] p. 165). Also see Claude Francis and Fernande Gontier, *Simone de Beauvoir: A Life, A Love Story*, trans. Lisa Nesselson (NY: St. Martin's, 1987) passim.
223. Simenon, Georges, 1903 --. Self - styled Don Juan and Belgian novelist. See his *Mémoires intimes* (Paris: Presses de la Cité, 1981).
224. Solomon, King. Tenth century BC. 700 wives, 300 mistresses. (I Kings 11: 1 - 9; Song of Solomon 6: p. 8.)
225. Stendhal [Henri Beyle], 1783 - 1842. (See No. 2685).
226. Tenorio, as a family surname.
227. Theseus, King of Athens. Kenneth Rexroad's *Phaedra*, 1951, depicts him as a Don Juan.
228. Tilly, Jacques - Pierre - Alexandre, comte de, 1764 - 1816.
229. Trump, Donald, 1947 --. New York billionaire financier. He complained (*Time* 26 Feb. 1990: p. 65) that he was always being accused of being a Don Juan. Gossip columnist Liz Smith (*Time* 5 March 1990: p. 50) advised his estranged wife to "stop sobbing over Donald Juan."
230. Vega, Lope de, 1562 - 1635.
 ---. (Vázquez de Leca, Mateo, 1573 - 1649. See No. 266.)
231. Villamediana, Don Juan de Tarsis [or Tassis], Conde de, 1582 - 1622. (See No. 578.) Poet, bullfighter, and womanizer.
232. Villanueva, Don Juan de.
 ---. (*Viveurs* in France, etc. See "viveurs," under "Versions.")
233. Wells, H. G., 1866 - 1946. Eng. novelist and historian.
234. Wharton, Thomas Wharton, 1st Marquess of, 1648 - 1715. Famous English rake and supposed model for Richardson's Lovelace in *Clarissa Harlowe*.
235. Zamacois, Eduardo, 1873 --.
236. Zanuck, Darryl, 1902 - 1979. Hollywood film mogul.
237. Zeus.

THE DOÑA JUANA TYPE

238. Aspasia, daughter of Hermotimus, 5th century BC.
239. Bonaparte, Pauline, 1780 - 1825.
240. Borgia, Lucrezia, 1480 - 1519.
241. Catherine the Great of Russia, 1729 - 1796.
242. Éboli, Ana de Mendoza de la Cerda, Princesa de. 1540 - 1592.
243. Giovanna I, Queen of Naples, 1326 - 1382.
244. Giovanna II, Queen of Naples, 1371 - 1435.
245. Isabeau de Bavière, 1370 - 1435.
246. Isabella II of Spain, 1830 - 1904.
- 247 - 249. Lais. Name of three Greek courtesans, fifth century B. C.
250. Margaret of Burgundy, 1290 - 1315.
251. Messalina, the Roman Empress.
252. Mόνtez, Lola, 1818? - 1861. Irish adventuress.
253. Poppaea Sabina, the Roman Empress.
254. Sand, George, 1804 - 1876. See Nos. 1618 - 1619.
255. Stuart, Mary, Queen of Scots, 1542 - 1587.

OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

256. L'Arnau, Comte [Arnaldo or Arnau de Mataplana], died ca. 1355? Legend has it he pursued a girl into a convent. Though she had already died, she opened her eyes and cursed him. He fled but from then on was fated to wander the world, never finding rest. There are many variations and versions of the story, especially in his native Cataluña. See the Espasa - Calpe encyclopedia article, vol. 33, under "Mataplana."
257. Dance of Death.
258. Dracula and the vampire legend. See Nos. 889, 2033a, and 2694.
259. Faust.
260. Fra Diavolo [Michele Pezza], 1771 - 1806.
261. Giselle. See No. 2515.
262. Juan de Serrallonga. See after No. 620.
- . (Juan del Sole. See No. 1696.)

- . (The Man Who Sees His Own Funeral. See Nos. 150 ff.)
263. Molenaar, Claes.
264. Punch and Judy.
- . (Purgatory of St. Patrick. See No. 106.)
265. Robert the Devil, Sixth duke of Normandy, and father of William the Conqueror.
266. Vázquez de Leca, Mateo, 1573 - 1649. The woman he pursues turns into a skeleton.

II.

VERSIONS

267. A ---. *Don Juan, Novelle*. Den. 1849.
---. (A., G. See No. 497.)
---. (ABATI, JOAQUÍN. See No. 1276.)
268. ABT, H. *Der fünfstöckige Don Juan. Novelle?* Ger. 1895.
269. ACCIAIUOLI, FILIPPO, 1637 - 1700. *Il Empio punito*. Ital. 1669.
Elaborately staged and lavishly produced "dramma musicale." Three young active figures in Rome's theatrical world collaborated on this, probably the first, Don Juan opera: Acciaiuoli sketched the subject and the story framework; Giovanni Filippo Apolloni (ca. 1635 - 1688), well - known librettist, versified Acciaiuoli's outline; Alessandro Melani (1639 - 1703) wrote the music. Don Juan is called Acrima in this version. (Details from C. C. R.)
---. (ACHARD, AMÉDÉE. See No. 2418.)
270. *ACKERMANN, ERNST WILHELM. *Don Juan und Maria: Commedia infernale*. Poem. Ger. In his *Aus dem poetischen Nachlasse* (Leipzig: Reichenbach, 1845) pp. 129 - 150. Influenced by Hoffmann, No. 1534.
271. ACKERMANN, LOUISE VICTORINE CHOQUET. *L'Idéal*. Poem. See especially stanza 2, on Don Juan. Fr. Ca. 1871.
---. (ADAM, A. See No. 2515.)
---. (ADAM, PAUL. See "lions" under "viveurs.")
272. ADAMA, RICHARD, 1928 --. *Don Juan*. Ballet. U. S. 1969. Choreographed to Gluck's music for the 1969 Vienna Festival. Karl Musil in the title role. Décor by Colasanti and Moore, libretto seemingly by Angiolini. Henry Moore?
273. *ADAMÍRA, JIÒI. *Don Juan und sein Diener*. Play in four scenes. Czech. Adapted from Molière. By Adamíra, Jiòi Dalík, and Valter Taub. Original title *Don Juan a jeho - sluha*. Trans. by Lucie Taubová. Kassel - Wilhelmshöhe: Bärenreiter, 1970. (Data from a German cat.)
274. ADCOCK, A. ST. JOHN. *Don Juan of Haggerston*. Short story in *With the Gilt Off*: U. S. 1923.
---. (ADENIS, E. See No. 876.)
---. (AGOUST, H. See "lions" under "viveurs.")
---. ***AGUIRRE, NATANIEL. *Juan de la Rosa*.
---. ("AHÍ ME LAS DÉN TODAS." See No. 410.)
275. *AICARD, JEAN, 1848 - 1921. *L'Aimé*. 1891. Exposition of donjuanism. Fr.

276. AICARD, JEAN. *Don Juan* 89. Dramatic poem in 5 acts and an epilogue. 1889. Alternate title: *Don Juan*, 1889. Also issued in 1893 with new title: *Don Juan ou la comédie du siècle*. One critic says it was influenced by Hoffmann, No. 1534.
- 277 - 278. AICARD, JEAN. *Maurin des Maures* (1907) and its sequel, *L'illustre Maurin* (1908). Novels. The mock hero Maurin is called "le Don Juan des bois." See chs. 15 and 38 of *M. des M.*
- 278a. *AIMARD, GUSTAVE [pseud. of Olivier Gloux]. *Frédérique Milher; Roman, suivi de Don Juan Palacios*. Paris - Brussels: La Concorde, n. d. (V. der S.). Aimard, 1818 - 1883, was a famous French writer of popular adventure stories, westerns, etc. This work is not listed in Library of Congress, British Museum, or Bibliothèque Nationale. It may not involve our Don Juan.
- . (AKBAR del PIOMBO. See No. 588.)
279. ÅKERHIELM, ANNA VILHELMINA ELISABETH QUIDLING. *Don Juan Tenorio*. Four-act play. Swed. 1909.
280. AKHMATOVA, ANNA. *Poema bez geroia*. Poem in three parts. Rus. (Trans.: "Poem without a Hero.") Written 1940 - 1962. Alludes several times to Don Juan as a retribution theme. (R. K.)
- . (AKIMOV, N. P. See No. 849.)
281. †ALARCÓN, PEDRO de. *La Última calaverada*. Short story. Sp. 1874. In his *Cuentos amatorios* (Madrid, 1881).
282. †ALAS, LEOPOLDO [Clarín]. *El Caballero de la mesa redonda*. Short story. Sp. First pub'd. in 1886 in the *Revista de Asturias*. (Character Don Mamerto Anchoriz.)
283. ALAS, LEOPOLDO [Clarín]. *La Regenta*. Novel. 1884 - 1885. See ch. 16, wherein is described the effect of a performance of Zorrilla's drama on the heroine herself. The character Don Álvaro Mesía is called a Don Juan by others in the novel: see especially part 1, ch. 7. Cf. also the frustrated lover Fermín de Pas.
284. †ALAS, LEOPOLDO [Clarín]. *Su único hijo*. Novel. 1890. (Character Bonifacio Reyes, the anti - heroic protagonist.)
- 284a. - 284b. ALAS, LEOPOLDO [Clarín]. "El Teatro de Zorrilla," under the section "Revistas literarias," in his *Palique* (Madrid, 1893), No. 6, pp.61 - 71. Orig. article dated 7 Feb. 1893. Only partly on *D. J. T.* And *Mis plagios* (Madrid, 1888) p. 25: in praise of *D. J. T.*
285. †ALAUX, J. E. *Un Fils du siècle*. Poem. Fr. 1882. Among the dozens of novels, plays, etc., of its day, with similar titles and themes.
286. ALBA, JUAN de. *Don Juan Trapisonda*. One-act farce parody of Zorrilla's *Don Juan Tenorio*. Sp. First staged and printed 1850.
287. ALBA, JUAN de. *Las Mocedades de Don Juan Tenorio*. "Apropósito - lírico - cómico - dramático." Two acts, verse. Sp. 31 Oct. 1877. Music by Ángel Rubio and Casimiro Espino y Teisler.
288. †ALBERGATI - CAPACELLI, F. *Saggio amico*. Play. Ital. 1770.

- 289 - 290. ALBERTINI, GIOACCHINO, 1748(?) - ca. 1811 - 1812. *Il Don Giovanni*. Alternate title *Il Convitato di pietra*. Opera. Ital. Given in Venice 1784. Ready to be performed by second half of 1780, in Italian, but not known to have been staged that early. Libretto by Wojciech Bogusławski, adapted and translated from that written by N. Porta for the 1776 Righini opera (No. 2434). First known performance in Warsaw, 23 Feb. 1783 as *Don Juan, Albo Libertyn Ukarany*. (Trans.: "D. J., or the Libertine Punished.") The 1790 Warsaw performance featured a revised second act. (C. C. R.)
291. ALCARAZ, JOSÉ L. *Les Conquistes de Don Juan*. "Aproposit en un acte." Valencia, Sp. 1917.
292. *ALCOVERRO CARÓS [Alcoberro y Carós], Joseph. *La Lectura del Tenorio*. Play. Barcelona, 1899.
293. ALFANO, FRANCO. *Don Juan de Manara*. Opera. Libretto by Ettore Moschino. Ital. First staged in Florence, May 1941. Revision of next entry below.
294. ALFANO, FRANCO. *L'Ombra di Don Giovanni*. Opera. Libretto by Moschino. 1914.
295. *ALFONSO, J., and J. JARO. *Don Juan*. Bayón. Philips A. A. 10422 1R. Possibly Alfonso Sánchez. Apparently a phonograph record. A "bayón" is an Afro - Caribbean rhythmic dance, probably of Brazilian origin, I am told.
- . (ALICARD. *Don Juan*. Poem. 1889. Given in Farinelli, No. 399. Probably misprint for No. 276.)
296. *ALKIRE, ELBERN H. Preparatory study and *Don Juan minuet*. "Alkire É - Harp System." Easton, Penna., © 21 Feb. 1949.
- . (ALLATINI, E. See No. 1278.)
- . ALLECCI, LIONNE. *Il Convitato di pietra*. Naples, 1652. Cited in Portabella Durán, No. 1515. Somewhat garbled reference. The writer in question is the great Renaissance Greek scholar, Leone Allacci [Allatios, Allatio, etc.]. His *Drammaturgia* [Rome, 1666], a catalogue of theatrical works, mentions Giliberto's *Don Juan* play of that name, citing the same place and date of 1652.
- . (ALLÉGRET, Y. See No. 2106.)
- . (ALLEN, W. See No. 2138.)
297. ALLMEN, RICK. *Stanley: The Don Juan of Second Avenue*. Novel. U. S. 1974.
298. ALMQVIST, CARL JONAS LOVE. *Ramido marinesco*. Play. Swed. 1854.
299. ALONSO, LUIS. *Don Juan y la estatua del comendador*. Opera. Sp. 1901(?). Libretto by A. Berlioz from Zorrilla. Alonso was a violinist from Málaga.
300. ALONSO, LUIS. *Don Juan Tenorio*. Opera. 1914. Libretto by A. Berlioz. A reworking of his earlier opera.
- . (ALONSO MILLÁN, JUAN. See No. 1959.)
301. ALSCHWUNG, LYSYK. Said to have done something on *Don Juan*. I have not been able to locate the person or the work. May be two surnames.

302. ALTEN, CHRISTA, 1936 --. *Don Juan überm Sund: Liebesgedichte*.
Collection of 144 short love poems by contemporary German poets.
Berlin / Weimar: Aufbau Verlag, 1975. The title comes from that of
her own poem, pp. 154 - 155, in three stanzas of 8 - 11 - 8 lines.
- 302a - 302c. *ALTENBERG, PETER [Richard Engländer], 1859 - 1919. *Don Juan*,
in his *Wie ich es sehe* (Berlin, 1896) pp. 53 - 63. Series of
sketches. He commented on the work in *Die Dame* (Berlin - Vienna) 43
(15 May 1916): p. 6; also in his *Mein Lebensabend* (Berlin, 1919) p.
247. (B. M. - K.)
- . (ALTENSTEIN, A. von. See "lions" under "viveurs.")
303. ALTHEER, PAUL. *Don Juans Freund*. Three-act comedy. Ger. 1920.
304. †ALTON - SHÉE, EDMOND de LIGNÈRES, comte de. *Le Mariage du duc Pompée,
ou le séducteur marié*. Play. Fr. In RDM 15 Dec. 1863.
305. *ALVARES de AZEVEDO, MANOEL ANTONIO de, 1831 - 1852. *Um Canto do
século*. Poem. Mentions Don Juan, according to one critic. Nos. 306 -
309 would date ca. 1850. One critic notes: mentions Don Juan.
- 306 - 307. ALVARES de AZEVEDO, MANOEL ANTONIO de. *Lyra dos vinte annos*.
Poetry. Br. Part 3 contains the poem *Sombra de D. Juan*, in six short
sections, the third of which carries the additional title "A canção
de Don Juan." The preface to part 2 contains an essay on Don Juan.
308. ALVARES de AZEVEDO, MANOEL ANTONIO de. *Noite na taverna*. Poem.
Imitates Byron's *Don Juan*.
309. ALVARES de AZEVEDO, MANOEL ANTONIO de. *Poema do frade*. Poem. Imitates
Byron's *Don Juan*.
310. ÁLVAREZ QUINTERO, SERAFÍN and JOAQUÍN. *Don Juan, buena persona*. Play.
Sp. First perf. 1918. Pub'd. 1927.
- . ***ÁLVAREZ QUINTERO, SERAFÍN and JOAQUÍN. *Las Hazañas de Juanillo el
de Molares*.
- . ***ÁLVAREZ QUINTERO, SERAFÍN and JOAQUÍN. *Pepita y Don Juan*. Play.
1925. About Pepita Jiménez and Juan Valera.
311. ALVENSLEBEN, L. von. *Don Juans erste und letzte Liebe*. Four-volume
novel. Ger. 1861.
- 312 - 312a. ALYOSHIN, SAMUEL. *Togda v Sevil'ye*. Soviet play. Rus. 1947,
rev. 1960. (Trans.: "At That Time in Seville.")
313. AMFITEATROV, ALEKSANDR V., 1862 - 1938. *Don Zhuan v Neapole*. Three-act
farce. Rus. 1910. (Trans.: "D. J. in Naples.") (R. K.) It was turned
into Italian by J. A. and Ettore Cozzani as *Don Giovanni a Napoli*.
See *L'Eroica: Rassegna Italiana* 2, year 3 (Oct. - Nov. 1913): pp.
115 - 139.
314. AMORÍM, ENRIQUE. *Don Juan 38*. "Pasatiempo en tres actos." Urug.
Montevideo, 1959. (Cf. Giraudoux's *Amphitryon 38* [1929], the title
signifying the author's belief that his was the thirty-eighth
version of the story.)
- . (ANCELOT, ARSÈNE P. See "lions" under "viveurs.")

- . (ANDERSEN, L. See No. 2404.)
- . (ANDERSON, B. See No. 1122.)
315. ANDRADE, LUIS, and LEANDRO BLANCO. *El Tenorio maderista*. Play. Mex. 1912. One entry reads "modernista."
316. ANDRÉ, JULIUS. *Don Giovanni*, arr. for piano. Mozart's music. Offenbach a / M., 1835(?).
- . (ANDRÉA, OSWALD d', See No. 2542.)
317. ANDREINI, GIOVANNI BATTISTA. *Il Convitato di pietra*. Florence, 1651. C. C. Russell notes that Andreini died in 1654 and did most of his work in the 1620s and 1630s. He thinks the play was done earlier than 1651. Also see Antonio García Berrios's "El primer Convidado de piedra no español," *RFE* 50 (1967): pp. 25 - 56.
- . (ANDRIESEN, L. See No. 2383.)
318. *ANGELIS, ALBERTO de. *Don Giovanni ovvero l'elogio della volubilità*. Prose fantasy. In *Rassegna Nazionale*, Aug. - Sep. 1936.
- . (ANGIOLINI. See Nos. 272, above 332, 1312, 1371 - 1373, 1700, 2483, 2510, 2870, 2987, and 2999.)
319. †ANNUNZIO, GABRIELE d'. *Piacere*. Novel. Ital. 1889. (Character Count Andrea Sperelli.) The author did many erotic novels and led a life in keeping with that of his characters.

ANONYMOUS. Also included are titles which I found without an author noted and was unable to verify. Also see Nos. 517 - 523. B. M. - K.'s very extensive chronological list of anonymous Don Juan plays may very possibly include some different from those I have given below. See her pp. 418 - 425.

320. ANON. *Aggiunta al Convitato di pietra*. See Nos. 713 - 714. Not a continuation of Corneille's version of Molière, as stated by one Italian critic, since the *Aggiunta* is dated 1673, and Corneille's play did not have its premiere until 12 Feb. 1677. See Nos. 713 - 714.
321. ANON. *Amor protettore di Don Giovanni Tenorio anche dopo la morte*. Ballet. Ital. Carnival 1793. Performed between the Gazzaniga - Bertati opera and Valentini's *L'Impresario in rovina*. (C. C. R.)
322. ANON. *Il Ateista fulminato*. The famous early Italian will - o' - the - wisp mentioned by Shadwell and later by Coleridge, and others. Simone - Brouwer found a scenario in Rome with this title, of unknown date and author; Gendarme de Bévoitte, below No. 458, thinks it not previous to the end of the seventeenth century. Printed in *Enzo Petraccone, *La Commedia dell'arte* (Naples, 1927). See No. 332.
323. ANON. *L'Athée foudroyé*. Pantomime. Paris: Foire St. Germaine. (C. C. R.)
324. ANON. **Les Aventures du charlatan X ... ou le Don Juan moderne: Souvenirs d'outretombe*. Besançon, 1889.

325. *ANON. *El Burlador de mozas*. Cited by F. de Simone - Brouwer, "Ancora Don Giovanni (osservazioni ed appunti)," *Rassegna Critica della Letteratura Italiana* 2 (1897): pp. 56 - 66, 145 - 165, from Cayetano Alberto de la Barrera y Leirado, *Catálogo bibliográfico ... del teatro ... español ... hasta mediados del siglo XVIII*. Madrid, 1860. See Espinosa de los Monteros, below No. 1214.
326. ANON. *Canto XI*. London: Sherwood, Neely, and Jones, 1820. Spurious continuation of Byron's *Don Juan*. At this time, only cantos 1 and 2 were out; thus the continuer is asking us to skip cantos 3 to 10.
327. ANON. *Canto XVII of Don Juan*. "By one who desires to be a Very Great Unknown." London: James Gilbert, 1832. Spurious Byron continuation. Seemingly the same as an 1832 "Canto XVII" to be found in the Harvard Library.
328. *†ANON. *Carlo il seduttore*. Story. Ital. Second half, 19th century.
329. *ANON. *Eine Comedie von dem zu Gast geladenen Stein*. First perf. in Memmingen in 1695, again in 1714, by Bavarian Meistersingers. Prof. Constantin Kooznetzoff of Heidelberg, who sent me the reference, thinks that it is a Don Juan play, but is not sure. The same group did do a D. J. play in 1732, probably Molière's. Play known only by title.
330. ANON. *Continuation of Don Juan. Cantos XVII and XVIII*. London: G. B. Whittaker / Oxford: Munday and Slater, 1825. Actually, 1824. Spurious continuation of Byron.
- . ***ANON. *Las Conversaciones de Don Juan*. 19th cent. Dialogues. Cuba. Copy in Boston Public, with title page missing.
331. ANON. *O Convidado de pedra*. Also called *Don João Tenorio o dissoluto*. Play. Port. 1783. Inspired by Molière. Another suggested date: 1775. Cf. No. 336.
- . (ANON. *Convié de pierre*. See Nos. 713 - 714.)
- . ANON. *Il Convitato di pietra*. This generic title, with inconstant variations, is to be found, particularly in the Italian eighteenth century, all too frequently. Where the librettists and composers for operas, choreographers for ballets, and authors for dramas are known, they have been of course listed. Often, however, one or another of the artists involved is not known; we may even be dealing with the same work under partial attributions. Professor Russell has unearthed far more examples than I knew of in my own previous listings, but they may not really all represent new works, as he notes in his very extensive performance list. He lists some 25 "anonymous" performances between the autumn of 1788 and carnival 1800 alone of operas with identical or similar titles, given in various cities around Italy, plus a ballet or two.
332. ANON. *Il Convitato di pietra*. Mid-seventeenth-century scenario. Rome, Biblioteca Casanatense, MS 486, n. 24. See Giovanni Macchia, *Vita, avventure e morte di Don Giovanni* (Bari: Laterza, 1966) pp. 149 - 163. He prints three versions. Also see M. Spaziani, *Don Giovanni dagli scenari dell'arte alla "foire"* (Rome: Ediz. di Storia e Letteratura, 1978) p. 16. They were given as improvisations in Italy. One bears the title *L'ateista fulminato*; the Don Juan character is named Aurelio. (C. C. R.)
333. *ANON. *Il Convitato di pietra: Commedia*. Trieste: Chiopris, 1909. 51 pp. Listed in an Italian book catalogue.

334. *ANON. *Il Convitato di pietra, o sia Don Giovanni libertino*. Played in the King's Theatre, London, 21 Dec. 1726, according to *The London Stage 1660 - 1800* (Carbondale: Southern Illinois UP, 1960 --). Only perf. mentioned, 1700 - 1776.
335. ANON. *Convitato di pietra: Opera reggia et esemplare*. Bologna: Gioseffro Longo. Noted in C. C. R. Held in the Casa Goldoni.
336. *ANON. *Convitato di pietra*. A Portuguese adaptation of Molière's *Dom Juan*, dated 1771. See Laureano Martins Carreira, "Une Adaptation portugaise (1771) du *Dom Juan* de Molière," *École Pratique des Hautes Études*, IVe section, Annuaire 1974 - 1975, pp. 1031 - 1033. Played Portugal ca. 1770 - 1840. D. J., repentant, is reconciled with Elvire and is finally pardoned by Heaven. Cf. No. 331.
337. *ANON. A television commercial, 8 - 9 Mar. 1977, was offering an LP record which included a selection called "Don and Juan." See No. 1079, about a pair of U. S. entertainers doing "pop" songs, who called themselves "Don" (Roland Trone) and "Juan" (Claude Johnson). A request for information sent to the station offering the record elicited no response.
338. ANON. *Des Don Juan zweiter Theil*. Opera. Ger. 1863. Continuation of Mozart. Burlesqued?
339. *ANON. *Des Don Pedro Gastmahl*. Arturo Farinelli, *Divagaciones hispánicas* (Barcelona, 1936) 2: p. 232, n. 27, reports this play as being given by the company of J. F. Schönemann in 1741 and 1747.
340. *ANON. *Dom Juan*. "Opéra, arrangée en quatuors à deux violons, alto et violoncelle." Bonn: N. Simrock, (1802?). Mozart's *Don Giovanni*. See No. 343.
341. *ANON. *Don Giovanni*. Fantasia for cello and piano. © by G. Schirmer, New York.
342. *ANON. *Don Giovanni*. Burlesque of Mozart's opera, given in Prague in 1796.
343. ANON. *Don Giovanni*. Mozart's opera, arr. for "deux violons, alto et violoncelle." Bonn, 1802(?), reprinted from the plates of 1799. Prob. the same as No. 340.
344. ANON. *Don Giovanni*. Overture from Mozart's opera, arr. for piano. London: Latour, ca. 1828.
345. ANON. Antonio Passante includes in his collection of scenarios one on *Don Giovanni*, less farcical and vulgar than Biancolelli's version, Nos. 713 - 714. Now in Naples's National Library. See J. W. Smeed, *Don Juan: Variations on a Theme* (London: Routledge, 1990).
346. *ANON. *Don Giovanni*. "Vollständiger Klavierauszug." Mozart's opera. Leipzig: Reclam, 185- (?).
347. ANON. *Don Giovanni, a Poem in Two Cantos*, etc. London: Sherwood, Jones and Co. / Edinburgh: Edward West, 1825. More or less a spurious continuation of Byron.
348. *ANON. *Don Giovanni d'Alvarados*. "... con Arlecchino cavaliere per forza ..." Comedy. Ital. 1907.

349. ANON. *D. Giovanni di Marana ossia L'Orta del rimorso*. Pantomime. Reported as given in Parma, 1840. Seemingly from Dumas.
350. *ANON. *Don Giovanni in Gotham*. Play. Given in New York, 1842.
351. ANON. *Don Giovanni in Ireland*. Burlesque play. 1821. See Nos. 429 and 1983. Cf. No. 1752.
352. *ANON. *Don Giovanni in New York*. Play. Given in New York, 1841.
- . (ANON. *Don Giovanni, Jr.; or The Shakey Page* ... See J. C. Brennan.)
353. *ANON. *Don Giovanni, M. P.* Burlesque. Given in Edinburgh, 17 April 1874.
354. *ANON. *Don Giovanni the Second*. George C. D. Odell, *Annals of the New York Stage* 9 (NY: Columbia UP, 1937) p. 498, says it was given in a variety theater, the Olympic, in Brooklyn, 16 Feb. 1874.
- . (ANON. *Don Joan ou le Festin de pierre*. See No. 1733.)
355. *ANON. *Don João de Maraña, ou A Quêda de um anjo*. "Mysterio em 5 actos, 7 quadros e 2 intermedios." *Arquivo Theatral* 3 (Lisbon, 1840). Cited by Blanca de los Ríos, ed. of Tirso's *Obras dramáticas completas* (Madrid: Aguilar, 1946 - 1952) vol. 2. Probably a trans. into Portuguese of Dumas's drama, which is in five acts, nine scenes, and has this title in French.
356. *ANON. *Don John, or The Libertine Destroyed*. Given at Bartholomew Fair, 1734. Reference from Allardyce Nicoll, *A History of English Drama 1660 - 1900*, rev. ed. (Cambridge, England, 1952 - 1959), 6 vols., who lists it under unknown authors, as a "droll." The term remains unexplained, but he doubtless means a "drollery," i. e., a comical entertainment. But for the date, the title is strangely reminiscent of No. 404. From Shadwell?
357. ANON. C. C. Russell notes that local Parisian theater chronicles record occasional performances in and around Paris, 1740 - 1780. Texts no longer exist for these productions with music, dance, elaborate scenery, even fireworks, but basically they seem to be the old Biancolelli piece, even Cicognini's. I add: cf. Le Tellier, No. 1731a.
358. ANON. *Don Juan*. Ballet. 1781. Choreographer may be F. Rosetti. *Enciclopedia dello spettacolo; indice - repertorio* 253. (C. C. R.) Cailhava de l'Estandoux, *De l'art de la comédie*, new ed. (Paris, 1786, repr. Geneva: Slatkin, 1970), 2 vols., transcribes a silly, popular version of the Don Juan story, in which Arlequin, the servant, wishes his master "bon voyage" as he is sent to hell. (C. C. R.)
359. ANON. A Don Juan play, Copenhagen, ultimately based on Molière, was staged 6 Nov. 1824, but probably goes back even farther (Niels Barfoed, *Don Juan: En Studie i dansk litteratur* [Copenhagen: Gyldendal, 1978] p. 66).
360. ANON. *Don Juan*. Pantomime. Vienna, 1811. Given in Hungary after being translated into Hungarian. The law at that time stated that only plays previously given in Vienna could be given in Hungary.

361. *ANON. *Don Juan* [?]. Janko Lavrin, in his *Pushkin and Russian Literature* (NY, 1948) p. 175, speaks of a ballet on Don Juan popular in Moscow and Saint Petersburg in the 1820s. This may be Gluck's, Nos. 1371 - 1373.
362. *ANON. *Don Juan*. Opera. Given at Drury Lane, 1838. Cited in Nicoll, No. 356.
363. ANON. *Don Juan*. Five-act tragedy. Potsdam: Marienwerder, 1850. So listed in the British Museum catalogue. This is probably Hörnigk's play, No. 1547.
364. *ANON. *Don Juan*. Drama. Given in London, 12 Feb. 1855. Same(?) drama given in Soho, London, 26 Feb. 1858. References out of Nicoll, No. 356.
365. *ANON. *Don Juan*. Farce. Given 22 Nov. 1870, at Theatre Royal, Bradford, England.
366. ANON. *Don Juan*. Children's play. With songs and chorus. Den. 1872.
367. ANON. *Don Juan*. 33-line poem in 5 stanzas. In *Des Knaben Wunderhorn*, ed. and coll. A. von Arnim and Clemens Brentano, 2nd ed. (Berlin, 1876) 2: pp. 301 - 302. Seemingly titled by eds.
368. ANON. *Don Juan*. *Saynète*. Adapted from Molière. This playlet was in print in France in 1930.
369. ANON. *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.
370. ANON. *Don Juan*. Orestes di Lullo, *El Folklore de Santiago del Estero* (Tucumán, Argentina, 1943) pp. 245 - 250, retells several Argentinian fables about a fox: "Se trata aquí, no de un simil de 'Don Juan,' aunque muchas de sus cualidades y defectos responden a las del célebre personaje, sino del zorro de la fábula santiagueña, llamado Don Juan o Juan a secas o también Juancito, cuyas hazañas forman un prontuario asaz voluminoso en los archivos de la tradición oral del pueblo" (245). Fables, pp. 250 - 275. Cf. No. 2876.
371. *ANON. Frisch's *Don Juan* (Nos. 1304 - 1305), in *Four Plays*, trans. Michael Bullock (London: Methuen, 1969), is listed with accompanying music.
372. *ANON. *Don Juan*. Published by the German firm, Langen - Müller; in print, 1973 - 1974.
373. ANON. An untitled limerick (the form has inspired more than one such effusion: see Nos. 408, 2630 - 2638, and 2693), which may lack in sparkle and wit what it substitutes in moderation; but it is at least repeatable in polite society and I quote it: "Don Juan, an old man of great honor, / Offered marriage in old Tiajuana / To a flighty teen-ager; / All it did was enrage her; / She replied, "You're too old; I Don Juana." Date? Provenance?

374. ANON. *Don Juan: A Play in Four Acts*. Unsigned typescript in the collection of Ohio State U in Columbus. 19--? Text in 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.
- . (ANON. *Don Juan: A Sequel. Cantos xix and xx*. See No. 1804.)
375. *ANON. *Don Juan at Athens*. Satire on Edinburgh, imitating Byron. Edinburgh: M. Macphail, 1858. Copy at Yale, according to the Union Catalogue at the Library of Congress. Entry simply reads: *Juan at Athens*.
376. ANON. *Don Juan. Canto XVII*. London: Published by the editor, etc., 1827. Copy in Harvard Library. Spurious continuation of Byron.
377. ANON. *Don Juan. Canto the Seventeenth*. London: T. Cooper and Co. / NY: Scribner, Welford, 1870. Spurious continuation of Byron.
- . (ANON. *Don Juan, Canto the Third*. See No. 1543.)
378. ANON. *Don Juan, Canto the Third*. London: Greenlaw, 1821. Spurious continuation of Byron.
379. ANON. *Don Juan, Canto the Third*. "By H. H." London: R. Greenland, 1821. The British Museum catalogue lists its copy thus, adding that "H. H." is "Horace Hornem," the pseudonym that Byron himself once used. However, this poem is not by Byron, but rather, a spurious continuation. It would seem to be the same as the one given just above, in spite of a slight difference in the name of the publisher. However, the Harvard copy, which I examined (and which does have "Greenlaw"), does not mention the initials "H. H." on the title page, or elsewhere, as far as I could find.
380. ANON. *Don Juan. Cantos XVII and XVIII*. London: Printed for the Booksellers by Duncombe, (1825). Spurious continuation of Byron. Found also in Byron's *Don Juan*. London: Hodgson, 1823 -- (1825), vol. 2.
381. ANON. *Don Juan Considerably Aided*. Burlesque. Given in Bradford, England, 22 Nov. 1870.
382. ANON. *Don Juan Continued. By ---. Canto the Seventeenth*. London: Churton, 1849. Spurious continuation of Byron.
383. ANON. *Don Juan d'Avalos*. 1748. See No. 482. See next entry.
384. †ANON. *Don Juan de Avilés*. Valencia: Agustín Laborda, n. d. Four-page romance. Probably late 18th or early 19th century. A Faust - type story, vaguely donjuanesque. Karl Trautmann, "Deutsche Schauspieler am bayrischen Hofe," *Jahrbuch für Münchner Geschichte* 3: p. 361, mentions a play called *Don Juan d'Avalos*, 1748, which may have some connection.
- . ***ANON. *Don Juan de Escobar*. "Novela corta." Mexico 1901.
- . (ANON. *Don Juan de Espina*. See below No. 884.)

- . ***ANON. *Don Juan de la tierra*. "Nueva relación en que se da cuenta y declaran los hechos, arrestos y valentías de este héroe, natural de la Villa de Illescas. Dase cuenta de la reñida pendencia que tuvo en defensa de su rey con todo lo demás que verá el curioso lector." 1814. Also Córdoba: J. G. Rodriguez de la Torre [1800]. Spain or Argentina?
- . (ANON. *Don Juan de Maraña ou la chute d'un ange*. Paris: Bezou, 1836. Discussed by Gendarme de Bévette, below No. 458, 2: 38 note. See No. 2457. From Alexandre Dumas, Nos. 1168 - 1168a?)
385. *ANON. *Don Juan de Maraña*. "Novela española." Madrid, 1848. Two vols. Also name of a play, supposedly by García Gutiérrez, No. 1321. The Garcia play bears a tilde; this one may not.
- 386 - 387. **ANON. *Don Juan de Sevilla*. Supposed to be in Milá y Fontanals, *Romancerillo catalán*, 2nd ed., pp. 146 - 58. It is not. However, poem No. 219, pp. 181 - 82, of the 2nd ed. (Barcelona, 1882) is about Don Juan and Doña María, and vaguely donjuanesque in tone.
388. ANON. *Don Juan der Wüstling*. "Prosa - Roman." 1805. From Tirso de Molina. It has been ascribed to Christian August Vulpius, 1762 - 1827. Elisabeth Price, "Don Juan: A Chronicle of His Literary Adventures in Germanic Territory," Dissert, Washington U, 1974, argues convincingly that he did indeed write it. Smeed, however, No. 345, pp. 80ff., shows that, despite the subtitle claiming Tirso as its source, the novel is not based on his play. See No. 2273.
389. ANON. *Don Juan: Ein Singspiel in zwey Aufzügen*. "Aus dem Italienischen." 2nd ed., no p., n. d., but it was actually Vienna, end of the 18th cent. Copy in Vienna's National Library. This is Mozart's version with extra, comic interpolations, writes Smeed, No. 345, pp. 27 - 28, and 167, n. 10.
- . ***ANON. *Don Juan el artista y los húsares de cala y cata*. "Comedia bufa en tres actos." Given, 1868. Printed, 1869. "Por uno de los mismos ["húsares," i. e.]. Extremely slight donjuanesque flavor; probably no connection. Yale Library has a copy.
390. *ANON. *Don Juan español y eterno*. 2nd ed., Madrid: Edit. E. C. A., n. d. Colección miniatura, No. 1. Cf. below Nos. 859, 1035a, 1067, and 2462a.
391. ANON. *Don Juan in Leipzig*. "Ein Capriccio in zwanglosen Heften." Leipzig, 1835.
392. ANON. *Don Juan in Search of a Wife, and Other Poems*. London, 1825 - 1834. Harvard dates its copy "1839." Brit. Museum says "[1830?]." Imitation of Byron's *Don Juan*.
393. *ANON. *Don Juan, Jr., or, Leporello, the Naughty Fellow*. George C. D. Odell, *Annals of the New York Stage* 11 (NY: Columbia UP, 1939) p. 281, mentions it as being given in New York as part of a variety stage show, 14 Feb. 1881. Cf. my Nos. 2385 - 2386, by Reece and Righton.
394. ANON. *Don Juan, Kärlekens vägledare, och lifvets lyckostjerna, eller anvisningen att göra lycka hos fruntimren*. Stockholm, 1872. See below, *Kun for Herrer*, etc., after No. 444, and No. 427. (Free trans.: "Don Juan, Guide for Lovers, and Life's Lucky Star, or Pointers for Having Luck with Women.")

- . ANON. *Don Juan: Kjaerlighedens Veileder og Livets Lykkestjerne, eller Anvisning til at gjøre Lykke hos Fruentimmerne. En uundvaerlig Skat for alle Ynglinge, Forelskede, Forlovede og gifte Maend, hvorved de kunne opnaae Livets skjønneste Goder og alle Kvinders Kjaerlighed.* Genudg. i faksimileudg. Scoop, 1974. 72 pp. Cf. No. 394 (Stockholm, 1872) and after No. 444 (Denmark, 1918). Both the latter and the present facsimile ed. seem to have been printed in Copenhagen. They would seem to derive from the Swedish original(?).
395. *ANON. *Un Don Juan moderne.* Play. Paris. Staged, 1905. Cf. No. 1512.
396. *ANON. *Don Juan o el hijo de doña Inés.* "Poema en prosa." Three Byronian volumes appearing in Madrid, 1843 - 1844.
397. *ANON. *Don Juan oder der steinerne Gast.* Play. Given in Vienna, 1716. See No. 2686a.
398. ANON. *Don Juan oder der steinerne Gast.* "Ritterschauspiel in 3 Aufzügen. Frei für Kindertheater bearbeitet." Vienna, 18--. Yale Library copy has 23 pages. Part of a series of plays shortened and revised for children, including *Othello*, *King Lear*, *Wm. Tell*, etc. Derived from Mozart. Farinelli, No. 399, says that he saw it in 1897. Karl D. L. Engel, "Zusammenstellung der Don Juanschriften," in his *Die Don Juan - Sage auf der Bühne* (Oldenburg - Leipzig, 1888), seemingly has reference to the same play, though he dates it earlier and gives another place of publication.
- 398a. ANON. *Don Juan; oder, Der steinerne Gast.* "Schauspiel in 2 Aufzügen für Kinder - Theater bearbeit." Neu - Ruppin: Oehmigke Riemschneider, 185--. 22p. Yale Univ. has a copy. Cf. preceding entry.
399. ANON. *Don Juan oder der steinerne Gastmahl.* Ballet set to Gluck's music. Choreographer unknown. (C. C. R. cites the reference from Arturo Farinelli, *Don Giovanni* [Milan, 1946] p. 141.)
400. ANON. *Don Juan, oder, der steinerne Gast um Mitternacht.* See No. 1692.
401. *ANON. *Don Juan, of, De Martelaar der eer, als meede een Oostersche vertelling.* Library of Congress Union card lists it as "Dutch fiction, n. d., 18--." (Trans.: "D. J., or The Martyr to Honor, as well as an Oriental Tale.")
402. ANON. *Don Juan; or, the Battle of Tolosa.* Poem in three cantos. London, 1816. In it, Don Juan steals Inez from her home near the Guadalquivir, puts her on his fiery steed, and makes away with her. They are pursued by her brother. Juan is a typical Romantic, ardent but not basically evil. He marries the girl eventually. It might well have served Byron as a source for some of the adventures of his own Don Juan. Brit. Museum lists it under "Spurious cantos and imitations" of Byron, in spite of the 1816 date.
403. *ANON. *Don Juan; or, The Feast at the Spectre.* A "serio - comic pantomime." Playing at the Surrey Theatre in London, 1850.

404. ANON. *Don Juan, or The Libertine Dest[r]oyed*. Pantomime. Earliest performance date I find listed is in Nicoll, No. 356, who gives 10 May 1782, at the Drury Lane Theatre. Cf. No. 356. Editions vary in length, title, and details, but all give the same plot, in outline form only. Dates and "first" performances are somewhat confused. See *Gendarme de Bévoite*, 1906 ed., below No. 458, p. 352. C. C. R. notes that the composer was the "Chevalier Clough," i. e. Gluck. The 1782 and 1785 performances, he adds, were directed by Antony Delpini and Alessandro Zuchelli. I know the following editions:

1) **An Historical Account of the Tragicomic Pantomime, intituled Don Juan, or The Libertine Dest[r]oyed*. "As it is performed at Drury - Lane Theatre." London, 1782. British Museum cat. entry. The item is 18 pp. long. Others that I have seen are about the same length. Despite the quaint title, apparently just another summary. However, it is listed separately from several other eds. held by that library, 1787 and later. See next paragraph.

405. 2) "... a tragic, pantomical [sic] entertainment, in two acts." Performed at the Royalty Theatre. London: A. Cleugh, (1787). Revived under the direction of Charles Antony Delpini. Songs, choruses, duets, etc., by William Reeve. Music by Gluck. In the preface, Delpini says that the pantomime was produced by Garrick several years before, at the Drury Lane Theatre, and Garrick died in 1779. *Gendarme de Bévoite*, below No. 458, thinks that Garrick may even have written it. It is commonly thought to be based on Shadwell's *Libertine*, and a reading of the outline certainly suggests that; *Gendarme de Bévoite*, however, denies it (below No. 458, 1: p. 200 - 201). Nicoll gives the first perf. at the Royalty as 23 June 1788, apparently under the idea that it is not the same play as the one two entries above. The name Oulton is sometimes mentioned along with that of Delpini.

Professor Russell has discovered substantial differences between this 1787 production and the two previous ones of 1782 and 1785: Though Gluck, by his real name, is now listed as the composer, according to Cecil Hopkinson, *Bibliography of the Printed Works of C. W. von Gluck* 72, none of the music is from his *Don Juan*. Other observations by Russell: The performance date may well be 12 Aug. 1787. It would have had to be between July 1787 and April 1788. The list of characters is entirely different from Delpini's two previous productions and must, therefore, represent a new staging. The storyline shows almost no connection with Shadwell's. Scenery and machinery designed by Mr. Dixon, who arranged to have *Don Juan's* servant Scaramouch carried to the Spanish shore in the shipwreck scene on a dolphin's back.

3) "... a grand pantomimical ballet, in two parts." First performed at the Theatre Royal, Drury Lane, 1790. London: printed for J. Wrighten, sold by C. Lowndes, 1791. This edition was also sold, under the identical title, in the United States, Philadelphia: M. Carey, (1792), and constitutes the first American ed.

4) "... a grand pantomimical ballad, in two parts." As performed at the Boston Theatre, Boston: Wm. P. Blake, 1795. Except that the first American edition read: "As performed with great applause by the Old American Company at the theatre in Southwark . . .," and except for a few very minor changes, mainly in the title, this ed. is the same as the Philadelphia one. The pantomime became very popular in the United States: see Ticknor, *History of Spanish Literature*, period 2, ch. xxi, footnote 4; see also Armand E. Singer, "Don Juan in America," *Kentucky Foreign Language Quarterly* 7 (1960): pp. 226 - 232.

The Philadelphia play appears again in Charleston, South Carolina, where it was staged by Alexandre Placide, French dancer - acrobat. It became a perennial favorite. Placide supplemented Gluck's score with Reeve's and added spectacular effects such as the Stone Guest mounted on horseback.

406. ANON. *Don Juan, ou le Festin de pierre*. "Comédie en 5 actes, arrangée pour jeunes gens." New ed., Paris, 1901. From Molière.
- 406a. *ANON. *Don Juan: Sette amanti; sette peccati*. Vienna, 1920.
- . (ANON. *Don Juan Tenorio*. See No. 1542; also cf. No. 506.)
407. ANON. *Don Juan: XVIIth and XVIIIth Cantos*. London: Arliss Andrews, n. d. In the collection of Indiana University in Bloomington. Another Byron continuation.
408. ANON. *Don Juan Speaks*. Title of limerick No. 62 in the Gershon Legman collection, *The New Limerick* (NY: Crown, 1977). He dates it as quite recent.
409. *ANON. *Don Juan Tenorio*. "Novela original español dedicada a Don José Zorrilla." Barcelona: Salvador Manero, 1871. This item may be No. 1244, a novel of the same name by Fernández y González, but his first ed. appeared in 1851.
410. ANON. *Don Juan Tenorio*. By "Ahí me las dén todas." "Burdel en cinco actos y 2.000 escándalos." San Lúcar de Barrameda: Establecimiento Jodeográfico Ultra - montano, 1874. I am indebted to Prof. David T. Gies of the Dep.'t of Spanish, Italian, and Portuguese, U of Virginia, for this rare example of Don Juan pornography. The "author's" name of course means something like "I Hope I Get Them All."
411. ANON. A variation on Zorrilla's drama with six Don Juans and but one Doña Inés. Played Madrid in 1948 (see **Arriba* 7 Nov. 1948). Anon.?
412. *ANON. *Don Juan Tenorio, leyenda tradicional*. Seville, between 1850 - 1866, cited in Joaquín Harzañas y la Rúa, *Génesis y desarrollo de la leyenda de Don Juan Tenorio* (Seville, 1893) pp. 45 - 46.
413. *ANON. *Don Juan Tenorio o sea nuevo convidado de piedra. Romance*. Barcelona, 1868.
414. *ANON. *Don Juan Tenorio y García*. Published by Mercocomic, S. A. in Madrid, 1978, both in segments and complete (24 small volumes, 864 pp. in all). This version, as the publisher's name implies, is a comic book for children. Cf. Nos. 2867 - 2868.
- . (ANON. *Don Juan Transformed*. See No. 1937.)
415. ANON. *Don Juan: With a Biographical Account of Lord Byron. Canto III*. 1819. A spurious continuation of Byron's poem.
- . ***ANON. *Don Juan Zurumbete*. Spanish folktale version of the "Brave Tailor" story.
416. †ANON. *Don Leon*. This poem appeared with Byron's name on it, but it is a spurious imitation of the Byronic manner. London: (no publisher's name on the volume), 1866. Extremely scatological. Only vaguely related to *Don Juan*. An earlier, pre-1853 ed. is known.

417. ANON. *Don Pedro, pochitannyi shliakhta i Amarillis doch'ego, ili Komediia o Done Iane i Done Pedre*. Five-act play, of which only act 5 is still extant. Presented in Moscow probably in 1703. Based partially on DeVilliers, but also in German puppet - play versions. First published in P. Pekarskii, *Misterii i starinny i teatr v Rossii* (St. Petersburg, 1857). Trans.: "The Worthy Nobleman Don Pedro and His Daughter Amarillis, or, The Comedy of Don Juan and Don Pedro." (R. K.)
418. ANON. *Don Pietros Todtengastmahl*. A play given by Julius v. Quoten in German, in Copenhagen, 23 Nov. 1749 (cited from N. Barfoed, No. 359, p. 315).
- . (ANON. *Der Donn Joann*. See No. 446.)
419. *ANON. *Donna Juanita*. Comic opera. Given in London, 24 Feb. 1880.
420. ANON.
L'Effroyable Festin de pierre
 Si fameux par toute la terre
 Sur le Théâtre Italien
 Va commencer, l'autre semaine, etc.
 This twelve-line poem, in six rhyming couplets, appeared the evening before Molière's play was presented, 15 Feb. 1665, in the Théâtre de la Salle du Palais - Royal, Paris. (C. C. R.)
421. *ANON. *Die Eroberungen eines jungen Don Juan auf dem Lande*. Trans. and ed., with an afterword, by Erwin Müller. Original title: *Les Exploits d'un jeune homme*. This is the work now attributed to Apollinaire. See No. 497.
422. *ANON. *The Feast of the Statue; or, Harlequin Libertine*. Pantomime. Played at the Drury Lane Theatre, 26 Dec. 1817. Name later changed to *Harlequin's Vision; or, The Feast of the Statue*. See Nicoll, No. 356, 4: p. 460.
423. *ANON. *Le Festin de pierre*. A play first given at the Théâtre Italien in Paris, 1667 (A. - J. - B. d'Origny, *Annales du théâtre italien depuis son origine jusqu'à ce jour* [Paris, 1788] 1: p. 16). Given also 2 May 1743, with new staging (ibid. 1: p. 193) and 6 Jan. 1744 (1: p. 194). These latter two dates correspond with those in Clarence D. Brenner, *The Théâtre Italien: Its Repertory 1716 - 1793* (Berkeley: U of Cal. P. 1961). But Brenner lists in all sixty-five performances for the play between 17 Jan. 1717 (first perf., given not long after the theater was reestablished in 1716) and 13 Oct. 1778. The play was done in Italian. In 1780 the group ceased giving plays in Italian and dismissed its Italian actors. Authors' names are not given in these annals and we can only guess the author. Not Molière, despite the title. Le Tellier is too late for 1667. Possibly Cicognini, with French title. This group did *commedia dell'arte* work.
424. *ANON. *Le Festin de pierre, ou l'athée foudroyé*. According to Gendarme de Bévoitte, below No. 458 (Paris, 1906) pp. 244 - 245, a play with this title, modeled on Molière's, was being given in the provinces in France, even before 1669. Author unknown. Also see Gendarme de Bévoitte (Paris, 1911) 1: p. 155, note, and my next entry, below. Cf. Dorimon.

425. *ANON. **Festin de Pierre, ou L'Athee foudraye, ou, Arlequin fait la valet de Don Juan*. Given in London at the New Haymarket Theatre five times from 1721 to 1735, but not again as late as 1776, according to *The London Stage 1660 - 1800* (Carbondale: Southern Illinois UP, 1960 --). Spelling as given in my source. From Le Tellier? Cf. Dorimon, No. 1152.
- 425a. ANON. *Le Général Don Juan. [Étude contemporaine]* par l'auteur de *Quand j'étais ministre*. Paris, 1889. I do not know with what this volume deals.
426. ANON. *Georgian Revel - Ations ... With Twenty Suppressed Stanzas of "Don Juan"*. Great Totham: Charles Clark, 1838. Possibly by Clark himself. Listed in British Museum catalogue under "Peter Pindar Esq., the Younger (pseud.)." Spurious continuation of Byron.
- . (ANON. *Some Rejected Stanzas of "Don Juan"*. Great Totham: Charles Clark, 1845. Same as the work above, but containing the *Don Juan verses* only.)
427. ANON. *Giftelystne Damer eller Naar man averterer i Aviserne efter en Livsledsagerinde*. 1906. Listed in a Danish book catalogue with "Don Juan" in parentheses. (Free trans.: "Ladies Anxious to Get Married, or, When One Advertises in a Magazine for a Life's Companion.")
428. *ANON. *Giovanni in Botany, or The Libertine Transported*. Burletta. Given in London, 12 March 1822.
429. *ANON. *Giovanni in Ireland*. Burletta. Given at the West London Theatre, 31 Jan. 1821. Apparently the same as No. 351. See W. T. Moncrieff, No. 1983.
430. *ANON. *Giovanni in Paris*. Given in the East London Theatre, according to Mandel, below No. 458, p. 401. The date would be ca. 1820.
431. *ANON. *Giovanni in the Country; or, A Gallop to Gretna Green*. Operatic farce. Given in London at the Royal Amphitheatre, 31 July 1820. On 15 Aug. the subtitle was changed to "The Rake Husband." Data from Nicoll, No. 356, 4: p. 467. Nicoll adds that this theater always specialized in equestrian melodrama and spectacle. Mandel, below No. 458, p. 401, mentions a "hippodrame" with the same base title (he gives no subtitle) playing at Astley's Theatre at what would have been ca. this date. Since Nicoll notes that Astley's was another name for the same playhouse, it may be assumed that we are dealing with the same play. See Moncrieff, No. 1985.
432. ANON. *Giovinette*. "The favorite duet and chorus in the opera of *Don Giovanni*," arr. for piano. NY: Dubois and Stodart, (1827).
433. ANON. *Go, Forget Me, Why Should Sorrow*. "A favorite song. The words taken from the *New York Mirror*; the music selected from Mozart's opera *Il Don Giovanni*." Arr. with symphonies and acc. by T. W. H. B. B. New York: Firth and Hall, 182--(?). A similar item, with the notation "A new song from the *New York Mirror*," appeared in Philadelphia: G. Willig, (18--). Arr. for piano and voice.
434. ANON. *Gordon: A Tale: A Poetical Review of Don Juan*. London: Allman, 1821. Versified criticism. Two cantos of *ottava rima*, in its way a sort of imitation of Byron. Said to be by Lady Caroline Lamb, 1775 - 1828.

435. *ANON. *Gran convitato di pietra*. "Three-act tragedy for little theaters." Milan. Cited in Gendarme de Bévotte, below No. 458, 2: p. 223, as is the next title below. No date given.
436. *ANON. *Gran convitato di pietra*. Three-act tragicomedy. Novare, n. d. given. According to Gendarme de Bévotte, loc. cit., it is an imitation of Cicognini.
437. ANON. *Gran convitato di pietra ad uso d'almanacco*. Published by Pietro Agnelli in Milan. (C. C. R.)
- . (ANON. *Le Grand Festin de pierre*. See Nos. 1736 - 1737.)
- . (ANON. *Harlequin's Vision; or, The Feast of the Statue*. See No. 422.)
- . (ANON. "Hauptactionen." See "Puppet Shows, etc.," after No. 458.)
438. *ANON. *Les Hazañas de Tenorio*. Play. Given in Barcelona(?), fall, 1900. After Zorrilla?
439. *ANON. *Herr Johann, der leichtfertige Bösewicht oder der steinerne Gast, ein komisches Singspiel*. First of many parodies of Mozart's *Don Giovanni*. Discussed in E. Price, No. 388, pp. 171 - 172. Based on Neefe's trans.
- . (*ANON. *An Historical Account of the Tragicomic Pantomime ... Don Juan*, etc. See No. 404.)
- . (ANON. *Intelligent Man's Guide to Marriage and Celibacy*. See No. 2732.)
440. ANON. *Jon Duan* [sic]. *A Twofold Journey with Manifold Purposes*. "By the Author of "The Coming K---" and "The Siliad." London: Weldon, 1874. Imitation of Byron's *Don Juan*. Sometimes attributed to Eustace Clare Grenville Murray.
- . (ANON. *Juan at Athens*. See No. 375.)
441. ANON. *Juan Secundus. Canto the First*. London: J. Miller, 1825. Imitation of Byron's *Don Juan*. A second canto was promised, but apparently never appeared.
442. *ANON. *Juan the Libertine*. Musical drama (or "melodrama"). Given at the Coburg Theatre, London, 24 July 1820. From Nicoll, No. 356.
443. *ANON. *Juan's Early Days*. Extravaganza. Music by Reeve. Given at the Drury Lane Theatre, London, 18 Feb. 1828. Cf. No. 1963.
444. †ANON. Karagheuz [Karagöz]. Turkish plays for the people and for children feature this Don - Juan - like figure. See Gendarme de Bévotte, below No. 458, 2: p. 258.
- . (ANON. *Kun for Herrer eller Kaerlighedens Vejleder og Livets Lykkestjerne eller Anvisning til at gøre Lykke hos Damerne. En uundvaerlig Skat for alle Ynglinge, forelskede, forlovede og gifte Maend, hvorved de kunne opnaa Livets skønneste Goder og alle Kvinders Kaerlighed*. Den. 1918. See above, *Don Juan, Kärlekens*, etc., No. 394. [Free trans.: "For Men Only, or Lovers' Guide and Life's Lucky Star, or Pointers on How to Be Lucky with Women. An Unbelievable Treasure for All Young People, in Love or Beloved, and Married Men, Wherewith They Can Enjoy Life's Most Beautiful Goods and the Love of All Women".])

445. ANON. *Là ci darem la mano*. Duet with piano accom., from Mozart's *Don Giovanni*. N. p., n. d., but Lib. of Cong. thinks London, ca. 1800 - 1830.
446. ANON. *Der Laufner Don Juan*, so called. Salzburg, end of the 18th century. The text as we have it was written in 1811 by a group of actors called the "Schiffsleute von Laufen." A folk play, or *Hauptaction*. *Der Donn Joann; ein Schauspill in 4 Aufzigen* is the same thing. It has been wrongly attributed to Metastasio.
- . (ANON. *Les Libertins en campagne*, etc. See "libertines" under "viveurs.")
447. *†ANON. *Liebesabenteuer einer alten Wiener Jungfrau*. Vienna, 1794. "Doña Juana" character.
448. *†ANON. *Liebesabenteuer eines jungen Edelmannes oder Schäferstunden eines galenten Herren*. Leipzig, 1811.
- . ANON. *Liefdeleed*. See No. 1083a.)
449. ANON. *Life of Don Giovanni. Together with The Groves of Blarney; Auld Lang Syne; The May Bush*. Ballads. Dublin, (1810?), 8 pp.
450. *ANON. *La Mascherata di Don Giovanni*. Ballet. Given in Naples. 1834.
451. *ANON. *Maschinen - ballet Don Juan*. Given in Cologne. 1768. See *Gendarme de Bévoite*, below No. 458, p. 367, note. C. C. Russell says it was directed by Joseph Félix von Kurz. See Nos. 1696 - 1697.
452. ANON. *Meo Breo: Don Guano, oder: Der steinerne Gastwirth, oder: Der Doctor siegt. Uleus simplex mit 5 metastasischen Processen, etc., etc.* Music, ballet, etc. Berlin, n. d. See Chemnitz, No. 940. B. M. - K. says the author is Max Breitung (1852 - 1931), ca. 1900.
453. ANON. *My Secret Life*, vols. 1 - 3, Amsterdam, 1888. Eng.? This erotic autobiography, like Frank Harris's *My Life and Loves*, No. 1478, remains somewhat at the low end of a scale with the idealized Don Juan as eternal seeker of amorous perfection at the other.
- 454 - 455. ANON. *A New Canto*. London: W. Wright, 1819. Spurious continuation of Byron's *Don Juan*. Said to be by Lady Caroline Lamb, below No. 1711.
- . (ANON. *A New Don Juan*. See J. B. Buckstone, No. 827.)
456. ANON. *Nueva historia de Don Juan Tenorio*. Story. Madrid, n. d. Mainly a prose résumé of Zorrilla.
457. *ANON. "Pasticci" with titles similar to "Il Convitato di pietra" are reported as having been produced in Rome (1789), Venice (1792), and Bastia (1797). Plays.
- . (ANON. *La Piccola sirena*. See "sirens" under "viveurs.")
- . ANON. *Plenkoviã Æurilo*. A character in Galician popular songs. A Don Juan type. See D. Æiúevskii, *History of Russian Literature* (The Hague, 1960) p. 109.

458. *ANON. *La Pravità castigata*. Opera. Not an "opera buffa" like Mozart's, but called on the title page "drama per musica." Given in Brunn (present day Brno, in Czechoslovakia; then part of Moravia), 1734. Listed in some bibliographies as being by Brunn (!). One critic says it is a Romanian work. Also ascribed to A. Mingotti, below No. 1970. - Music ascribed by André M. Pols, *Trilogie van de hartstocht: Don Giovanni, Tristan en Eroos, Pelléas* (Antwerp, 1952), to Eustacchio Bambini, 1697 - 1770. C. C. R. agrees. Librettist unknown. Text preserved in Univ. library, Brno. (R. K. - C. C. R.)

---. **PUPPET SHOWS**, Folk plays, *Hauptactionen* (see No. 446), etc. Also see No 417. All during the eighteenth, nineteenth, and even into the twentieth centuries, in Italy, Germany, Austria, France, and Hungary, in particular, there flourished stage productions of this kind. In Italy we think of the *commedia dell'arte* plays. In Augsburg, Strassburg, Ulm, and the Tyrol, puppet plays were especially popular. France had its *théâtre de la foire*. All of them are characterized by the fact that much of the stage action and the dialogue were not fixed. The productions have come down to us often as mere outlines (cf. the pantomime of *Don Juan, or The Libertine Destroyed*, Nos. 404 - 405, and sometimes only as titles on play handbills. Thus it is impossible to make a complete or accurate listing. Different titles may refer to the same basic production, and an identical title may mask a piece completely different from its namesake. These plays are discussed at length by Arturo Farinelli, No. 399; Georges Gendarme de Bévoite, *La Légende de Don Juan* (Paris, one-vol. ed., 1906; two-vol. ed., 1911); and Arthur Weber, "Don Juan en Hongrie," *Revue des Études Hongroises* 3 (1925): pp. 36 - 50, among others. Some of the plays themselves are reproduced in Karl D. L. Engel, *Deutsche Puppenkomödien* (Oldenburg, 1875); J. Lefftz, *Strassburger Puppenspiele: Geschichtlicher Rückblick ...* (Strassburg, 1942); Roberto and Renata Leydi, *Marionette e burattini* (Milan: Collana del "Gallo Grande," 1958); Oscar Mandel, *Theatre of Don Juan* (Lincoln: U of Nebraska P. 1963); Enzo Petraccone, *La Commedia dell'arte* (Naples, 1927); and Johann Scheible, *Das Kloster* (Stuttgart, 1846) 3: pp. 699 - 765. See also Nos. 1692, 1697, 1735, 1922, and 2762. Typical titles follow:

459. *Il Convitato di pietra senza donne*. Puppet play about a Don Juan, aging, tired, and melancholy, left with little amorous zest. See Leydi pp. 260 - 265.

460. *Don Giovanni*. Puppet play presented at Imola, exact date not known. Out of sheer boredom Don Giovanni lets a disguised Arlecchino take his place with Donna Eleanora. Repelled by the foul - smelling rustic she takes refuge in the arms of his handsome servant (D. G. himself). Cf. Mozart's version. Cited in Leydi pp. 265 - 266.

461. *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 I saw in Salzburg, summer 1967, 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 in which the production was being given.

462. *Don Giovanni il dissoluto ovvero Il Castigo impensato, con Famiola disgraziato in amore*. Puppet play. Given in Milan, probably early twentieth century. Scenario printed in Leydi pp. 289 - 319. Mandel p. 543 n. considers it an extraordinarily pure, literate, and sophisticated reworking of the classical versions from Tirso to Da Ponte. Famiola is D. G.'s servant.
- . (*Don Giovanni Tenorio*. See Giuseppe Mazzoni, No. 1922.)
463. **Don Juan der vierfache Mörder, oder das Gastmahl um Mitternacht auf dem Kirchhofe*. Puppet play. Extract published by Engel and cited in Price, No. 388, p. 85.
464. **Don Juan oder das steinerne Gastmahl. Hauptaction*. Played in Vienna up to 1772.
465. **Don Pedros Gastmahl, Das Steinerne Gastmahl*, and the like are the usual *Hauptaction* titles. These plays are mainly alike and are derived mostly from Molière and Cicognini and others of their day.
466. **Don Juan der Wilde, oder das nächtliche Gericht, oder der steinerne Gast, oder Junker Hans vom Stein*. 19th-century puppet play.
467. **Don Juan oder das Totengastmahl am Friedhofe*. Puppet play.
468. **Don Juan oder der geladene Gast um Mitternacht*. Ditto. Nineteenth century.
469. **Don Juan oder der Sohn der Hölle*. Puppet play.
470. **Don Juan oder der steinerne Gast*. Ditto. This one shows influence of Vogt, and has the Faust legend intermixed. Nineteenth century.
471. **Don Juan, oder der steinerne Gast ... nach Molière und ... Tirso de Molina*. Popular puppet play in Vienna, 1783 - 1821.
472. **Don Juan oder der Tod als Gast*. Puppet play.
473. **Don Juans zweites Leben oder Kasperles Gefahren*. Munich puppet play, inspired by Mozart's opera: see Engel, vol. 12, which contains the play.
- . (Gendarme de Bévette [2: p. 220] lists eight other puppet plays.)
474. **Il Ravello spaventato da un morto parlante*. Puppet play. Given in Italy around the end of the nineteenth century. Seemingly a reworking of Zorrilla's *Don Juan Tenorio*.
- 474a. *Strassliwi Hodowani neb Don Juan: Mordirz sweho Pana Brata Don Carlos*. Puppet play. Czech. 1770. (Trans.: "The Very Frightful Feast, or D. J., the Murderer of His Brother D. C.") Data and trans. into German by W. Schwamsula, No. 2990a. (V. der S.)

475. †ANON. *Il Ratto Punito, dramma giocoso en due atti*. Italian farce, with musical numbers and incidents out of Mozart's *Figaro*. The plot is original. Price, No. 388, p. 172, discusses it. She dates it 1790s.
476. ANON. *Salita at buhay na pinagdaanan nang haring patay na si Don Juan sampo nang caniyang capatid na si D. Pedro sa caharian Ungría, at nang princesang si Doña María na anac nang Haring Gonzalo sa reinong Alejandria*. Ballad in Tagalog verse. Manila, 1902. Copy at Library of Congress. Possibly not our D. J. (Free trans.: "Philosophy and Life of the Late Don Juan in the Kingdom of his Brother D. Pedro in the Country of Hungary, and of the Princess Doña María Daughter of King Gonzalo of Alexandria.")
- 476a. ***ANON. *Salita at buhay na pinagdaanan 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. 476.
- . (ANON. *Scénario des Italiens. Scénario de Biancolelli*. See Nos. 713 - 714.)
477. *ANON. *Schrecken Spiel [or Spiegel or im Spiegel] ruchloser Jugend oder das lehrreiche Totengastmahl des Don Pedro*. 1735. Known by title only.
478. ANON. *The Seventeenth Canto of Don Juan*. London: W. Wilson, 1829. Spurious Byron continuation.
- . (ANON. *A Sequel to Don Juan*. See No. 2407.)
479. ANON. *The Shade of Byron*. Mock heroic poem in six cantos. Spurious continuation of *Don Juan*. London, (1871).
- . (ANON. *Some Rejected Stanzas*. See "Georgian Revel - Ations," No. 426.)
480. *ANON. *The Songs Don Juan Used to Sing*. Cited in another bibliography; I cannot locate it.
481. ANON. *The Stately Minuet*. Arr. for piano. From Mozart's *Don Giovanni*. In *Court Dances* (Sedalia, Missouri: © A. W. Perry's Sons, 1941).
482. *ANON. *Das Steinerne Todten - Gastmahl des Don Pietro; oder Schröck - Schau und Denck - Spiegel ruchloser verkehrter Jugend / in Don Juan d'Avalos mit Hanns - Wurst, etc*. Played in Bavaria, 29 Aug. 1748; reported by Karl Trautmann, "Deutsche Schauspieler am bayrischen Hofe," *Jahrbuch für Münchner Geschichte* 3: pp. 361 - 362.
483. *ANON. *Das Steinerne Todten - Gastmahl oder die im Grabe noch lebende Rache, oder die aufs höchste gestiegene endlich übelangekommene Kühn- und Frechheit. In der Person des Don Juan eines spanischen Edelmanns. Mit Arlequin einem geplagten Kammerdiener eines liederlichen Herrn und von Geistern erschreckten Passagiers*. This play has been noted as playing in Dresden in 1751 and again in 1752; slightly modified, and with a slightly different title, it played in Frankfurt, in 1764. It is supposed to be derived from Molière.
484. ANON. *The Sultana; or, A Trip to Turkey*. Three-act melodrama based on cantos 3 - 5 of Byron's *Don Juan*. NY: N. B. Holmes, 1822. May be by Jonathan Bailey.

485. ANON. *Tan largo me lo fiáis*. Play. Span. Contemporaneous with Tirso's *Burlador*, perhaps even earlier. It has been attributed to Tirso, Andrés de Claramonte, and Calderón. It could be called a variant version of the *Burlador*. See No. 906.
- . (ANON. *Tjiuman Dalam Gelap*. See No. 1085.)
486. †ANON. *Timothy Cotten: A Poem. Cantos I to III*. London: Hotten, 1871. "Dedicated to the Shade of Don Juan." An imitation of Byron's *Don Juan*.
487. ANON. *Der Tote Pate*. Folk tale. Found in Paul Schlosser, *Bachen - Sagen, Volksüberlieferungen aus der alten Untersteiermark, Veröffentlichungen des Österreichischen Museums für Volkskunde* (Vienna, 1956) 9: p. 22.
488. *ANON. *A Touch at an Unpublished Canto of Don Juan*. Appeared in *Newcastle Magazine* (N. - upon - Tyne), n. s. 1 (Jan. 1822). Actually spurious. The article quotes "extracts." See Robert Mortenson, "Another Continuation of *Don Juan*," *SIR* 2 (1963): pp. 244 - 247.
489. *ANON. *Tragicomedia hagida in Zuotz anno 1673*. This nameless Don Juan play has been given the preceding explanatory "title." It seems to come out of Cicognini's play; Zuotz (Zuoz) is a little town in the Upper Engadine valley in the Grisons of Switzerland, not far from St. Moritz, and, incidentally, Italy.
490. ANON. *Zur Ouverture von Mozart's Don Juan*. A sonnet, reproduced in Karl D. L. Engel, No. 398, p. 171.
491. 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.
492. †ANOUILH, JEAN. *La Répétition*. Play. 1950 (Characters Tigre and Héro, especially the latter.)
493. †ANOUILH, JEAN. *La Valse des toréadors*. Five-act - play. 1952. Hero is actually called a Don Juan, a Lovelace.
494. ANTHES, OTTO. *Don Juans letztes Abenteuer*. Three-act drama. Ger. 1909. See Graener, No. 1408. Shows influence of Hoffmann, No. 1534.
495. ANTHIOME, EUGÈNE, 1836 - 1916. *Don Juan marié, ou La Leçon d'amour*. One-act *opéra comique*. Fr. Words by M. - H. - A. Escoffier. From Escoffier's novel *Chloris la Goule* (1878; = the second part of his *Femmes fatales*, No. 1211.)
496. †APOLLINAIRE, GUILLAUME. *Casanova*. "Comédie parodique." Three-act play. Pol. - Fr. 1918.

497. APOLLINAIRE, GUILLAUME. *Les Exploits d'un jeune Don Juan*. Paris, 1907. Now considered definitely written by him, though it reads, by "G. A.," only. The date may be 1911. German trans. by Ilse Walther - Dulk and Robert Weisert, *Die Heldentaten eines jungen D. J.* (Berlin: Propyläen, 1971). Apollinaire wrote a good amount of similar literature, some of it quite salacious. He even translated Fanny Hill into French. (See No. 2088.)
498. *APOLLINAIRE, GUILLAUME. *Les Mémoires d'un jeune Don Juan*. 1907? Apparently same as previous entry.
499. APOLLINAIRE, GUILLAUME. *Les Trois Don Juan: Don Juan Tenorio d'Espagne, Don Juan de Marañá des Flandres, Don Juan d'Angleterre*. Novel. 1914. Part 3 is Byron's *Don Juan* story with an ending supplied by G. A.; it makes use of the French transl. by Lehodey.
- . (APOLLONI. See Acciaiuoli, No. 269.)
500. ARAGON, LOUIS. *Le Paysan de Paris*. Novel. Fr. Paris: Gallimard, [1926]. Dated 1924. Introd. chapter has a Don Juan scene (see pp. 87ff.).
- . (ARAGON, RAY JOHN de. See De Aragon, below No. 1028.)
501. *ARANYO, B. *Aventuras de un truhán que se llama Don Juan*. Theatrical work. Barcelona: Gráf. Favencia, 1930.
502. *ARAQUISTAIN, LUIS, 1886 --. *La Salvación de Don Juan*. A sketch in the form of a dialogue. Sp.
503. ARAUJO LIMA, FERNANDO de. *A Última Noite de D. João*. Play. Port. 1948. Not a translation of Rostand, despite the title.
504. *ARAUZ, ÁLVARO. *Don Juan*. A dramatic version of Pushkin's play, No. 2361. Sp.
505. ARAUZ, ÁLVARO. *Proceso a Don Juan*. One-act play. Printed 7 Dec. 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. *Le Procès de Don Juan, L'Avant Scène* (Paris) 175 (1958): pp. 39 - 41 (French version by André Camp), is a straight trans.
506. [ARDERIUS, FRANCISCO.] *Don Juan Tenorio*. "Bailable bufo," given by Arderius's company all over Spain, nineteenth cent. (probably during the years ca. 1859 - 1880), according to Rafael Mitjana, "Don Juan en la música," which represents five chapters from his book, *Discantes y contrapuntos* (Valencia, 1905) pp. 9 - 92. Arderius seems to have been the choreographer as well as the principal dancer.
- . ***ARENA, FRANÇOIS S. *Don Juan de Sicile*. Five-act tragicomedy. 1952. About Don John of Austria, Viceroy of Sicily, 1648 - 1651?
507. ARGELÉS, TEODORO. *Un Émul de Don Juan*. "Monóleg en vers." Barcelona, n. d.
- . (ARIA, M. See Ramiro Blanco, No. 722.)
508. †ARNAUD, ANGÉLIQUE. *La Cousine Adèle*. Novel. Fr. 1879.
509. *ARNAUD, MICHEL. *L'Invité de pierre*. Play, adapted from Pushkin, No. 2361. Paris, 1957.

510. ARNICHEs y BARRERA, CARLOS. *La Locura de Don Juan*. Three-act "tragedia grotesca." Sp. 1913.
511. ARNICHEs y BARRERA, CARLOS and ENRIQUE GARCÍA ÁLVAREZ. *El Trust de los Tenorios*. "Humorada cómica - lírica en un acto ... y en prosa." Music by José Serrano. Parody of Zorrilla's *Don Juan Tenorio*. Sp. Printed in Madrid, 1910.
512. *†ARNIM, LUDWIG ACHIM, Freiherr von. *Armuth, Reichthum, Schuld und Busse der Gräfin Dolores*. Novel. Ger. 1810. Contains a seducer. Mentioned in Kierkegaard, *Enten - Eller*.
513. ARNOULD. *Le Vice puni ou le nouveau Festin de Pierre*. Three acts. Fr. 1777. See Le Tellier, No. 1731a.
514. ARONSON, MAURICE. Serenade from Mozart's *Don Giovanni*. Four-hand arr. © Art Publication Society, 6 Feb. 1933.
515. ARQUÉS y ESCRIBANA, JOAQUÍN, 1862 --. *Tenorio en Nápoles*. "Humorada trágico - bufo - cómico - lírico - bailable en un acto y cuatro cuadros, original." Music by Liñán and Videgaín. Barcelona, 31 Oct. 1900. Parody of Zorrilla and Tirso as well.
- . (ARRIBAS CASTRO, L. See No. 1815.)
- . (ARROYO, C. de. See L. Millá Gacio, No. 1955.)
516. †ARSAN, EMMANUELLE. *Emmanuelle*. Autobiographical erotic novel about a young French girl in Bangkok. Fr. Published illegally, it sold over one million copies in seventeen languages. Banned in France in 1963, but published legally in Paris: Terrain Vague, 1967. See No. 2087.

THE DON JUAN THEME IN ART

Paintings, sculptures, sketches, etc. Set decorators and costume designers for endless stage productions and motion pictures (by their very nature, partly visual art), not to speak of minor book illustrators, and similar, lesser practitioners in the field, are at best listed more as examples of the wealth of talent and interest involved than in an attempt at completeness, defeated as I was by time constraints inevitable in a general bibliography such as this one. The titles for paintings are sometimes assigned by critics, not by the artists themselves. Finally, some of the painting entries must be considered tentative as I lacked the opportunity to verify location, much less details of the actual depictions.

---. (AKBAR del PIOMBO. See No. 588.)

---. (ALECHINSKY. See No. 844a.)

---. (ANDERSON, B. See No. 1122.)

517. ANON. Engraving for act 1 of Molière's *Dom Juan*. Reproduced in *Obliques: Littérature - Théâtre* (Nyons) 4 (1974): p. 29. (Vol. 5 is also 1974.)

518. ANON. Engraving for Molière's *Dom Juan*, reproduced in *ibid.* 27. Banquet scene.

519. ANON. *Don Juan*. A serigraph: scroll and dart motif at end borders and center, sold by California Hand Prints, Inc., for beach, pool, and boat towels. © 28 Oct. 1964.
520. ANON. Title - page illustration for A. E. Müller's piano score for Mozart's *Don Giovanni* (Vienna: Steiner, n. d.). This and items 522 and 523 reproduced in Smeed, No. 345.
521. ANON. *Don Juan*. Bronze(d?) statuette, some two feet high, with the seducer holding a sword aloft in his right hand and an elaborate tube and light socket furnished with a single bulb in his left. The fixture seems to have been an integral part of the statue. I saw it in 1952 in a tourist home in Quebec City, Quebec. I assume the figure was simply an example of a fixture for sale in multiples. My example was mounted atop a newel post. The pedestal was labeled "Don Juan."
522. ANON. Title - page illustration for Friedrich Spiesser's *Don Juan, oder: Der Steinerne Gast* (Kassel: Gotthelft, [1857?]).
523. ANON. Title - page illustration for Norbert Hürte's *Wahrhaftige Historie* (1854).
- . (BAUCH, J. See No. 574.)
524. BÉRARD, CHRISTIAN, 1902 - 1949. Sets for Jouvett's production of Molière's *Dom Juan*. Fr. Reproduced in *Obliques*, my No. 517, 5: p. 46, 77, 86, 87.
525. BONNER [after Thomas Cruikshank's drawing]. Duel between Giovanni and Finikin in *Giovanni in London*, act 2, sc. 1. Reproduced in Oscar Mandel, below No. 458, p. 400, whence these data. It was George Cruikshank, not Thomas, who was the Dickens illustrator. Cruikshank's original is from *Cumberland's British Theatre* (1828).
526. BOUCHER, FRANÇOIS. *Don Juan Invites the Statue of the Commander to Supper*. Engraving. Fr. Illustration for Molière's *Dom Juan*. See M.'s *Oeuvres* (Paris: Prault, 1734) 3: p. 189.
527. BOULANGER, LOUIS, 1807 - 1867. Frontispiece for Gautier's *Comédie de la mort*, engraved on wood by Lacoste jeune. Fr. Reproduced in *Obliques*, my No. 517, 5: p. 61.
528. BOULANGER, LOUIS. *Don Juan*. Lithograph. Scene from Mozart's opera. Fr. Reproduced in *L'Artiste*, ser. 1, 10 (1837), opposite p. 238.
529. BRESLIN, RODOLPHE, 1822 - 1885. Set of lithographs of the *Comédie de la mort*, which inspired Gautier for his poem of the same title. Fr. Reproduced in *Obliques*, my No. 517, 5: pp. 62 - 65.
- . (BRISART P. See No. 590.)
530. BROWN, FORD MADDOX. *Haidée and Don Juan*. Aquarelle. Eng. Ca. 1865 - 1870. Now in Melbourne, Australia. Smeed, No. 345, reproduces what is apparently the same watercolor drawing (from Byron's *Don Juan*, canto 2), but says it is held in Birmingham's City Museum and Art Gallery.

531. BROWN, FORD MADDOX. Painting(?) of the shipwreck scene from Byron's *Don Juan*. Eng. In the Musée du Luxembourg. May be the same as No. 530. Reproduced in *Obliques*, my No. 517, 5: p. 21.
532. CARR, LAURENT. Double invitation scene from Molière's *Dom Juan* for the 1734 ed. of his works. Reproduced in Mandel, after No. 458, p. 253.
533. CASSANDRE. Sets and costumes for the Aix - en - Provence production of Molière's *Dom Juan*. Fr. Reproduced in *Obliques*, my No. 517, 4: p. 34, 35, 36, 37, 38, 94, 95, 113.
534. CASSANDRE. A similar group of sets and costumes for the Jovet production of Mozart's *Don Giovanni*. See Pierre Jean Jovet, *Décor de Don Juan ...* (Geneva, Kister, 1957).
- . (COLASANTI. See No. 272.)
535. COLIN, ALEXANDRE MARIE. *Don Juan and Haidée*. Painting. Fr. See next entry.
536. COLIN, ALEXANDRE MARIE. *Don Juan Disguised as a Girl*. Painting. This and preceding item were reproduced as etchings by Réveil: *Historical Illustrations of Lord Byron's Works ...* Appeared in London in 1832 and the following year in Paris.
537. *COULLAUT VALERA, FEDERICO. Bas relief showing Don Juan running his sword through the Comendador. Part of his monument to Tirso in Ciudad Trujillo, Dominican Republic. Reproduced as the frontispiece of Mandel, below No. 458, whence these data. I find only Lorenzo Coullaut Valera, 1876 - 1932, famous Spanish sculptor, who did the Cervantes monument in Madrid, as well as a bust of Tirso to be found there, and who carried out commissions in Latin America too. However, I do not find reference to this particular piece.
- . (DALI, S. See under Zorrilla, No. 3069.)
538. *DAVID. *Tomb of the Commander (=Sganarelle Inviting the Commander to Dinner)*. Which David? Among the thirty or so artists of that name I find no painting listed, not even for the famous Jacques Louis David, 1748 - 1825; perhaps the watercolorist and lithographer Jules David, 1808 - 1892. Both of course were French. Reproduced in *Obliques*, my No. 517, 4: p. 32.
539. DAVISON, ROBERT. *Don Giovanni*. Wallpaper design: draped, arched structure with elaborate décor, sold by James Seeman Studios, Inc. Serigraph. © Dec. 1964.
540. *DELACROIX, EUGÈNE. *La Barque de Don Juan*. Sketch, on canvas. 1839.
541. *DELACROIX, EUGÈNE. *La Barque de Don Juan*. Rough draft, color wash. 1840.
542. *DELACROIX, EUGÈNE. *Dernière scène de Don Juan*. 1838.
543. *DELACROIX, EUGÈNE. *Don Juan et Haïdée*. Canvas. 1856.

544. *DELACROIX, EUGÈNE. *Le Naufrage de Don Juan*. Lithograph. See *Charles Blanc, article on Delacroix, in *Gazette des Beaux - Arts* 16 (1864): p. 20. Most of these paintings, etc., between Nos. 540 - 545 are discussed in *Robaut and Chesneau, *L'Oeuvre complet d'Eugène Delacroix* (Paris, 1885).
545. DELACROIX, EUGÈNE. *La Barque de Don Juan*, or more commonly *Le Naufrage de Don Juan*. Painting. Fr. 1841 (or 1840). One of Delacroix's masterpieces (some would say *the* masterpiece), and certainly the best known painting on Don Juan. It is usually considered to be taken from an episode in Byron's *Don Juan*. However, *Charles Jacque, 1813 - 1894, in an article supposed to have appeared in *Figaro Littéraire* in or before 1895, an article I have not been able to find, is said to have argued that the title should read "du," not "de," and that the subject represented the sinking of a boat named the "Don Juan," a news item mentioned in the press at that time.
546. DELPECH, FRANÇOIS S., 1778 - 1825. Lithograph of Don Juan's shipwreck, in Byron's poem. From Vernet. Fr. Reproduced in *Obliques*, my No. 517, 5: p. 21.
- . (DESCLOZEUX. Drawings. See No. 1050.)
547. *DEVÉRIA, EUGÈNE. *The Abduction of Doña Inés*. Fr. Probably the same as either one or both of the following:
548. DEVÉRIA, EUGÈNE. *Don Juan, 1835*. Aquarelle. Same as preceding or following entry?
549. DEVÉRIA, EUGÈNE. *Episode de Don Juan*. Painting(?). Sold as late as 1931. Mentioned in the new Bénézit, *Dictionnaire des peintres*, etc.
550. DEWASNE, JEAN, 1921 --. *Don Juan*. Fr. Completely abstract painting, oil on canvas. Reproduced in color in Michel Seuphor, *Abstract Painting: Fifty Years of Accomplishment from Kandinsky to the Present* (NY: Abrams, 1961) p. 146. The only abstract rendition of the theme that I have come upon.
551. DURCHANEK, LUDVIK (= Louis). *Don Juan*. Sculpture in sheet bronze. Aus. Now an American citizen. Ca. 1963. It was on exhibition in Bennett College in 1965.
- . (GIOSSO, G. See No. 554.)
552. GOLOVIN, ALEXANDER, 1863 - 1930. Costumes for Meyerhold's production of Molière's *Dom Juan*. Rus. Reproduced in *Obliques*, my No. 517, 4: p. 67, 69, 70, 72. See Vsevolod E. Meyerhold, "Theatricality," in *Directing the Play ...*, ed. Toby Cole and Helen Chinoy (Indianapolis and NY, 1953) pp. 136 - 141.
- . (GÓMEZ SOLER. See No. 2528a.)
553. GOYA, FRANCISCO de. *Don Juan and the Comendador*. Painting. Sp. 1798. Various titles. A small canvas, 43 x 30 cms.
- . (GRASSO, G. See No. 554.)
- . (GRAU SALA. See No. 2651.)

554. GROSSO, GIACOMO. *Le Donne alla tomba di Don Giovanni*. Painting. Ital. Exhibited in Venice, 1895. The name is not "Grasso," or "Giosso," as given by two other bibliographers.
555. GUYS, CONSTANTIN, 1805 - 1892. *Leporello Addressing the Commendatore (Don Giovanni, act. 2)*. Fr. Title as given in reprod. in *Opera News* (New York) 28 (28 Dec. 1963): p. 16.
556. *HARRACH, MAX, 1874 --. *Don Giovanni*. A painting (?), reported in 1906. Aus. Seemingly, a subject from Mozart's opera.
557. *HILLEMACHER, EUGÈNE ERNEST, 1818 - 1887. A painting on Don Juan. Fr. 1864.
558. HILLEMACHER, EUGÈNE ERNEST. Some vignettes engraved by him of Don Juan. Reproduced in *Obliques*, my No. 517, 4: p. 30 and 31. One encyclopedia notes that a number of his favorite paintings were reproduced by his brother Frédéric as engravings for an ed. of Molière's plays. Perhaps these vignettes are the brother Frédéric's work, too.
559. HIRSCHFELD. Cartoon of George Bernard Shaw as the puppeteer manipulating Maurice Evans (as John Tanner) and Frances Rowe (as Ann Whitefield) in Shaw's *Man and Superman* (1947). U. S. Data from Mandel, after No. 458, p. 549, who reproduces the drawing.
- . (HOEST, B. See No. 1120.)
560. JOHANNOT, ALFRED. *Don Juan naufragé trouvé par Haidée*. Painting. Ger. Exhibited at the Paris salon, 1831. Johannot did some engravings for Byron's works, ca. 1830. I assume at least one of *Don Juan* must be among them, but I have not seen it.
561. JOSEFF, EUGENE. Famous U. S. creator of faux jewelry and accoutrements for Hollywood motion picture stars. A medallion (1948) worn by Errol Flynn in *The Adventures of Don Juan* (1949; see No. 2026). Illustrated in Franklin Mint's house organ, *Almanac* 20.6 (Nov. - Dec. 1988): p. 27. His widow still owns the piece (see p. 47).
562. KLEE, PAUL, 1879 - 1940. *Der bayrische Don Giovanni*. Watercolor. Switz. 1919. Now in Guggenheim Museum, New York. Klee, though born in Switz., is often considered German. The painting is typical of his playful, childlike art.
- . (LAWRENCE, P. See No. 1783.)
- . (LEE, MING CHO. See No. 954a.)
563. *MAEZTU, GUSTAVO de, 1887 - 1947. Sáenz - Alonso, No. 1471, 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.
564. MOORE, HENRY. Settings for Mozart's *Don Giovanni*, adapted for the 1967 Spoleto Festival production by Fiorella Mariani. Eng. 1967. See No. 272.

565. MOREAU *le jeune*, JEAN - MICHEL. *Le Festin de pierre*. Drawing for an etching done by J. P. Le Bas in 1770. Fr. Appeared as an illustration for Molière's *Oeuvres* (Paris: Compagnie des Libraires Associés, 1773) 3: p. 211.
566. MURILLO, BARTOLOMÉ ESTÉBAN. A Portuguese critic writes that Don Miguel de Mañara appears "... no seu retrato [painted by Murillo] como uma linda doncela ...". The painting, known under various titles, of San Juan de Dios carrying a beggar on his back, assisted by an angel, is located in the chapel of the Hospital de la Caridad in Seville. The face is said to be that of Miguel de Mañara. Sp. Ca. 1672. See No. 594.
567. NEWMAN, HILDA. *Don Juan*. Handprint: gate with lattice grill and blossoms in background; Spanish baroque ledge. © 18 May 1954.
- . (NOER, M. See No. 1085.)
568. *NOVELLI, De. *The Statue of the Commandant*. Painting. I have traced neither the artist nor the painting. Pietro Novelli, 1603 - 1647, would seem a bit too early, and I know of nothing by him other than religious subjects.
- . (PASINSKI, I. See No. 3053.)
569. PASSAURO, RAYMOND. Settings for Ghelderode's *Don Juan*. One set shown in *Obliques*, my No. 517, 5: p. 83.
570. †PICASSO, PABLO. Among his 1968 set of engravings entitled *347 Gravures*, some have an obvious Donjuanesque slant ("grandees on horseback abducting maidens" --- *Time* 31 Jan. 1969: p. 66).

POSTAGE STAMPS. This list is doubtless not complete. New examples, as well, are likely to appear at any moment. The U. S. collectors' bible, the Scott's Catalog, furnishes the numbers as given. Commemorative stamps, often issued in runs of over a quarter of a million copies, may represent the ultimate accolade of popular recognition.

571. AUSTRIA. Scott's No. 840, 23 May 1969, honors the centenary of the Vienna Opera House. One of eight designs in the souvenir sheet depicts the fatal banquet scene in Mozart's *Don Giovanni*.
572. CZECHOSLOVAKIA (BOHEMIA and MORAVIA). Scott's Nos. B5 and B6 (1941) show the Old Theatre in Prague; on the labels that alternate with the stamps themselves, appear two bars from Mozart's *Don Giovanni*, with the date 29. X. 1787 (the world premiere of the opera). Issued during Hitler's occupation.

573. CZECHOSLOVAKIA. Scott No. 755 (1956), part of a set honoring the two-hundredth anniversary of Mozart's birth, shows the National Theater (or Old Theatre) in Prague where *Don Giovanni* premiered. It is inscribed "Don Giovanni," with the date 29. X. 1787.
574. CZECHOSLOVAKIA. Scott No. 1545 (1968) reproduces a tapestry by Jan Bauch entitled *Prague 1787*. The lower right corner bears the initials W. A. M. for Wolfgang Amadeus Mozart; the "1787" commemorates the premiere of his *Don Giovanni* in the building depicted, the National Theater.
575. FRANCE. Scott No. 1381 (1973) honors the threehundredth anniversary of the death of Molière; he is depicted in his role of Sganarelle in his own *Dom Juan*.
576. MONACO. Scott No. 1603 (1987) honors the twohundredth anniversary of Mozart's *Don Giovanni*, depicting two scenes (the first and last) from the opera.
577. NICARAGUA. Scott No. C866 (1975) depicts Ezio Pinza in his title role in Mozart's *Don Giovanni*.
578. SPAIN. A new stamp, issued 26 Apr. 1991 (Scott No. ?) depicts Don Juan de Tassis y Peralta, Conde de Villamediana, 1582- 1622. According to the bulletin put out by their Post Office, announcing the stamp, Tirso based his *Burlador* on legends about this nobleman. My source does not name the portraitist after whose painting the stamp was engraved.
579. PRICE, JOYCE. *Don Juan*. Sculpture: a boy with flowers and gift in hand. U. S. 1943.
580. QUAGLIO, JOSEPH. Set for the cemetery scene, apparently for a Mannheim, Germany production of Mozart's *Don Giovanni*. Reproduced in *Obliques*, my No. 517, 4: p. 124. See Nos. 1371 - 1373, under Gluck; same designer?
- 581 - 581a - e. QUIROGA, JOSÉ. *Études sur le thème de Don Juan*. Set of designs. Reproduced in *Obliques*, my No. 517, 5: cover p. 2, and 102, 114, 118, 132. *Obliques* also exists as a single bound volume of 320 pp. on fine paper, including a signed lithograph by José Quiroga, five of whose lithographs figure in the original production.

582. RAMBERG, JOHANN HEINRICH del, 1763 - 1840. Vignette showing Don Giovanni wooing Zerlina (Mozart's *Don Giovanni*, act 1, sc. 3). Engraved by W. Meyer. Reproduced in Smeed, No. 345.
583. RAMBERG, JOHANN HEINRICH del. Leporello recites the list; engraved by Meyer. See previous entry. Mandel, after No. 458, p. 281, reproduces it.
584. RIBAUT, J. - F., 1767 - 1820. Engraving after Moreau *le jeune* of Molière's *Dom Juan*, act 4, sc. 12. See No. 565. Reproduced in *Obliques*, my No. 517, 4: p. 28.
585. *RICKETTS, CARLOS [or Charles?]. *Don Juan and the Statue*. Painting. Perhaps Karl Ricketts, Swiss painter, 1866 --, or Charles Ricketts, Eng., who exhibited in London, in the 1880s. Smeed, No. 345, reproduces a painting, *The Death of Don Juan*, by Ricketts (Smeed gives him no first name), noting that it is hung in the Tate Gallery, London.
586. RIXENS, JEAN - ANDRÉ, 1846 - 1925. *Don Juan*. Painting. Fr. Ca. 1888.
- 586a. RIXENS, JEAN - ANDRÉ. *Don Juan*. Painting. Exhibited in 1922. I believe that this is a second depiction by Rixens of the same subject, but it may possibly be a re-exhibiting of his earlier work.
- . (ROLLER, A. See No. 1854.)
587. ROTH, PAUL. Thomas Betterton as Don John in *The Libertine*, vol. 5 of *The Complete Works of Thomas Shadwell* (London: Fortune P, 1927). Reproduced in Mandel, after No. 458, p. 166.
588. RUBINGTON. One of a series of *Age of Ages*. This one is on Don Juan - comments on sex, etc. The collage illustration by "Akbar del Piombo Collages Rubington" (sic) shows Don Juan seducing a girl. There are four accompanying lines about Don Juan the "Latin lover." It has no title, but it is a sort of burlesque send-up of the Don Juan theme. Found in *Heavy Metal* ("The adult illustrated fantasy magazine") 1. 11 (Feb. 1978): p. 70. Akbar del Piombo is the name of another artist, not a part of Rubington's name.
- . (SALA, G. See No. 2651.)
589. *SALAVERRÍA e INCHAURRANDIETA, ELÍAS, 1883 --. Another Basque painter, whose portrait, or rather idealization, of Don Juan is mentioned by Mercedes Sáenz - Alonso, No. 1471, p. 90. I cannot find another mention of this work.
- . (SAMBONET, R. See No. 1445.)
- . (SANJUST, F. See No. 2178.)
590. SAUVÉ, J. *The Arrival of the Stone Guest*. After P. Brissart, delineator, engraved by Sauvé. Found in Molière's works, 1682 ed.; *Dom Juan*, act 4, sc. 8: Reproduced in Mandel, after No. 458, p. 113.
- . (SCHNEIDER - SIEMSEN, G. See No. 1640.)

591. *SCHWIND, MORITZ von, 1804 - 1871. Painter and engraver. Aus. Supposed to have done some engravings or illustrations of a similar nature on Don Juan. I have not seen them.
592. SIPORIN, MITCHELL, 1910 --. *Serenade from Don Giovanni*. Watercolor. U. S. 1957. 22" x 30". Depicts an innocent, young Mozart playing the pianoforte, accompanied on the mandolin by a Don Juanish Da Ponte. One of Siporin's satirical "imaginary portraits."
593. SLEVOGT, MAX, 1868 - 1932. *Das Champagnerlied*. Also called *D'Andrade in the Role of Don Juan*. Painting. Ger. 1902. In Stuttgart museum. Francisco de Andrade was a famous actor. First title suggests Mozart's opera, obviously. See list of Don Giovanni stagings, following No. 2147.
- . (STARITSKY. See No. 839.)
- 593a. TEJADA, C. S. de. Watercolor illustrations for André Maurois's article "Don Juan" in the Christmas number of *L'Illustration* (Paris) 3 Dec. 1938: pp. 469 - 476.
- . (UTLEY, J. See No. 2720a.)
594. VALDÉS LEAL, JUAN de, 1622 - 1690. *Miguel de Mañara*. Painting. Found in the Hospital de la Caridad, in Seville. Valdés and Murillo were both commissioned by Mañara himself to decorate the Hospital, Murillo having joined that order in 1665. Murillo did his work in 1672. See No. 566. Of interest in view of Mañara's connection with the Don Juan legend. See No. 2706.
- 595 - 596. VERNET, ÉMILE - JEAN - HORACE, 1789 - 1863. *The Shipwreck of Don Juan*. Lithograph. Fr. Undated. I have a reference to a painting by Vernet called *Don Juan Struck by Lightning*. I believe that this is an incorrect reference to the lithograph I have listed. The Metropolitan Museum of Art tells me that no painting by Vernet on Don Juan is known.
- . (VERONA, J. See No. 954a.)
- . (VOGT, N. See No. 2985.)
- . (WORSAAE, J. - J. See No. 1881a.)
- . (ZIMBICKI, K. See No. 3053.)
597. *ZULOAGA, IGNACIO, 1870 - 1945. Jacinto Grau, *Don Juan en el drama* (Buenos Aires, 1944) 18, speaks of "un pintor vasco contemporáneo, ya fallecido, que pintó un magnífico retrato de Don Juan en que lo decorativo no disminuía lo expresivo del rostro." Grau, either clairvoyant or mistaken, may well have meant the Basque Zuloaga, but I have not managed to find further information.
598. *ARTAGÃO, MARIO de. Supposedly did a poem or essay on Don Juan. I have not traced it.
599. †ARTSYBASHEV, MIKHAIL, 1878 - 1927. *Sanin*. Nov. Rus. 1907. The hero, Vladimir Sanin, is a donjuanesque type in the mold of the Nietzschean superman. (R. K.).

600. *ARUNDELL [Arundell], DENNIS. Incidental music for Flecker's play, No. 1269. Eng. 1926.
- . (ARÚS, R. See No. 659.)
601. *ARVERS, FÉLIX. *Ce qui peut arriver à tout le monde*. Poem in *Mes Heures perdues*. Fr. 1833. Short rehandling of Byron's *Don Juan*, canto 1.
602. ASAF'EV, BORIS VLADIMIROVICH, 1884 - 1949. *Kamennyi Gost'*. (Trans.: "The Stone Guest.") Ballet in four scenes from Pushkin's drama. Rus. Published in Moscow, 1945. Asaf'ev did the music for at least twenty-seven ballets, among which were two other Pushkin dramas with themes related to that of *Don Juan*: *The Fountain of Bakhchisarai* and *The Prisoner of the Caucasus*. See Nos. 2356 and 2362.
603. ASCHER, EMIL. Minuet from Mozart's *Don Giovanni*. Arr. by him. New York, © 2 Feb. 1942.
- . (ASHBY, H. No. 2125.)
- . (ASHMORE. See No. 936.)
604. ASHTON, FREDERICK. *Don Juan*. One-act ballet. Choreography by Ashton; music by R. Strauss. Eng. - Ger. 1948. See No. 2699. The theme is taken from Théophile Gautier's *La Morte amoureuse*, No. 1334a, who appears as a character in the ballet. This D. J. really is in love with death.
605. ASMARATS, JOSEPH. *En Joan Trapella*. "Humorada cómica tenoriesca en vers y prosa." Barcelona, 1907.
- 605a. *AUB, MAX. "Hércules y Don Juan," *Ínsula* 19: p. 209 (1964): p. 3, 10. Article on Tirso, Zamora, Zorrilla, etc. Fr. - Sp. I have a reference to the same title and author in *Rev. Un. Mex.* 20.3 (Nov. 1965): pp. 12 - 15. Probably a reprint. Also in his **Pruebas* (Madrid, 1967) pp. 69 - 88.
- . ***AUB, MAX. *San Juan*. Play. Cited in another bibliography. No connection with *Don Juan*.
606. *AUBER, D. F. F., 1782 - 1871. Ludwig, Ritter von Köchel, *Chronologisch - thematisches Verzeichnis ... Mozarts*, 3rd ed. (Ann Arbor, MI, 1947), speaks of a translation of Mozart's *Don Giovanni* in 1866 with a "Ballett - Einlage" by Auber. Fr. I find no other reference to it. Auber also did a **Zerline, ou La Corbeille d'oranges* in 1851. And see below No. 2577.
607. AUCOUTURIER, MICHEL. ...*Un Don Juan*. Drama. Fr. (1946). See No. 1541.
608. AUDEBRAND, PHILIBERT. *La Sérénade de Don Juan*. Novel. Fr. 1887.
609. AUDEN, WYSTAN HUGH. *The Cave of Nakedness*. Three-stanza poem of 30 + 29 + 27 long, irregular lines, with a six-stanza postscript of three short lines each. Eng. Originally appeared in *Encounter* 21.6 (Dec. 1963): pp. 32 - 33. Now to be found in *About the House* (N. Y.: Random, 1965) pp. 32 - 35.
610. AUDEN, WYSTAN HUGH. Rev. of Marchand's *Byron: A Biography*, with many ideas of his own, in *New Yorker* 34 (26 April 1958): pp. 133 - 150.

- 610a. AUDEN, WYSTAN HUGH. Lecture on Byron at Oxford, 12 May 1958, later broadcast over the BBC.
- 610b. AUDEN, WYSTAN HUGH. "Don Juan," in his *The Dyer's Hand and Other Essays* (NY, 1962) pp. 386 - 406.
- 610c. AUDEN, WYSTAN HUGH. *In Sickness and in Health*. Poem in 15 eight-line stanzas. Stanza six deals with Don Juan. In his *Collected Poetry* (NY, 1945) pp. 29 - 33.
- 610d. AUDEN, WYSTAN HUGH. *Portable Greek Reader* (NY, 1948), his introd., pp. 27 - 29.
- . (AUDEN, WYSTAN HUGH. See Nos. 2047 and 2702.)
611. †AUGIER, ÉMILE, and JULES SANDEAU. *Jean de Thommeray*. Five-act play from Sandeau's novel (1873) of the same name. Fr. 1874.
612. *AUTRAN, JOSEPH. *Don Juan de Padilla*. One of his "dramas et comédies." In vol. 6 of his *Oeuvres complètes* (1874 - 1881). Fr. I do not know with which Don Juan Autran is dealing.
- . (AVECILLA, C. See C. Rodríguez Avecilla, No. 2463 and above No. 2463.)
- 612a - 612b. AVERMAETE, ROGER. *Don Juan: Pièce radiophonique / Don Juan: Een spel voor den radio*. Unpublished radio play. Bel. 1932. First broadcast 12 July 1933. *Don Juan: Pièce en cinq actes*. Same play adapted for the stage. 1933. MSS of the bilingual version and the stage play are kept in the Bibliothèque Royale Albert Ier, Brussels. Typescript of the latter is in 'Hoger Instituut voor Dramatische Kunst, Antwerp. The plot (set in the twentieth century) has Don Juan, now forty, married to Elvire and still unfaithful. Ana tries to shoot one of her rivals but kills her father by mistake. Don Juan assumes the blame and is jailed for five months, etc. (V. der S.)
613. AVILA, NORBERTO, 1936 --. *D. João no jardim das delícias*. Lisbon: Rolim, 1987. "Tragicomédia em duas partes." Port. A major reworking of the traditional story. The statue does not carry Don Juan down to hell.
614. AVRIL, NICOLE. *Die Wandlung des Don Juan*. Novel. 1985. She is French, so this must be a trans., but I find no French titles among her works that resemble it.
615. AVRON, PHILIPPE. *Dom Juan 2000*. Play. Fr. First performed 24 July 1988 in Villeneuve - les - Avignon. Printed in *L'Avant - Scène* No. 833, July 1988. Done in very free verse and prose. The cast of characters is getting ready to put on a performance of Molière's *Dom Juan*. At the end of the play, Elvire is successfully launched into space to reach an artificial planet near Jupiter, Jupiter being Don Juan's planet. The last words in the play, spoken in English by Elvire, are "Bye bye."
- . (AXT, W. See No. 2055.)
616. AYALA, FRANCISCO. *Don Juan. Novela corta*. Sp. Printed in *Los Lunes del Imparcial*, Madrid, 11 July 1926. Depicts D. J. as an old man; written under the influence of Azorín, when Ayala was about sixteen, the author himself told me back in 1976.
617. AZEVEDO, GUILHERMO de, 1839 - 1882. *O Último D. João*. Poem(?). Port.
- . (AZNAR, TOMÁS. See No. 2135.)

- . (AZORÍN. See Martínez Ruiz, Nos. 1894 - 1898.)
- . (B., T. W. H. B. See No.433.)
618. BACH, GUSTAVE. Duet from Mozart's *Don Giovanni*. Arr. for unaccom. violin. NY, 1912.
- . ***BACHELIN, HENRI. *Dondon Juan*. Novel. Fr. 1927.
619. BACKHAUS, WILHELM. Serenade from Mozart's *Don Giovanni*. Transcribed for piano. Ger. © 7 Nov. 1924.
- 619a - 619c. *BARN, OLF, 1813 - 1882. *Ein Don Juan aus der Leopoldstadt*. Farce with songs, in three acts, five scenes. Not published. B. M. - K. dates it 1862 - 1882.
- . (BAILEY, JONATHAN. See No. 484.)
620. BAILEY, JUNE. *Don Juan*. Song. Words by June Bailey, music by Happy Lawson Inc. (Herbert Lawson, Inc.). © 3 Aug. 1959.
- . (BAILLOT. See No. 2755.)
- . ***BALAGUER, V. *Don Juan de Serrallonga*. Play, 1863, and novel, 1864. Sp. Juan de Serrallonga, a sort of Spanish Robinhood, is frequently mentioned in connection with Don Juan, but I suspect that had his first name been Ramón or Francisco, the relationship would not have struck anyone. Many another writer, such as Maragall or Enrique Morena, has done pieces on him.
621. BALDUCCI, ALFREDO, 1920 --. *Don Giovanni al rogo*. Play. Ital. In *Il Dramma*, N. S. 374 - 375 (Nov. - Dec. 1967): pp. 111 - 131. *Also in *Italian Theatre Review* 17 (Jan. - March 1968). With French and English texts, as *Don Juan at the Stake*.
622. BALLATORE, PIETRO. Arr. for piano of minuet from Mozart's *Don Giovanni*, in his *So Easy* (NY, © 1947) p. 17.
623. BALLON, DOMENICO. *Il convitato di pietra*. Ballet. Ital. Premiere, summer 1789 in the city of Vercelli. He did the choreography. Composer unknown. (C. C. R.)
624. BAL'MONT, KONSTANTIN. *Don - Zhuan*. Cycle of five short lyrical poems, 88 lines in all. Subtitled "Otryvki iz nenapisannoi poemy." (Trans.: "Fragment from an Unwritten Poem.") Rus. Dated winter 1897. Found in his *Izbrannoe* ("Selections") (Moscow: Khudozh. Lit - a, 1980) pp. 68 - 71. (R. K.)
625. †BALZAC, HONORÉ de. Characters Baron Hulot, Marsay, Maxime de Trailles, and Rastignac, passim through the *Comédie humaine*. Fr.
626. BALZAC, HONORÉ de. *L'Élixir de longue vie*. Story. 1830.

627. BALZAC, HONORÉ de. In April 1830 he was considering, first with Eugène Sue as collaborator, then on his own, a three-act drama to be called *La Vieillesse de Don Juan ou l'amour à Venise* (Sue used the theme on his own in *El Gitano*, which appeared in *La Mode*, July 1830). Don Juan Belvidéro, 71 years old, plans to marry the adolescent daughter Léona of La Murana, a retired courtesan (this entry is taken from Professor Harry Redman, Jr.'s article, "A Few More Nineteenth-Century French Treatments of the Don Juan Theme," *WVUPP* 28 [1982]: p. 35). The atheist Don Juan tries to undermine the religious beliefs of the now devout La Murana. Her name, Redman believes, reflects an earlier use of the name "Marana," a name Balzac employed in the next entry. I suggest a likely source in the island of Murana, since the drama took place in nearby Venice.
628. BALZAC, HONORÉ de. *Les Marana. Nouvelle*. 1832. The hero here (not named Don Juan) seduces the daughter of another courtesan, La Marana. (Redman.)
- . (BAMBINI, EUSTACCHIO. See No. 458.)
629. BANCHELLI, LEOPOLDO. *Il convitato di pietra*. Ballet. Ital. 1798 - carnival 1799, Granata. Banchelli choreographed the ballet; composer unknown. (C. C. R.)
630. BANG, OLUF. *Don Juan vender tillbage*. Danish radio play broadcast 30 Aug. 1940. (Trans.: "D. J. Returns.") Bergman's *Devil's Eye* film was freely adapted from it. See No. 2042.
631. BANTI, GIUSEPPI. *Il convitato di pietra*. Ballet. Ital. Carnival, Verona, 1784. Banti choreographed it; composer unknown. (C. C. R.)
632. BANTOCK, GRANVILLE. *Amphibian*. This is from the prologue to his *Fifine at the Fair: A Defence of Inconstancy*. "An orchestral Drama with a Prologue." Eng. 1912. Based on No. 820, Browning's poem.
633. BANVILLE, THÉODORE, 1823 - 1891. (All but two of the following items owe their inclusion to Redman, No. 627, and V. der S.) *L'Auréole*. 58-line lyric poem; in *Les Cariatides* (Paris, 1842). Fr. Dated Feb. 1841.
634. BANVILLE, THÉODORE. *Les Cariatides*. Lyric poem in 18 short stanzas; No. 15 mentions Don Juan. Dated July 1842. Found in the volume, *Les Cariatides*.
635. BANVILLE, THÉODORE. *La Gloire de Molière*. Ode recited at the Odéon, 15 Jan. 1851. Part 1, in the section entitled "Le Drame," includes the character Don Juan. Part 2, stanza 15, again brings in Don Juan as a character. Found in his *Le Sang de la coupe* volume.
636. BANVILLE, THÉODORE. *Impéria*. A *dizain* in the manner of Clément Marot. In his *Cariatides* (1839 - 1842), dated July 1842.
637. BANVILLE, THÉODORE. *Songe d'hiver*. A long, twelve-poem cycle. Canto 8 deals with "Don Juans." Canto 9 discusses the Don Juan versions of Molière, Byron, Mozart, Henri Blaze, and Musset; he depicts, in his dream, a neoclassical palace where a banquet, attended by all these authors and all the Venuses, is taking place.

- 638 - 639. BANVILLE, THÉODORE. *Stephen*. Narrative poem. 1841. Canto 1 is a short reworking of canto 1 of Byron's *Don Juan*. In *Les Cariatides* (Paris, 1842). Banville later reworked his own poem, renaming it *Les Baisers de pierre*, and as such it appears in the definitive edition of *Les Cariatides*. The hero's name is now Prosper.
640. †BANVILLE, THÉODORE. *Trente-six ballades joyeuses*. No. 27, in the *envoi*, reads, "Prince, Amour vaut Tartuffe et Lovelace." Dated July 1869.
641. BANVILLE, THÉODORE. *La Voie lactée*. A short lyrical history of poetry in fourteen lines of rhymed couplets. In it he celebrates Molière's *Dom Juan*.
- . (BAÑOS, R. de. See No. 2077.)
642. BARANTON, RAYMOND. *La Punition de Don Juan*. Psychological novel. Paris, 1962.
643. BARBEY d'AUREVILLY, JULES. *Pensées détachées*. Fr. In his *Oeuvres romanesques complètes* (Paris: Bibliothèque de la Pléiade, NRF, 1966) 1231. A Don Juan observation. (Redman No. 627.)
- 643a. BARBEY d'AUREVILLY, JULES. *Le Plus bel amour de Don Juan*, story in his *Les Diaboliques*. 1867 or 1874. I find one critic's reference to "La Meilleure aventure de Don Juan." Diligent research failed to turn up another Don Juan tale of Barbey's. I assume that the reference is a mistake for the story I have listed. See Nos. 746a and 2106.
644. *BARBIER, FRÉDÉRIC ÉTIENNE, 1829 - 1889. *Don Juan de fantaisie*. One-act operetta; it may be an opera. Paris, 1866.
- . (BARBIER, JULES. See No. 2425.)
- . (BARBIER, P. See No. 2140.)
- . (BARBOSA, J. See No. 2601.)
- . (BAREM, J. A. See Nos. 2116 and 2129.)
645. BARING, MAURICE. *Don Juan's Failure*, in his *Diminutive Dramas*. Playlet. Eng. 1911.
- . (BARNETT, JOHN, See No. 2381.)
646. BAROJA, PÍO. *La Dama errante*. Novel. Sp. See p. 33 of the Madrid, 1920 ed. wherein Baroja discusses Don Juan and the nature of sin. Stephen H. Ackerman, "Don Juan in the Generation of 98," Dissert., Ohio State U, 1955, cites many short references by Baroja to Don Juan.
647. BAROJA, PÍO. *El Mayorazgo de Labraz*. Novel. (1903). Translated into Swedish as *Don Juan av Labraz* (1925).
- 647a. BAROJA, PÍO. "Sobre Don Juan," in a section called "Variedades sobre el dandysmo," in his *El Amor, el dandysmo y la intriga* (Madrid, 1923) pp. 100 - 101.
648. †BARON [Michel Boyron]. *Homme à bonne fortune*. Play. Fr. 1686. (Character Moncade.)
649. *BARRE, ANDRÉ. *Don Juan s'amuse*. Novel.(?). Fr. Ca. 1930.

- . (BARRERA, TOMÁS. See No. 2257.)
650. BARRIÈRE, MARCEL, *L'Art des passions: Essai sur le donjuanisme contemporain*. Fr. Paris, 1904. Reissued in 1922, entitled merely *Essai sur le donjuanisme contemporain*.
651. BARRIÈRE, MARCEL. *Le Nouveau Don Juan*. Novel. Vol. 1 = *L'Éducation d'un contemporain*; vol. 2, *Le Roman de l'ambition*; vol. 3, *Les Ruines de l'amour*; vol. 4, *Le Monde noir*. Vols. 1 - 3, 1900; vol. 4, 1909.
652. †BARRIÈRE, THÉODORE. *Le Feu au couvent*. One-act play. Fr. First played, Paris, 13 March 1860. The two male leads are out of the Don Juan tradition. See Tamayo y Baus, *No hay mal*, etc., No. 2730.
- . (BARRILI, ANT. J. See "sirens" under "viveurs.")
653. *BARRIOS, MANUEL, and AGUSTÍN EMBUENA. *Don Juan Tenorio*. Parody. Seville, 1960.
- . (BARRON, J. See No. 2037.)
654. *BARROS, AMELIA, 1842 - 1929. *Doña Juanita*. She was a Portuguese *cantante* said to have interpreted a role in a work of that name.
655. BARROS, JOÃO de. *D. João*. Poem. Port. 1920.
656. †BARROS, JUAN. *Don Lindo*. Short novel. 2nd ed. Santiago de Chile: La Nación, 1936.
657. BARROW, EDGAR L. Band arrangement of the "Catalogue Aria" from Mozart's *Don Giovanni*. © by Leonard B. Smith, 5 Nov. 1973. U. S. (?)
658. BARSONY, ISTVÁN, 1855 --. His story, trans. into German as "Der Bauern - Don Juan," appeared in *Aus Fremden Zungen*, Jahrgang 3. 1 (1893): pp. 485 - 487. Hun.
659. BARTRINA, JOAQUÍN MARÍA, and ROSENDO ARÚS y ARDERIU. *El Nuevo Tenorio*. "Leyenda dramática en 7 actos, en prosa y verso." Sp. Played, 1885; printed, 1886. A sort of sequel to Zorrilla. This play has been given several different titles and dates by various bibliographers, one man even listing it twice with different designations. My version comes from a card in the L C Union Catalogue.
660. BARTSCH, RUDOLF HANS. *Die Schauer im Don Giovanni*. Novelle. Ger. 1907. Mozart figures in the story as does his opera.
661. BASA, LEOPOLDO. *Don Juan de América*. Novel. Sp. 1924.
- . (BASSANI, G. See No. 2082.)
662. BASSI, DOMENICO, 1835 - 1912. *La Cena di Don Giovanni*. Farce. "Riduz. di D. Bassi senza nome di autore." Milan, 1884.
- 662a - 662g. BATAILLE, GEORGES, 1897 - 1962. Fr. *Obliques* reprints passages from his many works involving various aspects of donjuanism: See Michel Leiris, "Le Donjuanisme de Georges Bataille," my No. 517, 5: pp. 105 - 107. Bataille also wrote *Les Larmes d'Éros*, 1961 (sex in art, etc.) and *L'Érotisme*, 1957(?).

- . BATAILLE, GEORGES. *Le Bleu du ciel*. Novel. 1957. See No. 517, 5: p. 115.
- . BATAILLE, GEORGES. *Calaveras*. See *ibid.* 119 - 120. From his *Oeuvres complètes* (Paris: Gallimard, 1970 - 1971) pp. 407 - 409.
- . BATAILLE, GEORGES. "La Conjuracion sacrée," *ibid.* pp. 105 - 108.
- . BATAILLE, GEORGES. "L'Église de Don Juan," *ibid.* pp. 123 - 127. From his *Histoire de l'oeil*. Paris: Pauvert, 1967.
- . BATAILLE, GEORGES. *L'Expérience intérieure*, 5th ed., Paris, 1943. See No. 517, 5: pp. 111 - 113.
- 663 - 663b. BATAILLE, HENRI. *L'Homme à la rose*. Play. Fr. First performed, Paris, 7 Dec. 1920. Incidental music by Reynaldo Hahn. Adapted by Lawrence Langner, it played New York in 1921 as *Don Juan*. Also see *The Private Life of Don Juan*, No. 2117. Bataille also provided an "Avant propos à *L'Homme à la rose*," *Excelsior* 24 Nov. 1920.
664. **BATAILLE, HENRI. *La Vieillesse de Don Juan*. Play. Ca. 1914. Cited in another bibliography. I can find no other reference to it and suspect a confusion with No. 1033 or No. 2140.
- . (BAUCH, J. See No. 574.)
665. BAUDELAIRE, CHARLES. *Don Juan aux enfers*, poem in *Les Fleurs du mal*. Fr. Composed before the end of 1843; appeared in 1846, according to Jacques Crépet and Georges Blin, crit. ed., *Les Fleurs du mal* (Paris, 1942) pp. 320 - 323. See No. 923.
666. BAUDELAIRE, CHARLES. *La Fin de Don Juan*. Drama project (plan). Published posthumously in 1887. Smeed, No. 345, says it dates from the 1850s.
- 666a. BAUER, EMIL. Arr. R. Strauss's *Don Juan* for small or full orch. and piano. Aus. Vienna, 1926.
- 666b. *BAUER, WALTER. *Kurtisanen und Don Juans*. Munich, (1920). Fictional?
- 666c. BÄUERLE, ADOLF. *Moderne Wirtschaft und Don Juans Streiche* ("Posse mit Gesang"). First performed in 1818 as *Der neue Don Juan* (Smeed, No. 345). Farce, with songs. Aus. 1818. Music by Wenzel Müller.
667. BAUZÁ, GUILLERMO. *Don Juan: Paz es amor divinizado*. Novel. San Juan, Puerto Rico, 1973. Actual date given is 1971, which Lib. Cong. says means 1973. This D. J. is middle - aged, married, and has three daughters.
668. BAXTER, G. R. WYTH. *Don Juan Junior. A Poem. "By Byron's Ghost."* London, 1839. In imitation of Byron's *Don Juan*. See Nos. 2385 - 2386.
- . ***BAYARD, JEAN - F. - A., 1796 - 1853. *Don Juan, ou un orphelin*. Two-act "comédie historique." Fr. Played and printed, 1832. Deals with Don Juan of Austria.
- . (BAZEZKI, A. See No. 712.)

- 669 - 669a. †BEARDSLEY, AUBREY, 1872 - 1898. *The Story of Venus and Tannhäuser*. Short novel "fragment." Eng. Part of it was published as *Under the Hill*, London and NY: John Lane, 1904. Under the new title, it appeared in London, "for private circulation," 1907. Also New York, 1927, where the foreword claims that it is complete as intended by Beardsley. Among other editions there is Paul Gillette's, NY: Award Books / London: Tandem Books, 1967. Gillette, in his introd., states that this is the first complete ed. and that he believes that the novel merely appears to be a fragment - a device of Beardsley himself. At the end of ch. 1, Tannhäuser is called a "Don John" (after Shadwell?). The Olympia P in Paris, 1959, brought out *Under the Hill, or The Story of Venus and Tannhäuser*, completed by John Glassco (also NY: Grove P. 1967). The work has enjoyed a curiously lasting popularity, mostly unmerited. It is said to be better described as a pornotopic novel rather than pornographic; Glassco's completion, I would judge, deserves no such fine distinction: it is pretty hardcore pornography.
- . (BEATTY, W. See Nos. 170 and 2125.)
670. †BEAUMARCHAIS, PIERRE CARON de. *Le Mariage de Figaro*. Five-act comedy in prose. Fr. 1784. See René Pomeau, "Beaumarchais, ou le mariage de Don Juan," *La Table Ronde* 119 (Nov. 1957): pp. 74 - 79.
- . (BEAUMONT, W. See R. Walker.)
671. *BEAZLEY, SAMUEL, Jr. *Don Juan*. Opera. Music from Mozart. Given at Drury Lane Theatre, 5 Feb. 1833. From Nicoll, No. 356. A trans. of Da Ponte?
- . (BÉCAUD, G. See No. 1039.)
672. *†BECERRO de BENGOA, RICARDO. *Los Viciosos*. Sp. 1877.
673. BECK, BEATRIX. *Don Juan des forêts*. Novel. Paris: Grasset, 1983. (R. K.)
674. BECKER, FRANZ K. *Don Juans Anfang*. Short play in eight scenes. Munich, 1924.
675. †BÉCQUER, GUSTAVO A. *El Beso*. *Leyenda* (in this case, "short story"). Sp. 1871. (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.)
676. BEETHOVEN, LUDWIG van. Variations on *Là ci darem* from Mozart's *Don Giovanni*. 1797(?). Ger. For two oboes and English horn. Pub. in 1912. See F. Stein. See Nos. 680 and 1406.
- . (BEILHARZ, N. See No. 2123.)
677. BELDA, JOAQUÍN. *Tenorio contra Sherlock Holmes*. Novel. Sp. 1915.
678. BELDA, JOAQUÍN. *El Tenorio de Lavapiés*. Novel. Sp. 1923.
679. 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.

680. BELLISON, SIMEON. Variations on a theme of Mozart in B-flat major from *Don Juan*, by Beethoven, arranged for clarinet and piano by Bellison. See No. 676.
- . (BELOT, A. See No. 1107.)
681. BENAVENTE, JACINTO. *El Criado de Don Juan*. Dramatic sketch in his early *Teatro fantástico*. Sp. 1892.
682. BENAVENTE, JACINTO. *Ha llegado Don Juan*. Play. 1952.
683. †BENAVENTE, JACINTO. *Señora ama*. Play. 1908. (The husband is a sort of Don Juan.) (N. B. Benavente translated Molière's *Don Juan* into Spanish, 1897.)
- . (BENEFICO, A. See No. 2108.)
684. †BENDA, JULIEN. *La Croix de roses*. Novelette. Fr. 1923.
- . (BENE, C. See No. 2049.)
685. BENEDEK, MARCEL. *Don Juan feltámadása*. Novel in verse. Hun. 1904. (Trans.: "The Resurrection of Don Juan.")
- . (BENEŠ. See No. 2573.)
686. BENN, GOTTFRIED, 1886 - 1956. *Don Juan gesellte sich zu uns*. Eleven-line lyric poem. Ger. In his *Gesammelte Werke in vier Bänden* (Wiesbaden: Limes Verlag, 1960 and 1963) 3: p. 365. In the eight-vol. ed. see 2: p. 379. (V. der S.)
- 687 - 688. BENNETT, ARNOLD. *Don Juan de Marana*. Four-act play. Eng. Privately printed, 1923, but finished in 1913. See Goosens, No. 1396. Loosely based on Dumas. The play was reworked for the Goosens opera; Bennett did the libretto, excising some of the play dialogue and making some alterations. The opera version opened 24 June 1937; published in 1935. The title character reads "Mañara," not "Marana," as with the older play.
689. [BENZEL - STERNAU, CHRISTIAN E. K., Graf von.] *Der Steinerne Gast, eine Biographie ...* Four-vol. novel. Ger. 1808. "Von dem Verfasser des Goldenen Kalbs," i. e., B. - S.
- . (BERANGER, CLARA. See No. 2084.)
- . (BÉRARD, C. See No. 524.)
- 689a. †BERG, ALBAN, 1885 - 1935. *Lulu*. Opera. Aus. 1935 (unfinished). See Nos. 2105, 2115, and 3003 - 3005. (Character Lulu, a Doña Juana.)
690. BERGER, JOHN. G. Novel. Eng. 1972. "G." is for "Don Giovanni." Written 1965 - 1971.
- . (BERGLER, H. See No. 2731.)
- . (BERGMAN, INGMAR. See *The Devil's Eye*, No. 2042.)
- . (BERGNER, ELISABETH. See No. 2085.)
691. *BERGSØE, VILHELM - JØRGEN. A novel (?) which becomes *L'Homme de pierre* in French. I have been unable to locate the Danish original or the translation. 1884, date of trans. It may be a version of the Don Juan story.

- 691a. BERLIOZ, HECTOR, 1803 - 1869. *Là ci darem la mano*. Variations for guitar. Composed and published 1828. Fr. Now lost. From Mozart. (V. der S.)
- . (BERNAOLA. See No. 906.)
- . (BERNARD, J. K. See No. 2667.)
692. *BERNARDINI, MARCELLO [Capua, Marcello da]. In the Venice, 1792, printing of his *L'Ultima che si perde è la speranza*, a one-act farce, there was included an "act two" called *Il Convitato di pietra*. May be by him or perhaps Bertati. The music was by several hands. Cf. Nos. 700 and 1337.
693. BERNÈDE, ARTHUR. *Le Don Juan des Grands Bars*. Novel. Fr. 1937.
694. *BERNHARD, CARL [pseud. of Andreas Nicolai de Saint - Aubin, 1798 - 1865]. *Børneballet*. Den. 1836. (Trans.: "Children's Dance.") One critic lists it as a Don Juan work.
695. BERNHARDI, OTTO CARL [Pseud. of Richard Zoozmann]. *Don Juan*. Play. Ger. 1903. Influenced by Hoffmann's story, says Smeed, No. 345.
696. *BERNIS, JOSEPH MARIA. *La Vetllada de Tots Sants*. Catalanian theatrical work. Tortosa: Libr. Bernis, 1898. Portabella Durán, No. 1515, says it is a Don Juan work. (Trans.: "All Saints' Day Celebration.")
- . ***BERNSTEIN, HENRY. *Elvire*. Play. Fr. 1940.
697. BERNUS, ALEXANDER, Freiherr von, 1880 - 1965. *Don Juan: Eine moralische Szene mit einem unmoralischen Nachspiel*. One-act play. Munich: Verlag der Schabinger Schattenspiele, 1907. 16 pp. Ger.
- . ***BERR, JOSÉ. *Der Tote Gast*. Opera. 1923. From the story by Heinrich Zschokke, No. 3078. Libretto by R. Lothar.
698. †BERR de TURIQUE, JULIEN. *Un Homme aimé*. Novel. Fr. 1886.
699. BERRIOS, PEDRO. *Don Juan Tenorio*. Musical composition. Music and lyrics by Berrios. Unpub. © 30 Sep. 1932.
- . (BERRY, J. See No. 2116.)
700. BERTATI, GIOVANNI, 1735 - 1815. *Il Convitato di pietra*. One-act comic opera Ital. First performed in Venice, 5 Feb. 1787. Music by Giuseppi Gazzaniga, No. 1337. Da Ponte, No. 2326, took his libretto for the Mozart opera largely from Bertati. Also called *Don Giovanni Tenorio*, *Don Giovanni*, and *Il Convitato di pietra, ossia Il Don Giovanni*. Bertati's libretto shows the influence of Angiolini, Nos. 1371 - 1373 notes C. C. R., who supplied some of the data for this entry. Some scholars call the libretto anonymous, believing Bertati did not write it. See No. 1442.
701. BERTI, ANTONIO. *Il Dissoluto*. Ballet. Choreography by Berti; composer unknown. Ital. Carnival 1788, in Livorno. (C. C. R.)
702. BERTIN, CHARLES. *Don Juan*. Play. Bel. 1947.
- . (BERTONI, FERDINANDO. See Cimarosa, *Il Convito*, No. 957.)
703. BERTRAND, LOUIS. *Le Rival de Don Juan*. Novel. Fr. 1903.

704. BERTUCH, MAX, and KURT MARION. *Damit die Bäume nicht in den Himme wachsen*. Three one-act plays. No. 3 is called *Don Juan*. MS. from Nice, France. Unpub. © 22 Oct. 1946.
- . (BERWICK, Baron de. See No. 2361.)
705. BERWIŃSKI, RYSZARD W. *Don Úuan PoznaŃki*. Poem. Pol. 1844. Imitation of Byron's *Don Juan*. (Trans.: "Don Juan from Posen.")
706. BESANÇON, GUY. Music for 1973 prod. of Milosz's *Rubezahl: Scènes de Don Juan*. Despite addition to the title, this is simply *Scènes de Don Juan*. See No. 1969.
707. BESOKA [Pseud. of Gerarda Böhmer]. *Don Juan, der Unbekannte ...* Novel. Switz.? Bern, 1945. In Dutch as *Don Juan, de Onbekende*. "Een boek voor onverstandige mensen." 1947. (Trans.: "D. J., the Unknown: A Book for Unwise People.") "Don Juan" is the name the narrator gives a mouse, with which she shares her home because, as she writes, everyone adored him. (Additional data from V. der S.)
- . (BESSON, B. See No. 797.)
708. †BEST, JOHN RICHARD [Beste, John Richard Digby]. *Cuma*. Poem, imitating Byron's *Don Juan*. Eng. 1829.
709. BETHGE, HANS. *Don Juan*. Three-act tragicomedy. Ger. 1910. Influenced by Hoffmann, No. 1534, notes Smeed, No. 345.
710. BEUTIN, WOLFGANG. *Komm wieder Don Juan! Auch ein Anti - Roman*. Darmstadt: Bläschke, 1974. A novel in a very modern style. The last chapter is entitled "Don Juans Sohn."
711. BEYERLEIN, FRANZ ADAM. *Don Juans Überwindung*. *Novelle*. Ger. 1938.
- . (BEYLE, H. See Stendhal, Nos. 2678 - 2786.)
712. BEZHETSKII, A. N. [Aleksei Nikolaevich Maslov]. *Sevil'skii Obol'stitel'*. Four-act drama. Rus. Saint Petersburg, 1897. Based on the D. J. concept of Louis Viardot, *Études sur l'histoire des institutions, de la littérature, du théâtre et des beaux - arts en Espagne*, Paris, 1835. (Trans.: "The Seducer of Seville.") Completed in 1888. Staged in the Mal'yi Teatr in 1890. (Extra data from R. K.)
- 713 - 714. BIANCOLELLI, DOMENICO. Did the notes to the *Scénario des Italiens*, sometimes called the *Scénario de Biancolelli*. The scenario seems to be the outline of a play, first given in Paris in 1658 (or 1657?), called *Le Convié de pierre*. It follows Cicognini closely; or at least the outline does. The scenario was translated into French by Thomas Simon Gueulette, and published in the Elzevier ed. of *Les Oeuvres de Monsieur Molière* (Amsterdam, 1675), vol. 2. In 1673 were added to the scenario certain buffoon elements, which may be found in François and Claude Parfaict, *Histoire de l'ancien théâtre italien ...* (Paris, 1753), under the title of *Aggiunta al Convitato di pietra*. The acting company (notes C. C. R.) was managed by Domenico Locatelli, who acted the role of the servant, named Trivellino in this version. In an Italian version, *D Convitato di pietra*, Locatelli again played the servant, now named Arlecchino; this version has survived.

715. BIERBAUM, OTTO J., 1865 - 1920. *Don Juan Tenorio. Novelle.* Ger. In *Kaklus und andere Künstlergeschichten* (Berlin & Leipzig, 1898) pp. 123 - 176. (Extra details and corrections from Smeed, No. 345.)
- . (BIERMAN, R. See No. 2037.)
- . (BIÉVILLE. See No. 1163.)
- . (BIÈVRE. See No. 2416.)
- . (BINI, A. See No. 2031.)
716. *BIRABEAU, ANDRÉ, 1890--. *Don Juans Sohn.* Musical review. Fr. © 1951. Music by Henri Collet. Jazz numbers by Jean - Pierre Collet. German version (or trans.) by Lore Kornell. Published in Zurich in 1951. Library of Congress has vocal score with piano in its music collection. I assume a French original with some such title as *Le Fils de Don Juan*, though I have not come upon it. Henri Collet, 1885 - 1951, was a well known Fr. composer. Birabeau has done several erotic novels appearing in the 1940s; he doubtless did the libretto.
717. BIRÓ, LAJOS [Ludwig], 1880 - 1948. *Don Juan három éjszákája.* Novel. Hun. 1917. (Trans.: "*Don Juans Three Nights.*") Trans. into German by Leo Lazar as *Don Juans Drei Nächte*, 1917. See *Don Juan's Three Nights* and *The Private Life of Don Juan*, Nos. 2084 and 2117.
- . (BISCARRI, J. See No. 897.)
718. BISHOP, HENRY ROWLEY, 1786 - 1855. *Don Juan or The Libertine.* Two-act opera. First performed and printed in 1817. Music by Mozart, adapted to the English stage by Bishop. Libretto by Isaac Pocock, based on Shadwell's *Libertine*. Given in Philadelphia in 1818 as *The Libertine*. (Not to be confused with *Don Juan or the Two Violettas*, 1820, adapted for the English stage by Bishop, music composed and arranged by W. H. Ware, from Fletcher's *The Chances*, in turn from a *novela* by Cervantes. Nicoll, No. 356, says it is by Frederic Reynolds, music by Bishop and Ware.) Also known as *Don Juan: An Operatic Drama*.
719. BITTER, CHRISTOF, with collaboration of Friedrich Petzold and Peter Ronnefeld. Trans. of Mozart's *Don Giovanni*. Piano abridgment. © G. Ricordi, 31 Dec. 1966.
720. *BJERNE, ULLA. *Don Juan i Tarbusch.* Stockholm, 1935. (Trans.: "Don Juan in Tarboosh.")
721. †BLAIN, ÉMILE. *Les Nuits d'amour d'un provincial à Paris.* Novel. Fr. 1890.
- . (BLANCHARD, E. F. See No. 3020.)
- . (BLANCO, CARLOS. See No. 2057.)
- . (BLANCO, L. See No. 315.)
722. BLANCO, RAMIRO, and MODESTO ARIA [pseud. of Maria de Soto y Sáez]. *Don Juanito.* One-act farce. First played, and printed, 1891.
723. BLANCO - FOMBONA, RUFINO, 1874 - 1944. *El Cadáver de Don Juan.* Short story. Venezuela. From section "Cuentos americanos" in his *Dramas mínimos* (Madrid, n. d. First ed., 1930). First ed. of collection called *Cuentos americanos* was 1904.

- 724 - 724b. BLANCO - FOMBONA, RUFINO. *Don Juan*. Narrative poem in 68 lines. Orig. in *Pequeña ópera lírica*, 1899 - 1904. Found in *Pequeña ópera lírica. Trovadores y trovas* (Madrid, 1919) pp. 41 - 45. Expanded and commented on in prose, *ibid.* pp. 19 - 20.
725. †BLANCO - FOMBONA, RUFINO. *La Mitra en la mano*. Novel. 1927.
- 726 - 726a. BLANCO SOLER, Dr. C. *El Hijo de Don Juan*. Novel. Sp. 1946. Continuation of Zorrilla's *Don Juan Tenorio*. "Diálogo preliminar con Felipe Sassone." The latter is a prominent Spanish critic, poet, and dramatist.
727. BLANK - EISMANN, MARIE, 1890--. *Don Juans Ehe*. Novel. Ger. Rosenheim, 1952.
728. BLASCO, EUSEBIO. *Don Juan, el del ojo pito*. Four chapters from an unfinished novel. (Found in his *Obras comp.*, vol. 2.) Sp. 1913. Any connection with Don Juan story slight.
- . (BLAT, LEOPOLDO G. See No. 1275.)
729. BLAZE, FRANÇOIS H. J., called CASTIL - BLAZE. *Don Juan, ou le Festin de Pierre*. Four-act opera. Fr. 1821. "... d'après Molière et le drame allemand, paroles ajustées sur la musique de Mozart." See No. 637.
730. BLAZE, FRANÇOIS H. J., called CASTIL - BLAZE. *Molière musicien: Notes sur les oeuvres de cet illustre malice ...* (Paris, 1852) 1: pp. 189 - 339. (General and on Molière.)
731. BLAZE, FRANÇOIS H. J., called CASTIL - BLAZE, BLAZE de BURY [his son], and E. DESCHAMPS. *Don Juan*. Five-act opera. Fr. 1834. From Mozart - Da Ponte.
732. BLAZE, FRANÇOIS H. J., called CASTIL - BLAZE, and BLAZE de BURY. *Don Juan*. Two-act opera, in thirteen tableaux. 1866. From Mozart - DaPonte.
733. BLAZE de BURY. *Le Souper chez le commandeur*. Lyric drama, part prose, part poetry. Fr. 1834. Smeed, No. 365, p. 62, sees the influence of Hoffmann, No. 1534. First appeared in *RDM* under the nom de plume of Hans Werner.
- 733a. *BLEI, FRANZ, 1871 - 1942. *Der bestrafte Lüstling*. In his *Männer und Masken* (Berlin, 1930) pp. 297 - 348. Aus. (B. M. - K.)
- 734 - 734a. BLEI, FRANZ. *Epilog zu Sternheims Don Juan*. One-act play, serving as a critical commentary on Sternheim's tragedy, No. 2690. To be found in Blei's *Über Wedekind, Sternheim und das Theater* (Leipzig, 1915) pp. 75 - 83. He comments on Don Juan in *Die Dame* (Berlin - Vienna) 43 (May 1916): p. 595. (B. M. - K.)
- 734b. BLEI, FRANZ. *Szenen aus Carl Sternheims Don Juan*. Dramatic scenes. In *Hyperion: Eine Zweimonatsschrift* (Munich) 1 (1908): pp. 149 - 157. Earlier version of No. 734. (B. M. - K.)
735. BLEI, FRANZ. *Zwischen Orpheus und Don Juan*. Graz - Vienna, 1965. Essays. Some views on Don Juan.
- . (BLEY, F. See "circes" under "viveurs.")

736. BLICHER, STEEN STEENSEN, 1782 - 1848. *Sildig Opvaagnen*. Short story. Den. 1828. (Trans.: "Late Awakening.")
737. BLIXEN, KAREN, Baroness [Isak Dinesen], 1885 - 1962. *Babette's Feast*. Long story in *Anecdotes of Destiny* (NY: Random House, 1953; 1958). Den. In chs. 3 - 4, "Philippa's Lover," the heroine sings the role of Zerlina in Mozart's *Don Giovanni*. Achille Papin (Don Giovanni) falls in love with her. In the opera, he is successful; in real life, he is not.
738. †BLIXEN, KAREN, Baroness [Isak Dinesen]. *Carnival*. Title story in the collection *Carnival: Entertainments and Postumous Tales* (Chicago and London: U of Chicago P. 1977). Dates from late 1920s and was intended as one of *Nine Tales by Nozdrev's Cook*, but did not make it to the eventual *Seven Gothic Tales*. Most of the selections in *Carnival* were first printed in *Efterladte Fortaellinger* (Copenhagen: Gyldendal, 1975), some originally written in English, some in Danish. This story mentions and praises Kierkegaard's *Diary of a Seducer*.
739. †BLIXEN, KAREN, Baroness [Isak Dinesen]. *The Dreamers*. Story in *Seven Gothic Tales*. 1934. Frequent mention of *Mozart's Don Giovanni*.
740. †BLIXEN, KAREN, Baroness [Isak Dinesen]. *Ehrengard*. (NY: Random House, [1963]) p. 10. The painter - protagonist Wolfgang Cazotte is described as [Women's] "conquerer and seducer, the irresistible Don Juan of his age."
741. †BLIXEN, KAREN, Baroness [Isak Dinesen]. *The Old Chevalier*. Story in *Seven Gothic Tales*. 1934. An incipient Don Juan reminisces in his old age about an early affair. Mentions Mozart's *Don Giovanni*.
742. †BLIXEN, KAREN, Baroness [Isak Dinesen]. *The Roads round Pisa*. Story in *Seven Gothic Tales*. 1934. Frequent mention of Mozart's *Don Giovanni*.
743. †BLIXEN, KAREN, Baroness [Isak Dinesen]. *Shadows on the Grass*. Autobiography. 1961. Frequently allusive, with reference to various ancient and modern literatures; mentions Mozart's *Don Giovanni* and Kierkegaard's *Diary of a Seducer*.
744. BLOK, ALEKSANDR. *Shagi Komandora*. Forty-line poem. Dated "Sep. 1910 - 16 Feb. 1912." Rus. (Trans.: "The Commander's Footfalls.") From the cycle "Vozmezdie" ["Retribution"] 1909 - 1913 in *Sobranie sochinanii v 8 tom* (Moscow / Leningrad: G. I. Kh. L., 1960) 3: pp. 80 - 81. (R. K.) (See No. 830.)
745. †BLOY, LEON, 1846 - 1917. *Le Désespéré*. Autobiographical novel. Fr. 1886. (Character Properce Beauviviér, described in ch. 51 as "une espèce de Judas - don Juan, mâtiné d'Alphonse et de Tartufe." Alphonse is said, in an editor's note, to mean "pimp," and Beauviviér, in this roman à clé, is quite clearly [ch. 55] seen to be the poet Catulle Mendès.) Data from Redman, letter to me.
746. BLOY, LEON. *La Fin de Don Juan*. Psychological, philosophical short story. Fr. First appeared in *Gil Blas* (10 Nov. 1893), writes Prof. Redman, No. 627. One of his *Histoires désobligeantes*, 1894. See *Oeuvres*, ed. Joseph Ballery and Jacques Petit (Paris: Mercure de France, 1967) 6: p. 265 - 268. The Don Juan character is named Hector de la Tour de Pise, the time that of the reign of Louis Philippe. A note, p. 266, claims that the inspiration was Catulle Mendès.

- 746a. BLOY, LEON. "Un Prêtre marié," *Oeuvres de Léon Bloy* (Paris: Mercure de France, 1973) 15: p. 80, 92. A discussion of Barbey d'Aurevilly's novel of the same name. Comments on Molière's *Don Juan* "and Byron's *Don Juan*." (Redman No. 627.)
- . (BLUM, ERNEST. See Nos. 1265 and 2421.)
- . (BLUMENREICH, F. See No. 1639.)
747. *BLUMENTHAL, J. *Don Juan*. Musical composition. 1901.
- . (BLUMENTHAL, O. See "lions" under "viveurs.")
- . (BLUWAL, M. See Nos. 2043 and 2542.)
- . (BLYSTONE, J. G. See No. 2104.)
- 747a. BOCCHINI, BARTOLOMEO. *Le pazzie de'savi, ovvero Il Lambertaccio*. "Poema tragicocoeroicomico." Ital. Venice, 1641. Canto 1, ll. 16 - 17 refer to an old man who looked like "di pietra il convitato." (C. C. R.)
- . (BOCHCO, STEVEN. See No. 2119.)
748. BOCHSA, ROBERT N. C., 1789 - 1856. *Fantasie and Variations on a Theme from the Opera of Don Juan*. From Mozart. Philadelphia, 18--.
749. BOCKLET, HEINRICH. *Don Juan*. Reworking of Strauss's tone poem. Leipzig(?), © 21 Dec. 1907.
- . (BOCZEK, A. See No. 1295.)
750. *BODANZKY, ARTUR. Revision of Mozart's *Don Giovanni*, in German. Aus. 1912 (?).
751. BOGAN, LOUISE. *Juan's Song*. Ten-line lyric poem. U. S. In *The New Yorker Book of Verse* (NY, 1935). Originally appeared in the *New Yorker* 24 May 1930: p. 28.
752. BOGOSIAN, ERIC. *Sex, Drugs, and Rock & Roll*. Stage Play. U. S. One - man show by Bogosian featuring his own material. Involves characters that include "the street stud, the down - home Don Juan" (Richard Corliss, *Time* 30 Sep. 1991: p. 81, reviewing the motion - picture version, No. 2124a.)
- . (BOGUSIÅWSKI, W. See No. 290.)
- . (BÖHMER, GERARDA. See No. 707.)
- . ***BOISSEAUX, HENRI. *Le Duel du commandeur*. Comic opera. Fr. 1857.
- . (BOLOGNINI, M. See No. 2031.)
753. BON. *Il Convitato di pietra*. Play. Given in Venice, 1820. A rearrangement of parts of Molière's and Corneille's plays. See *Gendarme de Bévoitte*, below No. 458, 2: p. 223.
754. BONAVALIA, SALVADOR, and ANTONIO RÍUS y VIDAL. *Un Tenorio y un Mejía*. One-act comedy in verse. Sp. 1898. See Nos. 1956 - 1957 and 2452.

755. *BONDET. Ballet on Don Juan. Cited in August Steiger, *Thomas Shadwell's Libertine: A Complementary Study to the Don Juan Literature*. Inaug. - Dissert., Berne, 1904. Extensive searches by New York Public Library, etc., failed to turn up any data on the existence of author or item.
756. BONDY, FRITZ. *Don Juans Familie*. "Geschichten und Amouresken." Zurich, 1951. Book of short stories of which the one on pp. 106 - 124 has the title above. Appeared under Bondy's nom de plume of N. O. Scarpi.
- . (BONETT, JOHN and EMORY. See "lions" under "viveurs.")
- . ***BONICIOLI, R. *Don Juan de Garay*. Opera. Arg. I could not locate this opera, but it could scarcely be on the Don Juan theme. Garay was the Spanish conquistador who founded Buenos Aires.
757. BONSELS, WALDEMAR. *Don Juan*. Epic poem. Ger. Published, 1919. The last four cantos of the poem appeared in 1910 under the title *Don Juans Tod*. The poem was begun in 1906 and finished in 1914. I give these several dates, since various incorrect dates have been mentioned in other bibliographies. Smeed, No. 345, sees Hoffmannesque influence.
758. BONSELS, WALDEMAR. *Waldemar Bonsels' epische Dichtung Don Juan*, ed. Rose - Marie Bonsels (Wiesbaden: Harassowitz, 1987), in the volume of commentary includes seventeen unpublished Don Juan poems under the title *Gedichte Don Juan*. (V. der S.) Includes a poem by his friend Alfred Günther, *An das Urbild Don Juan* (i. e., by Bonsels). B. M. - K. breaks down in more detail than I do Bonsel's epic poem and the other poetic efforts connected with it (pp. 426 - 428).
759. BORBERG, SVEND. *...Synder og helgen*. Tragedy. Den. 1939. (Trans.: "Sinner and Saint."). Concerns Don Juan and Don Quijote, etc.
- . ***BORGES, JORGE LUIS. *Juan Muraña*. No connection with Don Juan theme despite suggestive sound of the title.
- 759a. *BORN, H. *Die Geheimnisse berühmter Don Juans in der Kunst jede Frau zu erobern*. Dresden, 1907. Version or criticism? asks B. M. - K.
760. BORNIER, HENRI, vicomte de, 1825 - 1901. *Centenaire du Don Juan de Mozart*. Poem. Fr. *Poésies complètes (1850 - 1893)* (Paris: E. Dentu, 1894) pp. 221 - 224. Recited at the Opéra, 26 Oct. 1887, by the actor(?) or singer(?) Lassalle, notes Prof. Redman, in a letter to me.
761. BORRMANN, MARTIN. *Der Don Juan der halben Dinge*. Novelle. Ger. 1925.
762. BORROW, ANTONY. *Don Juan*. "A comedy, with shadows, in three acts." Eng. 1963. Third part of a trilogy (**John Faust* [1958], **Bluebeard* [1963]), obviously on the same general theme of seduction.
763. †BORTHWICK, J. S. *The Student Body*. Detective novel. U. S. NY: St. Martin's P. 1986. (Character Ivan Lacey, a womanizer described by the author [157] as someone who "makes Don Giovanni look like a boy scout.")
764. BOSCHOT, ADOLPHE. Mozart's *Don Giovanni*, the libretto rev. and newly trans. into French by A. B. The score seemingly reworked too, but I do not know by whom. Premiere, 14 March 1934, in Paris. See Nos. 932 and 1318.

765. *BOSKAMP, ARTHUR. *Don Juans zweite Frau: Eine zeitkrit. Komödie*. Play? Itzehoe: A. Boskamp, 1982. 86pp.
766. *BOSSARD, J. H. *Een vrouwelijke Don Juan*. One-act comedy. "... naar het Duitsch door J. H. Bossard." Purmerend, 1907. (Trans.: "A Female Don Juan, after the German by B.") I could not locate the original. See Nos. 804 and 2675.
- . (BOSSEUR, J. - Y. See No. 844a.)
767. *BOTELHO, FROES de FIGUEIREDO, LUIS [also "Frois" and "Luiz"], 1675 - 1720. *El Combidado de piedra*. Play (?). Por. Printed in Madrid, n. d. This work is known only through an unverified reference in Diogo Barbosa Machado, *Bibliotheca lusitana historica, critica, e cronologica ...*, (Lisbon, 1752) 3: p. 64. There we read that three works by Botelho (including the *Combidado*) were printed in Madrid without date. Botelho did write plays and left at his death some unpublished manuscripts, this one perhaps among them. Not much is known about him, however. It is also possible that Barbosa Machado was mistakenly referring to some other play, a reworking of Molière?
768. BÖTTGER, ADOLF, 1815 - 1870. *Don Juan und Maria. Geschichte aus den Niederlanden*. Dramatic poem in his *Düstere Sterne: Neue Dichtungen*. Leipzig, 1852. Story in verse. B. M. - K. cleared this one up for me. Cf. No. 2579.
769. *BOTWIN, CAROL. *Men Who Can't Be Faithful ...* NY: Warner Books, 1989.
- . (BOUCHER, FRANÇOIS. See No. 526.)
- . (BOUCHERAT, H. See No. 2014.)
770. †BOUILHET, LOUIS. *Le Lion*. Poem in his *Oeuvres: Festons et astragales ...* Paris: Lemerre, 1880. Ll. 75 - 77 refer to Don Juan.
- . (BOULANGER, L. See Nos. 527 - 528.)
771. †BOULANGER, VICTOR. *Un Jeune homme qui n'aime que les femmes mariées*. Play. Fr. 1887.
772. *BOUR, JACQUES. *Le Libertin*. Play. Fr. 1964(?). Author says it was modelled on Molière and esp. Mozart.
773. †BOURGET, PAUL. *Un Coeur de femme*. Novel. Fr. 1890. (Character Casal.) See in the Plon ed. (Paris, n. d.) p. 26, where Bourget writes that Casal possessed over Mme de Tillières the power of seduction and fascination exercised by "... les Don Juan sur les Elvire.")
774. †BOURGET, PAUL. *Un Crime d'amour*. Novel. 1886. Armand de Querne, the protagonist, calls himself a "don Juanet" (Paris: Plon - Nourrit [1903] p. 40; also see p. 50).
775. †BOURGET, PAUL. *Le Disciple*. Novel. 1889. (Character Robert Greslou.)
776. †BOURGET, PAUL. *L'Écuyère*. Novel. 1921. Character Jules de Maligny. Earlier, almost identical version was called *Mal d'autrui n'est que songe*, 1905; the same character was then named Pierre de Maligny.
777. †BOURGET, PAUL. *La Main de bronze*. Short story in *La Renaissance Littéraire et Artistique* (Paris) 2nd year, 2 (15 Feb. 1873): p. 14. A girl is seduced by a "petit Don Juan Cosaque." One of Bourget's earliest literary efforts.

778. †BOURGET, PAUL. *Maurice Olivier. Nouvelle*. Written Aug. 1885. Published in *Nouveaux pastels* (Paris: Lemerre, 1891). (Character Le marquis de Bonnivet; see p. 221.)
779. †BOURGET, PAUL. *Physiologie de l'amour moderne* (Paris, 1891). Meditation III: "Le Vrai et le faux homme à femmes."
780. †BOURGET, PAUL. *La Rechute*. Novel. (Character Camille Thérade, a self - confessed Don Juan; see pp. 47 - 48, 142 - 143, 277 of the first ed. [Paris: Plon, 1931].) Written April 1929 - Nov. 1930.
- . (BOUSIER. See BUSIER, No. 835.)
- . (BOUTET MONVEL, JACQUES MARIE. See No. 2417.)
781. †BOUTIQUE, ALEXANDRE. *L'Amour cynique*. Novel. Fr. 1892.
- . (BOWES, E. See No. 2055.)
782. 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*. Ms. Bowman seemingly did the choreography as well.
783. BOYESEN, ALGERNON. *Don Juan Duped*. One-act play. *Smart Set* 33 (April 1911): pp. 131 - 140.
784. BRAGA, THEOPHILO. "A Lenda de Dom João," *Positivismo: Revista de Philosophia* 4 (1882): pp. 333 - 349. Also in his *As Lendas christãs* (Porto, 1882). Port.
785. BRAGA, THEOPHILO. *A Ondina do lago*. "Poema de cavalleria." 1866. In part 2, ch. 38, "Se a guitarra de Dom Juan saberá o nome da Virgem encantada?" we meet Don Juan, included is the interpolated poem, "A Barcarolla do remador," consisting of a love dialogue between Juan and a young maid.
- . (BRAISNE, HENRY de. See No. 2424.)
786. BRANAN, W. A. *Don Juan Tenorio*. "Blank verse version of the legend of Don Juan from the Spanish." 1906. Apparently never published. This entry taken from the U. S. volume on copyrights.
787. †BRANCATI, VITALIANO. *Il Bell' Antonio*. Novel. Ital. 1949. See No. 2031.
788. BRANCATI, VITALIANO. *Don Giovanni in Sicilia*. Novel. 1943. Finished 1940. See No. 2053.
789. BRANCATI, VITALIANO. *Don Giovanni involontario*. Three-act play. In his *Teatro, Opere complete* (Milan: Bompiani, 1955 - 1961), vol. 5. First perf., Rome, March 1943; first ed., 1954.
790. †BRANCATI, VITALIANO. *Paolo il caldo*. Novel. 1955 (published posthumously).
791. *BRAND, CHRISTIANNA. *My Ladies' Tears*. Appeared in *Ellery Queen's Mystery Magazine* and *Ellery Queen's Crime Carousel* sometime during the years 1964 - 1968, according to the *Short Story Index*, which lists it under "Don Juan."
- . (BRANDENBOURG, A. - J. See No. 1208.)

792. (BRANDENBURG, ARTHUR H. Arr. of gavotte from Gluck's *Don Juan*. For three B-flat clarinets. New York: C. Fischer, © 13 May 1935.
- . (BRANDT, C. See No. 2601.)
- . ***BRANDY CARLOS. *Juan gris*. Poetry, Montevideo, 1964. No connection.
- 792a. *BRASCH, PETER. *Todesarie des Don Juan*. In *Die Wärme die Kälte des Körpers des andern: Liebesgedichte* (Berlin: Aufbau - Verlag, 1988) 139f. Poem. (B. M. - K.)
- . (BRASCIA, A. See No. 2049.)
- . (BRAUNE, E. See No. 1462.)
- . BRAUNFELS, LUDWIG. *Don Juan, der Verführer von Sevilla*. 1856. Just a translation of Tirso's *Burlador*.
793. BRAUNFELS, WALTER. *Don Juan*. "Eine klassisch - romantische Phantasmagorie für grosses Orchester." Opus 34. Vienna - New York, 1925.
794. BRAUNTHAL, BRAUN von, [Johann Karl]. *Don Juan*. Five-act play. Aus. 1842. Contains Byronic and Faustian elements; according to Smeed, No. 345, pp. 47 - 48, it seems to have been the first drama in German obviously and openly inspired by Hoffmann's tale, No. 1534.
795. BRAUSEWETTER, ARTUR. *Don Juans Erlösung*. Novel. Ger. 1915.
796. BREBAN, NICOLAE. *Don Juan*. Novel. Bucharest: Ed. Cartea Româneasca, 1981.
797. BRECHT, BERTOLT. *Don Juan*. "Von Molière Bearbeitung." Play in four acts, thirty-five scenes. Ger. 1954. Collaborators: Benno Besson and Elisabeth Hauptmann (Besson staged it for the Berliner Ensemble). Orig. had five acts, twenty-seven scenes. Brecht added a few scenes and characters, switched some of the incidents around but mainly shortened the play considerably. Little if any evidence of Communist slanting.
798. BRECHT, BERTOLT. *Herr Puntila und sein Knecht Matti. Volksstück*. Written in Finland, 1940; presented in Zürich, 1948; printed 1950. Puntila is a Finnish landowner and would - be Don Juan. See Nos. 1056 and 2094 - 2095.
- . (BREITUNG, M. See No. 452.)
799. *BRENNEN, JOHN CHURCHILL. *Don Giovanni*. Burlesque. London, 17 Nov. 1864.
800. *BRENNEN, JOHN CHURCHILL (?). *Don Giovanni, Jr.; or, The Shakey Page, More Funkey Than Flunkey*. Given 17 May 1875. Cited in Nicoll, No. 356, who thinks that it is probably by him.
801. BRENNER, ANITA. *Dumb Juan and the Bandits*. Children's story, orig. in *The Boy Who Could Do Anything*, 1942. No connection with D. J. except for the titular pun. The L. Cong. actually lists it under "Don Juan and the Bandits."
802. BRENNER, HANS G. *Drei Abenteuer Don Juans*: 1) *Das Gartenfest*; 2) *Der Stierkampf*; 3) *Leporellos Rache*. Three tales. Ger. 1941.

- . ***BRESCIANI, ANTONIO, 1797 - 1862. *Don Giovanni ossia Il Benefattore occulto* ... Novel. Ital. 1859 (?). D. G. is a wise parish priest, doing good.
- . (BRESIDIN, R. See No. 529.)
803. BRETÓN de los HERREROS, MANUEL. *Cosas de Don Juan*. Three-act zarzuela. Music by Rafael Hernando y Palomar. Span. 1854.
804. BRETÓN de los HERREROS, MANUEL. *Ein Weiblicher Don Juan*. One-act comedy. Given in Monaco in German in 1896, and printed in Germany in 1900. Trans. by J. Fastenrath. Bretón wrote a dozen or more one-acters that could have been the original for this; none with the same title. See Nos. 766 and 2675.
- . ***BRICEÑO PEROZO, MARIO. *Don Juan de Trujillo*. Caracas, Venezuela, 1978. Apparently no connection with the Don Juan theme.
805. BRIGGS, W. S. Clarinet arr. for solo, duet, or trio, with piano acc., of minuet from Mozart's *Don Giovanni*. New York, © 18 April 1939.
806. BRINGER, RODOLPHE. *Le Don Juan de Vincennes*. Novel. Fr. 1924. Like many writers of his kind, Bringer did a great deal of literature with donjuanesque figures in it; this one novel, however, is his only use of the name. Cf. No. 861.
807. BRIUSOV, VALERII IAKOVIEVICH, 1873 - 1924. *Don - Zhuan*. Sonnet. Rus. Dated 12 May 1900. From the cycle "Liubimtsy vekov (Trans.: "Favorites of the Ages"). In *Sobranie sochinenii v 7 tom* (Moscow: Khudozh. Lit - a, 1973) 1: p. 158. (R. K.)
- . (BROCA, ENRIQUE. See No. 2198.)
808. BROCH, HERMANN. *Die Schuldlosen*. Novel in the form of eleven loosely connected stories. Aus. 1950. The hero Andreas, who figures in eight of the stories, is a quite innocent man suffering from a guilt complex. In ch. 10, "Steinerner Gast," he is visited by the grandfather (the "St. Gast") of Melitte, who has committed suicide over him. The old man represents his conscience and, though comforting him, awakens his sense of guilt. Andreas kills himself. Zerline the maid is a character in almost all the chapters. Broch says that he conceived of the "Steinerner Gast" in 1941. See H. Hesse, No. 1520. "Die Erzählung der Magd Zerline," depicts a hero, Herr von Juna, who, writes Smeed, No. 345, has a remote connection with the idealized Don Juans of the nineteenth century. Also see No. 2120.
809. BROCH, HERMANN. *Der Urgefährte*. 35-line lyric poem. 1946. In his *Gedichte* (Zürich, 1953) pp. 163 - 164. Companion piece to the "Steinerner Gast."
810. *BROCHET, JOSEPH J. [Joseph J. Hecht], 1861 --. *Ein Moderner Don Juan*. Novel. Dresden - Leipzig - Vienna, 1893. B. M. - K. says it was originally written in German and supplies these details. I had supposed it to be a trans.
811. *BROCKHAUS, A. *Don Juan*. Drama. 1840. I find no trace of author or work.
812. BROCKWAY, HOWARD. Potpourri from Mozart's *Don Giovanni* played by Brockway on the music roll. Copyright claimed for the interpretation. New York, 1912.

- 812a. BROD, MAX, 1884 - 1968. *Schloss Nornepygge: Der Roman des Indifferenten*. Novel. Czech. 1908. Juan Tenorio is called Nauj Oironet. Nornepygge is a satanist. B. M. - K. describes this odd novel (pp. 342 - 343).
813. *BRODERICK, JOHN. *Don Juaneen*. Novel. London, 1963. Possibly connected with the D. J. theme.
- 813a. BRODSKY, JOSEPH, 1940 --. "The Poet, the Loved One and the Muse," *TLS* 4569 (26 Oct. - 1 Nov. 1990): p. 1150, 1160. I have usually excluded pieces by creative writers unless they have also done novels, plays, or stories on the Don Juan theme. Brodsky told me (5 Apr. 1992) that he has not. But since, as poet and essayist, he straddles both worlds, and his perceptive comments derive from a creative artist's mind - set, I consider this article well worth listing. It deals with Byron's *Don Juan* and the theme in general.
- 813b. BROOKS, H. FRANKLIN, 1934 --. *My Don Juans*. Play in two acts, with prelude and postlude. U. S. Unpublished as of April 1992. Original story line, details suggested by incidents and scenes from Tirso, Molière, Shadwell, Mozart, Zorrilla, and Rostand. There are three Don Juans, and the postlude takes place in Hell, where Death makes the three seducers, now puppets, move under his manipulation. Professor Brooks is a member of the faculty of Vanderbilt University, in the Department of French and Italian.
814. BROPHY, BRIGID. *The Snow Ball*. Short novel. Eng. London, 1964. Also in U. S. as one of *Two Novels* (New York, 1964). Anna, at a masked ball, runs from a man dressed as Don Giovanni, then seeks him out for a rendezvous, only to cast him off scornfully at the story's end. Frequent allusions to Mozart.
815. *BROUGHTON, JAMES. *Don Giovanni to the Very Nice New Virgin*. In *James Broughton Reading His Poems*. Lib. Cong. LWO 3370. Seven-inch record and tapes.
816. *BROUSSE, GEORGES. Adapt. of Tirso's *Burlador*. Paris: © Éditions Denoel, 15 April 1961.
817. BROWN, "BONES," 1941(?) --. Blind piano player and former drummer. In the 1960s he played drums with a band in Charleston, WV called "The Don Juans," a rhythm and blues group. He sings, composes songs, has made records, and hopes to publish a novel he is writing. He received his nickname from his skinny frame. (See Beckley, *WV Register Herald*, "Weekender" section, Friday, 15 Nov. 1991: C 1 - 2.)
818. †BROWN, CHARLES BROCKDEN. *Ormond*. Novel. U. S. 1799. (Character Ormond.)
- . (BROWN, FORD M. See Nos. 530 - 531.)
819. BROWN, T. CONWAY. *Don Juan*. Trombone solo with piano accom. Eng. London, © 22 Aug. 1930.
820. BROWNING, ROBERT. *Fifine at the Fair*. Poem. Eng. 1872. See No. 632. (Bantock orchestrated the poem.) Browning's poem is based ultimately on Molière.
821. BRÜES, OTTO, 1897 --. *Don Juan und der Abt. Novelle*. © 1956. Rothenburg ob der Tauber: Hegereiter - Verlag, 1957. Hero called Don Juan Tenorio; written in the form of a short historical novel.

- . (BRULE, C. See No. 2100.)
822. †BRUNET, MARTA, 1901 --. *María Rosa, Flor del Quillén*. Novel. Chile. Santiago, 1929. One critic describes the character Pancho Ocares as a "Don Juan de pueblo."
823. BRUNI, ÉMILE. *Les Deux nuits de Don Juan*. Novel. Fr. 1907.
- . ("BRUNN." See No. 458.)
824. BRUSTEIN, ROBERT. *Don Juan*. U. S. 1970. 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. Brustein added a "Prologue - Epilogue," etc.
- . (BRYON d' ORGEVAL. See No. 2222.)
- . (BUCHS, J. See No. 2085.)
825. BUCK, RAY [Raymond John Buck, Jr.]. *Don Juan of the Teacups*. © granted in Washington, D. C., 10 Oct. 1968.
826. BUCKSTONE, JOHN B. *Don Juan: A Romantic Drama*. Three acts. Eng. 1828. Founded on Byron. Nicoll, No. 356, says he finds 1 Dec. 1828 given for first perf., but this is clearly wrong since the play was not licensed until 1830, he adds.
827. BUCKSTONE, JOHN B. *A New Don Juan*. "... an Operatical, Satirical, Poetical ... Burletta in Two Acts. Founded on Lord Byron's Celebrated Poem." Music by G. H. Rodwell. Eng. First perf., 1828. Second printed ed., 183--. Nicoll, No. 356, says it is anonymous.
828. BÜCKEN, ERNST. *Don Juan*. Novel. Ger. 1949. About Mozart.
829. BULLA, JÁNOS, 1840 - 1915. *Don Juan*. Unfinished epic. Cantos 1 and 6 appeared in 1880 and 1882 respectively. Hun.
- . (BUÑUEL, LUIS. See No. 2035.)
830. BURENIN, V. P. An untitled parody of Blok's *Shagi Komandora* (No. 744). Rus. The twenty-line poem begins: "The bedroom's bright, the bathtub's ready ..." K. Chukovskii reports that Blok was highly amused, even flattered by the publicity Burenin afforded his poem. The parody may be found in *Novoe vremia*, 23 Nov. 1912: p. 5. (R. K.)
- . (BURGER, K. See No. 2601.)
831. BÜRGER, LISKÅ. *Don Juan and Company*. "... farcical comedy, three acts, after the German ..." 1905, U. S. Copyright Office. I could not locate the German original. Cf. No. 1614.
832. BURGOS, JAVIER de. *El Novio de Doña Inés*. One-act play. Sp. First played Nov. 1884, in Madrid. Parody of Zorrilla's *Don Juan Tenorio*.
- 832a. BURGOS, JULIA de, 1917? - 1953. *Poema en veinte surcos*. Puerto Rico. 1938. The ninth surco, entitled *Pentacromia*, deals with Don Juan, among others. (Thanks to my student and graduate assistant, Susan Hickman, 1992.)

833. BURKHART, FRANZ. New arr. of *Giovinette che fate all' amore* from Mozart's *Don Giovanni*. Duet and peasants' chow. Vienna, © 14 Aug. 1955.
- . (BURNET, D. See No. 2124.)
834. BURROWES, JOHN FRECKLETON, 1787 - 1852. *Airs from Don Giovanni*. Arr. for piano, with flute accompaniment. London, 181--. (From Mozart's *Don Giovanni*.)
- . (BURTON, W. See No. 2167.)
- . (BUSCHLEN, J. P. See No. 1082.)
835. *BUSIER. *Un Nuovo Don Giovanni*. One-act farce. Freely trans. into Italian by Gaetano Vestri. Florence, 1887. I could not locate the French original. Also spelled "Bousier."
836. BUSONI, FERRUCCIO. Overture from Mozart's *Don Giovanni*, "... für die Concert - Aufführung nach der Opernpartitur ergänzt von ..." © 1911.
837. BUSONI, FERRUCCIO. Arr. and transcr. of Liszt's *Réminiscences de Don Juan*. 1917. See No. 1794.)
838. BUSSE - PALMA, GEORG. *Don Juan von Bank und andere Erzählen*. Story. Ger. 1907.
- . (BUSSY, CHARLES de. See No. 1811.)
839. BUTOR, MICHEL. *Une Chanson pour Don Juan* (Ouvrage et affiche). Poem. Fr. Veilhes (Tarn): Gaston Puel, 1973. Gravures by Ania Staritsky. The story, as the author himself described it in a 1974 lecture, is printed on twenty (I counted twenty-five) sheets of paper, ten lines of poetry per sheet. There are spaces of varying length cut out of the lines, and cards are provided to place behind the sheets. Each stanza contains a line reading, "I see - - - and I am happy." Names and places have been taken from Shakespeare: Juliette, Desdemona, Illyria, Scotland, England etc. By changing the cards, the reader can make Don Juan have affairs in different places with different Shakespearean heroines. The trick is somewhat reminiscent of Marc Saporta's 1962 novel, *Composition No. I*, where the pages were self-contained and loose and the reader could tell his own story by shuffling them. As a commentary on the fickle nature of Don Juan's loves, the device doubtless makes its point, but as art I must record my relief on hearing the author say that the edition was limited to fifty copies. Butor addend not of course necessarily in defense of either his poem or his morals: "I'm a faithful husband, but that does not mean that I cannot write such a poem. It may even help."
840. *BUTOR, MICHEL. *Une Chanson pour Don Juan* (Texte et présentation critique). Poem. *Degrés* (Paris review) 1 (Jan. 1973): pp. 1 - 10.
841. BUTOR, MICHEL. *Don Juan à Fribourg*. A twenty-four stanza poem printed on the occasion of the Colloque de Treyvaux, 1981. Dated Nice, 21 June 1981. Dedicated to Jean Roudaut. D. J. wanders through Fribourg, discovering the town and Switzerland through women. Published in *Don Juan: Les Actes du Colloque de Treyvaux 1981* (Fribourg: Éditions Universitaires, 1982) pp. 9 - 14. (R. K.)
842. *BUTOR, MICHEL. *Don Juan dans l'Essonne*. A fragment arranged for *Métamorphoses* 19 - 20 (winter 1972 - 1973): pp. 136 - 141.

- 843 - 843a. BUTOR, MICHEL. *Don Juan dans les Yvelines*. Free - verse poem of some 700 lines, almost completely unpunctuated, and published in *Obliques*, my No. 517, issues 4 - 5. It appears here and there, marginally, through the two issues in the form of 5 x 10cm. simulated cards, printed on both sides, which could be cut out. Along with Nos. 839, 840, and 842 and remarks by Butor (4: p. 3 is specifically about No. 843 itself) and criticism of his work in *Obliques*, Nos. 4 - 5, we see to an extent an example of the current artistic practice of tie - ins: a novel with a motion picture or play or both, records, TV appearances, sporting goods utilizing names from the novel, for instance - all insuring maximum exposure for the work and maximum financial returns. No. 843 is eventually to be published in a deluxe edition, we are told, and the whole present Don Juan complex to be reassembled in a unique collection, *Illustrations V*. It makes for a bibliographical nightmare, at the least. As of June 1992 it has not appeared on computer lists, but cf. No. 844a.
844. BUTOR, MICHEL. "Writing and Sexuality - or *Don Giovanni* in 1974." Address delivered at the Second Annual Conference on Twentieth-Century Literature at the University of Louisville (KY), 1 March 1974.
- 844a. *BUTOR, MICHEL, PIERRE ALECHINSKY, and JEAN - YVES BOUSSEUR. *Matériel pour un Don Juan*. (Paris: Louve de l'Hiver, 1978). 72 pp. Fr. Alechinsky is a well - known artist and painter, 1927 --. This work may be the reassembled No. 843 to which Butor alludes.
845. BUTOR, MICHEL and HENRI POUSSEUR. *Votre Faust*. "Fantaisie variable, genre opéra." Fr. Various versions and / or parts of the opera appeared in the *NRF* 19 (1962): pp. 65 - 86, 261 - 289, 461 - 482, 641 - 657. Not complete. The second part of the opera includes a marionette show about Don Giovanni and Faust; it may be found in *Obliques*, my No. 517, 4: pp. 131 - 134. A more definitive ed. of the work was published by the Centre d'Études et de Recherches Marxistes, Paris, 1968.
- 845a. BUTOR, MICHEL, HENRI POUSSEUR, and JEAN - YVES BOSSEUR. *Bosseur, Jean - Yves. Interviews with Butor and Henri Pousseur*, included in *Votre Faust* (Paris: Centre d'Études et de Recherches Marxistes, 1968). The volume also includes a lecture given by Pousseur in Brussels, 14 Dec. 1966 on the opera.
- 845b. BUTOR, MICHEL. "Les Scènes de foire dans *Votre Faust*," *Obliques*, my No. 517, 4: pp. 135 - 147.
- 845c. *BUTOR, MICHEL. A study of the opera and its problems in *Cahiers Renaud - Barrault*, 1963.
846. †BUTTI, ENRICO A. *La Corsa al piacere*. Play. Ital. 1900.
- . BYRON, GEORGE GORDON, Lord, 1788 - 1824. *The Beauties of Don Juan*. London: Cawthorne, 1828. Selections from *Don Juan*. Eng.
847. †BYRON, GEORGE GORDON, Lord. *Beppo*. Poem. 1818. A sort of *Don Juan* in miniature.
- . BYRON, GEORGE GORDON, Lord. *Dedication to Don Juan*. London: Effingham Wilson, 1833. This is from *Don Juan* itself.

848. BYRON, GEORGE GORDON, Lord. *Don Juan*. Satirical epic poem in sixteen cantos, unfinished. 1819 - 1824. A few stanzas from the unfinished Canto 17 were published in 1905. See Nos. 536, 637, 746a, 794, 813a, 1003, 1199, 1308, 1335 - 1336, 1351, 1527, 1605, 1770, 1942, 2166, 2246, 2428, 2632, 2659, 2682, 2829, 3033, 3036; these in addition to continuations and adaptations as listed below.
- . BYRON, GEORGE GORDON, Lord. *Don Juan, novela por Lord Byron*. Paris, 1829. A translation of the poem.
849. BYRON, GEORGE GORDON, Lord. *Don Zhuan*. Byron's poem adapted for the stage. In three parts. Trans., preface, and epilogue by Tatyana Gnedich. Adapted for the stage and produced by People's Artist of the U. S. S. R., N. P. Akimov. Music composed by Honored Artist of the Russian Soviet Federated Socialist Republics A. S. Zhivotov. The action of part 1 takes place in Spain, Greece, and Turkey; part 2 around Fortress Ismail and St. Petersburg; part 3 in England. Played at the Leningrad State Theater, July 1966. Information from a billboard seen in Moscow that summer. But it seems to date from 1963. See **World Premieres* 15.1 (Oct. 1963): p. 16.
- BYRON, GEORGE GORDON, Lord. *El Sitio de Ismail, novela heroica por Lord Byron*. Paris, 1830. Trans. of *Don Juan*, cantos 7 and 8.

CHECKLIST OF CONTINUATIONS AND IMITATIONS OF BYRON'S DON JUAN

(The following short titles of continuations and imitations - the dividing line is at times tenuous - serve as a checklist only; fuller data are found under the names of individual authors.)

I. CONTINUATIONS

- Anon. *Don Juan*. London, 1819. (Canto iii. (Ellis is No. 415.))
- Anon. [Lady Caroline Lamb?]. *A New Canto*. London, 1819.
- Anon. *Canto XI*. London, 1820.
- [Hone, W.?]. *Don Juan, Canto the Third*. London, 1821.
- Anon. *A Touch at an Unpub'd. Canto ...* Newcastle - upon - Tyne. 1822.
- [Clason, I. S.]. *Don Juan. Cantos IX, X, and XI*. Albany, NY, 1823.
- Anon. *Continuation of Don Juan. Cantos XVII and XVIII*. London - Oxford, 1824.
- Anon. *Don Juan; XVIIth and XVIIIth Cantos*. London: A. Andrews, n. d.
- Anon. *Don Giovanni, a Poem in Two Cantos*. London - Edinburgh, (1825).
- Anon. *Don Juan. Cantos XVII and XVIII*. London, 1825.
- Anon. *Juan Secundus. Canto the First*. London, 1825.
- [Clason, I. S.]. *Don Juan. Cantos XVII - XVIII*. NY, 1825.
- Anon. *A Sequel to Don Juan*. 1825. See Reynolds, 1843, below.
- Anon. *Don Juan. Canto XVII*. London, 1827.
- Anon. *The Seventeenth Canto of Don Juan*. London, 1829.
- Ravenspear. *Don Juan. Canto XVII*. London, 1830.
- Anon. *Canto XVII of Don Juan*. London, 1832.
- "A Minor." *Stanzas in Continuation of Don Juan*. London, 1832.
- Hervé, C. and C. S. *Don Juan Married*. 1833?
- [Clark, John of B.]. *Don Juan, Cantos 17 - 24*. 1834 - 1847?
- Anon. *Georgian Revel - Ations, ... with Twenty Suppressed Stanzas of Don Juan*. Great Totham, 1838.
- Baxter, G. R. W. *Don Juan Junior*. London, 1839.
- C[owley], W. *Don Juan Reclaimed ...* Sheffield, 1840.
- [Reynolds, G.?]. *A Sequel to Don Juan*. London, (1843).

Morford, H. *The Rest of Don Juan*. NY, 1846.
 Anon. *Don Juan Continued ... Canto the Seventeenth*. London, 1849.
 [Longmore, G.]. *Don Juan ... Cantos XIX and XX*. Capetown, S. A., 1851.
 [Daniel, H. J.]. Supposedly did a 17th canto. 1857? 1849?
 Wilberforce and Blanchard. *Don Juan, Canto Seventeenth*. London, 1857.
 Wetton, H. W. *The Termination of the Sixteenth Canto*. London, 1864.
 Genty, A. *La Suite de Don Juan*. Paris. 1866.
 Anon. *Don Juan. Canto the Seventeenth*. London - NY, 1870.
 Anon. *The Shade of Byron*. (1871).
 Byron, G. N. *The New Don Juan*. London, (1880?).
 Hovey, R. *To the End of the Trail*. (Contains *Don Juan. Canto XVII.*) NY, 1908.
 Squire, J. C. *The Seventeenth Canto of ... Don Juan*. London, (1921).

II. IMITATIONS AND ADAPTATIONS *

Anon. *Don Juan; or, the Battle of Tolosa*. 1816?
 Casella, F. *Haydée*. Date? (Imitation?)
 Gaudet d' Arras. *Don Juan*. Paris, 18--.
 Byron, G. G. *Beppo*. 1818.
 Milner, H. M. *The Italian Don Juan*. London, 1820.
 [Lamb, Lady Caroline]. *Gordon: A Tale*. London, 1821.
 Thornton, A. *Don Juan*. London, 1821 - 1822.
 Anon. *The Sultana ...* NY, 1822.
 Coates, H. *The British Don Juan*. London, 1823.
 Thomas, John W. *An Apology for Don Juan*. London, 1824. Rev. 1850.
 Irving, W. Version of *The Isles of Greece*. 1825?
 Anon. *Don Juan in Search of a Wife*. London, 1825 - 1834. (1830?, 1839?)
 M., Hippolyte. *Haidée ...* Paris, 1826.
 Willis, N. P. *The Lady Jane*. Ca. 1827.
 Buckstone, J. B. *Don Juan ...* London, 1828.
 Buckstone, J. B. *A New Don Juan*. London, 1828.
 Best, J. R. *Cuma*. London, 1829.
 Lebrun, P. *Scènes du sérail*. Paris, 1829.
 Desrosiers. *Belucci*. Paris, 1830.
 Gautier, T. *Imitation de Byron*. Paris, ca. 1830.
 Lermontov, M. *Sashka*. 1832 - 1834.
 Arvers, F. *Ce qui peut arriver à tout le monde*. Paris, 1833.
 Pike, A. *Los Tiempos*. 1833 - 1836.
 Milner, C. *Don Juan*. London, 1837.
 Słowacki, J. *Podróż ...* Ca. 1839 - 1840.
 Słowacki, J. *Beniowski*. 1840.
 Clavelle, T. de. *Stephen*. Paris, 1841.
 Clare, John. *Don Juan: A Poem*. 1841.
 Paludan - Müller, F. *Adam Homo*. 1841; 1848.
 Espronceda, J. de. *El Diablo Mundo*. Unfinished, 1842.
 Anon. *D. J. o el hijo de D. Inés*. Madrid, 1843 - 1844.
 Berwiński, R. *Don Zuan Poznanski*. Pol. 1844.
 Mora, J. *Don Juan*. Madrid, 1844.
 Álvarez de Azevedo. *Noite na taverna and Poema do frade*. Ca. 1850.
 Thomas, John W. *An Apology for Don Juan*, rev. under new title *Byron and the Times ...* London, 1850.

* Imitations merely of the general style or meter of *Don Juan* were omitted as being tributes to Byron rather than to the *Don Juan* theme. See Samuel C. Chew, "Byron in America," *The American Mercury* I (1924): pp. 335 - 344, and *Byron in England: His Fame and After - Fame* (London, 1924) ch.5; and William E. Leonard, *Byron and Byronism in America* (Boston, 1905) passim for a representative selection from England and the U. S. A.

Anon. *Don Leon*. London, pre - 1853.
 Delacroix. *Don Juan et Haïdee*. 1856. (See No.543.)
 Anon. *Don Juan at Athens*. 1858.
 Small, W. F. *Guadeloupe ...* Philadelphia, 1860.
 Byron, H. J. *Beautiful Haidée*. London, (1863).
 Brown, F. M. *Haidée and Don Juan*. Ca. 1865. (See Nos. 530 - 531.)
 Craig, R. *Don Juan*. Boston, 1870.
 Craig, R. *Don Juan; or, The Byron Scandal ...* Boston, 1870.
 "Leon." *Don Juan in Ireland*. 1870?
 Anon. *Timothy Cotten ...* London, 1871.
 [Menzies, L.] *Don Juan Transformed*. Aberdeen, 1871. Byron imitation?
 *Byron, H. J. *Don Juan*. 1873.
 Anon. *Jon Duan ...* [sic]. London, 1874.
 Janin, J. *La Soeur rose ...* [1876].
 Polignac, E. *Don Juan et Haïdée*. 1877.
 Minor, T. C. *Don Juan*. Cincinnati, Ohio, 1878.
 Reece and Righton. *Don Juan Junior*. London, 1880.
 Chocano, J. S. *El Fin de Don Juan*. Mexico City, 1893.
 Lutz, M. *Don Juan*. 1893.
 Fibich, Z. *Hedy*. Prague, 1896.
 Tolstoi, L. *Don Zhuan*. 1901.
 Maragall, J. *Three poems: Haidé, Represa d'Haidé i altres, and another Haidé*. 1911(?).
 Apollinaire, G. *Les Trois Don Juan*, part 3. 1914.
 Linklater (Silenus). *Don Juan Lamb*. 1920.
 Hewitt, E. *Donna Juana*. London, 1925.
 Linklater, E. *Juan in America*. London, 1931.
 Hilton, J. *Murder at School*. 1933.
 Linklater, E. *Juan in China*. London, 1937.
 Wolfe, H. *Don J. Ewan*. 1937.
 Morata, Juan. *Les Amours de Don Juan*. Paris, 1956?
 Stevens, E. B. *A Reappraisal*. 1960.
 Wirpsza, W. *Don Juan*. 1960?
 Winspear, V. *Pilgrim's Castle*. 198--.

850. BYRON, GERALD NOEL. *The New Don Juan ... and the Last Canto of the Original Don Juan ... by George, Lord Byron*. London, 1880(?). It has also been dated ca. 1870. Spurious continuation of *Don Juan*, all of it by Gerald Byron.

851. BYRON, HENRY JAMES. *Beautiful Haidée; or the Sea Nymph and the Sallee Rovers*. "A New and Original Whimsical Extravaganza. Founded on the Poem of Don Juan, the Ballad of Lord Bateman, and the Legend of Lurline." London, (1863) Imitation of Byron's *Don Juan*. The ballad referred to is doubtless *The Loving Ballad of Lord Bateman*, 1839 (attributed to Thackeray and also to Dickens). I am unacquainted with the legend of Lurline, at least as a title. Henry Byron did dozens of these burlesque plays, with music.

852. BYRON, HENRY JAMES. *Little Don Giovanni, or Leporello and the Stone Statue*. Burlesque play in verse. Overture and incidental music by J. C. Van Maanan. London, (1867). Mainly from Mozart. First perf., London, 26 Dec. 1865.

853. BYRON, HENRY JAMES. *An Original, Musical, Pantomical, Comical Christmas Extravaganza, Entitled Don Juan!* Music by Messrs. Offenbach, C. Lecocq, F. Clay, and G. Jacobi. Dances arranged by M. Dewinne. London, (1873). Characters include Leporello, Haidee, Zerlina, Donna Anna, and a statue who shows up for dinner. Don Juan is pardoned because Haidee pleads on his behalf and because it is Christmas time. New York Public Library has a program summary of this rare old musical comedy burlesque.
- . (BYRON d'ORGEVAL. See No. 2222.)
854. C [OHEN], E [RNEST] A. R. *Don Juan, Now You Go On*. Song. Words and melody by Cohen. U. S. Unpub. © 17 July 1924.
855. C., G. *Don Juan*. The work is mentioned in Stendhal's letter, 20 Jan. 1838, addressed to a Monsieur C. G. (*Oeuvres complètes* 25, *Correspondance* (Paris: Pierre Larrive, 1954) pp. 246 - 247. I can find no work from around this period in any of the chronological tables nor initials of any of Stendhal's numerous friends that would seem to fit. The discussion of it in the letter could be taken to mean that it was not actually published. As it is compared with Byron's *Don Juan*, it may have been a narrative poem. The author may not even have been French.
856. *C., J. van. *Der Mond und der Mai oder Don Juan*. "Lose Blätter und Wandelbilder aus dem Leben. Dichtung von J. van C. Herausgegeben von P. Valentin." Dresden, 1902. From a German catalogue. I assume we are dealing with poems illustrated with sketches.
857. C [OWLEY], W [ILLIAM]. *Don Juan Reclaimed; or, His Peregrination Continued from Lord Byron*. Poem. Sheffield: Printed for the Author, 1840. Continuation of Byron's *Don Juan*.
858. CABALLERO, FERNÁN. *Don Juan Luis*. 1863. Possibly our Don Juan. I could not locate it.
859. †CABALLERO AUDAZ [Carretero Novillo, José Maria], 1888 --. He wrote many novels with amoral, pleasure - seeking "Don Juans" for heroes.
- . CABALLERO AUDAZ [Carretero Novillo, José Maria]. *Don Juan español y eterno*. Col. Miniatura, No. 3, Series 2. Madrid, 1888. Entry from Portabella Durán, No. 1515. I find no evidence that this author wrote the work in question; certainly not in the year of his birth. He did do a *Don Juan de España, heredero de Alfonso XIII*, concerning the Spanish Pretender, born 1913. Cf. my Nos. 390, 1035a, and below No. 1067.
860. CABANNE, GEORGES. *Don Juan III*. Play. Paris, 1877.
861. CABOT, CHARLES, and A. de JALLAIS. *Le Médecin sans enfants, ou le Don Juan de Vincennes, et ce qu'on perd quand on a une paire de pères*. Play, parody in two scenes. Pairs, 1856. Perf., 1855, in Paris. Cf. No. 806.
862. †CABRERA INFANTE, GUILLERMO. *La Habana pare un Infante difunto*. Novel. Cuba. Barcelona: Seix Barral, 1979. Unnamed narrator is a Don Juan, who ends up in a sort of sexual hell.
- 862a. CABRERA INFANTE, GUILLERMO. "El avatar de Don Juan," *Un oficio del siglo XX* (Barcelona: Seix Barral, 1973) pp. 110 - 111. *Orig. in *Carteles* (Havana, Cuba), ca. 9 June 1956.

- . (CABRIDENS, M. E. See No. 2011.)
- . (CACCIA, ANTONIO. *Don Giovanni*. Reported in another bibliography. This is his translation of Byron's poem.)
- . (CADIOT - CONSTANT, N. See Nos. 2872 - 2873)
- . (CAGE. See No. 2383.)
863. †CAILLAVET, G. A. de, and ROBERT de FLERS. *Les Sentiers de la vertu*. Play. Fr. 1903.
864. CALATAYUD [Cerde], BARTOLOMÉ. Minuet from Mozart's *Don Giovanni*. Version for guitar. © by Unión Musical Española, 31 March 1962.
- . (CALBI, J. See No. 1489.)
- . (CALDERÓN. See No. 485.)
865. CALEGARI [or Callegari], A. [C. C. R. has Giuseppe, ca. 1750 --.] *Il Convitato di pietra, ossia, Don Giovanni Tenorio*. Opera. Ital. 1777. Librettist unknown. The servant is named Passarino. Premiered in Venice, lasted only one season, with no revivals. Two librettists have been suggested: Pietro Pariati (who died in 1733!) and G. B. Lorenzi, but his text was set to Giacomo Tritto's score, 1783 (C. C. R.).
866. CALERO ORTIZ, ANTONIO. *¡Don Juan ...! ¡Don Juan ...! ... parodia cómica - lírica en verso.* Music by Salvador Lozano. Play. First performed in Barcelona, 28 Oct. 1911. Parody of Zorrilla's *Don Juan Tenorio*. See M. Soriano, No. 2656. Published in both Barcelona and Madrid, 1912. (Data from Menarini, No. 867, pp. 28 - 30.
- . ***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.
- . (CALLEJA. See No. 1391.)
867. CALONGE, ENRIQUE, and ENRIQUE REYO. *Don Juanito y su escudero*. "Sainete lírico en un acto y tres cuadros, en prosa. Música del maestro Soutullo." Madrid: Velasco, 1916. Data from Piero Menarini, *Don Juan canta Don Juan* (Bologna: Atesa, 1982) pp. 28 - 30.
868. CALZINI, RAFFAELE, 1887 --. *Il Debutto di Don Giovanni*. One-act play. Florence, 1921 (not necessarily the first edition).
869. *CALZIONI. *The Stone Guest*. A ballet seen in Russia by Pushkin, 2 Sep. 1818, according to Ludmilla Turkevich, *Cervantes in Russia* (Princeton UP, 1950) pp. 34 - 35. I have found no trace of it nor of the author. But cf. No. 884; "Calzioni" may well be a typo.
- . (CAMACHO, A. See No. 1615.)
870. CAMÍN, ALFONSO, 1890 --. *La Última burla de Don Juan*. Twenty-six line poem. Mex. Appeared in *Norte: Publicación Mensual Hispano - Mexicana* (Mexico City) 9.70 (Nov. 1941), not paginated.
- . (CAMINO GALICIA, L. P. See below No. 1236a.)
871. †CAMOLETTI, MARC. *Boeing Boeing*. Play. Fr. 1960(?). Hero is a D. J. type. Adapted into English by Beverley Cross, 1962.

872. CAMPBELL, DICK. *Don Juan of the Western World*. Words and music by Campbell. © MRC Music, 1 Dec. 1965.
- . (CAMPO, IGNACIO A. See No. 2198.)
873. CAMPOAMOR, RAMÓN de. *Don Juan*. Poem. Sp. 1887.
- . ***CAMPOAMOR, RAMÓN de. *El Tren expreso*. One critic cites this poem as a Don Juan version. I see no connection.
874. CAMUS, ALBERT. *Don Faust et Dr Juan*. Fr. Camus was long interested in the Don Juan theme and supposedly contemplated a play to be given this title, since he considered the two characters to be merely aspects of the same one (see Germaine Brée, *FR* 33 [1960]: p. 542). The piece was apparently never finished, but a page or two of dialogue between Don Juan and a monk (in his *Carnets* 1 [Paris, 1962] pp. 214 - 215, written ca. April 1940) may have been intended as a part of it. Roger Quilliot, ed. of the *Carnets* (ibid. p. 214, note), says that Camus had undertaken, not long before his death, to translate Tirso's *Burlador*. Ca. April 1941 he discusses man's desire to see himself as Manfred or Faust, Don Juan or Narcissus (ibid. p. 232). Between 1935 - 1939, either his Théâtre du Travail group or its successor, the Théâtre de l'Équipe, put on Pushkin's *Don Juan*. In vol. 2 of the *Carnets* (Paris, 1964) he expresses interest in "L'amour déchiré: Le Bûcher - De l'Amour - Le Séduisant" (p. 201), June 1947; Stendhal's *De l'amour* (p. 279 and 300), late 1949 - early 1950; and (Mozart's?) *Don Giovanni* (p. 286).
- During most of his literary career (probably because of his inheritance: his mother was Spanish) he displayed definite interest in Spanish literature, and by implication its themes, having published translations of Calderón's *La Devoción de la cruz* (Paris, 1953; see No. 103) and *El Caballero de Olmedo* (Paris, 1957), as well as having projected the translation of the *Burlador* already mentioned ca. 1959, and of Antonio Machado's prose potpourri, *Juan de Mairena* (*Carnets* 2: p. 179; see No. 1840), ca. summer 1946.
- We might also mention a projected commentary on Molière's *Dom Juan*, which he mentions on several occasions (*Carnets* 2: p. 51, ca. Oct. 1942; p. 256, ca. Sep. 1948; and p. 263, ca. spring 1949), though the editor says that it was not found among his papers (ibid. p. 51, note).
875. CAMUS, ALBERT. "Le Donjuanisme," in his *Le Mythe de Sisyphe* (Paris, 1942) pp. 96 - 106. Also see No. 1198: pp. 189 - 198.
876. CANAL, MARGUERITE. *Don Juan*. "Scène dramatique." Piano accompaniment by M. Canal. Words in verse by E. Adenis. 1920 Grand Prix de Rome. Published in Paris, (1922).
- . ***CANAL - FEIJÓO, BERNARDO. *Los Casos de Juan*. This play concerns "Juan el zorro," as with No. 370.
877. CANCIO, HUMBERTO, Jr. *El Don Juan*. Song. Words and music by him. © 21 Sep. 1978.
878. CANGIULLO, FRANCESCO, 1888 --. *Don Juan et les quatre saisons*. A one-page playlet. Ital. Written in Naples, summer 1914. First staged in Rome, 1916. The tiny play lasts under one minute. In the French script (*Obliques*, my No. 517, 5: p. 77) - I do not know the supposed Italian original - there is but one word spoken: "Voilà!" Cangiullo was a member of the Futurism school and along with Marinetti proposed a "theater of surprises."

879. CANO y CUETO, MANUEL. *Don Mateo Vázquez de Leca*. Verse *leyenda*. Sp. 1875.
880. CANO y CUETO, MANUEL. *Don Miguel de Mañara*. Verse *leyenda*. 1873.
881. CANO y CUETO, MANUEL. *El Hombre de piedra*. Poem. 1889.
882. CANO y CUETO, MANUEL. *Los Rosales de Mañara*. Lyrical - dramatic *leyenda*, i. e., a play. 1874.
883. CANO y CUETO, MANUEL. *La Última aventura de don Miguel de Mañara*. Verse *leyenda*. This poem is his *Don Miguel de Mañara*, revised and expanded. 189--. (N. B. All these poems, except the early version of the *Última aventura*, are in his *Tradiciones sevillanas*, 9 vols. [Seville, 1895 - 1897].)
884. *CANZIANI(?). *Don Zhuan ili Kamennyi gost'*. Five-act pantomime ballet, presented in St. Petersburg, 1818. Music by Canobi? (Trans.: "D. J. or The Stone Guest.") (R. K.) Cf. No. 869.
- . ***CAÑIZARES, JOSÉ de. *Don Juan de Espina en Madrid*. *Don Juan de Espina en Milan*. *Don Juan de Espina en su patria*. (1730). Titles vary slightly. Sp.
885. ĀAPEK, KAREL. *Zpovèd' Dona Juana*. Short story. Czech. 1932. In his *Kniha apokryfè* (Prague, 1945). (Trans.: "Don Juan's Confession" in "*Apocryphal Stories*.") Original story pretending to tell the real truth about Don Juan's conquests. Character names out of Mozart.
- . (CAPPA, A. J. See No. 2478.)
886. CAPPELLETTI, GIUSEPPE. *Il Convitato di pietra*. Ballet. Ital. Given in Vicenza, carnival 1788. He was the choreographer. Composer unknown. (C. C. R.)
- . (CAPPA, F. See No. 2101.)
- . (CAPRIA, R. La. See No. 2099.)
- . (CAPRIOLI, V. See No. 2099.)
- . (CAPUA, M. da. See No. 692.)
- . (CARDONA, R. See No. 2078.)
887. CARETA y VIDAL, ANTONIO. *El Audaz Don Juan Tenorio*. Five-act verse drama. Sp. 1897. Closely based on Zorrilla.
- 887a. *CARETTE, LOUIS. *Cadavre exquis, ou Don Juan entre deux guerres* (Paris, 1942) Fictional?
888. CAREY, DENIS. *Don Juan*. Ballet. Irel. First perf., Guatemala City, March 1956. Choreography and perf. by Carey. Music by Gluck.
- . (CARLSON, D. See No. 1080.)

889. †CARMOUCHE, PIERRE - F. - A. *Le Vampire*. Three-act melodrama. Fr. First perf.: Paris, 13 June 1820. In collaboration with Achille de Jouffroy and Charles Nodier. Music by Alexandre Piccini. Uses the invitation to supper motif, which A. Owen Aldridge, "Cokain, Ovid, and the Vampire Scene" (in *Teilnahme und Spiegelung. Festschrift für Horst Rüdiger* [Berlin: Gruyter, 1975] pp. 217 - 225), sees as Alexandre Dumas's source in his *Don Juan de Maraña*. Cf. Nos. 2658 and 2694.
890. CARNICER y BATTLE, RAMÓN. *Don Juan Tenorio*. Opera. Sp. First perf. Madrid, 22 May 1822. Librettist unknown; the libretto is in Italian. Also known as *Don Giovanni Tenorio ossia Il Convitato di pietra*.
- 890a. CAROT, A. *Don Juan*. Four-act play. 1936. In his *Mariages*.
891. CARPINETO, JANE F. *The Don Juan Dilemma: Should Women Stay with Men Who Stray?* NY: Morrow, 1989. She is a marital psychologist, and this volume is not a creative work, though the stories she tells are the stuff of creative literature.
892. †CARRERE, EMILIO. *La Dama de la aventura*. Undated sketch. Sp. (Character Rodríguez.) In Carrere's *El Espectro de la rosa, Obras completas* 15 (Madrid, 1921) pp. 157 - 160.
893. *CARRERE, EMILIO. *Don Juan*. *La Esfera* 253 (2 Nov. 1918): p. 8. The data would fit the Madrid periodical which published 889 issues from 1914 to 1931. Short story? Listed as "E.," which I assume is for Emilio, the same writer as No. 892.
894. CARRERE, EMILIO. *La Estela de Don Juan*. Story in his *La Amazona* (Madrid, 1925). He has done many other novels, stories, and some poetry, mainly of an erotic nature.
- . (CARRETERO NOVILLO, JOSÉ MARIA. See No. 859.)
- . (CARRIÈRE, J. - C. See No. 2035.)
- . (CARROLL, BOB. See No. 2058.)
895. CARVALHO, VICENTE de, 1866 - 1922. *Uma Impressão de D. Juan*. Sonnet. Br.
896. *CASADEMUNT, JOAN MANUEL. *Doña Juanita*. Play. Sp. 1884. I do not know with what this deals.
897. CASADEMUNT, JOAN MANUEL. *Societat familiar o tenorios y castanyas*. "Saynet lirich bilingüe en un acte." Music by Mtre Jaume Biscarri; libretto by Casademunt. Sp. Barcelona, 1901.
898. †CASANOVA de SEINGALT, GIACOMO, 1725 - 1798. *Mémoires*. Somewhat fictionalized autobiography. Ital. First complete ed., 1826 - 1838. Still earlier ed., though abridged 1822 - 1824. Both appeared in Leipzig. Casanova's original ancestry is Spanish, a fact of curious significance to believers in hereditary racial influence, especially when considered in conjunction with the phenomenon of Don Juan, thought by many to typify the Spanish outlook on women. See No. 2326.)
899. *CASANOVA de SEINGALT, GIACOMO. Version of act 2 sextet from Mozart's *Don Giovanni*. Paul Nettle reports publishing it; see "Don Giovanni's Spanish Heritage," *Opera News* (NY) 15 (1 Jan. 1951): pp. 5 - 6.

900. CASATI, GIOVANNI, 1811 - 1895. *Don Giovanni di Marana*. "Ballo fantastico in cinque parti." Premiered spring 1843. In the dedication to the cultured public Casati said his work was imitated from Dumas's drama, No. 1168 - 1168a, but with numerous changes. (Information from Piero Menarini, *Quante volte, Don Giovanni?* [Bologna: Atesa, 1984] n. 77, p. 100, who notes that Casati's play has retained little of Dumas).
901. *CASAVOLA, FRANCO. *L'Alba di Don Giovanni*. Musical pantomime. Ital. Venice, 1932.
902. *CASELLA, FELICITÀ. *Haydée*. This Italian composer of the nineteenth century supposedly did an opera with the aforementioned title. Perhaps modeled on Byron's poem?
903. CASELLI. *Don Juan czylo bankiet Piotra*. Ballet. Performed in Warsaw, May - Aug. 1778. Caselli was the composer; Hart the choreographer. (Trans.: "D. J. or Peter's Banquet.") Other performances through Dec. 1793. (C. C. R.)
904. CASINOS MOLTÓ, ARTURO. *Tenorio a la forsa*. "Aproposit en un acte y dos cuadros en prosa." Valencia, n. d. First performed 30 Oct. 1928. From Zorrilla?
905. CASONA, ALEJANDRO [Alejandro Rodríguez Álvarez]. "Don Juan y el diablo (Las dos negaciones del amor)," *Cuadernos del Congreso por la Libertad de la Cultura* (Paris) 16 (Jan. - Feb. 1956): pp. 68 - 70.
906. CASONA, ALEJANDRO [Alejandro Rodríguez Álvarez]. *Refundición* of Tirso's *Burlador*, based on the *Tan largo* as well. Sp. Madrid 1966. Music by Bernaola.
- 906a. *CASONA, ALEJANDRO [Alejandro Rodríguez Álvarez]. *Las Tres perfectas casadas*. Three-act play. Sp. 1941. Character Gustavo Ferrán. The play is based on Schnitzler's *Der Tod des Junggesellen*, No. 2567.
907. *CASORTI, GUISEPPE, 1749 - 1820. Director of an Italian mime company, which had a *Don Juan* pantomime in its repertoire. Cited in Price, No. 388; Barfoed No. 359, p. 136; and Torben Krogh, "Don Juan og Faust som Pantomime - Figurer," *Tilskueren* (Copenhagen) 53 (Sep. 1936): pp. 185 - 206 (Trans.: "D. J. and F. as Pantomime Figures.")
908. CASSADÓ, CASPAR. Serenade from Mozart's *Don Giovanni*. Transcribed for cello and piano. Mainz, Germany, © 20 Dec. 1938.
- . (CASSANDRE. See Nos. 533 - 534.)
909. CASSITY, TURNER. *Don Juan and the Painted Fan*. Poem in his *Watchboy, What of the Nighs?* (Middletown, CT: Wesleyan UP, 1966). U. S.
910. CASTAGNA, GIUSEPPE. *Il Convitato di pietra*. Ballet. Performed in Como, Italy, 1780. Castagna did the choreography. Composer unknown. (C. C. R.)
- . (CASTANYS i BORRÀS, VALENTÍ. See No. 1154.)
- . *CASTEILLO, RICARDO JOSÉ. *La Estocada de Don Juan*. Reported as being in *Arte y Letras*, 12 Dec. 1909.
911. ***CASTELLANE, ANTOINE, Marquis de. *Le Festin de la mort*. One-act verse drama. Paris, 1904. New York Public Library reports that it has no *Don Juan* connections.

912. *CASTELNUOVO - TEDESCO, MARIO. Arrangement of the serenade ("Deh vieni alla finestra") from Mozart's *Don Giovanni* for violoncello and piano. 1944.
913. †CASTI, GIOVANNI BATTISTA, 1721 - 1803. *La Diavolessa*. Novella in verse, some nine hundred lines long. Ital. The donjuanesque character Ignacio speaks of "Giovan Tenorio" and the "Convitato di pietra." One of Casti's *Novelle galanti* (1769 on).
- . (CASTIL - BLAZE. See Nos. 729 - 732.)
914. CASTILLAN, MARCEL. *La Vie amoureuse de Don Juan*. Paris, 1954.
915. *CASTILLIANS, The. *The Best of the Valentino Tangos*. Includes *Don Juan*, by? Group directed by Jack Pleis. Arr. and cond. by Lucio Milena. U. S.? MLA record No. 2 - 4094. © 16 Aug. 1976. Cf. Nos. 997 and 1007.
916. CASTILLO, FERNANDO. *Don Jouan*. "Romantisches Lustspiel ... aus dem Spanischen übersetzt." Madrid, 1820. Name of author, place of publication, and date are all fictitious. It is a pornographic work using characters out of Mozart's *Don Giovanni*. (Data from Smeed No. 345, p. 179.) See No. 1863.
917. CASTILLO, RAFAEL del. *El Convidado de piedra*. Music by Nicolás Manent, below No. 1865. Three-act zarzuela in verse. Sp. Barcelona, 1875. N. Alonso Cortés, *Zorrilla: Su vida y sus obras*, 2nd ed. (Valladolid, 1943) p. 771, note, gives Oct. 1876 for the date.
- . (CASTRO, FIDEL. See No. 2383.)
918. *CASTRO ALVES, ANTONIO de. *Don Juan da morte*. Br. Mentioned in a work on the Don Juan legend.
919. CASTRO ALVES, ANTONIO de. *D. Juan ou A Prole dos saturnos*. Unfinished three-part drama. Br. Ca. 1870.
920. †CASTRO ALVES, ANTONIO de. *Os Tres amores*. Short poem in three stanzas. 1866. Castro Alves, a Brazilian Romanticist, was something of a Don Juan himself, and liked to affect a Byronic pose.
- 920a. CATHERINE, G. Piano acc. to *Minuet* from *D. G.* Paris: Leduc, 1927.
921. CATRON, BOB [Robert, Jr.], and DONALD JENKINS. *A Don Juan in Town*. Song U. S. © Venetia Music Co., 24 Sep. 1963. They did the words and music between them. See No. 1613.
- . (CAU, J. See No. 2065.)
- . (CAVALCANTI, A. See No. 2095.)
- . (CAVENDER, K. See No. 824.)
- . ***CEBALLOS QUINTANA, ENRIQUE. *El Libro de Don Juan soldado* (1876). *El Talisman de Juan Soldado* (1878). Plays. No connection with Don Juan. "Juan soldado" is something like our "G. I. Joe," i. e., a fellow of no great importance.
922. CECCHI. *Don Juan*. Ballet. Fr. - Ital. Premiered in Vienna, 2 Jan. 1796. Cecchi choreographed the work to Gluck's music. (C. C. R.)
- . *** CELA, CAMILO JOSÉ. *Don Juan*. Short story in *Esas nubes que pasan* (Madrid, 2nd. ed., 1953). Concerns an elderly flower lover.

923. CENA, GIOVANNI, 1870 - 1917. *Don Giovanni all' inferno*. A sonnet in a collection called *Homo* (Rome, 1907). Title is obviously from Baudelaire, the concluding five words from whose *Don Juan aux enfers* he quotes at the head of his poem. It is not even a free translation of the twenty-line French poem, however. It may be found in *Poesie* (Florence, 1922) p. 242.
924. CERLONE, FRANCESCO, 1730 - 1812. *Il Nuovo convitato di pietra*. Ital. Play. Published 1789; possibly written as early as 1770. Another title: *Il Convitato di pietra*. See Stefan Kunze, *Don Giovanni vor Mozart ...* (Munich: Fink, 1972) pp. 29 - 32, C. C. R.: Published in Bologna, based, as commonly, on the Cicognini - Andrea Perrucci version. It may actually be Perrucci's, as the two outlines look almost identical.
925. *CERLONI. Supposedly did a puppet play on Don Juan. The name may be a confusion with Cerlone (see previous entry).
926. *CERNUDA, SEGUNDO. *Tenorio político*. Play. Parody on Zorrilla's *Don Juan Tenorio*.
927. CESAREO, GIOVANNI A. *Don Juan: Gli Amori*. (1) "Gli Amori"; 2) "Re Gustavo"; 3) "La Morte di Don Juan.") Fragment of a poem. Ital. 1883.
928. CESBRON, GILBERT, 1913--. *Don Juan en automne*. Novel. Paris: Laffont, 1975.
929. *CHABRILLAT, HENRI, and PHILIPPE DUPIN. *Le Don Juan de la rue St. - Denis*. Vaudeville in three acts. Performed in Paris 30 Jan. 1869. Data from Prof. Beaumont Wicks. Bibliothèque Nat. does not list it in printed form, though it has others by the two collaborators. The B. N. notes that Dupin's first name is really Henri.
- . (CHALLE, R. See No. 934.)
- . (CHALUPT, R. See No. 2269.)
930. CHAMBERLAIN, WILLIAM. *Don Juan of the Pentagon*. Story in *Sat. Eve. Post* 232 (24 Oct. 1959): p. 30, 92, 96, 98. Owes little to the D. J. theme but the title.
- . (CHAMPELEURY. See No. 1219.)
931. CHAMPMESLÉ, C. CHEVILLET de. *Les Fragmens [du Dom Juan] de Molière*. Two-act prose play. Fr. 1682. Adaptation of Molière's play.
932. *CHANTAVOINE, JEAN. *Don Juan*. Opera in five acts. Music by Mozart. Fr. (1932). This seems to be another French attempt to translate Da Ponte's libretto and to adapt the opera for the French stage. The French have become notorious for their efforts in reworking *Don Giovanni*. See Nos. 764 and 1318.
- . (CHAPÍ, R. See No. 1242 and "circes" under "viveurs.")
- . (CHAPLIN, C. See No. 2110.)

933. CHASALLE, FREDERIK, and C. J. KELK. *De Terugkeer van Don Juan of de Alcalà'sche moordverwarring*. "Een Spel van de Moira in drie bedrijven." Play. Hol. Amsterdam, 1924. (Trans.: "The Return of Don Juan or the Alcalá Murder Muddle. A Three-act Play of Fate.") V. der S. writes that Chasalle is a pseudonym of the Dutch novelist and essayist, Constant van Wessem, 1892 - 1954.
934. †CHASLES [Challe(s)], ROBERT, 1659 - ca. 1720. *Les Illustres Françaises*. A series of inter - connected stories. Fr. 1713. Ch. 7 (or episode 7) deals with the character Dupuis and all his women. "In the character of a Don Juan, he loses all interest in his victims" (Lawrence J. Forno, *Robert Challe: Intimations of the Enlightenment* [Rutherford, NJ: Fairleigh Dickinson UP, 1972] p. 158). (This entry thanks to Professor Charles Redman, Tulane University.)
- . (CHAZOT. See No. 2222.)
935. CHEKHOV, ANTON. *Ce fou de Platonov*. French version of the Russian play by Pol Quentin, in four acts and eighty scenes. First perf., Bordeaux, 17 May 1956. Pub Paris, © 1956. See Nos. 1294 and 2134.
936. CHEKHOV, ANTON. *Don Juan (in the Russian Manner)*. English version by Basil Ashmore. Drama. Rus. London, 1952. Sir Desmond MacCarthy in the preface tells us that the play was composed by Chekhov in 1884, altered, then finally published in Moscow in 1923, then again in 1949. The present version is a trimmed, freely reworked rendition of this 1949 play. It is in three acts, with no scenes indicated. MacCarthy states that it is Englished for the first time. However, see next two entries below.
937. *CHEKHOV, ANTON. *Our Friend Platonov*. Trans. by Bacil F. Kirtley. Unpub. M. A. thesis, Univ. of Texas, 1950. Five acts. Complete, literal rendition of Chekhov's play of 1880 (not 1884: see No. 936), from the text of the annotated Russian ed. of his *Sobranie Sochinenii* [trans.: "Collected Works"], vol. 12 (1949). Cournos's trans. in four acts omits all the lengthy first act, and reveals other omissions, inaccuracies, and changes, according to Dr. Kirtley, who furnished me with the data above.
938. CHEKHOV, ANTON. *That Worthless Fellow Platonov*. Four-act play, in sixty scenes. Trans. by John Cournos. New York and London, 1930. This play, pace MacCarthy, is the first rendition in English of Chekhov's untitled drama, first published in Moscow as *Neizdannaya P'esa A. P. Chekhova* [trans.: "Unpublished play of ..."], in *Dokumenty po Istorii Literaturnoi Obshchestvennosti* 5 (1923). In this earlier version, the amorous hero Platonov is shot at the end of the play by one of the women characters. In the 1952 version, he dies of fever. The latter play is much shortened, also, and considerably recast.
939. CHEKHOV, ANTON. *Leši*. Four-act play. Rus. 1889. In the last act, the wife, who has left her old husband, says on coming back to him that she feels like the ghostly *commendatore* in Mozart's *Don Giovanni*. The play is an early version of his more famous *Djadja Vanja* (1897), which does not seem to have retained these lines. (Trans.: "The Wood - Demon"; "Uncle Vanya.")
- 939a. CHEKHOV, ANTON. *Tatjana Repina*. One-act continuation of Suvorin's play of the same name (No. 2719). 1889. Sabinin gets his comeuppance. Definite Don Juan story. See John Racine, "Chekhov's Use of Church Ritual in *Tatjana Repina*," *Themes in Drama* (1983): pp. 1 - 19, esp. p. 7.

940. CHEMNITZ, M. L. von [M. Lillie]. *Don Guano, oder, Der Steinerne Gastwirth*. "Grosse ausserordentliche Oper ohne Gesang in 12 Akten unter Mitwirkung des Herrn Mozart, verfatzt von ..." Erfurt, n. d., but previous to 1887. See Anon., *Meo Breo*, etc., No. 452. Evidently a burlesque, and probably the same as the anonymous work.
- . (CHENEY, W. T. See No. 1081.)
941. *CHÉREAU, PATRICE. A staging of Molière's *Dom Juan*, ca. 1969, in Paris. Chéreau, a leftist disciple of Brecht, conceives of Don Juan as a useless parasite.
942. CHERKASENKO, SPYRYDON [pseud. of P. Stakh], 1876 - 1940. *Espans' kyi Kabal' ero Don Khuan i Rozita*. Dramatic novel in two parts. Ukraine. Written 1928; published in *Novi Shliakhy* ("New Roads," a L'vov review), 1929 - 1930, and as a book, L'vov, 1930. Copy in British Museum, London. (Trans.: "The Spanish Gentleman D. J. and Rosita.") (Details from R. K.)
943. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quartet, *Non ti fidar o misera*, into Gazzaniga's *Don Giovanni Tenorio o sia Il Convitato di pietra*, during its Paris performance in 1791. Ital. Cherubini, who was then director of the Teatro Italiano, not only composed this while using Da Ponte's words, but introduced some of Mozart's music into his rival's opera as well.
944. CHIANCA, RUY. *A Alma de D. João*. Play. Port.(?). 1918.
945. CHIAVERI, LUIGI. *D. Giovanni Tenorio*. Ballet. Porto, Portugal, 1798 - carnival 1799. Chiaveri choreographed it. Composer unknown. (C. C. R.)
- . CHLUCHÈ, CRISTOFORO. An Italian phonetic rendition of "Christoph Gluck," noted by C. C. R. for a spring 1787 performance of the ballet *Il Convitato* in Bologna.
946. CHOCANO, JOSÉ SANTOS. *La Camisa del libertador*. Sonnet. Peru. Written, 1923. Pub'd. in *Oro de Indias* (4 vols.; 1939 - 1941). No. 2 of *Tríptico bolivariano*. Found in *Obras completas* (Madrid - Mexico - Buenos Aires: Aguilar, 1954) p. 813. Compares Bolivar to Don Juan. Chocano had the reputation of being a great lover himself.
947. CHOCANO, JOSÉ SANTOS. *Carnaval*. Sonnet. From *En la aldea* (1895). Found in *Obras comp.* 114 - 115. Concerns donjuanesque activities during carnival time.
948. CHOCANO, JOSÉ SANTOS. *Epistolario del amor romántico*. I. *Epístola a Don Juan* (14 three-verse stanzas plus 1 four-verse stanza). II. *Epístola a Doña Inés* (15 three-verse stanzas plus 1 four-verse stanza). III. *Epístola al Comendador* (13 three-verse stanzas plus 1 four-verse stanza). Poem. 1909. Found in *Obras comp.* pp. 665 - 667. Characters doubtless refer to Zorrilla. (The table of contents reads "... de Don Juan" and "... de Doña Inés.")
949. CHOCANO, JOSÉ SANTOS. *El Fin de Don Juan*. Narrative poem in six short cantos. 1893. Found in *Obras comp.* pp. 190 - 193. Cites some lines from Byron's *Don Juan* at the start; vaguely modeled on the style and episodes of the latter. In one place he speaks of a beauty, "... erótica y inquieta a la Fitz - Fulke de dorados rizos ..." The hero, now very religious, has become a monk.

950. CHOCANO, JOSÉ SANTOS. *El Gallo*. Fifteen-line poem. From *En la aldea* (1895). Found in *Obras comp.* p. 114. Calls the rooster a Tenorio who adores his Inés. A reference to Zorrilla, doubtless.
951. CHOCANO, JOSÉ SANTOS. *Pseudo - Elegía*. Short poem, undated. Orig. in *Oro de Indias*. Found in *Obras comp.* pp. 816 - 817. To Delia Castro de González on the false report of her death. The poet says that she resembles Don Juan de Mañara: we are not sure that he is dead.
952. CHOCANO, JOSÉ SANTOS. *Sentimental*. Forty-five-line lyric poem. Undated. From *Poemas del amor doliente* (1937). Found in *Obras comp.* pp. 706 - 707. The poet says that he has the disdainful arrogance of a Don Juan.
- . (CHOISY, MARYSE. See No. 967.)
953. CHOPIN, FRÉDÉRIC. *Là ci darem la mano varié pour le Pianof. avec acc. d'orchestre*, etc. Opus 2. Pol. Vienna, 1831. Variations on an air from Mozart's *Don Giovanni*. See No. 2601.
954. CHOUDENS, ANTOINE, 1849 - 1902. *La Jeunesse de Don Juan*. Opera. Libretto by Louis Gallet, 1835 - 1898. Fr.
- . (CHOUDENS, PAUL de. See No. 2425.)
- 954a. CHRISTENSEN, LEW. *Don Juan*. Ballet. U. S. Premiere 14 June 1973 in San Francisco. *Commedia dell' arte* elements. Servant named Catalinón. Scenery by Ming Cho Lee; costumes by José Verona; set to Joaquim Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre*. Attila Ficzere as Don Juan.
955. CHURCHILL, STUART. *Now When the Day Is Fading*. Song (*Là ci darem la mano*) from Mozart's *Don Giovanni*, arr. for S. A. B. New York, © 1956.
956. CICOGNINI, GIACINTO ANDREA. *Il Convitato di pietra*. Play. Ital. Before 1650, probably. From the mid-seventeenth century on to the nineteenth, this play was the basis for countless works, mostly *commedia dell' arte* productions, of which we have preserved usually only the scenarios, for example, No. 436. And see Nos. 465, 489, 713 - 714, 924, and 2475. It was the first Don Juan play to employ the list of conquests (though John Fletcher's *Wild Goose Chase*, No. 117, long preceded it). Benedetto Croce, "Intorno a Giacinto ... Cicognini e al *Convitato di pietra*," *Homenatge a Antoni Rubió i Lluch* ... (Barcelona, 1936) 1: pp. 419 - 432; argues that Cicognini did not write the play; Anna María Crinó, "Documenti sulla vita e l'opera di ... Cicognini," *SSe* 2 (1961): pp. 255 - 286, refutes him.

957. CIMAROSA, DOMENICO. *Il Convitato di pietra*. It is not certain that Cimarosa wrote such an opera. He did compose *Il Convito* in 1781, with libretto by F. Livigni, which was revived in London (1782) with new music by Ferdinando Bertoni and text altered by A. Andrei. However, although at least one critic calls this work the *Convito di pietra*, its true name is merely the *Convito*, and it has nothing to do with Don Juan. In the Library of Congress music collection, I have seen the original MS. of the 1782 version, performed in London, and it is not the *Convitato di pietra* story at all. But did Cimarosa, in addition, do something on Don Juan? Benoyrn affirms that he did and that the opera was given in Turin in 1789 (see Mitjana, No. 506, pp. 30 - 31). Karl D. L. Engel, "Zusammenstellung der Don Juanschriften," *Die Don Juan - Sage auf der Bühne* (Oldenburg / Leipzig, 1888) pp. 132 - 133, states that it was performed at La Scala Opera House, 4 Nov. 1796. Harvard University library lists an anonymous volume, *L'Impresario in angustie, ed Il Convitato di pietra: Farse per musica* (Milan, 1789). Part 2 bears the additional subtitle: *Don Giovanni, ossia Il Convitato di pietra*. F. de Simone - Brouwer, *Rassegna Critica della Letteratura Italiana* 2 (1897): pp. 56 - 66; 145 - 165, cites another edition of this book (Naples, 1793). Cimarosa composed the first of these two farces, but there is no proof that he did the second. In short, possibly, but only possibly, Cimarosa wrote an opera on the Don Juan theme. The general consensus of opinion is that he did not, and that the work attributed to him is either being confused with the earlier *Convito* or with other *Convitados* by other composers of his day. (C. C. R. cites a *Convitato di pietra*, opera, performed during carnival, 1790 in Macerata, Italy, attributed to Paisiello and Cimarosa; librettist unknown.)
- . (CLAIRVILLE, L. F. N. See under "viveurs.")
- . ***CLAPP, PHILIP GREELEY, 1888 - 1954. *Don Juan and Symphony No. 9* in E-flat minor, opus 20. U. S. 1976? The mention of "Don Juan" in this sound recording is surely a confusion with R. Strauss's *Don Juan*, No. 2699.
- . CLARAMONTE, ANDRÉS de. *El Burlador de Sevilla*, ed. crit. de Alfred Rodríguez - López - Vázquez (Kassel: Reichenberger, 1987). This is the old Tirso play which some would attribute to Claramonte. Also see No. 485.
958. CLARE, JOHN, 1793 - 1864. *Don Juan: A Poem*. Eng. 1841. In *Poems of John Clare's Madness* (London, 1949) pp. 64 - 72. Clare not only was mad; he also thought that he was Byron himself, writing *Don Juan*.
- . (CLARÍN. See Nos. 282 - 284b.)
- . (CLARK, CHARLES. See No. 426.)
959. [CLARK, JOHN, of Bridgewater.] *Don Juan, Cantos 17 - 24*. Privately printed; never published. Between 1834 - 1847 (?). Harvard University has one of the two copies known; the other is in the English Seminar library at Erlangen, Germany. Samuel C. Chew, *Byron in England: His Fame and After - Fame* (London, 1924), states that the poem contains twelve cantos, which would be 17 - 28, though the Harvard copy says 17 - 24. It is, of course, a continuation of Byron's *Don Juan*.
960. [CLASON, ISAAC STARR.] *Don Juan. Cantos IX, X, and XI*. Albany, NY, 1823. Continuation of Byron's *Don Juan*.

961. [CLASON, ISAAC STARR.]. *Don Juan. Cantos XVII - XVIII*. NY: C. Wiley, 1825. Continuation of Byron's *Don Juan*.
962. CLAUDIN, GUSTAVE. *Lady Don Juan "Iseult."* Novel. Fr. 1882.
- . (CLAUS, H. See No. 2383.)
963. *CLAVEL, MAURICE, and CLAUDE - HENRI ROCQUET. *Don Juan (El Burlador de Sevilla) de Tirso de Molina*. Fr. First perf., 24 June 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. 2116.
- . (CLAY, F. See No. 853.)
- . (CLÉMENT, R. See No. 2109.)
964. *CLEMENTE, JUAN CARLOS, 1907--. *Don Juan*. Poem in three acts. Arg. Buenos Aires, 1937.
965. CLINE, LEONARD L. *Don Juan in Baltimore*, short story in *Scribner's Magazine* 79 (May 1926): pp. 467 - 476.
- . CLOUGH, Chevalier. This is C. Gluck. See No. 404. Under No. 405, note the odd coincidence of publisher A. Cleugh.
966. *CLOUP, FRANÇOIS. *Don Juan de Séville. Mystère* in five acts. Paris. 1962.
967. CLOUZET, MARYSE [Choisy]. *Don Juan de Paris*. Novel. Fr. 1933.
968. CLUNY, CHARLES. *Le Don Juan du cirque*. "Roman ... illustré par les photographies du film Paramount." Paris: Cinéma Bibliothèque, © 1929. Novel rewritten from the motion picture story. An American film about "Gilfoil's" circus. I have been unable to locate the original screen version or its title.
- . ***CLUREMAN, IRENE and CHRISTI S. SEBASTIAN. *Don Coen*. Santa Fe, NM: Peters, 1988. No connection with D. J. Don Coen is an artist.
969. COATES, HENRY. *The British Don Juan: Being ... the ... Travels ... of ... Edward Montague*. London, 1823. An imitation and adaptation of Byron's *Don Juan*.
- . (COATSWORTH, ELIZABETH. See No. 1460.)
970. COCKAYN [Cockain, Cokain, Cockayne], Sir ASTON. *The Tragedy of Ovid*. Play. Eng. 1662. The episode of Hannibal and his servant Cacala. Hannibal, a libertine, asks a corpse hanging on a gibbet to sup with him. The dead man accepts the invitation. At the end, Hannibal is dragged down to Hades.
- . (COHEN, E. A. R. See No. 854.)
- 971 - 972. COHEN, MARVIN, 1931 --. U. S. novelist. Two novels which constitute the original plot on which No. 2371 is based. So far I have not been able to trace them.
- . (COLASANTI. See No. 272.)
- . (COLBERT, M. See No. 2601.)

- 972a. COLE, PEGGY A. *The Don Juan of the Road*. Song. U. S.? Words and music by her. © 11 March 1975.
973. COLETTE, SIDONIE GABRIELLE. "Musique et sensualité: Kierkegaard et le *Don Juan* de Mozart," *La Vie Spirituelle* 126 (1972): pp. 33 - 45. Fr.
- 973a - 973b. COLETTE, SIDONIE GABRIELLE. *Supplément à Don Juan*. 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* 9 [Paris, © 1949]). See pp. 26 ff.
 In 10 (Paris, 1949) p. 336 and 393, she mentions a three-act D. J. play she planned doing for Édouard de Max, with the protagonist portrayed as misanthropic and misogynic. The observations date from 14 June 1936 and 31 Jan. 1937. In 10: p. 336 and passim she refers to the Don Juan concept in her play reviews.
- . (COLIN, A. See No. 535.)
- . (COLIN, J. - F. See No. 2401.)
- . COLLADO, P. *Juanesco*. Listed in *Biblio*, 1969. Doubtless not a version of the D. J. theme.
- . (COLLET, HENRI and JEAN - PIERRE. See No. 716.)
- . (COLLIER, JOHN PAYNE. See No. 2308.)
- . COLMAN, GEORGE, 1762 - 1836. Brit. dramatist. G. Wilson Knight, "Who Wrote 'Don Leon'?", *Twentieth Century* 156 (1954): pp. 67 - 79, suggests him as the possible author of No. 416, and dates the poem, ca. 1833.
974. COLONA, EDGARDO. *Don John of Seville*. Four-act play. Mex. (?). First performed 30 Sep. 1876, in England. Supposed to be an original drama in blank verse; however, the summary of it which I read reveals it to be closely modeled upon Zorrilla's *Don Juan*.
- . ***COMANDÈ, GIOVANNI M. *Don Giovanni Malizia*. Novel. Ital. 1930. No apparent connection.
975. *COMINETTI, GIAN MARIA. *Don Giovanni K. O.* "Commedia in tre atti." © 7 July 1955.
976. †CONGREVE, WILLIAM. *Love for love*. Play. Eng. 1695. Claude E. Jones, "Molière in England to 1775: A Checklist," *N&Q* 202 (1957): pp. 383 - 389, claims it is an adaptation of Molière's *Don Juan*. The connection appears to me tenuous.
977. †CONNELL, EVAN S., Jr. *The Diary of a Rapist*. Novel. U. S. 1966.
 Connection, if any, slight, but so considered by another critic.
- . (CONNELL, R. See No. 2124.)
- . (CONRAD, L. K. See No. 2594a.)
- . (CONRADI, A. See No. 1461.)
- . (CONSCIENCE, H. See "lions" under "viveurs.")
978. CONSTANTIN, YVES de. *Don Juan - les - Pins*. Novel. Fr. In *Mercure de France* 221 - 222 (1 Aug. - 15 Sep. 1930): pp. 559 - 602, 103 - 130, 335 - 408, 595 - 670.

979. CONSTANTINE, DAVID. *Don Giovanni: Six Sonnets*. In *Madder* (Newcastle upon Tyne: Bloodaxe Books, 1987) pp. 22 - 24. Eng.(?)
980. "El Convidado de piedra." Name given to a statue of Diego Gómez de Almaraz, in Placencia, Extremadura. The statue is much later than Tirso's play, however. No one seems to be sure about the origin of the curious use of the name, or why it was applied to Don Diego. The gentleman in question lived in the fourteenth century.
981. "El convidado de piedra, estar como ..." Expression meaning "to be like a statue" (derived from Tirso's play). Cf. Nos. 1099 - 1100.
982. *El Convidado de Piedra: Periódico Político y Literario*. Weekly. It ran from 27 Nov. to 18 Dec. 1870, four Nos. I assume the title implied the punishment in store for those who disagreed with its views. Cf. Nos. 1103 - 1106 and 1108.
983. COOK, RICHARD. *Don Juan in Paradise*. "A moral comedy" in two acts. Includes lyrics and music to one song. U. S.(?). © 9 April 1973.
- . (COOKE. See No. 1983.)
984. COOMBS, CARRIE JO. *Dear Don Juan*. Three-stanza poem, in fourteen lines(5 - 5 - 4) in free verse. U. S. Published in West Virginia University's student newspaper, the *Daily Athenaeum*, 21 Nov. 1986: p. 11, under the initials C. J.
985. *COOPER, FREDERICK FOX. *Giovanni Redivivus; or, Harlequin in a Fox and Pantaloon on Horseback*. Pantomime. London. Performed 26 Dec. 1864.
986. COPPÉE, FRANÇOIS. *Une Vision de Don Juan*. Poem in 38 four-line stanzas. Fr. Undated but appeared in *Les Paroles sincères* (Paris: Lemerre, 1891). Also in *Oeuvres*, 5: *Poésies* 1886 - 1890 (Paris: Lemerre, 1891). Mentions Molière and Mozart.
- . (COPPOLA, F. F. See No. 2033a.)
- . (CORALLI, J. See No. 2515.)
987. *CORDEIRO [or Cordero], JACINTO, 1606 - 1646. *El Convidado de piedra*. Attributed to him by Vicente Garcia de la Huerta in his *Catálogo ... [del] ... teatro hespañol* (1785). If he wrote such a play, it has never come to light. Cordeiro was a Portuguese who wrote in Spanish, hence the confusion in the spelling of his name. Garcia de la Huerta, incidentally, was not an ideal bibliographer, and his data are open to doubt.
- . ***CORDEIRO [or Cordero], JACINTO. *No hay plazo que no llegue, ni deuda que no se pague*. Title also cited in slightly different forms by various critics. I have never seen it, but it is supposed to have nothing to do with the Don Juan story. Also attributed to Lope de Vega and to Moreto. See Nos. 2849 and 3051 - 3052. The title is certainly suggestive of the Don Juan plot.
988. CÓRDOBA y MALDONADO, ALONSO de. *La Venganza en el sepulcro*. Play. Sp. End 17th century (?). Freely imitated from Tirso. Three acts in verse, adds C. C. R.
989. CORDOUAN, GILLE [or Gilée]. *Don Juan pris au piège*. Novel. Fr.1933.

990. CORNEILLE, THOMAS. *Le Festin de Pierre*. Play. Fr. First performed 12 Feb. 1677, printed 1683. This is Molière's play, versified and sanitized. Given for many years under Molière's name. Its date of composition has been determined by several critics as 1673, but apparently without any definite evidence to prove their contention. See Nos. 320, 753, 1720, and 2456.
991. *CORREA [Correia], RAYMUNDO, 1860 - 1911. Poem on Don Juan. I could not locate it.
- . ***CORRO R., OCTAVIANO. *Vidal Tenorio*. "Novela sotaventina." Novel. Mex. 1944.
992. CORSARO, FRANK. Stage director for a New York production of Gounod's *Faust* in which he has Mephistopheles appear in one scene as Don Juan. U. S. 1968. Corsaro has recast the opera in places, even to modifying the score.
- . (COSSERET, PAUL. See "lions" under "viveurs.")
993. COTA CARDENAS, MARGARITA. *Parábola del Tenorio*. Poem. U. S., of Mexican descent. In her *Noches despertando inconciencias* (Tucson, AZ: Scorpion P, 1977).
994. COTA CARDENAS, MARGARITA. *Tisbea se define*. Poem. In the same collection.
- . (COULSON. See Bonnett, under "lions" under "viveurs.")
995. †COURMES, ALFRED. *Jours d'amour*. Novel. Fr. 1885. Story of a "Doña Juana."
- . (COURNOS. See No. 938.)
996. 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."
- . (COUVRAY, L. de. See No. 1813.)
- . (COWLEY, WILLIAM. See No. 857.)
997. *CRADDOCK, BILLY "CRASH." *Crash*, performed by him. © ABC Dot Records 26 Oct. 1976. Record No. DOSD - 2063. One of the pieces is entitled *Don Juan* (by?). Cf. Nos. 915 and 1007.
998. *CRAIG, ROBERT. *Don Juan*. Burlesque. Boston, 1870. See next entry.
999. *CRAIG, ROBERT. *Don Juan; or, The Byron Scandal Revised and Corrected*. Like No. 998, burlesque, at the same perf., given 5 July 1870 at the Boston Museum. Again modelled on episodes from Byron's *Don Juan*.
- . (CRANKO, J. See No. 2359.)
1000. †CRÉBILLON fils, C. P. de, 1707 - 1777. *Les Égarements du coeur et de l'esprit, ou Mémoires de M. de Meilcour*. Novel. Fr. 1736.
1001. †CRÉBILLON fils, C. P. de. *Le Hasard du coin du feu*. "Dialogue moral," i. e., a story. Written 1734, pub'd. 1763.
1002. †CRÉBILLON fils, C. P. de. *Le Sopha*. Conte moral. 1742. A Don Juan becomes temporarily impotent.

1003. CREIZENACH, THEODOR. *Don Juan*. Poem. Ger. 1836 - 1837. Partly in prose. Influenced by Byron, says E. Price, No. 388.
- 1003a. *CREMERI, [Benedikt Dominikus] Anton, 1752 - 1795. *Don Juan oder der steinerne Gast*. Five-act *Kassastück*. Frankfurt and Leipzig, 1787. (B. M. - K.)
- . (CRIADO, Maestro. See No. 2022.)
- . (CRISTOFER, M. See No. 2033.)
- . (CROIX. See No. 1700.)
- . ***CROLY, GEORGE. *The Modern Orlando*. Epic poem. 1846. Said to be a imitation of Byron's *Don Juan*, but this is true only in the sense of its being a tale of epic wanderings told in Byronic style. I should call it a tribute rather to Byron than to his *Don Juan*.
1004. †CROMMELYNCK, FERNAND. *Chaud et froid*. Play. Bel. 1934. (Character Leona, the nymphomaniac heroine.)
1005. CROS, CHARLES, 1842 - 1888. *Don Juan*. Sonnet. Fr. In his *Coffret de santal* (Paris: Lemerre, 1873).
- . (CROSLAND, A. See No. 2055.)
- . (CROSS, B. See No. 871.)
- . (CROSWILL, Lord, See Menzies, No. 1937.)
- . (CROTY. Error for "Croly," just above.)
1006. CRUX. *Don Juan*. Ballet. Munich, 1777. Choreographed to Gluck's music by Crux. (C. C. R.)
- 1006a. *CSOKOR, FRANZ THEODOR, 1885 - 1969. *Don Juans Abendgebet*. Poem in his *Der Dolch und die Wunde: Gedichte* (Vienna - Leipzig, 1918) p. 26f. (B.M. - K.)
- 1006b. CSOKOR, FRANZ THEODOR. *Don Juans Testament*. Poem in his *Immer ist Anfang: Gedichte von 1912 bis 1952* (Innsbruck: Österreichische Verlagsanstalt, 1952) p. 43. Probably dates from 1918, says B. M. - K.
1007. *CUARTETO, PALAIS de GLACE. *Lo mejor del Cuarteto Palais de Glace*. Microfon America record perf. by the group, © 21 Apr. 1976, includes *Don Juan* (by?). Spanish light popular material. Cf. Nos. 915 and 997.
1008. CUEVAS GARCÍA, JULIO de las. *Don Juan Curda*. "Parodia del drama de Don José Zorrilla, *Don Juan Tenorio*, escrita en 7 actos y en verso." Barcelona: Manuel Tassis, 1908. Sp. (R. K.)
- . (CUI. See No. 1919.)
- . (CUNISSY. See No. 2456.)
1009. CUNNINGHAME - GRAHAM, Mrs. *Don Juan's Last Wager*. Play. Eng. First performed 27 Feb. 1900. Freely adapted by her from Zorrilla's *Don Juan Tenorio*. See J. M. Harvey, below No. 1480.

1010. CUREL, FRANÇOIS de. *La Comédie du génie*. Three-act play. Fr. Premiere Paris, 16 March 1921. Don Juan appears as one of the characters. References to Molière. Redman (No. 627, p. 37) notes that it first appeared Dec. 1918 - Jan. 1919 in the *Revue de Paris*.
1011. CURTI, GIORGIO. *Don Juan Kept a Diary*. Three-act comedy. Unpub. © 24 March 1941.
- . CZANIGA. A name in Samuel Waxman, "The Don Juan Legend in Literature," *Journal of American Folklore* 21 (1908): pp. 184 - 204. As his list of names is not very trustworthy, I assume a mistake for "Gazzaniga," No. 1337.
- . (CZINNER, P. See No. 2085.)
- . (DAHL, K. See "lions" under "viveurs.")
- . (DAIGLE, J. - C. See No. 1982.)
- . (DALI, SALVADOR. See No. 3069.)
- . (DALMAS, HERBERT, See No. 2026.)
1012. DANCLA, CHARLES. *Souvenir de Mozart*. Opus 156. For violin, cello, and piano. 6 pieces. Nos. 2, 3, and 5 are called "Don Juan." No. 2 carries the full title of "Sur la cavatine: Toi qui m'es si chère."
1013. †DANCOURT, FLORENT CARTON [dit sieur d'Anecourt]. *Chevalier à la mode*. Play. Fr. 1687.
1014. *[DANIEL, H. J.] Supposedly did a 17th canto, continuing Byron's *Don Juan*. See *N&Q*, 5th series, 7 (1877): p. 519, where Daniel himself says that he wrote such a work and published it in London some twenty years before. Thus, ca. 1857. The date has also been given as 1849.
1015. *DANNA, E. *Don Giovanni d'Alcazar*. Operetta. Toward the end of the 19th cent. I could not trace it.
- . (DANNAY. See No. 2365.)
1016. DANTAS, JULIO. *A Ceia dos cardeaes*. Lyrical, one-act drama in verse. Port. 1902. A play glorifying Portuguese love; the scene where the high prelates brag of their deeds is a parody of a similar scene in Zorrilla's *Don Juan Tenorio* between Don Juan and Don Luis.
1017. DANTAS, JULIO. *D. João Tenorio*. "Versão libérrima da peça de Zorrilla." Play. Played, first time, 14 April 1920, in Lisbon, according to José Andrés Vázquez, "Don Juan Tenorio en Portugal," *Archivo Hispalense*, 2nd period, 7 (1946): pp. 217 - 223.
1018. 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. The theme is *Là ci darem la mano*.
1019. DARGOMYZHISKY, ALEKSANDR SERGIEEVICH, 1813 - 1869. *Kamennyi Gost'*. Opera in three acts. Rus. First performed 16 Feb. 1872, in St. Petersburg. From Pushkin. Completed after Dargomyzhsky's death by Cui, and orchestrated by Rimsky - Korsakov. (Trans: "The Stone Guest.") See No. 2131.

1020. DARÍO, RUBÉN. "La herencia de Don Juan," poem in his *Todo al vuelo* (Madrid, [1919?]) pp. 146 - 153. Vol. 18 of his *Obras completas*. Nicaragua.
1021. DARÍO, RUBÉN. *Soneto autumnal al señor marqués de Bradomín de Rubén Darío, su amigo*. Composed for Valle - Inclán's *Sonatas*, No. 2845.
- 1021a. DARÍO, RUBÉN. Note on the *Sonatas* in his *Todo al vuelo* (1919 [?]), *Obras completas* 18(Madrid, n. d.) p. 60.
1022. *DARÍO, RUBÉN. *Soneto iconográfico para el señor Marqués de Bradomín*. In *Valle - Inclán, *Aromas de leyenda* (Madrid, 1907). Reprinted in Darío, *Obras comp.* 16 (Madrid, [1918]) p. 181, according to José Rubia Barcia, *A Bibliography and Iconography of Valle - Inclán ...* (U of California Pub. in Modern Philol. 59 [Berkeley and Los Angeles, 1960]) pp. 29 - 59. But he is in error. The sonnet on p. 181 is in honor of Valle - Inclán himself, with a different title; and I can find no other reference to No. 1022. Error for No. 1021?
- 1022a. DARÍO, RUBÉN. "Tenorio y Hamlet," in *España Contemporánea, Obras completas* 19 (Madrid, 1917 - 1920) pp. 226 - 230. It was orig. written 10 Nov. 1899. The part on Zorrilla is on pp. 226 - 229; the section on Hamlet has nothing to do with Don Juan.
1023. DARIUS, P. *Le Don Juan cosmopolite*. Novel (?). Fr. 1929.
1024. DASH [Saint - Mars, Gabrielle - Anne - Cisterne de Courtiras, Vicomtesse de]. *La Fin d'un Don Juan*. Novel. Fr. 1882. The story concerns Bussy - Rabutin. The author died in 1872, but 1882 is the earliest edition to which I can find a reference. Also see under "viveurs."
1025. †DAUDET, ALPHONSE. *Le Nabab*. Novel. Fr. 1878. (Character Mora.)
1026. †DAUDET, ALPHONSE. *La Petite paroisse*. Novel. 1895. (Character Prince Charles d'Olmütz, a professional seducer, as one critic describes him; the prince in turn describes his father, a crippled war hero, who had a lech for his own son's mistress, as a "Don Juan cul - de - jatte"[ch.6, about half way through].)
- . (DAUDET, ERNEST. See "circes" under "viveurs.")
- . (DAUTREVAUX. See "lions" under "viveurs.")
- . ***DÁVALOS, JUAN CARLOS. *Don Juan de Viniegra Herze*. Play. 1917.
- . (DAVID, See No. 538.)
- . (DAVID, A. See No. 1219.)
- . (DAVIS, L. See No. 2130.)
1027. DAVISON, EDWARD. *Don Juan's Dream*. Sonnet. U. S. citizen; born in Scotland, 1898. In *The Music Makers, An Anthology of Recent American Poetry* (New York, 1945).
- . (DAVISON, R. See No. 539.)
1028. DAWES, CLARK. *Don Juan Casanova de Jones*. Musical comp. Unpub. © 2 Dec. 1936.
- . (DAWSON, S. B. See No. 1314.)

- . ***De ARAGON, RAY JOHN. *Don Juan & Dulcinea's* (Las Vegas, NM, 1990?) not a version, but a collection of essays on Spanish literature; reworks his *Great Lovers* (1983).
1029. DeLYNN, JANE. *Don Juan in the Village* (NY: Pantheon, 1990). Novel. U. S. The sexy heroine is on the lookout for an ideal lover.
1030. DeMARIA, ROBERT. *Don Juan in Lourdes*. Novel. U. S. NY, 1966. Original story.
- . (DePALMA See No. 2033.)
- . (DePENA, H. See No. 2272.)
- . (DeVILLIERS. See No. 2880.)
1031. DEÁK, TAMÁS. *Don Juan*. Novel. Hun. Bucharest: Kriterion, 1978.
1032. DEAR, NICK. *The Last Days of Don Juan*. Drama. Eng. 1990. Adaptation of Tirso's *Burlador*.
1033. DEBANS, CAMILLE. *La Vieillesse de Don Juan*. Novel. Fr. 1905. See Nos. 664 and 2140.
1034. DEIRO, PIETRO, Jr. Minuet from Mozart's *Don Giovanni*, arr. for accordion. NY, © 1953.
1035. *DEIS, CARL. Version of *Là ci darem la mano*, from Mozart's *Don Giovanni*. NY, © 7 Dec. 1920.
- 1035a. **DEITRISCHEIN, LEO, 1865 - 1928. *El Eterno Don Juan*, n. d., n. p. Cited by another bibliographer. Deitrischein (also, Ditrichstein) was a well - known U. S. (?) comic playwright, who adapted French and Spanish originals as well. I find no trace of this particular work, however. Cf. No. 390 and entries below Nos. 1067 and 2462a.
1036. DEKOBRA, MAURICE. *Don Juan frappe à la porte*. Story. Fr. 1948.
1037. *Del RÍO, JOAQUÍN. *Don Juan Tenorio*. "A drama in English verse in 2 parts." From Zorrilla. © 30 Jan. 1950. Lib. Cong. copyright entry does not make it clear whether it is a reworking of Zorrilla, or merely a trans.
1038. Del RÍO, JOAQUÍN. *The Drama of Don Juan Tenorio*. Based on Zorrilla, etc. © 3 Nov. 1958. I assume this to be a later version of the previous entry, but if No. 1037 is a trans., then this one is different.
- . (DELACROIX. See Nos. 540 - 545.)
1039. DELANOE, PIERRE. *Don Juan*. Song. Delanoe did the words. Gilbert Bécaud did the music. Paris, 1964.
- . (DELANS, See No. 1033.)
1040. †DELAVIGNE, JEAN FRANÇOIS CASIMIR, 1793 - 1843. *L'Âme du purgatoire*. Poem. Fr. In his *Derniers chants, Oeuvres postumes* (Paris: Didier, 1855) p. 50, according to Prof. Redman, No. 627, p. 29 and n. 4, who adds that Mérimée's *nouvelle* may have come later and owe its title to the poem, or vice - versa.

1041. DELIBES, LÉO, 1836 - 1891. *Le Don Juan suisse*. Opera in four acts. Fr. Librettist unknown. Announced for production by the Théâtre de l'Athénée in Paris. No trace remains, and it may never have been composed.
- . (DELIÈRE, EDMOND. See No. 2325.)
- . (DELPECH, F. S. See No. 546.)
- . (DELPINI, C. A. See Nos. 404 - 405.)
1042. †DELPIT, ÉDOUARD. *Les Fils du siècle*. Novel. Fr. 1886.
1043. DELTEIL, JOSEPH ... *Don Juan ...* Novel. Fr. 1930. Called *Don Juan el Santo* in one bibliography. Also *Saint Don Juan*. One critic considers it a twentieth-century echo of French Romantic humanitarian myths.
- . (DELVAU, A. See "lions" under "viveurs.")
- . (DEMOLIÈRE, H. - J. See No. 1978.)
1044. DENEVI, MARCO. *Doce variaciones sobre Don Juan*, in his *Parque de diversiones* (Buenos Aires: EMECÉ, 1970). Twelve short aphorisms and / or Shavian, iconoclastic remarks on traditional ideas, aspects, qualities, and characteristics of D. J. vis - à - vis his women. Arg. The author is aggressive in his attempt to demythify donjuanism.
1045. DENISE, LOUIS, *Litanies de la solitude*. Sixty-four-line lyric poem about Don Juans. *Mercure de France*, modern series 3 (1891): p. 72, dated Aug. 1891. (Entry courtesy of Professor Harry Redman of Tulane Univ.)
1046. DERENNES, CHARLES. *Don Juan, ou Le Cocu fatal, indispensable*. Fr. Story in his *Les Cocus célèbres* (Paris, © 1927) pp. 45 - 74.
1047. *DES FORÊTS, LOUIS RENÉ. *Les Grands moments d'un chanteur*. Story. In his *La Chambre des enfants: Récits*. Paris: Gallimard, 1960.
1048. DESBONNETS, CHARLES. *Une Nuit de Don Juan*. One-act prose play. Brussels, 1937. Cf. No. 1267.
- . (DESCHAMPS, CLAUDE, Sieur de VILLIERS. See Nos. 2880 - 2881.)
1049. DESCHAMPS, ÉMILE. *Un Testament de Don Juan (Romancero portugais)*. Twenty-eight-line poem in his *Oeuvres complètes* (Paris, 1872) 2: pp. 45 - 46. Repr. Geneva: Slatkin, 1973, p. 83. (Entry courtesy of Professor Harry Redman, Tulane Univ.) See No. 731.
1050. DESCHAMPS, FANNY. *Don Juan est - il français?* (Paris: Albin Michel, 1973). Fifteen humorous sketches about a modern Don Juan involved with women of different nationalities. Fr. The tone is flippant, like the drawings by Desclozeaux.
- . (DESCLOZEAUX. See. No. 1050.)
1051. †DESLANDES, PAULIN, and CHARLES POTIER. *Vingt ans ou la vie d'un séducteur*. "Drama - vaudeville." Fr. 1858. The Chevalier d'Estaing is nicknamed "Don Juan." Also see No. 1160.
1052. †DESLANDES, RAIMOND, and HIPPOLYTE RIMBAULT. *Le Dompteur des femmes*. One-act vaudeville. Fr. 1859.

- . (DESMOND, J. See No. 2069, and the entry just preceding it.)
1053. DESNOS, ROBERT. *The Night of Loveless Nights*. Long, surrealist poem in French, despite English title. Fr.1930. Later in *Fortunes* (1942). About Don Juan.
1054. DESNOS, ROBERT. *La Ville de Don Juan*. Surrealist narrative poem in 23 three-line stanzas. Orig. in *Les Sans cou* (1934). Later in *Fortunes*.
- . (DESNOYERS de BIÉVILLE. See No. 1163.)
- . (DÉSORMIÈRES, R. See. No. 2351.)
1055. *DESROSIERS. *Belucci*. A poem in *Mercure du XIXe Siècle* 31 (1830): pp. 473 - 484. Amplifies Byron's *Don Juan*, canto 1, stanza 113, into twenty verses beginning "Quand la lune blafarde illumine la terre." Seemingly the same Desrosiers as in my No. 2892. Desrosiers sometimes wrote under the nom de plume of Alfred D. Lérís.
1056. DESSAU, PAUL. *Puntila*. Opera. East Ger. Premiere at Wuppertal, 1949. Based on the Brecht play, No. 798. Libretto by Peter Palitzsch and Manfred Wekwert. Music for the production can be found in Brecht's *Versuche*, vol. 10 (Berlin: Suhrkamp, 1950), along with the play itself. Part of the music consisted of an old ballad and a folk tune.
- . (DEVÉRIA, E. See Nos. 547 - 549.)
- . (DEWASNE, J. See No. 550.)
- . (DEWINNE, M. See No. 853.)
1057. DEXTER, HARRY. *Deh, vieni alla finestra*, from Mozart's *Don Giovanni*, given new musical setting and arr. for T. T. B. B. London, © 1955.
1058. DEXTER, HARRY. *Give Me Your Hand; the Duet, Là ci darem*. © in London, 18 Feb. 1955. From Mozart's *Don Giovanni*, arr. for soprano, alto, tenor, and base (?) or soprano, alto, and baritone, and given a new musical setting.
1059. DEXTER, HARRY. Serenade from Mozart's *Don Giovanni*. Arr. for T. T. B. B. London, © 17 Feb. 1955.
- . (Di PUMA, B. See No. 2167.)
- . (DIA LUCA. See No. 2058a.)
- . DIAS. A poem or essay on D. Juan: Port. Mentioned in Sáenz - Alonso, No. 1471, p. 136. Possibly Simões Dias, Nos. 2624 - 2629.
1060. *DIAZ, JOSÉ MARIA. *Don Juan de Pacheco*. Three-act comedy. Unpublished. Our Don Juan?
- . ***DÍAZ de ESCOVAR, NARCISO. *Don Juan de Ovando*. Account of seventeenth-century military leader.
1061. DIBDIN, THOMAS JOHN. *Don Giovanni, or, A Spectre on Horseback!* "A Comic, Heroic, Operatic, Tragic, Pantomimic, Burletta - spectacular Extravaganza." Two acts. London, 1817. New York, 1818, etc. Burlesque of Mozart's *Don Giovanni*. First of the many English parodies of Mozart, it appeared soon after his opera was translated into English, in 1817.

1062. DICENTA, JOAQUÍN, Sr. *La Conversión de Mañana*. "Comedia dramática." Sp. 1905.
1063. DICK, PHILIP KINDRED, 1928 - 1982. *Do Androids Dream of Electric Sheep?* Science fiction novel. U. S. Garden City, NY: Doubleday, 1968. See chs. 8 and 16, where the hero Rick Deckard imagines the android opera singer Luba Luft as Donna Anna in Mozart's *Don Giovanni*. (The author himself is said to have hosted at one time a classical music program on KSMO, Salem, MO.). The novel was retitled *Blade Runner*, following the success of the 1982 film with Harrison Ford.
1064. †DICKENS, CHARLES. *David Copperfield*. Novel. Eng. 1849 - 1850. (Character Steerforth.)
1065. †DICKENS, CHARLES. *Nicholas Nickleby*. Novel. 1838 - 1839. (Character Mantalini, the affected Don Juan and fop.)
- . (DIENER, E. See "lions" under "viveurs.")
1066. DIERX, LÉON. *Impéria*. Forty-six line poem. Fr. *Oeuvres complètes* (Paris: A. Lemerre, 1925) 1: pp. 136 - 137. Mentions Don Juan.
1067. DIERX, LÉON. *Les Victimes*. Twenty-six line poem. Ibid. pp. 145 - 146. Last few lines mention Don Juan. (Data for these two entries from Professor Harry Redman, Tulane Univ.)
- . (DIESTERWEG, M. See "sirens" under "viveurs.")
- . DIETRICHSTEIN, LEO, 1865 or 1867 - 1928. *El Eterno Don Juan* ("The Great Lover"). Portabella Durán, No. 1515, lists him as the author. I have added the dates, as there really was such a writer, an American playwright, translator, adapter, etc. This name is usually spelled "Ditrichstein." Cf. Nos. 390 and 1035a and entry below No. 2462a, under Rodríguez Avecilla. P. Durán adds that it is a theatrical work published in Barcelona. I find no trace of it under U. S. world copyrights, or in any U. S. or Spanish catalogues.
1068. DILLARD, BOB. *Don Juan in Kansas*. "A trivial musical adventure." Two acts. U. S.(?).© 6 June 1973.
- . (DILLON, J. F. See No. 2084.)
- . (DINESEN, I. See Nos. 737 - 743.)
- . (DIODATI, G. See No. 1225.)
1069. DIVOIRE, FERNAND. *La Chasse de Don Juan*. Poetry fragment in *Vers et Prose* 32(Jan. - March 1913): pp. 71 - 74.
- . (DIXON. See No. 405.)
- . ***DOBLACHE, GUILLERMO. *Don Juan the Dear Old Doctor*. Bonfort's 10 Jan. 1905. Boston.
1070. †DÓCZY, Baron LAJOS. *A Csók*. Play. Hun. 1871. (Trans.: "The Kiss.")
1071. DOLOROSA [Maria Eichhorn, née Fischer], 1879 --. *Die Chöre des Lebens: Roman - Zyklus in Drei Büchern*. 1. *Fräulein Don Juan*. Novel. Ger. 1903. (Name details, B. M. - K.).

1072. **DOMENCHINA, JUAN JOSÉ, 1898 --. *El Desorientado*. "Glosa, ditirambo y vejamen de un nuevo Don Juan apócrifo." Madrid, 1937 (2), pp. 75 - 82. Data from another bibliography; I could not trace the item.

"DON JUAN" USED AS A PLACE NAME, NOM DE PLUME, ALLUSION, EXPRESSION, JOKE, PRODUCT, BUSINESS, ETC.

(Also see under "Convidado," Tenorio," etc., Nos. 1111 - 1112.)

Place name (not necessarily in reference to Don Juan himself):

1073. Dom João. Island in the China Sea; also called Macarira. Probably named after one of the Portuguese rulers.
1074. Don Juan. A tiny river in Ecuador, emptying into the Pacific just south of Cuaque, due west of Quito. It is but ten miles or so long.
1075. Don Juan. Name of the town in Ecuador where the Don Juan River empties into the sea. See previous entry.
- 1076 - 1077. Donjuán. Name of two villages in the Dominican Republic in the sections of San José de las Matas, Santiago, and Monte Plata, Santo Domingo.
1077. Don Juan Street. Colorado Springs, Colorado, 1969.
- . Don Juan Wall, Yosemite National Park, CA. Very difficult to ascend. It refers, however, to Carlos Castaneda's Indian hero.

Nom de plume

1078. Don and Juan. Postage stamp dealers for collectors. Forest Lake MN, May 1990. Ad in *Linn's Stamp Magazine*.
1079. Don and Juan. Performing as part of a concert at the Benedum Center, Pittsburgh, PA called "Roots of Rock and Roll," 1 Feb., 1992, along with Little Anthony, The Moonglows, The Marvelettes, etc. Juan and Don (Claude Johnson and Roland Trone, respectively) were a pair of entertainers doing "pop" songs in 1962. Same persons?
1080. Don J. Pseudonym of Don J. Carlson, illustrator, 1964.
1081. Don Jon. Pseudonym of Walter Thomas Cheney, 1859 --.
- . 1082. Don Juan. Pseudonym of John Preston Buschlen, 1888 --.
1083. Don Juan. Pseud. of Norman Luthel Peterson, a song writer, says the Lib. Cong.
- 1083a. Don Juan [pseud.]. *Liefdeleed*. Four-stanza poem in 14 lines (4, 4, 4, 2). Dated Jun. 1913. Found in *Stroom: Letterkundig maandschrift* (Amsterdam, 1913) 1: p. 18. The poet bewails the fact that he would fain go to his sweetheart, but it is raining and he lacks cape. (V. der S., who sent me this poem, has not ascertained the name of the author behind the nom de plume. (Trans.: "Pangs of Love."))

1084. Don Juan. Pseudonym used by John E. Wheelock.
1085. Don Juan. Pseudonym used by the author of *Tjiuman Dalam Gelap* (Medan, North Sumatra, Indonesia: Ros, 1955). (Trans.: "Kissing in the Dark.") Cornell Univ. has a copy. Illustrated by M. Noer.
- 1086 - 1086a. Don Wahn. Pseudonym of Philip Stack, who did a book called *Love in Manhattan* (NY, 1932), with a foreword by Walter Winchell, the New York columnist, who sometimes used the same nom de plume himself when writing doggerel love poems.

"Don Juan," as a sobriquet used in admiration or disapproval is a commonplace; here follow some typical examples:

1087. Don Juan. Name given a trained monkey in the Gentry Bros. Famous Trained Animal Shows. (See *The Weston [WV] Democrat*, Sat., 1 Aug. 1903: p. 1 [a weekly], article entitled "A Monkey Dare Devil.") No hint of simian erotic propensities
1088. Don Juan Blackmon, a thirty-two - year - old deliveryman accused of aggravated sexual assault, kidnapping, rape, etc. of a woman. Des Plaines, IL, Associated Press story, 27 Apr. 1991. Why the name happened to fit the action is something to be pondered by psychologists.
1089. Don Juan Staples. A sixteen - year - old boy, mentioned in a West Virginia newspaper story, 1969. Why parents would so name a child I would not venture to guess.
1090. Don Juan. KSRO, Santa Rosa, CA radio announcer, so called by one of his colleagues, 7 Aug. 1988.
1091. "... a kind of Don Juan of the Audubon set": *Time* 18 March 1985: p. 78 so describes ornithologist George Archibald, 58, who operates the International Crane Foundation in Baraboo, WI. In 1978 he became famous for having tempted a female whooping crane to ovulate by simulating the male's courtship dance.
1092. "... always finds Don Juan tiring of his sport," warns "Dear Abby" (Abigail Van Buren), 24 April 1988.
1093. "Bob is no Don Juan." Description of a man who will not dance, take chances, lead a thrilling life. Then he visits Hawaii, and we see a changed man. Hawaiian Visitors Bureau television ad, run repeatedly on ABC, CBS, and NBC networks April - June 1991.
1094. Don Juan. Description given of a Cologne student who was caught seducing a married woman: *The Week in Germany* (NY) 7 Jan. 1983: p. 6.
1095. "Moscow Sentences a Don Juan Who Had a Dossier of 521 Women." *New York Times* story, 19 Feb. 1961; sect. 1: p. 4. (R. K.) His name was Nicolai Ladnov.
1096. "This Juan, he's like Don Juan, or somebody." Description of the dangerous, capricious Hurricane Juan, *USA Today* 31 Oct. 1985, p.?.

1097. "A dancing Don Juan," a character so described in the advance trailer for a TV episode of *Married with Children*, Fox network, 21 Oct. 1990.
- 1097a. Jay Leno, talk - show host, calls Prince Charles of Great Britain a Don Juan because of some alleged sexual escapade divulged in the London tabloids. "Tonight Show," NBC - TV, Thursday, 14 Jan. 1993.
1098. "... is Neo - Tech ... a metaphor for cardsharps, Don Juans, ... greedy politicians?" asks an ad for Neo - Tech, though lauding the fact it affords the subscriber "job power and sexual immortality." © 1989, Neo - Tech Information Package. The reader is assured that it is "Definitely not" for Don Juans and Casanovas.
- . (*Dondiego*. See *donjuán*.)
1099. *Donjuán*. The Espasa - Calpe Enciclopedia defines a "donjuán" or "dondiego" as follows: "Presumido, galancete, entonado, elegante, afectado en su porte y maneras. Es voz clásica que no figura en los diccionarios." Cf. No. 981.
1100. "Don Juan [Tenorio]." Expression meaning "lady killer" or "seducer," international used. Cf. No. 981.
1101. Don ---. "Juan" was the proper word to fill in, crossword puzzle, © NEA, Inc., 2 Nov. 1991.
1102. "Who was Don Juan?" Proper answer in the form of a question to the question itself "famous Spanish seducer," *Jeopardy* television contest show, CBS, 19 Dec. 1991. The show requires contestants to answer the "question - answer" in the form of a question.

Don Juan as a literary name:

1103. **Don Giovanni*. "Politico, letterario, umoristico, indipendente, Giornale quindicinale." Ed. G. Caserella. Cosenza. 1.1 (April 1946). Apparently only one issue. Cf. No. 982.
1104. **Don Juan*. Weekly magazine, June 1895 - 4 Jan. 1896; semiweekly, 11 Jan. 1896 --? Paris. Library of Congress has it. Not same as my No. 1105. Cf. No. 982.
1105. *Don Juan*. Periodical. Nov. 1951 --? Paris. Cf. No. 982.
1106. *Don Juan Palomo*. A magazine, 1895 --. published in B [arcelona?]. "Juan Palomo" means a "useless type of fellow"; thus, probably no connection with the classic Don Juan is implied in the title of the magazine. Cf. No. 982.
1107. *Don Juan - Serie*. I. A. Belot: *Jugendsünden* [*Folies de jeunesse*, Paris, 1876]; II. A. Houssaye: *Evastöchter* [*Les Filles d'Eve*, Paris, 1852]; III. G. Droz: *An der Quelle der Freude* [*Autour d'un source* (?), Paris, 1869]. Three vols. of novels. Berlin, 1890. Trans. by E. Berg.
1108. *Don Juan Tenorio: Periódico Semanal*. Appeared in Oct. 1886. Palau y Dulcet notes that it continued to be published into 1887. He does not know the place of publication. Cf. No. 982.

1109. *Don Juan überm Sund*. Love poems, ed. Wulf Kirsten and Wolfgang Trampe. Berlin: Aufbau, 1975.
1110. *A Don Juan cycle was reported as being produced in Oct. and Nov. 1968 in lieu of the usual Zorrilla play, but my source vouchsafed no further details.
1111. *Sociedad de Amigos de Don Juan Tenorio*. A society, founded 16 Nov. 1949, in Madrid, to have a "carácter mixto de Academia Literaria y Orden de Caballería." The group honors Zorrilla as the writer in whom the myth of Don Juan is really incarnated. They call themselves "Caballeros de la Orden de Don Juan." Cf. next entry.
1112. *Los Tenorios*. A new local branch of this society ("peña" - i.e., "Los Tenorios") was inaugurated and blessed by a parish priest 18 July 1958 in Córdoba, Spain. Apparently a some - religious organization, but I am not sure of the reason for its title.

Humorous uses:

1113. "Don Juan." The name commonly appears in sexual jokes such as the following example heard on the U. S. television show "Hee Haw" 27 Sep. 1975: "You remind me of Don Juan. He's been dead for years too."
1114. "What is a pale Romeo?" "A wan Don." From U. S. paper, 1957.
1115. On the "Sanford and Son" TV program, 9 March 1978, the old Fred Sanford remarks, "The people who want Don Juan don' wan' me," this after he has started an escort service to prove his animal magnetism.
1116. Another typical D. J. joke (1976): "Someone hit D. J. with a golf ball and made a 'hole in Juan.'"
1117. Hallmark "Contemporary" greeting card (fall, 1978) message: "Whatever you do on your Birthday, don't drink any OLD DON JUAN [shows a bottle of rum, so labeled] - One drink and you Don Juan to!"
1118. Don Two. "Don Juan" in Victor Borge's "inflated" - English comic skit (a "foursome" becomes a "fivesome," "ate" is "nine," etc.) as broadcast on NBC - TV's "Big Show" 15 April 1980.
1119. 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.
1120. "He's like Don Juan, Casanova, Valentino ... or any other dead man": wife to a friend, as she observes her husband asleep on the couch (*The Lockhorns*, Bill Hoest's comic strip, Sunday, 28 May 1989).
1121. "A penitent Don Juan - ald." Description in *People* (weekly) 22 July 1991: p. 58, in an account of the problems of amorous Donald Trump, New York financier, with his ex - wife, her replacement mistress, and the latter's replacement.

1122. "You've got a problem, Don Juan." Caption for Brad Anderson's *Marmaduke* cartoon, 26 Feb. 1985, in reference to the huge Great Dane's being visited by not one, but two female dog admirers.
1123. In Russia and Latvia, the common definition of a Don Juan is a man who calls every woman his mother - in - law. (Thanks to Professor Leonard Latowski, Senior, of the Latgallian Research Institute.)

Numerous items, products, and businesses echo the popularity of the name:

1124. Don Juan. Large - flowered climbing rose; velvety, dark, red. Introduced in 1958 by Jackson and Perkins of Pleasanton, California; originated by Malandrone. Called "Climbing Don Juan," by Michigan Bulb Co., Spring 1992.
1125. Donjuán. (Botany) four o'clock, marvel - of - Peru (*Mirabilis jalapa*, and related species).
1126. *Don Juan*. The name of Percy B. Shelley's boat, bought in 1822. See *Complete Works* (ed. Ingpen and Peck) 10: p. 388, 390, 405; letters of 13, 16 May and 18 June 1822. The name comes from Byron's poem and was Byron's idea: *ibid.*, note 1, p. 395, to a letter of 29 May 1822.
1127. *Don Juan*. Possibly the name of another boat, this time associated with Delacroix's painting, No. 545.
1128. *Don Juan*. Name of a 2300 - ton ship, which rammed an oil tanker in the Tablas Strait, 120 miles south of Manila, and sank (UPI release, 25 Apr. 1981).
1129. Don Juan. Name of a line of sport shirts for young boys from size 6 (!) up to men's sizes, marketed by John Bancroft and Sons. Seen in several stores along the Eastern seaboard of the U. S. A., summer 1975.
1130. Don Juan. Name of an alcohol - filled chocolate confection made by Majani of Bologna, Italy, 1968.
1131. Don Juan. Name of an ice cream confection, sold at Michelle's, an ice cream parlor, Denver Hilton Hotel, Colorado, 1969.
1132. Don Juan. Brand name for imported rum and distilled spirits. 1941. A Chilean red wine, bottled by Concha y Toro, was being marketed in 1976. Possibly the same company.
1133. Don Juan. Name of a men's wrist watch band company in Chicago, Illinois. 1954.
1134. Don Juan, Inc. Made a lipstick called "Don Juan." New York City, ca. 1941.
1135. Don Juan Products. New York City. Established in 1890. "Belts, suspenders, ties, billfolds, mufflers."
1136. Don Juan Razor Blades. Durex Blade Co., New York City. 1955.

1137. "Don Juan." "Café Don Juan" was on the menu of A Galera Restaurant, Hotel Lisboa, Macao, China, 13 Sep. 1983. Cf. No. 1140.
1138. "The Don Juan." A hamburger on the menu in Smitty's Pancake House, Banff, Alberta, Canada, April 1984. "Our delicious burger platter covered with hot - blooded Spanish sauce. After one, you are irresistible!" (R. K.)
1139. Happy Ring / Don Juan / and Casanova. Sexual prostheses offered for sale by a North Carolina mail order firm. A rare pornographic use of the Don Juan name. January 1983.
1140. Café Don Juan. A coffee house, Amsterdam, Netherlands, 1965. Cf. No. 1137.
1141. "Don Juan's," a restaurant, 88 Yorkville Ave., in Toronto, Ontario, spring 1979.
1142. "Don Juan's." A Mexican restaurant, Socorro, NM, June 1986.
1143. Don Juan Men's Sportwear. A clothing store in Miami Beach, Florida, 1967.
1144. Don Juan. Name of a lower - priced hotel, Granada, Spain, summer 1983.
1145. Lucky Don Juan Number 3. A uranium mine site near Barstow, California. News dispatch 23 June 1955. Presumably there are (or were) Nos. 1 and 2, as well.
1146. Les Pantalons Don Juan. A tailor shop, 26 Rue du Dragon, Paris VI^e, France. 1954. Featured a picture of Don Juan as a seventeenth - century dandy on the sign.
1147. The Don Juans. Name of a Charleston, WV - based rhythm and blues band in the 1960s.
- . DON JUAN [pseudonym]. *Tjiuman Dalam Gelap*. See No. 1085.
1148. DON JUAN [pseudonym]. *Vollständiger Liebesbriefsteller ...* Includes love poems, etc. Hamburg, 1877. (B. M. - K.)

---. (DONDEY, T. See No. 2220.)

1149. DORA, SIGNOR. *Il Don Giovanni. Don Juan*. "A Grand Opera. In Three Acts and in Verse. Adapted from the Spanish of Gabriel Téllez, by L. da Ponte ... Revised by Signor Dora." London, (1843).
1150. DORA, SIGNOR. *Don Giovanni*. "A Grand Opera in Three acts by ... da Ponte, as Given by W. S. Lyster's Grand Opera Company." Melbourne, (1861). I assume that this revision is the same as the previous entry.
1151. †DORAT, CLAUDE JOSEPH. *Les Malheurs de l'inconstance*. Novel. Fr.1772.
1152. DORIMON [or Dorimont, or Dorimond], NICHOLAS DROUIN called, ca. 1628 - 1664(?). *Le Festin de Pierre, ou le Fils criminel*. Tragedy. Fr. Written 1658, printed 1659. Reprinted in 1665 as *Le Festin de Pierre, ou L'Athée foudroyé*. See 2456.

- 1152a. *DORN [Ferdinand Eduard Kaan], EDWARD, 1826 - 1908. *Ein Don Juan der modernen Welt*. Drama. Ger. 1854. (B. M. - K.)
- 1152b. *DORNAU, FRIEDRICH [Fr. von Hentl]. *Mozart und Beethoven*. In *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* 105 (27 May 1843): pp. 833 - 835; 107 (30 May 1843): pp. 849 - 852. Story. (B. M. - K.)
- . (DORNAY, J. See "sirens" under "viveurs.")
- . (DOSTAL, H. See No. 1222.)
1153. †DOSTOEVSKI, FËDOR. *The Brothers Karamazov*. Novel. Rus. 1879 - 1880. One critic professes to see something of Don Juan in Ivan, the atheist and intellectual brother. Other than in his revolt against society, I do not see it. The sensuous Dmitri would seem to fit as well, or Fyodor, the father.
1154. DOVA [Castanys i Borrás, Valenti]. *El Tenorio Sidralista*. "Drama trágico - deportivo original del decano del Colegio de Frailes de barómetro." Barcelona, n. d. Other pieces by him dated 1925 - 1943.
1155. †DRIEU la ROCHELLE, PIERRE. *L'Homme couvert de femmes*. Novel. Fr. 1925. (Character Gille.)
1156. *DRINAN, ADAM [pseud. of Joseph Macloed]. *Don Juan in Heaven and A Voice in Rapallo*. "An evening's entertainment in verse." © 12 Jan. 1960. See Nos. 2184 - 2185.
- . (DROUIN, N. See No. 1152.)
- . (DROZ, G. See No. 1107.)
1157. *DRUCKER, WILLY. *Don Juan und sein Sohn*. 1928. I find no trace of book or author.
1158. †DRYDEN, JOHN. *The Mock Astrologer*. Play. Eng. 1668. Serstevens said that it helped him in his own conception of Don Juan: see Nos. 2592 - 2593.
- . (DuMESNIL. See No. 2482.)
- . (DUBOURDIEU, R. See under "viveurs.")
- . (DUBUT de LAFOREST, J. L. See under "viveurs.")
- . (DUCHARME, J. See "sirens" under "viveurs.")
1159. DUCKETT, JAMES. *Don Juan; or, The Viper of Seville*. "A comedy in two acts, freely adapted from" Tirso's *Burlador*. Medford, MA, 1968. Produced at the Arena Theatre, Tufts Univ., Medford, 14 Feb. 1968. New York Public Library has the prompt book and typescript.
1160. †DUFLOT, JOACHIM, and PAULIN DESLANDES. *Un Enfant du siècle*. Three-act play. Fr. 1856.
1161. †DUJARDIN, ÉDOUARD. *La Comédie des amours*. Verse. Fr. 1891.
1162. DULLER, EDWARD, 1809 - 1853. *Juan*. Poem. Ger. Ca. 1835. First published in his *Gedichte* (Berlin, 1845) pp. 151 - 155. (Data from Smeed, No. 345, pp. 45 - 47 and 177.)

1163. †DUMANOIR, [Philippe François Pinel, called], and EDMOND DESNOYERS de BIÉVILLE. *Les Fanfarons de vices*. Three-act play. Fr. 1856.
1164. DUMAS, ADOLPHE. *La Fin de la comédie, ou La Mort de Faust et de Don Juan*. Drama. Fr. 1836 (not printed).
1165. †DUMAS père, ALEXANDRE. *L'Ami des femmes*. Play in five acts, in prose. Fr 1864. (Character de Ryons.)
1166. DUMAS père, ALEXANDRE. *Angèle*. Play. Fr. Première 28 Dec. 1833. First ed. 1834. (Character Alfred d'Alvimar.)
- 1167 - 1168a. *Don Juan de Marañá; ou la chute d'un ange*. Drama. Fr. 1836. Also see Nos. 349, 355, 374, 385, 687 - 688, 889, 1321, 1791 - 1792, 1796, 2328, 2457, 2464, 2502, and 2874. Menanni, No. 900, p. 96, n. 75, says that the Dumas play was revised in 1841 and modified in the version of 1864, where Dumas "sostituì alla dannazione la salvazione di Don Juan," possibly through the influence of Zorrilla's version. This is not quite the usual version of the ending as discussed in accounts of the play, though Dumas apparently did at first intend to have his hero damned.
- . ***DUMAS père, ALEXANDRE. *Mme. Giovanni*. Novel.
1169. DUMUR, LOUIS, and VIRGILE JOSZ. *Don Juan en Flandre*. One-act play in *Vers et Prose* 33 (April - June 1913): pp. 75 - 86. In prose. The valet is named Leporello.
1170. DUNCAN, RONALD F. H. *The Death of Satan*. Play. Eng. First perf., 5 Aug. 1954, in Bideford, as a part of the Devon Festival of the Arts. Sequel to his *Don Juan*. Has a scene laid in hell. Characters include Satan, Oscar Wilde, Bernard Shaw, Lord Byron, etc.
1171. DUNCAN, RONALD F. H. *Don Juan*. Three-act play, in free verse. First performed, 13 July 1953, as part of the Taw and Torridge Festival, at Bideford, England. Published, 1954. Modeled roughly on Zorrilla's drama, some lines being actually free translations. Many of the characters are from Z., though the valet is named Catalion [sic].
1172. DUNGAN, OLIVE. Arr. of minuet from Mozart's *Don Giovanni*. Boston, © 7 April 1942.
1173. DUPEN, LUIGI. *Il Convitato di pietra ossia Il Don Giovanni*. Ballet. Ital. Milan, spring 1788. Dupen choreographed it; composer unknown. (C. C. R.)
1174. †DUPLAN, PAUL. *Le Capitaine Jean*. Novel. Fr. 1888.
- . (DUPUY - MAZUEL. See No.1293.)
- . (DURANTIN, A. See under "viveurs.")
- . (DURCHANEK, L. See No. 551.)
1175. DURDILLY, L. V. *Don Juan*. Opera in four acts. Fr. Music by Mozart. 1896.
1176. DUREL. *Pierrot Don Juan*. Pantomime. Fr. Played at the Folies Bergère in 1905.
- 1177 - 1178. *DURO, JOSÉ. Two sonnets in his collection *Fel*. Port. 1898. I have not seen the volume.

1179. DUTOUQUET, ERNEST. *Une Aventure de Don Juan*. Poem. Fr. 1864. First section, entitled "Faust," contains a discussion of Don Juan and Faust (Smeed, No. 345).
1180. DUTOURD, JEAN, 1920 --. *Le Petit Don Juan, Traité de la séduction*. Paris: Robert Laffont, 1955. This is the first ed. in French to which I can find a reference, though it had already appeared in Bonn, Germany, in 1951, under the title of *Der Kleine Don Juan*. This lighthearted satire by the well known French novelist is divided into two parts: 1) a treatise, and 2) recipes [for seduction]. The author discusses his own work in his preface.
- . (DUVAL, ALEXANDRE. See No. 2417.)
- . (DVORAK, A. See No. 2383.)
- . EÇA de QUEIROZ, JOSÉ MARIA. This Portuguese novelist created a Don Juan - like character named Fradique Mendes, a sort of alter ego of the writer himself. His vie and adventures are related in:
1181. †*Cartas de Fradique Mendes*. 1889.
1182. †*Cartas ineditas de Fradique Mendes*. Posthumous.
1183. †*A Correspondencia de Fradique Mendes (memorias e notas)*. 1900.
1184. †*Últimas paginas*. Contains "A Última carta de Fradique Mendes."
1185. ECHEGARAY y EIZAGUIRRE, JOSÉ. *En el puño de la espada*. Play. Sp. 1875.
1186. ECHEGARAY y EIZAGUIRRE, JOSÉ. *El Hijo de Don Juan*. Play. 1892. A study of inherited disease. See No. 2856.
1187. †ECHEGARAY y EIZAGUIRRE, JOSÉ. *Vida alegre y muerte triste*. Play. 1885. The hero gives his mistress to a friend.
1188. ECHEVERRÍA, ESTÉBAN. *El Ángel caído*. Poem. Arg. 1844 - 1846.
1189. ECHEVERRÍA, ESTÉBAN. "La Leyenda de Don Juan," in his *Prosa literaria* (Buenos Aires, 1944; notes by R. F. Giusti) pp. 198 - 200. The ed. suggests (200 n.) that these three pages are a fragment, surely, of a longer study, unfinished, and perhaps intended for an introd. to his *Ángel caído*. See No. 1188.
- . (EDDY, R. See No. 2101.)
- . (EDWARDS, B. See Nos. 2107 and 2132.)
1190. EDWARDS, JORGE, 1931 --. *Los convidados de piedra*. Chile. "Novela crítica. Barcelona, 1978. The title is used only in sense of "unwelcome guests," but th expression derives ultimately from Tirso's play. Plot does not concern Don Juan.
1191. EDWARDS BELLO, JOAQUÍN. *Don Juan lusitano*. Mixture of narrative and essay. "Ejercicios dedicados a los lectores de Eça de Queiroz." Chile. 1934. See Nos. 1181 - 1184.
1192. EFTIMIU, VICTOR. *Don Juan*. Drama in verse. Rom. 1922.

1193. †EGK, WERNER. *Casanova in London*. Ballet. Ger. Ca. 1969.
1194. EGK, WERNER. *Don Juan de Zarissa*. Ballet. 1939 or 1940. 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 Parliã, opening 17 Jan. 1968.
1195. EHRENBERG, RUDOLF. *Don Juans Duell mit Gott*. One-act drama, in blank verse. Ger. 1924.
- . (EICHHORN, M. See No. 1071.)
1196. ELBAZ, SION. *Dom Juan ou la genèse*. Four-act play. Fr.(?). Paris: Pensée Universelle, 1980. Based on the Molière version.
1197. ELIADE, MIRCEA. "Don Juan," *Cuvântul* 14. 1168 (1928): pp. 1 - 2. Article. Rom.
- 1197a. ELIADE, MIRCEA. *Intre Don - Juani*. Literary sketch. *Universul Literar* (Bucharest) 43. 34 (1927): pp. 536 - 537. Part of *Romanul adolescentului miop*. The novel was written 1922 - 1925, but parts, like this one, were published as articles, 1925 - 1927. (Trans.: "Among Don Juans"; "Novel of a Nearsighted Adolescent.") Eliade in this sketch is referring to himself and his friends, talking of girls.
- . (ELISABETH, Queen Consort of Romania. See No. 2721.)
- . (ELSIE - JEAN. See No. 2689.)
1198. ELSEN, CLAUDE. *Homo eroticus: Esquisse d'une psychologie de l'érotisme*. Paris, 1953. Ch. "Visages de Don Juan" pp. 59 - 67, and a section "Le 'Dossier Don Juan'" pp. 168 - 226. Includes: Denis de Rougement, "Don Juan et Tristan" pp. 168 - 171; Stefan Zweig, "Don Juan et Casanova" pp. 172 - 176; Thierry Maulnier, "Le Don Juan de Molière et le nôtre" pp. 177 - 182; Henry de Montherlant, "Don Juan le satisfait" pp. 183 - 189; Albert Camus, "Don Juan et l'homme absurde" pp. 189 - 198; Claude Jamet, "L'Éternelle figure de Don Juan" pp. 198 - 202; Alfred Fabre Luce, "Le Dernier visage de Don Juan" pp. 202 - 226. The Camus essay is my No. 875. For Maulnier also see No. 1910; others have been noted in their proper places. Not all of them are complete in Elsen. An important book for my purposes, since so many of the contributors also have done literary versions of the Don Juan theme.
1199. *EMINESCU, MIHAIL [Eminovici], 1850 - 1889. Poet. Rom. He has Byronic references in his poetry, Byronic characters, and is the Byronic type himself (moody, sad). (Thanks to Professor Stafan Avádanei for this entry.)
- 1199a. *ENGEL, ALEXANDER, 1869 - 1940. *Don Juans Hochzeit*. One-act farce. Vienna, 1911. (B. M. - K.)
- . (ENGEL, G. See "circes" under "viveurs.")
1200. ENGEL, KARL D. L. *Zur Ouvertüre von Mozarts Don Juan*. Sonnet. Ger. 1888. In his No. 398. He, of course, composed a solid body of Don Juan criticism.
1201. ENGEL, LUDWIG. *Der Don Juan vom Jungfernstieg*. "Ein Hamburger Roman." Novel. Ger. 1922.

1202. ENGELKE, GERRIT, 1890? - 1918. *Don Juan*. Novel fragment. Ger. Ca. 1915. Engelke was an expressionist poet.
1203. ENGELKE, GERRIT. *Die Frauen gehen an Don Juan vorüber*. Poem. 1912.
 ---. (ENGLÄNDER, R. See No. 302a.)
1204. ENNA, AUGUST. *Don Juan Marañá*. Opera in three acts. Den. 1923.
1205. ENO, PAUL. Serenade from Mozart's *Don Giovanni*. Philadelphia, © 27 Sep. 1898.
- 1205a. ENQUIST, ANNA. *Dalla sua pace*. Poem in 2 stanzas, each of 8 ll. This and the next four poems all appeared in the newspaper *Trouw*, 21 May 1992. They all derive from Mozart's *Don Giovanni* and are to become part of her book *Jachtscènes* (Amsterdam: Arbeiderspers, 1992). (V. der S.)
- 1205b. ENQUIST, ANNA. *Donna Anna*. Poem in 2 stanzas: 7 ll. and 6 ll.
- 1205c. ENQUIST, ANNA. *Elvira wankelt*. Poem in four 3-line stanzas, plus a 1-line coda. (Trans.: "E. Stagers.")
- 1205d. ENQUIST, ANNA. *Feest*. Poem in three 6-line stanzas. (Trans.: "Feast.")
- 1205e. ENQUIST, ANNA. *Leporello aan de musiek meester*. Poem in one 10-line stanza. (Trans.: "L. and the Musicmaster.")
1206. ERICKSON, FRANK. "Minuetto" from Mozart's *Don Giovanni*, arranged as a bassoon solo with piano accompaniment. © Rockville Centre, NY, March 1964.
1207. ERICKSON, FRANK. *Now When the Day Is Fading*. Song from act 1 of Mozart's *Don Giovanni*, arr. by Erickson.
1208. ERLANDE, ALBERT [Albert - Jacques Brandenbourg]. *Dongiovanninesca. Nouvelle*. Fr. *Mercure de France* 209 (1 Feb. 1929: pp. 549 - 576.
- 1208a. *ERNSTING, VOLKER. *Don Giovanni*, in *Pardon: Die Deutsche Satirische Monatsschrift* 6.4 (April 1967) pp. 39 - 43. Story? (B. M. - K.)
1209. ERSHOV, PETR PAVLOVICH, 1815 - 1869. *Parbleu ou pour le bleu*. A series of twelve epigrams in which Don Juan is represented as an architect. Rus. 1854. First published in the *Omskii Al'manakh* 5 (1945): p. 129. Eight of the epigrams were also published in P. P. Ershov, *Konek - Gorbunok - Stikhotvoreniia* (Leningrad: Sovetskii Pisatel, 1976) pp. 256 - 258. The title is in French, but the poems are in Russian. They are based on the authors acquaintance with the architect Stepanov in Tobolsk. (R. K.)
1210. ESCOBAR AQUINO, MODESTO, 1940 --. *Don Juan Pitogüe*. Long narrative poem in eleven sections. Asunción, Paraguay, 1974. Finished Dec. 1973. The hero has a roving eye. (R. K.)
1211. *†ESCOFFIER, MARIE - HENRI - AMÉDÉE. *Les Femmes fatales*. Five-volume novel. Fr. 1876 - 1888. See No. 495.

1212. ESEININ, SERGEI ALEKSANDROVICH, 1895 - 1925. Untitled poem in seven quatrains in which the poet compares himself to Don Juan. Rus. Dated 13 Dec. 1925. First published in *Vecherniaia Moskva* 30 (6 Feb. 1926) and in the newspaper *Bakinskii Rabochii*, No. 37, 12 Feb. 1926. Also in S. Esenin, *Sobranie Sochinenii* (Moscow: Izdatel'stvo "Pravda," 1970) 1: 262 - 263. (R. K.)
1213. *ESKELAND, IVAR. *Don Juan fra Tranhuset*. My source says that this is William Heinesen's book (No. 1501), "Oms. av" [him]. Surely the abbreviation for "omskivet av," which would be "rewritten by." Since Norwegian is so close to Danish, it could not very well mean a translation. The book appeared in Oslo: Norges Boklag, 1975.
- . (ESPINO, C. See Juan de Alba, No. 287.)
1214. †ESPINOLA, FRANCISCO, 1901 --. *Don Juan, el zorro (tres fragmentos)*, ed. Carlo Maggi. Montevideo: Centro Editor de América Latina, (1968). Some have seen in this animal folk hero a sort of "Don Juan burlador," who mocks the powerful (part of the story of Don Juan as far back as Tirso de Molina). A borderline analog at best.
- . *ESPINOSA de los MONTEROS. See Anon.: *El Burlador de mozas*, No. 325. Several Spaniards have borne this name, none, that I know of, playwrights. There was the dramatist Ramón Montero Espinosa, or Montero de Espinosa [ca. 1620? --], but a play of this title is not attributed to him. And we might note the play, *Los Monteros de Espinosa*, sometimes assigned to Lope, which may possibly be complicating the picture here. In short, though I have seen *El Burlador de mozas* ascribed to an Espinosa de los Monteros, I see no reason to accept the ascription. The drama remain anonymous, if indeed it actually exists.
1215. ESPRONCEDA, JOSÉ de. *El Diablo Mundo*. Philosophical poem. Sp. Unfinished at the time of his death in 1842. One critic finds it influenced by Byron's *Don Juan*.
1216. ESPRONCEDA, JOSÉ de. *El Estudiante de Salamanca*. Poem. 1840. See Nos. 1245, 1320, 1359, and 2465.
1217. †ESPRONCEDA, JOSÉ de. *Sancho Saldaña*. Novel. 1834.
1218. *ESTREMERERA, JOSÉ, 1852 - 1895. *Don Luis Mejía*. One-act comedy. See Nos. 1882 and 3068, from which the character Don Luis comes.
- . (ÉTHAMPES, GABRIELLE d': See "lions" under "viveurs.")
1219. EUDEL, PAUL. *La Statue du Commandeur*. Music by E. Mangin. Score by Adolphe David. After Champfleury (i. e., Jules - François - Félix Husson, called Fleury). Pantomime in three acts. First staged in 1892. I have been unable to trace Champfleury's connection with the stage production. In his later life (he died in 1889, he wrote many short stories; he even did a pantomime on "Cassandra's daughters" in 1850. I have no reason to doubt the reference in a French catalogue from which I derived the information about Eudel's work, but can not verify it.
1220. †EULENBERG, HERBERT. *Casanovas Letztes Abenteuer und andere erotische Begebenheiten*. Stories (?). Ger. Dresden, 1928.
- . (EVANS, FLORENCE WILKINSON. See No. 3023.)

1221. EVERDING, AUGUST. Staged Mozart's *Don Giovanni* in Paris, spring 1975. Ger. This staging shows more personal changes than most, but should it be considered a true reworking among the many since 1787? For many of these stagings see Alfons Rosenberg article in No. 1540, pp. 305 - 316.
- . EWALD, JOHANNES, 1743 - 1781. Denmark's greatest lyric poet was suggested to me as a probably user of the Don Juan theme. I failed to find any evidence to support the claim.
1222. EYSLER, EDMUND. *Don Juan, burlesque*. March, after motifs from the operetta *Der Junge Papa*. For two-hands, piano. Leipzig, © 23 Feb. 1909. On 12 March 1909, H. Dostal secured a copyright for his arr. for full orchestra, also in Leipzig.
- . (FABER, R. See No. 2601.)
1223. FABRANCHE, JEAN. *Les Plus belles nuits d'amour de Don Juan*. Novel. Fr. 1930.
1224. FÁBREGUES SINTES, J. *El Tenorio y el poeta*. Five-act drama, prose. Sp. 1902.
1225. FABRIZI, VICENZO, 1764 -- past 1812. *Il Don Giovanni o sia Il Convitato di pietra*. Opera. Ital. Giambattista Lorenzi, 1721 - 1807, librettist. Russell considers Lorenzi to have been influenced by Angiolini (see Nos. 1371 - 1373). Fabrizi was the composer. Premiered in Rome, fall 1787. (C. C. R.) Stefan Kunze, *Don Giovanni vor Mozart ...* (Munich: Fink, 1972) p. 36, notes that much of Gazzaniga's music was integrated into the production. See Lorenzi, No. 1809. Some scholars have entertained the possibility that the libretto was written by Giuseppe Diodati.
1226. *FACCIO, M. *La Morte di Don Giovanni*. Vercelli, 1889.
1227. FAIRCHILD, LEE. *Don Juan's Bouquet*. Book of love poems, one of them entitled *Don Juan's Song*. U.S. 1903.
1228. FAIRELLE, ROGER. *La Vie voluptueuse de Don Juan*. Novel. Fr. Paris: Lattès, 1973. Concerns Don Juan de Marañá; Leporello appears in it.
- . (FALANSWA, X. See No. 3008.)
1229. *FALK - RØNNE, ARNE, 1920 --. *Den sidste flygtning fra Djaevle øen ...* Copenhagen: Fremad, 1976. Not seen. LCU lists under "Don Juan." The LC classification, HV, is French penology. (Trans.: "The Last Fugitive from Devil's Island.")
- . (FALLET, R. See No. 2090.)
1230. FAMILIARI, ROCCO. *Don Giovanni e il suo servo*. Drama. Premiered 10 Dec. 1982. Florence, Italy: La Casa Usher, 1982.
- 1230a - 1230b. *FASTENRATH, JOHANNES, 1839 - 1908. *Don Miguel de Mañara*. (*Erste Tradition*.) In his *Die Wunder Sevilla's: Romanzen und Lieder* (Leipzig, 1867) pp. 125 - 128; and *Don Miguel de Mañara*. (*Zweite Tradition*.) Ibid. pp. 128 - 130. Two ballads. (B. M. - K.). His is the standard German trans. of Zorrilla, No. 3068.

1231. FAULKNER, WILLIAM. *The Sound and the Fury*. Novel. U. S. 1929. Has an allusion to Byron's *Don Juan*. See Peter Swiggart, "Faulkner's *The Sound and the Fury*," *Expl.* 22 (Dec. 1963), item 31. And see No. 2026.
- . (FAURE. See Le Faure, No. 1730.)
1232. FAVIER, CARLO AUGUSTO. *Il Don Giovanni*. Ballet. "Ballo primo eroico pantomimo." Ital. Livorno, autumn 1795. Favier choreographed it. Composer unknown. (C. C. R.)
1233. †FAVIN, ÉMILE. *La Comédie de l'amour*. Novel. Fr. 1878.
1234. FAYAD, SAMY. *Don Giovanni innamorato*. One-act play. Despite his Arabic name, apparently an Italian. Found in *Il Dramma*, N. S. pp. 211 - 212 (15 Aug / 1 Sep. 1954): pp. 87 - 104. See No. 2387.
1235. FAYOS, JOSÉ. *El Don Juan de Mozart*. One-act zarzuela. Sp. First performed, March 1901. Music by Fayos. Book by E. N. Gorosterena.
- . (FEDERICI. See No. 2326.)
1236. FEDOROV, VASILII D. *Zhenit'ba Don - Zhuana*. Ironic poem in seven cantos. Moscow, 1977. Don Juan marries a working girl and takes employment in an airplane factory. Cf. the motion picture, Nos. 2062 and 2126, and the Panitz novel, No. 2250. East German works. (Trans.: "D. J.'s Marriage.")
- 1236a. FEÍGIN, LAZAR' VENIAMINOVICH, 1923 --. Suite from the ballet *Don Juan* for full symphony orchestra. Soviet composer, Moscow. 1976. Opus 14 bis. Instead of "Lazar'," one source gives "Leonid." See No. 1699.
- 1236b. FEÍGIN, LAZAR' VENIAMINOVICH. *Don Zhuan*. 1971. Same work as above, in full form? See No. 1699.
- . ***FELIPE, LEÓN [Camino Galicia, León Felipe]. *¿Qué se hizo el rey Don Juan?* Poem. Mexico, 1962. No connection with Don Juan theme.
- . ***FELÍU y CODINA, JOSÉ. *La Dolores*. Drama. Sp. 1892. Also as a novel, 1897. Cited in another bibliography as a Don Juan story. I can see no connection. But see No. 2528a.
- 1236c. *FELLINGER, JOHANN GEORG, 1781 - 1816. *Mozart's Musik im Don Juan*. In his *Poetische Schriften*. 1. *Gedichte* (Klagenfurt, 1819) pp. 53 - 55. Poem dated 1806. (B. M. - K.)
- . (FELLINI, F. See Nos. 2036 and 2092.)
1237. FELSENSTEIN, WALTER, 1901 --. Staging of Mozart's *Don Giovanni* in East Berlin, 4 Dec. 1966. Aus. Head of the Komische Oper in East Berlin since 1947. D. G. done as a *Sturm und Drang* figure. See extensive mention in A. Rosenberg, No. 1540, p. 316.
1238. FERBA, JOSÉ. *Le Carnet de Don Juan, ou, Don Juan au repos*. Short novel. Fr. Nîmes, 1925. *Cahiers du Capricorne*, No. 2.
1239. FERLOTTI, NICOLA. *Il Convitato di pietra*. Ballet. Ital. Milan, lent 1795. Ferlotti choreographed it. Composer unknown. (C. C. R.)
- . (FERNÁNDEZ, DELFÍN. See No. 1815.)

1240. *FERNÁNDEZ ARDAVÍN, (LUIS?, 1891 --). Sáenz - Alonso, No. 1471, 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.
1241. †FERNÁNDEZ FLÓREZ, WENCESLAO. Writer of salacious stories, such as *Relato inmoral*, novel (Madrid, 1930), and *Por qué te engaña tu marido*, short stories (1931); sample tale: *La Seducida*.
1242. †FERNANDEZ SHAW, CARLOS. *Margarita la tornera*. Music by Ruperto Chapí. Musical in three acts. Sp. First staged in Madrid, 24 Feb. 1909. From Zorrilla's *leyenda* of the same name.
1243. [FERNÁNDEZ y GONZÁLEZ, MANUEL, 1821 - 1888.] *Aventuras de Don Juan (Don Juan Tenorio)*. "Novela histórica." Sp. Madrid, 1949. A ghostwritten condensation, cut to one-half or less, of F. y G.'s *Don Juan Tenorio*.
- . ***FERNÁNDEZ y GONZÁLEZ, MANUEL. *Don Juan el Segundo, o, El Bufón del rey*. Historical novel. 1853.
1244. FERNÁNDEZ y GONZÁLEZ, MANUEL. *Don Juan Tenorio*. Novel. 1851. Trans. into Portuguese as *D. João Tenorio* (Lisbon, 186--).
1245. FERNÁNDEZ y GONZÁLEZ, MANUEL. *Don Luis Osorio*. Drama. 1863. Contains a scene where Don Luis invites the specters of Don Juan Tenorio, Miguel de Mañara, and Félix de Montemar to sup with him.
1246. FERNÁNDEZ y GONZÁLEZ, MANUEL. *Don Miguel de Mañara, memorias del tiempo de Carlos V. Leyendas nacionales*. 1868.
1247. FERNÁNDEZ y GONZÁLEZ, MANUEL. *La Maldición de Dios*. Madrid, 1863. This is part two of *Don Juan Tenorio*, and like it, very popular. Six eds. known of the former, four of this item. Ends with the death of Don Juan.
1248. FERNÁNDEZ y GONZÁLEZ, MANUEL. *Los Tenorios de hoy*. "Cuadros del natural." Novel. 1872. About some libertines, one of whom is actually called "Don Juan."
1249. [FERNÁNDEZ y GONZÁLEZ, MANUEL.] *La Vuelta de Don Juan*. Madrid, 1952. A ghost-written condensation, cut to about one-fourth of the original, of *La Maldición de Dios*.
1250. FERRAND, JULES. *Le Mariage de Don Juan*. "Conte espagnol en vers." Narrative poem. Fr. 1883.
- . (FERRARI, P. See "lions" under "viveurs.")
1251. *FERREIRA [or: Ferreyra], MANUEL. Music for Zamora's play, Nos. 3051 - 3052. Sp. Date of birth and death unknown.
1252. FERRER y CODINA, ANTONIO, 1837 - 1908. *¡¡Tenorios!!* Three-act comedy. Sp. Ca. 1890. One source gives his birth date as 1827.
1253. FERRIER, P. *Don Juan*. Opera in two acts, nine tableaux. Fr. 1912. Adaptation of Mozart.
- . (FERRON, A. See No. 2783a.)

1254. FERRON, JACQUES. *Le Cheval de Don Juan*. Three-act play. First ed., Montreal: Orphée, 1957. Fr. - Can. Characters include 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.
1255. FERRON, JACQUES. *Le Don Juan chrétien*. "Comédie en 2 actes, précédé chacun d'une parade par - devant le rideau." In his *Théâtre 1* (Montreal: Déom, 1968) pp. 157 - 229. Original story, but mentions Molière. (R. K.)
1256. †FERRUGGIA, GEMMA. *Il Fascino*. Novel. Ital. 1896.
1257. †FEUILLET, OCTAVE. *Les Amours de Philippe*. Novel. Fr. 1877.
1258. †FEUILLET, OCTAVE. *Monsieur de Camors*. Novel. 1867.
- . (FEYDEAU, ERNEST. See "lions" under "viveurs.")
1259. FIBICH, ZDENKO. *Hedy*. Opera. Libretto by Agnés Schulzová. Hun. Premiered in Prague, 1896. Other spellings found: Fiebich; Schulz. "Hedy" means "Haidée," and the opera is taken from an episode in Byron's *Don Juan*. It was a popular opera, being revived in 1905, 1915, 1925, and 1938.
- 1260 - 1260a. FIDAO - JUSTINIANI, J. - E. *Le Mariage de Don Juan*. Novel. Fr. 1909. He wrote a preface to this novel giving his ideas on donjuanism.
- . (FIELD, N. See Nos. 2414 - 2415.)
1261. †FIELDING, HENRY. *The History of Tom Jones, a Foundling*. Novel. Eng. 1749. One critic sees Tom as a very special sort of Don Juan.
- . ***FIERRO BLANCO, ANTONIO de [Nordhoff, Walter]. *The Journey of the Flame*. 1933. This account of the adventures of a man named Juan Obrigón has nothing to do with Don Juan Tenorio. Erroneously listed in one bibliography as a Don Juan story. In German, titled: *Die Reise des Rotkopfs*.
1262. *FIGUEIREDO, GUILHERME. *Dom Juan*. Play. Br. Performed, Sao Paulo, 1951. Said to have been performed in Spanish in Mexico, spring, 1962. César Tiempo' trans. into Spanish appeared as *Don Juan* (Buenos Aires: Losange, [1958]).
- . (FIGUEIREDO, LUIS BOTELHO FROES de. See No. 767.)
1263. FIGUEROA, ROQUE de. He wrote, produced, modified, or acted in Tirso's *Burlador*, according to some scholars. Sp.
- . (FISCHER, M. See No. 1071.)
1264. †FITZGERALD, F. SCOTT. *This Side of Paradise*. Novel. U. S. 1920. Amory Blaine, the hero, actually calls himself a "Don Juan."
1265. †FLAN, ALEXANDRE, and ERNEST BLUM. *Un Souper à la Maison d'Or*. Stage "revue." Fr. 1861.
- . ***[FLATMAN, THOMAS.] *Don Juan Lamberto*. Satirical tale. Eng. 1661. No connection with Don Juan Tenorio. Also attributed to John Phillips.

1266. †FLAUBERT, GUSTAVE. *Madame Bovary*. Novel. Fr. 1857. (Character Rodolphe.) It may be pertinent to note that Flaubert was working on his own Don Juan story during the composition of the earlier part of *Madame Bovary*, wherein is developed the character of Rodolphe. See Ulrich Mölk, *Flaubert: Une Nuit de Don Juan*, krit. text mit Beigaben (Göttingen: Vandenhoeck und Ruprecht, 1984).
1267. FLAUBERT, GUSTAVE. *Une Nuit de Don Juan*. Outline for an unfinished story. Ca. 1851.
1268. †FLAUBERT, GUSTAVE. *Salammbô*. Novel. 1862. The barbarian Mâtho has been suggested as a wild, brutal Don Juan.
1269. FLECKER, JAMES ELROY. *Don Juan*. Three-act play in prose and poetry. Eng. Written, 1910 - 1911. Published, 1925. See No. 600. Flecker's widow Hellé writes in the preface to the posthumous ed. of the play (1925) that her husband revised the 1911 text completed in Corfu, Greece more than once, but it remains the same in the 1925 ed. as it was in 1911. Apparently he gave up, never finishing his emendations.
- 1270 - 1271. FLECKER, JAMES ELROY. *Don Juan Declaims*. Undated, seventy-line, narrative poem. In his *Collected Poems* (London. 2nd ed., 1935). Apparently in the first, 1916 ed., too. Esther Menascé, *Minor Don Juans in British Literature* (Milan: Cisalpino - Goliardica, 1986) pp. 12 - 13, discusses this and the previous entry, along with the texts. He also wrote *Don Juan from the Shadows* (shorter than his play), a dramatic monologue. This in turn he revised and shortened and called *Don Juan Declaims*. In this latter form it later became the last seventy lines of act 2 of his 1911 play.
- . (FLECKER, JAMES ELROY. *Don Juan in Hell*. Undated trans. of Baudelaire, No. 665.)
- . (FLEISCHMANN, P. See No. 2088.)
1272. †FLEMING, IAN. Michael G. Hydak, "Don Juan Bond," *LangQ* 14. 3 - 4 (1976): pp. 29 - 30, 33, claims that hero James Bond of the Fleming spy canon is a D. J. Another critic says Bond represents the pleasure - principle - Don Juan type.
1273. *FLERES, UGO, 1857 - 1939. *Don Giovanni*. Cited, with no details, in another bibliography. I cannot locate it.
- . (FLERS, R. de. See No. 863.)
- . (FLETCHER, J. See No. 718.)
1274. FLEURET, FERNAND. *Les Derniers plaisirs, histoire espagnole*. Novel. Fr. 1924. About "Don Juan Mañara," as the author calls him.
- . (FLEURY. See No. 1219).
1275. FLORES, MAXIMILIANO, and LEOPOLDO G. BLAT. *Tenorio taurino*. One-act play. Barcelona, 1917. Parody of Zorrilla's *Don Juan Tenorio*.
1276. †FLORES GARCÍA, FRANCISCO, and JOAQUÍN ABATI. *Doña Juanita*. Two-act comedy in prose. First played, Dec. 1895; printed Madrid, 1895. Very slight connection with Don Juan legend. In act 1, sc. 4, Jacinto is termed a "conquistador" and "Tenorio."
- . (FLÖTER, H. See No. 2733.)

1277. FLYGARE - CARLÉN, EMILIE, 1807 - 1892. A novel by this improbably prolific Swedish writer is said to be the source of Trautmann's play *Ein Don Juan wider Willen*, No. 2782. Also see No. 2179.
1278. FOKINE, MICHEL, 1880 - 1942. *Don Juan*. Ballet in one act and three scenes. Rus. First produced in London, 25 June 1936, by the Ballet Russe de Monte Carlo. Termed a choreographic "tragi - comedy" by one critic. Music by Gluck, Nos. 1371 - 1373; choreography by Fokine; book by Eric Allatini (Ital.) and Fokine. 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 his *Don Juan*. U. S. premiere in New York in 1938, with Michel Panaaieff as Don Juan.
1279. *FONBONE, De. *Don Juan de Servandona*. Novel. Paris, 1842. Our Don Juan?
- . (FONRAT, J. See No. 1391.)
1280. FONTAINE, J. N. *Don Juan Carréguy*. Five-act drama. Paris, 1852. Our Don Juan?
1281. FONTAN, PAUL. *Doña Juana*. "Poème dialogué." Paris, 1931.
1282. †FONTANE, THEODOR. *Effi Briest*. Novel. Ger. 1895. (Character Major Carcas.)
- 1282a. FONTANELLA, LUIGI. *Don Giovannia a New York*. One-act play. Ital. Premiered in Rome at the Teatro delle Voci, April 1988, along with No. 1873a, and one other short play(?).
- . ***FOOTE, LUCIUS H. *Don Juan*, poem in *American Anthology* (ed. Stedman), 1900.
- . (FOPPA, G. M. See Nos. 1324 - 1325.)
1283. FORBES - MOSSE, IRENE. *Don Juans - Töchter*. *Novelle*. Ger. 1928. Satirical sequel to Mozart.
1284. FOREMAN, RICHARD. Director of a production of Molière's *Dom Juan* with many innovations and details not at all to be found in the original. See *Time*, 27 July 1981: p. 74.
- . (FORETS, L. R. der. See No. 1047.)
- . (FORMAN, M. See No. 2027.)
1285. FORTÉ, FÉLIX. *Don Juan Tenorio*. "Poème dramatique." Brussels, 1959.
1286. FORTI, GIUSEPPI. *Il Convitato di pietra*. Ballet. Ital. Padua, Oct. 1775. Forti choreographed it. Composer unknown. (C. C. R.)
1287. FORTUNIO [pseud. of Paulin Niboyet.]. *Don Juan de Paris*. Novel. Fr. 1880.
- . (FOUDRAS, Marquis de. See under "viveurs.")
- . FOULCHÉ - DELBOSC. *L'Étudiant de Salamanque*. Paris, 1893. Trans. of Espronceda's poem.
1288. *†FOUQUIER, HENRY. *Paradoxes féminins*, vol. 1. Paris, 1886. I have not seen this item.

1289. FOX, GEORGE M., and NORBERT TERRASSAULT. TV adaptation of Shaw's *Don Juan in Hell*. © 2 Jan. 1960. Also see entry just after No. 2068.
1290. *FRAISSE, AUG. *Don Luis*. Drama. Paris, 1911. Is this Don Luis de Mejía, or at least is the play connected with the Don Juan legend?
1291. FRANCHI, PAOLO. *Il Convitato di pietra*. Ballet. Ital. Premiere: Florence, 1777 - 1778. Choreographed by Franchi. Composer unknown. (C. C. R.)
- 1291a. FRANKL, LUDWIG AUGUST, 1810 - 1894. *Der steinerne Gast*. Lyric poem. Vienna - Prague, 1861. (B. M. - K.) Aus.?
1292. FRANZ, H. *Don Juan*. Tragedy. Ger. 1904.
1293. *FRAPPA, JEAN - JOSÉ, and H. DUPUY - MAZUEL. *Les Don Juanes*. Play. Paris, 1922. Adapted from Prévost's novel, No. 2338.
- . (FRASSINETI, A. See No. 2082.)
1294. FRAYN, MICHAEL, *Wild Honey*. Play. Eng. Premiered summer of 1984 in London. Free adaptation of the often - translated - adapted, untitled Chekhov play (1884?) dating from his student days. See Nos. 935 - 938. Hero Platonov, played by Ian McKellen, "the country schoolmaster whose bitter gaiety attracts women to him like flies to wild honey." Also see No. 2134.
- . (FREARS, S. See No. 2041.)
1295. FREIBERG, GÜNTHER von [pseud. of Ada Pinelli]. *Don Juan de Marana*. Music by A. Boczek. "Monodrama." Ger. 1894. A monodrama is normally a play with music to suggest the theme and with only one actor.
- . (FRÈNE, C. de. See "libertines" under "viveurs.")
1296. *FRESCH, CLAUDE HENRI. *Triptyque de Don Juan*. A poem of some sort. Casablanca: Imprimeries Réunies, 1942.
- . (FREUND, J. See "lions" under "viveurs.")
- . (FREY, H. See No. 2689.)
1297. FRIEDMAN, IGNAZ. Free reworking of a gavotte from Gluck's *Don Juan*, Nos 1371 - 1373. Vaucluse, Australia, copyright renewed 29 Sep. 1942. This would place th original © date ca. 1914.
1298. FRIEDMANN, ALFRED. *Don Juans Letztes Abenteuer*. Two-act play. Ger. 1881. See Anthes, No. 494, and Graener, No. 1408. Influenced by Hoffmann, according to Smeed, No. 345, p. 51.
1299. FRISCH, MAX. *Arabeske*. Short sketch about a Don Juan who likes the Church because there he met his first, very knowledgeable conquest: she taught him all that he knows about love. Switz. Nov. 1948. In his *Tagebuch 1946 - 1949* (Frankfurt a / Main: Suhrkamp, 1950) p. 325.
- 1300 - 1303. FRISCH, MAX. *Die Chinesische Mauer*. Farce in a prologue and 24 scenes. First perf. 19 Oct. 1946 in Zurich. Among the "historical" characters who enter from time to time (Napoleon, Columbus, Pontius Pilate, etc.) is Don Juan Tenorio; he has a speaking role and makes several appearances. V. der Steen notes that there are four versions of this play. The first, written Nov. 1945 - May 1946, premiered 10 Oct. 1946 in Zurich. Basel: Benno Schwabe, 1947.

The second, written Feb. - July 1955, first performed in Berlin 28 Oct. 1955. Frankfurt a / M: Suhrkamp, 1955; included in his *Stücke* (1962).

The third, written Jan. - Feb. 1965. First perf. 26 Feb. 1965, in Hamburg. Not published.

The fourth, written for the Théâtre National de l'Odéon in Paris, premiered there 8 Nov. 1972. Published with the subtitle "Version für Paris, 1972." Berlin: Suhrkamp, 1972; included in the pocket book ed. of the *Stücke* (1973).

The *Gesammelte Werk*, ed. Hans Meyer (Frankfurt a / M.: Suhrkamp, 1976), has some scenes from the first three versions; only one sentence (p. 225) deals with Don Juan.

- 1304 - 1305. FRISCH, MAX. *Don Juan; oder, Die Liebe zur Geometrie*. Five-act comedy. Premiered in Zurich and Berlin, 5 May 1953. Published in Frankfurt: Suhrkamp, 1953. Rev. version, Frankfurt: Suhrkamp 1962, premiering in Hamburg, that same year. The servant bears the name Leporello, obviously from Mozart's *Don Giovanni*. The play also contains reminiscences of Molière, Shaw, and Tirso, among others. See Nos. 371, 2178, 2305, and 2582.

Frisch stated (in *Die Tat* 18 May 1953?) that some day someone "should write a comedy with a noble ending: 'Don Juan or The Love for the Duino Elegies' - the story of the last Don Juan in our time, who dismissed all women because they bothered him in his ten years of waiting [to write] the Elegies" (cited by Rolf Kieser, "Wedding Bells for Don Juan: Frisch's Domestication of a Myth," in *Perspectives on Max Frisch*, ed. Gerhard F. Probst and Jay F. Bodine [Lexington: UP of Kentucky, 1982] pp. 119 - 123). He did not quite say that he himself contemplated such an undertaking.

- 1306 - 1306a und 1306b. FRISCH, MAX. *Glossen zu Don Juan*. "Geschrieben als Nachwort zur Komödie *Don Juan; oder, Die Liebe zur Geometrie* (Zurich, 1960). Cf. "Nachträgliches zu *Don Juan*," in his *Stücke*, vol. 2 (Frankfurt: Suhrkamp, 1962), originally appearing in the **Neue Zürcher Zeitung* 775 (5 April 1953), section on "Literatur und Kunst." Finally, there was also **Aus Notizen zu Don Juan*, an eight-page brochure included in the 5 May 1953 Zurich premiere program.

1307. †FRISCH, MAX. *Homo Faber: Ein Bericht*. Novel. 1957. The protagonist, Walter Faber, an overly intellectual rationalist, resembles the Don Juan of Frisch's Nos. 1304 - 1305.

---. (FROES de FIGUEIREDO, LUIS BOTELHO. See No. 767.)

1308. FROMENTIN, EUGÈNE. *Dominique*. Novel. Fr. 1862. In ch. 6, near the end, Olivier d'Orsel, a friend of Dominique, is described as a "jeune homme précoce ... ce Chérubin qui aspire à devenir un don Juan, "and Dominique is asked, on the same page, whether he is acquainted with Molière's and Byron's Don Juans.

1309. FRÝD, NORBERT. *Don Juan jde do divadla*. Novella. Czech. First appeared in 1942 under the pseudonym Emil Junek. Published in Rijen, Netherlands, 1974, under his real name, and in Prague: Melantrich, 1976. The D. J. - like hero sees a performance of D. J. on the stage, sees him die, and reforms. (Trans.: "D. J. Goes to the Theater.")

- . FUENSANTA del VALLE, Marqués de la, and JOSÉ SANCHO RAYÓN. A reworking of the play *Tan largo me lo fáis*, 1871, has been attributed to a "Valle, Fuensate del." - Actually the work in question is the text of the old *Tan largo*, included in vol. 12 (Madrid, 1878) of del Valle and Sancho Rayón's *Colección de libros españoles raros o curiosos*. The first editor's full name is Feliciano Ramírez de Arellano, marqués de la Fuensanta del Valle, and is sometimes listed under "R."
- 1309a. FUENTES, CARLOS. "Don Quijote y Don Juan," in his *Tiempo mexicano*, 5th ed. (Mexico City: Cuadernos de Joaquín Mortiz, 1973) pp. 46 - 51. Article. Mex.
- . FUENTES, CARLOS. *La Muerte de Artemio Cruz*. Novel. Reported as a story showing similarities with the Don Juan theme. I do not see any likely connection.
1310. FUENTES, CARLOS. *Terra nostra*. Long novel mixing historical figures like Felipe II of Spain with fictional ones like Don Quixote and Don Juan. 1976.
- . (FULVIO. See No. 2864.)
- . (FURTH, G. See No. 2654.)
1311. FUYTER, LEON de, fl. 1650. *Don Jan, of de gestrafte ontrouw*. Five-act tragedy in verse. Hol. Earliest ed. I find is 1716, but it was played in 1646. (Trans. : "Don Juan, or Infidelity Punished.") He also did a five-act verse tragedy entitled *Don Jan de Tessandier* (1654), imitated from Calderón, which is not connected with the Don Juan legend. (V. der S.)
- . (FUZELLIER, E. See No. 2724.)
- . (GABRIELSON, F. See No. 2074.)
- 1311a. GAHSE, ZSUZSANNA. *Juan geht weiter: Tausendunddreiund Tausendundzwölf*. In *Don Juan: Geschichten zwischen Liebe und Tod*, ed. Birgit Heiderich and Frank Göhre (Reinbek bei Hamburg: Rowohlt, 1986) p. 139f. (B. M. - K.)
- . (GALDÓS, P. See under Pérez Galdós, Nos. 2282 - 2288.)
1312. GALEOTTI, VINCENZO. Ferdinando Giuseppe Bertoni's *Tancredi*, an opera first performed 26 Dec. 1766, with libretto by Balbis, had in it three ballets by Galeotti, with music by Giuseppe Antonio Le Messier. One of the three was entitled *Il Convitato di pietra*. Ital. See Oscar G. T. Sonneck, *Catalogue of Opera Librettos Printed before 1800* (Washington, DC: Gov't. Printing Office, 1914). Russell notes that the choreography by Galeotti is based on that of Angiolini (q. v.), whose pupil he was. He dates it "carnival, 1766, rather than 26 Dec."
1313. GALEOTTI, VINCENZO. *Don Juan*. Ballet. Copenhagen, 29 Oct. 1781, in the Kongelige Theater. Music by Gluck and others. (C. C. R.) I assume this version is basically the same as No. 1312. I have another reference to a ballet by Galeotti given in Copenhagen, 1781, but at the Comediehuset. Title is the same.
1314. GALLA - RINI, ANTHONY, and SYDNEY B. DAWSON. Minuet from Mozart's *Don Giovanni*, arr. by them. New York, © 24 Nov. 1940.

1315. GALLEGO, JULIÁN, 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.
1316. GALLEGO, JULIÁN. *Una Mujer muy de su tumba*. Short story. Ibid. pp. 148 - 157. Concerns the Inés of Zorrilla's play, No. 3068, 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.
- . (GALLET, LOUIS. See No. 954.)
1317. GANDOLFO, EUG. Serenade from Mozart's *Don Giovanni*. Arr. for quintet with piano lead. Fr. Nice, France, 1921.
1318. *GARBAN, LUCIEN. Adolphe Boschot's French version of Mozart's *Don Giovanni*, his orchestration reduced to a piano score. © June 1933.
1319. GARCÍA, ENRIQUE JACINTO. *Don Juan y el numdo*. Novela. Buenos Aires, 1959.
- . (GARCÍA ÁLVAREZ, E. See No. 511.)
1320. †GARCÍA de VILLALTA, JOSÉ. *El Golpe en vago*. Six-volume historical novel. Sp. Madrid, 1835. It has an episode in which a man sees his own funeral. Elías Torres, "García de Villalta y Espronceda: Un inmediato antecedente de *El Estudiante de Salamanca*, *Insula* 12. 132 (1957): p. 4, considers it a source for Espronceda's *Estudiante de Salamanca*," No. 1216. García, incidentally, edited Espronceda's *Poesías* in 1840.
1321. GARCÍA GUTIÉRREZ, ANTONIO. *Don Juan de Maraña, o la caída de un ángel*. Play. Sp. 1839. This drama is a little known translation of Dumas's French play, with modifications. Most significant among the changes is the ending, where Don Juan goes to hell. Hartzzenbusch first attributed the translation to García, and this view is usually followed today (see *NBAE* 9: p. x).
1322. GARCÍA MARTÍ, VICTORIANO. *La Voz de los mitos, grandeza y servidumbre del hombre*. "Diálogos entre Fausto, d. Quijote, d. Juan, Hamlet, ... d.^a Inés ..." In a prologue and two acts; cast in the form of a play. Sp. 1941.
- . (GARCÍA - PIERRAT, M. See No. 2463.)
1323. *GARCÍA RODRÍGUEZ, RAFAEL. *Don Juan Merino*. Ballad in two parts. Sp. 19th cent. Our Don Juan?
- . (GARDEL. See No. 2755.)
- . (GARDENS, H. See No. 2733.)
324. GARDI, FRANCESCO, 1760 - 1765(?) - ca. 1810. *Il Nuovo convitato di pietro*. Also known as *Il Convito di pietra, ossia Il Don Giovanni*. Ital. 5 Feb. 1787, in the San Samuele Theater, Venice (in the Giustiniani di S. Moisè Theater in the same city and on the same date, the more famous Gazzaniga - Bertati version premiered). The librettist is assumed, without absolute certainty (his name is not on the libretto) to have been Giuseppe Maria Foppa, 1760 - 1845. Foppa did do the 1802 version. (Most of these data from C. C. R.)

325. GARDI, FRANCESCO. *Il Convitato di pietra*. Opera. Summer, 1791, in Milan(?). Composer Foppa? C. C. R., citing Kunze (No. 1225) p. 84, notes that this was an amateur performance, based on No. 1324.
1326. GARDNER, RICHARD M. *The Adventures of Don Juan*. Novel. New York, 1974. © 1972.
- . *GARDNER, RICHARD M. *Don Juan and the Devil's Sister*. Story? In *Genesis*, June 1974: p. 51.
- . (GARRICK, D. See Anon.: *Don Juan, or the Libertine Destroyed*, Nos. 404 - 405.)
1327. GARY, ROMAIN. *Pour Sganarelle: Recherche d'un personnage et d'un roman*. *Frère Océan*, vol. 1. Fr. Paris, 1965. A long, rambling book of philosophizings on all manner of subjects. Molière's Sganarelle and his *Don Juan* run through the work as a sort of leitmotif. Sganarelle is taken as the eternal servant. See esp. pp. 22, 178, 269 - 270. 446 - 447, 455.
1328. GAUDET d'ARRAS. *Don Juan*. Fr. Paris, 18-- Adaptation of Byron's poem.
1329. GAUTIER, J. F. E. *Don Giovanni*. Fr. 1866. Adaptation into French of the music to Mozart's *Don Giovanni*. H. Trianon translated da Ponte's libretto into French to go with it.
1330. GAUTIER, THÉOPHILE. *Albertus*. Allegorical poem. Fr. 1831 or 1832. Don Juan is brought into the poem in at least eight stanzas: Nos. 26, 42, 43, 67, 70, 82, 85, and 86.
1331. GAUTIER, THÉOPHILE. *La Comédie de la mort*. Poem in three parts. 1838. Section 5 of part 3 deals with Faust, and section 7 is actually entitled "Don Juan." Smeed, No. 345, p. 56 sees influence from Hoffmann, No. 1534. Also see Nos. 527, 529, and 1626.
- . (†GAUTIER, THÉOPHILE. *Giselle*. See No. 2515.)
1332. GAUTIER, THÉOPHILE. *Imitation de Byron*. In his *Poésies complètes* 1: p. 77, in a section called "Poésies, 1830 - 1832." A poem in 9 four-line stanzas. Imitated from Byron, *Don Juan*, canto 1, stanzas cxxii - cxxvii. Some of it is a translation, very freely conceived, some of it is original, merely inspired by Byron.
1333. GAUTIER, THÉOPHILE. "Italians: *Don Giovanni*," *Histoire de l'art dramatique en France depuis vingt-cinq ans* (Paris, 1858 - 1859; five vols.), 4th ser., 27 Jan. 1845; 4: pp. 35 - 38. General in scope, but inspired by a perf. of Mozart's *Don Giovanni*.
1334. GAUTIER, THÉOPHILE. *Mademoiselle de Maupin*. Novel. Dated May 1834. Published 1835. Two allusions to Don Juan in the preface.
- 1334a. †GAUTIER, THÉOPHILE. *La Morte amoureuse*. Short story. 1836. See No. 604.
1335. GAUTIER, THÉOPHILE. *Pensée de minuit*, in his *Poésies diverses, 1833 - 1838*. Stanzas 17 - 18 ff. speak of the effect Byron's *Don Juan* had on him. (Redman 627.)

1336. GAUTIER, THÉOPHILE. *La Toison d'or*. Long story, dated 1839. Mentions Byron's Don Juan character Haidee as one of "les beautés les plus notoires," refers to Don Juanes "list" (section IV), and has the character Tiburce, who is lecherous. Also see section III. (Entry thanks to Professor Harry Redman, Jr. of Tulane University.)
- 1336a. GAUTIER, THÉOPHILE. *Voyage en Espagne*, ch. xiv. Paris, 1840. Deals with Miguel de Mañara.
- 1337 - 1337b. GAZZANIGA, GIUSEPPE, 1743 - 1818. *Il Convitato di pietra*. One-act opera. Venice, 5 Feb. 1787 (see No. 1324). Libretto by Giovanni Bertati, 1735 - 1815, No. 700 (q. v.). It has been doubted whether Bertati actually did the libretto. See L. da Ponte, No. 2326. A spring 1790 performance used Giambattista Lorenzi as the librettist, but with several important scenes inserted from the Bertati version. A Sep. 1792 Paris performance added several arias from Mozart's *Don Giovanni*; directed by Luigi Cherubini, 1760 - 1842.
- The basic Gazzaniga - Bertati opera was planned as a two-act entertainment to be entitled *Il Capriccio drammatico*. Act 1 concerns an Italian opera company touring Germany. Their *opera seria* is not faring well, so they decide to put on something more popular: *Don Giovanni o sia Il Convitato di pietra*, that is, act 2. Bertati wrote act 1, but the music is not Gazzaniga's. Although no composer is listed, it was probably Giovanni Valentini, whose name appears on some later librettos. In subsequent editions, Cimarosa's one-act comedy *L'Impresario in angustie* is frequently substituted. Bertati's act 1 also discusses the shortcomings of the Don Juan legend as serious art. (These details thanks to C. C. R.)
- Menarini, No. 900, p. 77 and note 58 reports a variant of the Gazzaniga opera in scene 7 that occurs in a Bologna 1788 edition (*Il Capriccio drammatico*, with act 2 entitled *Don Giovanni o sia Il Convitato di pietra* pp. 33 - 68). See No 1442. Also see No. 1225. Of interest to music lovers, who must normally be satisfied with recordings of the Mozart opera, the Gazzaniga version, after Mozart's the most popular of all, is currently available on the Orfeo label, expertly done in Munich. The libretto, of course, afforded Da Ponte a major portion of his own text. Today it would be judged plagiarism.
- 1337c. GEERTS, LÉON. *Le Don Juan de San Thome*. Novel? Bel.? Brussels: Impr. G. I. G., 1942. (V. der S.)
- . (GEISEL, A. See "circes" under "viveurs.")
1338. *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 Selã, Bohemia.
1339. GELLINGS, PAUL. *Ach Don Juan*. Short story. Hol. Hilversum: Flanor, 1989. (Trans.: "Ah Don Juan!") Original story about a would-be Don Juan with a desire for one of his young pupils. (V. der S.)
1340. †GÈNE - MUR [Pseud. of Eugène Murer]. *Les Fils du siècle*. Novel. Fr. 1877.

1341. GENÊT, JEAN. *Les Nègres*. Play, without acts or scenes. Fr. 1958. First perf., Paris, 28 Oct. 1959. The colored players hum, whistle, and dance the minuet from Mozart's *Don Giovanni* at the start of the play, dance it again at the end. The play within a play echoes the crime and punishment in hell theme of *Don Giovanni*. Archibald, some three - fourths through the play, refers to *Don Giovanni*.
1342. GENTY, ALCIDE. *La Suite de Don Juan*. Poem. Fr. Paris, 1866. Continuation of Byron's poem.
1343. GEORGE, NANCY. *Une Aventure de Don Juan. Nouvelle*. Fr. In *La Petite Illustration* 5 Jan. 1935: pp. 3 - 30.
1344. GERABEK, ELISABETH. *Carmen und Don Juan*. Short five-act tragedy. Vienna, 1954.
- . (GEREDA, E. G. See No. 1391.)
- 1344a. GERSDORFF, WOLFGANG von, 1876 - 1936. *Don Juan*. Expanded trans. of Mozart's *Don Giovanni* aria, *Fin ch'han del vino*. In *Ehrengabe dramatischer Dichter und Komponisten ...* (Leipzig, 1914) pp. 53 - 55. (B. M. - K.)
- 1345 - 1346. GHELDERODE, MICHEL de. *Don Juan ou les Amants chimériques*. Play. Bel. 1943. In his *Théâtre complet*, vol. 1, Brussels. First appeared as *Don - Juan, dramafarce pour le music - hall*, in *La Renaissance d'Occident* (Brussels) 27 (Dec. 1928): pp. 233 - 320. Play in three episodes. Dated 1926. The 1943 version differs considerably from the 1928 one. See No. 569 under "Art."
1347. GIBSON, LORI. *Don Juan*. Song. Words and music by Gibson. © by Flowers Music, 18 Dec. 1961.
1348. †GIDE, ANDRÉ. *L'Immoraliste*. Novel. Fr. 1902. (Character Michel.)
1349. GIDLOW, ELSA. *Don Juan in Limbo*. Dance play in two scenes. © by her, 30 March 1962.
- . (GIDONI. See No. 1444.)
1350. *GIESSEN. *Don Juan Tenorio*. Five-act drama in German. I have found no trace of this author nor his play. Cf. No. 1365.
1351. GIL ORRIOS, ÁNGEL. *Don Juan por los Siglos de los siglos*. Play. Premiered (or at least given) 22 Nov. 1985 at Georgetown Univ., Washington, DC. Adapted and directed by Gil Orrios, director of the Teatro Real Español, New York City. A journey into space and time of the *Don Juan* legend from Tirso, through Molière, Mozart, Zorrilla, Byron, and Pushkin, to Grau, Madariaga, and Unamuno. See No. 2525a.
- . ***GIL y CARRASCO, ENRIQUE. *El Señor de Bemibre*. Historical novel. Sp. 1844. Portabella Durán (No. 1515) lists it as a *Don Juan* story. Though it has a character called *Don Juan Núñez* and a "comendador," I can see no connection with the *Don Juan* theme. *An Enrique Gil did an appreciation of Tirso's *Burlador* in his *Obras* (Madrid: 1883).
1352. GILBERT, JACK. *Don Giovanni in Trouble*. Eleven line, free verse poem. U. S. In *Monolithos: Poems, 1962 and 1982* (NY: Knopf, 1982) p. 67. (V. der S.)

1353. GILBERT, JACK. *Don Giovanni on His Way to Hell*. Poem in nine short stanzas, 25 ll. in all, verse irregular. In *Views of Jeopardy* (New Haven: Yale UP, 1962).
- 1353a. GILBERT, JACK. *Don Giovanni on His Way to Hell* (II). Two-stanza poem, fifteen ll. each, also in free verse. In *The New Modern Poetry: British and American Poetry since World WarII* (NY: Macmillan, 1967) pp. 66 - 67. This and the preceding poem are also in *19 New American Poets of the Golden Gate*, ed. Philip Dow (NY: Harcourt, 1984) pp. 10 - 11.
1354. GILIBERTO, ONOFRIO. *Il Convitato di pietra*. Play. Ital. 1652. Now lost. Some critics believe that de Villiers's play, No. 2881, is a French translation of it. C. C. R. notes that it is often said to be the source of *commedia dell'arte scenari*.
1355. *GIMÉNEZ CABALLERO, ERNESTO, 1899 --. *Exaltación del matrimonio: Diálogo de amor entre Laura y Don Juan*. Madrid, 1936. He is a prominent Falangist writer. I have not located this particular item.
1356. GIMÉNEZ CABALLERO, ERNESTO. *La Infancia de Don Juan*. Short story. Sp. In his collection, *Yo, inspector de alcantarillas* (Madrid: Biblioteca Nueva, 1928). Data principally from G. C.'s own discussion of the story; see Gladys C. Neggers, *Don Juan (hoy)* (Madrid: Turner, © 1977).
1357. *GIMÉNEZ CABALLERO, ERNESTO. He also did an article entitled "Don Juan o el Burlador de Sevilla," *Pueblo* (Madrid) 5 Nov. 1949.
1358. GIMMERTHAL, ARMIN, 1858 --. *Drei Szenen aus Don Juan Tenorio*. In *Ehrengabe dramatischer Dichter und Komponisten* (Leipzig, 1914) pp. 59 - 85. This is an original play, not, e. g., a translation of Zorrilla.
1359. GINARD de la ROSA, RAFAEL, and A. de LaGUARDIA. *El Estudiante endiablado*. "Opera cómica en un acto y en verso, con motivo del cuento de Espronceda." Music by A. Vidal y Llimona. Madrid, 1895. See Nos. 1216 (of course, not really a cuento) and 1435.
1360. GIORGI, FERDINANDO di. *La Fine di Don Giovanni, novella in La Prima donna*. Ital. 1895.
- . (GIOSSO. See No. 554.)
1361. GIPPIUS [Hippius], ZINAIDA, 1867 - 1945. *Otvét Don Zhuana*. Poem in four quatrains. Rus. Written 1924? First published in *Novyi Dom 1* (1926). Also in the author's *Stikhotvoreniia i Poemy* (Munich: W. Fink, 1972) 2: p. 136. (Trans.: "D. J's Reply.")
- . (GIRARD, R. See Nos. 2116 - 2116a.)
1362. GIRARDIN [Gay de], DELPHINE, 1804 - 1853. *La Noce d'Elvire*. 61-line poem ("élégie"). Fr. Dated "Villiers sur Orge, 1820." In her *Poésies complètes* (Paris: M. Lévy frères, 1857) pp. 213 - 215, and *Poésies* (Paris: Charpentier, 1842). A girl laments Don Juan's abandoning her for Elvire. Data from Prof. Harry Redman.
1363. *GIRÓN, S. *Don Juan*. A version or criticism? Appeared in *Ceiba* (Puerto Rico) 3. 6 (Jan. - June 1975): pp. 19 - 25, a copy of which I have so far been unable to obtain.

1364. *GIRZIK, [XAVIER?]. Adaptation of Mozart's *Don Giovanni*. Ca. 1800(?). Mentioned by Alfons Rosenberg, *Don Giovanni: Mozarts Oper und Don Juans Gestalt* (Munich: Prestel, 1968), ch. 12, but only in passing.
1365. *GISSON. *Don Juan*. I have no data on this supposed work and can find no reference to an author with such a name. Cf. No. 1350.
1366. *GIULIANO, MARIO. *Il Don Giovanni del domani*. "Novelle." Rome: Editrice Meridionale, 1976.
1367. GIUSSO, LORENZO. *Don Giovanni ammalato*. Poems. Ital. (1932). Contains: 1) *I Sogni sedentarii*; 2) *L'Ingannatrice apparenza*; 3) *Il Desiderio vinto*.
1368. *GLASS, MAX. *Don Juans Puppen*. Pottsdam, 1923. 253 pp. A novel.
- . (GLASSCO, J. See No. 669b under Beardsley.)
- 1368a. *GLEICH, JOSEF ALOIS, 1772 - 1841, and WENZEL MÜLLER, 1767 - 1835. *Don Juan oder Der steinerne Gast*. Comedy with music (by Müller). Based on Tirso, Molière, and, according to Otto Rommel, *Alt - Wiener Volksskomödie* (Vienna, 1952) 1037. Premiered in Vienna, 1 Nov. 1820. (B. M. - K.)
1369. *GLIESE, ROCHUS, and HANS POELZIG, 1869 - 1936. An expressionistic production of Mozart's *Don Giovanni*. Discussed by A. Rosenberg, No. 1364, p. 312.
1370. *GLOMME, W. O. *Festspiel zur Jubelfeier des Don Juan* (von Mozart). 1887. I find neither author nor work.
- . (GLOUX, O. See No. 278a.)
- 1371 - 1373. GLUCK, CHRISTOPH WILLIBALD, 1714 - 1787. *Don Juan, oder das steinerne Gastmahl*. Also subtitled *Le Festin de Pierre*. Ballet in four acts. Ger. Various dates and places for the premiere are cited (Palermo, 1758; Parma, 1759); 17 Oct. 1761, in Vienna's Burgtheater is almost certainly the correct one. Choreography by Gasparo Angiolini (1731 - 1803), Ital., who also danced the role of Don Juan at that performance. One of the few seminal versions of the theme, along with Mozart's, Molière's, Tirso's, Zorilla's, and Byron's. See Nos. 272, 332, 361, 399, 404 - 405, 580, 792, 888, 922, 1006, 1278, 1297, 1313, 1472, 1522a, 1594, 1637a, 1687, 1689, 1702, 1717a, 1761, 1825 - 1828, 1906, 2143, 2178, 2336, 2483 - 2483a - 2483b, 2569 - 2570, 2870, 2987, 2990, 2999, 3027. Many of the Don Juan ballets mentioned from 1761 on into the nineteenth century seem to have used Gluck's music; indeed, it is still being danced today. Lincoln Kirstein, "Don Juan," in his *Movement and Metaphor: Four Centuries of Ballet* (NY - Washington: Praeger, 1970) pp. 118 - 121, claims that the ballet uses a libretto of Ranieri Calzabigi (Raniero de Calzabigi), 1714 - 1795. Kirstein also notes that when Gluck rewrote his *Orfeo* (1744; retitled *Orfeo ed Eurydice* in 1762) for the 1762 performance at the Paris opera, he used the dance of the furies from the finale in Hell from his *Don Juan*.

The following details are courtesy of George Russell (in particular, besides his forthcoming book on Don Giovanni before Mozart, see his "The Libertine Reformed: *Don Juan* by Gluck and Angiolini," *Music and Letters* 65. 1 [Jan. 1984]: pp. 17 - 27): Angiolini advocated dance reform, asking for a return to the practice of the ancient Greeks and Romans. Pantomime - ballet, he called it. The scenery was by Giovanni Maria Quaglio, like Angiolini, another of Gluck's friends. In performances after the 1761 Vienna premiere Angiolini's dances were sometimes modified or replaced, the popularity of Gluck's score leading composers to adapt his music or even write new music of their own. There were over thirty-five different productions of the Gluck ballet between 1761 and the 1787 opera by Mozart. One production in Milan, 1785 and another in Munich, 1786 feature choreographers unknown to Russell.

Russell also notes that critics have unanimously considered Angiolini to have used Molière's *Don Juan* for his story line. This Russell denies, arguing that the two Don Juans are different and that most of Molière's characters are missing. Molière's play lacks Angiolini's murder and ball scenes from act 1. Angiolini probably used several sources, especially the popular Italian ones. He does have "Donna Elvire, fille du Commandeur," a name out of Molière's play, but in Molière she is not the Commander's daughter, who of course, is Donna Anna. As Angiolini conceives her role, it is that of Donna Anna.

---. (GNEDICH, T. See No. 849.)

1374. GOBINEAU, ARTHUR, comte de. *Les Adieux de Don Juan*. Dramatic poem in a prologue and three acts. Fr. 1844.

1374a. GOBINEAU, ARTHUR, comte de. "Réflexions sur le caractère de Don Juan." published in Léon Deffoux, *Trois aspects de Gobineau* (Paris: Crès, 1929) pp. 85 - 86, notes Prof. Redman, who adds that it is a prose summary of Gobineau's concept of Don Juan. It was originally found at the end of the manuscript of his play *Les Adieux de Don Juan*.

1375. GOBINEAU, ARTHUR, comte de. "Réponse à la mille et deuxième femme qui vient demander des conseils à Leporello." Poem. Fr. Found by Gobineau's family and published in Léon Deffoux, *Trois aspects de Gobineau* pp. 87 - 88. The piece is untitled, and, as given above, simply amounts to the description afforded by Deffoux; the latter thought that Gobineau intended to place it in a sequel to his *Les Adieux de Don Juan*. All details supplied by Prof. Redman.

1376. GODDARD, LILA B. *Don Juan*. In the **Nova Scotia Book of Verse* (date, etc. ?). Can.

1377. †GODÍNEZ, FELIPE. *Las Lágrimas de David*. Auto sacramental. Sp. 17th cent. This play has been termed a donjuanesque work. It is a retelling, of course, of the Biblical story of David's adulterous affair with Uriah's wife Bathsheba. See No. 1928.

1378. GODOY, ARMAND, 1880 - 1964. *Sonnets pour Don Juan*. Set of twelve. Cuba. Paris, 1956. Sonnet No. 1 mentions the "mille et trois"; No. 2, "Elvire"; No. 5, "Anna."

---. GOETHE, JOHANN WOLFGANG von, 1749 - 1832. "Byrons *Don Juan*." This is a translation of the first five stanzas of Byron's *Don Juan*. It is to be found in a set of translations entitled *Aus fremden Sprachen*, 1819 [?]. See Nos. 2143 (paragraph 6) and 2383.

1379. GOETHE, JOHANN WOLFGANG von. *Faust*. Dramatic poem. Part 1, 1808; part 2, 1832 (fragment of part 1, 1790). Many writers have seen a connection between Faust and Don Juan; e. g. , No. 1405.
1380. †GOETHE, JOHANN WOLFGANG von. *Die Leiden des Jungen Werther*. Novel. 1774. (The titular character.)
1381. GOEVERNEUR, JOHAN JACOB [Gouverneur, Goeveneur]., 1809 - 1889. *Don Juan, of de steenen gast*. A short adaptation of the legend especially aimed at children. The plot is essentially that of the Da Ponte libretto for Mozart's *Don Giovanni*, bowdlerized to suit Protestant morality. Hol. Leiden, 1881. (Trans.: "D. J. or The Stone Guest.") (V. der S.)
1382. †GOGOL, NIKOLAJ. *Pochozhdeniya Chichikova ili Mertvuiya Dushi*. Satirical novel. Rus. 1842. The character Chichikov has been called a Don Juan type, though the attribution is somewhat farfetched. (Trans.: "The Adventures of Chichikov, or Dead Souls.")
1383. GOLDENSOHN, BARRY. *Last Act: Don Giovanni*. Free - verse poem in three stanzas of 8, 7, and 23 ll. In *Salmagundi: A Quarterly of the Humanities and Social Sciences* 74 - 75 (1987): pp. 44 - 45. The narrative is based loosely on Mozart's *Don Giovanni*.
1384. *GOLDMAN, JAMES A. *Juan*. Three-act romantic comedy. Studio production in New York City in 1959. Produced 2 - 5 March 1960 at Univ. of Alabama. Orig. play based on D. J. legend. Laid in Seville, during Spain's Golden Age, with songs and dances.
1385. †GOLDONI, CARLO. *Il Cavaliere del buon gusto*. Play. Ital. 1750. This has been termed a probable imitation of Molière's *Don Juan*. If so, it is only in the fact that they both portray in their protagonists cynical, worldly nobles. But Conde Ottavio is given us as an ideal, quite the opposite of Don Juan.
- 1386 - 1387. *Don Giovanni Tenorio ossia il dissoluto*. Play. First performed, 1736. Goldoni discusses his own play, *Mémoires* 1: p. 39, in *Tutte le opere*, ed. Giuseppe Orolani, 5th ed. (Milan: Mondadori, 1973). D. G. is struck by lightning, his "punishment," though it is a sunny day. Cf. No. 1700.
1388. GOLDSBOROUGH, JAMES. *Don Juan from San Juan*. Song. He did both the words and the music. Copyrighted by him 13 March 1975. Cf. No. 2307.
- . (GOLDSTEIN, D. See No. 2371, under Radisch.)
- 1388a. *GOLLERT? *Donna Elvira*. Farce. (B. M. - K.) Cf. No. 1636.
- . (GOLOVIN, A. See No. 552.)
1389. GOMES LEAL, ANTONIO DUARTE. A *Última phase da vida de D. Juan*, poem in his *Claridades do sul*, in the section called "Carteira d'um phantasista." Port. 1875. The thirty-two line poem is headed by a "quotation" reading: "Afinal D. Juan vinha, hoje, a morrer d'uma indigestão (Palavras d'um grande realista)."
1390. †GÓMEZ de la SERNA, RAMÓN, 1888 - 1963. *El incongruente*. Novel. Sp. 1922. An avant - garde treatment the Don Juan theme. (Character Gustavo.)

1391. GÓMEZ GEREDA, EDUARDO, and ANTONIO SOLER. *Imposible l'hais dejado*. "Tontería cómica - lírica hecha en un acto ... de obcecación y a cuadros ... coma los pantalones de La Cierva, basada en la inmortal obra *D. Juan Tenorio*." Music by José Fonrat. Madrid, 1907.
1392. GÓMEZ GEREDA, EDUARDO. *M'hacéis de reír, Don Gonzalo*. "Buñuelo de viento político en un acto, cuatro cuadros y en verso original, hasta cierto punto. " Music by Calleja and Lleó. First played 1 Nov. 1904. Madrid, 1904. Don Juan does not figure in the cast of characters, but other Zorrilla creations, such as Ciutti and Buttarelli, do.
1393. *GONÇALVES, PAULO, 1897 --. *As Núpcias de Dom Joao*. Play. Br.
- . (GONDINET, PIERRE E. J. See "révoltées" under "viveurs.")
1394. *GÓNGORA, MANUEL de. *Don Juan*. Since 1930. There is a playwright in Madrid of this name, or has been recently. I cannot trace the title above, however.
1395. GOODMAN, PAUL, 1911 - 1972. *Don Juan: or The Continuum of the Libido*. Novel. U. S. Santa Barbara, California: Black Sparrow P. 1979. Finished by Goodman in June 1942, but not published until 1979, it concerns a modern Don Juan, and the settings include Portland, Maine, New York City, etc. Juan's name is Don Juan Tenorio, he courts the Commandant's wife Eliza, and ends in hell, in a surrealist scene involving the legend of Ariadne, Theseus, and the Minotaur. Literary, sophisticated; a highly allusive and pornographic tour de force. He did the preface for his own novel (dated 3 Aug. 1942) pp. 17 - 19.
1396. GOOSENS, EUGÈNE. *Don Juan de Mañara*. Opera. Libretto by A. Bennett. Eng. London, © 1935.
- 1396a. GOOSENS, EUGÈNE. *Overture and Beginners: A Musical Auto-biography* (London: Methuen, 1951) pp. 281 - 282, 294. The sequel, n. v., seems to have more on his opera. Vol. 1 stops with the year 1931. Also see an excerpt from the biog. in *The Composers' Guild of Great Britain* (London) 26 (winter 1967 - 1968) pp. 8 - 11, which must be taken from the second volume.
- . (GORDON, A. See No. 1400.)
1397. GORDÓN, SIGFREDO. *Un Don Juan que se llama Pedro*. Orig. comedia in three acts. Mex. In his *Teatro* (México, 1965).
1398. GORGONI, AL, and GIL PERLROTH. *Don Juan*. Song. Words and music by them. © by Aldon Music Co., 13 Jan. 1961.
1399. GÖRLITZ, CARL. *Der Klub der Don Juans*. Novel(?). Ger. 1908.
1400. GORMAN, ARTHUR J. *The Youth of Don Juan*. Radio drama, in *Scholastic* 24 (3 March 1934): pp. 7 - 8, 11. Concerns a youthful love affair of Byron himself, not Don Juan. Incorrectly listed in one bibliography as being by Arthur Gordon.
- . (GOROSTERENA, E. N. See No. 1235.)
1401. GOROSTIZA, CELESTINO, 1904 --. *Ser o no ser: La escuela de amor*. Play. Mex. First perf., 6 Sep. 1934. México: Artes Gráficas, 1935. (Character Paco, a dreamer who fancies himself a Don Juan.)
- . (GÖRSS, G. See No. 2783a.)

- . (GOTTLIEB, C. See No. 2686a.)
1402. GOTTSCHALL, RUDOLF von, 1823 - 1909. *Don Juans hohes Lied*. Poem. Ger. In his *Späte Lieder* (Breslau, 1906) p. 71 ff.
1403. GOTTSCHALL, RUDOLF von. *Der steinerne Gast*. Novel. Breslau, 1891.
1404. GOURMONT, RÉMY de. *Le Secret de Don Juan*. Short Story. Fr. Found in his *Histoires magiques* (Paris: Mercure de France, 1893). In the ed. of 1916, found on pp. 41 - 50, says Prof. Redman.
- . (GOYA, FRANCISCO de. See No. 553.)
- . ***GOZLAN, LÉON. *Les Cinq minutes du Commandeur*. Drama. Paris, 1852.
- . (GOZLAN, LÉON. See "lions" under "viveurs.")
1405. GRABBE, CHRISTIAN DIETRICH. *Don Juan und Faust*. Tragedy. Ger. 1829. See Nos. 1643, 1651, 1758, 1784, 1812, 2024, 2066, 2404, 2667, 3002, 3037, and 3038. See esp. Lortzing, No. 1812.
1406. GRADENWITZ, PETER. *Variationen über "Là ci darem la mano" aus Mozarts Don Giovanni*. For oboe and piano. Music by Beethoven, arranged ("gesetzt") by Gradenwitz. West Germany. Copyright by Breitkopf and Haertel, 9 July 1975.
1407. *GRAELLS, EMILIO. *Un Tenorio de actualidad*. One act comedia. Unpublished.
1408. GRAENER, PAUL. *Don Juans letztes Abenteuer*. Three act opera. Libretto by Otto Anthes, No. 494. Ger. 1914. Cf. Friedmann, No. 1298.
1409. GRAF, ARTURO. *La Dannazione di Don Giovanni*. Poem. Ital. 1905. Seemingly also appeared in the *Nuova Antologia*, 1 Dec. 1901. I have not verified this reference.
- . GRAF, ARTURO. *Il Diavolo*. 1889. Listed by Simone Brouwer, No. 325, as a work showing the devil having his love affairs. The reference is misleading, since Graf's work is a critical study of beliefs about the devil through the centuries.
- . (GRAF, H. See No. 2046.)
- . (GRAHAM. See below No. 2501.)
- . (GRAIS, MIKE. See No. 2119.)
1410. GRANDAUR, FRANZ. *Don Juan*. Reworking of Da Ponte's libretto for Mozart's *Don Giovanni*. Munich, 1874.
1411. GRANÉS, SALVADOR MARÍA. *Juanito Tenorio*. Music by Manuel Nieto. "Juguete cómico - lírico." One-act play in verse. Sp. Given, 1886; printed, 1891. Parody of Zorrilla's *Don Juan Tenorio*. Book by Granés and Enrique Mann; first performance 1 March 1887, writes Menarini, No. 867.
- . (GRARE, F. See No. 1617.)

1412. *GRAS y ELÍAS, FRANCISCO. *Un Tenorio catalán*. Story. Appeared in *Pluma y Lapis* 6 (1900). This year of the magazine is apparently not held by any library in U. S. or Canada; therefore I did not manage to verify the reference.
1413. GRASSET, PIERRE. *Le Don Juan bourgeois*. Novel. Fr. 1922.
1414. GRASSET, PIERRE. *Le Pauvre Don Juan*, short story in *Vers et Prose* 29 (1912): pp. 81 - 92. About Don Juan de Mañara.
- . (GRASSO. See No. 554.)
1415. GRAU, JACINTO. "Ante la figue de Don Juan," pref. to his *El Burlador que no se burla* (Madrid, 1930) pp. 11 - 21.
1416. GRAU, JACINTO. Pref. to *El Burlador que no se burla, Don Juan de Carillana*, etc. Buenos Aires, (1941).
1417. GRAU, JACINTO. *El Burlador que no se burla*. "... escenas tragicómicas de una vida y muerte en cinco cuadros, prólogo y epílogo." Play. Sp. 1930. See No. 1351.
1418. *GRAU, JACINTO. "Don Juan," *Argentina Libre* (Buenos Aires) 25 July 1940.
1419. GRAU, JACINTO. *Don Juan de Carillana*. Play. 1913.
- 1419a. GRAU, JACINTO. *Don Juan en el drama*. Buenos Aires: Editorial Futuro, © 1944. Anthology of D. J. plays: Tirso, Molière, Goldoni, Pushkin, Dumas, Zorrilla, and Rostand. All the texts are either in or rendered into Spanish.
1420. GRAU, JACINTO. *Don Juan en el tiempo y en el espacio, análisis históricopsicológico*. Buenos Aires (1953). And other essays. Essay with the title above is on pp. 21 - 35. There is also one on the "Psicología de Don Juan y su inconsciente grandeza" pp. 37 - 46; and on "Casanova" pp. 161 - 166. "Un Señor singular" pp. 227 - 231 deals with a certain Don Juan de Villanueva, a gentleman with Donjuanish characteristics. The article on pp. 37 - 46 is apparently identical with chap. 2 of his introd. to *Don Juan en el drama*, No. 1419a.
1421. GRAU, JACINTO. "Estudio preliminar" to his *Don Juan en el drama*. See No. 1419a.
1422. †GRAU, SHIRLEY ANN. *Evidence of Love*. Novel. U. S. 1977. Character Edward Milton Henley, whose "antiseptic Don Juanism is a calculated mockery of the mythical passions of a faithful Tristan" (R. Z. Sheppard in a rev., *Time* 7 Feb. 1977: p. 88, 92).
- . ***GRAVES, ROBERT. *To Juan at the Winter Solstice*. Lyric poem. Eng. Composed, 1945; published, 1946. Apparently no connection with Don Juan, though the author's own note on the meaning of the poem does not make the point entirely clear.
1423. GREEN, JULIEN. *Chaque homme dans sa nuit*. Novel. France - America. 1960. (Hero Wilfred Ingram.) Prof. Marie - Antoinette Zrimc, "Original Adaptations and Recent Revivals of the Don Juan Myth in French Literature," *Papers on Romance Literary Relations*, ed. Cyrus DeCoster (Evanston, IL: Dept. of Span. and Port.: Northwestern U., 1976) pp. 60 - 73, sees the story as basically a version of the Don Juan theme. The setting is southern U. S. A.

1424. GREEN, MARTIN BURGESS. *Don Juan*. "A religious pantomime in three interludes. " © 17 Sep. 1954.
1425. GREEN, SYDNEY. Arr. of serenade and canzonetta from Mozart's *Don Giovanni*. New York, © 19 Dec. 1940.
1426. †GREENE, GAEL. *Dr. Love*. Novel. U. S. NY: St. Martins, 1982. The critics described it as a novel with a Donjuanish hero.
1427. GREENWALD, M. Arr. of *Là ci darem la mano* from Mozart's *Don Giovanni*. Philadelphia. Copyright renewed 5 April 1944. This would place the original © date ca. 1916.
1428. GREENWOOD, WALTER. *Don Juan*. Short story. Eng. In his *Cleft Stick* (1937).
- . (GRENVILLE MURRAY, E. C. See Anon.: *Jon Duan*, No. 440.)
1429. †GRESSET, JEAN B. L. *Le Méchant*. Five-act play. Fr. Played in 1745.
- . (GRETSER. See No. 100.)
- . (GRIMM, W. See No. 1462.)
- . (GRISAR. See No. 2514.)
- . (GROSS - BÖLTING, M. See No. 3028.)
- 1429a. GROSSE, JULIUS, 1828 - 1902. *Daponte und Mozart*. Five-vol. novel. Jena, 1874. (B. M. - K.)
- . (GROSSO, GIACOMO. See No. 554. N. B. Grosso's name has been entered incorrectly in some other bibliographies as Grasso, and also Giosso.)
1430. *GRUBE, HERBERT, 1891 --. *Don Juan von Debrezin*. Five-act tragicomedy. Donaueschingen, 1952. "Als Ms. gedr." "Nicht im Buchhandel." Our Don Juan?
1431. GRUBE, MAX. He translated Molière's *Don Juan* into German (Leipzig, 1912), and arranged it for the German stage.
- . (GRÜN, A. See No. 1750.)
1432. GRUPE - LÖRCHER, ERICA. *Der Wiedererstandene Don Juan*. Novel. Ger. 1928.
1433. GSOVSKY, TATJANA, 1901 (or 1902) --. *Don Juan*. Ballet. Rus. First perf., Berlin 1938. Music by R. Strauss.
1434. †GUALDO, LUIGI. *Un Matrimonio eccentrico*. Novel. Ital. 1879(?).
1435. GUARDIA, ÁNGEL de la. *Don Mateo Tenorio*. "Parodia, hasta cierto punto, de *Don Juan Tenorio*, en un acto y cinco cuadros, en verso ..." Madrid, 1895. First played, 26 Oct. 1895. Imitation of Zorrilla.
1436. GUBARENKO, VITALI. *Kamennyi Vlastelin*. Ballet. Ukraine. Libretto by E. Javorskij. Choreographed by A. Shekero, balletmaster at the Kiev theater where the work premiered. 1970 or earlier. Based on Lesja Ukrainka (Larisa Kosach)'s play, No. 1682. (Trans.: "The Stone Ruler.")

1437. GUDMAND - HØYER, J. V. *Don Juan i knibe*. Three-act comedy with songs. Den. Nykøbing, 1904. (Trans.: "Don Juan in Difficulty.")
1438. GUERRA JUNQUEIRO, ABILIO MANUEL. *A Morte de Don João*. Poem sequence. Port. 1874. Cf. No. 2226.
1439. *GUERRERO, RAFAEL. *Don Juan Tenorio*. Novel. No place or date cited.
1440. GUERRINI, OLINDO [his pseud. is Lorenzo Stecchetti], 1845 - 1916. *Scrive Donna Elvira*, a poem in a section called "Interludium" in his *Rime* (3rd ed., 1909). Ital. Undated. I have reference to a "caprice" by him entitled "Don Giovanni," which may be different from the poem above.
1441. GUESS, DON, and JACK NEIL. *Modern Don Juan*. Song. U. S. © 17 Jan. 1957. Recorded on Decca label No. 30166 (45 rpm.) by the famous rock - and - roll singer Buddy Holly, seemingly shortly before Nov. 1957, at which time he began recording under the Coral label.
- . (GUEULETTE, THOMAS S. See Nos. 713 - 714.)
- . (GUEVARA, CHE. See No. 2383.)
1442. GUGLIELMI, ALESSANDRO. *Il Convitato di pietra*. Ballet. Ital. Lodi, spring 1785. Composer unknown.
- 1442a. GUGLIELMI, ALESSANDRO. *Il Don Giovanni*. Tragi - comic opera in one act. London, Kings Theater, Haymarket, 1 March 1794. Libretto by Lorenzo da Ponte and Giovanni Bertati. Music by Gazzaniga, Sarti, Federici, Guglielmi, and Mozart. Da Ponte's words were new. A pastiche, in short. (C. C. R.)
1443. GUGLIELMINETTI, AMALIA, 1885 - 1941. *A Don Giovanni*. A poem consisting of six couplets. Ital. In her *L'Insonne* (Milan: Fratelli Treves, 1913) p. 32.
1444. GUIDONI [Gidoni], ALEXANDER. *Don Zhuan*. Short novel in verse. Rus. Written partly in a USSR concentration camp; finally published in Canada in *Sovremennik* (Toronto) 30 - 31 (1976): pp. 55 - 139.
1445. GUIDUCCI, ROBERTO, 1923 --. *Il primo mito: Morte e punizione di Don Giovanni* The other three myths are those of Faust, Don Quixote, and Ulysses. Text in Italian, French, English, and German. Modena - Rome - Paris - Lugano: La Traccia, 1973. Parts of four fictional dialogues presented on the Italian - Swiss TV program "Lavori in Corso." The D. G. myth inspired by Mozart. Theater of ideas by Guiducci; designs by Robert Sambonet; presented by Grytzko Mascioni.
1446. GUITRY, SACHA. *Mozart*. Music by Reynaldo Hahn. Three-act play. Fr. First performed in Paris, 2 Dec. 1925. In the scene where the youthful Mozart is considering a mild flirtation, Hahn has worked the strains of *Don Giovanni* into his music.
1447. GUMILEV, NIKOLAI STEPANOVICH, 1886 - 1921. *Don Zhuan*. Sonnet from the cycle *Zhemchuga* (1907 - 1910). Rus. (Trans.: "Pearls.") Written 1910? In his *Sobranie sochinenii v 4 tom* (Washington, DC: Victor Kamkin, 1962) 1: p. 130.
1448. GUMILEV, NIKOLAI STEPANOVICH. *Don Zhuan v Egiptje*. Dramatic poem of some one hundred lines, in one act. Rus. 1912. First published in his *Chuzhoje Nebo* (1912). (Trans.: "D. J. in Egypt.") Characters include Leporello and an American and his daughter. Also in his *Sobranie sochinenii* (1966) 3: pp. 2 - 16.

1449. *†GUMILEV, NIKOLAI STEPANOVICH. *Pamjat*. (Trans.: "Remembrance.")
1450. *†GUMILEV, NIKOLAI STEPANOVICH. *Two Adams*. See vol. 2 of the Washington, DC ed. of his work for this and preceding entry. One critic says both poems show the poet as Don Juan.
- . (GÜNDERRODE, K. See No. 2756a.)
- 1450a. GÜNTHER, ALFRED. *An das Urbild Don Juan*. Poem. 1911. Written in honor of Bonsels. See No. 758.
- . (GÜTHNER, N. See "lions" under "viveurs.")
1451. GUTIÉRREZ de la VEGA, JOSÉ. *Don Miguel de Mañara*. Traditional tale, found in his *Semanario pintoresco*. Sp. 1851.
1452. GUTIÉRREZ - GAMERO de ROMATE, EMILIO, 1844 - 1936. *La Derrota de Mañara*. Short story. Sp. Valencia, 1907.
- . (GUYS, C. See No. 555.)
1453. †GYLLEMBOURG - EHRENSVARD, FRU THOMASINE CHRISTINE (Buntzen), Baroness, 1773 - 1856. *Een i Alle*. Novel(?). Den. 1840. (Character Ferdinand Trolle.) (Trans.: "One in All.") She was the mother of J. L. Heiberg, who did a play entitled *Don Juan* (1814) himself.
1454. GYLLENSTEN, LARS JOHAN WICTOR, 1921 --. *I Skuggan av Don Juan*. Novel. Stockholm: Bonnier, 1975. (Trans.: "In the Shadow of D. J.") Original story.
- . (GYMIR, G. See No. 2021.)
1455. H., C. *Don Juan*. Three-act play for children. Den. 1876. "Reworked from the sources."
1456. *†H., E. von. *Der Im Irr - Garten der Liebe herumtaumelnde Cavalier. Oder Reise - und Liebes - Geschichte eines vornehmen Deutschen von Adel, Herrn von St. Welcher nach vielen, so wohl auf Reisen, als auch bey andern Gelegenheiten verübten Liebes Excessen, endlich erfahren müssen, wie der Himmel die Sünden der Jugend im Alter zu bestrafen pflegt ... durch den Herrn E. v. H.*
- . (H. H. *Don Juan. Canto the Third*. See No. 379.)
- . (HAAS, R. See No. 1687.)
1457. *HABECK, FRITZ. *Don Juan geht vorbei*. Three-act comedy. Ger. (?). 1947. Adapted from Rud. Brettschneider's trans. of Puget's play, No. 2351.
1458. HAERTLING, PETER. *Niembsch oder der Stillstand*. Novel. West Ger. 1965. A Don Juan story involving the real - life figure, Nikolaus Niembsch von Strehlenau, who wrote the Don Juan dramatic poem under his pen name of Lenau.
1459. *HAGELSTANGE, RUDOLF, 1912 --. *Die Beichte des Don Juan*. Poem. Olten, 1954. Smeed, No. 345, says it was influenced by Hoffmann, No. 1534.
1460. †HAGEMAN, RICHARD. *Don Juan Gomez*. Song. Hol. - U. S. 1944. Words from a poem by Elizabeth Coatsworth (U. S.) in *Compass Rose* (New York, 1929).

- . (HAHN, REYNALDO. Venezuela. See Nos. 663 - 663a and 1446.)
1461. HAHN, RUDOLF. *Ein Don Juan aus Familien - Rücksichten*. Music by A. Conradi. One-act farce with songs. Ger. 1864. The name Fritz Lustig is sometimes added.
1462. HAHN, RUDOLF and E. BRAUNE. *Onkel Don Juan oder Lustige Putzmacherinnen*. Music by W. Grimm. Farce with songs. Ger. 1898.
1463. †HAHN - HAHN, IDA Gräfin von. *Cecil*. Novel. Ger. 1844. (Hero a "Don Juan.")
1464. †HAHN - HAHN, IDA Gräfin von. *Gräfin Faustine*. Novel. 1841. (Heroine a "Doña Juana.")
1465. †HAHN - HAHN, IDA Gräfin von. *Ilda Schönholm*. Novel. 1838. (Heroine a "Doña Juana.")
1466. †HAHN - HAHN, IDA Gräfin von. *Der Rechte*. Novel. 1839. (Character Catherine Desmont a "Doña Juana.")
- . (HAITINK, B. See No. 2051a.)
- . (HALÉVY. See No. 1927.)
- . (HALL, P. See No. 2051b.)
1467. HALLSTRÖM, PER AUGUST L. *Don Juans rubiner*, short story in his *Reseboken*. Swed. 1898. (Trans.: "Don Juan's Rubies.")
1468. *HALM. *Don Juan oder der steinerne Gastwirth*. A burlesque. I could not trace it.
- . (HAMBERLIN, H. See No. 2167.)
1469. *HAMEL, VICTOR, comte du. *Don Juan de Padilla*. Novel. Fr. 1862. Our D. J.?
1470. HAMPTON, CHRISTOPHER, 1964 --. *Molière's Don Juan*. Play. Eng. London: Faber and Faber, 1974. A colloquial trans. commissioned by the BBC and broadcast 2 Jan. 1972. A free enough version to constitute an adaptation. London: Faber and Faber, 1974. See No. 2041.)
1471. **HANECH. A Danish poet who is said to have done a work on Don Juan. Could this reference indicate a confusion with the Danes Heiberg or Hauch? I find no trace of any Danish poet named Hanech, though Mercedes Sáenz - Alonso, *Don Juan y el donjuanismo* (Madrid: Guadarrama, 1969) pp. 196 - 197, discusses him at length.
- . (HANDEL. See No. 2601.)
1472. HANKA, ERIKA. *Don Juan*. Ballet. 1949. Based on Gluck.
- 1472a. HANS, A [nnie]. *Don Juan*. Kontich: A. Hans - Vander Meulen Kindern, [1947]. Veertiendaagse uitgave, No. 45 (Trans.: "A. H. - V. M. and Children; Fortnightly edition.") (V. der S.)
1473. *HANSEN, OLUF. *Don Juan som Kusk*. "Recollections." Ringkøbing, Denmark, 1952. (Trans.: "D. J. as Coach Driver.")
- . (HARAUCOURT, EDMOND. See "circes" under "viveurs.")

1474. HARAUCOURT, EDMOND. *Don Juan de Mañara*. Five-act drama in verse. Incidental music by Paul Vidal. Fr. First performed, 1898; printed, 1901.
- . (HARDOUIN, MARIA, Le. See Le Hardouin, No. 1731.)
1475. HARDY, ROBIN. *Don Juan's New World: America*. Novel. U. S. NY: Freundlich Books, 1985. Original story: starts with D. J.'s being cast ashore and rescued by women (a traditional detail going back to Tirso de Molina, ca. 1620).
1476. HARDY, ROBIN. *The Education of Don Juan*. Novel. NY: Wyndham Books - Simon and Schuster, 1980.
1477. †HARDY, THOMAS. *Tess of the D'Urbervilles*. Novel. Eng. 1891. (Character Alec.)
- . (HARRACH. See No. 556.)
1478. †HARRIS, FRANK, 1855 - 1931. *My Life and Loves*, 5 vols. Erotic autobiography. Irel. Ed. princeps, 1933 - 1936. Various others, mainly printed in Paris, 1946 --, especially Paris: Olympia, 1952 - 1954. Cf. No. 453.
- . (HART. See No. 903.)
- . (HART, J. V. See No. 2033a.)
1479. HART, JULIUS. *Don Juan Tenorio*. Four-act tragedy. Ger. 1881. Influenced by Hoffmann, No. 1534, says Smeed, No. 345, p. 51.
- . ***HARTE, BRET. *The Right Eye of the Commander*. Short story.
1480. HARTENSTEIN, STEPHAN Von. *Don Juan: Ein Leben Liebe, Laster, Heiligkeit*. Novel. Vienna, 1934.
- . ***HARTZENBUSCH, JUAN E. *Juan de las viñas*. 1844.
- . HARVEY, JOHN MARTIN. *Don Juan's Last Wager*. This item is the same as No. 1010 and is by Mrs. Cunninghame - Graham. Harvey acted the role of Don Juan in the London stage production and seems to have had a hand in producing it. See rev., *Athenaeum* (London) 3775 - 3776 (3 and 10 March 1900): pp. 283 - 284 and 316.
1481. HAUCH, JOHANN CARSTEN, 1790 - 1872. *Don Juan*. Five-act tragedy; a closet drama. Den. Said to be in his *Complete Works*, 1828 - 1829. Barfoed, No. 359, is inclined to suggest ca. 1828.
1482. †HAUCH, JOHANN CARSTEN. *Marsk Stig*. Five-act tragedy. 1850. Barfoed, No. 359, sees Stig as a Don Juan - like figure. The title is the name of a famous Danish hero.
1483. †HAUFF, WILHELM. *Phantasien im Bremer Rathskeller*. Novelle. Ger. 1827. Farinelli, No. 399, p. 193, states that the statue of Orlando in this story was suggested by that of Don Giovanni's avenger in Mozart's opera. It is at least true that some two-thirds along in the story, Hauff speaks of Don Juan, Leporello, and the statue.
1484. HAUG, HANS. *Don Juan in der Fremde*. Libretto by Dominik Müller. Comic opera. Laupen - Bern, (1930). An overture by Haug with this title, described as "quasi perpetuum mobile," was copyright 8 Jan. 1933. Perhaps an addition. See No. 1546 and cf. the title.

1485. HAUPT, LOIS von. Minuet from Mozart's *Don Giovanni*, arr. for two pianos. New York, © 1952.
- . (HAUPTMANN, E. See No. 797.)
1486. HAWES, W. Adaptation in English of Mozart's *Don Giovanni*. 1830.
1487. †HAWTHORNE, NATHANIEL, 1804 - 1864. C. N. Stavrou, "Hawthorne on Don Juan," *GaR* 16 (1962) pp. 210 - 221, observes that Hawthorne, who took the woman's side, has much to say about masculine infidelity. *The Scarlet Letter*, etc., have donjuanesque heroes: Westervelt, Dimmesdale, Chillingworth, Coverdale, Hollingsworth, Donatello, even Kenyon.
1488. †HAWTHORNE, NATHANIEL. *Young Goodman Brown*. Short story. U. S. 1835. Published in *Mosses from an Old Manse* (1846). Jeanne J. Smoot, "Young Goodman Brown - Puritan Don Juan: Faith in Tirso and Hawthorne," *Postscript* 6 (1983): pp. 42 - 48, makes an interesting case for seeing a connection.
1489. HAYDN, JOSEPH, 1732 - 1809. *Don Juan oder das steinerne Gastmahl*. Ballet. 1804. One critic cites it as a play. The only Haydns seem to be Joseph and his brother Michael, the Austrian composers. I find neither one credited with such a work. Joseph did compose *Il Sganarello*, now almost entirely lost, in 1762 (after Molière's *Don Juan*, or the *commedia dell' arte* character?), but 1804 is really too late for any composition by him. It could perhaps be incidental, or entr'acte, music for someone else's ballet (Gluck's?), misdated.
- 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.
- The probable solution to this mystery is supplied by C. C. R., who notes that Vincenzo Righini's *Don Giovanni ossia Il Convitato di pietra* (1776) was revived and staged by Joseph Haydn in Esterhazy (western Hungary), substituting an aria by Luigi Bologna for two of Righini's, and another by Niccolò Jommelli. Haydn altered the music somewhat and added a new scene or two of his own, and a chorus, probably not his own, to act 1, scene 1. Of an earlier *Don Juan* opera by Haydn, which some critics imply, Russell sees no real evidence. See Righini, No. 2434. Josef Calbi was the balletmaster, notes B. M. - K.
- 1490 - 1490a. HAYEM, ARMAND. *Don Juan d'Armana*. Drama. Fr. 1886. Done as a complement to his study *Le Donjuanisme* (Paris, 1886). Both show the influence of Hoffmann, according to Smeed (No. 345): pp. 58 - 59.
1491. HEATH - STUBBS, JOHN F. A. *Don Juan Muses*, poem in *Harper's Magazine* 197 (Nov. 1948): p. 103.
1492. HEATH - STUBBS, JOHN F. A. *The Don Juan Triptych*. In *Selected Poems* (Oxford, 1965) pp. 2 - 9 and *Collected Poems, 1943 - 1987* (Manchester, 1988) pp. 219 - 225. Three poems suggested by Mozart's *Don Giovanni*, first published singly between 1943 and 1954: 1) *Leporello*; 2) *Don Juan Muses*; 3) *Donna Elvira*. For No. 2, see No. 1491 above.
1493. HEBBEL, FRIEDRICH. *Epigramme auf Lord Byron*. No. 8 is on *Don Juan*. Ger. Appeared in 1857.

1494. HÉBERT, MAURICE. *Le Cycle de Don Juan*. Long, rambling poem. Fr. - Can. Much of it appeared in the *Proceedings and Transactions of the Royal Society of Canada*, ser. 3, vol. 31, sect. 1 (1937): pp. 75 - 83; 33, sect. 1 (1939): pp. 155 - 165; 37, sect. 1 (1943): 39 - 44; 39, sect. 1 (1945): pp. 89 - 102; 40, sect. 1 (1946): pp. 37 - 49; 43, sect. 1 (1949): pp. 39 - 49.
- . (HECHT, J. See No. 810.)
1495. *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*, No. 1533. (Trans.: "Gert's Garden.")
1496. HEIBERG, JOHANN LUDWIG, 1791 - 1860. *Don Juan*. "Romantisk comedie i 4 Acter." Den. 1813. Modeled rather closely on Molière's play, but with a new miraculous ending. It was actually a puppet show. First performed 28 March 1812, to a small, select audience; never publicly staged.
1497. HEIDEN, HANS (pseud. of Adolf Weigel), 1880 - 1927 (1946?). *Don Juan*. Twenty-line poem. Ger. Dresden: E. Piersons Verlag, 1905.
1498. HEIMERDINGER, ALF. *Don Juan*. "Balladen - Zyklus." Berlin, 1933.
1499. *HEINEMANN, ERNST, 1861 --. Trans. and adaptation of Mozart's *Don Giovanni*. 1904. See A. Rosenberg, No. 1540, p. 306.
1500. *HEINEMANN, OLAF. *Der Don Juan von Banausia*. Leipzig, (1919).
1501. *HEINESEN, WILLIAM, 1900 --. *Don Juan fra Tranhuset*. Story. Den. Copenhagen: Gyldendal, 1970. This would trans. as "D. J. from the Whaleoil House." Apparently slang for "booby hatch." In his story collection of the same name (Copenhagen: Gyldendal, 1970) pp. 195 - 236. See No. 1213.
- . (HELD, FRANZ. See No. 1516.)
1502. †HELLBACH, R. *Liebesabenteuer eines alten Junggesellen*. Vienna, 1886.
1503. HEMINGWAY, ERNEST. *For Whom the Bell Tolls*. Novel. U. S. 1940. Pilar calls the protagonist Robert Jordan, who feels affection for her as well as for the heroine Maria, "a regular Don Juan Tenorio." (NY: Scribner, 1940) p. 92.
1504. HEMMERT, DANIELLE. *L'Offrande à Don Juan*. Paris, © 1957. 73 love poems, including "À Don Juan" (15 lines, a sort of sonnet with a one-line coda) and "Le baiser de Don Juan" (14 lines, a sonnet with untraditional rhyme scheme).
- . (HÉMON, L. See No. 2109.)
1505. HENDRICKS. *Fragment uit eene onuitgegevene dramatische trilogie getiteld: Don Juan*. *De Vlaamsche School* 1 (1855): pp. 39 - 40. Just part 1, scene 1. We see Gonzalvo, Don Juan's alchemist teacher in the secret arts. (Trans.: "Fragment of an Unpublished Dramatic Trilogy Entitled *Don Juan*"). (V. der S.)
1506. HENKEL, MICHAEL, 1780 - 1851. *Introduction et variations pour flûte et guitare, sur l'air de Mozart: "Fin ch'en dal vino."* No. 8. Bonn: N. Simrock, [ca. 1818]. Ger. Libr. of Congress entry.
1507. HENS, LEO, and JULIAAN PAQUAY. *De Moderne Don Juans*. Farce operetta in three acts. Music by Rudolf Senek. Antwerp, 1937.

- . (HENSEN, H. See No. 1948.)
- . (HENTL, F. von. See No. 1152b.)
- . (HENZE - WEISEN. See No. 2383.)
- . (HERANCOURT. See under Haraucourt, No. 1474.)
- . HERBERG. An incorrect entry in one bibliography for "Heiberg," No. 1496.
- . (HERBIER, MARCEL L'. See No. 2066.)
1508. HERMANN, WILL. *Don Juans Wiederkehr oder Et Schangche ën de Pëtsch*. Five-act *Zauberdrama* for the puppetshow stage. Aachen, 1922.
1509. HERMANN, WILL. *Der Steinerne Gast oder Don Juan der Fraulütstrüester*. "Ein schauerlichschönes Spiel in 5 Akten mit Singerei - Fliegerei - und Keilerei." For the puppetshow stage at Aachen, 1923.
1510. †HERMANT, ABEL. *Les Confidences d'une aïeule, 1788 - 1863*. Novel. Fr. 1893. (Character Émilie.)
1511. HERNÁNDEZ - CATÁ, ALFONSO. *Un Triunfo de Don Juan*, in his *Cuentos pasionales*. Cuba. 1923(?). Despite the title of the book, this is a play in four scenes. "El triunfo ..." in the table of contents.
- . (HERNÁNDEZ - CATÁ, ALFONSO. See No. 1882.)
- . (HERNANDO y PALOMAR, RAFAEL. See No. 803.)
1512. HÉROS, EUGÈNE. *Le Don Juan moderne*. Vaudeville, one-act. Fr. First perf., Paris, 1905; published, 1906.
1513. *HERTZ, HENRIK, 1797 (1798?) - 1870. *Digte I - IV*. Poems. Den. 1851 - 1862. See *Gjenganger - Breve* (1830), in *Digte III* (1862): p. 92. (Barfoed [No. 359] p. 154.)
- . (HERTZ, N. A. S. See No. 2368.)
1514. HERVÉ, CHARLES, and CHARLES STANLEY HERVÉ. *Don Juan Married*. Poem in six cantos. Ca. 1833. Continues and concludes Byron's *Don Juan*.
1515. **HERVIEUX. *Los Averiaados* ("Hijos de Don Juan"). Fr. Entry from P. Portabella Durán, *Psicología de Don Juan* (Barcelona: Zeus, 1965). Must refer to the French writer Paul Hervieux, 1857 - 1915. However, I can find no title among his many works in any way equivalent to the Spanish "averiaados."
1516. HERZFELD, FRANZ [Franz Held, pseud.]. *Der Abenteuerliche Pfaffe D. Juan*. Farce novel in doggerel verse. Ger. 1889.
1517. HERZFELD, FRANZ [Franz Held, pseud.]. *Don Juan's Ratskellerkneipen*. "Eine feuchtfrohliche Weinmärchen." Humorous poem. 1894.
1518. HESEKIEL, GEORG. *Faust und Don Juan*. Political - social treatise in the form of a novel. Ger. 1846.
1519. HESSE, HERMANN. *Ladidel*. *Novelle*. Ger. - Switz. Originally in *Umwege* (Berlin, 1912). Rev. and reprinted in *Kleine Welt* (Berlin, [1933]). Hero, Hermann Ladidel, who is very timid, is called a Don Juan.

1520. HESSE, HERMANN. *Die Morgenlandfahrt*. Hesse calls it an "Erzählung," but often considered a short novel. 1932. Hermann J. Weigand, "Hermann Broch's *Die Schuldlosen*: An Approach," *PMLA* 68 (1953): pp. 323 - 334, notes that the ending resembles that of Broch's *Schuldlosen*, No. 808, and that both of them hark back to the finale of Mozart's *Don Giovanni*. The self - accusing hero, H. H., actually accuses Leo of talking like the Commander in the last act of D. G. (see 1951 ed., Berlin and Frankfurt a / M.: Suhrkamp, p. 109).
1521. HESSE, HERMANN. *Der Steppenwolf*. Novel. 1927. In the fantasy section near the end, the hero, Harry Haller, finds himself viewing the last act of Mozart's *Don Giovanni* and hears the doom music as the stone guest approaches. The novel itself, however, does not have a similar conclusion.
- . (HESSLEIN, A. See "lions" under "viveurs.")
1522. *HEUSENSTAMM, THEODOR, Graf von [Stamm], 1801 - 1889. *Don Juan*, a poetic rhapsody, in his *Gedichte*. Ger. 1845. Details from B. M. - K.
- 1522a. HEUSER, INGEBORG. *Don Juan*. Ballet. Premiered in El Paso, Texas, 1977, at the University Civic Ballet. Gluck's music.
1523. HEWEL, Van - den. Mozart's *Don Giovanni*, "revu, corrigé, mis en ordre avec tous les récitatifs par ..." Vocal score and piano accomp. N. d. N. p.
1524. HEWITT, EILEEN. *Donna Juana*. A novel in verse. London: Routledge, 1925. Imitation of Byron's *Don Juan*.
- . HEYM, PAUL. Apparently a wrong reference for "Paul Heyse," No. 1526.
1525. HEYMANN, ROBERT. *Don Juan und die Heilige*. "Roman aus dem Mysterium des verlorenen Paradieses." Novel. Leipzig, 1921. Listed in one bibliography as "der Heilige." Influenced by Hoffmann, writes Smeed, No. 345, p. 51.
- 1525a. HEYSE, PAUL, 1830 - 1914. *Don Juan*. *Novelle*. In his *Plaudereien eines alten Freundespaares* (Stuttgart - Berlin, 1912) pp. 93 - 122. Ger. Written 1911. (B. M. - K.)
1526. HEYSE, PAUL. *Don Juans Ende*. Five-act tragedy. 1883. Influenced by Hoffmann (Smeed, No. 345, p. 51).
- . (HILLEMACHER, E. E. See Nos. 557 - 558.)
- . (HILLEMACHER, P. L. See "circes" under "viveurs.")
1527. HILTON, JAMES. *Murder at School* (retitled *Was It Murder?*). Novel. Eng. 1933. The hero, Colin Revell, is working on a "full - length satirical epic in the manner and metre of [Byron's] *Don Juan*" (see chs. 1, 2, and 11 - several references; ch. 12 gives some lines from the poem; the book ends, ch. 14, with another quotation from the poem). The whole novel is a sort of *Don Juan* adventure, à la Byron.
- . (HIPPIUS. See under Gippius, No. 1361.)
- 1528 - 1529. HIRE, JEAN de la. *Mémoires d'un Don Juan et Physiologie du donjuanisme*. Paris, 1904. The "Physiologie" part of this work is a study.

- . (HIRSCHFELD. See No. 559.)
- . (HIRSCHMANN, H. See No. 2426.)
1530. HOAGWOOD, TERENCE. *Going to the Opera Alone: Don Giovanni*. Lyric poem in five stanzas of 4, 4, 4, 4, 5 ll. U. S. *Panorama*, literary supplement to the Morgantown, WV *Dominion Post*, 10 Feb. 1985: p. 4. Refers to the Mozart opera.
1531. *HOCHWÄLDER, FRITZ, 1911 --. 1003. Play. Aus. Produced, 1963.
1532. HÖCKER, PAUL OSKAR, 1865 - 1944. *Don Juans Frau*. Novel. Stuttgart, 1906. Lib. Cong. says © 1939. Rev. version? © renewal date would be ca. 1934.
- . (HOEFFNER, K. A. See No. 2121.)
1533. HOEL, SIGURD, and HELGE KROG. *Don Juan*. Play. Nor. 1930. (See No. 1495.)
- . (HOEST, B. See No. 1120.)
- 1533a. *HOFFMANN, E. T. A. *Der Dichter und der Komponist*. Story. 1813. Ger. (B. M. - K.)
1534. HOFFMANN, E. T. A. *Don Juan: Eine fabelhafte Begebenheit*. Story. First appeared in *Allgemeine Musikalische Zeitung*, 31 March 1813. Very influential for all its modest length. See Nos. 270, 276, 695, 709, 733, 757, 794, 1298, 1331, 1479, 1525 - 1526, 1626, 2025, 2163, 2333, 2345, 2763 - 2764, and 3048.
- 1534a. *HOFFMANN, E. T. A. "Höchst zerstreute Gedanken" (from the *Zeitung für Elegante Welt*, 1814), in *Deutsches Mozartfest der deutschen Mozart - Gesellschaft* (Augsburg 1972) p. 40 ff. Hoffmann did a description of the Mozart opera; this may be it.
1535. *HOFMANN, WILLIAM J. *Don Juan*. Trans. and adapted from Rostand's *La Dernière nuit de Don Juan*. Play in two parts. © 31 July 1964.
1536. †HOFMANNSTHAL, HUGO von. *Cristinas Heimreise*. Three-act comedy. Ger. 1910. (Character Florindo.)
1537. **HOLBERG, LUDWIG von, 1684 - 1754. *Don Juan*. Drama. Den. 174-- (?). One writer so lists it. He did a *Sganarels Reyse* (which I cannot see as having any connection with Molière's valet, or Don Juan) and a *Don Ranudo de Colibrados*, but seemingly not any *Don Juan*. Perhaps a confusion with J. L. Heiberg, No. 1496? Jørgen Stegelmann, *Hvem er hvem hos Holberg? En Holberg Håndbog* (Copenhagen: Thaning and Appel, 1974), 252 pp., lists both plays and characters. No Don Juan or D. J. type is listed. (Trans.: "Who's Who with H.? A H. Handbook.")
1538. HOLMES, THEODORE. *Don Juan and the Ur - Don Juan*, in his *An Upland Pasture: Poems* (Nashville: Vanderbilt UP, 1966) pp. 43 - 45. Seventy-two-line lyric poem. U. S. Apparently written in 1966.
1539. HOLTEI, KARL von. *Don Juan*. Dramatic fantasy in seven acts. Ger. 1834. A pornographic play, first published anonymously.

1540. *HOLZMEISTER, CLEMENS, 1886 --. An imaginative, innovative staging of Mozart's *Don Giovanni*. Salzburg, 1953. See Alfons Rosenberg, "Wandlungen in der Auffassung und Inszenierung des *Don Giovanni*," in *Don Juan: Darstellung und Deutung*, ed. Brigitte Wittmann (Darmstadt: Wissenschaftliche Buchgesellschaft, 1976) pp. 314 - 315.
1541. *HOMBERG, HANS. *Ein Don Juan*. Imitation or free paraphrasing of Aucouturier's *Don Juan*, No. 607, in German. Wiesbaden, © 1 June 1957.
1542. "L' HOMME des FOULES." *Don Juan Tenorio*. A satirical essay attacking the morality of modern women, in narrative form. Appeared in *La Vie Moderne* (Paris), 8 May 1886: pp. 292 - 295; a weekly magazine.
1543. [HONE, WILLIAM]. *Don Juan, Canto the Third*. London: William Hone, 1819. A spurious continuation of Byron's *Don Juan*, which most critics believe was by Hone himself.
1544. *HOPE, A. D. *The Damnation of Byron*. Poem. Australia. In his *Collected Poems, 1930 - 1965* (NY: Viking, 1966).
1545. HOPFEN, HANS. [Hans Mayerl. *Mein Onkel Don Juan: Eine Geschichte aus dem vorigen Jahrhundert*. Novel. Ger. 1881. It is also listed as "... aus dem 18. Jahrhundert."
- . (HORACE. See No. 2383.)
1546. HOPFINGER, OTTO. *Don Juan und der Fremde*. Five-act play. © by him 20 Nov. 1950. Cf. title of Haug's opera, No. 1484.
- . (HORNEM, HORACE. See No. 379.)
1547. HÖRNIGK, R. *Don Juan*. Five-act tragedy in verse. Ger. 1850. Originally appeared anonymously, in Potsdam. See No. 363.
1548. HORNSTEIN, FERDINAND von. *Don Juans Höllenqualen*. Fantastic drama. Involves Mephistopheles as a character; i. e., the plot is connected with the Faust legend. Ger. 1900.
1549. HORROCKS, HERBERT. *A Fiddler Is Passing This Way*. Two-part song from Mozart's *Don Giovanni*. Adapted and arr., with English words, by him. © by Elkins and Co., Ltd., 11 Aug. 1959.
1550. *HÖRTH, FRANZ LUDWIG, 1883 --. Famous baroque interpretation of Mozart's *Don Giovanni*. 1923. See A. Rosenberg, No. 1540, pp. 313 - 314.
1551. HORTS, JULIUS. *La Quinta de Don Juan*. "Juguete cómico original." San Feliu de Llobregat, 1913. Adapted for the Spanish stage by José Pablo Rivas.
1552. HORVÁTH, ÖDÖN von, 1901 - 1938. *Don Juan kommt aus dem Krieg*. Three-act play. Ger. Premiered on 21 Nov. 1952, long after his death. In his *Gesammelte Werke*, ed. D. Hildebrandt, W. Huder, and T. Krischke (Frankfurt: Suhrkamp, 1970) 4: pp. 350 - 372, fragments and variants are given. Orig. ed. was Vienna - Berlin: Max Pfeffer, 1937. The *Gesammelte Werke* (Frankfurt a / M: Suhrkamp, 1970 - 1971) 4: pp. 636 - 642 also contains a "Film exposé." The play cast consists of Don Juan and thirty-five women. See No. 2542. *Don Juan Comes Back from the War* is merely the translation by Christopher Hampton (London: Faber and Faber, 1978). Horváth did a note for his own play, *Gesammelte Werke* 1: pp. 590 - 591.

- . HOUSSAYE, ARSÈNE. In addition to the works listed below, Houssaye did dozens of other novels, plays, and stories on the same general theme of adulterous love. See also under *Don Juan - Serie* and under Richardson, S. Some of these data I owe to Prof. Harry Redman.
1553. HOUSSAYE, ARSÈNE. *Don Juan et Célimène*, short story in *Contes pour les femmes*, part 2. Fr. 1885 - 1886.
1554. HOUSSAYE, ARSÈNE. *Don Juan vaincu*, short story, *ibid.*, part 1. Also in *Les Mille et une nuits parisiennes*, vol. 1. 1875.
1555. †HOUSSAYE, ARSÈNE. *Les Femmes du diable*. Novel. 1867.
- . (HOUSSAYE, ARSÈNE. *Les Filles d'Eve*. See *Don Juan - Serie*.)
1556. HOUSSAYE, ARSÈNE. *Les Grandes Dames*, first series. Vol. 1 is titled *Monsieur Don Juan*; vol. 2, *Madame Vénus*; vol. 3, *Les Pécheresses blondes*; vol. 4, *Une Tragédie à Ems*. Paris, 1868 - 1869. All four deal with Jean - Octave de Parisis, nicknamed Don Juan de Parisis. Chapter headings, *passim*, contain the words "Don Juan."
1557. HOUSSAYE, ARSÈNE. *Hamlet*. Sonnet in *Cent et un sonnets*, in his *Poésies* (Paris: Charpentier, 1887) p. 160.
1558. HOUSSAYE, ARSÈNE. *Madame Don Juan*, story in *Les Mille et une nuits parisiennes*, vol. 3. 1875.
1559. †HOUSSAYE, ARSÈNE. *Mademoiselle Phryné*. Novel. Vol. 2 of *Les Parisiennes*. 1877.
1560. HOUSSAYE, ARSÈNE. *Les Sentiers perdues*. *Poésies* (Paris: Dentu, 1877) vol.4, ll. 25 - 26.
1561. HOUSSAYE, ARSÈNE. *Les Tristesses des Don Juan*. A title Prof. Redman writes me Houssaye proposes for an episode in the *Mille et une nuits parisiennes* (Paris: Dentu, 1875) 3: pp. 17 - 31 and 351 - 380, in which Don Juan is mentioned as one of those "noms dont l'art s'inspire." "Les Tristesses ..." is the title of the initial chapter. Other chapters bear the headings "Le Spectacle de la scène et de l'avant - scène," "La Statue brisée," "Un Enlèvement," etc. Martial de Briançon is the Don Juan character in this episode.
1562. HOVEY, RICHARD. *Don Juan*. Canto XVII, poem in *To the End of the Trail*. U. S. New York: Duffield, 1908. Spurious continuation of Byron.
1563. HOW, LOUIS. *The Other Don Juan*. Poem. U. S. 1932. About Don Juan de Mañara.
1564. HOWARD, RICHARD. *Aubade: Donna Anna to Juan, Still Asleep*. Poem in five 10-line stanzas. U. S. *Poetry* 114 (1969): pp. 292 - 293. Also in *The Poetry Anthology, 1912 - 1977*, ed. Darryll Hine and Joseph Parisi (Boston: Houghton, 1978).
1565. HOWE, ALBERT. *I Can Scarce Comprehend It* and *All Joy and Pleasure*. Recitative and aria from Mozart's *Don Giovanni*. © 1 Oct. 1935. All Joy is the aria *Dalla sua pace*. *I Can Scarce* is the recitative. *Come mai creder deggio*, which is not in all scores of the opera.
1566. HOYER, WILHELM. *Don Giovanni*, adapted for marionette theater from Mozart.

1567. HOYOS GÓMEZ, JULIO de. *Tigre Juan*. A four-act "síntesis teatral" of Pérez de Ayala's novel, No. 2280. Madrid, 1928.
1568. †HUCH, FRIEDRICH, 1873 - 1913. *Christels Verpflichtungen*. Novelle. Ger.
1569. HUETE ORDÓÑEZ, J. *Tenorio en el siglo XX*. One-act musical. Music by Manuel Quisilant and Salvador Martí. Sp. 1917. Parody of Zorrilla's *Don Juan Tenorio*. Menarini (No. 867) thinks it may have premiered in Barcelona.
1570. *HÜGELMANN, HILL RENÉE, 1903---. *Don Juan wider Willen*. Ger. Waldkirch: Waldkircher Verlag, (1987), 180 pp. Library of Congress classifies it under "music literature."
1571. HUGO, VICTOR. Reference to Don Juan in *Préface* to his play *Cromwell* (1827), and a page-long note (No.5) dated 1828. Fr. See *Oeuvres complètes* (Paris: Hetzel and Quantin, n. d.), vol. 1. A reference to "Don Juan," by Hugo and trans. by Ismael Enrique Arciniegas, **Revista de México* 434 (1890): p. 527, found in another bibliog., must be to this item.
- 1571a. HUGO, VICTOR. *Le Roi s'amuse*. Play. Nov. 1832, Paris. (Character Francis I.) See No. 2862.
1572. *HUIDOBRO, VICENTE. *Don Juan y Don Juanillo*. Poem. In his **Obras completas* (Santiago de Chile: Col. "Zig - Zag," 1964) pp. 711 - 713.
1573. HUME, JAMES ORD. Mozart's *Don Giovanni*, arr. and sel. for military band. London, © 26 May 1916.
1574. 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 2 of Mozart's *Don Giovanni*, Libr.of Congress entry.
1575. †HUNGERFORD, MARGARET WOLFE. *An Unsatisfactory Lover*. Novel. Irel. Philadelphia, 1893.
- . (---. See "circes" under "viveurs.")
1576. *HURTADO, ANTONIO, 1825 - 1878. *Monólogo de ultratumba*. *Leyenda*. Sp. Hurtado (or: Hurtado y Valhondo) wrote poems, novels, *leyendas*, *romances*, etc.
1577. HÜRTE, NORBERT. *Wahrhaftige Historie vom ärgerlichen Leben des spanischen Ritters Don Juan und wie ihn zuletzt ††† der Teufel geholt*. Novelle. Ger. 1854 (as dated by Smeed, No. 345). 2nd. ed. is 1856. Smeed notes that it shows intentional parallels with the Faust legend (pp. 88 - 89). Retelling of Mozart's opera *Don Giovanni*. Hürte specialized in retelling the classics for less well educated readers.
1578. IAKOVLEV, IURII. *Don Zhuan*. Story. Rus. An excerpt may be found in *Kniga dliachteniia po russkomu iazyku dlia studentov - inostrantsev*, ed. Anastasiia Alekseevna Kotovskaia (Moscow: Vysshiaia Shkola, 1970) pp. 276 - 278. The tale deals with an adolescent schoolboy who romances a classmate. (Trans.: "A Russian Reader for Foreign Students.")
1579. †IBSEN, HENRIK. *Fru Inger til Østraad*. Play. Nor. 1854. (Trans.: "Mistress Inger from Østraad.")

1580. †IBSEN, HENRIK. *Kjaerlighedens komedie*. Play. 1863. (Trans.: "Love's Comedy.")
1581. †IBSEN, HENRIK. *Lille Eyolf*. Play. 1894. (Trans.: "Little Eyolf.")
1582. †IBSEN, HENRIK. *Peer Gynt*. Play. 1867. These plays have been cited by several critics as depicting the Don Juan type. Many may well consider the analogy somewhat thin.
- . (IDRESS, R. See No. 2757.)
- . ***INGELOW, JEAN. *Don John*. Novel. Eng. London: S. Low, 1881. Popular novel in its day, but not dealing with Don Juan.
1583. †INGEMANN, BERNHARD SEVERIN, 1789 - 1862. *Erik Menveds Barndom*. Historical novel about King Eric. Den. 1828. In his *Samlede Skrifter*, 2nd ed., 1847 - 1851. (Data from Barfoed, No. 359.)
1584. INKIOW, DIMITER. *Don Juao, 70*. Two-act comedy. © 21 June 1968.
- . (INOYATOV. See No. 1699.)
1585. INSÚA, ALBERTO. *El Alma y el cuerpo de Don Juan*. Novela. Cuba. 1915.
1586. IONESCO, EUGÈNE. *Tueur sans gages*. Three-act play. Fr. - Rom. 1959. Giovanni Lista, "De la tautologie et du théâtre," *Obliques* 5 (1974): pp. 75 - 76, sees Bérenger's famous final monologue as a second version of Sganarelle's speech in Molière's *Dom Juan*, act 3, sc. 1.
1587. IRVING, WASHINGTON. *Don Juan: A Spectral Research*. Short story with overtones of the usual rambling Irving essay, in *Crayon Miscellany*. U. S. Probably written in 1826; published in 1835, and collected as part of *Wolfert's Roost and Other Papers* (New York, 1855) pp. 322 - 333.
1588. IRVING, WASHINGTON. *The Isles of Greece*. Poem. Ca. 1825. A reworking of Byron's poem in *Don Juan*, canto 3, stanza 86.
1589. †ISAACS, SUSAN. *Compromising Positions*. Detective fiction. U. S. NY: Times Books, 1978. Character Marvin Bruce Fleckstein, D. D. S. The periodontist is referred to again and again as a Don Juan: p. 6, 46, (54), 55, 85, 86. The character Nancy MacLaren is a sort of Doña Juana: p. 65 and 104: See No. 2038.
1590. ITKINE, SYLVAIN. *Don Juan satisfait*. Four-act play. Paris: Corti J., 1985.
1591. *IUCHO, WILHELM. Selection from Mozart's *Don Giovanni*, redone for piano, in his *The Opera Wreath*. NY, ca. 1850.
1592. IVANAC, IVICA. *Odmor za umorne jahaãe; ili, Don Juanov osmijeh: romantiãna igra*. Five-act play. Zagreb: Zagrebaãko Dramsko Kazalište, 1961. Characters include Doña Elvira, Don Carlos, and Sganarelle (who gives the last speech in the play) - obvious debts to Molière. (Trans.: "Recreation for a Tired Cavalier; or, Don Juan's Smile: A Romantic Game.")
- . (J., C. See C. J. Coombs, No. 984.)

1593. JACKIEWICZ, ALEKSANDER. *Ómierã Donúuana*. Novel. Pol. Warsaw, 1959. A contemporary story about an old roué. (Trans.: "Death of a Don Juan.")
1594. JACKSON, LEROY. Ballet overture, arranged for band, from Gluck's *Don Juan*. © in New York by the W - 7 Music Corp., 19 April 1968.
- . (JACKSON, R. See No. 3012.)
- 1595 - 1596. JACOB, MAX. *Le Cornet à Dés*. Paris, 1922. A collection of "poèmes en prose." One of them, "Poème dans un gout qui n'est pas le mien," dedicated "à toi, Baudelaire," concerns Don Juan and Faust both. It is about a page long. A second ed., 1923, is rev. and enlarged. Originally written, 1917.
1597. *JACOB, MAX. *Don Juan*. Short play, derived from *commedia dell'arte* tradition. Appeared in *Dos d'Arlequin*. Paris, 1921.
1598. *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. See No. 853.
- . (JACOBS, D. See No. 2119.)
1599. *JACOBS, WILLIAM WYMARK. *Ein Don Juan von der Wasserkante*. Stuttgart, 1916. I could not locate the work in the English original. Jacobs was an English playwright and story teller.
1600. JACOT, LOUIS. *Don Juan l'illumine*. Five-act comedy. Paris: Éditions du Scorpion, (1962).
1601. JADIUS, EMILIO. *Don Giovanni*. Poem in *Inventario* (Milan) 3.3 (fall, 1950): pp. 55 - 59. Ital.
- . (JAECKIN, J. See No. 2087.)
- . (JALLAIS, A. de. See No. 861.)
1602. JAMES, BILLY. *Don Juan*. Song. Words and music by him. © 23 June 1928.
- 1603 - 1604. JAMES, HENRY. *The American*. Novel. U. S. 1877. Slightly rev., 1879. Drastically rev., 1907. In ch. 17, Newman goes to hear Mozart's *Don Giovanni* and professes to see parallels with members of the Bellegarde family, Valentin being Don Juan, etc. (James made a drama out of the novel in 1891, but without mention of these parallels.) In ch. 25 a minor character, Tom Tristram, says he does not claim to be "a Don Juan or a gaudy Lothario."
1605. JANIN, JULES GABRIEL, 1804 - 1874. *La Soeur rose et la soeur grise: Chapitre inédit des mémoires du diable*, in his *Contes et nouvelles* (Paris: Librairie des Bibliophiles, [1876]) 1: pp. 157 - 219. Nouvelle. Fr. On p. 217, Janin has the devil claim he dictated Byron's *Don Juan* to him, "d'un bout à l'autre." See "circes" under "viveurs."
1606. †JARDIEL PONCELA, ENRIQUE. *Pero ... ¿hubo alguna vez once mil virgenes?* Humorous novel. Sp. Madrid, 1930. Cf. No. 2412.
1607. †JARDIEL PONCELA, ENRIQUE. *Usted tiene ojos de mujer fatal*. "Comedia humorística" in prologue and three acts. First perf. in Madrid, 1 Sep. 1933. (Character Sergio.) In his *Obras teatrales escogidas* (Madrid, 1948).

1608. †JARNÉS, BENJAMIN. *El Convidado de papel*. Novel. Sp. 1928.
Principally of interest here because of its allusive title.
- . (JARO, J. See No. 295.)
1609. JARRE, MAURICE. Incidental music for the Jean Vilar production of Molière's *Dom Juan*, done for the Théâtre National Populaire in Paris. It played in New York, October 1958.
1610. JARRY, ALFRED. *Ubu roi*. Five-act play. Fr. First performed 10 Dec. 1896. Published 1896. At a later performance, Jarry prepared a commentary, given in the program, including these words: "Ubu parle souvent de trois choses, toujours parallèles dans son esprit: la *physique*, qui est la nature comparée à l'art ... Don Juan à Platon, la vie à la pensée ...; ... la *phynance* ...; ... la *Merdre*." (Jarry made up these last two nouns.)
- . (JAUBERT, M. See No. 2096.)
- 1610a. *JAUREGUI, G. R. *Biografía espiritual del médico y burla de burladores*. Buenos Aires, 1960. I do not know with what this volume deals.
- . (JAVORSKIJ, E. See No. 1436.)
- . JEHSCH, MIRTO. Apparently an incorrect reference to Mirko Jelusich, No. 1612.
1611. †JELINEK, HENRIETTE. *Portrait d'un séducteur*. Novel. Paris, 1965.
- . (JELINEK, JOSEPH. See No. 1338.)
1612. JELUSICH, MIRKO, 1886 --. *Don Juan: Die Todsünden*. Novel. Croatia or Northern - Bohemia. 1931. Much cited by different critics in its numerous foreign translations, usually taken to be the original. Despite Jelusich's nationality, the work, according to Professor R. Karpiak, was originally written in German. The Yugoslavian text is actually a translation by Tomislav Prpiã. (Zagreb: "Binosa," n. d.) It appears in Dutch, in 1943; in Italian, in 1931; in Spanish, in 1950; in Lithuanian as *Don Zuanas; septynios didziosios nuodemes*. As here, a subtitle concerning the "seven mortal sins" is common.
1613. *JENKINS, DONALD. *Don Juan*. Song? Can. © by Venetia Music Co., 18 Feb 1963. See No. 921.
1614. *JEÚEK, JAROSLAV. *Don Juan & comp*. Musical revue. Prague, © 1931. It seems Jeúek did both words and music. Cf. Bürger, No. 831.
- 1614a. JIDÉHEM [Pseud. of Jean de Mesmacker]. *Don Giovanni*. Cartoon strip. [Charleroi Belgium]: Dupuis, 1990. (An Adventure of Sophie, No. 18.) Evil men seek the inheritance of an opera singer who interpreted Don Giovanni. The clue is written on the back of a photo of D. G.; the treasure is hidden in a D. G. costume. (V. der S.)
1615. *JIMENO, EDUARDO. *Don Juan el burlador de la villa*. One-act zarzuela. Music by Arturo Camacho. Unpublished.

1616. *JIRÁT, VOJTĚCH, 1902 - 1945. *Benátský dialog: Moralita*. Story. Czech. Prague: E. Janská, 1945. Jean Rousset, *Le Mythe de Don Juan* (Paris: Colin, 1975), includes an excerpt (p. 217) in French (unpub'd; trans. by H. Jechová and M. E. Ducreux). (Trans.: "Venetian Dialogue: A Morality Play.") The plot involves a meeting in Venice between the ghosts of Don Juan and Elvire. She is out of Mozart's *Don Giovanni*, but the character also suggests Molière.
- . (JIRSIKOVÁ, NINA. See No. 1644.)
1617. JOANA, JOSÉ, 1921 --, and F. GRARE, 1910 --. *Don Juan el matador*. "Paso doble," i. e., a march. © Paris, 25 April 1955. For orchestra.
- . (JOHANNOT, A. See No. 560.)
- . (JOHNSON, C. See No. 1079.)
- . (JOHNSON, D. See 2167.)
- 1618 - 1619. JOHNSON, E. McLEAN [Ethel M. Johnson]. *Don Juan in Petticoats*. "A comedy with music in three acts." © by her 3 Feb. 1958. Based, in part, on André Maurois's *Lélia* [a life of George Sand], she says. Reworked by her into a one-act comedy or light farce, with the same title, © 26 March 1959.
1620. JONAS, E. J. *Ein Berliner Don Juan*. "Roman aus dem Alltagsleben." Ger. 1851.
1621. JONES, SIDNEY, and WILLIE YOUNGE. *Linger Longer, Lou*. Song with words by Younge and music by Jones. Reported as a great success in a gaiety burlesque called *Don Juan* perf. in London in 1893. May be same as Lutz, No. 1824.
1622. JORGEFÉLICE, CÉCIL, and LUCIEN LORIN. *Don Juan malgré lui*. Novel. Fr. 1933.
- . (JOSÉ. See No. 1705.)
- . (JOSEFF, E. See No. 561.)
1623. JOSSELIN, JEAN - FRANÇOIS. *Don Juan sous la pluie*. Novel. Paris, (1961).
- . (JOSZ, V. See No. 1169.)
- . (JOUFFROY, A. de. See No. 889.)
1624. JOUHANDEAU, MARCEL [pseud. of Marcel Provence]. *Carnets de Don Juan*. Short novel. Fr. 1947. More commonly titled simply *Don Juan*. The trade edition appeared in 1948.
1625. JOUHANDEAU, MARCEL [pseud. of Marcel Provence]. *Don Juan*. Short story in *La Revue Européenne*, Jan. - June 1929: 1855 - 1881. This story seems to be an earlier version of the 1947 novel, at least in embryo.
1626. JOURDAIN, ÉLIACIM [pseud. of Séraphin Pélican]. *Don Juan*. Drama. Fr. 1857. Smeed, No. 345, p. 57 calls it a "drame fantastique," derived from Musset - Gautier - Hoffmann.
1627. JOUVE, PIERRE JEAN. *Don Juan*. Sixteen-line poem. Fr. In section called *Kyrie* dated 1938 and found in his *Poesie* (Paris: Mercure de France, 1964) pp. 366 - 367.

1628. JOUVE, PIERRE JEAN. *Les Instabilités profondes du divers*. A nineteen-line poem, hermetic in nature. In *FR* 45 (1971): p. 373. Don Juan is not mentioned by name. See Marie - Antoinette Zrimc, "Jouve réinterprète Don Juan," *ibid.* pp. 373 - 377.
1629. JOUVE, PIERRE JEAN. *Tempo di Mozart*. Thirty-line poem. Part of his *Matière céleste*, dated 1937 - 1938, and found in the same *Mercure de France* ed. pp. 232 - 233.
1630. JOVANOVIØ, DUÓAN, 1939 --. *Don Juan na psu; all, Zdrav duh v zdravem telesu*. Short novel. Maribor, Yugoslavia: Zaloúba "Obzorja," 1969. (Trans.: "Don Juan Gone to the Dogs; or, A Sound Mind in a Sound Body."). The actual name Don Juan does not appear in the work.
1631. JOVER, GONZALO. *La Apuesta de Don Juan Tenorio*. Six-act drama. Verse. Arranged by Magnolio Juárez. Barcelona, 1913.
1632. JOYCE, JAMES. *Ulysses*. Novel. Irel. 1925. See Vernon Hall, Jr, "Joyce's Use of Da Ponte and Mozart's *Don Giovanni*," *PMLA* 66 (1951): pp. 78 - 84.
1633. JOZOK, JAROSLAV. *Don Juan*. © 3 Aug. 1964, by Holloway Music Publishers.
- . (JUAN and DON. See No. 1079.)
1634. JUAREZ, KIM and KEITH WATKINS. *Don Juan*. Song. Words by Watkins and words and music by Juarez. U. S.(?) © 12 Oct. 1973.
- . (JUÁREZ, M. See G. Jover, No. 1631.)
- . (JUNEK, E. See N. Frýd, No. 1309.)
1635. *†JURJENS, YEDE. *Den Trotsen Edelman, of Verstoorden Minnaar*. Three-act tragedy. Hol. I do not know the date. (Trans.: "The Haughty Nobleman, or, The Lover Confounded."). The evil, libertine nobleman is finally carried off to hell by two devils. The author even works in the double invitation theme, with the nobleman and a ghost as principals.
- . (KAAN, F. E. See No. 1152a.)
1636. KAHLERT, KARL AUGUST. *Donna Elvira*. *Novelle*. First appeared in *Gesellschafter*, 1829; then in his *Novellen*, 1832.
1637. KAHLERT, KARL AUGUST. "Die Sage vom Don Juan und ihre Vergleichung mit jener vom Faust," in Johann Scheible, *Das Kloster*, cell 11 (Stuttgart, 1846) pp. 667 - 695.
- 1637a. KAHN, EMIL. Adaptation of the overture to Gluck's *Don Juan* ballet. New York, © 1951.
- . (KAISER, A. See No. 1758.)
- 1638 - 1638a. *KALBECK, MAX, 1850 - 1921. New trans. and staging of Mozart's *Don Giovanni*. 1886. See A. Rosenberg, No. 1540, p. 306. Also see No. 1854 (the later, 1906 Kalbeck version.)
- . (KALKBRENNER, CHRISTIAN. See No. 2755.)
- . (KALLMAN, C. See Nos. 2047 and 2702.)

1639. *KAPFF - ESSEITHER, F. von [pseud. of Frau Franziska Blumenreich], 1849 - 1899. *Don Juan - Phantasie*. Stories. Ger. 1897.
1640. KARAJAN, HERBERT von. Production of Mozart's *Don Giovanni* in which the hero is made an introspective intellectual and mystic, seeking the meaning of existence. Aus. 1968. Sets, designed by Günther Schneider - Siemssen, are important in creating the desired mood.
1641. KARINTHY, FERENC. *Don Juan éjszakája*. Novelette. Hun. 1943. In *Ősbemutató: Két regény* (Budapest: Szépirodalmi Könyvkiadó, 1972). (Trans.: "The Night of Don Juan ... First Showing: Two Novels.")
1642. KARLWEIS, MARTA. *Ein Österreichischer Don Juan*. Novel. Ger. 1929. Concerns Erwin von Raidt, apparently famous around the turn of the century as a real - life Don Juan in Vienna, but I have not been able to turn up any details about his life.
1643. KARPELES, GUSTAV. Arranged Grabbe's *Don Juan*, No. 1405, for the stage. Five-act tragedy. 1876.
1644. KAŠLIK, V., 1902 - 1974. *Don Juan*. Ballet. Rus. Premiere in Prague, 1941. Music by him. Choreography by Nina Jirsiková.
1645. KASPER, HANS. *Die Drei Nächte des Don Juan*. Hörspiel. Köln - Berlin: Kiepenheuer and Witsch, © 1963. Cf. L. Biró, No. 717.
- . (KASS, J. See No. 2121.)
1646. KÄSTNER, ERICH, 1899 --. *Don Juans letzter Traum*. Eight-stanza poem (seven stanzas of 6 ll. plus a last stanza of 10 ll.). Undated, but in his *Die kleine Freiheit: Chansons und Prosa 1949 - 1952* (Zürich: Atrium Verlag; Berlin: Cecilie Dressler, 1952) pp. 81 - 82. Ends: "So starb Don Juan." Bears the subtitle: "Entwurf zu einem Gobelin." Also in *Gesammelte Schriften* (Köln and Berlin: Kiepenheuer & Witsch, 1959) 5: pp. 236 - 237.
- 1647 - 1648. KÄSTNER, ERICH. *Es gibt noch Don Juans*. Short story. 1930. Revised 1958. In *Gesammelte Schriften 2*: pp. 257 - 261.
1649. KATAEV, VALENTIN. *Don - Zhuan*. Poem in four quatrains. Rus. Dated 1944. In his *Sobranie Sochinenii* (Moscow: Khudozhestvennaia Literatura, 1986) 10: pp. 664 - 665.
- . (KAUFMAN, P. See No. 2133.)
1650. KEES, EGON. *Don Juan*. Epic in five cantos. Ger. 1923.
- . (KEIL, B. See No. 2123.)
1651. *KEISER, EMIL. Supposedly did music for a production of Grabbe's *Don Juan und Faust*.
- . (KELK, C. J. See No. 933.)
1652. KELLER, JAMES. *Mozart's Journey to Prague with Detours, Diversions and an Epilogue in New York City: Historical Fantasy*. Play. U. S.(?). Premiered in San Francisco (as least), 4 June 1991. Freely adapted from Mörike's novella, No. 2019.
1653. KELLEY, BARBARA [Barbara E. Oquist]. *Don Juan*. Song. © 2 Aug. 1965. She did both the words and the music.

1654. KEMP, HARRY. *Don Juan in a Garden*. One-act play. U. S. This and the item below are in Kemp's *Boccaccio's Untold Tale, and Other One-act Plays* (New York, © 1924).
1655. KEMP, HARRY. *Don Juan's Christmas Eve: A Miracle*. One-act play. 1924.
1656. KEMP, HARRY. *Don Juan's Note - Book*. Poem in 101 short stanzas. New York, privately printed, 1929. Starts: "To lose in love, Love holds the least of crimes; / Even I, Don Juan, was crossed in love at times!"
1657. KEMP, HARRY. *The Love - Rogue*. "Poetic drama in three acts." 1923. A very free translation, with additions and omissions, of Tirso's *Burlador*.
1658. *KICK, Fr. *Le Spectre de D. Pedro ou la témérité chatiée*. Amsterdam, 1720. I was unable to verify this reference in any respect.
1659. KIERKEGAARD, SØREN, 1813 - 1855. "Donna Elvira," in the section called "Skyggerids" in his *Enten - Eller* (1843). Den. This work has been translated into English as *Either / Or*. In the version of D. F. and L. M. Swenson (Princeton UP, 1946), the article will be found under "Shadowgraphs" (i. e., "Skyggerids") 1: pp. 156 - 168.
- 1659a. KIERKEGAARD, SØREN. "En Enkelthed i Don Juan," *Faedrelandet* (Copenhagen) 19 and 20 May 1845; rpt. in *Samlede Vaerker*, ed. A. B. Drachmann, et al. (Copenhagen: Gyldendal, 1962 - 1964) 18: pp. 51 - 58. (Trans.: "A Peculiarity in D. J."). An essay inspired by an 1845 performance of *D. G.* in Copenhagen.
1660. KIERKEGAARD, SØREN. *Forførerens dagbog*. *Novelle*. 1843. Part of vol. 1 of *Enten - Eller*. (Trans.: "Diary of a Seducer"; "Either / Or.") See Nos. 738, 743, 2314, and 2705.
- 1660a. KIERKEGAARD, SØREN. See his *Journals and Papers*, ed. and trans. Howard V. Hong and Edna H. Hong, vol. 7 (Bloomington and London: Indiana UP, 1978), the index vol. for the whole collection. There are some 25 refs. to Don Juan and a dozen or so to Mozart's *Don Giovanni*. See esp. early *Journal* entries for 8 and 13 Sep. 1836 and undated, 1839.
- 1660b. KIERKEGAARD, SØREN. "In Vino Veritas," in his *Stages on Life's Way*, trans. Walter Lowrie (Princeton, New Jersey: Princeton UP, 1940) 45. Pp. 143 - 144, entitled "Various Observations about Marriage in Reply to Objections," deal with Don Juan.
1661. KIERKEGAARD, SØREN. "Über die Ouvertüre zu *Don Giovanni*," *Blätter der Staatsoper* (Berlin [title varies]) 8 (Jan. 1928): pp. 15 - 18. Taken from *Enten - Eller*; see the following entry.
1662. KIERKEGAARD, SØREN. "De Umiddelbare erotiske Stadier eller det Musicalsk - Erotiske," in his *Enten - Eller*. Mainly a study of Mozart's *Don Giovanni*. (Trans.: "The Immediate Stages at the Erotic, or the Musical Erotic.") Found in the Swenson version (see above) 1: pp. 37 - 110.
1663. KINGSLEY, GERSHON. Arr. of Mozart's *Hold My Hand, Giovanni*. © Oct. 1964. This is *Làci darem la mano*, from *Don Giovanni*, act. 1.
1664. KINGSLEY, GERSHON. Arr. of *Rockin' Don* from Mozart's *Don Giovanni*. © 29 Oct. 1964. This is the serenade, *Deh vieni alla finestra*, from act 2.

- . (KINYON, JOHN. See No. 1594.)
1665. †KIPLING, RUDYARD. "Love - o' - Women." Story in his *Many Inventions*. Eng. 1893. (Character Larry Tighe ["Love - o' - Women" himself.]
1666. †KIPLING, RUDYARD. *The Story of the Gadsbys*. "Armchair" drama. 1889. This play has been suggested by one critic because of the character Captain Gadsby, though the connection is, I fear, rather tenuous.
1667. KIRMAIR, FRIEDRICH JOSEPH, ca. 1770 - 1814. *Cinq variations sur l'air "Treibt der Champagner das Blut."* For piano or harpsichord. From Mozart's *Don Giovanni*. 18--.
1668. KIRMAIR, FRIEDRICH JOSEPH. Minuet from Mozart's *Don Giovanni*, arr. for piano. Hamburg, 18--.
- 1668a. *KIRSCH, SARAH. *Don Juan kommt am Vormittag*. In *Don Juan ...*, my No. 1311a, p. 75. Earliest ed. 1973. Story. (B. M. - K.)
1669. KISFALUDY, KÁROLY. *Karácsony-éj*. A ballad. Hun. 1830. (Trans.: "Christmas Eve.") See No. 1753.
- . (KLEE, P. See No. 562.)
1670. *KLEIN, ERNST. *Die Erziehung zum Don Juan*. Three-act farce. Cologne; first staged June 1905.
1671. *KLINGER, FRIEDRICH MAX, von, 1752 - 1831. *Neuer Menoza*. Play. The last scene of act 2 is said to resemble the finale in act 1 of Mozart's *Don Giovanni*.
- 1671a. *KNAUFF, MARIE, 1842 - 1895. *Onkel Don Juan*. One-act comedy. Premiered in Vienna, 29 - 30 April 1873. Aus.? (B. M. - K.)
1672. KNECHT, JUSTINUS. *Don Juan oder das klägliche Ende eines Verstockten Atheisten*. Musical farce. Performed, 1772. One critic claims that Knecht's work consisted of incidental music for the farce with the title cited. C. C. R. writes that the composer is unknown, but that Knecht is the librettist. It premiered 28 Dec., he notes.
- . (KNODLE, D. See No. 2167.)
1673. KNUDSEN, POUL. *Don Juan in Prag*. Operetta in three acts. Music by Mozart, reworked by Emil Reesen. Copenhagen, © 1936.
- . (KOBBER, ARTHUR. See No. 2074.)
1674. KOCH - GAARDEN, OTTO. *Don Juan liquidiert*. Three-act comedy. © by Theaterverlag Eirich Ges. m. b. H., 19 April 1948.
- . (KOCK, HENRY de. See "libertines" under "viveurs.")
- . (KOENIG, D. See No. 2127.)
1675. *KOLCZAWA, CAROLUS. *Atheismi Poema seu vulgo Leontius*. Prague, 1713. Shows borrowings from Tirso, notes my source. Kolczawa was a Bohemian Jesuit, but I have been unable to trace this particular work. My source read "Pomea," which I emended in the interests of the sense of the Latin, but perhaps injudiciously.
- 1675a. *KOLISCH, SIGMUND, 1816 - 1886. *Die Probe des Don Juan*. Five-act play. Vienna, 1869. (B. M. - K.)

---. (KOLM - VELTEE, H. W. See No. 2058a.)

1676. KÖNIGSMARK, WALTER von. *Ein Neuer Don Juan oder die modernen Kavaliers in Berlin und Hamburg*, 5 vols. "Ein Sittengemälde aus der Neuzeit." Novel. Berlin, 1869. Smeed, No. 345, dates it 1871.
1677. *KOPIIT, ARTHUR L., 1937 --. *Don Juan in Texas*. Play. U. S. In collaboration with Wally Lawrence. Produced in Cambridge, MA, 1957.
1678. KOPPEL - ELLFELD, F. *Ein Don - Juan - Examen*. Humorous tale. Leipzig, 1881.
1679. *KORESHCHENKO, ARSENY N., 1870 - 1921 (1918?). *Don Juan*. Cantata. Opus 5. Rus.
1680. KORGANOV, G. Music to A. Tolstoi's poem *Don Juan's Serenade*. New York, 1916. Apparently from part of his poem *Don Zhuan*, No. 2763 - 2764. Also see Tchaikovsky, No. 2734.

---. (KORNELL, L. See No. 716.)

1681. KORVIN - PIOTROVSKII, VLADIMIR L'VOVICH, 1901 --. *Smert' Don Zhuana*. Verse drama in three scenes. Rus. First published in the collection *Beatriche* (Berlin: Slovo, 1929) pp. 161 - 186, under the name Piotrovskii, but subsequently under the double surname above. Conceived as a sequel to Pushkin's play (No. 2361). Now found in the collection *Pozdnii gost'* (Washington, DC: Victor Kamkin, 1969) 2: pp. 173 - 194. (Trans.: "The Death of Don Juan"; the collection is entitled "Belated Guest.")
1682. KOSACH, LARISA PETROVNA [Lesya Ukrainka, pseud.]. *Kamenny Hospodar*. Play in six short acts or scenes. Ukraine. Finished, May 1912. Published Oct. 1912 in the *Literaturno - Naukovyi Vistnyk*. First staged in Kiev, 1914. (Trans.: "The Stone Host.") Trans. into Russian by M. Aliger, 1941. Larisa Kosach was in general much influenced by Byron and Pushkin. This drama doubtless shows touches of Pushkin's play. Larisa Kosach married a man named Kvitka, and her works are sometimes listed under her married name. This version is notable for the strong, highly developed female characters Dolores and Donna Anna. See No. 1436. (R. K.)
- 1682a. KOSACH, LARISA PETROVNA [Lesya Ukrainka, pseud.]. *Tvory. 10 Lysty* (Kiev: Dnipro, 1965) pp. 335, 344 - 345, 385 - 387. (Trans.: "Works." "Letters."). Self-commentary on her own play.
- 1682b. KOSACH, LARISA PETROVNA [Lesya Ukrainka, pseud.]. *Zibrannja tvoriv u dvanadcjaty tomax*. Vol. 6, *Dramaticnij tvoriv* (1911 - 1913) (Kiev: Naukova Dumka, 1977). Contains the play and notes (pp. 399 - 402). (Trans.: "Dramatic Works, 1911 - 1913.")

---. (KOSTROWITSKI, GUILLAUME - APOLLINAIRE - ALBERT de. See Nos. 496 - 499.)

1683. *KOZMA, ANDOR. *Egy Don Juanhoz*. Lyric poem. Hun. 1902. (Trans.: "To a Don Juan.")

---. (KOZOLL, M. See No. 2119.)

1684. *KRASSOVSKY, GEORGES. *Les Maximes de Don Juan*. Paris, 1947. Also in German as *Aphorismen eines Don Juan*, 1948. Seems to be a set of donjuanesque observations.

1685. KRATZMANN, ERNST. *Don Juan in Venedig. Novelle*. Published with *Regina Sebaldi*, Vienna, (© 1940). Smeed, No. 345, gives 1939 and says (p. 51) it is influenced by Hoffmann.
1686. KRISTENSEN, TOM, 1893 - 1974. *Der stumme Don Juan*. Short story. In his *Vindrosen: Konfrontationer* (Copenhagen: Gyldendal, 1934). (Trans.: "Dumb D. J.")
- . (KROG, H. See No. 1533.)
1687. KRÖLLER, HEINRICH, 1880 - 1930. *Don Juan*. Ballet. Ger. 1925. Done with R. Haas. A reworking of Gluck, Nos. 1371 - 1373. Not the same as the Laban version, No. 1702. It must have been produced two years after it had appeared in print. He also did a ballet, *Casanova*, in 1929.
1688. *KRUG, D. Piano arr., without octaves, of Mozart's *Don Giovanni*. Ed. by R. de Roode. 2 July 1908. All data on Lib. Cong. card.
- . (KRÜGER, H. A. See "sirens" under "viveurs.")
1689. KRÜGER, OTTO. *Don Juan*. Ballet. First perf., Dusseldorf, Germany, 27 Jan. 1958. New version of the Gluck - Angiolini piece, Nos. 1371 - 1373. In four scenes.
1690. KRUSE, LAURIDS, 1778 - 1839. *Don Juan, Opera i Tvende Akter, bearbejdet til Mozarts Musik*. Arrangement, in Danish, set to Mozart's music. Copenhagen, 1808. First trans. into Danish of Mozart's *D. G.* Perf. 5 May 1807 (Barfoed, No. 359). Also in his *Dramatiske Vaerker* (Copenhagen: Beeken, 1818 - 1819) vol. 2. (Trans.: "D. J., opera in 2 Acts, Reworked from Mozart's Music.") See after No. 3015.
- . (KUBITZKI, A. G. See No. 2241.)
- . (KUCHENMEISTER. See No. 1773.)
1691. *KÜFFNER, JOSEPH, 1776 - 1856. *Don Juan*. Arr. as a quartet for flute, violin, alto, and violoncello. Mayence (=Mainz), 182--. This would be an arrangement of one of the arias from Mozart's *Don Giovanni*.
1692. [KUHN, ANTON.] *Don Juan, oder, der steinerne Gast um Mitternacht*. "Spanisches Ritterschauspiel in 6 Akten. Es stammt von dem Puppenspieler Anton Kuhn der es im Jahre 1887 von einem älteren Textheft abgeschrieben hat ..." Puppet play. In Hans Netzle: *Das Süddeutsche Wander - Marionettentheater* (Munich, 1938) pp. 107 - 134.
1693. *KÜHNE, WALTHER. *Don Juan*. Three-act drama. Recklinghausen, Germany, 1953. "Als Ms. gedr."
- 1693a - 1693c. KUNDERA, MILAN, 1929 --. *The Unbearable Lightness of Being*. Novel. Czech. Trans. Michael H. Heim from Czech. MS (*Nesnesitelná lehkost byti*). New York: Harper, 1984. Character Tomas, inveterate womanizer, one of the author's many Don Juan types, actually called a Don Juan (part 3, near end ch. 10). Also see *Laughable Love* (New York: Knopf, 1974; Czech. *Smesne lásky* [1969]), ch. entitled "Symposium," section on the end of Don Juans. Dr. Havel, in this novel, is another Don Juan. Kundera writes of him in discussing Don Juanism (*L'Art du roman* [Paris: Gallimard, 1986], part 2).

1694. KUNSTLER, CHARLES, 1887 --. *Elvire; ou, Le Songe de Don Juan*. Play in three acts. Mortemart: Rougerie, 1966. Characters: Don Louis, Elvire (Don Juan's wife), Dimanche, and "Le double de Don Juan." D. J. does not die at play's end: it is a dream. The characters are obviously out of Molière.
1695. KUPCHINSKII, FILLIPP PETROVICH. *Don - Zhuan*. Poem in 75 ll. Rus. Dated Feb. 1901. In his *Sochineniia* (St. Petersburg: Evgenii Tile, 1902) pp. 97 - 99. (R. K.)
- 1695a. KUPSCH, JOACHIM. *Don Juan in Leipzig*. Novel? Berlin: Eulenspiegel, 1986.
- 1695b. *KÜRNBERGER, FERDINAND, 1821 - 1879. *Der Dichter des Don Juan*. *Novelle*. In *Mussestunden: Illustriertes Sonntagsblatt* (Vienna) 1. pp. 21 - 25 (1859). In book form, Munich, 1861 (pp. 37 - 86). (B. M. - K.)
- . (KURNITZ, HARRY. See No. 2026.)
1696. †KURZ, JOSEPH FELIX von [Kurz - Bernardon]. *Der Ruchlose Juan del Sole*. Play. Viennese. Mid-eighteenth century. Juan, who has killed many people and seduced a woman, is himself killed by the cenotaph of his mother, which falls on him. See No. 451.
1697. KURZ, JOSEPH FELIX von [Kurz - Bernardon]. *Das Steinerne Gastmahl, oder die redende statua. Hauptaction*. Ca. 1750 - 1770. A *Hauptaction* is a mixture of drama, farce, song, and dance, part written down, part improvised. Possibly Kurz did not write it but merely acted in it. One critic claims he only set the play to music. However, as he did many other plays during the period in Salzburg, Innsbruck, Ulm, etc., he most probably did this one as well.
- . (KVITKA, LARISA KOSACH. See Nos. 1682 - 1682b.)
1698. KUZMIN, MIKHAIL, 1875 - 1935. *Chuzhaia poema*. Lyrical poem in 108 ll. (12 octave stanzas). Rus. Addressed to Donna Anna, who has forgotten Don Juan and has become his Venus, i. e., his ideal. First published in his collection *Ekho* (St. Petersburg, 1921). Now in *Sobranie Stikhov* (Munich: Wilhelm Fink, 1978) 2: pp. 117 - 122.
1699. KUZNETSOV, A. V. *Don Zhuan*. Ballet in three acts, ten scenes. Rus. Playing in Leningrad, Aug. 1966, where I saw the advertisement summarized here. Kuznetsov did the libretto and produced the entertainment (at least, it was produced by "A. Kuznetsov"). Directed by B. Inoyatov. The name L. Feigin was featured. He was surely the composer of the music, though none was mentioned. The company was the Alishera Navoi Uzbek State Theater of Opera and Ballet, under the Ministry of Culture of the Uzbek Soviet Socialist Republic. Since Uzbek lies just north of Afghanistan, the ballet speaks well for the far - flung influence of the Don Juan theme. See No. 1236b.
- . (L., G. *Don Juan: A Sequel. Cantos xix and xx*. See No. 1804.)
1700. †La CROIX. *L'Inconstance punie*. Play. Fr. Published 1630. The evil lover Clarimant is struck by lightning. Cf No. 1386.
1701. La FARGE, CHRISTOPHER. *Don Juan Miscarried*. Short story in *Esquire*, Oct. 1952. U. S.

1702. LABAN, RUDOLF von, 1879 - 1958. *Don Juan*. Ballet. Aus. - Hun. 1925. New choreography for the Gluck - Angiolini piece, Nos. 1371 - 1373. Laban also did a "Tanzdichtung" called *Casanova*. Not the same as the Krölller *Don Juan*, No. 1687. Laban's ballet sometimes bears the title *Don Juan Reigen*.
1703. *LACHMAN, EVA. *Don Juan in Heaven*. © by her 24 May 1974 in the drama and oral recitation category.
- . (LACHNITH, L. W. See No. 2755.)
1704. †LACLOS, CHODERLOS de. *Les Liaisons dangereuses*. Novel. Fr. 1782. (Characters Le vicomte de Valmont and La marquise de Merteuil.) See Nos. 2041, 2100, and 2202. This work has inspired a whole body of literature of its own, motion picture, novels, plays, etc. See Michel Delon, P. - A. *Choderlos de Laclos: Les Liaisons dangereuses* (Paris: PUF, 1986). V. der S., without intending to be complete, has come upon twenty-four examples.
- . (LACOSTE jeune. See No. 527.)
1705. LACOUR, M^{me} LEOPOLD. *Don Juan aux enfers*. Ballet in one act. Music by José. Premiere in Paris, 29 Nov. 1897. Data from B. Wicks, *The Parisian Stage: Part V (1876 - 1900)*, (University, AL: U of Alabama P, 1979).
1706. †LAGERLÖF, SELMA. *Gösta Berlings Saga*. Novel. Swed. 1891. Gösta is a vaguely donjuanesque figure: anti - social, fascinating to women, etc., though fashioned more from the superman of the old Scandinavian sagas, as the title suggests. However, he often uses a horse named Don Juan, notably on two amorous escapades. See especially ch. 4, "Gösta Berling poeten" (trans.: "poet"), and ch. 6, "Balen pa Ekeby" (trans.: "The Ball at Ekeby"). In the latter chapter, a Don Juan tableau is put on, including a song about the *burlador* in Seville, disguised as a monk.
1707. *LAGERLÖF, SELMA. Some sonnets by her, supposedly inspired by Mozart's opera. Unfound.
1708. LAKE, M. L. Arr. for bands of the minuet from Mozart's *Don Giovanni*. © by C. Fischer, NY, 31 July 1951.
1709. *LALAUZE. *Le Festin de pierre*. Play. 1721. Modeled on Le Tellier, No. 1731a.
1710. LALO, ÉDOUARD V. A. *Namouna*. Ballet with music, in two acts. From Musset's *Namouna*, No. 2163. Continuity ("suite") by A. Messenger. Fr. 1882.
1711. †LAMB, Lady CAROLINE, 1775 - 1828. *Glenvaron*. Novel. Eng. 1816. The hero, Glenvaron, a "Byronic seducer of unrivaled charm" (notes Peter W. Graham, *Don Juan & Regency England* [Charlottesville and London: UP of Virginia, 1990] p. 96), seduces the innocent heroine Calantha (Lady Caroline herself in this *roman à clef*, in real life Charles Lamb's wife; Byron had an affair with her, and Glenvaron would be Byron, of course).
- . (LAMB, Lady CAROLINE. *A New Canto*. 1819. A response to the first two cantos of Byron's *Don Juan*. See No. 454.)

1712. LAMB, Lady CAROLINE. *Gordon: A Tale*. 1821. Verse criticism in two cantos, done in not very lively *ottava rimae*. In a way, a version of sorts.
1713. LAMPO, HUBERT. *Don Juan en de laatste nimf*. *Novelle*. Brussels, 1943. Part 1 of a "Triptiek van de onvervulde liefde." (Translations: "Don Juan and the Last Nymph." "A Triptych of Unfulfilled Love.")
1714. *LANDAU. *Don Juan*. Two critics cite it. Supposedly German. I could not locate it.
- . (LANG, ADAM. See No. 1880.)
- . ***LANG, ANDREW. *Don Giovanni de la Fortuna*. Fairy tale told by him in his *Pink Fairy Book* (and elsewhere).
- . (LANGBACKA, H. See No. 2094.)
1715. LANGEN, MARTIN. *Don Juan*. Tragedy in 5 acts. Ger. 1910.
1716. *LANGEWIESCHE, WILHELM, 1807 - 1884. *Don Juan und Faust*. Poem. 1834. I could not locate the poem.
- . (LANGNER, L. See No. 663.)
1717. LANNER, JOSEPH. Arrangement of tunes from Mozart's *Don Giovanni* (and *The Magic Flute*). On a CBS Masterworks compact disc called *The Beautiful Blue Danube*. Violinist Alexander Schneider leads a string quintet doing Johann Strauss's Danube piece followed by the Lanner arrangement. (From a newspaper ad., 19 Feb. 1989.)
- 1717a. *LANZ. *Don Juan*. Ballet. Berlin, 1782. Lanz was the choreographer, Gluck the composer. (C. C. R. from Price, No. 388.)
1718. LARRETA, ENRIQUE. *La que buscaba Don Juan*. "Poema dramático estrenado en Buenos Aires bajo el título *La Luciérnaga*." Play. Arg. 1938. As *La Luciérnaga* it was first performed at the *Teatro Cervantes*, 17 Aug. 1923.
- . (LARSON, JACK. See No. 2753.)
1719. LASCANO TEGUI, EMILIO. *El Amor de Don Juan*. Sonnet. Arg. Found in *Los Mejores Poetas de la Argentina*, ed. Eduardo de Ory, Madrid, (1927). Poem undated.
1720. *LASTRE, Sieur de. A ballet modeled on Thomas Corneille's *Don Juan*. Lastre was the *maître de dance* of the *Troupe Royale de Chambord*. I could not locate the work.
- . (LASZLO. See M. Marceau, No. 1875.)
- . (LATTUADA, A. See No. 2053.)
1721. LATTUADA, FELICE. *Don Giovanni*. Opera. Libretto by A. Rossato. Ital. First performed 18 May 1929, in Naples. © 1925. Based on Zorrilla's *Don Juan Tenorio*.
1722. *LAUCHÉRY, ÉTIENNE. *Don Juan ou Le Festin de Pierre*. Ballet pantomime. Cassel, Germany, 1770. Lauchéry did the choreography to music by various composers. The characters suggest Molière. (C. C. R.)
- . (LAURATOLL. See No. 963.)

- . LAURENT, JACQUES. See No. 2516.)
- . LAURITZEN, L. See No. 2071.)
1723. *LAVAGNE, HENRI. *Don Juan, ou Les Nouvelles infortunes de la vertu*. Ivry - sur - Seine, France: Le Passant, 1969. *Biblio* says that it is "multigraphié" and "hors - commerce" and 36 pp. in length. The subtitle suggests a reminiscence of the Marquis de Sade's *Justine*.
1724. †LAVEDAN, HENRI. *Le Marquis de Priola*. Play. Fr. First staged 1902.
- . (LAVEDAN, HENRI. See under "viveurs.")
1725. LAVERDANT, DÉSIÉ. *Don Juan converti*. Seven-act play. Fr. 1864. This play was meant as an illustration of the theories expressed in his *Les Renaissances de Don Juan*: see next entry.
1726. LAVERDANT, DÉSIÉ. *Les Renaissances de Don Juan: Histoire morale du théâtre moderne*. 2 vols. Paris, 1864.
1727. LAWRENCE, D [AVID] H. *Don Juan*. Twenty-line poem in five stanzas of irregular length. Eng. 1914 - 1915 (?). See *The Poetry Anthology, 1912 - 1977*, ed. Daryl Hine and Joseph Parisi (Boston, etc.: Houghton, 1978) p. 19 or Lawrence's *Complete Poems* (NY: Viking, 1964) p. 196.
1728. LAWRENCE, D [AVID] H. *Lady Chatterley's Lover*. Novel. 1928. The sixth paragraph from the novel's end quotes a letter from Lady Chatterley's game keeper - lover hero Oliver Mellors, in which he writes, "what a misery to be like Don Juan ..."
- . (LAWRENCE, P. See No. 1783.)
1729. *LAWRENCE, PETER. *Don Juan in Melanesia*. Austrl. Brisbane, 1967. Orig. published in *Quadrant* 29 (Apr. - May 1964). The Dewey library number in the Australian annual national catalogue would make the work a poem. Introd. by James McAuley and drawings by George Molnar.
- . (LAWRENCE, W. See No. 1677.)
- . (LAWSON, HAPPY. See No. 620.)
- . (Le BARON, W. See No. 2074.)
1730. Le FAURE, G. *Don Juan*. Novel. Fr. 1927.
1731. *Le HARDOUIN, MARÍA [Sabine (d'Houthorn) Viala], 1914 --. *Passage de Don Juan*. A "literary work," says Portabella Durán (No. 1515). Paris, 1957. There is a short piece with this title, *La Table Ronde* 119 (Nov. 1957): pp. 144 - 148. She is a prolific French novelist and biographer.

- 1731a. Le TELLIER. *Le Festin de pierre*. Vaudeville, or comic opera. Fr. 1713. It was the basis for many succeeding works of a similar nature, on into the nineteenth century, and a good example of the *théâtre de la foire* pieces done by the *troupes foraines* common all during the eighteenth century in France. See Lalauze (1721), No. 1709; Jean Restier and J. - F. Colin (1746), No. 2401; Arnould (1777), No. 513; and Rivière (1811), No. 2456. See Charles C. Russell's forthcoming *The Don Juan Legend before Mozart* (working title; U of Michigan P) for other details. He notes that Le Tellier's text is now available in Marcello Spaziani, *Don Giovanni dagli scenari dell'arte alla foire ...* (Rome: Edizioni di Storia e Letteratura, 1978). And in addition, the following anonymous works, given here by years:
1732. 1714. Le Tellier's play, somewhat revised, same title.
1733. 1715. *Don Joan* [sic] *ou le Festin de pierre*. Another variant of Le Tellier.
1734. 1759. A burlesque of LeTellier and Rosimond. Same title as Le Tellier's work.
1735. 1777. Marionette plays based on Le Tellier.
1736. 1781. *Le Grand Festin de pierre, ou L'Athée foudroyé*. Le Tellier revised, plus an amalgam of additions.
1737. 1793. *Le Grand Festin de pierre*. Based on Le Tellier.
1738. Le VAVASSEUR, GUSTAVE. *Don Juan Barbon*. One-act drama in rhymed verse. Fr. 1848.
- 1738a. †LEBLANC, MAURICE - MARIE - ÉMILE. *L'Image de la femme nue*. Novel. Fr. 1934.
1739. LEBRUN, PIERRE ANTOINE, 1785 - 1873. *Scènes du sérail*. Fragment of unfinished poem. Fr. 1829. Published in his *Oeuvres* 3 (Paris, 1844) p. 267 ff. Mainly a copy of Byron's *Don Juan*, Cantos v and vi. A lyric tragedy.
1740. **LECHÓN, JAN [pseud. of Leszek Jozef Serafimowicz]. *Don Juan*. Trans. from the Polish by C. Mills, *Polish Review* 1 (1956): p. 4. My source writes me that the data above turned out to be faulty; the trans. is not in the issue cited.
- . (LECOCQ, C. See No. 853.)
- . (LEE, B. See No. 3014.)
- . (LEE, G. M. See Pushkin, No. 2363.)
- . (LEE, M. C. See No. 954a.)
- . (LEE, MANFRED B. See No. 2365.)
1741. LEEDS, CORINNE. *Don Don Juan*. Song. Words and music by her. Unpub. © 15 Feb. 1940.
- . (LEEuw, R. de. See No. 2383.)

- . ***LEFANU, ALICIA. *Don Juan de las sierras, or [sic] El Empecinado*. Novel. 1823. I believe that this "Gothic novel" has no connection with the Don Juan story, but I was unable to locate a copy to make sure.
1742. LEFÈVRE - DEUMIER, JULES. *Fragments de Don Juan*. An unfinished poem. Fr. Published, 1825. It consists of a prologue and "Séductions" Nos. 1 - 4, and is found in *Le Clocher de Saint Marc* (Paris, 1825) pp. 123 - 134.
- . (LEGRAND, M. See No. 2200.)
1743. *LEIBER, JERRY, and MIKE STOLLER. *Don Juan*. Song? © by Progressive Music Co. and Trio Music Co., 29 March 1961.
1744. †LEMAINE, AUGUSTE. *La Femme aux trente-six amants ou le Vampire femelle*. Novel. Fr. 1872.
1745. LEMAÎTRE, JULES, 1853 - 1914. *Le Don Juan intime*. Lyric poem in 24 four-line stanzas. Fr. From the collection *Les Médailles* (poems 1876 - 1879) (Paris: Lemerre, 1880). Dedicated to Charles de Pomairols.
1746. LEMAÎTRE, JULES. "Don Juan ou le Festin de pierre" deals with Molière's play. In his *Impressions de théâtre*, 1st ser. (Paris, 1888) pp. 57 - 67. First appeared 13 Sep. 1886.
1747. LEMBACH, AUGUST. *Don Juan*. Three-act drama. Ger. 1912. Influenced by Tirso, Tolstoi, Faust, etc.
1748. †LEMERCIER, NÉPOMUCÈNE. *Le Corrupteur*. Five-act play. Fr. 1822.
1749. †LEMERCIER, NÉPOMUCÈNE. *Dame Censure, ou la Corruptrice*. One-act tragicomedy. 1823.
- . (LEMON, FABRICE. See "sirens" under "viveurs.")
1750. LENAU, NIKOLAUS [Nikolaus Franz Niembsch von Strehlenau]. *Don Juan*. Dramatic poem. Hun. 1844. Published posthumously in 1851. Unfinished; Lenau stopped working on it in about 1844, after his mental breakdown. Anastasius Grün was responsible for the order of the last three scenes and assumed the task of publishing it. It goes back to the Tirso de Molina (from the C. A. Dohrn German trans. [*Spanische Dramen*, vol. 1 (Berlin: Nicolai, 1841)]) and Mozart versions. Clearly partly derived from Hoffmann, No. 1534, says Smeed, No. 345, p. 48. See Nos. 1458, 1855 - 1856, and 2699.
1751. LENORMAND, HENRI - RENÉ. *L'Homme et ses fantômes*. Play. Fr. First performed 11 June 1924. A Don Juan play in spite of the title.
- . (LÉON. See "lions" under "viveurs.")
1752. LEON. *Don Juan in Ireland*. Announced in *The Athenaeum*, 3 Dec. 1870: p. 723, as soon to appear. It apparently never did. It may be connected in some way with the anonymous *Don Leon*, No. 416. Also cf. No. 351.
1753. *LEON, GOTTLIEB, 1757 - 1832. *Le Comte Eulenstein*. Ballad. Vienna. The story of a *débauché*, ending in the supper and punishment motif. It is said to be the source of Kisfaludy's ballad, No. 1669.

1754. LEÓN, RAMÓN DAVID. *El responso de Don Juan*. Short, one-act play, interspersing dialogue and comment; as the title of the collection in which it appears makes clear, not meant to be staged. Venezuela. In his *Teatro sin espectadores* (Caracas: Tipografía Garrido, 1941) pp. 5 - 17.
1755. *LEÓN, RICARDO, 1877 - 1943. Some "fantasy" on Don Juan, which I could not locate. Sp. Probably one of the next two items.
1756. *LEÓN, RICARDO. *El Burlador que no se burló*. One bibliographer reports this title, without details. Cf. No. 1417. A good deal of León's work glorifies love as a way of life, e. g., his *Varón de deseos* (1929).
1757. LEÓN, RICARDO. *El Corazón de Don Juan*. Short story, originally in his *El Hombre nuevo* (1925?). Also in *Las Horas del amor y de la muerte* (Madrid, 1930).
1758. LÉON, V. Arrangement for stage of Grabbe's *Don Juan und Faust*, No. 1405. Music by A. Kaiser. Ger. 1896.
- . (LEPAGE, A. See "sirens" under "viveurs".)
1759. *LEPAGE, ALBERT. *Faust et Don Juan*. Three-act play. Bel.? Brussels, 1960 or 1961. Smeed, No. 345, writes that it was first done as a radio play, 1950.
1760. LEPelletier, EDMOND, and CLÉMENT ROCHEL. *Les Amours de Don Juan*. Novel. Fr. 1898. Adaptation of Zorrilla, with some Molière, Tirso, Mozart, and Mallefille.
1761. *LEPICQ, CHARLES. *Il Convitato di pietra*. A ballet, premiering 12 March 1785 in the King's Theater, London. Fr. Lepicq did the choreography, Gluck the music. (C. C. R.)
- . (LÉRIS, ALFRED D. de. See under "viveurs;" Lérés is the pseudonym of Alfred Desrosiers, Nos. 1055 and 2892.)
1762. †LERMONTOV, MIKHAIL J. *Geroi Nazhego Vremeni*. Novel. Rus. 1839. (Character Pechorin.) (Trans.: "A Hero of Our Times.") It is the story *Bela* in the longer work that contains the character Pechorin.
1763. *LERMONTOV, MIKHAIL J. *Sashka*. Unfinished narrative poem in imitation of Byron's *Don Juan*. 1832 - 1834. Much of it is erotic or obscene.
1764. LERT, ERNST JOSEF MARIA, 1883 - 1955. Leipzig production of Mozart's *Don Giovanni*, embodying Kierkegaard's theories of demonic sensuality (sexuality, to Lert), reinforced with Expressionist techniques. Aus. Premiere, 23 Sep. 1917. See A. Rosenberg, No. 1540, p. 312. Lert wrote a book on staging Mozart's operas: *Mozart auf dem Theater* (Berlin: Schuster and Loeffler, 1918).
1765. †LESAGE, ALAIN - RENÉ. *Crispin rival de son maître*. Comedy. Fr. 1707. Cf. Mozart's *Elvira* making love to Leporello, disguised as his master, *Don Giovanni*. (C. C. R.)
1766. *LESLIE, ELI H. *Don Juan, Jr.* © by him for Leslie Productions, Inc., 18 July 1957.

1767. LEÓMIAN [pseud. of Lesman], BOLESŁAW, 1878 - 1937. *Pogrzeb Don Juana*. Twenty-line narrative poem. Part of a set of poems called *Dziejba Leóna*, dated 1938. The title may have been chosen by Alfred Tom, who published *Dziejba Leóna* posthumously for him (see Michel Głowiński, "Don żywy i martwy," *RuchL* 17 [1976]: pp. 85 - 93; Trans.: "D. J., Alive and Dead"). The poem may be found in Leómián's *Wybór Poezji* (Warsaw, etc.: "Książka," n. d.) p. 163. Leómián was a Polish symbolist, Expressionist, lyric poet. The poem (trans.: "The Funeral [or 'Burial'] of D. J.") tells how someone walks on D. J.'s grave and also brings in the doppelgänger concept, for D. J. is both dead and the commentator on his own dead state.
- . LEVI, HERMANN. *Der Bestrafte Wüstling, oder Don Juan*. Ger. 1896. Merely a translation of Mozart's *Don Giovanni*.
1768. LEVY, BENN WOLF. *The Poet's Heart: A Life of Don Juan*. Play. Eng. 1937. John Tenison is the hero, and a statue figures in the action.
- . LEVY, NEWMAN. *Opera Guyed*. Poems. New York, 1923. Incorrectly reported to contain a parody of Mozart's *Don Giovanni*.
- . (LÉVY, R. - A. - M. See No. 2351.)
1769. LEWANDOWSKY, HERMANN. *Der Klopffeist in der Mühle oder Ein frommer Don Juan*. One-act comedy. Ger. 1921 (?).
1770. LEWIS, GARDNER E. *How to Tell Juan Don from Another*. Ten-line, humorous poem contrasting (Byron's) Don Juan with Don Quixote. In *Fireside Book of Humorous Poetry*, ed. William Cole (NY: Simon, 1959) pp. 354 - 355.
- . (LEWIS, H. C. See No. 2074.)
1771. †LEWIS, MATTHEW GREGORY ["Monk"]. *Adelmorn, or The Outlaw*. Music by Michael Kelly. Play. Eng. Acted, May 1801. The villain Ulric is carried off by two demons. When this was objected to as irreligious, Lewis replied in the preface to the 1801 ed. that audiences are used to that sort of thing: look at Don Juan.
1772. LEWISOHN, LUDWIG. *Don Juan*. Novel. Ger. 1923. Very little of the Don Juan story left here; the title represents what people called the unhappy hero because of an extramarital love affair he was pursuing. Lewisohn, though born in Germany, is often considered an American writer.
1773. LEYST, CARL [pseud. of Carl Kuchenmeister]. *Don Juan's Mission*. Three-act drama. Ger. Ca. 1912.
1774. LIE, MONS. *Don Juans Død*. Three-act tragedy. Den. 1899. (Trans.: "D. J.'s Death.")
- . (LIEBERMANN, R. See No. 2050.)
- 1 775. LIEGL, LEOPOLD. Arr. of minuet from Mozart's *Don Giovanni*. New York, © 10 Sep. 1940. This or another arr. (same year date, same piece) by him was for clarinet quartet.
1776. LIEPMANN, HEINZ, 1897 - 1932. *Don Juan und Werther*. Drama. Ger. First perf. in Darmstadt. Mentioned in *Die Literatur* 34 (1932): p. 417.
1777. *LIERN y CERACH, RAFAEL MARIA. *Doña Juana Tenorio*. One-act comedy. Parody of Zorrilla's drama.

1778. LIGGY, L. I. *Don Juan*. Waltz. Instrumental piece. U. S. Unpub. New York, © 4 Oct. 1918.
1779. LILAR, SUZANNE. *Le Burlador*. Three-act play. Brussels, (1945). Traditional story. Orig. subtitled "L'Ange du démon."
1780. LILAR, SUZANNE. "Deux mythes de l'amour: Don Juan, Tristan," *La Table Ronde* 119 (Nov. 1957): pp. 134 - 137.
- . (LILLIE. See No. 940.)
1781. †LIMAYRAC, PAULIN. *L'Ombre d'Éric*. Novel. Fr. 1845.
1782. **LIMBECK. An author who supposedly did a version of the Don Juan theme. Cf. Lemback, No. 1747.
1783. LIMÓN, JOSÉ. *Don Juan Fantasia*. Ballet. U. S. First perf., New London, Connecticut, by Limón's company, 22 Aug. 1953. Décor and costumes by Pauline Lawrence. Music by Franz Liszt.
1784. LINDAU, K. Stage version of Grabbe's *Don Juan und Faust*, No. 1405. Ger. Staged 1896; printed 1895.
- . (LINDERER, R. See No. 2745.)
1785. LINKLATER, ERIC. *Juan in America*. Novel. Eng. 1931. Imitation of Byron's *Don Juan*.
1786. LINKLATER, ERIC. *Juan in China*. Novel. Eng. 1937. Sequel to preceding entry.
1787. LINKLATER, ERIC. *Don Juan - Lamb*. Linklater's first published work, a poem in imitation of the Byronic style and stanzaic form. "Lamb" is a first-year medical student. Published under the pen name of "Silenus." See Michael Parnell, *Eric Linklater: A Critical Biography* (London: John Murray, 1984). It appeared in *Alma Mater* (Aberdeen Univ. Magazine) 21 Jan. 1920. (V. der S.)
1788. †LINNANKOSKI, JOHANNES [pseud. of Johannes Vihtori Peltonen]. *Laulu tulipunaisesta kukasta*. Novel. Finn. 1905. (Character Olof.) (Trans.: "The Sony of the Blood - Red Flower."). A German trans., Rostock, 1963, renders it "Don Juan in Suomi."
- . (LIÑAN. See No. 515.)
1789. LIPINER, SIEGFRIED [orig. Salomo], 1856 - 1911. *Der Neue Don Juan*. Five-act tragedy. Ger. Written in 1880; not printed until 1914.
1790. LIPPMANN, JAKOB. *Don - Juans Ende*. "Zukunfts - Posse mit Gesang." Musical farce. Ger. 1908.
1791. *LISTER, HENRY BERTRAM. *Don Juan de Marana*. "A drama in three acts translated from the French of the drama of Alexander Dumas, senior, ... with an original climactic last act." San Francisco: La Bohème Club, © 1939. He eliminated Dumas's last two acts and the prologue, and inserted an entirely new last scene.
1792. *LISTER, HENRY BERTRAM. *A Renaissance Gangster, or Adventures of Don Juan*. "Unpublished drama not for sale. Mimeographed by La Bohème Club, San Francisco, 1935." This may be an earlier version, or even the same play. See previous entry.

1793. *LISTER, LORD, called John C. Raffles. *Ein Bestrafter Don Juan*. Berlin, 1932 - 1935. Part of a set of 83 volumes of potboilers issued under his name, all in German. I assume an English original, but was unable to trace even the author himself.
1794. LISZT, FRANZ von. *Don Juan Fantaisie*. For piano. Hun. 1841. From Mozart's *Don Giovanni*, and one of many similar compositions he did from operas. Ferruccio Busoni, No. 837, transcribed and arranged Liszt's *Réminiscences de Don Juan* in 1917, "Fantaisie pour 2 pianos." The first edition of the original version was apparently Berlin: Schlesinger, 1877. See Nos. 1783 and 2481.
1795. *LITTA, GIULIO, 1822 - 1891. *Don Giovanni di Portogallo*. Opera. Ital. Is this our Don Juan?
1796. LL., J. M. D. *Juan de Marañá y Sor Marta*. "Drama en cinco actos y en prosa, del célebre Alejandro Dumas: arreglada al teatro español por J. M. Ll." Tarragona: Chuliá, 1838. Dumas's work has been considerably modified in this Spanish version, the supernatural elements deleted. "Ll." is probably "Llivi." Menarini (No. 900) p. 97, n. 76, so affirms.
1797. *LLAMP - BROCHS. D. C. [sic] *Tanorio* [sic]. "Drama sengriento, aspelusnante, aspesmódico y harroroso an siete actos y muchos cuadros, adornado euan infinidad de motos astraños, rapresentado siempre cuan envidiable y ruidoso éxito, y ascribido en una cosa que parece verso, por un mancebo conocido en la república de las letras por Llamp - Brochs." Manresa, 1902. Cited, sans comment, in the *Revista de Bibliografía Catalana* 2. 5 (1902): p. 202. Also listed as *Don Cuan Tenorio and Don Joan Tenorio*. In the latter case, the *Catálogo general* (Madrid: Sociedad de Autores Españoles, 1913) calls it a three-act comedy, but under the title "Don Cuan Tenorio," it says "one-act." It also notes that "Llam - Brochs" [sic] is the same person as "Sixto Rebordosa." We may be dealing with more than one version of the play, of course. Or, there may be a Spanish, as well as a Catalanian version.
1798. *LLANAS, ALBERTO de SICILIA, 1840 - 1915. *Don Gonzalo, o l'orgull del gech*. Three-act Catalán play. 1879. The subtitle means "or pride in (one's) jacket." I have not seen this item but imagine that it does not deal with the Don Gonzalo of the Don Juan story. Also see No. 2528a.
- . (LLEO, VICENTE. See Nos. 1392 and 2261.)
1799. *LLOPART MUNNÉ, JAIME. *Don Joanico*. One-act comedy, unpublished.
1800. LLOPIS, CARLOS RUANO. *El amor en microscuro*. Play with prologue, in three acts. Sp. Premiered 10 Jan. 1958. Madrid: Ediciones Alfil, 1966.
- . (LOCATELLI, D. See Nos. 713 - 714.)
1801. *LOCHNER, HELENA JOHANNA FRANCINA. *Dom Jan*. "'N self - lees storie." Kaapstad, South Africa, 1966. Probably no connection with the Don Juan theme.
1802. LODDLE, B. J. An amputated, corrupted translation of Molière's *Dom Juan*, done for the Danish stage in 1749, published in 1778. See Barfoed, No. 359, p. 90.
- . (LONERGAN, L. See No. 2124.)

1803. †LONGCHAMPS, CHARLES de, 1768 - 1832. *Le Séducteur amoureux*. Three-act verse comedy. Fr. First perf., 24 Jan. 1803. Printed Paris, 1803. (Character Cézanne.)
1804. [LONGMORE, GEORGE.] *Don Juan: A Sequel. Cantos xix and xx*. Poem. Capetown, South Africa, 1851. Published anonymously, but the preface was signed "G. L.," and the authorship is said to have been well known to the poet's fellow citizens in Capetown. Spurious continuation of Byron's *Don Juan*.
- . (LONSDALE, FREDERICK. See No. 2117.)
1805. LÓPEZ ALBÚJAR, ENRIQUE, 1872 - 1966. *La diestra de Don Juan*. Short story. Peru. 1948. Title story in a collection (Lima: Instituto Nacional de Cultura, 1973). Original story, but refers to the Zorrilla version.
1806. LÓPEZ de AYALA, ADELARDO. *El Nuevo Don Juan*. Three-act play. Sp. 1863.
1807. *LÓPEZ, PÁEZ, J. *Los Invitados de piedra*. Title story in a collection. Mexico City, 1962. Cf. title of Ventura de la Vega and E. Mayol's parody, No. 2859.
1808. LÓPEZ RUBIO, JOSÉ. *Cena de Navidad*. Three-act play. Sp. Madrid: Alfil, 1951. Story contains a diabolical counselor named D. Juan.
- . (LORD, R. See No. 2104.)
1809. LORENZI, GIAMBATTISTA, 1721 - 1807, and GIACOMO TRITTO, 1733 - 1824. *Il Convitato di pietra*. One-act farcical opera. Ital. Carnival, 1783. Lorenzi did a revised version of the libretto, published in Naples in his *Opere teatrali* (1806 - 1820). Tritto composed the music. (C. C. R.) Cf. Lorenzi's later libretto, No. 1225, to Vincenzo Fabrizi's music.
1810. *†LORENZO CORIA, MARTÍN. *El Ángel caído*. Novel. Madrid, 1884. Supposed to be either a Don Juan story or one with a Don Juan type.
1811. LORIOT - LECAUDEY and CHARLES de BUSSY. *Don Juan au cloître*. Dramatic poem. Fr. 1898.
- . (LORISS, R. See No. 2757.)
1812. LORTZING, ALBERT. Music for Grabbe's *Don Juan und Faust*, No. 1405, including an overture and entr'acte. Ger. First performed 29 March 1829. Lortzing and his wife acted in this performance as well, the former in the role of Don Juan himself. Lortzing incorporated motifs from Mozart's *Don Giovanni* and from L. Spohr's *Faust*, No. 2667.)
- . (LOSEY, J. See No. 2050.)
- . (LOTHAR, R. See below No. 697.)
1813. †LOUVET de COUVRAY, 1760 - 1797. *Les Aventures du chevalier de Faublas*. Fr. Late eighteenth-century novel. An article by Paul Morand in *NRF* 27 (March 1966): p. 538, described Faublas as "le Don Juan français ... un Lovelace de poche."
- . (LOUYS, P. See No. 2035.)

1814. LOVEIRA y CHIRINO, CARLOS. *Juan criollo*. Novel. Cuba. Havana, 1927. Character Juan Cabrera is a Don Juan according to one critic, though the attribution seems weak to me.
- . (LOZANO, SALVADOR. See No. 866.)
1815. *LUARCA [Luis Arribas Castro]. *El Don Juan*. Libretto by Luarca. Music by Delfín Fernández. Arranged by M. Salina. © Southern Music Española, S. A., 26 Dec. 1967.
- . (LUBOMIRSKI, Prince. See under "viveurs.")
- . (LUBOW, C. See "sirens" under "viveurs.")
1816. LUCA de TENA, JUAN IGNACIO. *Las Canas de Don Juan*. Three-act play. Sp. 1925.
1817. LUCA de TENA, JUAN IGNACIO. *De lo pintado a lo vivo*. Play. Sp. © 1935. First staged in Madrid, 28 March 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.
1818. LUCA de TENA, JUAN IGNACIO. *Don Juan de una noche*. Revision of his 1944 play, *De lo pintado a lo vivo*, itself a reminiscence of Zorrilla's drama of a century before. 1965.
1819. *LÜDICKE. *Figurentheater*, part 3, contains *Don Juan oder der steinerne Gast. - Ein Feldlager in Schlesien*. Berlin, 1852. This might be by Lüdicke or a collection by him of other dramatists' works. But for the second part of the title, I should imagine perhaps a puppet play. I was unable to find out anything about Lüdicke.
1820. †LUDWIG, JACK. *Above Ground*. Novel. Can. 1968. Described as the picaresque story of a Don Juan travelling across the U. S. A. defying death and chasing girls. Connection slight at best.
1821. LUGONES ARGÜELLO, LEOPOLDO. *El Secreto de Don Juan*. Story in his *Cuentos fatales*. Arg. 1924.
1822. LULEHNER, CHARLE. Mozart's *Don Giovanni*, arr. for piano, with a violin obbligato. Hamburg, 18--.
- . (LUSTIG, F. See No. 1461.)
1823. *LUTRY, JEAN de. *Les Don Juan d'Aspreval*. Novel? Paris: J. Tallandier 1979.
- 1824 - 1824a. LUTZ, MEYER. *Don Juan*. Burlesque. Dialogue by James T. Tanner, lyrics by Adrian Ross, libretto by Arthur Reed - Ropes, music by Meyer Lutz. Eng. (?). First performed 28 Oct. 1893, in London. Perf. again there, 12 April 1894, in revised form, says Nicoll, No. 356. © 1894. It must have proved a popular work as it was still in print in the U. S. in 1912. Satire on Byron's *Don Juan*. See Nos. 1621 and 2384.

- 1825 - 1827. *LUZZI, EUSEBIO. *Il Convitato*. Ital. One of three ballets by Luzzi, included in a performance of Metastasio's *Ezio* (C. C. R. says Calvi, not Metastasio) given in Pavia in 1784. As the music for the ballet was by Gluck, I assume that the short title indicates another *Don Juan* ballet, with the usual Gluck music. C. C. R. agrees, but for a spring 1787 ballet called *Il Convitato di pietra*, choreographed by Luzzi, Russell gives the composer as unknown. See next entry. Russell also lists a ballet, *Don Giovanni Tenorio ossia Il Convitato di pietra*, given in Ancona during carnival 1792, choreography by Luzzi, composer unknown. My original reference comes from Oscar G. T. Sonneck, *Catalogue of Opera Librettos Printed before 1800* (Wash., DC: Gov't. Printing Office, 1914). The performance was printed as given that same year. See next entry below, which makes my supposition more tenable.
1828. LUZZI, EUSEBIO. *Il Convitato di pietra*. One of two ballets by Luzzi given with a performance of Rutini's *Il Matrimonio per industria* in 1793. The composer for Luzzi's ballet is not mentioned, but in conjunction with the preceding entry, we may assume that it was Gluck. Cited in Sonneck, No. 1825 - 1827; probably the same work as in entry above.
- . (LYNN, Jane De. See under De Lynn, No. 1029.)
1829. LYSER, J. P. *Don Giovanni*. Ger. Appeared in *Mozart - Album: Festgabe zu Mozart's hundertjährigen Geburts - Tage*, ed. Joh. Fried. Kayser (Hamburg, 1856), part 1, pp. 22 - 28. In the *Mozartiana* section, one of sixteen "Novellenkränze" he did for this volume, elaborating on things connected with the various operas, etc. Also in his *Neue Kunstdenkmäler*, vol. 2, Frankfurt a. M., 1837.
- 1829a. LYSER, J. P. *Don Juan (al fresco)*. In *Unser Planet: Blätter für Unterhaltung ..* (Leipzig) 6. 310 (28 Dec. 1835): p. 1. Sonnet. (B. M. - K.)
- 1829b. LYSER, J. P. *Don Juan in Leipzig: Ein Capriccio in zwanglosen Heften*. Leipzig, 1835. (B. M. K.)
- 1830 - 1830b. LYSER, J. P. *Erinnerungen an Mozarts Sohn ...*, *ibid.*, ch. 14. Pp. 66 - 68 deal with Mozart's *Don Giovanni*. Also see pp. 57 - 62, *Zwei Operndichter*.
1831. LYSER, GEORGE. *Don Juan Was a Wonderful Man*. Song. Words and music by him. U. S. Unpub. Philadelphia, © 16 Jan. 1920.
- 1831a. **LYSYK. Something on Don Juan. From another critic, mentioned in passing.
1832. †LYTTON, E. BULWER. *The Last Days of Pompeii*. Novel. Eng. 1834. (Character Arbaces.)
1833. LYUBIMOV, YURI. *A Feast in Plague - Time*. A compilation of Pushkin plays and fragments adapted by this Soviet director of the Royal Dramatic Theatre of Sweden. In 1984 he was forced out of Moscow's Taganka Theatre, where he had worked for twenty years. He now works mostly in Europe. The play itself seemed to be current at the time I read this account by Moira Hodgson, *Nation*, 5 Sep. 1987: pp. 209 - 210. The "feast" is a banquet at which six well - off friends divert themselves during the plague. The "plays" include *The Stone Guest*, *Mozart and Salieri*, *The Miserly Knight*, and fragments.

1834. M., HIPPOLYTE. *Haïdée*. "Poème hellénique en quatre chants, imité de lord Byron." Paris, 1826. Imitation of part of Byron's *Don Juan*.
1835. M [INOR], T [HOMAS] C. *Don Juan*. *Opéra bouffe*. Musical extravaganza in three acts. Story largely from early cantos of Byron's *Don Juan*. © 1877; pub'd. in Cincinnati, Ohio, 1878. Lib. Cong. has libretto; music composer unknown.
- . (MAANAN, J. C. van. See No. 852.)
1836. MAATER, Van. *Don Juan of de Gestrafte Vrygeest*. Tragicomedy. Hol. 1719. (Trans.: "Don Juan or the Libertine Punished.")
- . (MAAZEL, L. See No. 2050.)
1837. †MacDONALD, JOHN D. *Please Write for Details*. Novel. U. S. 1959. The character Paul Klauss, almost a professional lecher, keeps a record, with details of each conquest. He has two female counterparts, Monica Killdeering and Gloria Garvey; there is also the painter Gambel Torrigan. See especially chaps. 1 - 3 and 8. Klauss is punished at the end of the novel (struck on the head, he becomes like a child).
1838. *MacFARREN, NATALIE, 1827 - 1916. Mozart's *Don Giovanni*, arr. for piano, with vocal score, etc. "Novello's original octavo ed." The "Batti batti" aria was copyright New York, 1939, but must be the 28-year renewal.
1839. MACHADO, ANTONIO. Prologue to Valle - Inclán's *La Corte de los milagros* (Barcelona, 1938).
1840. †MACHADO, ANTONIO. *Juan de Mairena*. Sp. 1936. Observations, essays, sayings, etc., on his *Juan de Mañara*, among other things. Interesting partly because of the curiously reminiscent title.
1841. MACHADO, ANTONIO. "Juan de Mairena y el 98: Valle - Inclán," *El Sol* (Madrid) 19 Jan. 1936.
1842. †MACHADO, ANTONIO. *Llanto por las virtudes y coplas por la muerte de Don Guido*. Poem. In his *Poesías completas* (Madrid: E. Calpe, 1943) pp. 162 - 164. Satire against a donjuanesque reprobate who reformed in his old age.
1843. MACHADO, ANTONIO and MANUEL MACHADO. *Don Miguel de Mañara*. Play. First perf., 1927.
1844. MACHADO, MANUEL. *Don Miguel de Mañara*. Short poem. Sp. 1910.
1845. MACHADO, MANUEL. "Intenciones: Más sobre Don Juan," *La Libertad*, 10 June 1921.
- . (MACLOED, J. See No. 1156.)
1846. MADARIAGA, SALVADOR de. *Bosquejo de Europa*. (Mexico City, 1951). Part 2, ch. 3, pp. 61 - 66, and ch. 5, pp. 71 - 78, deal with Faust and Don Juan. Sp.
1847. MADARIAGA, SALVADOR de. *De Galdós a Lorca* (B. Aires, © 1960) p. 8 and 178. Observations on the nature of Don Juan; pp. 178 - 182 deal with Valle - Inclán.
1848. MADARIAGA, SALVADOR de. *Don Juan as a European Figure*. Nottingham, England, 1946. Byron Foundation Lecture, No. 22. See No. 1351.

1849. MADARIAGA, SALVADOR de. *Don Juan y la Don - Juanía, o, Seis Don Juanes y una dame*. One-act play in verse. 1950. Also contains studies on Byron, Molière, Pushkin, Zorrilla, Tirso, and Mozart (pp. 11 - 42).
1850. MADARIAGA, SALVADOR de. *Ramo de errores* (Mexico, 1952). Trans. into Dutch as *Vijf vrouwen om Don Juan* ("Five Women around D. J."). Novel. A murder mystery: did Don Juan kill his own son or was it a suicide? He is found beside the body, gun in hand. Was he really a womanizer? Eleven visitors give different interpretations. (Thanks to V. der S. for clearing up my own mystery.)
- . (MAEZTU, G. de. See No. 563.)
1851. MAEZTU, RAMIRO de. *La Hora de Don Juan*. A reference in Sáenz - Alonso, No. 1471. Must refer to ch. 5 of the section on Don Juan in his *Don Quijote, Don Juan y la Celestina* (Madrid, © 1926)?
- 1851a. MAEZTU, RAMIRO de. *España y Europe* (Buenos Aires: E. Calpe, 1947) pp. 68 - 71 Also refers to Don Juan.
1852. MAGGIONI, MANFREDO. Principal melodies from Mozart's *Don Giovanni*, arr. as piano solos. Maggioni had ed. and trans. the opera for presentation in London at the Royal Italian Opera. New York, © 1859.
1853. MAHEN JIRI [Antonin Vanĕtura], 1882 - 1939. *Juanĕv Konec*. Short play. Czech. Prag, 1905. (Trans.: "Don Juan's End" - i. e., death.)
1854. MAHLER, GUSTAV, 1860 - 1911. A staging of Mozart's *Don Giovanni*. Aus. - Bohemian. 1906. He commissioned Max Kalbeck, No. 1638, to revise and improve the German text, and added many revisions of his own. Alfred Roller did the impressionistic sets. Mahler had already produced a *Don Giovanni* in Budapest back in 1888 or 1889, for which the old Brahms praised so young a man highly. See A. Rosenberg, No. 1540, p. 311.
1855. MAHLER, GUSTAV. *Phantasie aus Don Juan*. Song. Ca. 1883. Words from Lenau.
1856. MAHLER, GUSTAV. *Serenade aus Don Juan*. Song. Ca. 1883. Words from Lenau. Both of these last two entries are from his *Lieder und Gesänge aus der Jugendzeit*, vol. 1, Nos. 5 and 4, respectively. Orig. done for vocal solo and orchestra, then for vocal solo and piano.
1857. *MAIL, LÉONE. *Don Juan*. Ballet (?). Fr. I have seen only a reference in the Bibliothèque de l'Opéra in Paris to a program of 29 Nov. 1952 for the Grand Théâtre de Bordeaux, but it was missing from their files. Music by R. Strauss. Choreography by Mail.
1858. MAILLET, GERMAINE. *Le Don Juan transi. Nouvelle*. Châlons - sur - Marne, France, (1950).
1859. †MAINDRON, MAURICE - GEORGES - RENÉ. *Saint - Cendre*. Novel. Fr. 1898.
1860. *MALANGA, GERARD. *Don Juan*. Poem. In the *Unmuzzled Ox*, ed. Michael André (New York City) 1. 4 (autumn 1972).
1861. †MALIC, JEAN. *Les 36 femmes de La Balade*. Novel. Fr. 1887.

1862. MALIPIERO, GLEN FRANCESCO. *Don Giovanni*. Opera in four scenes, in one or two acts. Ital. Milan, 1964. Libretto by the composer, Malipiero. From Pushkin, No. 2361. Described by one critic as a chamber opera.
- . (MALLE, L. See No. 2137.)
1863. MALLEFILLE, JEAN PIERRE FÉLICIEN. *Mémoires de Don Juan*. Novel. Fr. 1847 (?). It was already trans. into German, 1848 - 1853. See Lepelletier, No. 1760. See a detailed account of the work in B. M. - K (p. 436). Castillo, No. 916, may have collaborated.
- . (MALLEFILLE, JEAN PIERRE FÉLICIEN. See "sirens" under "viveurs.")
1864. *MANCEAUX, ALBERTO. *Los tres Juanes*. "Comedia dramática en tres actos." Buenos Aires, 1969.
1865. MANÉN, JUAN, 1883 - 1971. *Don Juan*. Piano - vocal score. Sp. Madrid, 1944. New York Public Library card.
- . MANENT, NICOLÁS. See Rafael del Castillo, No. 917, and Zorrilla: *Don Juan Tenorio*, 1877, No. 3071. Manent did the music for both zarzuelas. N. Alonso Cortés, *Zorrilla: Su vida y sus obras* (2nd ed., Valladolid, 1943) ch. 6, pp. 323 - 354, imagines they represent the same music, or are at least related, but admits to not having seen the score for Castillo's piece.
- . (MANGIN, E. See No. 1219.)
1866. †MANN, THOMAS. *Bekenntnisse des Hochstaplers Felix Krull. Der Memoiren Erster Teil*. Novel. Ger. © 1954. A fragment appeared in 1911 and a later but still incomplete version in 1937. The Signet Book reprint (New American Library, 1957) of *The Confessions of Felix Krull*, the English trans. (NY: Knopf, 1955), bears the front advertising page blurb, "... Thomas Mann here has created the most disarming rogue since Don Juan."
1867. MANSFIELD, RICHARD. *Don Juan*. Four-act play. U. S. 1891. It was registered for copyright in the U. S. as *The Adventures of Don Juan*, in 1890. I have seen the subtitle, "... or, *The Sad Adventures of a Youth*."
- . (MANUEL, R. See No. 2351.)
1868. †MANZONI, ALESSANDRO, 1785 - 1873. *I promessi sposi*. Historical novel. Ital. 1825 - 1827, rev. 1840 - 1842. Some see Don Rodrigo, the arrogant, tyrannical nobleman as a Don Juan type. Story set in the 1620s. He finally dies of the plague.
1869. *MAÑAS. Sáenz - Alonso, No. 1471, 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 have not been able to trace this particular play by the well - known playwright.
1870. MARAGALL, JOAN. *Haidé*. Short poem. Catalonia, Spain. Found, as are the two poems given in the next two entries, in *Obres completes*, vol. 1, *Poesies* (Barcelona, 1929) pp. 112 - 114. These three poems seem to be inspired by the character in Byron's *Don Juan*.
1871. MARAGALL, JOAN. *Haidé*. Ibid. pp. 205 - 207. Dated 1911.
1872. MARAGALL, JOAN. *Represa d'Haidé i altres*. Ibid. pp. 162 - 164.

1873. MARAINI, DACIA. *Don Juan*. Two-act play. Ital. Torino: Einaudi, 1976. Modern story but old dress and times are brought into the plot. Mozart's *Don Giovanni* music and story are constantly alluded to; the play actually ends with Mozart music.
- 1873a. MARAGALL, JOAN. *Giovanni Tenorio*. One-act play. Premiered in Rome at the Teatro delle Voci, April 1988 along with No. 1282a, and one other short play (?) For this entry and that of Fontanella, No. 1282a, my thanks to Professor Angelica Forti - Lewis, presently in the Department of French and Italian, SUNY at Stony Brook, NY.
1874. MARAIS, JEANNE [pseud. of Lucienne Marfaing]. *Les Trois nuits de Don Juan*. "Roman parisien." Fr. 1913. Cf. Biró's title, No. 717, dated 1917.
- . (MARC - CAB. See No. 2011.)
1875. 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. I have a reference that André Laszlo collaborated on the work.
1876. MARCELLI, NINO. Piano - conductor score for minuet from Mozart's *Don Giovanni*. New York, © 9 Oct. 1939. Elsewhere reported as an "orchestra score."
- . MARCELLINO. See No. 2720a.)
- . (MARÉCHAL. See No. 2416.)
1877. MARECHAL, LEOPOLDO. *Don Juan*. Three-act drama. Buenos Aires: Castañeda, 1978. Original story but shows its debt to Zorrilla. Don Juan dies at the end of the play.
1878. †MARESCHAL, ANDRÉ. *L'Inconstance d'Hylas*. Pastoral drama. 1635 (publication date). Claude K. Abraham, *Gaston d'Orleans et sa cour*, has studied it and states categorically, "Hylas est un Don Juan." See H. C. Lancaster, *History of French Dramatic Literature in the XVIIth Century* (Baltimore / Paris, 1929 - 1942) 2: p. 431 ff., who by inference supports Abraham. The preceding information is courtesy of Prof. Jerome W. Schweitzer of the Univ. of Alabama.
- . (MARESCALCHI, LUIGI. See No. 2870.)
1879. *MARES, FRANÇOIS. *L'Insatisfait*. Short novel. Brussels, 1944. Cited in another list, without details. Perhaps contains merely a Don Juan - like character?
- . (MARFAING, L. See No. 1874.)
- . *MARÍA LETICIA. *João não pode chorar*. Poetry. Rio de Janeiro, n. d., but ca. 1968. Not seen, but I believe it has no connection with Don Juan.
- . (MARIANI, F. See Nos. 272 and 564.)

1880. MARINELLI, KARL, Edler von. *Don Juan, oder der steinerne Gast*. Four-act comedy. Vienna, 1783. The title varies somewhat as cited in different sources. Date of first performance given as 1781 as well as 1783; printed, 1783. Marinelli was an actor in plays for the common people. This play may be found in Otto Rommel, *Deutsche Literatur, Reihe Barock: Barocktradition in österreichisch - bayrischen Volkstheater* (Leipzig, 1936) 2: pp. 53 - 96. It is a burlesque and said to be the source for the many *Hauptaktionen* and puppet plays that were so popular in Vienna, etc., at that time. It is apparently the same piece which Adam Lang translated into Hungarian as *Don Juan*, 1820 (?). See No. 1368a.
- . (MARION, K. See No. 704.)
1881. †MARIVAUX, CHAMBLAIN de. *Le Petit - Maître corrigé*. Play. Fr. First played, 1734.
- 1881a. MARKS, BRUCE. *Don Juan*. Ballet. U. S. Premiere in Salt Lake City, Utah, 11 Feb. 1976. Marks was the choreographer; designed by Jens - Jacob Worsaae. Michael Onstad as Don Juan. Danced to Richard Strauss's *Dance Suite after Couperin* and his own *Don Juan*. Characters include Donna Anna, Zerlina, and Donna Elvira; Marks of course admits the story is Mozart's.
- . *MARKS, MARGARET, and NICHOLAS ZUMBRO. *Don Juan Perequito*. U. S. Silver Burdett Co., 1964. I assume this has no connection with Don Juan.
- . (MARLOW, F. See No. 3037.)
- . MARQUINA, EDUARDO. Translated Baudelaire's *Don Juan aux enfers*, No. 665, into Spanish.
- 1881b. †MARQUINA, EDUARDO. *Cuento de una bode y desafío del diablo*. Play in three acts, prologue, and epilogue. Sp. 1910.
1882. MARQUINA, EDUARDO and ALFONSO HERNÁNDEZ - CATÁ. *Don Luis Mejía*. Play. 1925. Hernández - Catá is a Cuban. The play is based on Zorrilla's *Don Juan Tenorio*, told from the point of view of the rival. Cf. No. 1218.
1883. †MARQUINA, EDUARDO. *El Estudiante endiablado*. "Leyenda dramática." Three-act play. 1941. Takes place in Salamanca, but it is not Espronceda's story.
1884. †MARQUINA, EDUARDO. *Una Noche en Venecia*. Four-act drama in verse. 1923.
1885. †MARQUINA, EDUARDO. *La Vida es más*. Three-act play in verse. 1928.
- . (MARQUINA, EDUARDO. See No. 2888.)
1886. MARRIERA i FONTS, MANUEL. *Lo Tenorio de Vilanohies*. "Pessa en un acte en prosa." Barcelona, 1904. Portabella Durán, No. 1515, has "en Vilanchies," which I assume refers to the same work.
1887. MARTAINE, G. March from Mozart's *Don Giovanni*, arr. for piano and organ. © 22 Dec. 1908.
1888. MARTAINE, G. Minuet from Mozart's *Don Giovanni*, arr. for piano and organ. © 21 Dec. 1908.
- . (MARTÍ, S. See No. 1569.)

1889. MARTÍ ROSSELLÓ, JORDI. *El Tenorio de este año*. Entry from Portabella Duran, No. 1515. I cannot locate it.
1890. MARTÍ ROSSELLÓ, JORDI. *Tenorio Mallorquí, ó, Hazañas d' en Vergueta y en Maga - Cantóns*. "Parodia mallorquina, amb siete actes d' es drama de Jusep Zorrilla, arretglada vers baix vers." Pont d' Inca, 1915. Copy in New York Public Library.
1891. 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 2 of his *Don Giovanni*. He and Mozart were friends.
1892. MARTINE, Jr., LAYNG. *Don Juan*. Song. © Ahab Music Co., Inc., 22 Aug. 1975. Words and music by Martine. Also performed by him on Playboy Records, with other music also by him copyright 22 Apr. 1976.
1893. MARTÍNEZ BELLO, JUAN. *Don Joan*. Poem. Barcelona, 1923.
1894. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *El Castigo de Don Juan*. Story. Sp. In *Los Quinteros y otras páginas* (1925). Found in *Obras completas*. (Madrid: Aguilar, 1948) 4: pp. 634 - 641. Amounts to a commentary on how Tirso composed his *Burlador*.
1895. MARTÍNEZ RUIZ, JOSÉ [Azorín]. 5 [i. e., "Cinco"] *ensayos sobre Don Juan*. Santiago de Chile, 1933 (?). Prologue by Américo Castro, and essays by the following five men: José Ingenieros, Ramiro de Maeztu, Gregorio Marañón, Martínez Ruiz, and Ramón Pérez de Ayala.
1896. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *Don Juan*. Novel. 1922. The first two chapters are really philosophical observations; these two chapters are reproduced in 5 *ensayos* (No. 1895).
- . ***MARTÍNEZ RUIZ, JOSÉ [Azorín]. *Doña Inés*. Novel. 1925. *Los Dos Luises*. Neither work concerns Don Juan.
1897. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *Habla Juan Tenorio*. Philosophical monologue, in which (Tirso's) Don Juan explains his theory on women, etc. First in his *Capricho* (Madrid, 1943); also in his *Obras completas* 6 (Madrid, 1948) pp. 975 - 977.
1898. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *El Verdadero Don Juan*. Short story. First in his *Memorias inmemoriales* (Madrid, 1946); also in his *Obras completas* 8 (Madrid, 1948) pp. 513 - 517. An earlier, 1943 ed. of *Memorias* may contain it, too. An old man named Juan García Tenorio tells his story to the author, claiming to be the real Don Juan.
1899. MARTÍNEZ SIERRA, GREGORIO. *Don Juan de España*. Play. Sp. 1921. Evidence is now growing that this play should be ascribed to his wife María.
1900. †MARTÍNEZ SIERRA, GREGORIO. *Mamá*. Play. 1912. The character Alfonso de Heredia is called: "Don Juan, Byron y el diablo ... Seductor, burlador, impenitente, cinico," act 1, near end.
- . ***MARTÍNEZ SIERRA, GREGORIO. *El Pobrecito Juan*. One-act play.
1901. †MARTÍNEZ SIERRA, GREGORIO. *Sueño de una noche de agosto*. Play. 1918. (Character Don Juan Medina.)
- . (MARTÍNEZ SIERRA, MARÍA. See No. 1899.)

1902. MARTINS FONTES, JOSÉ. *Don Juan e as mulheres que elle amou*. Sonnet. Br. In *Verão*, section called *Palavras romanticas*, 1927 (?).
1903. MARTINS FONTES, JOSÉ. *Madrigal de Don Juan*. Poem. Located as in entry above.
- . (MARTOV. See No. 2075.)
- . (MASCIONI, G. See No. 1445.)
1904. MASIP, PAULINO. *El Emplazado*. Three-act farce. Sp. 1950. Pub. Mexico City in *Teatro Mexicano Contemporáneo*, vol. 19, n. d. A hard-headed business man is told he has incurable cancer, becomes a Don Juan, discovers the doctors are wrong, tries unsuccessfully to go back to his old ways. Frequent references to Don Juan Tenorio and Doña Inés (Zorrilla).
- . (MASLOV, A. N. See No. 712.)
1905. MASON, F [rancis] van WYCK, 1901 --. *Two Tickets for Tangier*. Novel. U. S. 1955. At the start of ch. 22 the hero, Col. Hugh North, is described as showing "an exuberance worthy of Don Juan in his glory."
1906. *MASSINE, LEONIDE. *Don Giovanni*. Ballet in four scenes. Story based on Molière's version. Rus. First perf., La Scala Opera, Milan, 1959. Only review that I saw did not specify to whose music it was danced, but a description of some of the numbers makes it fairly certain that it must be Gluck's. The review notes that he reused the start. The plot resembles Angiolini's (also based on Molière), with an additional scene.
- . (MASSINGER, P. See Nos. 2414 - 2415.)
1907. MASSINI, GAETANO. *Il Convitato di pietra*. Ballet. Ital. Premiered, summer, 1787, in Cento (i. e., Ferrara) Italy. Massini choreographed the ballet, but the composer remains unknown. (C. C. R.)
1908. MASSON, ARMAND. *La Cave de Don Juan*. Poem. Fr. 1895.
- . (MASSOW, M. von. See "sirens" under "viveurs.")
1909. MASTERS, EDGAR LEE. *Lucius Atherton*. Nineteen-line poem in his *Spoon River Anthology*. U. S. 1915. Masters calls him a "rural Don Juan."
1910. †MAULNIER, THIERRY [pseud. of Jacques Talagrand]. *Le Profanateur*. Four-act play. Fr. Paris, 1952. (Character Wilfrid de Montferrat.) See No. 1198 under Elsen.
1911. †MAUPASSANT, GUY de. *Bel - Ami*. Novel. 1885. (Character Georges Duroy.)
1912. MAURA, JULIA, 1910 --. *La eterna Doña Juana*. Three-act play. Premiere, 24 Feb. 1954. Madrid: Alfil, 1954.
1913. *MAURA, JULIA. *El eterno Don Juan*. Play. Early 1950s.
- 1913a. *MAURER, GEORG. *Don Juan rechtfertigt sich*. In his *Werke in zwei Bänden*, 1 (Halle - Leipzig: Mitteldeutscher Verlag, 1987) pp. 444 ff. (B. M. - K.)
1914. †MAURIAC, CLAUDE. *Toutes les femmes sont fatales*. Novel. Fr. 1957. (Character Bertrand Carnéjoux.)

1915. †MAURIAC, FRANÇOIS. *Les Anges noirs*. Novel. Fr. 1936.
1916. MAY, D. M. H. Mozart's *Don Giovanni*, arr. for violin and piano. Baltimore, Md., © 11 Oct. 1898.
1917. MAYAKOVSKY, VLADIMIR, 1893 - 1930. *Don Juan*. Long poem. Rus. Mentioned in Helen Muchnic, *From Gorky to Pasternak* (NY: Random, 1961) p. 232. The subject was his amoretta Lila Brik. Muchnic seems to be dating the poem 1916. It was apparently destroyed. Lila Brik herself tells the same story in her *Almanac with Mayakovsky* (Moscow, 1934) p. 76. She writes that he recited it to her from memory, and when she complained that it was the same old love nonsense, he pulled the actual MS out of his pocket, tore it into little pieces, and cast it into the wind. (Of course, I note, poets usually keep a spare copy when indulging in such gestures.)
1918. MAYAKOVSKY, VLADIMIR. *Kofta fata*. Four-quatrain poem that mentions Don Juan. 1914. (Trans.: "A Fop's Jacket.") (R. K.)
1919. *MAYEN, MAURICE. *Don Juan assassin: L'Affaire Pranzini*. Fr. 1950. This item seems to be the story of some famous trial of a "Don Juan" accused of murder. I have not seen it.
- . (MAYER, C. A. See No. 2563.)
- . (MAYER, H. See No. 1545.)
1920. MAYER, EDWIN JUSTUS. *The Last Love of Don Juan*. Three-act satiric comedy. First staged, 23 Nov. 1955. U. S. Incorrectly named in *Theatre Arts* as *The Death of Don Juan*.
- . (MAYOL, E. See No. 2859.)
1921. MAZZINGHI, J. Overture, songs, duets, etc., from Mozart's *Don Giovanni*, arr. for piano, harp, flute, and cello. London, 181--.
1922. MAZZONI, GIUSEPPE. *Don Giovanni Tenorio*. A scenario for puppets. Written in a scholastic notebook by the author and dated 31 May 1892. From Menarini (No. 900) pp. 107 - 108.
1923. McCLOSKEY, JOHN MARK. *Don Juan in his Goodbye, But Listen: Poems* (Nashville: Vanderbilt UP, 1968). U. S.
1924. McCONNELL, TERRY. *Don Juan Blues*. Song. Copyright by him 7 Jan. 1976. He did the "story, words, and music," says Libr. of Cong. copyright entry.
- . (McDONALD, R. E. See No. 2175.)
- . (MCNAUGHTON, J. See No. 2124a.)
1925. *MEDEIROS e ALBUQUERQUE. Contemporary Brazilian poet, who is supposed to have done something on Don Juan. The poet in question is probably José Joaquín de Campos de Costa Medeiros y Albuquerque, 1867 --, but there are others who might fit the bill. In any case, I could not locate the work or poem.
1926. *MEDEL, A. *Un Tenorio y un tremendas*. One-act comedy, unpublished.
1927. †MEILHAC, HENRI, and LUDOVIC HALÉVY. *Barbe - bleue*. Music by Jacques Offenbach. Comic opera in three acts. Fr. Staged and printed in 1866.

- 1927a. *MEISSNER, ALFRED, 1822 - 1885. *Rococo - Bilder: Nach Aufzeichnungen meines Grossvaters* (Gumbingen, 1871). Fictional anecdotes about Mozart's *Don Giovanni*. Aus. (B. M. - K.)
1928. MEISSNER, ALFRED. *Das Weib des Urias*. Five-act tragedy. 1851. This play has been called a donjuanesque work. Like the play by Godinez, No. 1377, it is the story of David's adulterous love for Bathsheba, wife of Uriah.
1929. MEJÍAS y ESCASSY, LUIS [pseud.?] *Juan el perdido*. One-act play in verse. Printed in Madrid, 1866. Parody of part 2 of Zorrilla's *Don Juan Tenorio*. See Mariano Pina, No. 2312.
- . MELANI, ALESSANDRO. *Il Empio punito*. Most critics think that this work is by Acciaiuoli, No. 269.
- 1930 - 1930a. *MELÉNDEZ PARÍS, MANUEL. *Un Tenorio que no acaba*. One-act zarzuela. Music by Viaña. I find another reference to an *Un Tenorio que no acaba*, this time a one-act play, with no indication of music. Probably the same play, but perhaps a non - musical version of it.
1931. MÉLIDA, JOSÉ RAMÓN. *Don Juan decadente*. *Novela*. Sp.(1894.)
1932. *MENDEL, HERMANN. Reworking of Da Ponte's libretto to Mozart's *Don Giovanni*. 1871.
1933. MENDÈS, CATULLE. *Le Cauchemar de Don Juan*. Poem. Fr. Found in his *Braises du cendrier*, 1900.
- . (MENDOZA, D. See No. 2055.)
1934. †MENDOZA, MARÍA LUISA. *De Ausencia*. Short novel. Mex. 1974. In an interview with Grace Bearse, the author, when asked "¿Es Ausencia una Dorian Gray, una Fausta o una doña Juana?" answered, "Creo que es más que nada una doña Juana." (*Hispania* 64 [Sep. 1981: p. 459].)
1935. MENÉNDEZ y PELAYO, ENRIQUE. *Las Noblezas de Don Juan*. Three-act play. Sp. 1900.
- . (MENGELBERG, M. See No. 2383.)
1936. MENOTTI del PICCHIA, PAULO. *A Angustia de Don João*. - Long poem. Br. 1928.
1937. *[MENZIES, LOUIS]. *Don Juan Transformed - Canto the First*. Poem. Aberdeen, 1871. Byron imitation? It appeared anonymously. Menzies is thought to have written it. "Menzies" is the pseud. of Lord Croswill.
1938. †MEREDITH, GEORGE. *The Egoist*. Novel. Eng. 1879. (Character Sir Willoughby Patterne.) Though this novel has been proposed for inclusion by a critic of sound judgment, it seems to me that Patterne scarcely qualifies as a Don Juan.
- . (MEREDYTH, B. See No. 2055.)
1939. MÉRIMÉE, PROSPER, 1803 - 1870. *Les Âmes du purgatoire*. *Nouvelle*. Fr. 1834. See Duque de Rivas, No. 2454. Mérimée was something of a Don Juan himself. Also see No. 1040.

1940. MÉRIMÉE, PROSPER. *An article on Byron's *Don Juan*, *National*, 7 Mar. 1830. The Paris newspaper?
- . *MÉRIMÉE, PROSPER. *La Légende de Don Juan ... Périgueux: Éditions L. H. S.*, 1946. Another name for *Les Âmes du purgatoire*.
1941. †MÉRIMÉE, PROSPER. *Le Vase étrusque. Nouvelle*. 1830. References to Don Juan: even a hunchback can be one. Countess Mathilde says men all want to be Don Juans but, often, "done Juanas" are still more to be considered "rouées."
- . (MERINO GARCÍA - PIERRAT. See No. 2463.)
1942. MERRILL, JAMES. Poet. U. S. Helen Vendler in the *New Yorker*, 21 May 1984: p. 124 says his "postmodernist insistence on the conscious artificiality of his art ..." comes straight out of Byron's "Don Juan" and speaks of the influence of Byron and other poets English and American on him (p. 128).
1943. MERWIN, P. *Ein Sekundaner - Don Juan*. Tragedy. Dresden, 1902.
- . (MÉRY, JOSEPH. See "circes" under "viveurs.")
- . (MESMAEKER, J. de. See No. 1614a.)
- . (MESSENGER, A. See No. 1710.)
- . (MESSIER, G. A., Le. See No. 1312.)
- . (MESSTER, O. See No. 2067.)
- . METASTASIO, PIETRO. See Anon.: *Der Laufner Don Juan*, No. 446. See Nos. 1825 - 1828.
- . (METTAIS, Dr. See "lions" under "viveurs.")
1944. MEYERBEER, GIACOMO, 1791 - 1864. Staging of Mozart's *Don Giovanni*. Ger. Berlin, 1845. Rather extensive modifications of Mozart involving a romantic fusing of music with the action. He reinstated the recitatives instead of dialogue, but attempted to give them a new emotional power by the use of a string quartet accompaniment which he commissioned from Johann Philipp Samuel Schmidt, 1779 - 1853. For some of these details see A. Rosenberg, No. 1540, pp. 308 - 309.
1945. MEYNIEUX, ANDRÉ. *La Retraite de Don Juan*. One-act "paradoxe." Fr. 1943.
1946. MEYR, MELCHIOR, 1810 - 1871. *Der schwarze Hans*. Novel. Ger. 1867. "Eine Dorfgeschichte." A deliberate version of the Don Juan theme, writes Smeed, No. 345. Hans is the rustic seducer of many women, the last one being Katherine, the village beauty, whom he steals from her fiancé, who stabs him to death.
1947. *MICHAELIS, KARIN. *Don Juan - efter Døden*. Short novel. Dan. 1919. (Trans. "D. J. - After Death.") Turned into Spanish by Jacinto Vidal in 1941 as *Pasiones y muerte de Don Juan*.
1948. MIELANTS, FLOR C. [Herwig Hensen, pseud.]. *Don Juan*. Play. Bel. Brussels: A. Manteau, 1943.
- . (MIER, J. de. See No. 2086.)

1949. *†MIHURA, MIGUEL. *A media luz los tres*. Play. Sp. Premiere, 25 Nov. 1953. Variation on the D. J. theme, according to one critic.
- . ***MIHURA, MIGUEL. *Mi adorado Juan*. Two-act play. Madrid, © 1952; first performance 1956.
- . (MIKHALKOV, N. See No. 2134.)
- . (MILENA, L. See No. 915.)
1950. MILLÁ - GACIO, LUIS. *Las Desgracias del Tenorio*. One-act play, in verse. Barcelona, 1903. Parody of Zorrilla's *Don Juan Tenorio*.
1951. *MILLÁ - GACIO, LUIS. *La Nit del Tenorio*. Given in Barcelona, fall 1900. "Sainete en un acte y en prose." Barcelona, 1900. He also did a one-act verse play called *Don Jaume 'l Conquistador* (Barcelona, 1901). Perhaps because of the misleading Valencian spelling of "Jaime," or the suggestive appellation, this title led one bibliographer to include it among the Don Juan plays. It deals, of course, with James I, King of Aragon and Catalonia, 1208 - 1276, capturer of Valencia in 1238.
1952. *MILLÁ - GACIO, LUIS. *El Tenorio. Monólech*. This one I cannot trace.
1953. *MILLÁ - GACIO, LUIS. *Volem fer comèdia*. Portabella Durán, No. 1515, says it is connected with the Don Juan theme, but it is to be found in Millá's *Teatre d' infants*, Barcelona, 1934 - 1937.
1954. MILLÁ - GACIO, LUIS. *El Xuti del Tenorio*. "Monólech en vers." Barcelona, 1907.
1955. MILLÁ - GACIO, LUIS and CARLOS de ARROYO. *¡Dichoso Tenorio!* "Apropósito en un acto y en prosa." Barcelona, 1915. Cf. No. 2152.
1956. MILLÁ - GACIO, LUIS and SALVADOR BONAVIA. *Las Desgracias del Tenorio*. One-act comedy in verse. Barcelona, 1903. Probably same as No. 1950.
1957. MILLÁ - GACIO, LUIS, and SALVADOR BONAVIA. *Las Estatuas del Tenorio*. Part 2 of the previous entry. "Parodia en un acte y en vers, original de ..." Barcelona, 1904.
1958. *MILLÁ y NAVARRO, MARIANO. *El Tenorio en broma*. "Animalada ascribida an verso quetalán, questellano y valensiano por el Dr. Tranquilo, seud. de ..., que no pertenesa a nincuna cademia." Barcelona, 1919. It was reprinted in 1933, with the preceding humorous description slightly modified, this time the pseudonym being "Nofre Llonze." The *Catálogo general ...* (1901 - 1930) lists the work under Millá y Navarro. The 1931 - 1950 sequel lists it under Millà Gacio and has no entries under the other name at all. Palau y Dulcet has "de Broma" for the 1919 ed., but lists them both under Millá Navarro, though cross referencing to Millà Gacio. Gacio's son, incidentally, was named Ángel Millà Navarro.
1959. MILLÁN, JUAN [Alonso Millán, Juan José]. *La vil seducción*. "Comedia de humor, dividida en dos actos, un prólogo y un epílogo." Sp. Premiere, around All Saints' Day, 1967. Madrid: Alfil, 1968. Parody of Zorrilla.
1960. MILLER, HENRY. *Tropic of Cancer*. Novel. U. S. Paris, 1934. (Characters Van Norden, Carl, and the narrator.) Miller has done a whole group of erotic novels with similar characters.

1961. MILLOSS, AUREL, 1906 --. *Don Juan*. Ballet. 1950? Hun. Milloss did the choreography.
1962. MILNER, CHARLES. *Don Juan*. Three-act musical drama. Poetry by Edward Stirling. London: W. Strange, etc., 1837. Based on Byron's *Don Juan*.
1963. MILNER, H. M., and E. STIRLING. *Don Juan's Early Days*. London, 1837. Nicoll, No. 356, whence this entry, calls it an "M. D.," initials he uses for both "musical drama" and "melodrama." He does not list a "Charles" Milner nor the title *Don Juan* for the H. M. Milner play. Harvard's and the British Museum copies of the printed play both follow my previous listing. The B. M. possesses copies of over a dozen plays by H. M. Milner (melodramas, musical dramas, comedies, historical dramas, etc., printed ca. 1820 - 1850), but not this one. Cf. *Juan's Early Days*, No. 443, of anonymous authorship. I suspect a possible confusion of titles and authors on Nicoll's part.
1964. *[MILDER, H. M.] *The Italian Don Juan: or Memoirs of the Devil ...* Trans. by ... London, 1820. Supposedly actually by Milner himself, imitating Byron's *Don Juan*.
1965. MILOSZ, OSCAR VLADISLAS de LUBICZ -, 1877 - 1939. *L'Amoureuse initiation*. Novel. Lithuania, though Milosz is considered French by adoption. Paris, 1910. (Character Comte de Pinamonte.)
- 1966 - 1967. MILOSZ, OSCAR VLADISLAS de LUBICZ -. *Deux chansons pour "Don Juan"*. A pair of twenty-line poems. In 1967. *Les sept solitudes, Oeuvres complètes: Poésies* (Paris: André Silvaire, 1960) 1: pp. 198 - 200. These two poems seem to have been intended as part of his *Scènes de "Don Juan,"* as both the *Solititudes* and the play date from the same year (1906). The *Scènes* was originally printed as part 3 of the *Solititudes*. In the *Scènes* there may be found a similar twenty-line poem (*Oeuvres complètes* [Paris: Egloff, 1945] 4: pp. 132 - 133).
1968. MILOSZ, OSCAR VLADISLAS de LUBICZ -. *Miguel Mañara*. "Mystère en six tableaux." Play. Lithuania. 1912. See R. Palester, No. 2241. I assume he based his score on No. 1968, not No. 1969. Also see Tomasi, Nos. 2767 - 2769a.
1969. MILOSZ, OSCAR VLADISLAS de LUBICZ -. *Scènes de "Don Juan"*. Play in six scenes. Published posthumously in his *Oeuvres complètes*, vol. 4 (Paris, 1946), but originally appeared as part 3 of *Les Sept solitudes* (Paris, 1906). Sganarelle figures in it. Seems to have been written before previous entry. See No. 706.
1970. MILTON, BRUCE. *Casanova: A Ballet*. © 24 Aug. 1978. The copyright notice adds, "appl. [cable?] title: Don Juan."
- . (MILTON, J. See No. 2371.)
- . (MINER, A. See No. 2130.)
- . MINGOTTI, ANGELO. *La Pravità castigate*, listed under Anon., No. 458, has been ascribed to him, apparently without justification. He and his brother Pietro, husband of the famous singer Regina Mingotti, managed an Italian opera company, which toured Austria, Germany, and Denmark from 1732 - 1756. The company may well have put on the very opera in question in Brünn, where its premiere is supposed to have taken place. Nowhere, however, can I find the slightest evidence that either Angelo or his brother composed operas, this one or any other.

- . (MINGOZZI, G. See No. 2088.)
- . (MINOR, T. C. See No. 1835.)
1971. "A MINOR." *Rodolph: A Dramatic Fragment. Stanzas in Continuation of Don Juan; and Other Poems*. London: T. Griffiths, 1832. The central stanzas are a continuation of Byron's *Don Juan*.
- 1971a. *MIRALLES i SALVÀ, JOSEP. *Un Tenorio rebregat*. Play? Catalonia. Barcelona, 1910.
- . (MIRECOURT, E. de. See "libertines" under "viveurs.")
1972. MIRÓ DENIS, RICARDO. *El Miedo de Don Juan*. Poem. Panama. Found in *Antología de Panamá*, ed. Demetrio Korsi (Barcelona, 1926). Also in *El Libro de oro de la literatura hispano - americana*, ed. Miguel Rivas and Juan Balagué (Barcelona, 1928).
1973. MIROSHNYCHENKO, OLEKSANDR. *Anna i Don - Zhuan*. Short humorous tale in his *Fantastychni Peretvorenna*. Ukraine. Kiev, 1980. Treats of Don Juan's "adaptation" to Soviet life. (Trans.: "Anna and D. J.", in his "Fantastic Transformations"). (R. K.)
1974. MIRZAN, R. A. *Don Juan*. Song. Words and music by him. Fr. Unpub. © 31 Jan. 1925.
1975. MITCHELL, JONI. *Don Juan's Reckless Daughter*. Folk - rock ballad. Can. © 1976 - 1977. Words and music by her. Published in a two-record album of the same name, Asylum label No. BB 701, © 1977. On the record she sings her own piece to her own guitar accompaniment.
1976. MOERAN, E. J. *Nocturne*. For baritone solo, chorus, and piano. Poem from play by Robert Nichols, *Don Juan Tenorio the Great*, No. 2180. © 12 March 1935, renewed in 1962.
1977. MOHR, GERARD. *Don Giovanni*. Tango. Leipzig, © 26 Sep., 1928.
- . (MOLÈNES, P. de. See No. 2420.)
1978. MOLÉRI [pseud. of Hippolyte - J. Demolière]. *Un Don Juan sur le retour*. Nouvelle. Fr. 1872. Not "Molère," as one bibliographer has it. This item turns up in German as *Ein Don Juan auf dem Rückwege*. Leipzig, 1875.
1979. *MOLGOSA y VALLS, JAIME. *Tenorio (inocentada)*. One-act play.
1980. MOLIÈRE [pseud. of Jean Baptiste Poquelin]. *Don [or Dom] Juan ou le Festin de Pierre*. Five-act play, in prose. Fr. 1665. One of the three or four most influential of all the versions of Don Juan. Imitated directly or indirectly by dozens of writers. Translated as early as 1694 into German as *Das Steinerne Gastmahl*, it worked its way through the northern countries all during the eighteenth century. But its influence was felt to the south and east as well. See Nos. 320, 329, 331, 336, 359, 368, 406, 420, 424, 465, 471, 483, 517 - 518, 524, 526, 532 - 534, 538(?) 552, 557(?), 558, 565, 575, 584, 590, 615, 635, 637, 640 - 641, 729, 746a, 753, 772 - 773, 797, 813b, 820, 824, 931, 941, 976, 986, 990, 1010, 1196, 1255, 1304 - 1305, 1308, 1327, 1351, 1362, 1368a, 1371 - 1373, 1385, 1431, 1489, 1496, 1586, 1592, 1609, 1616, 1627, 1694, 1720, 1746, 1760, 1802, 1906, 2018, 2043, 2062 - 2963, 2116 - 2116a, 2155, below 2229, 2328, 2330, above 2373, 2377, 2389, 2428, 2456, 2529, 2569 - 2570, 2613, 2639, 2655.

- . (MOLINA, TIRSO de. See under Gabriel Téllez, No. 2735.)
1981. MÖLLER, ARTUR. *Don Juans synd. Novelle*. Swed. 1915. (Trans.: "Don Juan's Sin.")
1982. MONCLAIR, PEGGY. *Don Juan Casanova*. Song. Fr. © 3 July 1968. Words by her. Piano music by Jean - Claude Daigle.
1983. MONCRIEFF, WILLIAM THOMAS. *Giovanni in Ireland*. Extravaganza. Eng. Music by Cooke. First perf., Drury Lane Theatre, London, 22 Dec. 1821. A burlesque on Mozart, like his *Giovanni in London*? Probably the same as the anon. burletta of the same name, No. 429. Also see No. 351.
1984. MONCRIEFF, WILLIAM THOMAS. *Giovanni in London, or the Libertine Reclaimed*. An operatic extravaganza in two acts; burlesque, with songs, duets, and choruses. First perf., London, 26 Dec. 1817. Pub'd. 1817. The title of this work has been given variously as "Don Giovanni," "Don Juan," etc. A burlesque on Mozart's opera. Cf. Dibdin, No. 1061.
1985. *MONCRIEFF, WILLIAM THOMAS. *Giovanni in the Country*. 1820. "The New Comic Operatic Melo - Dramatic Pantomimic Moral Satirical Gallymaufrical Parodiacal Salmagundical Olla Podriacal Extravaganza Bizarro Entertainment." Data from Mandel, below No. 458, p. 401, who cites it and notes that it is not the same as my No. 431. I can find no other reference to it or to any work by Moncrieff with a comparable title.
1986. *MONIUSZKO, STANISLAW, 1819 - 1872. *The Stone Guest*. Opera. A polka from this work was televised in a performance by the Warsaw Philharmonic under the direction of Witold Rowicki, from a tape produced by N. E. T. in New York, 1966. However, I can find, even with the assistance of the Music Division of the Lib. Cong., no other reference to such a work by the prolific Polish composer. If this is not a mistaken attribution, the work may have borne a quite different title in Polish (?); it may also not refer to the Don Juan theme.
- . (MONROSE, L. See under "viveurs.")
1987. MONTÉGUT, MAURICE. *Don Juan à Lesbos. Nouvelle*. Fr. 1892.
1988. †MONTÉGUT, MAURICE. *Madame Tout le Monde*. Novel. 1893.
1989. †MONTÉPIN, XAVIER de. *Les Amours de Vénus*. Novel. Fr. 1854.
1990. †MONTÉPIN, XAVIER de. *L'Auberge du Soleil d'Or*. Novel. 1853. And dozens of other plays and novels on similar subjects.
1991. (MONTÉPIN, XAVIER de. See "viveurs," and "sirens" under "viveurs.")
1992. MONTERO, REINALDO. *Don Juanes*. "Cuento." La Habana, Cuba: Casa de las Américas, 1951. Vol. 2 of *Septeto habanero*. Though called a "cuento," the work is a novel of over 200 pp. Modern love story with no obvious references to the traditional Don Juan plot, though several women are involved.

1993. MONTESQUIOU - FEZENSAC, ROBERT, Comte de, 1855 - 1921. *Offrande tourmentée*. Poem in three four-verse stanzas, which begins, "La faute de Don Juan, et sa peine, c'est d'être / Tel qu'un voluptueux miroir sentimental ..." In *Sabliers lacrymatoires: Élégies guerrières et humaines ...* (Paris: Sansot, 1917) p. 195. (Data from Prof. Harry Redman.)
1994. †MONTFORT, EUGÈNE, 1877 --. One of his novels is supposed to contain a Don Juan - like character. As he wrote a large number of similar works, it is a not unlikely supposition.
- . MONTHERLANT, HENRY de, 1896 - 1972. Fr. As Patrick Grainville, "Don Juan et le donjuanisme chez Montherlant," *NRF* 41. 242 (1973): pp. 64 - 71 well observes, all of Montherlant's work is permeated with donjuanism. To wit:
1995. †MONTHERLANT, HENRY de. *Bestiaires*. Novel. 1926. Character "le jeune initié."
1996. *MONTHERLANT, HENRY de. *La Déesse Cypris, études de nus*. Fr. Paris and Bordeaux, 1946. Said to be one of Montherlant's Don Juan treatments.
1997. MONTHERLANT, HENRY de. *Don Juan*. Three-act play. Written May 1956; pub. Paris: Gallimard, 1958. Act 1 appeared in *La Table Ronde* 119 (Nov. 1957): pp. 9 - 32.
1998. 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, *Montherlant* (Paris: Gallimard, 1959) pp. 217 - 220.
1999. MONTHERLANT, HENRY de. "Don Juan le satisfait," in his *Sur les femmes*. Essays. Paris, 1958. *Also in earlier ed., *Sceaux*, 1946. Also in *Elsen*, No. 1198. The essay was first published in *Comoedia* 1 Oct. 1922: p. 45. *Sur les femmes* was first published by *Le Sagittaire* in Marseilles in 1942, but with no date nor place given.
2000. †MONTHERLANT, HENRY de. *Les Jeunes Filles*. Four-volume novel. Fr. 1. *Les Jeunes Filles* (1936); 2. *Pitié pour les femmes* (1936); 3. *Le Démon du bien* (1937); 4. *Les Lépreuses* (1939). Character Pierre Costa, renamed Costals in vol. 3 because a real man with that name objected to its use for such a hero.
2001. †MONTHERLANT, HENRY de. *Malatesta*. Four-act play. 1946. ("In some respects," says Grainville of the Donjuanish element.)
2002. †MONTHERLANT, HENRY de. *La Marée du soir* (carnets 1968 - 1971.) Paris: Gallimard, 1972.
- 2002a. MONTHERLANT, HENRY de. "Mon Don Juan est un jouisseur tragique guetté par le destin," *Arts* (Paris) 694 (29 Oct. - 4 Nov. 1958): p. 1.
2003. MONTHERLANT, HENRY de. *La mort qui fait le trottoir (Don Juan)*. Three-act play. Fr. His *Don Juan* revised. Paris: Gallimard, 1972.
2004. †MONTHERLANT, HENRY de. *La Rose de sable*. Novel. 1932 (pub'd. 1954). (Character Guiscart.)
- . (MONVEL, J. - M. B. See No. 2417.)

2005. MOOCK BOUSQUET, ARMANDO. *Las Amigas de Don Juan*. Play. Chile.
Translated into English by Willis Knapp Jones in *Poet Lore* 46
(1940): pp. 45 - 75, as *Don Juan's Women*.
- . (MOORE. See No. 272.)
- . (MOORE, H. See No. 564.)
2006. MORA, JOSÉ JOAQUÍN de. *Don Juan*. Poem. Sp. 1844. Published
anonymously in Madrid. It is an imitation of Byron's *Don Juan* and
unfinished. These first five cantos were all that Mora ever wrote.
One bibliographer ascribes it incorrectly to José María de Pando,
apparently through a misreading of Menéndez y Pelayo, *Antología de
poetas hispanoamericanos* (Madrid, 1928) p. 3: cclxiii - xiv, the
same source that I have utilized here.
2007. †MORA, JOSÉ JOAQUÍN de. *Leyendas españolas*. Done in imitation of
Byron's *Beppo* and *Don Juan*. See Menéndez y Pelayo, loc. cit.
2008. *MORALES GODOY, MARÍA LUZ. *La Última novia de Don Juan*. Madrid, 1930.
A prolific writer, but I cannot trace this title, mentioned in
another bibliog.
2009. MORAND, PAUL, 1888 --. *Don Juan*. Twenty-line prose poem. Fr. First
appeared in his *Feuilles de température* (Paris: Au Sans Pareil,
1920), dated Seville, 1918; found on p. 15. Also in *Poèmes (1914 -
1924)*, (Paris: Au Sans Pareil, 1924) p. 58.
2010. MORAND, PAUL. *Les Plaisirs rhenans*. Story in *L'Europe galante*. 1925.
One critic considers it a Don Juan story. I cannot see the
connection.
2011. MORATA, JUAN. *Les Amours de Don Juan*. A "fastueuse opérette à grand
spectacle." Two acts, twenty tableaux, two hundred artists, three
corps de ballet. After Lord Byron; libretto by Henri Varna, Marc -
Cab (pseud. of Marcel Eugène Cabridens), René Richard; music by Juan
Morata; additional airs by Paulette Zevaco. Characters of Don Juan
and Haidée for the leads. Story includes episodes in Russia and
England. Playing in Paris Sep. 1956; publ. Paris, © 1957.
2012. MORDVIN - SHCHODRO, A. O. *Don Zhuan*. Five-act verse tragedy. Moscow,
1896. Published by the Society for the Propagation of Useful [or
"Edifying"] Books. The author works out an unusual twist to the
usual story. The Commander takes poison, leaving his wife Isabella,
who has gone crazy, to Don Juan. Marriage to an insane bride will be
his punishment (and the justification on the part of the Society for
publishing the book).
2013. MOREAU, HEGISIPPE. *À Jean de Paris. Improvisé à une représentation de
Don Juan*. 64-line poem. Fr. In *Le Myosotis* (1838). Also in *Oeuvres*
(Paris: Garnier, 1860) pp. 141 - 143. Performance seems to have been
Molière's *Dom Juan*. (Data from Prof. Harry Redman.)
2014. *MOREAU, HENRY, and HENRI BOUCHERAT. *Le Petit Don Juan*. One-act play.
Premiere in Paris, 27 March 1897. Data from Beaumont Wicks, *The
Parisian Stage: Part V (1876 - 1900)*, No. 1705.
- . (MOREAU le jeune, JEAN - MICHEL. See No. 565.)
- . (MORET, EUGÈNE. See "révoltées" under "viveurs.")

2015. †MORETO, etc. *Caer para levantar. Comedia*. Sp. Madrid, 1662. By him, Matos Frago, and Gerónimo de Cáncer y Velasco. The sinner Don Gil sees the corpse of the dead nun Leonor, whom he has coveted. The Devil tries to seize him, but the Angel refuses, since he is repentant.
2016. MORETO. *El Lego del Carmen o San Franco de Sena*. Play, mid-seventeenth century. (The sinful man who later becomes a saint. Espronceda somewhat influenced by it in his *Estudiante*, especially the gambling scene.)
2017. MORFORD, HENRY. *The Rest of Don Juan*. Poem in seven cantos. NY: Burges, Stringer, and Co., 1846. Inscribed "To the Shade of Byron," it is a continuation of Byron's *Don Juan*.
2018. *MORGAN, BARBARA. *Don John; or, The Feast of Stone*. Play. Perf., Birmingham, England, 10 - 24 March 1956. Adapted from Molière.
2019. MÖRIKE, EDWARD. *Mozart auf der Reise nach Prag*. Novelle. Ger. 1855. See Nos. 828, 1652, 2020, and 2471. Mörike's great esteem for Mozart reveals itself in this genial description of how *Don Giovanni* was composed.
2020. MÖRIKE, EDWARD and W. A. MOZART. *Mozart auf der Reise nach Prag*. Scenario after Mörike's story and music by Mozart. Cast includes a baritone, a pianist, a speaker of thoughtful words, etc. The music includes the "Champagne Aria" from *Don Giovanni*, something from *The Magic Flute* and *The Marriage of Figaro*. It was being given in Vaduz, Liechtenstein, in July 1956, as part of the two-hundredth anniversary of the birth of Mozart. A *pasticcio*, in short.
2021. MORRIS, GERDA, 1893 --. *Don Juan irrt sich*. "Ein herzerfrischender Roman." Hamburg, 1953. She sometimes writes under the pseud. of Gerda Gimir.
- . (MORRIS, H. See No. 2609.)
- . (MORRIS, J. See No. 2136.)
- . (MOSCHINO, E. See Nos. 293 - 294.)
2022. MOSÉ MORENO, JULIO. *El Sueño de Doña Inés*. One-act play in verse. Music by Maestro Luis Criado y Mendoza. Sp. First performance in Malaga, 1909. Parody of Zorrilla's *Don Juan Tenorio*.
- . (MOSENTHAL, S. H. See "sirens" under "viveurs.")
2023. *MOSES - TOBANI, THEO. Sel. from Mozart's *Don Giovanni*. NY, © 4 Aug. 1906. From Lib. Cong. copyright files, entered in a script difficult to decipher. Spelling of arranger's name may be wrong.
- . (MOSTYN - OWEN. See No. 2594.)
2024. MOSZKOWSKI, MORITZ. *Don Juan und Faust*. Opus 56. Music for Grabbe's *Don Juan und Faust*, No. 1405. Ger. 1896. Consists of an overture, entr'actes, etc. One source gives "Opus 26."
2025. MÖSER, ALBERT. *Don Juan*. In *Neue Sonette*. Poem. Ger. Leipzig (1866). Then in *Gedichte*, 2nd ed. (Leipzig, 1869) p. 226. Influenced by Hoffmann's *Don Juan*, says Smeed, No. 345, p. 51.

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MOTION PICTURES, ETC.

2026. *The Adventures of Don Juan*. 1949. From a story by Herbert Dalmas. Screen play by George Oppenheimer and Harry Kurnitz. Errol Flynn as Don Juan. Viveca Lindfors as the heroine. Little connection with the typical Don Juan legend. Warner Brothers.

This by now rather famous screen version of the Don Juan legend, with a script somewhat more literary than most of Errol Flynn's vehicles, seems to have involved, at one time or another, many writers. The final scenario, as used in the actual film, was done by George Oppenheimer (ca. late Feb. - early March 1946) with the help of Harry Kurnitz, as noted. However, the distinguished German playwright, Carl Zuckmayer, in Hollywood during the fall of 1939, was asked by Warner Bros.' executive production head Hal Wallis to write a script for a Don Juan picture for Errol Flynn. The story line was to involve the Medicis and take place in Florence. Somewhat unimpressed with the possibilities, Zuckmayer says that he turned the commission down next morning (*Fülle der Zeit: Carl Zuckmayer und sein Werk* [Frankfurt, 1956] p. 491). This description must surely represent an early stage of the Flynn movie. It was destined to know another avatar before its definitive form. William Faulkner had a fairly extended if not fruitful career in Hollywood. While he is not officially credited with his part in the Don Juan film, he did work on it during his stay on the Warner lot (27 July 1942 - 19 Sep. 1945). If we are to believe the final scenarist, the script by Faulkner was a disaster. Oppenheimer started to work on it around Feb. 1946 (Faulkner seems to have been taken off the project by Sep. 1945 at the latest). The film was released early in 1949. Oppenheimer does not make it clear whether any of Faulkner's script was retained in the final version. In any case, others were working on the story besides Faulkner himself (George Oppenheimer, *The View from the Sixties: Memories of a Spent Life* [New York, 1966] pp. 243 - 246; George R. Sidney, "Faulkner in Hollywood: A Study of His Career as a Scenarist" [Ann Arbor, MI Univ. Microfilms, 1959; Ph. D. Dissertation] pp. 45 - 47, 72, 361). In the later version of the story, the setting is Philip III's Spain, and involves the villainous Duke of Lerma.

The Don Juan in the story is D. J. de Marañá. His servant is named Leporello. The Romantic notion of ideal love is maintained with D. J.'s falling in love with the Queen of Spain as his unattainable ideal.

2027. *Amadeus*. 1984. Directed by Milos Forman (Czech.). The motion picture, like Peter Shaffer's play of the same name on which it is based, deals with Mozart and his rival Salieri. There is a *Don Giovanni* parody in the film with a dove flying out from between a horse's buttocks. A statue bursts through a stone wall; a devil flies through the air, etc. Tom Hulce as Mozart. Some music from *Don Giovanni* played during the film.
2028. †*L'Amour à vingt ans*. 1962. See No. 2790.
- . (*L'Amour en fuite*. See No. 2102.)
2029. **Around the World with Donna Wanna*. The ad for this offering on the Playboy Channel, Sunday [sic] 19 Jan. 1992 primetime, reads, "Follow the romantic interludes of a female Don Juan." No details added, nor explanation of the salacious pun built into the title. Unseen by the present chronicler. Pornography remains rare in the Don Juan canon.
2030. †*Baisers volés*. 1968. See No. 2790.
2031. *Bell'Antonio*. First shown in New York, April 1962. Ital. Directed by Mauro Bolognini. Based on a novel by Vitaliano Brancati (see No. 787). Screenplay by Pier Paolo Pasolini and Gino Vissentini. Produced by Alfredo Bini. Embassy Films. Marcello Mastroianni in lead role. The hero, with the reputation of a Don Juan in the film, and twice so called, is actually shy and apparently impotent.
2032. †*Blind Husbands*. U. S. - Ger. 1919. Directed by Erich von Stroheim. His first film as director, author, and star. The Austrian lieutenant hero seduces women as easily as most of us breathe. Seduces one woman during a mountain climb. Silent film. See *Foolish Wives*, No. 2093.
- . *The Blue Angel*. 1930. The film's credits list Friedrich Höllander's overture music as incorporating a melody from Mozart's *Don Giovanni*; to wit, "Papageno's aria." But the latter must surely refer to *The Magic Flute*.
2033. *Bonfire of the Vanities*. U. S. 1990. Directed by Brian De Palma. Screenwriter Michael Cristofer. From Tom Wolfe's 1987 novel of the same name. The following scene does not occur in either the 1987 or the first (1984 - 1985) version of the book: Tom Hanks, the hero, watches Mozart's *Don Giovanni* opera and as the Don is swallowed up in hellish flames, feels he too will suffer the same sinner's fate. The book, ch. 15, uses Poe's *Masque of the Red Death* to create the same mental picture. My letter to Cristofer about his part in effecting this fine scene elicited no response.
- 2033a. *Bram Stoker's Dracula*. U. S. Directed by Francis Ford Coppola. Screenplay by James V. Hart. Gary Oldman as the vampire. Richard Corliss, *Time* 23 Nov. 1992: p. 71 writes: "He is Romeo He is Lucifer He is Don Juan, sucking the innocence out of his conquests" See No. 2694.

2034. *The Buddies*. A 12 Dec. 1989 episode in the *Matlock* television series, written by Philip Mischkin and produced for NBC by Viacom. Ben Matlock, the defense lawyer (Andy Griffith) accuses Pastor James Hubert of having chased women as a young man, before donning the cloth, to which the latter replies, "You make me sound like some kind of Don Juan."
- . (*Die Büchse von Pandora*. See No. 2115.)
2035. †*Cet obscur objet du désir*. English version, *That Obscure Object of Desire*. Directed by Luis Buñuel, with Jean - Claude Carrière. Sp. 1977. Suggested by Pierre Louys's *La Femme et le pantin*. Produced by Serge Silberman. Coproduction of Greenwich Film Production (Paris), Les Films Galavie (Paris) and Incine (Madrid). André Weber as the wise valet; Fernando Rey as Mathieu. Buñuel's "Don Giovanni," said the *N. Y. Times* review.
2036. †*City of Women*. Ital. Original date and title of the original Italian version? Directed by Federico Fellini. Screenplay by him and Bernardino Zapponi. Character Snaporaz (played by Marcello Mastroianni). Richard Schickel's review (*Time* 20 April 1981: pp. 84 - 85) calls Snaporaz a Don Juan and adds, "Perhaps Fellini has become a Don Juan among moviemakers ..." (p. 85).
2037. †*Clarissa*. Three-part BBC - TV series, 27 Nov. - 11 Dec. 1991. Eng. Directed by Robert Bierman. Screenplay by David Nokes and Janet Barron. Character Lovelace. From Samuel Richardson's novel. (V. der S.)
2038. †*Compromising Positions*. U. S. 1985. Directed by Frank Perry, from Susan Isaac's 1978 detective novel, No. 1589 (she also did the screenplay). Bruce Fleckstein is the oversexed periodontist in both novel and film.
2039. *Con Juan*. Title for one of three segments of the 1 Jan. 1992 *48 Hours* CBS television series, this one on *The Opposite Sex*. A real - life character named Kevin Wynn (sp.?), who pretends to be various famous (but not too well recognized) athletes. Women fall in love with him.
2040. **D. João*. Alfredo Pinto, *D. João Tenorio na arte musical ...* (Lisbon, 1942), says that a motion picture with this title was given in Portugal in May 1917, and that it was based on Zorrilla's drama. Seemingly a Portuguese production. "D" is the usual way to refer to "Don" (also "Dom") in Portuguese, rather than spelling it out.

2041. *Dangerous Liaisons*. Directed by Stephen Frears. Screenplay by Christopher Hampton from the Laclos novel (No. 1704). U. S. 1988. John Malkovich as Valmont and Glenn Close as the Marquise de Mertueil. I consider it beyond the scope of this bibliography to list all the works, much less films, springing from the novel, but I might mention the French *Liaisons dangereuses* 1960, a film done in modern dress, set in the United Nations in Geneva, for which the protagonist works. The dialogue is lifted verbatim out of the novel itself. See Nos. 2100 and 2202.
2042. *The Devil's Eye*. 1960. Written and directed by Ingmar Bergman. Swed. Jarl Kulle as Don Juan. An old proverb, claims Bergman, has it that "A woman's chastity is a sty in the Devil's eye." The Devil sends Don Juan back to earth to seduce the offending member of her sex. Title here as released for the U. S. screen in 1961. *Djävulens öga* in Swed. Freely adapted from a Danish radio play. See No. 630, under "Oluf Bang." Musical motif from Domenico Scarlatti.
- . (*Don Juan*. See No. 2116, *Pantaloons*. Also see No. 2063, *Don Juan*.)
2043. *Don Juan*. Successful television version of the Molière play, by Marcel Bluwal, 1965. Paris. See No. 2116a for details.)
2044. †*Domicile conjugal*. 1970. See No. 2790.
- . (*Don Giovanni*. See No. 2108.)
2045. [*Don Giovanni*.] *Great Moments from Don Giovanni*. Castle Films. © United World Films, Inc. 15 July 1952. One reel, 16 mm. In a series called "The Music Album." Mozart's opera.
2046. *Don Giovanni*. Three-hour long color motion picture, filmed directly from Mozart's opera as performed on the stage at Salzburg. Conducted by Wilhelm Furtwängler. © 18 Apr. 1955. Paul Czinner, director; Herbert Graf, producer; H. A. Siepmann, author. Festival Productions. Harmony Films. Cesare Siepi as Don Juan.
2047. *Don Giovanni*. N. B. C. Opera Co. version for TV in English, by Wystan H. Auden, with collab. of Chester Kallman. Cesare Siepi as D. G. April 1960.
2048. *Don Giovanni*. 1966. A filmstrip produced by the Metropolitan Opera Guild of New York. Eighty-two colored frames. Shows scenes from Mozart's opera, in rehearsal and performance at the Metropolitan Opera. Background notes and script. With Cesare Siepi, etc. Part of filmstrip series, "Opera in Color."
2049. *Don Giovanni*. Italian film directed by Alfonso Brascia with Robert Hoffmann and Barbara Bouchet in the lead roles. Original story by Carmelo Bene. 1970.

- 2050 - 2050a. *Don Giovanni*. From Mozart's opera. Directed by Joseph Losey in collaboration with Frantz Salieri. Screenplay by Joseph and Patricia Losey and Frantz Salieri. Conceived by Rolf Liebermann. Conducted by Lorin Maazel. Gaumont - New Yorker Film. World premiere, 4 Nov. 1979, Kennedy Center, Washington D. C. Ruggero Raimondi as Don Juan; Kiri Te Kanawa as Elvira; Edda Moser as Donna Anna. (Note the improbable coincidence of someone named Salieri's being involved in a production of a Mozart opera.) *Losey himself discussed his film in 1978. I have incomplete references to his "Notes sur Don Juan" and "Entretien avec J. Losey."
2051. [*Don Giovanni*.] *Peter Sellars Directs Don Giovanni*. Broadcast 4 Jan. 1991 for PBS's Great Performances Series. This is the televised version of Sellar's modernized Mozart *Don Giovanni*, set in Spanish Harlem. First performed in 1980, but this film comes from the 1989 production as performed in Purchase, N Y. Eugene Perry as the Black Don Giovanni and his twin brother Herbert as Leporello, which allowed for rare credibility in the scene where the servant disguises himself as the master. See No. 2581 for details of the stage performances. Currently available on London Records - Poly Gram Video in VHS format along with two other Sellars modernized productions: *The Marriage of Figaro* and *Così fan tutte*.
- 2051a. *Don Giovanni*. 1989. Mozart's opera filmed from the Glyndebourne production, conducted by Bernard Haitink. Benjamin Luxon as Don Giovanni. On 1/2 in. video.
- 2051b. *Don Giovanni*. Mozart's opera. Peter Hall's production available on 16mm. sound film. No date cited in my source.
2052. **I Don Giovanni della Costa Azzura*. Vittorio Sala directed it and collaborated on the story and screenplay as well. Curt Jürgens had a leading role. Ital. 1962. Seemingly unfinished. I also find "Dongiovanni."
2053. *Don Giovanni in Sicilia*. Directed by Alberto Lattuada. Ital. 1967. Surely from the Vitaliano Brancati novel. Alberto Lattuada is the son of Felice Lattuada, who composed the scores for most of his son's films.
2054. **Don Juan*. Prod. by Pathé frères. 1,082 feet; more or less traditional story. Brief description in *Moving Picture World* 2 (1908): p. 497. Other very early pictures were Nos. 2067, 2071, 2075, and 2077 (the earliest?).

2055. *Don Juan*. 1926. Supposedly from Byron's *Don Juan*, but the cast of characters would not seem to bear out the contention. Screenplay by Bess Meredyth. Directed by Alan Crosland. Music by William Axt. Warner Brothers. John Barrymore as Don Juan. Received ephemeral fame for being the first feature length picture to utilize the new Vitaphone system for synchronizing sound and film, here used only for background music. See No. 2128. *Lib. Cong. lists two songs, both entitled *Don Juan*, with different words, © 1926, words and music by Axt, which I assume were used in the film, but issued as popular sheet music as well. David Mendoza and Major Edward Bowes are also credited with some of the film score by one source. See Nos. 2128 and 2508.
2056. "*Don Juan*"? True title not known to me. See C. Cluny, No. 968. 1929 or earlier.
2057. *Don Juan*. Produced by Hapalo Films (Spain) and shot in Spain and Portugal. Released by Cifesa. © 15 June 1950. Based on an original text by José Luis Saenz de Heredia and Carlos Blanco. With Antonio Vilar (as Don Juan), Annabella, and Maria Rosa Salgado.
2058. In the television series *I Love Lucy*, episode 103 (8 Nov. 1954), the hero Ricky Ricardo (Desi Arnaz) receives an offer to make a screen test for a picture about *Don Juan* to be produced in Hollywood. After a few references to the film, it is mentioned as being shelved (episode of 21 March 1955). Mr. Charles Pomerantz, in charge of public relations for Desilu Productions, writes me that as far as he knows there will not be a "*Don Juan*" picture actually filmed for the series, written by Jess Oppenheimer (head writer and producer), Madelyn Pugh, and Bob Carroll. See Nos. 2063a and 2069a.
- 2058a. *Don Juan*. An abbreviated version of Mozart's *Don Giovanni*, adapted for the screen, featuring stars of the Vienna opera. 1955 or 1956. Directed and produced by H. W. Kolm - Veltee. Choreography by Dia Luca. Corps de Ballet of the Vienna State Opera. Conducted by Baumgartner and the Vienna Symphony. Cesare Danova as Don Juan.
- 2058b. *Don Juan*. A filming of Mozart's *Don Giovanni*. On 10 Dec. 1957, the Times Film Corp. paid a license fee for such a *Don Juan*, unseen, but were not allowed to exhibit it in Chicago because they would not (or could not) allow the authorities to preview the film. They took the city to court. In Nov. 1959, after they apparently lost their case, the court of appeals voided the suit. The Supreme Court in Washington, DC upheld that verdict Jan. 1961, five to four. The case became quite famous as a test of freedom of speech. I have not, however, been able to ascertain whether the film was ever finally released.

- 2058c. *Don Juan*. Twelve-minute, 16 mm. sound and color production, filmed in Poland in 1964. Released in 1965 by Radim Films. Lib. Cong. notes: "Uses animation set to the music of Mozart's *Don Giovanni*, Latin serenades, and western ballads in presenting a surrealistic spoof of the legend of the irresistible male."
2059. **Don Juan*. Azteca [Films Distributing Co.?]. 1968. Referred to incidentally in a review in **Sightlines* 4.4 (Mar. - Apr. 1971): p. 13. I can find no reference to it in L. C. copyrights, etc.
2060. **Don Juan*. Sterling Educational Films, 1971. 16 mm. 60 min. Sound. Black and white. Whose?
2061. *Don Juan*. Correct title? Short film popular in East Germany (the G. D. R.) in the 1970s. In this anti-*Don Juan*, cautionary tale, the picture's many victims come to court to testify against the seducer when he is arrested after an automobile accident. In his mortification he gradually turns into a little boy, thus illustrating the Communist point of view that sees in his selfish, childish egocentrism a characteristic of pre-Socialist cultures.
- . (*Don Juan*. Roger Vadim's picture. See No.2065.)
2062. **Don Juan*. Playing 6 Nov. to 13 Dec. 1987 in Paris at the Créteil theater, Maison des Arts. "De Molière," the poster states. I have no other data.
2063. **Don Juan*. 1987 or earlier. Produced by Carmen Sevilla. Dubbed into Spanish. It is Molière's *Don Juan*, with Elvire one of the female characters and Sganarelle the valet. It was to be seen on deep dish television fall 1987. This could be No. 2062, or even No. 2043.
- 2063a. *Don Juan and the Starlets*. *I Love Lucy* episode of 9 Dec. 1954. See No. 2058.
2064. *Don Juan Beaver*. Episode in the "Leave It to Beaver" television series. © 2 May 1963, by Revue Studios. No credits given in Library of Congress copyright listing. U. S.
2065. *Don Juan 1973 ou Si Don Juan était une femme*. Fr. By Roger Vadim and Jean Cau. Brigitte Bardot as the female *Don Juan* perishes in flames - a sort of Jeanne d'Arc "à rebours," Paul Davay, *Obliques: Littérature - Théâtre* (Nyons) 4 (1974): p. 21, calls her. The plot line manages to get Bardot into bed with Jane Birkin. Vadim's name was originally Plemiannikov (Russian?). The Film also bears the Anglicized title, *Don Juan 1973 or If Don Juan Were a Woman*. On Box Office cable TV it bore the title in 1981 of *Ms. Don Juan*.
- . (*Le Don Juan du cirque*. See C. Cluny, No. 968.)

2066. *Don Juan et Faust*. 1922. Produced by Marcel L'Herbier. Société des Établissements Gaumont. © 17 July 1922. From Grabbe's play, No. 1405. Jaque Catelain played the role of Don Juan.
2067. *Don Juan heiratet*. 1909. Directed by the famous early German film pioneer Oskar Messter. An entirely original farce, fourteen minutes long: Don Juan has problems on his wedding day when three former lovers appear and kidnap him. He escapes by pretending to hang himself. Giampietro in the title role. Available as *Don Juan's Wedding*, part of *Early German Films* from M. O. M. A.'s Circulating Film Library, 11 West 53rd St., NY, NY 10019. English subtitles. See No. 2054, one year earlier, and No 2077, apparently earliest of all.
2068. *Don Juan in Hell*. From Bernard Shaw's *Man and Superman*. In production in 1952. Supposed to follow closely the stage version of the central act from Shaw's play, then currently enjoying a great success in the U. S. Charles Boyer was to fill the role of Don Juan, as he had in the stage production. Apparently never released. See Fox, No. 1289, and the next entry.
- . *Don Juan in Hell*. National Telefilm Associates, Inc. (N. T. A.) production. 1960. This is Bernard Shaw's play - within - a - play, adapted for television. John Desmond directed the performance and the Association of Producing Artists (A. P. A.), Phoenix Theatre of Ann Arbor, Michigan and New York City produced it for the N. T. A. David Susskind was Executive Producer. Siobhan McKenna as D. Ana, Dennis King as her father, Hurd Hatfield as Don Juan, and George C. Scott as the Devil; Marc Connelly as the narrator. This must be the same production that I have already listed as No. 1289, script by Fox and Terrassault, © 21 Jan. 1960.
2069. *Don Juan in Hell*. Another television adaptation of the Shaw play, also by the A. P. A., John Desmond, Director. Produced by David Susskind and Daniel Melnick. Walter Kerr as host - narrator; with Richard Woods, Ellis Raab, and Nancy Marchand. The N. T. A., in reply to a letter of inquiry, wrote me that the performance was done in 1935. Probably a misprint for 1965, since it was the version currently being seen on TV screens in 1968.
- 2069a. *Don Juan Is Shelved, I Love Lucy* television series, episode © 3 Feb. 1955. See No. 2058. It aired 21 March of that year.
2070. **Don Juan kommt aus dem Krieg*. A Film was made (or projected) from the Horvath play. See the script outline in the Hildebrandt - Krischke ed. of his *Gesammelte Werke* (Frankfurt am Main: Suhrkamp, 1970 - 1971) 4: pp. 636 - 642.
2071. *Un Don Juan moderne*. Burlesque French film, by Lau Lauritzen. 1914.

2072. *Don Juan of the West*. U. S. With Cheyenne Bill. Black and white silent feature film, licensed in New York State 11 Oct. 1928. Distributed by Anchor Film Distributors. No other data available. Listed in the American Film Institute catalogue.
2073. **Don Juan; or, A War Drama of the 18th Century*. 1909. Released in the U. S. by the Film Import and Trading Co. Brief description in *Moving Picture World* 4 (1909): p. 811.
2074. *Don Juan Quilligan*. 1945. Screenplay by Arthur Kober and Frank Gabrielson. Twentieth Century Fox. From a story by Herbert Clyde Lewis. Directed by Frank Tuttle. Produced by William Le Baron. William Bendix as Patrick Quilligan. Connections with the legend do not go much beyond the title.
2075. *Don Juan ressuscité*. Directed by Martov. Rus. 1915. Davay, No. 2065, p. 20, describes the hero as perverse and deliquescent (sic) in this morbid, decadent film typical of the dying days of Czarist Russia.
2076. *Don Juan Serenade*. Music by Michael Spolianski, played in No. 2117. Arthur Wimperis is credited with the lyrics for the whole motion picture. See No. 3031.
2077. *Don Juan Tenorio*. Directed by Ricardo de Baños. Sp. 1906. From Zorrilla. Davay, No. 2065, p. 20, thinks that this is the first of all the Don Juan films.
2078. **Don Juan Tenorio*. Played in orig. Sp. version in New York City, Dec. 1937. From Zorrilla. Directed by René Cardona. Excelsior Film Co., Mexico City. See No. 2821.
2079. *Don Juan Tenorio*. Television play. Sp. Nov. 1966. Conchita Velasco took the role of Doña Inés. From Zorrilla's drama.
2080. *Don Juan Tenorio, 1970*. Produced by the Department of Spanish and Portuguese at the Univ. of Wisconsin and released by their Bureau of Audio - Visual Instruction. 1971. 30 min., color, 16 mm. It consists of excerpts from Zorrilla's *Don Juan Tenorio* as acted by students in the department. Spanish dialog.
2081. *Don Juan's Last Fling*. Rus. - U. S. The heroine Ada, in Vladimir Nabokov's novel *Ada or Ardor: A Family Chronicle* (1969) is acting in a mediocre film of this title. In the novel's closing pages, she and Van Veen, the protagonist, watch it half a dozen times with absorbed interest.
2082. *Don Juan's Night of Love*. 1952. Industrie Cinematografiche Sociali, Rome; and Cormbran Films, Paris. Released in U. S., 1955, by Republic Pictures Corp. Produced by Niccolò 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 one of the characters.

2083. *Don Juan's Teacher*. Reported in production in Italy, 1952 - 1953, with Errol Flynn in the leading role. American producer.
2084. *Don Juan's Three Nights*. 1926. From Lajos Biró's novel, No. 717. Presented by Henry M. Hobart. Produced by John Francis Dillon. Screen play by Clara Beranger. © 12 Aug. 1926 by First National Pictures, Inc. I can find no evidence that this film was actually released.
- . (*Don Juan's Wedding*. See No. 2067.)
2085. **Doña Juana*. Ger. 1928. Story laid in Spain. Data from a history of foreign films. Directed by Paul Czinner. Hun. Other dates given: 1927 and 1929. Czinner collaborated on the screenplay; His wife, Elisabeth Bergner, had the lead role.
2086. *Dos Mujeres y un Don Juan*. 1934. Produced in Spain by J. de Mier. Directed by José Buchs. Story is laid in Seville, but little more than the name is indebted to the Don Juan legend.
2087. †*Emmanuelle*. Directed by Just Jaeckin. Screenplay by Jean - Louis Richard from the novel by Emmanuelle Arsan (see No. 516). Fr. Playing in the U. S., spring 1975. Notorious, X - rated, pornographic box - office success. Sylvia Kristel as Emmanuelle; Alain Cuny as the old roué, actually called a Don Juan in the film.
2088. *Les Exploits d'un jeune Don Juan*. Adapted by Jean - Claude Carrière, Peter Fleischmann, and Gianfranco Mingozzi from Guillaume Apollinaire's pornographic novel. Directed by Mingozzi. Fr. - Ital. 1987. (V. der S.)
2089. FM. A 26 May 1990 episode in the NBC series, produced by MTM (Mary Tyler Moore), has the inept young Jay tell his friends at the radio station that he wants to be considered a Don Juan.
2090. *Fan fan la tulipe*. Paris: Ariane Films; Giuseppe Amato: Rome. © Filmsonor 20 Mar. 1952. Based on a story by René Wheeler and René Fallet. Gérard Philippe, the hero, is a Don Juan character, claimed Bosley Crowther, Nov. 1968, to me in person. *Fanfan the Tulip*, with English subtitles. I confess to seeing little connection with the Don Juan theme.
2091. *Fantasy Island*. In a 1984 episode in this long - running ABC - TV series, "a young man seeks help from Don Juan in finding romance" (as described by the TV Guide, in a 1984 issue; I cannot find the date). See No. 2093a.
2092. †*Fellini's Casanova*. Directed by Federico Fellini. 1977. Donald Sutherland as Casanova. Musical score by Nino Rota.

2093. *Foolish Wives*. U. S. - Ger. Another Von Stroheim film (1920), in which he acted as writer and director, and took the lead role of a confidence man who seduces a series of pathetic, vulnerable women. He meets a symbolic end at the hands of the father of one of his victims. Cf. *Blind Husbands*, No. 2032.
- 2093a. *Gigolo*. Name of another (?) *Fantasy Island* episode (cf. No. 2091), in which Stanley Hocker (played by Ken Berry) wears a bracelet originally worn by the eighteenth-century super-lover Don Juan, and possessed of the magic power to seduce women. First screened 28 March 1981?
- 2093b. *Golden Girls*. A 1986 - 1987 episode in the NBC - TV series (repeated 20 June 1987) about a Don Juanish actor who secretly romances all the amateur actresses in a play in which he is the imported professional lead. Lloyd Bochner played the debonair seducer. French bedroom farce treatment.
- . (*Great Moments from Don Giovanni*. See No. 2045.)
2094. *Herr Puntila och hans drang*. Sweden. 1980. Directed by Hans Langbacka (Thanks to V. der S. for Nos. 2094 - 2095.)
2095. *Herr Puntila und sein Knecht Matti*. Austria. 1955. Directed by Alberto Cavalcanti. Nos. 2094 and 2095 are from Brecht's play, No. 798.
2096. †*L'Homme qui aimait les femmes*. Directed by François Truffaut. Fr. 1977. Music by Maurice Jaubert. Hero is Bertrand (a role taken by Charles Denner). In English as *The Man Who Loved Women*. See No. 2107.
2097. *L'Homme qui ment*. Written and directed by Alain Robbe - Grillet. Fr. 1969. Produced by Como Films - Lux C. C. F. (Paris) and Āeskoslovensky Film (Bratislava). Jean - Louis Trintignant as Boris Varisa, the Don Juan character. The story parodies some Don Juan myths (and *Don Giovanni*) right down to the commander's handshake at the end.
2098. *Hunter*. In the 14 Nov. 1990 TV episode, officer Joanne Molinsky (Darlanne Fluegel) calls one of the smooth - acting criminals caught by the police a Don Juan.
2099. †*Leoni al sole*. 1961 (?). Written by the Italian actor Vittorio Caprioli in conjunction with the Italian novelist Raffaele La Capria. Directed by Caprioli. About middle - aged Don Juans.
2100. †*Les Liaisons dangereuses 1960*. Fr. 1959. Directed by Roger Vadim. Adapted by Vadim, Roger Vailland (who did the dialog), and Claude Brule. Produced by Films Marceau - Cocinor. Modernized version of Choderlos de Laclos's novel, No. 1704. See Nos. 2041 and 2202.

2101. *Long Pants*. Directed by Frank Capra. U. S. 1927. Story by Arthur Ripley. Adapted by Robert Eddy. Produced by Harry Langdon Corp. Distributed by National Pictures. Silent black and white. A young man (Harry Langdon) daydreams that he is Don Juan.
2102. †*Love on the Run*. 1979. See under F. Truffaut, No. 2792. Orig. French title: *L'Amour en fuite*.
2103. *Loverboy*. U. S. 1989. A pizza deliveryman in Beverly Hills, CA indulges in all manner of erotic activities. Directed by Joan Micklin Silver. Patrick Dempsey is the hero.
2104. *The Lucky Horseshoe*. Directed by J. G. Blystone. U. S. 1925. Tinted black and white, silent film. Story by Robert Lord. Scenario by John Stone. Western melodrama. Tom Mix, cast as Tom Foster, at one point kidnapped, tied up, and knocked unconscious, dreams he is Don Juan, fighting recklessly for his lover.
2105. †*Lulu*. The Frank Wedekind plays and Berg opera made into a motion picture (notice in *Time* [13 July 1978]: p. 73) with Marthe Keller in the title role; she spoke of her part: "Lulu is decadent and perverse. She is the Don Juan of women" (ibid.). See Nos. 689a, 2115, and 3003 - 3005.
2106. *La Luxure*. Directed by Yves Allégret. Fr. 1952. From Barbey d'Aurevilly's *Le Plus bel amour de Don Juan*, No. 643a.
2107. *The Man Who Loved Women*. U. S. 1983. Billed as "the man who wanted to have a meaningful relation with over half the human race." Directed by Blake Edwards. A remake of Truffaut's *L'Homme qui aimait les femmes*, No. 2096, but somewhat revised. Story by Edwards, his son Geoffrey, and Milton Wexler. Produced by B. Edwards and Tony Adams for Columbia Pictures. Burt Reynolds played the hero.
2108. **Merry Wives of Windsor*, and *Don Giovanni*. Variety Film Distributors. Dist. by United Artists, 1950. 11 minutes. © by Amerigo Benefico, 1950. The *Wives* would be Nicolai's opera and the D. G. Mozart's, doubtless. An aria from each?
2109. †*Monsieur Ripois*. Dir. by René Clément. Fr. 1954. Gérard Philippe as the D. J. character who ends helpless in a wheelchair, pushed by his wife. Eng. title: *Knave of Hearts*. From Louis Hémon's novel, *Monsieur Ripois et la Némésis*.
2110. †*Monsieur Verdoux*. Produced and directed and acted by Charles Chaplin. U. S. - Eng. 1947. From an idea by Orson Welles. Verdoux is a sort of Jack - the - Ripper or Bluebeard - cum - Don Juan.
2111. *Mr. Love*. British 1985. A romantic comedy about a shy gardener (Barry Jackson) whose renewed passion for women turns him into an irresistible Don Juan (says *TV Guide* for 29 Aug. - 4 Sep. 1987).

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2112. *Newhart*. Episode in the 1988 - 1989 season of this CBS television series, in which innkeeper Dick (Bob Newhart) of the Stratford Inn, Vermont, who is also a writer, does a mystery story patently based on his inn and characters. Includes a "Bolivian Don Juan" named Jorge (George Utley, the Tom Poston character), the handyman and Flamenco dancer.
2113. *Out of Fiction - Into Real Time: Great Lovers*. A television program originally funded by the Washington Humanities Center and put on by the Univ. of Washington's Continuing Education Division. I saw a descriptive sheet at a Humanities Foundation meeting Dec. 1983. Improvisational performances featuring characters in literature, with discussions of their morals and motives. Includes *Jane Eyre*, *Anna Karenina*, *Gustav von Aschenbach* (from Thomas Mann's *Death in Venice*) and *Don Juan* (from G. B. Shaw's *Don Juan in Hell*).
2114. *The Pact*. "Laverne and Shirley" ABC - TV episode, 4 Oct. 1977. A spoiled playboy, Bart (played by Dale Robinette), makes passes at the girls. He is actually called a Don Juan in the advance notices. The theme is burlesqued.
2115. *Pandora's Box*. Ger. 1928. Directed by G. W. Pabst. Louise Brooks, U. S. actress, portrays the heroine Lulu, the amoral vamp from Wedekind's plays. German title: *Die Büchse von Pandora*. See Nos. 689a, 2105, and 3003 - 3005.
- 2116 - 2116a. *Pantaloons*. English title; the film is a French import, with Fernandel in the role of Don Juan's valet. Reached the U. S., Dec. 1956. A satire. Screenplay by John Berry, Juan Baram, and Maurice Clavel (from Clavel's story). Directed by Berry. Produced by Roland Girard. In color. French title *Dom Juan*; based on Molière's play. It was later adapted for television by Marcel Bluwal, with Michel Piccoli as Don Juan and Claude Brasseur as Sganarelle.

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2117. *The Private Life of Don Juan*. 1934. From the play by H. Bataille, No. 663. Screen play by Frederick Lonsdale and Lajos Biró. Produced in England by London Films. Douglas Fairbanks played the role of Don Juan. Directed by Alexander Korda. It is said that Fairbanks's mixed reviews as to his physical prowess caused him to retire. The film is now on BETA and VHS tape, as advertised June 1985. Opened in London, Sep. 1934. See *Don Juan Serenade* (No. 2076) and Nos. 2494 and 3031.
2118. †*Les Quatre cents coups*. 1959. See No. 2790.
2119. *Red Is the Color of My True Love's Hair*. "Delvecchio" CBS - TV episode, 12 Dec. 1976. Produced by Michael Rhodes for the series, for Universal City Studios, an MCA company, in California. The story was written by Guy Waldron, Mike Grais, Steven Bochco, David Jacobs, Michael Kozoll, and Mark Victor (it lasts about fifty minutes!). Billy Yates, a truck - driver (played by Kiel Martin), called in the script a Casanova and Don Juan, is unjustly accused of murdering redheaded girls.

2120. *Die Schuldlosen*. A television film version, quite close to Hermann Broch's novel of the same name was written and directed by Margit Saad for Bayerische Rundfunk 1990. (V. der S.)
2121. †*Scorned and Swindled*. Television motion picture by Karol Ann Hoeffner and Jerome Kass, from the latter's story. Directed by Paul Wendkos. Aired 9 Oct. 1984. Peter Coyote as the Don Juan type who married 82 women and left them swindled out of their savings. Based on the recent true story of Anthony ("Tony") Restelli.
2122. †*Il Seduttore*. Dir. by Franco Rossi. Ital. 1954. Alberto Sordi as the D. J. character; at film's end, he is playing on the beach, a child again.
2123. *Seele aus Eis. Bankett für den sterbenden Don Juan: Texte zum Film*. Reproduced in *Don Juan: Les Actes du Colloque de Treyvaux* (Fribourg: Éditions Universitaires, 1982) pp. 133 - 142. Libretto and production by Norbert Beilharz. The music is Mozart's, but not just from *Don Giovanni*. Choreography for the ballet scene by Heinz Spoerli and Birgit Keil from Mozart KV 575. The film, in 16 mm., runs 102 minutes and had its first showing in Stuttgart, 30 May 1981.
2124. *Seven Faces*. Directed by Berthold Viertel. U. S. 1929. Fox Film Corp. Black and white, with Movietone sound. Story from Richard Connell's short story, *A Friend of Napoleon* (*Sat. Evening Post* 195 [30 June 1923]). Scenario and dialogue by Dana Burnet. Dialect director Lester Lonergan. Paul Muni as Papa Chibou, caretaker of a Paris waxworks museum, dreams that the figures come to life and questions them on love; included is that of Don Juan (the role also taken by Muni).
- 2124a. *Sex, Drugs, and Rock & Roll*. U. S. 1991. Eric Bogosian's one-man stage performance turned into a motion picture, directed by John McNaughton. See No. 752.
2125. †*Shampoo*. Directed by Hal Ashby. Screenplay by Robert Towne and Warren Beatty. U. S. 1975. Widely accepted as a depiction of a Don Juan hairdresser at work in Hollywood. Beatty (who has a well - known reputation as a Don Juan himself) in the lead role; Julie Christie, Goldie Hawn, and Lee Grant as his victims and collaborators.
2126. **Die Sieben Affären der Doña Juanita*. The Eberhard Panitz novel was made into a TV film in 1973. See No. 2250. East German propaganda novel. I have no other data on the film itself.
2127. **Soliloque à Don Juan*. A short film made in 1974 by D. Koenig, according to my informant; neither of us has been able to come up with more facts.
2128. *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.2055.
2129. *Sonatas*. 1959. Directed by the famous Spanish movie maker Juan Antonio Baramé Muñoz. The role of the Marqués de Bradomín was taken by Francisco Rabal. Story from Valle - Inclán, No.2845.

2130. *The Stone Guest*. CBS "Route 66" TV episode, shown 8 Nov. 1963. The Central City, Colorado Opera Festival is putting on Mozart's *Don Giovanni*; offstage a real - life Don Juan in the person of a miner plays the same role with a lonely spinster. They are caught in a mine cave - in. Written by Stirling Silliphant. Directed by Allen Miner. Produced by Leo Davis. Lee Phillips and Jo Van Fleet in lead roles.
2131. *The Stone Guest*. Danish State Television presented the Danish premiere, apparently in any medium, of Dargomyzhsky's *Kamennyi Gost'* (No. 1019), 27 Aug. 1968, a Soviet film version of the opera. Lead role played and sung by Vladimir Atlantov. Other singing roles were apparently dubbed in. It occasioned a threat to bomb the television studio if it aired the opera because of animosity against Russia resulting from the invasion of Czechoslovakia earlier that year.
2132. †*Switch*. U. S. 1991. Directed by Blake Edwards. A sex farce - fable about a serial lecher named Steve Brooks (Perry King) who is murdered by three of his infuriated mistresses, chastened by God, pursued by the devil, and allowed to return after death in the body of a woman, Amanda (Ellen Barkin).
2133. †*The Unbearable Lightness of Being*. 1988. Directed by Phil Kaufman. Story of a Prague surgeon in the days before the 1968 Russian invasion who devotes his life to frivolous sex.
2134. *An Unfinished Piece for Player Piano*. USSR. 1977. One hundred minutes; color Directed by Nikita Mikhalkov. Based on Chekhov's *Platonov* (Nos. 935 - 938).
2135. **Viva o muera Don Juan*. Directed by Tomás Aznar. Sp. A motion picture magazine reported in Oct. 1976 that shooting had already started. Don Juan's role was taken by Lorenzo Santamaria, Luis Mejía's by Jean Franco. Besides other Zorrilla characters, there was Massiel, a revolutionary. Thus the story must be an original one.
2136. †*The World's Greatest Lover*. Written and directed by Gene Wilder. U. S. 1977. Prod. by Twentieth Cent. Fox. Music by John Morris. Wilder also assumed the title role. A sendup of the Rudolph Valentino legend. The script also as a paperback.
2137. †*Zazie dans le métro*. Fr. 1960. Directed by Louis Malle. The lecherous policeman character is called a Don Juan.
2138. *Zelig*. U. S. 1983. Written, directed, and lead role taken by Woody Allen. Leonard Zelig manages to marry several women in the various roles he plays, not meaning to because he does not remember them after each new role. A chameleon - like man, he takes on the personality of anyone he is near in an effort to be liked and accepted. I cannot see him as a true Don Juan, but Professor David T. Gies of the Univ. of Virginia, in a lecture at Duquesne Univ. 18 April 1991 entitled "From Myth to Pop: Don Juan, James Bond, and Zelig," does.
2139. MOTT, MICHAEL. *Don Juan in Winter*. Twenty-line, five-stanza poem in the *Georgia Review* 28 (1974): p. 319. U. S.

2140. MOUNET - SULLY, JEAN, and PIERRE BARBIER. *La Vieillesse de Don Juan*. Three-act play. Fr. First perf., 1906. See Nos. 664 and 1033.
2141. MOURGUE, GÉRARD, 1921 --. *Journal de Don Juan*. Nouvelle in diary form. Fr. © 1957. Names of characters from Mozart's *Don Giovanni*, but the setting is modern Paris. The dead commander punishes D. J. with the forced gift of eternal life.
2142. MOYLES, LOIS. *Don Giovanni*. A poem in her *I Prophecy Survivors* (Andes, NY: Woolmer - Brotherson, 1971). U. S.
2143. MOZART, WOLFGANG AMADEUS. *Il Dissoluto punito, ossia Il Don Giovanni*. Libretto by Lorenzo da Ponte, No. 2326. *Opéra bouffe* in two acts. Aus. First performed in Prague, 29 Oct. 1787. The term "bouffe" seems rather inappropriate, though technically it is correct. Da Ponte was Italian. Three numbers were added by Mozart in 1788: the aria "Della sue pace," No. 11; the duet "Per queste tue manine," No. 23; and the recitative and aria "In quali eccessi," No. 24.
 Johann P. Lyser, *Neue Zeitschrift für Musik* 22 (1845): pp. 133 - 134, 141 - 142, 153 - 155, published, with commentary, all that has survived of Mozart's own translation into German of the Da Ponte text. It is also in Otto Jahn, "Don Giovanni," in his *W. A. Mozart* (Leipzig, 1859) 4: ppp. 756 - 766.

More than one critic has seen echoes of Gluck's ballet in Mozart's score. And Otto Jahn, "Don Giovanni" in his *W. A. Mozart* 4: pp. 296 - 452, noted that the third-act fandango in his *Figaro* is identical with the one in Gluck's *Don Juan* (No. 19 of the score), though he admitted that both composers were using a melody known in Vienna at the time. Also see No. 2987.

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 and Sarti, Nos. 1891 and 2540.

Johann Peter Eckermann, *Gespräche mit Goethe*, ed. A. Bartels (Leipzig, 1902) 1: p. 394, remark of 11 Feb. 1829, writes that Goethe told him that Mozart should have done the music for *Faust* and its music should be in the character of Don Juan.

Don Giovanni could be said to be the world's most influential and imitated opera. The following variations and reworkings of parts of the music should not be taken too lightly. No less famous composers than Beethoven, Chopin, and Liszt considered it worthy of their talents to do them. Most of them may be found in the music collection of the Library of Congress.

The following uses, metaversions, imitations, and the like of Mozart's incredibly fruitful reworking of the Don Juan legend represent a rich sampling of his imitators' borrowings, but though they total some 360 (about one out of every seven basic versions of the legend) they cannot claim to represent all the less obvious cases of indebtedness, along with those most scholars and music lovers are familiar with. However, at the least they help reinforce the belief that in quantity and variety of imitations Mozart's opera has far outstripped even such fecund sources as the plays of Molière, Tirso, and Zorrilla or Byron's pseudo - epic poem. When one considers that Da Ponte's libretto, however excellent, was far less his own creation than Mozart's masterful score was his, laurels must go to the music. Kierkegaard contended that the essence of the Don Juan story can be perfectly expressed only in music, through the force of the "musical erotic"; *Don Giovanni* was his example of a perfect work of art. Obviously music lovers must agree: the following impressive list suggests as much; and at least six hundred more books and critical articles dealing with the opera, which I have compiled elsewhere or have at hand on cards, should confirm it. Other than Shakespeare and possibly one or two others, who else has garnered - and deserved - such tribute?

See Nos. 316, 338, 340, 342 - 344, 346, 389, 398, 432 - 433, 439, 445, 452, 460 - 462, 473, (475), 481, 490, 514, 520, 528, 534, 556, 562, 564, 571 - 574, 576 - 577, 580, 582 - 583, 592 - 593, 603, 606, 618 - 619, 622, 637, 657, 660, 671, 676, 680, 690(?), 718 - 719, 729, 731 - 732, 737, 739, 741 - 743, 748, 750, 761, 763 - 764, 772, 782, 805, 808, 812, 813b, 814, 815 (?), 828, 833 - 834, 836, 844 - 845, 852 - 853, 864, 885, 899, 908, 912, 916, 920a, 932, 939 - 940, 943, 953, 955, 986, 1012, 1018, 1034 - 1035, 1057 - 1059, 1061, 1063, 1149 - 1150, 1169, 1172, 1175, 1200, 1205 - 1207, 1208(?), 1208a(?), 1221, 1228, 1235, 1236c, 1237, 1253, 1283, 1304 - 1305, 1311a, 1314, 1317 - 1318, 1329, 1338, 1341, 1344a, 1351 - 1353a, 1360(?), 1364, 1369, 1370, 1378, 1381, 1383, 1406, 1410, 1425, 1427, 1429a, 1442, 1445 - 1446, 1448, 1483, 1485 - 1486, 1492, 1499, 1506, 1520 - 1521, 1523, 1530 - 1531, 1540, 1549, 1550, 1564 - 1565, 1573 - 1574, 1577, 1591, 1603, 1614a, 1616, 1629, 1638, 1640, 1659, 1660a, 1661 - 1664, 1667 - 1668, 1671, 1673, 1688, 1690 - 1691, 1707 - 1708, 1717, 1750, 1760, 1764 - 1765, below 1768, 1775, 1794, 1812, 1822, 1829 - 1830, 1838, 1852, 1854, 1873, 1875 - 1876, 1881a, 1887 - 1888, 1891, 1916, 1921, 1927a, 1932, 1944, 1983 - 1984, 2019 - 2020, 2023, 2027, 2033, 2045 - 2048, 2050 - 2051b, 2058a - 2058c, 2097, 2108, 2120, 2123, 2130, 2141, 2142(?), 2144, 2145 - 2147, 2149, 2160, 2165, 2176, 2183, 2211, 2214, 2216 - 2217, 2220, 2225, 2227, 2231, 2247, 2267 - 2268, 2275, 2304, 2326 - 2327, 2332 - 2333, 2342, 2354, 2363, 2381, 2383, 2384(?), 2391 - 2393, 2394a - 2394b, 2409 - 2411, 2431, 2459 - 2460, 2466 - 2467, 2480 - 2481, 2486 - 2487, 2498 - 2499, 2512, 2519, 2529, 2540, 2548, 2550, 2557, 2562, 2569 - 2570, 2581, 2594, 2596 - 2597, 2599, 2601, 2604, 2606, 2639, 2646, 2650, 2663 - 2664, 2667, 2671, 2673 - 2674, 2685, 2689, 2695, 2702, 2705, 2716 - 2719, 2724, 2740 - 2741, 2744, 2746, 2749a, 2755, 2763 - 2764, 2770, 2782a, 2785, 2787, 2799, 2800, 2823, 2869, 2885, 2984 - 2987, 2992, 2994 - 2996, 2998, 3000, 3011 - 3012, below 3015, 3016 - 3017, 3039, 3047, 3059, (?), and 3081.

2144. MOZART, WOLFGANG AMADEUS. Version of *Don Giovanni* reported as having been done in Russia, with the peasant as hero. 1954. See *Variety* (NY) 193 (24 Feb. 1954) p. 16.

2145. MOZART, WOLFGANG AMADEUS. In Vienna, 1792, a performance of *Don Giovanni* (see Olga S. Stokowski, "A Note on *Don Giovanni*," *Opera News* [NY] 2 [27 Dec. 1937]: pp. 2 - 3) was given with the title *Don Juan's Adventures in Spain*. "... an entertaining and comic *Singspiel* in three acts, from the Spanish of Molinar [sic], to which has been added a furiant dance." Leporello is called Casparo, and a hermit, a merchant, and a law clerk have been added to the cast. Cf. No. 342. Same version?
2146. MOZART, WOLFGANG AMADEUS. *Requiem Mass* in D Minor. K626. 1791. Completed by Süßmayr, Mozart's last work was anonymously commissioned. The messenger arrived masked and dressed in gray. Mozart, sick of body and spirit, took the visitor as an emissary of Death, much as his own Stone Statue came for Don Giovanni (at least as one highly inventive variant of the story would have it).
2147. MOZART, WOLFGANG AMADEUS. *Don Giovanni*. The famous Salzburg Marionette Theater, formed in the early years of the twentieth century, has gone all over the world with a version of the opera. It was recently performed in Toronto, New York, and Los Angeles, 19 Nov. - 8 Dec. 1991. It was being given in Italian in Salzburg, June 1970.
- . (MOZART, WOLFGANG AMADEUS. See the following Nos. of motion pictures made from *Don Giovanni*: 2045 - 2048, 2050 - 2051, 2058a and 2058b, 2108.)

(MOZART, WOLFGANG AMADEUS. *The Libertine*. This version, reported by Daniel Blum, *A Pictorial Treasury of Opera in America* [New York, 1954] p. 61, note, as playing in Philadelphia on 26 Dec. 1818, is H. R. Bishop's, No. 718.)

It is fitting that the Don Juan version that has known more imitations than any other should have had more stagings by more figures of importance in the literary, music, and art worlds than any other: new styles, endless additions, different emphases, interpretations, etc. Alfons Rosenberg's "Wandlungen in der Auffassung und Inszenierung des *Don Giovanni*," which is ch. 12 of his *Don Giovanni: Mozart's Oper und Don Juans Gestalt* (Munich: Prestel, 1968) and is reprinted as No. 1540, discusses most of them. Some represent little more than a translation or choice of stage setting; others are major interpretations or even burlesques. Where to draw the line concerning mention or inclusion here does not make for easy decisions, but I note the following, though these examples are not meant to be exhaustive:

Bassi (or Basni), 1814
 Bernard (see under Spohr, below)
 Bodanzky, 1912,
 Everding, 1975
 Felsenstein, 1966
 Girzik, ca. 180--?
 Gliese and Poelzig
 Grandaur, 1874 (Rosenberg says 1870)
 Heinemann, 1904
 Holzmeister, 1953
 Hörth, 1923
 Kalbeck, 1886 and 1906
 Karajan, 1968
 Lert, 1917
 Mahler, 1898 - 1899 and 1906
 Meyerbeer, 1845
 Neefe, 1789
 Poelzig (see under Gliese)
 Possart, 1896

Reich, Willi - no entry
 Rochlitz, 1801
 Roller, 1906 (see under Mahler)
 Scheidemantel, 1913
 Schmieder, 1789
 Schröder, 1789
 Sellars, 1980
 Slevogt; see No. 593
 Spiess, 1792
 Strnad, Oskar, 1923 entry
 Süßmayer, 1798
 Spohr and Bernard 1816
 Viol, 1858
 Wagner, 1850
 Wolzogen, 1860

- . ***MÜHLAU, HELENE von. *Donna Anna*. Novel.
- . (MULISCH, H. See No. 2383.)
2148. MULKERN, VAL. *A Friend of Don Juan*. Short story. 1971. Irel.? In *Winter's Tales* 17 (London: Macmillan; New York: St. Martin's, 1971) pp. 130 - 144. Two men and a woman go for a scramble in the mountains; Dermot, the Don Juan type, is eventually foiled.
- . (MULLEM. See No. 2589.)
2149. *MULLER, A. E. Piano score for Mozart's *Don Giovanni*. Vienna: Steiner, n. d. (Data from Smeed, No. 345.)
- . (MÜLLER, D. See No. 1484.)
- . (MÜLLER, W. See Nos. 666c and 1368a.)
2150. MUNDET ÁLVAREZ, A. Recasting of Tirso's *Burlador de Sevilla*. Sp. 1915.
2151. MUÑOZ SECA, PEDRO, and PEDRO PÉREZ FERNÁNDEZ. *Lolita Tenorio*. Two-act play, in prose. Madrid, 1916.
2152. *MUNTANÉ, RAMÓN. *¡Ditxós Tenorio!* Play? Sp. Barcelona, 1906. Probably another in the long line of burlesques of Zorrilla's drama; probably the same author as Nos. 2153 - 2154. (Trans.: "Lucky T.") Cf. No. 1955.
2153. *MUNTANÉ CAMPS, RAMÓN. *El Sopar del Tenorio*. Play. Barcelona, 1922.
2154. MUNTANÉ CAMPS, RAMÓN. *El Tenorio nou*. Play. Barcelona, 1920.
- . (MURER, E. See No. 1340.)
2155. MURGER, HENRY. *Scènes de la vie de Bohème*. Novel. Fr. 1848 - 1851. In ch. 19 Murger imitates a scene from Molière's *Don Juan* between Don Juan and M. Dimanche, and graciously admits his indebtedness.
- . (MURGER, HENRY. See "sirens" under "viveurs.")
2156. *MURGI, SALVATORE. *American Don Juan in Rome*. Fiction. Illust. NY, 1961.
- . (MURILLO, B. E. See No. 566.)

---. (MURRAY, E. C. GRENVILLE. See Anon, No. 440.)

2157. †MUSCHLER, REINHOLD CONRAD, 1882 - 1957. *Die Unbekannte*. Nouvelle. Ger. Heidelberg, 1934. One critic considers the hero, Lord Thomas Bendon, a Don Juan type. To me, the connection, if any, is weak, although there are references to his having had other affairs.
2158. †MUSSET, ALFRED de. *Confession d'un enfant du siècle*. Semi-autobiographical novel. Fr. 1836. Dramatized by H. Rochefort and P. Véron, 1866. Musset's book resulted in a large number of "confessions" and "fils du siècle," etc., in France during the rest of the century.
2159. †MUSSET, ALFRED de. *La Coupe et les lèvres*. Play, or dramatic poem. 1832.
2160. MUSSET, ALFRED de. *Emmeline*. Nouvelle. 1837. Talks of Mozart's *Don Giovanni* in chs. 3 and 4.
2161. †MUSSET, ALFRED de. *Les Marrons du feu*. Play. 1829. (Character Rafaël.)
2162. MUSSET, ALFRED de. *Une Matinée de Don Juan*. Fragment of a play. 1833. The piece is entitled a "fragment" though Musset probably considered it finished.
2163. MUSSET, ALFRED de. *Namouna*. Poem. 1832. The whole poem is donjuanesque, and canto 2 is actually about Don Juan, not Namouna. See Lalo, No. 1710. Smeed, No. 345, pp. 55 - 56 says it was influenced by Hoffmann. And see Nos. 637, 1626, and 2883.
2164. †MUSSET, ALFRED de. *Rolla*. Poem. 1833. Almost all of Musset's poems, plays, and stories reveal a Byronic, donjuanesque pessimism. Musset, indeed, typifies the hopeless quest for ideal love that Don Juan came to symbolize during the Romantic period.
2165. **MUSSET, ALFRED de. *La Serenata de Don Juan*. Leipzig, 1855. A book or article, supposedly on *Don Giovanni*. Listed by Portabella Durán, No. 1515. I can locate no such title, in French or Spanish, as this. Cf. my Nos. 608, 2076, and 2734.
2166. MUSSET, ALFRED de. *Sur les hommes de génie*. A fragment found in *Oeuvres complètes en prose* ([Paris]: Gallimard, Bibliothèque de la Pléiade, 1960) p. 939. Discusses the nature of Byron's *Don Juan*. Data from Prof. Harry Redman.
2167. *MUTIMER, STEVE. *Don Juan*. Song? © by him 1 Aug. 1960. Music by him and The Rhythm Kings: Bernard DiPuma, Dale Knodle, Donald Johnson, Henry Hamberlin, and William Burton.
2168. †MYSING, OSCAR. *Moderne Liebe*. Novellen. Ger. 1893. Mysing wrote many other things of a similar nature.
2169. *N. B. *Tenorio y castañas*. One-act zarzuela. Music by Ángel Ruiz. See J. Verdú, No. 2863. Same "N. N."?

2170. NABOKOV, VLADIMIR, 1899 - 1977. *Ada or Ardor: A Family Chronicle*. Novel. Rus. - U. S. 1969. This science - fiction - like fantasy takes place in the imaginary country of Antiferra or Demonia, where Eros rules. Ada herself is acting in a mediocre film entitled *Don Juan's Last Fling*. In the novel's closing pages, she and the protagonist Van Veen watch it half a dozen times, fascinated. See No. 2081.
- 2170a. *NAGEL, BERT. *Don Juan dementiert*. Novel. Stuttgart: Quell, 1989.
2171. NÁPRAVNIK, EDUARD F., 1839 - 1916. *Don Juan*. Opus 54. Music for Tolstoi's *Don Zhuan*, Nos. 2763 - 2764. Czech. 1893. Incidental music, with choral and solo parts.
- . (NASCIMBENE, M. See No. 2082.)
2172. †NAVARIN, CHARLES [pseud. of Henri Ternaux - Compans]. *Les Aventures de D. Juan de Vargas*.... Paris, 1853. This picaresque novel has been termed donjuanesque, though its connections, if any, are slight beyond the "Juan" in the title. Few of the adventures are amorous.
2173. †NAVARRO COSTABELLA, JOSEP, 1898 --. *Don Joan de Terrassa*. Four-act farce, Sp. First perf., Barcelona, 2 Jan. 1935. Hero is in the Don Juan tradition.
2174. *NAVAS, FEDERICO. *La Sombra de Don Juan: Novelario de la raza*. Vol. 1. *Relatos novelescos*. Novel(?). Madrid, 1912.
2175. NEADERLAND, JOHN, and RACHEL EUBANKS McDONALD. *Don Juan's Love*. Song. Words by Neaderland, music by McDonald. Unpub. © by Neaderland 22 July 1953.
2176. *NEEFE, CHRISTIAN GOTTLOB. *Don Juan, der Bestrafte Wollüstling oder der Krug geht so lange zu Wasser bis er bricht*. Burlesque. Ger. 1789(?). Supposedly a parody of Da Ponte's libretto for Mozart's *Don Giovanni*. I have not seen it. Alfred Loewenberg, *Annals of Opera, 1597 - 1940* (Cambridge, Eng., 1943), merely lists a trans. by Neefe for 1789, but does not say that it is burlesqued. Neefe once did a comic operetta of his own. See No. 439.
- . (NEIL, J. See No. 1441.)
2177. *NEKRASOV. Said to be attracted to romantic aspects of the Don Juan theme.
- 2177a. NEUMANN - HOFER, ANNIE. *Ein Kleiner Don Juan*. Story. It was published in Wiesbaden in 1911 in her *Ein Kleiner Don Juan und Anderes*. On the cover of the book, it reads "Der Kleine."
2178. NEUMEIER, JOHN. *Don Juan*. Ballet. U. S. 1974(?). Conceived by Neumeier and choreographed by him for the National Ballet of Canada. It uses words at one point from Max Frisch's *Don Juan*; it also uses Gluck's ballet and portions of a *Requiem Mass* by Tomás Luis de Victoria, ca. 1548 - 1611. Rudolf Nureyev danced the lead role at the London, England premiere, 2 April 1975.
- It was first performed at the Frankfurt, Germany Staatsoper, where Neumeier was director of the ballet at the time. The version used for the National Ballet of Canada was somewhat revised to take advantage of the talents of Rudolf Nureyev. Designed by Filippo Sanjust. Neumeier's characters of Aminta and Catalinón are taken from the Tirso version.
- . (NEWMAN, H. See No. 567.)

2179. NEY, CHRISTIAN, 1823 - 1893. *Ein Don Juan wider Willen*. One-act farce. Ger. 1871. See Nos. 1277 and 2782.)
- . (NIBOYET, P. See No. 1287.)
2180. *NICHOLS, ROBERT. *Don Juan Tenorio the Great*. Play. Eng. Apparently not the same as my following entry. See No. 1976.
2181. *NICHOLS, ROBERT. *Don Juan the Great*. Poem. A selection from it called *Song of the Jester Dwarf* appeared in *Best Poems ... of 1932*. The selection is all that I have seen, and from the small sample, it is difficult to tell what the Don Juan connection would be.
2182. NICHOLS, ROBERT. *Don Juan's Address to the Sunset*. Short poem. It may be found in the *Oxford Book of Modern Verse, 1890 - 1935*. Two readings of the poem, I confess, failed to enlighten me as to the significance of the title.
2183. NICHOLSON, CHARLES, 1795 - 1837. *Fantasia for the Flute and Piano Forte, in Which Are Introduced the Favorite Airs of "Là 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*.
- 2184 - 2185. *NICOLA, ION. *My Goddess (The Playboy and the Goddess)*. © 28 Aug. 1961. On 23 May 1962 he copyrighted *The Funlovers (Don Juan in Heaven)*, a three-act comedy. Copyright entry noted new material, additions, and revisions in granting it. On 6 Nov. 1962 he copyrighted *Nine Lovers in Hell*, a three-act comedy. Copyright entry says it was previously registered as *My Goddess and The Funlovers*. See No. 1156.
- . (NIETO, MANUEL. See No. 1411.)
2186. *NIEVO, IPPOLITO, 1831 - 1861. He supposedly sketched out, or planned, a *Don Giovanni*, a play in verse. I can find no other reference to it.
2187. NIN, ANAÏS, 1903 - 1977. *Elena*, story in her *Delta of Venus*. U. S. Written ca. 1940 - 1941, published 1977. The character Elena herself, a Doña Juana; and her lover Pierre, who midway through the story calls himself a Don Juan (NY: Bantam, 1978) p. 121.
2188. †NIN, ANAÏS. *Linda*. Another story in the same collection. The husband is described near the start of the story (Bantam ed.) p. 232, as "a seducer of women of all classes and characters."
2189. NIN, ANAÏS. *Pierre*. Another story in the same collection. Pierre is called a Don Juan near the end of the end of the story (Bantam ed.) p. 224.
2190. †NIN, ANAÏS. *A Spy in the House of Love*. Short novel. 1954. The character Sabina is a Doña Juana who figures in others of her stories.
2191. †NIN, ANAÏS. *Winter of Artifice*. Three novelettes. 1939. Character: the father, and others. Later eds. vary in the text. For the whole account of her use of the Don Juan theme and Otto Rank's theories, see Philip K. Jason, "Doubles / Don Juans: Anaïs Nin and Otto Rank," *Mosaic* 11.2 (1978): pp. 81 - 94.

2192. NISSOLINO, FILIPPO. *Don Giovanni*. Novel. Ital. 1937. Library of Congress Union Catalogue lists him also in one place as "Nissolini."
2193. NOAILLES, ANNE - ELISABETH, Comtesse de. *Don Juan de Maraña*. Poem in her *Éblouissements*. Fr. 1907.
- . (NODIER, C. See No. 889.)
2194. NOE, JAMES MICHAEL. *Don Giovanni in Central Park*. Three-act play. © 28 Sep. 1953.
2195. NOEL, CARLOS M. *La Boda de Don Juan*. Novel. Arg. 1927.
- . (NOËL, M. See No. 2490.)
2196. NOGARET, FRANÇOIS - FÉLIX, 1740 - 1831. *L'Arétin françois suivi des Épices de Vénus*. Versailles: Aux Dépens des Fermiers Généraux, n. d. The *Arétin* alone was seemingly first published in London, 1787. Nogaret is not to be confused with Pierre - Jean - Baptiste Nougaret, 1742 - 1823, who wrote many erotic books. The work by Nogaret has been seen as a sort of *Don Juan* manual.
2197. *NOGUÉS, EMILIO J. *Un Tenorio portugués*. Two-act play. Unpublished.
2198. NOGUÉS y GASTALDI, JOSÉ MARÍA. *Un Tenorio moderno*. One-act zarzuela in verse. Music by Enrique Broca and Ignacio Agustín Campo. Sp. 1864. Parody of Zorrilla's *Don Juan Tenorio*.
- . ***NOHARA, WILH. KOMAKICHI. *Don Hans von den wilden Reitern*. "An adventure story." Stuttgart, 1935. I have not seen this story, but it surely cannot be a *Don Juan* version.
- . (NOKES, D. See No. 2037.)
2199. NORVINS, BERTRAND de. *Le Don Juan de Venise*. "Roman d'aventures inédites de Casanova." Novel. Fr. 1928.
2200. NOUGARO, CLAUDE, and MICHEL LEGRAND. *Les Don Juan*. Song for voice and piano. Words by Nougaro, music by Legrand. Paris, © 21 Dec. 1962.
2201. †NOUVEAU, GERMAIN. In her *Premiers vers (1872 - 1878)* is an untitled poem that begins "Brummel ganté, rasé ..." and reads (1.9) "Enterrant plus de coeurs qu'il ne lance de modes." Refers, of course, to Beau Brummel. See the *Pléiade* ed. of Lautréamont / Germain Nouveau, *Oeuvres complètes* (Paris: Gallimard, [1970]) p. 399. Data from Prof. Harry Redman.
- . (NOVARESE, V. N. See No. 2082.)
- . (NOVELLI, De. See No. 568.)
2202. †NOZIÈRE, FERNAND [Fernand Weyl], 1874 - 1931. *Les Liaisons dangereuses*. Three-act play. Fr. Paris, 1908. First perf. 14 Oct. 1907. Dramatization of Laclos's novel, No. 1704.
2203. NUNES, CLAUDIO JOSÉ. *D. João e Elvira*. A dialogue in verse. Port. In his *Scenas contemporaneas*, Lisbon, 1873. *Don Juan* says 26 lines; *Elvira* answers him in two. Undated. Cf. Saraiva, No. 2535.
2204. OBEY, ANDRÉ. *Don Juan*. Drama. Fr. 1934.
2205. OBEY, ANDRÉ. *L'Homme de cendres*. Drama. First perf., 1949.

2206. OBEY, ANDRÉ. *Le Trompeur de Seville*. Drama. 1937. Adaptation of Tirso's *Burlador*.
- . (O'CONNOR, F. See O'Donovan, next entry.)
2207. O'DONOVAN, MICHAEL (O'Connor, Frank, pseud.). *Don Juan (Retired)*. Short story. Eng. This item and the following one are in his *Common Chord* (1947).
2208. O'DONOVAN, MICHAEL (O'Connor, Frank, pseud.). *Don Juan's Temptation*. Short story.
2209. †OEHLENSCHLÄGER, ADAM, 1779 - 1850. *Erik1Glipping*. Tragedy. Den. 1844.
2210. OEHLENSCHLÄGER, ADAM. *Til Ludvig Heiberg*. Poem in eight six-line stanzas, in praise of Heiberg's *Don Juan* (No. 1496). Dated Dec. 1813. See his *Poetiske Skrifter* (Copenhagen: Nordiske Forlag, 1898) 11: pp. 47 - 49.
2211. OESTEN, THEODOR, 1813 - 1870. *Don Juan (Mozart)*. Opus 95, No. 12. For piano. Ger.
2212. O'FAOLÁIN, SEÁN. *Don Juan in Dublin*. Short story in *Saturday Evening Post* 238 (19 June 1965): pp. 48 - 51, 54, 56. Irel.
2213. OFFEL, HORACE van. *Le Don Juan ridicule*. Novel. Fr. 1918.
2214. †OFFENBACH, JACQUES, 1819 - 1880. *Les Contes d'Hoffmann*. Lyric opera, in prol., three acts, and epilogue. Fr. First perf., Paris, 10 Feb. 1881, posthumously. Libretto by Jules Barbier. The Mozart *Don Giovanni* episode. Stella, the operatic soprano and one of the poet Hoffmann's loves, is singing *D. G.*; she invites Hoffmann to visit her after the performance, in the tavern next the opera house. He becomes drunk and spurns her. Also, Nicklausse sings a few bars from Leporello's first aria, in the prologue to Offenbach's opera. See Hoffmann, No. 1534. Also see Nos. 853 and 927.
2215. OLDEN, HANS. *Der Ehrsame Don Juan*. Novel. Berlin, 1916.
2216. *OLIVER, JOHN J. *Mozart's Don Giovanni*. "English version with dialogue by --. An opera in 2 acts." © 1958, 1963, and 1966. Just a translation?
- 2217 - 2217a. OLIVER, WILLIAM I. *The Antifarce of John and Leporello*. Play. Perf. May 1963 in Berkeley, at the University of California. Not modelled on Mozart, but does have a "Don Luis" scene (after Zorrilla) and the servant does bear the name Leporello, usually associated with the Mozart opera. The typescript includes "A Note on the Play" by Oliver himself.
2218. OLIVER [y] CRESPO, FEDERICO. *Han matado a Don Juan*. Farce. Sp. 1929.
2219. OLTRAMARE, GEORGES. *Don Juan ou la solitude*. Play. Fr. First performed, 1936.

2220. O'NEDDY, PHILOTHÉE [Théophile Dondey], 1811 - 1875. *Don Giovanni*. Sonnet. Fr. In his *Poésies postumes, Oeuvres complètes*, ed. Ernest Havet (Geneva: Slatkine [reprints], 1968) 2: p. 189. Describes a couple attending a performance of Mozart's opera, seemingly dating from the 1830s or 1840s. Thus, the poem might well be expected to date from that period. See Redman (No. 627) 31, from which most of these details were gleaned.
2221. †OPPENHEIM, E. PHILLIPS. *Simple Peter Cradd*. Novel. Eng. 1931. Turned into Dutch in 1932 as *Peter Cradd de Don Juan*. (Trans.: "Peter Cradd the Don Juan.")
- . (OPPENHEIMER, GEORGE. See No. 2026.)
- . (OPPENHEIMER, J. See No. 2058.)
- . (OQUIST, BARBARA E. See No. 1653.)
2222. ORGEVAL, ÉDOUARD BARTHÉLEMY BRYON d'. *Le Don Juan de village*. Libretto by Chazot. Comic opera in one act. Fr. First perf. in Brussels, in 1863. The name is not "Byron," as often given, according to the Library of Congress Union Catalogue. Cf. No. 2532.
- . (ORRIOS, A. GIL. See Nos. 1351 and 2525a.)
2223. ORTEGA MUNILLA, JOSÉ. *Don Juan solo*. Novel. Sp. (1880.)
- . (ORTEGA y FRÍAS, R. See "libertines" under "viveurs.")
2224. †OSBORNE, JOHN. *A Bond Hornoured*. Play. Eng. Premiere in London, 6 June 1966. Adaptation of Lope's *La fianza satisfecha*.
2225. *OSBOURN, J. G. Guitar arr. of *Go Forget Me Why Should Sorrow*. Philadelphia, 18--. Supposedly a song from Mozart's *Don Giovanni*.
2226. *OSORIO, LUIZ. *A Morte de Don João*. Poem. I assume that this would be Luiz Osorio, 1860--, the Portuguese poet, but I was unable to locate this poem. Cf. No. 1438.
- . (OSSIANDER. See No. 2299.)
- . OSSIG, H. *Don Juan, der Verführer von Sevilla und der steinerne Gast*. Leipzig, 1896. This is a translation of Tirso's play.
2227. OSTRANDER, ALLEN. Serenade from Mozart's *Don Giovanni*, arranged for tuba, trombone (or baritone horn), and piano, and edited by Ostrander. © 23 Nov. 1965.
2228. *OURANIS, COSTAS. Modern poetic version of Zorrilla's drama. Reworking or just a trans.?
2229. OWEN, WALTER. *Don Juan Tenorio*. 1944. This is an adaptation in English verse of Zorrilla's play.
- . OZELL, JOHN. *The Libertine*. 1782. From another bibliog. This is his trans. of Molière's play, called by him *Don John; or, The Libertine*, though it dates from 1714. Ozell died in 1743.
- . (PABST, G. W. See No. 2115.)

2230. PACINI, GIOVANNI. *Il Convitato di pietra*. Opéra bouffe in one act. Ital. Performed once at Viareggio, 1832. Pacini claims in his *Memorie artistiche* to have composed such an opera for a performance in a private family theater. There seems to be no reason to doubt his work, though the opera was never performed before the public.
2231. PAGE, N. CLIFFORD. Arr. of *Là ci darem la mano* from Mozart's *Don Giovanni*. NY, © 13 Sep. 1926.
2232. PAGLIARA, GIUSEPPE. *Don Giovanni*. Four-act drama, in verse. Naples, 1911. N. B. Not "Pagliari," as given in another bibliog.
- . (PAGNE - COLLIER, J. See No. 2308.)
- . (PAISIELLO. See No. 957.)
- . (PALACIOS BRUGERAS. See No. 2297.)
- 2233 - 2237. PALAU I FABRE, JOSEP, 1917 --. *Teatre de Don Joan*. 1951 - 1957. Five short plays, set in Barcelona in the 1940s; they do not, however, have one set of characters running through them. The only recurrent figure that I happened to note was a servant called Carcanada, who appears in the last two only. In the order in which they are written down by Palau, they are: No. 2237, *La tragèdia de Don Joan*, seven scenes, set in Barcelona in the 1940s; written in Provence - Paris, 1951. No. 2233, *Don Joan als inferns*, five scenes; characters are D. J., Anthony, Tristan, King Mark, Romeo, Cleopatra, Isolde, etc.; Paris, 2 - 5 April 1952; very slow waltz music at end, by whom it does not say. No. 2234, *Esquelot de Don Joan*, six scenes, modern setting, and, like the first play, called a tragedy; characters include D. J. and his mother; Paris, 27 Nov. - 26 Dec. 1954. No. 2236, *Princep de les tenebres*, an "insolent farce" in what he calls three "estampes consecutives"; characters include D. J., Lucifer, two female devils, Faust; first scene is D. J.'s *estancia*; play ends in music (whose, it does not say), infernal trumpets; Monnetier - Mornex, 11 - 16 Dec. 1955. No. 2235, *L'excès o Don Joan foll*, "tragic farce in five rapid scenes"; the location is a Catalan capital, ca. 1950; Platja de Moriani (Corsica), 9 - 21 July 1957. Palau, of course, is a Catalan. The stories are independent. With three other short pieces they are to be found in his *Teatre* (Barcelona: Aymà, © 1976). Palau himself translated the five plays into French, with the following titles: 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 his preface to the plays which Palau himself trans. into French. The orig. titles would seem to have been in Catalan.
- 2238 - 2239. PALAU I FABRE, JOSEP. The Barcelona: Aymà, 1976 ed. includes two short preliminary essays, "La segona alienació" and "Idees per a un Don Joan" (9 - 18). The second essay, in French as "Idées pour un Don Juan," appeared in *La Table Ronde* 119 (Nov. 1957): pp. 128 - 133.
2240. PALESCANDOLO, FRANK JOSEPH. *Don Juan in Exile*. One-act play in two scenes. © 6 Jan. 1949.
2241. PALESTER, ROMAN. *La Mort de Don Juan*. Piano piece with vocal score in French and German. Milan, 1965. "Azione in musica da Oscar V. de L. Milosz." German by Anton Gronen Kubitzki.
- . (PALITZSCH, P. See No. 1056.)

2242. *PALLARES, JORGE de. *Don Juan* ("El Burlador de Sevilla y convidado de piedra," de Tirso de Molina). Sonnet. Appeared in *Don Quijote* (Mexico City), 12 March 1919. Entry copied from another bibliography; I have been unable to trace the publication.
- . (PALLMANN, G. See No. 2556.)
- . (PALMA, B. De. See No. 2033.)
2243. PALMA, RICARDO. *Un Tenorio americano*. A *tradición* in his *Tradiciones peruanas* (1872 - 1911). See 3 (Lima: Editorial Antártica, 1951) pp. 181 - 187. The Tenorio in question was General Carlos Maria de Alvear, who died in Montevideo in 1854.
2244. *PALMIERI, F. *Il Nuovo Don Giovanni*. *Opéra bouffe*. Ital. Given ca. 1887. Cited by three critics, all of them vague concerning the composer. 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.
2245. PALUDAN - MÜLLER, FREDERIK, 1809 - 1876. *Adam Homo*. Satirical epic in ottava rima. Den. In two parts, 1841 and 1848. Loosely modeled on Byron's *Don Juan*.
2246. †PALUDAN - MÜLLER, FREDERIK. *Dandserinden*. Dramatic poem. 1833. His youthful Byronic period piece. (Trans.: "Ballerina.")
2247. PALUDAN - MÜLLER, FREDERIK. *Donna Rosa (Et af Don Juans Eventyr)*. Dramatic poem. 1838. The first four stanzas tell the story; the fifth is mainly a dialogue between Don Juan and Rosa (Leporello is in it); the sixth goes back to the story. Don Juan tries to seduce his cousin Rosa, who is returning to a convent school; he fails. (Trans.: "An Adventure of D. J.'s.")
2248. PALUDAN - MÜLLER, FREDERIK. *Venus*. Dramatic poem. 1841. Has Don Juan material in it, but disguised. (Data for Nos. 2246 - 2248 mainly out of Barfoed, No. 359.)
- . PÁLYI, ELEK. *Don Juan*. Hun. Trans. of Mozart's *Don Giovanni*.
- . (PANDO, JOSÉ MARIA de. See No. 2006.)
2249. PANÉ i GALAN, ANTON. *Don Joan Barrila*. "Paròdia de Don Juan Tenorio en un acte, dividit en sis quadros." Catalonia. Barcelona, n. d.; 2nd ed., 1916. Based on Zorrilla's version. The author's name is sometimes given in Spanish: Antonio Pane y Galán.
2250. PANITZ, EBERHARD. *Die Sieben Affären der Doña Juanita*. Novel. East Ger. 1972. The heroine's real name is Anita Nachtigall, Juanita being a nickname bestowed because of her promiscuous ways. The story promotes the Communist idea that Donjuanism reflects the selfish masculine immaturity characteristic of pre - Socialist cultures. The plot is derived from Panitz's own **Der Siebente Sommer* (Halle: Mitteldeutscher Verlag, 1967), a study of East German working conditions. See No. 2126.
2251. *PANTINI, R. *La Morte di Don Giovanni*. Poem. Ital. 1916. Probably Romualdo Pantini, but I have had no success tracing this item.
2252. PANZACCHI, ENRICO. *Accanto al fuoco*. Poem. Ital. In his *Nuove Liriche*, 1888.

2253. PANZACCHI, ENRICO. *Don Giovanni*. Sonnet. In his *Lyrica: Romanze e canzoni*. 1877.
- . (PAQUAY, J. See No. 1507.)
2254. PARDO BAZÁN, EMILIA. *La Última ilusión de Don Juan*. Story. In her *Cuentos de amor, Obras completas*, vol. 16 (Madrid, 1911). Story itself not dated; British Museum dates the volume 1898.
- . (PARDON, FÉLIX. See "lions" under "viveurs.")
2255. PARELLADA, PABLO. *Camelo Tenorio*. "Humorada en un acto y cuatro cuadros, original." Sp. First perf., Madrid, 30 Oct. 1925. Printed Madrid, 1925. Satire on Zorrilla. None of the characters is named "Camelo," of course.
2256. PARELLADA, PABLO. *Tenorio modernista*. "...remembrucia enoemática y jocunda en una película y tres lapsos," though two other sources give "ensemática" and "eneomática." Play. Madrid, 1907. First perf., 30 Oct. 1906. Parodies Zorrilla's *Don Juan Tenorio* and also, modernist poetry.
2257. PARELLADA, PABLO. *Tenorio musical*. One-act *humorada*. Madrid: Velasco, 1912. Parodies Zorrilla's *Don Juan Tenorio*. Music by Tomás Barrera.
- . (PARIATI, P. See No. 865.)
- . (PARLIÑA, D. See No. 1194.)
2258. PARODI, ENRIQUETA DE. *Luis es un Don Juan*. Novel. Mex. 1937.
- . (PASINSKI, I. See No. 3053.)
2259. *PASO, ALFONSO, 1926 - 1978. *Don Juan*. Sp. Play. First staged 1968. Not in any study or listing of his many, many plays that I can find.
2260. *PASO, ALFONSO. *Por lo menos tres*. Play. 1969. Said to be a D. J. play. *Juan jubilado*, one of his best known efforts, is not about our Don Juan.
- . (PASO, E. See No. 2619.)
2261. PASO CANO, ANTÓNIO, CARLOS SERVET y FORTUNY, and VALDIVIA. *Tenorio feminista*. Music by Vicente Lleó. Musical in one act. Sp. Madrid: Velasco, 1907. Parody of Zorrilla's *Don Juan Tenorio*. See No. 2616.
2262. PASO DÍAZ, ANTONIO, JOSÉ SILVA ARAMBURU, and EDUARDO FUENTES. *La Señorita Tenorio*. "Parodia lírico - bufa." One act in six scenes. Sp. Madrid: Velasco, 1917. Paso and Silva did the book, Fuentes the music. Seems to have been the son of Paso Cano, just above.
- . (PASOLINI, P. See No. 2031.)
- . (PASSAURO, R. See No. 569.)
2263. *PASTERNAK, BORIS, 1890 --. *Safe Conduct*. Autobiography. 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.

2264. PASTONCHI, FRANCESCO. *Don Giovanni in provincia*. "Teatrino ironico." Ten short plays. Milan, 1920. None of the ten plays in question carries the words "Don Giovanni" in the title.
2265. PATI, FRANCISCO. *Fausto e Don Juan*. Poem. Br. 1920.
2266. PATRICIO, ANTONIO. *D. João e a mascara*. "Uma fábula tragica." Port. 1924.
- . (PATTON, D. E. See No. 2852.)
2267. PAUL, ERNST. Arr. and adapt. of twelve [sic] duets from Mozart's *Don Giovanni*. Vienna, © 25 Dec. 1949.
2268. PAYET, CARLOS RODRÍGUEZ. "Variaciones sobre un tema de Mozart. De la ópera *Don Giovanni*. Para guitarra." Sp. I have italicized the first sentence; the whole quotation is out of the Lib. Cong. copyright pages; rights granted 20 Sep. 1973. A notation tells us that the music is by Mozart, but arrangement and some music by Payet.
- . (PAYNE COLLIER, JOHN. See No. 2308.)
- . (PEASLEE, R. See No. 824.)
2269. PEDRELL, CARLOS. *Hispaniques pour chant et piano*. Last of the four is called *Juan Tenorio*. Paris, 1930. Music by Pedrell; words by René Chalupt. Concerns Don Juan and his lover Isabelle.
2270. *PELEGRIN, BENITO. *Concertino pour corps et coeur*. Story. Paris: Promotion et Édition, 1968. Don Juan in Aix - en - Provence, says Rousset, No. 1616.)
- . (PÉLICAN, S. See No. 1626.)
- . (PELLEGRINI. See "sirens" under "viveurs.")
- . (PELTONEN. See No. 1788.)
2271. *PEMÁN [y PEMARTÍN] JOSÉ MARÍA, [1897 --]. *La Resurrección de Don Juan*. In *Narraciones y ensayos, Obras completas*, vol. 3. Entry from Portabella Durán, No. 1515. I find no reference to the *Obras completas* or to this item. Bracketed data added by me.
2272. PENA, HANIBAL de. *El Don Juan*. "Pasodoble - bolero - cha cha." Spanish words and music by De Pena. © by Peer International Corp., 6 June 1966.
2273. **PENIG. *Don Juan der Wüstling*. Novel. 1805. Cited by another bibliographer. Seemingly in error for No. 388.
2274. PENSUTI, MARIO. *La Seconda vita di Don Giovanni*. Novel. Ital. 1924.
2275. PERCY, WALKER. *The Thanatos Syndrome*. Novel. U. S. NY: Farrar, 1987. Dr John Van Dorn, pervert and pedophile, writes Percy, "... is saying something about Don Giovanni, not the opera but the old Don himself being, in his opinion, a member of this company of sexual geniuses. [He would like to combine] ... The high sexuality of the Don and Einstein without the frivolity of the Don or the repressed Jewish sexuality of Einstein" (p. 220).
- . (PÉREZ CAPO, F. See No. 2591.)
2276. PÉREZ de AYALA, RAMÓN. *Curandero de su honra*. Novel. Sp. 1926.

2277. †PÉREZ de AYALA, RAMÓN. *Don Rodrigo y don Recaredo*. Short story in *El Ombligo del mundo* (Madrid, 1924). (Character Don Rodrigo.)
2278. PÉREZ de AYALA, RAMÓN. *Las Máscaras*. Madrid, 1919. Among the essays there are eleven on Don Juan: "Don Juan" (mainly on Zorrilla), vol. 1; "Don Juan, buena persona," on the Quintero play, eight more under "Don Juan" including two on Shaw's *Man and Superman*, and one called "El Donjuanismo," vol. 2.
2279. PÉREZ de AYALA, RAMÓN. *Sobre las mujeres, el amor y Don Juan*. These are merely fragments of *Tigre Juan*, then unpublished. Appeared in the *Revista de Occidente* 7 (1925): pp. 129 - 145.
2280. PÉREZ de AYALA, RAMÓN. *Tigre Juan*. Novel. 1926. This novel is part 1, and *El Curandero* part 2, of the same variation on the Don Juan theme, as Pérez de Ayala admits in the preface to the 4th ed. of *Las Máscaras* (Buenos Aires and Mexico City, [1940]) p. 14. See No. 1567.
2281. PÉREZ de AYALA, RAMÓN. *La Triste Adriana*. Story in his *El Ombligo del mundo*. 1924. (The *alcalde*, Pachín Cueto, called a "mozallón donjuanesco," a "Don Tenorio," and a "Don Juan plebeyo." As usual Pérez de Ayala has no use for the type.)
- . (PÉREZ FERNÁNDEZ, P. See No. 2151.)
2282. PÉREZ GALDÓS, BENITO. *El amigo Manso*. Novel. Sp. 1882. In ch. 20, near the end, Manuel Peña is called a "Don Juan." See *Obras completas*, ed. Federico Carlos Sainz de Robles, 2nd ed. (Madrid: Aguilar, 1949) 4: p. 1208.
2283. PÉREZ GALDÓS, BENITO. *La desheredada*. Novel. 1881. In ch. 6, near the end, Joaquín says that in other days he might have been a "don Juan Tenorio" (4: p. 1086).
2284. PÉREZ GALDÓS, BENITO. *Doña Perfecta*. Novel. 1876. (Character Don Juan Tafetán, described in ch. 12 as a "Tenorio.")
2285. PÉREZ GALDÓS, BENITO. *España sin rey*. Novel. 1907 - 1908. One of the *Episodios nacionales*. Galdós calls his lecherous character Don Juan de Urríes y Ponce de León a seducer with an "apetito donjuanesco" (Aguilar, 1945; 3: p. 845) and a "calavera libertino" (p. 814).
2286. PÉREZ GALDÓS, BENITO. *Fortunata y Jacinta*. Novel. 1886 - 1887. (Character Juanito Santa Cruz.)
2287. PÉREZ GALDÓS, BENITO. *La sombra*. Novel. 1870. In ch. 2, near the end, Paris is called a "Don Juan" (4: p. 202).
2288. PÉREZ GALDÓS, BENITO. *Tristana*. Novel. 1892. Galdós calls the decadent Don Lope Garrido a Don Juan Tenorio, who, like Zorrilla's hero, "en todas partes dejó memoria triste" (5: p. 1607; 1st ed., Aguilar, 1942).
2289. *PÉREZ RIOJA, BONIFACIO. *Un Tenorio de broma*. One-act comedy. Unpublished. The author flourished ca. 1870 - 1880.
2290. PÉREZ y GONZÁLEZ, FELIPE. *Doña Inés del alma mía!* One-act *juquete cómico* in verse. Staged, 1890. 3rd ed., Madrid, 1898. The two characters are Don Juan and Doña Inés.

2291. PÉREZ ZÚÑIGA, JUAN. *Lo que cuenta Don Juan*. "Manejo de cuentos festivos para niños menores de cincuenta años." Stories. Sp. 1920.
2292. PERKONIG, JOSEF F., 1890 --. *Die Erweckung des Don Juan*. Novel. Aus. 1949.
- . (PERLROTH, G. See No. 1398.)
2293. *PERRELET, OLIVIER. *La Fin de Don Juan*. Fr.? Unpublished as of 1977, says Rousset, No. 1616. He lists it under drama.
- . (PERRET, PAUL. See under "viveurs.")
2294. PERRIER, MARTIAL. *L'Adieu à Don Juan*. Poems. Fr. 1929.
2295. PERRIER, MARTIAL. *Le Don Juan de pays sans gare*. Novel. Paris, 1921.
2296. *PERRÍN y PALACIOS. *Don Gonzalo de Ulloa*. One-act zarzuela. Music by A. Rubio. See under Rubio below No. 2494, for further details.
2297. *PERRÍN y VICO, GUILLERMO, and MIGUEL de PALACIOS BRUGERAS. *Las Mujeres de Don Juan*. "Fantasía musical." Played in Madrid, 1912. Seems to be the same as the "fantasía cómico - lírica de gran espectáculo en un actor ..." published in *La Novela Teatral* 6.223 (Feb. 1921). Data from Menarini (No. 867).
2298. PERRUCCI, ANDREA. *Il Convitato di pietra*. Play. Ital. Naples, 1678. C. C. Russell calls it a three-act "opera tragica" in prose.
- 2298a. PERRUCCI, ANDREA. *Il Convitato di pietra*. This is the same play, recast, and issued under the anagram "Enrico Prendarca." 1690. Several *commedia dell'arte* pieces are derived from Perrucci's play during the eighteenth century. See No. 924.
- . PERRY, F. See No. 2038.)
2299. PERSSON, GUNNAR. *Don Juan i drängkammaren*. "Lustspel i en akt av Ossiander." Eslöv, Sweden, 1934. (Trans.: "Don Juan in the Men's Room. Comedy in one act from [or "by"] Ossiander.") I assume that Ossiander did a story on the same subject, but I have not traced it. Possibly, of course, Persson translated Ossiander into Swedish, though the latter could itself well be a Swedish name.
- . (PETERSON, NORMAN L. See No. 1083.)
2300. *PETRA, De. Supposedly did a Don Juan play for the puppet stage. I have not been able to trace it or the particular De Petra in question.
- . (PETZOLD, F. See No. 719.)
2301. PEYDRÓ DÍEZ, VICENTE. *Don Juan Treneta*. Parody of Zorrilla's drama. Words and music by him. Sp. End of 19th century. In MS form. Data from Menarini (No. 867) for this and the next entry.
2302. PEYDRÓ DÍEZ, VICENTE. *Don Luis Mejía*. Sainete in one act and five scenes. MS dated Madrid, 1887.
2303. PEYS, ADRIAAN. *De Maeltyt van Don Pederoos geest, of de gestrafte vrygeest*. Tragedy. Hol. 1699. (Trans.: "The Banquet of Don Pedro's Ghost, or The Libertine Punished.") One source reads "Vrijgeest" and "Peedros."

- . (PHILLIPS, JOHN. See Thomas Flatman, below No. 1265.)
2304. PHILLIPS, NORMAN. Trans. of libretto and abridgment of score of Mozart's *Don Giovanni* for junior high school presentation. © by him 19 April 1960.
2305. PHILP, PETER. *Don Juan; or, The Love of Geometry*. Play. First perf., 6 March 1956, Bristol, England. Adapted from Max Frisch's play, No. 1304.
2306. *†PICARD. *Enfant chéri des dames*. I could not locate this item. Louis Benoît Picard, 1769 - 1828, might be the correct one.
- . (PICASSO, P. See No. 570.)
2307. PICCARD, RICHARD. *Don Juan from San Juan Puerto Rico*. Song. Words and music by him. © 6 April 1945. Seemingly unpub. Cf. No. 1388.
2308. †PICCINI. *Punch and Judy*. Published in 1828. Piccini was an Italian marionette show man in London. John Payne Collier published Piccini's MS. of his play in 1828 (reprinted in 1870 and 1944, and other times as well, I believe). Piccini made *Punch* into a *Don Juan*. Collier, it will be noted, did not write the play himself, though some other bibliographers have given him the credit for it, either under his own name, or that of "Pagne - Collier," or "Raquelollier" (sic!).
- . (PICCINI, A. See No. 889.)
2309. PICÓN, JACINTO O. *Dulce y sabrosa*. Novel. Sp. 1891. Ch. 1 is a portrait of "Don Juan de Todellas," but the whole book deals with him.
2310. PICÓN, JACINTO O. *Juanita Tenorio*. Novela. Sp. 1910.
- . (PIERCE, P. See No. 2601.)
2311. *PIKE, ALBERT. *Los Tiempos*. U. S. 1833 - 1836. A poem in loose imitation of Byron's *Don Juan*.
- . ***PILKINGTON, ROGER W. *Don John's Ducats*. 1961. Not connected with D. J. theme.
- . (PILLIOD, M. See No. 2582.)
2312. PINA, MARIANO. *Juan el perdío*. Play in verse. Sp. First performed, 1848. Parody of part 1 of Zorrilla's *Don Juan Tenorio*. See Mejías y Escassy, No. 1929. One bibliographer credits what must be the same play to "Mariano Rico," surely a mistake for "Pina."
2313. †PINA y DOMÍNGUEZ, MARIANO. *Un Seductor de criadas*. Novel. Madrid, 1876. Same Pina as in preceding entry?
- . (PINDAR, PETER, Esq., the Younger. See Anon., No. 426.)
- . (PINELLI, ADA. See No. 1295.)
- . (PIOMBO, A. del. See No. 588.)
- . (PIOTROVSKI, V. See under Korvin - Piotrovsky, No. 1681.)
2314. PIPER, MYFANWY. *The Seducer*. Two-act play. Wales? London: Duckworth, 1958. Adapted from Kierkegaard's *Diary of a Seducer*, No. 1660.

2315. PIQUET y PIERA, JAIME. *D. Juan Tenorio*. "Segunda parte." Play. Barcelona, 1882. "Part 1" is Zorrilla's *Don Juan Tenorio*. This play is a continuation of it. Of course, there are already two parts to Zorrilla's drama.
2316. †PIRANDELLO, LUIGI. *Liola*. Play in three acts. Ital. 1916.
2317. †PIRANDELLO, LUIGI. *Ma non è una cosa seria*. Play in three acts. 1918.
- . (PLACIDE, A. See the last paragraph, No. 405.)
2318. PLACOLY, VINCENT. *Don Juan*. "Comédie en trois actes." Hatier - Antilles: Agence de Coopération Culturelle et Technique, 1984. Same as Hatier - Martinique.
2319. *PLANCHÉ, JAMES ROBINSON. *Giovanni, the Vampire; or, How Shall We Get Rid of Him?* Burlesque burletta. First perf. London, 15 Jan. 1821.
2320. PLATEN, AUGUST, Graf von. *Byrons Don Juan*. No. 75 (No. 111 by another count) of his *Epigramme* (1834). Ger. Max Koch, ed. of Platen's *Sämtliche Werke* 4 (Leipzig, [1909?]) p. 193, note, dates this one epigram 1829.
2321. *PLATONOVICH, VIKTOR, 1911 --. Born in Kiev. Said to have done something related to the Don Juan theme. Now living in Paris. Novelist, translator, etc.
- . (PLEIS, J. See No. 915.)
- . (PLEMIANNIKOV. See No. 2065.)
2322. *PLESNER, EINER. *Eneren*. Three-act comedy. Dan. First perf. in Aarhus, Denmark, 1956. Pub. 1956. (Trans.: "The Individualist.") My informant did not specify whether the play was about D. J. or merely related to the theme.
- . (POCOCK, I. See No. 718.)
- . (POELZIG, H. See No. 1369.)
- . (POHLHAMMER, L. E. See No. 3060.)
2323. POISSENOT, MICHEL. *Don Juan*. Three-act tragedy. Paris, 1950.
2324. POLIAKOFF, SOLOMON L'VOVICH, 1875 - 1945, and PETR PETROVICH POTEKIN, 1886 - 1926. *Don Zhuan - Suprug smerti*. Three-act play. Rus. Eng. version by Nan Bagby Stephens. I saw a report on the Eng. version, *Don Juan, Consort of Death*, dated 14 June 1928. Don Juan falls in love with Death, who ceases killing people. He finally tires of her, now shorn of all her terrible majesty, and gladly dies in her arms. Original Russian text may be found in Potemkin's *Izbrannyia stranitsy* (Paris: TAIR, 1928) pp. 83 - 143.
2325. POLIGNAC, EDMOND J. M. M., Prince de. *Don Juan et Haïdée*. Libretto by Edmond Delière. 1877. Based on Byron's *Don Juan*. Not exactly an opera. It has been described as a "scène lyrique" and a "cantata dramática."
- . (PONSARD, FRANÇOIS. See "lions" under "viveurs.")
- . (PONSON du TERRAIL. See "lions" under "viveurs.")

2326. PONTE, LORENZO de. *Il Don Giovanni*. One-act tragi - comic opera. Ital. 1794. It was concocted from his own libretto for Mozart's *Don Giovanni* with parts of Bertati's libretto, No. 700, added in. The music was Gazzaniga's, No. 1337, with extra airs by Giuseppe Sarti, Francesco Federici, and Pietro Guglielmi. Leporello's catalogue aria is the only use of the Mozart opera. Two performances only. It was produced in London, where Da Ponte was then poet to the Kings Theatre, 1 March 1794. Also see Nos. 943, 2143, and 3012.
- It is an interesting sidelight on the character of Da Ponte that he was something of a Don Juan himself. Furthermore, when Casanova attended the premiere of *Don Giovanni* in Prague in 1787, he thought that his friend Da Ponte had depicted *him* in the character of the *burlador*. And that, I submit, reveals more than a little about both Casanova and Mozart's librettist.
- Much of Da Ponte's libretto for Mozart's *Don Giovanni* is not original. He copied closely from Bertati's text. It should be remembered that in those days before the Romantics' emphasis on originality and the resulting development of copyright laws, plagiarism, as we would charge today, was not overly condemned. To the contrary, it was often considered homage to one's predecessors. Still, Da Ponte was guilty of some excess.
2327. *PONZIO. *Don Juan*. "Orchestra arrangement by Ken Warner." © by Bosworth and Co., Ltd., London, 2 Feb. 1956. Elsewhere I find it listed under Warner, as a piano - conductor's score and orch. arr., from Mozart's *Don Giovanni*, with no mention of Ponzio.
- . (POQUELIN, J. B. See No. 1980.)
2328. PORRET, JEAN - PIERRE. *Don Juan*. Three-act play. Switz. Neuchâtel: Éditions Ides et Calendes, 1971. The play was written 1951 - 1952. The character Elvire has two brothers, Fernand and Alvare. One of them kills Don Juan with a thrust of his sword, all of which suggests Molière or Dumas père.
- . (PORTA. See No. 2434.)
2329. PORTABELLA, ANTÓN. ;*Troneras!* "Juguete còmic en un acte i en prosa." Barcelona, 1906. (From Prof. Sola - Solé.)
- 2329a. PORTAL, MARTA. Sáenz - Alonso (No. 1471) attests to her interest in the Don Juan theme. Portal is a Spanish novelist, publishing since ca. 1968, but it is not clear to what work, if any, S. - A. refers.
2330. PORTER, STEPHEN. Adaptation of Molière's *Dom Juan* for the New York City New Phoenix Repertory Company's production, 1972. Porter also directed it. Paul Hecht played Don Juan. Published NY: Dramatists Play Service, (1973).
2331. †PORTO RICHE, GEORGES de. *Le Passé*. Play. Fr. 1897. Many of his plays deal with Don Juan - like plots and characters. This one serves as a good sample.
2332. POSSART, ERNST, Ritter von, 1841 - 1921. Restored the text of Mozart's *Don Giovanni* to its old purity. See his *Über die Neueinstudierung und Neuszenierung des Mozart'schen Don Giovanni (Don Juan) auf dem Kgl. Residenztheater zu München* (Munich, 1896).
- . (POTEMKIN. See No. 2324.)
- . (POTIER, C. See No. 1051.)

- . POTVIN, CHARLES. *Le Séducteur de Seville*. Brussels, 1852. Trans. of Tirso's play into French verse.
- . (POUSSEUR, H. See Nos. 845 - 845c.)
2333. POWER, RICHARD. *Don Juan in Tulsa*. Novel. U. S. Tuscaloosa, AL: Portals P, 1985. First of a trilogy, with *Faust* to be the hero of vol. 2, and *Merlin*, vol. 3. The novel is done in three paired episodes, each suggesting a musical prelude and fugue. Power refers to Mozart and E. T. A. Hoffmann at the start of the work. There are poems in it, which Power pretends Don Juan himself composed.
- . ***PRAVIA, JUAN CARLOS. *Ensayos poéticos del gaucho Juan*. Uruguay, 1965. Not seen, but surely no connection with the Don Juan theme.
2334. *PRAVIEL, ARMAND. *Les Don Juanes*. Fr. 1934. Novel or historical study? Praviel has done a little of everything. Cf. No. 2338.
2335. PRECHT, VICTOR. *Don Juan*. Poem. Ger. 1853. Appeared in that year in the *Düsseldorfer Künstleralbum*.
2336. *PREHAUSER, GOTTFRIED, 1699 - 1769. *Don Juan ou Le Festin de Pierre*. Play. 1761. Prehauser, one of my sources claims, was only an actor, never a writer. Born in Vienna. Gerhard Croll, "Glucks *Don Juan* freigesprochen," *Österreichische Musikzeitschrift* 31 (1976): p. 15, notes that the Kärntnertheater in Vienna burned down 3 Nov. 1761, adding that it was not due to the infernal fires of Gluck's ballet as always stated but to those of Prehauser's *Don Juan*. Most of these data from C. C. R. I have not been able to find any other information about this play. Prehauser was famous, I do find, for his role as the Hanswurst character. Be it noted, Hanswurst was often in *Don Juan* plays in people's theater.
- . (PRENDARCA, ENRICO. See Perrucci, Andrea, below No. 2298.)
2337. PRESBER, RUDOLF. *Der Don Juan der Bella Riva*. Nouvelle. Ger. 1915.
2338. PRÉVOST, MARCEL. *Les Don Juanes*. Novel. Fr. 1922. One edition was titled *Les Don Juan* but the plot concerns female Don Juans. See No. 1293 and 2334.
2339. †PRÉVOST, MARCEL. *Femmes*. Short stories. 1907. (Character Comte de Guercelles.)
2340. †PRÉVOST, MARCEL. *L'Heureux ménage*. Novel. 1901. Trans. into German by Gräfin zu Reventlow as *Don Juans Frau*, 1908.
- . ***PRICE, EUGENIA. *Don Juan McQueen*. Novel. U. S. 1974. No connection with the Don Juan theme. Deals with an historical character.
- . (PRICE, J. See No. 579.)
2341. *PRILIPP, CAMILLE B. *Fantaisie dramatique sur Don Juan*. For piano. Opus 264. Between 1846 and 1876.
- . (PRINCE, H. See No. 2654.)
2342. PRINGSHEIM, HEINZ. *Don Juan Ouverture*. From Mozart's *Don Giovanni*. © in Berlin by him, renewed 26 Jan. 1942. This would imply original © secured ca. 1914.
2343. *PRITCHETT, V. S. [Sir Victor Sawdon], 1900 --. "The Idea of Don Juan," *The Listener* 23 April 1953: pp. 682 - 683.

2344. RITCHETT, V. S. *A Story of Don Juan*. Short story. Eng. 1950. In *A Book of Modern Ghosts* (New York, 1953). A sexual ghost story. Seemingly first appeared in *the Second Ghost Book*, ed. Lady Cynthia Asquith (London: James Barrie, 1952).
2345. PROELß, JOHANNES. *Don Juans Erlösung*. Poem. Ger. Found in his *Gedichte* (Frankfurt a/M., 1886) pp. 210 - 218. A late descendant of Hoffmann's tale, says Smeed, No. 345.
2346. *PROSPERI, CAROLA. *La Conquista di Don Giovanni*. Novella. Ital. Appeared in *La Stampa* 20 April 1913; I was unable to find a copy to check.
2347. †PROUST, MARCEL. *A la recherche du temps perdu*, vol. 5 (*Sodome et Gomorrhe*, vol. 2), speaks of the Baron Charlus as a sort of Don Juan (Paris, 1924, ch. 1, p. 87). Fr.
2348. **PROKOFIEV, SERGEI, 1891 - 1953. The "Mercutio Masque" from *Romeo and Juliet*, Op. 64. Rus. 1935. One critic considers the "Masque" to reflect the Don Juan theme. This would surely refer to Suite No. 1, premiering in Moscow 24 Nov. 1936 (Op. 64-bis), section 5, "Masques." I confess to seeing no obvious connection.
2349. †PRZYBYSZIEWSKI, STANISLAW, 1868 - 1927. *Homo sapiens*. Novel. Pol. Lwow, 1898. Eng. trans. New York: Knopf, 1915. Character Eric Falk, the hero.
2350. *PUERTA, J. *Don Juan Gregorio*. Play. 1960s.
2351. PUGET, CLAUDE - ANDRÉ. *Échec à Don Juan*. Play in three acts, five tableaux. Fr. Written in 1941; found in his *Théâtre* (Paris, 1944) vol. 1. Incidental music by Roland Manuel (Roland - Alexis - Manuel Lévy, 1891 --) and *Roger Désormières, 1898 --. Fr. See No. 1457.
- . (PUGH, M. See No. 2058.)
2352. *PUIG PUJADES, JOSÉ. *La Fi de D. Juan*. Play (?). Sp. Sabadell, 1930. (Trans.: "The Faith of Don Juan.")
2353. *PUIG PUJADES, JOSÉ. *Quan s'ha perdut la fe*. Play. May be the same as the entry just above. (Trans.: "When Faith Has been Lost.")
- . (PUMA, B. di. See No. 2167.)
2354. PURCELL, ARTHUR. Selection from Mozart's *Don Giovanni*, arr. by him. Eng. London, © 9 Dec. 1926.
2355. PURCELL, HENRY. Music (airs and chansons) for the famous 1692 revival of Shadwell's *Libertine*, No. 2595. Eng. C. C. R. adds: Two songs, ensembles, and choruses, all for acts 4 and 5.
2356. †PUSHKIN, ALEXANDR SERGEEVICH, 1799 - 1837. *Baxāarajskii Fontan*. Poem. Rus. 1822. (Trans.: "The Fountain of B.")
2357. PUSHKIN, ALEXANDR SERGEEVICH. *Boris Godunov*. Tragedy. Rus. 1825. (Character Dimitri, the false pretender.) Moussorgski did an opera based on it (1874).
2358. †PUSHKIN, ALEXANDR SERGEEVICH. *Cygany*. Poem. 1824. (Trans.: "The Gypsies.")

2359. †PUSHKIN, ALEXANDR SERGEEVICH. *Evgeny Oniegin*. Novel in verse. 1831. The hero is a sort of first cousin of Byron's Don Juan. Tchaikovsky did an opera with the same title based on it, 1879, and John Cranko a ballet, *Eugene Onegin*, which was premiered by the Stuttgart Ballet in 1968 (V. der S.).
2360. PUSHKIN, ALEXANDR SERGEEVICH. *Ia zdeó Inezil'ia*. Twenty-line poem. 1830. A Sevillean serenade with donjuanesque motifs (Trans.: "I'm Here, Inezilla."). Possibly intended as one of Laura's songs in scene 2 of his *Kamennyi gost'* and incorporated as such in act 1, sc. 2 of Dargomyzhsky's opera of the same name (No. 1019). (All data from R. Karpiak.)
2361. PUSHKIN, ALEXANDR SERGEEVICH. *Kamennyi Gost'*. Verse drama in four scenes. 1830. (Trans.: "The Stone Guest.") This play was turned into French verse by Baron M. de Berwick as *Don Juan*, 1902. Pushkin's drama is one of his four *Little Tragedies (Malen'kie tragedii)*, also including *Mozart i Salieri*, No. 2363. It was dated 4 Nov. 1830 but not published until 1839 in *Sto russkikh literatov* (St. Petersburg). Pushkin was the first author to make the Commander Anna's husband rather than her father. (Most these details from R. Karpiak.) See Nos. 504, 509, 1019, 1351, 1681, 1833, 1862, 2060, 2131, 2596, and 2607.
2362. †PUSHKIN, ALEXANDR SERGEEVICH. *Kaviazskij Plennik*. Poem. 1820 - 1821. (Trans.: "The Prisoner of the Caucasus.")
2363. PUSHKIN, ALEXANDR SERGEEVICH. *Mozart i Salieri*. Short play. 1830; staged 1832. ("I" means "and.") There is a reference to Mozart's *Don Giovanni*, from which the old fiddler plays an air. Rimsky - Korsakov did an opera based on it. Composed in 1897; first perf., 1898. G. M. Lee adapted the play to English: *Music and Letters* (London) 38 (Oct. 1957): pp. 315 - 319. See No. 2607.)
2364. †PUSHKIN, ALEXANDR SERGEEVICH. *Poltava*. Poem. 1828.
- 2364a *PUTEOLANO, GIOVANNI [Jan Pol?], 1807 - 1838. *Don Juan und Faust: Vermischte Epigramme*. In *Lies mich! Ein Taschenbuch für Gesellschaftliche Unterhaltung*, vol. 1 (1832). In several later collections. (B. M. - K.)
- . (QUAGLIO, G. M. See Gluck, Nos. 1371 - 1373, paragraph 2.)
- . (QUAGLIO, I. See No. 580.)
- . ***QUARRY, NICK. *The Don Is Dead*. Novel. Eng. 1972. I assume no Don Juan connection.
2365. 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).
- . (QUENTIN, POL. See Chekhov, No. 935.)

2366. QUERIDO, ISRAËL. *Kater Don Juan*. Short story. Amsterdam: Nederlandsche Keurboekerij, 1930. (Trans.: "Tomcat Don Juan.") The tale concerns a real feline - a tomcat who lives a lustful, adventurous life, but ends up a skin dangling from a boy's stick. The whole book bears the title above, but "Don Juan" figures only in the title story. All details courtesy of V. der S.
2367. †QUINET, EDGAR, 1803 - 1875. *Ahasvérus*. An epic poem in prose, in dialogue form. Fr. 1833? Ahasvérus seduces Rachel, who accuses him, ch. 16, of assuming a human face to win her, though he is the devil incarnate. (Data from Prof. Harry Redman.)
- . (QUINTERO. See Álvarez Quintero, Serafín and Joaquín, No. 310.)
- . (QUIROGA, J. See Nos. 581a - 581e.)
- . (QUISLANT, M. See Huete Ordóñez, No. 1569.)
2368. RABINOWITZ, NATHANIEL HERTZ, and NATALIA ANATOLIA STANOVROI HERTZ. *Don Juanna*. Story? Not music or drama. 18 sheets. © by him, 10 June 1975.
2369. RACHILDE [Mme Marguërite Eymery Vallette], 1860 - 1953. *La Jongleuse*. Novel. Fr. 1932(?) Contains a short tale told by Mme Donalger, about a beautiful nun who made herself a fancy male costume, left her convent, and journeyed all over Spain stealing girls from their mothers under the name Don Juan. God, to punish her for her sacrilege, turned her into a man. But, she died as a woman, repentant. (Thanks to Professor Robert Ziegler, Univ. of Montana). Included in the Paris: Éditions des Femmes, 1983 edition, pp. 248 - 249.
2370. RACHLINE, MICHEL, 1933 --. *Le Dernier océan*. Novel. Paris: Ramsay, © 1981.
- . (RACOT, A. See No. 2423, under Richardson.)
2371. RADISCH, NEIL, JAMES MILTON, and DAVID GOLDSTEIN. *The Don Juan, and the New Don Juan*. Musical. U. S. Opened off Broadway, 22 Dec. 1991. Based on two novels by Marvin Cohen (Nos. 971 - 972).
2372. *RAFALOVICH. *Otvergnutyi Don - Zhuan*. (Trans.: "A Rejected Don Juan.") Reference from R. Karpiak, who writes that he has not been able to verify this item, cited by another scholar (A. Deutsch, "Typ Don - Zhuana v mirovoy literaturye . . .," *Niva: Ezhemiesiachnyia Literaturnyia*, part 3 [Sep. - Dec. 1911] p. 396).
- . (RAFFALT, R. See No. 2563.)
- . RAHBEK, KNUD LYNE, 1760 - 1830. Translated Molière's *Dom Juan* into Danish.
2373. RAIMONDI, PIETRO. *Il Dissoluto punito*. Opera. Ital. Ca. 1818. The critics are not certain about the details of this opera, or the date, though it seems fairly sure that it actually was performed.
2374. RAINALDY, H. *Un Don Juan parisien*. Novel. Paris, 1905.
2375. RAM JET, BABA [pseud. of Roger E. Taylor]. *Don Juan*. Song. Words and music by him. © by him 12 Dec. 1975.
- . (RAMBERG, J. H. See Nos. 582 - 583.)

2376. RAMIREZ, JUANCHIN. *Dona Juana*. Song. Words and music by him. © by Peer International Corp. of Puerto Rico, 2 Sep. 1958. No accents on name or title on Lib. Cong. entry card.
- . (RAMÍREZ de ARELLANO. See entry below No. 1309.)
- . (RAMOS CARRIÓN, MIGUEL. See "circes" under "viveurs.")
- . (RANK, D. See No. 3005.)
2377. *RÁNKI, GYÖRGY, 1930 --. Music to Molière's *Dom Juan*. Hun. 1957.
- . (RAQUELOLLIER. See No. 2308.)
- . (RAVEL. See No. 2601.)
2378. RAVENNIÉS, DOMINIQUE. *On l'appelait Don Juan*. Novel. Paris, 1958. In German as *Ein Mann namens Don Juan* (Bonn, 1959). About Miguel de Mañara.
2379. †RAVENSCROFT, EDWARD. *Scaramouch a Philosopher*. Play. Eng. 1677. Claude E. Jones, No. 976, claims that it was influenced by Molière's *Dom Juan*. I frankly cannot see the connection.
2380. RAVONSPEAR [pseud.]. *Don Juan. Canto XVII*. London: printed for the author and sold by Richard Carlile. 1830. Spurious continuation of Byron's *Don Juan*.
- . ***RAYMOND, ERNEST. *Don John's Mountain Home*. Novel. London, 1936.
2381. RAYMOND, RICHARD JOHN. *Robert the Devil, Duke of Normandy*. "Musical romance in two acts." Music by John Barnett. Eng. Found in *Cumberland's British Theatre* (London, ca. 1825 - 1855), vol. 33, No. 6. According to the Library of Congress card, the editor of the series, George Daniel, remarks in the preface (p. 7): "Mr. Raymond has kept in view the celebrated opera of *Don Giovanni* [Mozart's, surely], and is indebted little or nothing to the original story."
- . (RAYÓN, J. S. See below No. 1309.)
- . (REBORDOSA, SIXTO. See No. 1797.)
2382. REBOUL, J. *Don Juan*. Poem. In *Mercure de France* 149 (15 July 1921): pp. 345 - 346.
2383. *Reconstructie*. A political revue or "pop" opera. Performed in the Amsterdam Theater Carré. 1969. The Dutch word means "reconstruction." Music by Louis Andriessen (a *Neutöner*), Reinbert de Leeuw, Peter Schat, Misja Mengelberg, and Jan van Vlijmen - most of them in their early thirties. Libretto by Harry Mulisch and Hugo Claus, both friends of Fidel Castro and Che Guevara. The music imitates, as a parody, Mozart's *Don Giovanni*; Stravinsky's *Sacre du printemps*; Henze - Weisen; Dvořák's *New World Symphony*; protestant hymns (cf. No. 3012); American folksongs; "beat" rhythms; The Mothers of Invention; and John Cage. Speeches out of Goethe, Guevara, Horace, Castro, etc. The revue is anti American imperialism (Giovanni is an imperialist and the Commendatore turns out to be Guevara himself) and the setting is Bolivia. Uses an IBM computer and electronic music. For further details see *Der Spiegel* 28 (7 July 1969): pp. 112 - 113. Also in *Don Juan: Darstellung und Deutung* (No. 1540) pp. 419 - 421.

2384. REECE, ROBERT. *Don Giovanni in Venice*. "An operatic extravaganza in two acts and in prose." Eng. First perf. 17 Feb. 1873, according to Nicoll, No. 356. One source refers to R. Reece's *Don Giovanni* (1873), with music by Meyer Lutz. A confusion with No. 1824?
- 2385 - 2386. REECE, ROBERT, and E. RIGHTON, "the brothers Prendergast." *Don Juan Junior*. Burlesque (vaudeville). First performed 3 Nov. 1880, in London. The title is that of G. R. W. Baxter, No. 668. Again given, revised, 27 Aug. 1888. Music by Edward Solomon; adapted from Byron. Another source says music by Max Schroter. Cf. No. 393.
2387. REED, HENRY. *Don Juan in Love*. Radio play. U. S.? 1956. Reed is listed as having done dozens of such plays, several published, in the years 1947 - 1970. V. der S. has found that this play is based on No. 1234.
- . (REESEN, E. See No. 1673.)
- . (REEVE, W. See Anon.: *Don Juan or the Libertine Destroyed*, No. 405.)
2388. RÉGNIER, HENRI de. *Don Juan au tombeau*. Poem. Fr. Appeared in *Revue de Paris*, 15 Jan. 1910: pp. 314 - 320.
- . RÉGNIER, HENRI de. *Elvire aux yeux baissés*. Poem. *Vers et Prose* 18 (1909): pp. 41 - 42. The woman in this poem may be derived from the demure Elvire of Molière's play.
2389. RÉGNIER, HENRI de. *Les Scrupules de Sganarelle*. Play. 1908. Based loosely on Molière's *Don Juan*. Cf. Régnier's own title: *Les Scrupules de Miss Simpson*. Novel. 1921.
2390. *REINA y MONTILLA, MANUEL, 1856 - 1905. *Don Juan en los infiernos*. Verses. Appeared in *La Libertad* (Morelia) 2 (1901): p. 211. I was unable to locate this periodical.
2391. *REINIGER, LOTTE. *Don Giovanni im Scherenschnitt*. Ed. Dietmar Ortlieb. She did a whole set of Mozart's operas: *Così fan tutte*, etc. A retelling of the plots, I assume.
- . ***REIS, KURT. *Don Juan, der grosse Abenteurer*. Novel. Berlin, 1953. Concerns not our Don Juan, but Don Juan of Austria. However, it has been suggested that Tirso's original Don Juan reflects some amorous adventures of Don Juan of Austria (see Américo Castro, "Don Juan de Austria en el Nápoles histórico y en el poético," *QIA* 3.17 (1955): pp. 1 - 3.
2392. REISINGER. Selections from Mozart's *Don Giovanni* and Rossini's *Barber of Seville*, arr. for flute, violin, and guitar. Offenbach a/M.: André, 1828(?).
2393. REITER, J. W. Arr. of Mozart's *Don Giovanni* for violin and piano. Boston, 1909.
2394. REITSMA, ELISABETH. *Don Juan*. "Een moderne legende." Amsterdam, 1935. (Trans.: "A Modern Legend.") Five victims of Don Juan tell their stories. He is a famous violinist killed in a car accident. (Details from V. der S.).
- 2394a. *RELLSTAB, HEINRICH FRIEDRICH LUDWIG, 1799 - 1860. *Donna Anna: Ein Bruchstück aus dem Leben der Künstler und der Vornehmen*. In *Zeitung für die Elegante Welt* 27 (July 1830). *Novelle*. This and next entry refer to Mozart's *Don Giovanni*. (B. M. - K.)

- 2394b. *RELLSTAB, HEINRICH FRIEDRICH LUDWIG. *Julius: Eine musikalische Novelle. Gesammelte Schriften*, new ed. (Leipzig, 1860) 6: pp. 41 - 133. Dates from 1825. (B. M. - K.)
2395. RÉMY, PIERRE - JEAN, 1937 --. *Don Juan*. Novel. Fr. Paris: Albin Michel, 1982. **Don Giovanni* (Paris, © 1979) I assume to be the same work.
2396. RENARD, JEAN - CLAUDE. *Juan*. Renard's first published poem. Fr. Paris: Didier, 1945. New ed., Paris: Éditeurs Français Réunis, 1977.
2397. RENARD, JEAN - CLAUDE. *Juan*. Earlier version of the same poem, 1942 - 1943.
2398. RENARD, JEAN - CLAUDE. A fragment of the future poem, which may be called *Juan II*.
2399. RENARD, JEAN - CLAUDE. A fragment of an earlier version of *Juan*, dated 1941 - 1942, which we may call *Pre - Juan*. This fragment and No. 2397 are in the new 1977 ed. of *Juan*. No. 2398 is as yet unpublished, as of my last checking.
2400. RENAUDIN, PAUL. *Don Juan dépité; ou, le rival imprévu*. Play. First appeared in RDM, ser. 7, 34 (July 15, 1926): pp. 270 - 297.
- . (REOYO, E. See No. 867.)
2401. RESTIER, JEAN, and JEAN - FRANÇOIS COLIN. *Le Grand festin de pierre*. Pantomime, ballet, spectacle, with fireworks. Fr. 1746. See Le Tellier No. 1731a. Restier and Colin were not the authors, but rather the directors of the troupe that put on the entertainment.
2402. †RESTIF de la BRETONNE. *Monsieur Nicolas ou le coeur humain dévoilé*. Novel, in 16 vols. Fr. 1796 - 1797. Serstevens, Nos. 2592 - 2593, says that this work helped him in his conception of Don Juan.
- . ***RETCLIFFE, JOHN. *Don Juan de Lerida*. Historical Novel. 1932. I assume that this novel has nothing to do with the Don Juan story, but I have not seen a copy.
2403. REUTER, SUSANNE. *Don Juan heiratet*. "Roman am Sonnabend" collection, No. 38. Düsseldorf, 1963.
2404. REUTTER, HERMANN. *Don Juan und Faust*. Opera. Performed in Stuttgart, in 1950. Based on Grabbe's play, No. 1405. Words by Ludwig Andersen.
- . (RÉVEIL. See No. 536.)
2405. REVICZKY, GYULA, 1855 - 1889. *Don Juan a másvilágon*. Lyric poem. Hun. (Trans.: "Don Juan in the Other World.")
- . (REVOIL, B. H. Sees "sirens" under "viveurs.")
- 2406 REYNEKE van STUWE, JEANNE. *Don Juan en zijn vrouw*. "Moderne huwelijksroman." Amsterdam, 1930. (Trans.: "Don Juan and His Wife. A modern novel of marriage.")
- . [REYNOLDS, FREDERICK]. *Don Juan*. 1821. Listed thus in a dictionary of antonyms and pseudonyms. Apparently this is *Don Juan or the Two Violettas*. See No. 718.

2407. [REYNOLDS, G. W. M.] *A Sequel to Don Juan*. Poem in five cantos. London: Paget, © 1843). The Library of Congress copy is dated "© 1850." The British Museum lists a work under "Anon." with identical title and place, but dates it "1825(?)." The work is usually attributed to Reynolds. Byron sequel.
2408. †REYNOLDS, JOHN. *Don Juan and Marsillia*. One of the thirty stories in his *Triumphs of God's Revenge against the Crying and Execrable Sinne of Wilful and Premeditated Murther*. London, 1635. Eng. Despite the title, Don Juan in the story is not a seducer, nor does he wrong his wife Marsillia. It is his father Sebastian who commits incest with his son's wife, then murders his own wife with the younger woman's help. He is described as an old lecher, in league with the Devil. Marsillia is thrown from her horse and has her brains kicked out, possibly through divine intervention. The father is beheaded by decree of the local judges, after which the dead girl's corpse is publicly burned. The tale takes place in Portugal.
2409. REYNOLDS, MICHAEL. Arrangement of the minuet from Mozart's *Don Giovanni*. © 1965.
2410. REYNOLDSON, T. H. Adapts Mozart's *Don Giovanni* into English. 1830.
- . (RIBAULT, J. - F. See No. 584.)
- 241 1. RHODA - ROYER, GÜNTER. Reworking of overture to Mozart's *Don Giovanni*. Mainz, Germany, © 20 Dec. 1938.
- 2411a. †RHODES, RICHARD. *Making Love*. Unashamed account of his personal sex life. U. S. NY: Simon, 1992.
2412. †RICARD, ADOLPHE [pseud. of Gustave Sandré]. *L'Amoureux des onze mille vierges*. Novel. Fr. 1846.
- . (RICARD, AUGUSTE. See under "viveurs.")
- . (RICHARD, J. - L. See No. 2087.)
- . (RICHARD, R. See No. 2011.)
2413. †RICHARDSON, SAMUEL. *Clarissa Harlowe*. Novel. Eng. 1747 - 1748. (Character Lovelace.) See No. 2037.
- 2414 - 2415. †(PHILIP MASSINGER and NATHANIEL FIELD'S tragedy *The Fatal Dowry* [1632] presents the character Novall, who in turn becomes "the haughty, gallant, gay Lothario" of †NICHOLAS ROWE'S tragedy *The Fair Penitent* [1703], founded on it. This play is adapted by Richardson in *Clarissa Harlowe*, Lovelace being Lothario.
Rowe's piece remained very popular until the early nineteenth century, but Lovelace, as a character, far surpassed his source in influence. The following list of continuations and imitations will show something of the vogue of what almost represents a paraversion of the Don Juan theme. The list is expanded and revised from names given in *Gendarme de Bévoitte*, below No. 458, both eds., and Simone - Brouwer, No. 325. Cf. "viveurs," below No. 2889.
2416. †BIÈVRE, Le marquis de [pseud of Maréchal]. *Le Séducteur*. Five - act play in verse. Fr. 1783. Modeled, as the marquis admits, on *Clarissa*.
2417. †MONVEL, JACQUES - MARIE BOUTET, called, and ALEXANDRE DUVAL. *La Jeunesse du duc de Richelieu ou le Lovelace français*. Five-act play in prose. Fr. 1796.

2418. †ACHARD, AMÉDÉE. *Les Petits - fils de Lovelace*. Novel. Fr. Paris, 1854.
2419. †THIBOUST, LAMBERT. *Madame Lovelace*. Three-act play. Paris, 1856.
2420. †MOLÈNES, PAUL de. *L'Écueil de Lovelace*. Story in *RDM* 15 (Dec. 1857): pp. 705 - 736.
2421. †BLUM, ERNEST, and AUGUSTE ROUFF. *Le Lovelace du quartier latin*. One-act "comédie - vaudeville." Fr. 1862.
2422. †HOUSSAYE, ARSÈNE. *Lady Lovelace*. Story in his *Les Mille et une Nuits parisiennes*, vol. 3 (Paris, 1875). Fr.
2423. †RACOT, ADOLPHE. *Le Supplice de Lovelace*. Novel. Paris, 1883.
2424. †BRAISNE, HENRY de. *Un Lovelace*. Novel. Paris, 1888.
2425. †CHOUDENS, PAUL de, and JULES BARBIER. *Clarissa Harlowe*. Opera in three acts. Paris, 1896.
2426. †CHOUDENS, PAUL de, and JULES BARBIER. *Lovelace*. Opera in four acts. Music by H. Hirschmann. The same opera as the preceding entry. Revised and renamed at the time of its stage premiere, 1898.
2427. RICHEPIN, JEAN, 1849 - 1926. *Don Juan sauvé*. Story. Fr. in *Contes espagnols* (Paris, 1901).
2428. RICHEPIN, JEAN. *Les Idées*. One of his "sonnets amers" in *Les Blasphèmes* (Paris: Maurice Dreyfous, 1884). It has a line about Don Juan and Elvire (probably a reference to Molière's version) and also mentions "ô belles - Houris, célestes Haydées" (Byron's poem?). Thanks to Prof. Harry Redman for the notice of this sonnet.
2429. RICHEPIN, JEAN. *L'Inconnue*. Short play, or "saynète," in one act. 1892.
2430. RICHEPIN, JEAN. *Mille et quatre*. Ditto. Richepin called this and the preceding item "Don Juaneries." They are to be found in his *Théâtre chimérique* (Paris, 1896).
- . (RICHET, CHARLES. See "circes" under "viveurs.")
2431. RICHTER, CARL. Arr. of minuet from Mozart's *Don Giovanni*. © 19 Nov. 1934, renewed in 1962.
- . (RICKETTS, CHARLES [or Carlos]. See No. 585.)
- . (RICO, MARIANO. See Nos. 2312 - 2313.)
- . (RICOUARD, G. See "sirens" under "viveurs.")
2432. RIDRUEJO, DIONISIO. *Don Juan*. "Ensayo dramático." Three-act play in prose Sp. Dated Nov. 1944. Madrid: Editora Nacional, 1945. Modeled loosely on Tirso and Zorrilla.
2433. *RIDRUEJO, DIONISIO. *En algunas ocasiones: Crónicas y comentarios*, 1943 - 1956 (Madrid: Aguilar, 1960) pp. 15 - 16.

2434. RIGHINI, VINCENZO, 1756 - 1812. *Don Giovanni ossia il convitato di pietra*. Opera. Librettist Nunziato Porta, "an obscure laborer in the eighteenth-century musical," writes C. C. R. Ital. Prague, 1776. Repeated in Prague, 1777. Other title: *Il Convitato di pietra ossia il dissoluto*. It has been called the first opera on the Don Juan theme, though Acciaiuoli's, No. 269, is over one hundred years earlier. It is Righini's first opera, in any case. It is possible that Porta did not do the original 1776 libretto. He went to Esterhazy (in western Hungary) July 1781 as administrative director and wardrobe master and probably worked very closely with Joseph Haydn, who staged the July 1781 performance. Haydn brought in changes and additions: he added a chorus, probably not his own, to act 1, sc. 1. Also, in act 1 he substituted Luigi Bologna's "Amor tristarello" and Niccolò Jommelli's "Odio, furor, dispetto." In act 2 Haydn added on his own a new scene for Donn' Isabella, and recomposed the music for the old sc. 9 (now 10). Porta's name is on the MS this time (see the Harvard Univ. copy). See H. C. Robbins Landon, *Haydn: Chronicle and Works* (Bloomington, Indiana UP, 1976 --) 2: pp. 437 - 438, for further details. For a possible earlier Haydn *Don Juan*, see Landon 1: pp. 371 - 372; 434 - 436; 646. (For this commentary I am indebted to C. C. R.).
- . (RIGHTON, E. See Nos. 2385 - 2386.)
- . (RIJK. See Ryk, No. 2505.)
- . (RIJNDORP. See Ryndorp, No. 2506.)
2435. RILKE, RAINER MARIA, 1875 - 1926. *Don Juans Auswahl*. Fourteen-line poem (not in usual sonnet form). See next entry. Ger. Smeed, No. 345, dates Rilke's Nos. 2435 - 2436 as 1908.
2436. RILKE, RAINER MARIA. *Don Juans Kindheit*. Twelve-line poem. Both this and previous entry are in his *Der neuen Gedichte anderer Teil* (Leipzig, 1920), the first on p. 82, the second on p. 81. 1907 - 1908?
2437. *†RILKE, RAINER MARIA. *Die Liebe der Magdalena*. Ger. 1919. One critic sees it as a Don Juan story in essence.
- . (RIMBAULT, H. See No. 1052.)
2438. RIMSKY - KORSAKOV, NIKOLAI A. *Mozart i Salieri*. Opera. Rus. Composed, 1897; first perf., 1898. See Pushkin, No. 2363.
- 2438a. RÍOS de LAMPÉREZ, BLANCA de los. *Las Hijas de Don Juan*. Novela. Sp. In her *Madrid goyesco* (Madrid, 1912). Señora Ríos is the famous Tirso scholar. Here is a listing of her general studies, mainly viewed through Tirso's eyes, followed by her Tirso studies, most of which contain general observations.
2439. RÍOS de LAMPÉREZ, BLANCA de los. "'Don Juan,' ciudadano del mundo," ABC (Madrid), 17 Nov. 1950: p. 3.
2440. RÍOS de LAMPÉREZ, BLANCA de los. "Don Juan en la literatura y en la música," *España Moderna* 1 (Dec. 1889): pp. 5 - 31.
2441. RÍOS de LAMPÉREZ, BLANCA de los. "Le Don Juan espagnol," *Nouvelle Revue Internationale* (Paris and Madrid) 32.2 (15 Aug. 1900): pp. 134 - 137.

2442. *RÍOS de LAMPÉREZ, BLANCA de los. "Don Juan y sus avatares," *Revista Nacional de Educación* 8 (1948): pp. 37 - 41.
2443. RÍOS de LAMPÉREZ, BLANCA de los. "Los Grandes mitos de la edad moderna - Don Quijote, Don Juan..." Paper read at the Ateneo Científico de Madrid, 17 May 1916.
2444. *RÍOS de LAMPÉREZ, BLANCA de los. "De Tirso y de Don Juan," *ABC*, 22 Aug. 1946. Madrid newspaper.
2445. **RÍOS de LAMPÉREZ, BLANCA de los. "Discurso de contestación," *Memorias de la Real Academia Española*, vol. 8. Supposed to contain her Don Juan bibliography. Vol. 8 falls in the year 1902, but there is nothing by her in the volume. Nor is the title suggestive of a bibliography.
2446. RÍOS de LAMPÉREZ, BLANCA de los. "El Don Juan de Tirso de Molina," *Archivo de Investigaciones Históricas* 1 (1911): pp. 7 - 30.
2447. RÍOS de LAMPÉREZ, BLANCA de los. "Ed. of Tirso's *Obras dramáticas completas* (Madrid: Aguilar, 1946 - 1952). Vol. 1, introd., contains "La Génesis del *Don Juan*" pp. 598 - 627; also see pp. 913 - 947. Vol. 2 has her "Viaje de Tirso a Santo Domingo: La Génesis de *El Rey Don Pedro en Madrid* y la creación del *Don Juan*" pp. 513 - 585, on Tirso and general as well; annotated texts of the *Tan largo* and the *Burlador*; a "Nota adicional a *El Burlador de Sevilla*" pp. 686 - 688, concerning dating the play; and a short bibliography of versions and criticism, pp. 688 - 694, not too accurate in spots and poorly arranged.
2448. *RÍOS de LAMPÉREZ, BLANCA de los. "Seville y *Don Juan*," *ABC*, 23 April 1933. Madrid newspaper.
2449. RÍOS de LAMPÉREZ, BLANCA de los. "El Viaje de Tirso a Santo Domingo y la génesis del *Don Juan*," *Raza Española* (Madrid) 6 (1924): pp. 4 - 35. *Also reported in *Boletín del Archivo General de la Nación* (Ciudad Trujillo, Dom. Rep.) 11 (1947): pp. 168 - 194. Another source says "April - June 1948."
- . (RIPLEY, A. See No. 2101.)
2450. RITTER, A. *Don Juan auf dem Turnfest*. Two-act comedy with songs and acrobatics. Ger. 1893.
- 2450a. *RITTNER, F. *Don Juan*. 1919. One critic lists this work as criticism. I cannot trace it.
2451. RITTNER, THADDÄUS. *Unterwegs: Ein Don Juan - Drama*. Three-act play. Aus. 1909. Influenced by Hoffman, writes Smeed, No. 345, p. 51.
2452. **RÍUS y VIDAL, ÁNGEL. *Tenorios d'estiu*. One-act comedy. Unpublished. Another source calls him "Antonio." He flourished toward the end of the nineteenth century. See No. 754. Still another source calls him "Ángel de Rius Vidal."
2453. RIVAS, ÁNGEL de SAAVEDRA, Duque de. *Un Cuento de un veterano*. Ballad. Sp. 1837. One of his *Romances históricos* and a variant of the Don Juan story.

2454. RIVAS, ÁNGEL de SAAVEDRA, Duque de. *Don Álvaro*. Play. 1835. The last act is very similar to the end of Mérimée's *Les Âmes du purgatoire*, No. 1939. Most critics believe that Rivas was indebted to Mérimée, rather than conversely, though the two worlds were being written at about the same time, in Paris, and the evidence is not absolutely conclusive, one way or the other. The two authors could even have collaborated. On the other hand, if Rivas seems the borrower in this case, his *Don Álvaro*, act 1, sc. 8, may well have suggested the scene in Zorrilla's *Don Juan Tenorio* where Don Juan kills the Comendador (part 1, act 4, sc. 10). The resemblance is strong in places.
- . (RIVAS, J. P. See No. 1551.)
2455. RIVERA, GERALDO. *Don Juans and the Women Who Love Them*. An NBC broadcast 8 Sep. 1989. Audience participation. Cf. Jane Carpineto's book, No. 891. It is debatable, of course, whether such accounts, presented as factual, are criticism or versions or psychology. They are, like all history, subject to creative elaboration on the part of the speakers. Transcripts of the program were at the time available from "Geraldo Transcripts."
2456. RIVIÈRE. *Le Grand Festin de pierre*. Musical drama. Music arranged by Cunissy. Fr. 1811. Mixture of Molière, Corneille, Dorimon, De Villiers, and Le Tellier.
- . (RIXENS, J. - A. See Nos. 586 - 586a.)
2457. [ROBERGE]. *Don Juan de Marance, ou la chute d'un ange*. "... dramme raconté par Robert Macaire et Bertrand, et par l'auteur des parodies de *Marie Tudor* et d'*Angèle*." Fr. Paris, 1836. Parody of Alex. Dumas's play, No. 1167 - 1168. "Marance" is correct. Roberge hit upon the unusual device of having Robert Macaire tell the story of Dumas's drama to some of his friends. He and Bertrand discuss the drama as the former relates it. Bévotte (below No. 458) 2: pp. 37 - 38, n. 2, assigns no author, but the Library of Congress and the Bibliothèque Nationale in Paris put Roberge in brackets as I do here.
- . ***ROBERT, LUDWIG. *Der Todte Gast*. Play based on Zschokke's tale, No. 3078. Staged in Berlin, 1828.
- . (ROBBE - GRILLET. See No. 2097.)
2458. ROBIN, EUGÈNE. *Livia*. Dramatic poem. Fr. 1836. One critic recalls that Victor Hugo, in the preface to his play *Cromwell*, speaks of Adolphe Dumas's play and of Robin's *Faust et Don Juan*. Hugo does mention the Don Juan theme, but not Dumas or Robin. He could scarcely have had Dumas's play in mind since it appeared several years after the preface by Hugo. As for *Faust et Don Juan*, this is Dumas's No. 1164, not a drama by Robin.
- 2458a. ROC, JEAN. *Don Juan*. Short stories. Fr. 1921. Each story has a title beginning "Don Juan et ...," etc. A previous ed. seems to read **Don Juan et* (Paris, 1920).
- . (ROCHEFORT, H. See No. 2158.)
- . (ROCHEL, C. See No. 1760.)

2459. ROCHLITZ, JOHANN FRIEDRICH, 1769 - 1842. *Don Juan*. Ger. 1801. This is a free translation into German of Da Ponte's libretto for Mozart's *Don Giovanni*, which became the dominant staging of the opera for over a century.
- 2459a. ROCHLITZ, JOHANN FRIEDRICH. *Mozart*. In *Neuer Hausschatz für Freunde der Kunst und Wissenschaften* (Hamburg, 1853). Anecdotes about Mozart's *Don Giovanni*. Appeared anonymously. (B. M. - K.)
2460. ROCKSTRO, W. S. Revised score of Mozart's *Don Giovanni*. Boston, 1857(?).
- . (ROCQUET. See No. 963.)
2461. *RODÓN y AMIGO, PABLO. *Lo Tenorio de Sant Just*. One-act play.
- . (RODRIGO, J. See No. 954a.)
2462. *RODRIGUES, URBANO. *O Castigo de Don João*. 1948. Mentioned by Rodrigues himself in No. 2462a, 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.
- 2462a. ROCHLITZ, JOHANN FRIEDRICH. *O Mito de Don Juan e o donjuanismo em Portugal*. Lisbon, 1960.
- . (RODRÍGUEZ, R. See No. 963.)
- . (RODRÍGUEZ ÁLVAREZ, A. See Nos. 905 - 906a.)
- 2462b. **RODRÍGUEZ AVECILLA, CEFERINO. *El Eterno Don Juan*. Entry from Portabella Durán, No. 1515. I cannot locate it. Cf. Nos. 390 and 1035a and the entry below No. 1067.
2463. ROCHLITZ, JOHANN FRIEDRICH, and MANUEL MERINO GARCÍA - PIERRAT. *La Máscara de Don Juan*. Three-act drama. Madrid, 1917.
2464. *RODRÍGUEZ ESTÉBANY. He is said to have composed a poor reworking of Alex. Dumas's *Don Juan*, Nos. 1167 - 1168, in 7 acts, Milan, ca. 1896. I have found no trace of it.
2465. *RODRÍGUEZ PINILLA, TOMÁS, 1814 - 1886. *La Fuga*. One critic claims that it is related to Espronceda's *Estudiante de Salamanca*. I can find no data on it.
- . (RODWELL, G. H. See No. 827.)
2466. *ROHM, WILHELM. Duo for violin and viola, K. 423. Vienna, © 11 Nov. 1948. From Mozart's *Don Giovanni*. So state Lib. Cong. cards for this and next entry. Both pieces composed by Mozart in 1783, according to Köchel. Perhaps used as added music in some perf. of his *Don Giovanni* (1787).
2467. *ROHM, WILHELM. Duo for violin and viola from Mozart's *Don Giovanni*. K. 424. Vienna. © 10 Dec. 1949.
2468. *ROHMER, SAX [Arthur Sarsfield Ward]. *He Deals with Don Juan*. One of the *Exploits of Captain O'Hagan*. Short story. Eng. London: Jarrold, 1916.

2469. ROIG, JOAQUÍN. *Tenorio en berlina*. "Bufonada lírica en un acto y en verso." Music by Salvador Sánchez Escalera and Antonio Segura. Barcelona, 1906. First performance, 30 Oct. 1905. According to Menarini, No. 867, who supplies these performance data, it then bore the title *Tenorio en el otro mundo*.
- . ***ROJAS, RICARDO, 1882 --. *Don Juan Zorrilla de San Martin*: Buenos Aires: Ediciones Selección, 1933. Argentinian history. I see no connection with the Don Juan theme.
- . (ROLAND MANUEL. See No. 2351.)
2470. ROLDÁN, BELISARIO. *El Burlador de mujeres*. Dramatic poem, in three acts, in verse. Buenos Aires, 1922. Act 1 is called "Don Juan."
- . (ROLF. See "circes" under "viveurs.")
2471. *ROLLER, ALFRED. *Don Giovanni - Schloss*. Drama. First played Dec. 1905. Inspired by Mörike's *Mozart auf der Reise nach Prag*, No. 2019. Also see No. 1854.
2472. *ROMEO, TONY. *Don Junior*. Song. Words and music by him. © by Wherefore Music Co., 4 Nov. 1974.
2473. *ROMERO RAIZABAL, IGNACIO. *Inés Tenorio*. Novel. Madrid, 1947.
2474. ROMIJN, JAAP, 1912 --. *Rechtvaardiging van Don Juan*. Novelette. Utrecht, 1954 (Trans.: "D. J.'s Vindication.")
- . (RONNEFELD, P. See No. 719.)
2475. RONTINI, EUGENIO. *Don Giovanni Tenorio, ossia il gran convitato di pietra*. "... con Stenterello, procaccino amoroso, naufrago fortunato, spaventato dalle fiamme infernali." Four-act play. Ital. 1881. Supposedly a reworking of Cicognini, etc.
- . (ROOSEVELT, F. See "sirens" under "viveurs.")
- . (ROPES, A. R. See No. 1824.)
2476. ROSE le jeune, GEORGES. *Don Juan de Montmartre*. One-act vaudeville. Fr. Given and printed, 1907.
2477. ROSE, H. *Don Juan de Bronx*. Three-act farce. Unpub. © 1938.
2478. *ROSELL y LÓPEZ, CAYETANO, 1816 - 1883. *El Burlador burlado*. Three-act zarzuela. Music by Antonio José Cappa. Barcelona, 1859. Another source lists *Un Hurtador burlado*, zarzuela.
2479. ROSENBERG, ISAAC, 1890 - 1918. *Don Juan's Song*. Three-stanza lyric poem, each with seven lines. Eng.(?)
2480. ROSENDORFER, HERBERT. *Registerarie für Leporello*. Short story. Found in the collection *Leporello fällt aus der Rolle: Zeitgenössische Autoren erzählen das Leben von Figuren der Weltliteratur weiter*, Peter Härtling compiler (Frankfurt am Main: S. Fischer, 1971) pp. 40 - 48. Though not the title story in the book, Rosendorfer's tale sets the tone and becomes the key piece of fiction. The story is not dated but would seem to be ca. 1970 (see p. 239).
2481. ROSENTHAL, MORIZ. Reworking of Liszt's *Don Juan Fantasie* (based in turn on Mozart's *Don Giovanni*). Pol. Berlin, 1927.

2482. ROSIMOND, CLAUDE ROSE [or La Rose], Sieur de [pseud. of Jean - Baptiste Du Mesnil]. *Le Nouveau Festin de Pierre, ou l'athée foudroyé*. Tragicomedy. Fr. First played, 1669. See No. 1734.
- . (ROSS, A. See No. 1824.)
- . (ROSSATO, A. See No. 1721.)
2483. ROSSI, DOMENICO. *Don Juan Tenorio o por otro nombre El Combidado de piedra*. "Bayle trágico pantomime." Ballet. Ital. Mitjana (No. 506) discovered this ballet and discusses it. He dates it ca. 1790 - 1800. C.C. Russell, taking his data from Mitjana, did not question the dating in his as yet unpublished MS, but in his subsequent, also unpublished, table of performances he gives Florence, Carnival 1780 as the premiere, with the Italian title, *Il Convitato di pietra*. He lists the composer as unknown, Rossi as choreographer. But the performance in Naples gave Gluck as the composer. Russell uses data from another listing, 4 Nov 1780, but says the data are confusing. Russell also notes that the performance in Parma, Carnival 1784 involved some scene changes from the earlier performances. Russell thinks the choreography was based on Angiolini's, Nos. 1371 - 1373.
- . (ROSSI, F. See No. 2122.)
- . (ROSSI, N. See No. 2639.)
- 2483a. - 2483.b. ROSSI, VINCENZO. *Don Juan ou Le Festin de Pierre*. Ballet. Vienna, June 1772. The music was Gluck's, Nos. 1371 - 1373. Rossi choreographed a four-part version with the servant's role greatly expanded. There seems to be another version of this ballet, also with the extended role for the servant. Angiolini was the ultimate source, in spite of changed details. (C. C. R.)
- . (ROSSOWSKI, S. See "circes" under "viveurs.")
2484. ROSTAND, EDMOND. *La Dernière nuit de Don Juan*. Dramatic poem in prologue and two acts. Fr. Published in 1921; written several years before (1914?). See Nos. 503, 813b, and 1535.
2485. ROSTAND, MAURICE. *Don Juan de Sodome*. Short story in his *Les Sentiments exceptionnels* (Paris, 1938) pp. 83 - 86. Fr. Concerns Leporello and Don Juan. Not dated.
2486. ROTA, NINO, 1911 --. *Fantasia sopra 12 note del Don Giovanni*. Arr. for piano and orchestra. Ital. Milan, [1971]. From Mozart. Lib. of Congress entry. See Nos. 2092 and 3005.)
2487. *ROTH, ERNST. Vocal score for Mozart - Da Ponte's *Don Giovanni*, arranged by Roth. © by Boosey and Hawkes, Inc., 4 Feb. 1947 and renewed 6 Feb. 1974.
- . (ROTH, F. See No. 2783a.)
2488. †ROTH, PHILIP. *Portnoy's Complaint*. Novel. U. S. 1969. (Character Alexander Portnoy.)
- . (ROTHA, P. See No. 587.)
- . (ROUFF, A. See No. 2421.)

2489. ROUFF, MARCEL, 1877 - 1936. *L'Homme que l'amour empêcha d'aimer*. Short novel. Paris: Éditions du Sagittaire, 1924. Hero is named Don Juan de Valombrose; sixteenth-century Swiss and Touraine setting; he is a homosexual who flees to France to avoid pursuing females.
- 2489a. ROUGEMONT, DENIS de. *Comme toi - même*. Essays. Paris: Albin Michel, (1961). Eng. trans., *Love Declared* (NY, 1963). See pp. 99 - 107 on Don Juan.
2490. ROUGET, MARIE MÉLANÉE, 1883 --. *Le Jugement de Don Juan*. Play in eleven scenes. Paris: Stock, 1955. Written, 1950 - 1952. Appeared under her pseud. of Marie Noël. She calls it a "miracle." It takes place at the gates of Heaven, where the love of an innocent girl saves Don Juan. Cf. A. Dumas, Nos. 1168 - 1168a and Zorrilla, No. 3068.
2491. †ROUJON, HENRY. *Miremonde*. Novel. Fr. 1895.
2492. ROVETTITA, GIROLAMO. *La Moglie di Don Giovanni*. Drama. Ital. Verona. 1877. Cf. No. 2737.
- . (ROWE, NICHOLAS. See Nos. 2414 - 2415.)
2493. ROYALL, CORINNE TAYLOE. *Don Juan*. Song. Unpub. © in San Antonio 31 March 1942.
2494. RUBENS, GEORGE FRANK. *Don Juan*. Song. New York, 1934. Words and music by Rubens, who says that it was inspired by the 1934 motion picture, *The Private Life of Don Juan* (No. 2117). Not clear whether it was actually used in the picture itself.
- . (RUBINGTON. See No. 588.)
- . RUBIO, ÁNGEL, 1846 - 1906. *Don Gonzalo de Ulloa*. "Zarzuela cómica en un acto y cuatro cuadros. Original y en prose de Guillermo Perrín [y Vico] y Miguel de Palacios [Brugeras]." Madrid: R. Velasco, 1900. See Nos. 2296 - 2297. Rubio composed the music for the Perrín and Palacios libretto. Some of these details from Menarini (No. 867).
2495. **RUDENKO. Cited in another source as having another concept of Don Juan. I find no trace of author nor work.
2496. RUDOLF, ADALBERT. *Don Juan*. Poem. 1888. Found in Engel (No. 398) pp. 175 - 183. Also in **Neue Deutsche Dichterhalle* (Leipzig, 1879), according to Elisabeth Price (No. 388) p. 192. The poem fills in the lacunae in Schiller's fragment, No. 2554.
2497. *RUIZ IRIARTE, VICTOR, 1912 --. *Don Juan se ha puesto triste*. Play. Span. 1945.
2498. RUSHMORE, ROBERT. "Don Giovanni on Trial," *Opera News* 15 (1 Jan 1951): pp. 8 - 9, 31. Criticism of Kierkegaard's discussion of the immediate stages of the musical erotic in his *Enten - Eller* (*Either / Or*); Rushmore's piece is done in the form of a story.
2499. RUSHMORE, ROBERT. "The Gypsy and the Don," *Opera News* 17 (26 Jan. 1953): pp. 5 - 6, 31 - 32. Carmen, Don Giovanni and the connection between them as characters.
2500. *RUSIÑOL y PRATS, SANTIAGO, 1861 - 1931. *Don Gonzalo i Don Joanet, fan un Tenorio discret*. Barcelona. All the data given by Portabella Durán (No. 1515) in his entry.

2501. RUSIÑOL y PRATS, SANTIAGO. *Tenoriades*. One-act play. Barcelona, 1924.
- . ***RUSSELL, A. J., R. GRAHAM, and M. SCHAFER. *Bravo Giovanni*. Theatrical production, New York, 1962, based on Howard Shaw's novel, *The Crime of Giovanni Venturi* (NY, 1959).
2502. *RUTA, MICHELE, 1827 - 1896. Musical interludes for Alex. Dumas's *Don Juan de Marana*. Ital. There is supposed to be one composition for each of the first four acts. Ruta did operas, songs, etc., but I have not been able to trace this particular work.
2503. RYAN, DANIEL. *The Don Juan Complex*. Three-act comedy. © by him 3 July 1958.
2504. RYBNIKOV, PAVEL N., 1831 - 1885. A Don Juan play, found in *Pesni sobrannije P. N. Rybnikovym*, ed. A. E. Gruzinskii (Moscow: Sotrudnik Shkol, 1909); reprinted, The Hague: Europe Printing / Mouton, 1968. Rus. (Trans.: "P. N. R.'s Collected Plays.")
2505. RYK, FRANS. *Don Pedroos geest, of de gestrafte baldaadigheid*. Drama. Hol. 1721. Also spelled "Rijk." (Trans.: "Don Pedro's Ghost, or Temerity Punished.")
2506. RYNDORP, J. van. *De Gestrafte Vrygeest*. Morality play. Hol. 1721. (Trans.: "The Libertine Punished.") Supposedly the most popular of the early Dutch versions. It was printed in 1736. Also spelled "Rijndorp."
- . (RYPER, G. van. See No. 2601.)
2507. RZEWUSKI, STANISLAS, Count, 1864 - 1913. *Ostatni dzieł Don Juana*. Fantastic drama. Pol. Cracow: Ówiat, 1888. (Trans.: "Don Juan's Last Day.") Greatly influenced by Dumas, No. 1168 - 1168a. (Details from R. K.)
- . (SAAD, M. See No. 2120.)
- . (SAAVEDRA, ÁNGEL de. See Nos. 2453 - 2454.)
2508. SABASTIEN, INEZ. *Don Juan*. "A story of the greatest love of all ages, based on the motion picture story ... produced and filmed by Warner Bros.... starring John Barrymore." New York: Jacobsen - Hodgkinson, © 1926. Popular Plays and Screen Library. Copy in New York Public Library. See No. 2055.
2509. SABAT ERCASTY, CARLOS. *El Demonio de Don Juan*. Dramatic poem. Uru. 1934.
- . (SABINE [d'Houthorn], V. See No. 1731.)
2510. *SACCO, A. *Don Juan*. Ballet. 1763 - 1767. Ital. Choreographed by him, based on Angiolini (Nos. 1371 - 1373). C. C. R. has no other data to offer. Composer unknown. Sacco, I note, was the name of a whole family of actors, of whom Antonio, 1708 - 1788, was the most famous. Did he also do choreography?
2511. SACHER - MASOCH, LEOPOLD von. *Don Juan von Kolomea*. *Novelle*. Aus. 1864.
- 2511a. SACHER - MASOCH, LEOPOLD von. *Ein weiblicher Don Juan*. In his *Aus dem Tagebuche eines Weltmannes ...* (Leipzig, 1870) pp. 76 - 80. Comments. (B. M. - K.)
- . (SACHER - MASOCH, LEOPOLD von. See "sirens" under "viveurs.")

---. (SAENZ de HEREDIA, J. L. See No. 2057.)

2512. SAFRANEK, V. F. Overture to Mozart's *Don Giovanni*, arr. for band. New York, 1910.
2513. SAINT - GEORGES, HENRI de. *Les Amours de Don Juan*. Ballet - pantomime. Fr. 1865.
2514. †SAINT - GEORGES, HENRI de. *Les Amours du diable*. "Opéra - féerie" in four acts. Music by Albert Grisar. 1852.
2515. †SAINT - GEORGES, VERNOY de, THÉOPHILE GAUTIER, and JEAN CORALLI. *Giselle*. Music by Adolphe Adam. Paris, 1841. Based on a well - known legend. Story of an evil nobleman, about to be carried off by the Willis, but saved by the love of a woman. There are similarities with this story and that of the Romantic version of Don Juan's legend, e. g., Zorilla's and Dumas's. See No. 261.
2516. SAINT LAURENT, CÉCIL [pseud. of Jacques Laurent]. *Le Fils de Caroline chérie*: vol. 1, *L'Espagne et Juan*; vol. 2, *Napoléon et Juan*. Paris, 1958. Amorous adventures of Juan d'Arranda, some of them with historical figures, à la Upton Sinclair's Lanny Budd series. See 1: p. 429 and 475 for references tying Juan d'Arranda to the original Don Juan. Though the volume is © 1958, I find a translation into Swedish dated 1954, *Don Juan på äventyr* (Trans.: "D. J. on Adventure").
2517. SAINT - PAULIEN, J. *Aurélia: Scènes de la vie fantastique*. Novel. Fr.? Book 2, 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*.
2518. *SAJAITZSKY, SERGEI. *Der Verhinderte Don Juan*. Humorous novel. Vienna (1931). Trans. into German by Boris Krotkoff and M. Zemen, from the Russian (?), or perhaps Polish (?). I do not know the author, or the original title, or place of publication.

---. (SALA, V. See No. 2052.)

2519. SALABERT, FRANCIS. Arr. for orchestra and piano of overture to Mozart's *Don Giovanni*. Fr. Paris, 1922.
2520. 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 2 (Cochabamba, Bolivia: Imprenta Universitaria, 1953?) pp. 319 - 322.

---. (SALAVERRÍA, E. See No. 589.)

2521. *SALAVERRÍA y IPENZA, JOSÉ MARÍA, 1873 --. Something on the Don Juan theme. I cannot locate it. He has done several things that could possibly fit.
2522. *SALAZAR VINIEGRA, LEOPOLDO. "Don Juan y el amor," *Contemporáneos* 4 (April 1929): pp. 23 - 53. Version or Criticism?
2523. *SALAZAR VINIEGRA, LEOPOLDO. *Don Juan al cadalso*. Supposedly in *Manicomio* (Mexico), Nov. 1935. I cannot locate this periodical. It may feature a critical piece rather than a version.
2524. SALES, PIERRE. *La Fille de Don Juan*. Novel. Paris, 1906.

2525. SALES, PIERRE. *Sa femme: moeurs contemporaines*. Novel. Paris, 1906. Sequel to the previous entry.
- 2525a. SALESKY, BRIAN, and ÁNGEL GIL ORRIOS. *The Adventures of Don Juan*. Musical. U. S. Premiered in the School of Music, Georgetown U., Washington, DC, 23 Nov. 1985. Music and lyrics by Salesky. See No. 1351.
- . (SALIERI. See No. 2985.)
- . (SALIERI, F. See No. 2050.)
- . (SALINA, M. See No. 1815.)
2526. *SALTIVERI, ANTONIO. *Un Don Juan Tenorio a Trossos*. One-act play. Unpublished. The author was writing in 1913. I have found no other data on him.
2527. SALTIVERI VIDAL, ANTONIO. *La Filla del Comendador*. "Humorada en un acte y en vers." Barcelona, 1903. The 1896, Barcelona ed. says "casi monólech en vers original." Cf. No. 2526. Probably the same author.
2528. SALVAÑO [or SALVAGNO] CAMPOS, CARLOS. *Don Juan derrotado*. Play in three acts. Uru. 1927.
- 2528a. SANALL i SERRA. *En Joanet i en Lluiset*. Parody of Zorrilla's drama. Drawings by Gómez Soler. Barcelona: Llibrería de López, Editor, 1884. (Data from Professor Sola - Solé.) I note that "Sanall i Serra" is a collective pseudonym of Alberto de Sicilia Llanas y Castells and José Felíu y Codina.
- . ***SAN JAVIER, El Vizcondi de. *D. Juan el tuerto*. "Crónica de don Alfonso XI." Novel. Sp. 18--.
- . (SÁNCHEZ ESCALERA, S. See No. 2469.)
2529. SAND, GEORGE. *Le Château des désertes*. Novel. Fr. 1851. Sand exposes some theories of hers on the theater by means of a performance of a *Don Juan* - a mixture of Molière and Mozart, etc. - in which the actors invent as they go along, thus becoming creators rather than mere interpreters, realizing a sort of glorified *commedia dell'arte* ideal.
2530. †SAND, GEORGE. *Indiana*. Novel. Fr. 1831. (Character Raymon de Ramière, called near end of ch. 4 a Lovelace.)
- 2531 - 2531a. SAND, GEORGE. *Lélia*. Novel. 1833 - 1839. In the 1833 ed., ch. 11 is called "Don Juan." In the 1839 ed., reworked and augmented, it becomes ch. 62, in vol. 3 of the Bonnaire ed.
2532. SAND, GEORGE, and MAURICE SAND. *Les Don Juan de village*. Vaudeville in three acts. Fr. 1866.
2533. †SANDEAU, JULES. *Jean de Thommeray*. Novel. Fr. 1873. See No. 611.
2534. *SANDERSON, JAMES, 1769 - 1841. *Don Giovanni*. Opera(?). Eng. Of Sanderson's great output, I was unable to trace this alleged sample.
- . (SANJUST, FILIPPO. See No. 2178.)

2535. SARAIVA, JOÃO. D. *João e Elvira*. Short poem. Port. In his *Lyricas* (Lisbon, 1890). Cf. the poem by Nunes, No. 2203. This present one is longer (nearly 40 lines) and a true dialogue, with Don Juan and Elvira discussing their love in alternating speeches. Poem undated.
2536. †SARDOU, VICTORIEN. *Le Spiritisme*. Three-act play. Fr. 1897.
2537. *†SARIN, A. *La Mujer de todo el mundo*. Madrid, 1885.
2538. SARMENT, JEAN. *Les Six grimaces de Don Juan*. "Image en prose rythmée." One-act play. Fr. First perf., Paris, 24 Jan. 1924. Pub'd. in *Les Cahiers Dramatiques* 2.15 (1924). Data from Esther Alder, "The Don Juan Theme in the Contemporary French Theatre," Ph. Dissert. at the U. of California (Berkeley), 1964.
2539. SARNETTE, FERNAND. *La Fin de Don Juan*. "Fragments." Fr. Play in verse. In his *Collier des heures ...* (Paris, 1908). I have reference to a play by Sarnette on Don Juan's old age, ca. 1906. Seemingly, this is it.
2540. SARTI, GIUSEPPE, 1729 - 1802. *Fra due litiganti il terzo gode*. Opera. Ital. Vienna, 1786. Mozart worked forty measures from it into his *Don Giovanni*. See Nos. 1891, 2143, paragraph 4, and 2326.
2541. SASCHA. *Der Tod des Don Juan*. Short story. Appeared in *Die Wochen Zeitung* (Zürich), Thursday, 24 June 1954 (65th year, No. 25): p. 9. Signed "Sascha."
2542. SAUREL, RENÉE. French version of Horvath's *Don Juan kommt aus dem Krieg*, No. 1552. Staging by Marcel Bluwal. Music by Oswald d'Andréa. Robert Rimbaud as Don Juan. 1975?
- . (SAUVÉ, J. See No. 590.)
2543. †SAVAGE, JUANITA. *Don Luis*. Novel. Eng. London, 1925. See, e. g., where Don Luis de Osorio is termed: "A sort of 20th century Don Juan," etc. (p. 26).
2544. SAVELL, RICHARDSON. *Don Juan*. Long narrative poem. Brookline, MA, © 1949.
2545. SCALESE, GIUSEPPE. *Il Convitato di pietra*. Ballet. Mestre, spring 1785. Composer? (C. C. R.)
2546. SCANNELL, VERNON. *Don Juan in Limbo*. Four stanza, twenty-line poem. In *TLS* 3974 (2 June 1978): p. 616. The pornographic touch, once so rare in the Don Juan theme, gradually takes over: dirty sex, says the poem, is now no longer any challenge or fun for D. J., his "drowsy slug between his thighs."
- . (SCARLATTI. See No. 2042.)
- . (SCARPI, N. O. See No. 756.)
2547. SCHADEN, ADOLPH von, 1791 - 1840. *Der Deutsche Don Juan*. "Ein Original Roman." Berlin, 1820.
- 2547a. SCHADEN, ADOLPH von. *Die Spanische Johanna*. "Ein Original Roman." Berlin, 1820. Intended as a companion piece for the preceding entry.
2548. SCHAEFFER, DON. *Minuet from Don Juan*. Arr. by Schaeffer. From Mozart. © by Pro Art Publications, Westbury, NY, 1 July 1970.

- . (SCHAFER, M. See below No. 2501.)
2549. SCHARF, MAX. *Don Juan in der Sommerfrische*. "Schlesischer Dorfschwank" in one act. 2nd ed., Schweidnitz (1923).
- . (SCHAT, P. See No. 2383.)
- . (SCHEEL, See No. 2608.)
- . SCHEIBLE, JOHANN. *Das Kloster*, vol. 3, cell 11 (Stuttgart, 1846) contains considerable Don Juan material, critical and fictional (pp. 665 - 840). Scheible did not write a Don Juan play entitled *Das Kloster*. Despite frequent reference to this "play," critics display a want of familiarity with this phantom drama.
2550. SCHEIDEMANTEL, KARL, 1859 - 1923. Trans. and adaptation of Mozart's *Don Giovanni*. Ger. 1913. See A. Rosenberg (No. 1540) p. 306.
2551. SCHEIDEMANTEL, KARL. "Meine *Don Juan* - Übersetzung," *Musik* (Berlin - Leipzig) 13 (1914): pp. 323 - 333.
- . (SCHELL. See No. 2608.)
2552. †SCHENDEL, ARTHUR van, 1874 - 1946. *De Minnaar*. Short story. Hol. In *De Beweging* (1908) 4, pp. 267ff. Also in *Verzameld Werk* (Brugge: Orion, 1976) 1, pp. 299 - 306. (Trans.: "The Lover."). The hero suffers the vicissitudes of the Romantics' search for perfect love, destined to be unrequited, though he kisses many women. (V. der S.)
2553. 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, © 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, Nos. 1983 - 1985, 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).
- . (SCHIKANEDER. See No. 2664.)
2554. SCHILLER, JOHANN C. F. von. Ballad fragment on Don Juan. Ger. Ca. 1797(?). Schiller wrote to Goethe in May of 1797 that he was thinking of doing this ballad. See No. 2496.
2555. SCHIROKAUER, ALFRED. *Don Juan auf der Flucht*. Novel. Berlin, 1932.
2556. SCHLAGINTWEIT, FELIX, 1868 --. *Don Juans Hochzeitsreise (Die Geschichte einer Ehe)*. "Aus dem Nachlass, bearb. von Gerhard Pallmann [1906 --]." Long novel. Munich, (1953).
- . (SCHMIDT, J. P. S. See No. 1944.)
2557. SCHMIEDER, HEINRICH GOTTLIEB, 1763 - 1828. His trans. of the Mozart - Daponte *Don Giovanni* makes it into a sort of native folk opera or *Singspiel*, sentimental and moralistic, softer than the original. It both adds to and takes from Da Ponte. Ger. Premiered in Mainz, 13 March 1789. See E. Price, No. 388, pp. 169ff. And see Nos. 2569 - 2570.
2558. SCHMITT, GEORG. *Don Juans Regenmantel*. Ger. 1933. First name also given as Gregor.

2559. SCHMITZ, OSKAR A. H., 1873 - 1931. *Ein Deutscher Don Juan*. Three-act comedy. Munich (1920? or 1917?).
2560. SCHMITZ, OSKAR A. H. *Don Juan und die Kurtisane*. One-act play. Munich, 1914. But the play itself, says Smeed, No. 345, dates from 1900. Earlier titled *Die Rächerin*. Slightly revised.
2561. SCHMITZ, OSKAR A. H. *Don Juanito*. Four-act comedy. Berlin, 1908. Smeed, No. 345, says it was reworked as No. 2559.
- 2561a. *SCHMITZ, OSKAR A. H. *Der Herr des Lebens: Zwei Aufzüge*. Play. 1905. (B. M. - K.)
2562. SCHNEIDER, F. H. Arr. for piano of Mozart's *Don Giovanni*. Berlin, 1911. Vocal score newly trans. by Ernst Heinemann.
- . (SCHNEIDER - SIEMSEN, G. See No. 1640.)
2563. SCHNELLER, CHRISTIAN. *Der Sturz*. Music by Reinhard Raffalt. Tragedy. Ger. 1948. This play begins with part 2 of Zorrilla's drama, where Don Juan has just returned to Seville after a long absence. Subtitled "Eine Don - Juan - Tragödie mit Chören." "Schneller" is said to be the nom de plume of Christian A. Mayer.
2564. †SCHNITZLER, ARTHUR. *Anatol*. Drama. Aus. 1893.
2565. †SCHNITZLER, ARTHUR. *Casanovas Heimfahrt*. Novelle. 1918.
2566. †SCHNITZLER, ARTHUR. *Die Schwestern oder Casanova in Spa*. Three-act comedy. 1919.
2567. †SCHNITZLER, ARTHUR. *Der Tod des Junggesellen*. Short story. Aus. 1907. First appeared in *Österreichische Rundschau* 15 (April 1908). See No. 906a.
2568. SCHÖNAICH - CAROLATH, Prinz EMIL von. *Don Juans Tod*. Dramatic poem. Ger. 1883.
- . (SCHÖNEMANN, J. F. See No. 339.)
- 2569 - 2570. SCHRÖDER, FRIEDRICH LUDWIG, 1744 - 1816. Adaptation of Mozart's *Don Giovanni*. Premiered in Hamburg, 27 Oct. 1789. Ballet or opera? Based on Neefe's text but with scenes added from Schmieder, etc. Four acts. Some material out of puppet plays. Neefe himself noted that Schröder "hat drei anmutige Szenen dem Don Juan nach Molière beigefügt und dem Ganzen mehr Zusammenhang gegeben." Most of my data taken from E. Price, No. 388, p. 172.
- The ballet is supposed to resemble closely Gluck's though C. C. R. says that the choreography is not Angiolini's, the choreographer being Schröder himself. Since details vary (the ballet is supposed to have been performed in Vienna and Leipzig, and I have the premiere above as Hamburg, which also seems to have been an opera), there may well be two works involved. Mitjana, who first reported it, No. 506, pp. 21 - 22, was speaking of the ballet.
- . (SCHROTER, See Nos. 2385 - 2386.)
2571. SCHULENBURG, WERNER von der. *Don Juan im Frack*. Novel. 1912. It is vol. 1 of his *Hamburg, eine Romanreihe*. Dresden - Leipzig, 1912 - 1914.
2572. SCHULENBURG, WERNER von der. *Don Juans letztes Abenteuer*. 1925. Konstanz: Wohrle, 1924. Cf. Nos. 494, 838, 897, 1298, and 1408.

2573. SCHULHOFF, ERWIN. *Plameny*. Opera. Czech. Brno, 1932. Libretto by K. J. Beneš. (Trans.: "The Flames.") Utilizes jazz motifs. Bello Portu (322), in his essay on musical versions of the Don Juan theme (included in Sáenz - Alonso, No. 1471) 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 - 1928. 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.
- . (SCHULLERN, H. von. See "sirens" under "viveurs.")
2574. SCHULZOVÁ, [or Schulz], A. Libretto for *Hedy*. Opera. Hun. 1896. See No. 1259.
- . (SCHWIND, MORITZ von. See No. 591.)
2575. SCOTT, FRANZ. *Der Don Juan*. Novel of manners. Dresden, 1920.
- 2575a. SCOTT, FRANZ. *Don Juan in der Falle*. Story. Vienna, 1904. (B. M. - K.)
2576. SCOTT, SHIRLEY [Shirley C. Scott Ward]. *The Don Juan Sails at Dawn*. Song. © by her 23 July 1959. Words and music both by her.
2577. †SCOTT, Sir WALTER. *Woodstock; or, The Cavalier*. Novel. Scotland. 1826. (Character Charles II.)
- . ***SCRIBE, E., and DANIEL F. E. AUBER. *Haydée*. Opéra comique. Fr. 1847.
2578. †SCUDÉRY, GEORGES de. *Almahide*. Eight-volume novel. Fr. 1660 - 1663. (Character Abindarrays Abencerrage, really Scudéry himself, a figure resembling Hylas in d'Urfé's *Astrée*. See vol. 4.)
2579. SEBRECHT, FRIEDRICH. *Don Juan und Maria*. Play in three acts. Leipzig, (1919).
2580. SEEGER, F. *De Gestrafte vrygeest*. Tragedy. Hol. 1720. (Trans.: "The Libertine Punished.")
- . (SEGURA, A. See No. 2469.)
2581. SELLARS, PETER. *Don Giovanni*. Modernized version of Mozart's opera, set in Spanish Harlem. Premiered in Manchester, NH, in 1980, with James Maddalena as the Don. In the 1989 version, Purchase, NY, the roles of the Don and his servant Leporello were taken by the able young Black twin brothers, Eugene (the Don) and Herbert (Leporello) Perry, thus making a credible disguise, when the latter dresses up as his master to fool one of the former's conquests. This was, of course, a very controversial staging. Peter Davis, *NYT* 23 Sep. 1980, 3: p. 8 was mainly pro; Otto Friedrich panned it (*Time* 7 Aug. 1989: p. 63). See the TV filming, No. 2051.
2582. SEMENOFF, IVAN, 1917 --. *Don Juan; ou, L'Amour de la géométrie*. Opera in five acts. Rus. First perf., 24 April 1969, in St. Denis, outside Paris. Libretto by Max Frisch. French text by M. Pilliod. See Nos. 1304 - 1305.
2583. *SEMRÁD, V. *Don Juan(?)*. Dramatization of J. Toman's novel (No. 2766). 1957. I know nothing at all of this playwright.

- 2584 - 2584a. SENDER, RAMÓN J. *Don Juan en la mancebía: Drama litúrgico en cuatro actos*. Play. Sp. Mexico: Editores Mexicanos Unidos, 1968. His foreword to the play, "Consideraciones sobre Don Juan," is included, at least in the Barcelona: Destino ed., 1972.
2585. SENDER, RAMÓN J. "En la semana de Don Juan," *El Tiempo* (Bogota, Colombia newspaper), Sunday, 21 Nov. 1954: p. 2; in the "Suplemento literario." General, and a review of the 1954 (original) version of this present bibliography (West Va. Univ.)
2586. SENDER, RAMÓN J. Preliminary study for Valle - Inclán's *Sonata de primavera*, etc. (NY: Las Américas, 1961).
2587. SENDER, RAMÓN J. "Three Centuries of Don Juan," *Books Abroad* 23 (1949): pp. 227 - 232.
- . (SENEK, R. See No. 1507.)
- . (SERAFIMOWICZ, L. J. See No. 1740.)
2588. SERENI, LUIGI. *Il Convitato di pietra*. Ballet. Ital. Genoa, carnival 1786. Sereni did the choreography. Composer unknown. (C. C. R.)
2589. SERMET and MULLEM. *Don Juan malgré lui*. One-act vaudeville. Premiere, Paris, 1 Aug. 1882. Data from B. Wicks, *The Parisian Stage: Part V (1876 - 1900)*, No. 1705.
- 2589a. SERRADOR, PEPITA. Sáenz - Alonso, No. 1471, 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.
- 2589b. SERRANO, EUGENIA. Sáenz - Alonso, No. 1471, 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.
- . (SERRANO, J. See No. 2591.)
2590. *SERRANO SEMPERE, FRANCISCO, died 1903. *Los Tenorios del día*. One-act comedy. Unpublished.
2591. SERRANO SIMEÓN, JOSÉ. *Don Miguel de Mañara*. One-act zarzuela in verse. Sp. Madrid, 1903. Music by Serrano. Libretto by Felipe Pérez Capo. See No. 511.
- 2592 - 2592b. SERSTEVENS, ALBERT t'. *La Légende de Don Juan*. Imaginative retelling of the legend in the form of a novel. Bel. (1923.) Rewritten in 1942 - 1944 and republished in 1946 (Paris). The author calls it an "étude romanesque de la psychologie du séducteur," and it could well be considered as general criticism. Also see his preface to the 1946 ed., and see No. 3042.
2593. SERSTEVENS, ALBERT t'. *La Rencontre de Don Juan*. Serstevens says that this is one of the central chapters of his novel - like story, called *La Légende amoureuse de Don Juan*. The chapter appeared in the *Revue Hebdomadaire* 8 (1923): pp. 321 - 334. Note the projected title for the novel.
- 2594 - 2594a. SERVADIO [Mostyn - Owen], GAIA. *Don Giovanni*. (*Il Dissoluto punito*.) Ital. Milan, 1968. Short novel in two acts, thirty-three scenes, four intermissions. The setting and tone are aggressively modern, with interspersed newspaper ads, etc., etc., but characters are out of Mozart. The L. K. Conrad trans. into English (NY, 1969), is very free, with whole paragraphs added, omitted, or revised.

- . (SERVET, CARLOS. See No. 2261.)
2595. SHADWELL, THOMAS. *The Libertine*. Tragedy. Eng. 1676. First played, June 1675. See Nos. 356, 404 - 405, 587, 718, 813b, 2355, and 2796 - 2797.
2596. SHAFFER, PETER. *Amadeus*. Play. Eng. 1980. The Mozart and Salieri story (cf. No. 2363, Pushkin's play). Depicts Mozart as dirty-minded and oversexed. References to *Don Giovanni*. See No. 2027.
2597. SHAW, GEORGE BERNARD. "The Don Giovanni Centenary," *How to Become a Musical Critic*, ed. Dan H. Laurence (NY, 1961) pp. 133 - 135. Orig. in **Pall Mall Gazette* 31 Oct. 1887, signed "By Our Special Wagnerite." Irel. (On Mozart.)
2598. SHAW, GEORGE BERNARD. *Don Giovanni Explains*. Short story. 1887. May be found in his *Short Stories, Scraps, and Shavings* (New York, 1934). Contains Shaw's philosophy on Don Juan and women. It is the germ of his *Man and Superman*, and like that work could well be placed under general criticism.
2599. SHAW, GEORGE BERNARD. *Don Juan in Hell*. This is act 3 of *Man and Superman*. Since it deals with Don Juan himself and is separate from the rest of the play, it is often given by itself. In the original it bore no title. Sometimes called *Dream of Hell*. Mozart's *Don Giovanni* used for background music. See Nos. 1289, 2068 - 2069, 2687, and 2717. Called *Don Juan in Hades* in the 1922 New York performance.
2600. SHAW, GEORGE BERNARD. *Don Juan in Hell*. The radio version of this play - within - a - play in a 1952 recording (Columbia Records, OSL - 166) of the First Drama Quartette reading, with Charles Boyer as Don Juan, Charles Laughton as the Devil, Sir Cedric Hardwicke as the Commander, and Agnes Moorehead as Dona Ana. See No. 2113.
2601. SHAW, GEORGE BERNARD. *Don Juan in Hell*. A special production by the Medicine Show Theatre Ensemble of New York City. Spring, 1977. The whole small group, James Barbosa (Juan), Barbara Vann (the Devil), Gretchen van Ryper (Anna), Chris Brandt, Katherine Burger, and Patience Pierce, worked in concert to "transform and develop concept into creation" (reads the playbill). Ron Faber helped shape the piece and Margot Colbert worked with the dances. Ms. Pierce told me that she considered Barbosa and Vann to be the principal conceivers. The Devil, be it noted, is now a woman. The talky Shaw play segment has been transformed into a drama of action, the players actually doing what they say they intended to. Two extra women in the play, although they have no speaking parts, mime their reactions. The statue, dressed in an off - white, marbleized suit, strikes statuesque poses. There is considerable dancing. The music is from Mozart's *Don Giovanni*, Spanish fandangos, a tango, Handel's *Messiah*, Wagner, a Chopin étude (I recall), Ravel's *Bolero*. The Shaw dialogue remains essentially intact, but there have been added a love wrestling pantomime, a bed scene, and other details.
- 2602 - 2602a. SHAW, GEORGE BERNARD. "Epistle Dedicatory to Arthur Bingham Walkley," dated 1903 and serving as a pref. to Shaw's own *Man and Superman*, which in itself is a study of donjuanism (its subtitle is "A Comedy and a Philosophy"). One might also include *The Revolutionist's Handbook and Pocket Companion*, appended by Shaw to *Man and Superman*, wherein his hero John Tanner's opinions are cited.

2603. SHAW, GEORGE BERNARD. *Man and Superman*. Play. 1901 - 1903. See Nos. 559, 1304 - 1305, 2717, 2732, and 2819.
2604. SHAW, GEORGE BERNARD. "Mutilated Opera," *How to Become ...* pp. 253 - 254. Orig. in *The Times* as a letter, London, 31 May 1904. (On Mozart.)
2605. †SHAW, GEORGE BERNARD. *The Philanderer*. Four-act, "unpleasant" comedy. Written 1893, but unproduced. Pub. 1898. (Character Leonard Charteris.)
2606. SHAW, GEORGE BERNARD. "Scratch Opera." *How to Become ...* pp. 296, 298 - 301. Orig. in *The Nation* (London), 22 June 1918. (On Mozart.)
2607. *SHEBALIN, VISSARION, 1902 --. *The Stone Guest*. One source lists this as an opera, but another says that it is incidental music to Pushkin's drama (at least, the statement is made that Shebalin did some incidental music for that drama, and also for his *Mozart and Salieri*: see Nos. 2361 and 2363.) Rus. Date?
- . (SHEEL, See No. 2608.)
- . (SHEKERO, A. See No. 1436.)
2608. *SHELL [or Sheel, Schell, Scheel], ALEKSANDR BORIS. *Don Juan Tenorio*. Opera. Rus. First performed in St. Petersburg, 1888. Inspired by Tolstoi's *Don Zhuan* (Nos. 2763 - 2764). Also listed as *Juan de Tenorio* and *Don Juan de Tenorio*. I have not seen it. Also known under the name Boris A. Viettinghoff - Schell, with the title *Zuan de Tenorio*.
2609. SHELLEY, GLADYS, and HAYWARD MORRIS. *Don Juan John*. Song. Words by Shelley, music by Morris. © by Laurel Music Corp., 28 Aug. 1957.
2610. †SHELLEY, PERCY B. *Epipsychidion*. Poem. Eng. 1821. A defense of free love. See *Don Juan*, No. 1126.
2611. SHELTON, RED (Richard Shelton). *Don Juan*. Musical composition, © by Valentina Music Co., a division of Van Bernard Productions, Inc., 28 July 1969.
2612. †SHIRLEY, JAMES. *The Opportunity*. Five-act comedy. Eng. 1634. Suggested by one bibliographer; it seems to me rather straining comparisons to include among donjuanesque works.
- . ***SHUEY, LILLIAN H. *Don Luis' Wife*. Novel. 1897.
2613. SIDDONS, HENRY. *A Tale of Terror*. Play. Eng. Given, May 1803; published, 1803. In the "advertisement" to the published play, Siddons admitted that Molière's *Don Juan* furnished the idea for the characters of Valdarno and Donna Mercia and that some of the speeches in the first scene were almost literal translations of that French play. The rescue of the brother from the robbers in act 1 was also indebted to Molière's piece, he added.
- . (SIEPMANN, H. A. See No. 2046.)
2614. *SIERRA, RAFAEL M. *Doña Juana Tenorio*. One-act comedy. Unpublished. I can find nothing about this author whatsoever.

2615. SILAR, ANTONIO. *Don Juan y Doña Soberbia*. Novel. Quito: Editorial Casa de la Cultura, 1966. Original story, modern society setting. Hero's name is Eduardo Salazar.
- . (SILBERMAN, S. See No. 2035.)
- 2615a. *SILBERSTEIN, ADOLF, 1845 - 1899. *Ein Pester Don Juan*. Novel. 1878? (B. M. - K.)
- 2615b. *SILBERSTEIN, AUGUST, 1827 - 1900. *Der verwandelte Ahasver ...* Verse story. 1899. (B. M. - K.)
- . (SILENUS. See No. 1787.)
- . (SILLIPHANT, S. See No. 2130.)
2616. *SILVA and PASO. *Don Juan José Tenorio*. "Obra bufa," cited by another critic without further data. Cited as "Silva y Paso," naturally. I assume dual authorship by José Silva Aramburo (or "-u") and Antonio Paso, *hijo*, who often collaborated with him on plays. See No. 2262.
2617. SILVA, JOSÉ ASUNCIÓN, 1865 - 1896. *Don Juan de Covadonga*. Narrative poem. Colombia. To be found in *Revista Moderna* (Mexico City) 5 (1902): pp. 351 - 352. Also reported to be in **El Cojo Ilustrado* (Caracas) 15 Sep. 1898. Subtitle of *Revista Moderna* is "Arts y Ciencia."
2618. *SILVA ARAMBURO, JOSÉ, 1896 --. *¿Por qué fué Don Juan Tenorio?* Play(?). Sp. 1918 or after.
2619. SILVA ARAMBURO, JOSÉ, and ENRIQUE PASO. *Don Juan José Tenorio*. "Ensayo general de la testamentaria, en dos actos, seguidos de otro, como consecuencia, en verso bufo, con alguna escena en prosa." Madrid: Editorial Estampa, 1931. (R. K.) Premiere 7 Nov. 1931.
- 2620 - 2621. SILVA GAIO [or Gayo], MANUEL da. *Don João*. Symbolic poem. Port. 1906; rev., 1924. Trans. into French by Raymond Bernard in 1929.
- . (SILVER, J. M. See No. 2103.)
- 2622 SIMON, PETER. *Don Juan in Hosannah*. Play. The following entry, revised, with additions, © 6 March 1968, by Peter Malvin [sic] Simon.
2623. SIMON, PETER, and MARIANNE STEIN. *Don J*. Three-act play. © by Malvin Peter Simon and Marianne Stein, 22 March 1961.
2624. SIMÕES DIAS, JOSÉ, 1844 - 1899. *O Bandolim de D. João*. Poem. Port. Found in the Lisbon, 1899 ed. of *As Peninsulares*; under the heading "Canções" it is No. 31. Five 4-line stanzas. In this and the succeeding references to Simões Dias's poetry it is necessary to give detailed citations, because he changed the order and contents of his volumes. He uses "Juan" and "João" at will, as do many Portuguese and Brazilians.

2625. SIMÕES DIAS, JOSÉ. *O Bandolim de D. Juan*. Set of eleven lyric poems. 1863. They are in the second ed. of *O Mundo interior* (Coimbra, 1867); I assume that they are in the first (1863). In the poems, some thirty pages of them, Don Juan is talking; therefore his name does not appear. The third ed. of *O Mundo interior* is included in *As Peninsulares*, vol. 1 (Vizeu, 1876). Here, the section that corresponds to what he called *O Bandolim* has been enlarged from eleven to twenty-two poems, though not all of the original eleven are included, and the title has been abandoned.
2626. SIMÕES DIAS, JOSÉ. *D. Juan*. Poem. Appears in the "Canções meridionales" section of vol. 2 of *As Peninsulares* (Vizeu, 1876). Twenty-two 4-line stanzas.
- . ***SIMÕES DIAS, JOSÉ. *O Estudante de Salamanca*. Poem. Located as in entry above. No connection with Espronceda's version (No. 1216), though surely the title is meant to be allusive.
2627. SIMÕES DIAS, JOSÉ. *A Guitarra de D. João*. Poem. Located as in last two entries. Five 4-line stanzas.
2628. SIMÕES DIAS, JOSÉ. *A Hostia de oiro*. Poem. In *As Peninsulares*, vol. 1 (Vizeu, 1876). In this long poem in ten cantos he speaks of Don Juan, Julia (Byron's, doubtless), and Lovelace.
2629. SIMÕES DIAS, JOSÉ. *Xacara de D. João*. Poem. *As Peninsulares* (Lisbon, 1899), No. 26 in the set called "Canções." Twenty-one 4-line stanzas. I have a reference to 1863, as date of first appearance.
2630. SINGER, ARMAND E., 1914 --. *Don Juan Tenorio, Scourge of the ERA and NOW (A Limerical Tale)*. Nine-stanza limerick sequence with envoi. U. S. 19 Dec. 1978. Unpublished. Based on Tirso's version.
- 2631 - 2632. SINGER, ARMAND E. *Two for Don Juan*. Two limericks, one general, one about Byron's hero. 13. March 1977. Unpublished.
2633. SINGER, ARMAND E. *A Would - be Don Juan from Toledo*. Limerick. 13 Aug. 1985. In "The People's Don Juan," *Selected Proceedings, The Thirty-Fifth Annual Mountain Interstate Foreign Language Conference*, ed. Ramón Fernández - Rubio (Greenville, SC: Furman U. 1987) p. 330.
- 2634 - 2638. SINGER, ARMAND E. Five limericks, untitled, 1982, May 1986, 14 July 1988, 4 Oct. 1988.
- 2638a. SINGER, ISAAC BASHEVIS. *A Telephone Call on Yom Kippur*. A Don Juan cum ghost story, in *The New Yorker* 58 (6 Sep. 1982): pp. 34 - 39. At the end of the story, it reads, "Translated, from the Yiddish, by the author." An old story, later translated? It mentions the Holocaust.
- . (SINIAVSKI, A. See No. 2738.)
- . (SIPORIN, M. See No. 592.)
2639. SLATER, NEIL, and NICK ROSSI. Again, D. J. Jazz rock opera. U. S. World premiere at Bridgeport, CT, 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.
- . (SLEVOGT, M. See No. 593.)

2640. SÌOWACKI, JULIUSZ. *Beniowski*. Poem. Pol. 1840 --. In imitation of the adventures of Don Juan in Byron's poem.
2641. SÌOWACKI, JULIUSZ. *Podróú do Ziemi Ówietej*. Pol. Ca. 1839 - 1840. Poem in loose structural imitation of Byron's *Don Juan*. (Trans.: "Journey to the Holy Land.")
2642. SMALL, DANNY. *Don Juan*. Song without words. Cincinnati, Ohio, © 10 Nov. 1953.
2643. [SMALL, WILLIAM F.] *Guadeloupe: A Tale of Love and War*. "By one who served in the campaign of 1846 - 1847, in the late war with Mexico." 273 eight-versed stanzas. Philadelphia, 1860. Obviously modeled on the style and tone of Byron's *Don Juan*, some of which is cited on the title page. However, the hero is named St. Charles, and the story is not really a very good example of a Donjuanesque tale.
2644. SMIT, BARTHO. *Don Juan onder die Boere*. Three-act play, in Afrikaans. Capetown, S. Africa, 1960. Character Pierre de Villiers is the D. J., who, by the end of the drama, has reformed to the point of becoming engaged. (Trans.: "D. J. Among the Boers")
2645. SMITH, CLARK ASHTON, 1893 - 1961. *Don Juan Sings*. U. S. In his *Selected Poems* (Sauk City, WI: Arkham House, 1971).
2646. SMITH, WILLIAM JAY. *Don Giovanni in Campagna*. Found in *William Jay Smith Reading His Poetry*. U. S. Lib. Cong. LWO 1963. Seven-inch record and tapes. "1963" is seemingly not a date but a record number.
2647. SNYDER, RALPH L. *Don Juan*. Song. Words, music, and arrangement by him. © by him 23 Feb. 1976.
2648. SOKOLOV, NICOLAI ALEKSANDROVICH, 1859 - 1922. Incidental music for Tolstoi's *Don Zhuan*, Nos. 2763 - 2764. Opus 5. Rus.
2649. *SOLARI, PIETRO. *Don Juan and the Statues*. Short story. Ital. Appeared in trans. in *Living Age* 334 (15 Feb. 1928): pp. 347 - 351. Taken from 900 (international French - language literary and artistic quarterly), issue No. 3. I have not seen the original.
2650. SOLDAN, KURT. Abridgement for piano of Mozart's *Don Giovanni*. Leipzig, © 1939.
- . (SOLDATI, M. See No. 2082.)
2651. SOLDEVILA ZUBIBURU, FERNANDO, 1894 --. *Don Joan*. Drama in three acts and four *cuadros*. Barcelona, 1960. Univ. of Kentucky has the only copy in the U. S. A. that I know of. Cover has the Catalan form of his first name, "Ferran." Illustrated by Grau Sala.
- . (SOLER, A. See Nos. 1391 - 1392.)
2652. *SOLER, FERNANDO. *La Locura de Don Juan*. Mex. Probably the stage and cinema actor and director, 1900 --. I cannot trace the work.

2653. *SOLÍS, DIONISIO VILLANUEVA y OCHOA, called --, 1774 - 1834. *El Convidado de piedra*. Play. Sp. Zorrilla, in his *Recuerdos 1* (see No. 3065) says that the sources of his *Don Juan Tenorio* were Moreto's *Burlador* and Solís's *No hay plazo que no se cumpla*. Nicholson B. Adams, ed. of Zorrilla's *Don Juan Tenorio* (NY, 1929), thinks he meant Tirso, not Moreto, and probably Zamora, not Solís. Fitzmaurice Kelly, *Historia de la lit. esp.* (Madrid, 1921) p. 312, speaks of Zorrilla's sources, *inter alia*, as Zamora's play recast by Solís. Others speak of Tirso's play recast by Solís supposedly never found. Juan Eugenio Hartzenbusch, "Noticias sobre la vida y escritos de Don Dionisio Solís," *Revista de Madrid*, ser. 2, 1 (1839) pp. 488 - 497, does not mention it, nor does Edward V. Coughlin, "Neo - Classical *Refundiciones* of Golden Age *Comedias*, (1772 - 1831)," *DA* 26 (1965): p. 2746. I have not seen John H. La Prade, "Golden - Age Authors in Nineteenth-Century Spanish Plays," *DA* 24 (1964): p. 3750. Solís's play may be the reworking mentioned in my Nos. 3051 - 3052. In any event, a combing of some Madrid newspapers for the years 1795 - 1834 and various records might clear up the problem.
- . (SOLOMON. See Nos. 2385 - 2386.)
2654. †SONDHEIM, STEPHEN, and GEORGE FURTH. *Company*. Musical comedy. U. S. 1970 (as a book: New York: Random House). Sondheim did the music and lyrics, Furth the book; produced and directed by Harold Prince, who played a large role in shaping the book as well. Character Robert, who comes to realize that casual affairs however numerous are not as satisfying as marriage, for all its problems.
2655. SOREL, CHARLES, 1597 or 1602? - 1694. *Polyphile, ou L'Amant de plusieurs dames*. In his *Oeuvres diverses, ou Discours meslez*. (Paris: Compagnie des Libraires, 1663). Debate, or Socratic dialogue. See Ivan Barko, "Une Source du *Don Juan* de Molière: Le *Polyphile* de Sorel," *RHL* 74 (1974): pp. 469 - 474.
2656. *SORIANO, MANUEL. *¡Don Juan! ¡Don Juan!* Poem. Sp. Supposedly in *Nuevo Mundo* (Madrid), ca. 1929 - 1930. A search by another library where a file of this magazine is held failed to turn up this item, but did discover the following entry, with which it may easily have been confused by the writer from whom I took the original reference. See A. Calero Ortiz, No. 866.
2657. SORIANO, MANUEL. *La Marcha de Don Juan*. Poem. In *Nuevo Mundo* 29 (Nov. 1930).
- . (SOTO y SÁEZ, MARÍA de. See No. 722.)
- . (SOULIÉ, FRÉDÉRIC. See "lions" under "viveurs.")
2658. SOUMET, ALEXANDRE. *La Divine Épopée*. Epic poem. Fr. 1840. Canto 4, "Idaméel," has Don Juan telling how a vampire caused his death. Idaméel himself, the king who conquered the archangel, is a sort of infernal Don Juan. Cf. No. 889.
2659. [SOUTHEY, ROBERT]. *Letters from England*. Epistolary journalism. "By Don Manuel Alvarez Espriella, trans. from the Spanish." London: Longman, Hurst, Rees, and Orme, 1807. Peter W. Graham, *Don Juan & Regency England* (Charlottesville: UP of Virginia, 1990) p. 35, 44 - 60, claims it is a precursor to Byron's *Don Juan*, a model, a source, but admits he has no absolute proof. He cites many similarities. Southey, of course, is the author; there is no Spanish author. Let us recall that Byron, mockingly, dedicated his poem to Southey.

- . (SOUTULLO, Maestro. See No. 867.)
2660. SOUVIRÓN, JOSÉ MARÍA, 1904 --. *Don Juan el Loco, y otros poemas*. Sp. © 1957. The "Don Juan" section of the book consists of 27 free - verse lyric - narrative poems (pp. 13 - 73), supposedly by Don Juan himself. His "punishment" is his sense of mortal satiety.
2661. SOUVIRÓN, JOSÉ MARÍA. "Don Juan y Don Quijote," *Estudios* (Santiago, Chile) (July 1948): pp. 4 - 25.
2662. SOYA, CARL ERIK, 1896 --. *Don Juan som Aegtemand: Efterspillet*. Dramatic epilogue to Arne Weel's comedy, *Don Juan som Aegtemand*. Den. Privately printed. Christmas, 1957. (R. K.) See No. 3006.
2663. SPICKER, MAX. Selections from Mozart's *Don Giovanni*, arr. for piano. New York, 1899.
2664. SPIESS, CHRISTIAN HEINRICH, 1755 - 1799. Did the text for Schikaneder's production of Mozart's *Don Giovanni*, called *Don Juan oder die redende Statue*. Premiere, 5 Nov. 1792 in Vienna. Livened with tricks by Kasperl.
2665. *SPIESSER, FRIEDRICH. *Don Juan, oder, Der Steinerne Gast: Seine Thaten und sein furchtbares Lebensende*. "Mit einem Anhang von Liedern, welche Don Juan sang." Play. Kassel, 1857(?) Smeed, No. 345, p. 89, believes that the play shows intentional parallels with the Faust legend, and agrees it appeared at about that time.
2666. SPOELSTRA, MARK. *Don Juan's Turn to Bow Now*. Words and music by him. © Athena Music, 27 Feb. 1969.
- . (SPOERLI, H. See No. 2123.)
2667. SPOHR, LUDWIG, 1784 - 1859, and JOSEF KARL BERNARD, 1780 - 1850. *Faust*. Opera. Composed 1813; premiere, Prague, 1816. Published, Vienna, 1814. Combines a *Sturm und Drang* Faust figure with reminiscences of Mozart's *Don Giovanni*, even including musical allusions. Several of the motifs are echoed in the Grabbe drama, No. 1405. See E. Price, No. 388, p. 270, for further details. Spohr did the music, Bernard the libretto. Cf. No. 1812.
- . (SPOLIANSKI [Spoliansky], M. See Nos. 2076, 2117, and 3031.)
2668. *SPRY, HENRY. *Don Juan, the Little Gay Deceiver*. Burlesque. London, 20 June 1870.
2669. SQUIRE, JOHN COLLINGS. *The Seventeenth Canto of Byron's Don Juan*. "Now first edited and published by David M'Kie (The Scots Reviewers' Society. Two guineas net.)." In *Collected Parodies* (London, [1921]) pp. 126 - 130. Squire "reviews" the "recently found" canto, "quotes" over twenty lines from it. It is No. 4 in a set of "imaginary reviews."
- . (STACK, P. See No. 1086.)
- . (STAKH, P. See No. 942.)
- . (STAMM. See No. 1522.)
- . (STAPLEAUX, LEOPOLD. See under "viveurs.")
- . (STARITSKY. See No. 839.)

- . (STARK, L. See "lions" under "viveurs.")
- . ***STARKIE, WALTER. *Don Gitano*. Barcelona, 1944. Entry from Portabella Durán, No. 1515. This is really Starkie's *Don Gypsy*, London, 1936; NY, 1937. Not a Don Juan work, but an account of the author's rambles through Spain. However, see in the NY ed. the discussion on Don Juan in Seville (pp. 454 - 457).
2670. STARKIE, WALTER. *The Playboy of Seville*. Trans. of Tirso's play for the Modern Library ed. of *Eight Spanish Plays* (New York, 1964). U. S. Starkie claims, in his preface (x - xi), to have modified the original by accentuating certain aspects of the play, but I cannot see where it is anything but a straightforward translation of the basic text, with virtually no additions or deletions.
- . (STARKLOF, L. See "sirens" under "viveurs.")
- 2670a. STEAD, CHRISTINA. *Don Juan in the Arena*. Short story. Australia. In her *Salzburg Tales* (NY, 1934).
- . (STECHETTI, L. See No. 1440.)
2671. STEENSLAND, DOUGLAS and MARK. *Melody from Don Giovanni*. Flute solo with piano accomp. Arrang. by Douglas Steensland, with the piano arrang. by Mark. © 26 June 1970 by Belwin Mills Pub. Corp., Rockville Centre, NY.
2672. *STEFANI, ALESSANDRO de. There are said to be some pages dealing with *Don Juan Tenorio* in his *Cortigiana*. In checking through works by Stefani listed in the Library of Congress Union Catalogue, I do not find this one included, nor have I found other references to it.
- 2673 *STEIN, FRITZ. *Reich' mir die Hand mein Leben*, [ed.(?) of] Beethoven's variations on the theme from Mozart's *Don Giovanni*. © by him in Berlin, renewed 18 Sep. 1941. This would place the orig. © date ca. 1913. A new arrangement. Published in Leipzig: Breitkopf and Härtel, [1914].
- . (STEIN, M. See No. 2623.)
2674. STEINER, ERIC. Arrangement of the serenade from Mozart's *Don Giovanni* as a piano duet. © by Rockville Centre, NY, 3 Jan. 1964.
2675. STEINER, W. *Ein Weiblicher Don Juan, oder Meine Name ist Meyer*. Farce. Bern, 1902. See Nos. 766 and 804.
2676. STEINITZER, HEINRICH. *Die Fünf Don Juans und andere Narreteien*. Stories(?). Stuttgart, 1922.
2677. STEMPFLE, H. *Ein Moderner D. Juan*. One-act comedy. Leipzig, 1886.
2678. †STENDHAL [Henri Beyle], 1783 - 1842. *Armance, ou Quelques scènes d'un salon de Paris en 1827*. Novel. Fr. (Character Octave de Malivet, the impotent protagonist, and the burlesqued "commander" figure Soubirane, according to William Little, "Don Juanism in Modern European Literature," Ph. Dissert., Washington U, St. Louis, 1973.)

2679. STENDHAL [Henri Beyle] *Les Cenci*. Story in *L'Abbesse de Castro*. Ca. 1837. (Character Francesco Cenci.) Stendhal begins the tale with several pages of discussion on the nature of Don Juan as portrayed by Byron, Tirso, Mozart, Molière, etc. Cenci, was, of course, an historical character. It might be added that Stendhal was something of a Don Juan himself.
2680. †STENDHAL [Henri Beyle]. *Lamiel*. Novel. Ca. 1839. (Character Dr. Sansfin.) Lamiel herself is a sort of Doña Juana, calculating, somewhat on the order of the marquise in *Les Liaisons dangereuses*. The novel by Stendhal was left unfinished in 1839.
2681. STENDHAL [Henri Beyle]. *Mémoires d'un touriste* (Brussels, 1838) 2: pp. 47 - 55. Treats of Gilles de Retz and of Don Juan in general.
2682. STENDHAL [Henri Beyle]. *Le Rouge et le noir*. Novel. Fr. 1830. (Character Julien Sorel.) The novel is replete with Don Juan references, as Prof. Harry Redman has called to my attention: Vol. 1, chs. 8, 10, 11, 16; vol. 2, chs. 17, 26 have epigraphs from Byron's *Don Juan*.
2683. †STENDHAL [Henri Beyle]. *San Francesco a Ripa*. Story. Originally titled *Santa Maria Romana*. Dated 29 - 30 Sep. 1831. First published posthumously in the *Revue des Deux Mondes* 1 July 1853. (Character Chevalier Sénecé.) (Data from Prof. Harry Redman.)
2684. STENDHAL [Henri Beyle]. He intended to write a play on the Don Juan theme with tentative titles *Le Séducteur*, *Le Séducteur amoureux*, *Le Philosophe amoureux*, according to William Little, No. 2678.
2685. STENDHAL [Henri Beyle]. *Vie de Henri Brulard*. Somewhat fictionalized autobiography. 1890 (posthumous). In it he writes, "J'arrivais à Paris avec le projet arrêté d'être un séducteur de femmes, ce que j'appellerais aujourd'hui un *Don Juan* (d'après l'opéra de Mozart)," as cited by William Little, No. 2678 (from Stendhal, *Oeuvres intimes* [Paris: Gallimard, 1959] p. 312).
2686. STENDHAL [Henri Beyle]. "Werther et Don Juan," in his *De l'amour*, ch. 59. Paris, 1826.
- 2686a. STEPHANIE [Christoph Gottlieb] der Jüngere, 1741 - 1800. *Macbeth*. Five-act tragedy. Vienna, 1772. Written as a replacement for the anonymous *Don Juan oder das steinerne Gastmahl*, banned in Vienna 1769 [my No. 397?]. It is an adaptation of the Don Juan play, despite the title. (B. M. - K.; see her pp. 418 and 441.)
2687. STEPHENS, ALAN ARCHER, 1925 --. *Don Juan in Hell*, in his *The Sum: Poems* (Denver, CO: A. Swallow, 1958).
- . (STEPHENS, N. See No. 2324.)
2688. STEPT, SAM H., and OLIVER DRAKE. *Don Juan of Seville*. U. S. In Gene Autry's deluxe ed. of famous original cowboy songs and mountain ballads. © 3 Jan. 1939.
2689. STERN, ELSIE JEAN, 1898 --. Minuet from Mozart's *Don Giovanni*. Piano solo with words. © New York, Oct. 1947. Published under her pseud. of Elsie - Jean. Arranged by Hugo Frey, 1874 --.
2690. STERNHEIM, CARL. *Don Juan*. Tragedy. Ger. 1909. Influenced by Hoffmann, says Smeed, No. 345, p. 53. Written 1905.

2691. STEVENS, EDWARD B. *A Reappraisal*. U. S. A poem in ottava rime, imitating the style of Byron's *Don Juan*, with references to the poem itself. In *The Classical World* 53 (April 1960) pp. 205 - 211.
2692. †STEWART, MARY. *Touch Not the Cat*. Novel. Eng. 1976. (Character Nicholas Ashley, "a vicious libertine" [end ch. 6], who even keeps a list of his numerous female conquests.)
2693. STILLWELL, ROBERT. A limerick sequence of seven stanzas, beginning "Mighty Juan was a Don of Seville." U. S. 1978. D. J. depicted as a twentieth-century type of lover manqué. Unpublished.
- . (STIRLING, E. See Nos. 1962 - 1963.)
2694. †STOKER, BRAM. *Dracula*. Novel. Irel. 1897. Redone as a play in 1927; as a film in 1931, etc. Frank Langella, an actor recently starring in a *Dracula* play, is cited by *Time* (31 Oct. 1977): p. 93 as observing in *Us* magazine that women are excited by the vampire he depicts on Broadway: "I've found most women want to be taken by force, but with gentleness. Therefore, Dracula is the ultimate sex symbol." See No. 889. Most recently, see the Francis Ford Coppola motion picture version, No. 2033a. The play with Langella was made into an earlier motion picture in 1979, simply entitled *Dracula*. Besides Langella, it boasted the talents of Lawrence Olivier as the vampire's nemesis Van Helsing; it was written by W. D. Richter from the Hamilton Deane and John L. Balderston play; directed by John Badham. There have, of course, been many other play, motion picture (over 200 by one recent count), and fictional realizations of this ever popular literary theme.
- . (STOLLER, M. See No. 1743.)
- . (STONE, J. See No. 2104.)
2695. STONE, PADDY. *The Hands*. Ballet. Can. Premiere ca. 1 Aug. 1975 by the Royal Winnipeg Ballet. Seven independent sections, each having to do with hands, of which No. 6 is danced to the music of Mozart's "Là ci darem la mano," from *Don Giovanni*.
2696. STORNI, ALFONSINA, 1892 - 1938. *Divertidas estancias a Don Juan*. 9 four-verse stanzas. Arg. (Actually an Italian born in Switzerland.) Orig. appeared in book form in *Ocre* (1925). To be found in *Obra poética* (Buenos Aires, 1946) pp. 369 - 370. Reported in **Nosotros* (Buenos Aires) 18 (1924): pp. 287 - 288; and in **La Antorcha* (Mexico City), 11 Oct. 1924.
2697. *STRADA, JOSÉ de [Gabriel Jules Delarue de Strada]. *Juan*. Five-act drama in verse. Fr. Paris, 1897. "L'Épopée humaine. Troisième cycle des civilisations: Temps modernes. Tétralogie de la comédie horrible: Premier drame. Don Juan, Pascal, Louis XV, St. - Just."
2698. *STRADTWITZ, VALESKA von. *Don Juans Dressur zur Ehe*. Story (?). From the Russian. Bratislava, 1906.
- 2698a. *STRAUSS, DAVID FRIEDRICH, 1808 - 1874. *Don Juan*. In his *Gesammelte Schriften* (Bonn, 1877) p. 117. Sonnet, composed between 1849 and 1865. (B. M. - K.)
2699. STRAUSS, RICHARD. *Don Juan*. Tone poem for orchestra. Opus No. 20. Ger. 1887 - 1888. From Lenau, No. 1750. Also see Nos. 604, 666a, 749, 1433, 1857, and 1881a.

2700. †STRAUSS, RICHARD. *Der Rosenkavalier*. Light opera. First performed in Dresden, 26 Jan. 1911. Baron Ochs von Lerchenau is a Don Juan, as Strauss admitted: see *Time* 12 Dec. 1949: p. 78.
2701. STRAUSS, RUDOLF, 1874 --. *Die Waffe des Don Juan*. One-act comedy. Vienna: L. Weiss, 1902.
2702. †STRAVINSKY, IGOR. *The Rake's Progress*. Opera. Rus. Premiere in Venice, 1951. Libretto by W. J. Auden and Chester Kallman. Macchia, says Rousset, No. 1616, sees reminiscences of Mozart's *Don Giovanni* in it. Also see No. 2383.
2703. †STRINDBERG, AUGUST. *Fröken Julie*. Long one-act play. Swed. 1888. The valet Jean speaks of Don Juan while making a play for Julie, about one-fourth through the play. (Trans.: "Miss J.")
- . (STROHEIM, E. von. See Nos. 2032 and 2093.)
2704. STRONG, LEONARD A. G. *Don Juan and the Wheelbarrow*. Short story. Eng. Appeared in *YR*, n. s. 21 (March 1932): pp. 581 - 589; then in *Don Juan and the Wheelbarrow, and Other Stones* (NY, 1933).
2705. STYRON, WILLIAM. *Set This House on Fire*. Novel. U. S. 1960. Kenneth Robb, "William Styron's *Don Juan*," *Crit* 8 (winter 1965 - 1966) p. 34, writes: "[the story is largely] a complex translation, into prose and into the contemporary world, of Mozart's version of the Don Juan legend as it is discussed in the *Either* part of Kierkegaard's *Either / Or*." I had the occasion, on hearing Styron deliver a lecture some years ago, to ask him whether Robb was right. He remained noncommittal.
2706. SUARÈS, ANDRÉ [Félix - André Yves Scantrel, called Suarès], 1868 - 1948. Fr. *À l'ombre des matines*. A play in one act, one scene. In *Le Livre des lettres*, 1 (Marseille: R. Laffont, 1943) pp. 137 - 163. Don Miguel de Mañara and the real Don Juan and Valdés Leal, the former's dear friend (who actually painted his portrait; see No 594) appear in the convent chapel.
2707. SUARÈS, ANDRÉ [Félix - André Yves Scantrel, called Suarès]. *Carnets*. No. 6, transcribed 21 Jan. 1930, is an essay on Don Juan.
2708. SUARÈS, ANDRÉ [Félix - André Yves Scantrel, called Suarès]. *Carnets*. No. 45 is a six-line poem about the loveless Juan, who needs a mate.
2709. SUARÈS, ANDRÉ [Félix - André Yves Scantrel, called Suarès]. *Carnets*. No. 175 includes a paragraph on Don Juan.
2710. SUARÈS, ANDRÉ [Félix - André Yves Scantrel, called Suarès]. *Don Juan*. Essay. See *Don Juan, texts établis et préfacés par Yves - Alain Favre* (Mézières - sur - Issoires: Rougerie, 1987).
2711. SUARÈS, ANDRÉ [Félix - André Yves Scantrel, called Suarès]. *Portraits sans modèles* (Paris: Grasset, 1935) p. 57. Another portrait of Don Juan.
2712. SUARÈS, ANDRÉ [Félix - André Yves Scantrel, called Suarès]. *Sur la vie* 3 (Paris: Émile Paul frères, 1912) pp. 45 - 53. Favre, No. 2710, p. 8, writes that *La Grande Revue* (10 Oct. 1911): p. 5 "... publie en effet un portrait de Don Juan, qui sera repris dans le tome III de *Sur la vie*. Il en avait déjà donné un premier rayon dans le Carnet 45, mais il y revient beaucoup plus longuement dans cette chronique."

2713. SUBERVILLE, JEAN. *La Passion de Don Juan*. Drama in three acts. Fr. 1935. Performed 1932(?).
2714. †SUDERMANN, HERMANN. *Das Glück im Winkel*. Play in three acts. Ger. 1895. (Character Baron von Röcknitz.)
2715. †SUDERMANN, HERMANN. *Stein unter Steinen*. Play. 1905.
2716. SUNDBERG, SUNE. Minuet from Mozart's *Don Giovanni*, arr. for three violins, cello, and piano. Stockholm, © 1951.
2717. SUSA, CONRAD. *Don Juan in Hell*. "From *Man and Superman* from Mozart's *Don Giovanni* and Gounod's *Faust*." Music adapted and arranged by Susa. © 21 May 1965.
- . (SUSSKIND, D. See No. 2069 and the entry preceding it.)
2718. SÜSSMAYER, FRANZ XAVER, 1766 - 1803. 1798 Vienna production of Mozart's *Don Giovanni* with Don Giovanni's arias omitted because the leading actor could not sing. What remained was a folk play with some musical numbers. See Price No. 388, p. 173, for more details. Also see No. 2146.
2719. SWORIN, ALEKSEJ SERGEIWIÄ. *Tatjana Repina*. Four-act comedy. Rus. Premiere in Moscow, 1888. (Character Sabinin.) See especially his speech near the start of act 3, sc. 1, where he refers to Don Juan in general and to Mozart's *Don Giovanni* in particular. Cf. the Suvorin play and Chekhov's play of the same name, with the same character, No. 939a.
- 2720 SV., SV. [Sven Svensen?]. *Don Juan*. One-act farce. Den. 1869.
- 2720a. "THE SYDNEY FRONT." *Don Juan*. Musical performance, premiering in Amsterdam, 15 Apr. 1992. This Australian avant - garde theater company of five performers was founded in 1986. The present work, with guest leading lady opera singer, Annette Tesoriero, utilizes digitalized, reworked music by Raffaele Marcellino (Australian) from Mozart's *Don Giovanni*. Some of the libretto is credited to Richard Vella's *Memory Pieces*. Sets by Jaque Utley. The tour will include London, Brussels, Copenhagen, and Dusseldorf. Audience participation is encouraged. The work features nudity, sexual excesses, dances (a pavane, a polka, etc.), etc.
2721. *†SYLVA, CARMEN [pseud. of Elisabeth, Queen Consort of Charles I, King of Romania]. *Ein Brief: Novelle in Aus dem Leben: Zwei Novellen*. Leipzig, 1912. (Character Reinhold, an epileptic Don Juan, as one critic calls him.)
- 2721a. *SYLVESTER, HECTOR [pseud. of Wilhelm Wölfert], 1854 - 1925. *Das goldene Kleeblatt*. Fantastic play in four acts, with a prelude. Leipzig, 1894. Involves Don Juan, Faust, etc. (B. M. - K.)
- . SZOMBATHELY, LANCIANO. A version of the *Burlador y Convidado de piedra* in 1916, says Farinelli, No. 399. Translation of Tirso's play?
2722. SZYMANOWSKI, KAROL, 1882 - 1937. *Sérénade de Don Juan*. Six-minute piano piece. Ukraine - Poland. 1915 - 1916. One of a set of piano pieces he called *Maski* ("Masques"). Opus 34. Available in the Musical Heritage Society recording (1989 - 1991), played by the pianist Gregory Allen, as part of *The Rubenstein Dedications: A Musical Portrait*.

2723. TAIKEFF, STANLEY. *Don Juan of Flatbush*. Two-act "drama with comedy." U. S. Written 1975. Premiered by the Missouri Repertory Theatre of the Univ. of Missouri at the Kansas City Playhouse, 1 July 1976. Not the traditional D. J. story, but an ethnic comedy set in the city where its author was born.
2724. TALADOIRE, B., and E. FUZELLIER. *Don Juan*. A fragment. Nine scenes of act 2 only. Prose. Appeared in *Cahiers du Sud* 23.188 (Nov. 1936): pp. 817 - 830. Starts with Don Juan's saying, "1001, 1002, 1003." He meets Don Quijote and Sancho and the three of them converse with Leporello.
2725. *TÁLICE, ROBERTO A., 1902 --. *Don Juan se confiesa*. Comedy. Born in Montevideo, but usually called Arg. 1930.
2726. *TÁLICE, ROBERTO A. *John, Jean y Juan*. Comedy. 1944. I do not know with what this play deals.
2727. *TÁLICE, ROBERTO A. *Juan sin sosiego*. Play. 1952? I do not know with what this play deals.
2728. *TÁLICE, ROBERTO A. *La Mujer incompleta (Don Juan vencido)*. Three-act monodrama. 1950s?
2729. †TAMAYO y BAUS, MANUEL. *La Locura de amor*. Play. Sp. 1855. (Character Felipe, i. e., Phillip I of Spain.)
2730. †TAMAYO y BAUS, MANUEL. *No hay mal que por bien no venga*. Three-act play in prose. 1868. Freely adapted from the French play, *Le Feu au couvent*, by Barnère, No. 652. Don Juan types.
2731. *TANN - BERGLER, OTTOKAR [Hans Bergler], 1859 --. *Don Juan im Caféhaus*. Ger.? In his *Wiener Guckkastenbilder* (Berlin, n. d.) pp. 162 - 168. 1888. (All data from Smeed, No. 345. I assume it is a short story.) Lib. Cong. Union card ditto.
- . (TANNER, JAMES T. See No. 1824.)
2732. †TANNER, JUANITA [pseud.]. *The Intelligent Man's Guide to Marriage and Celibacy*. U. S. Indianapolis, (1929). Satire against Shaw's *Man and Superman*, No. 2603, whose hero was John Tanner. It appeared one year after Shaw's *Intelligent Woman's Guide to Socialism and Capitslism*, whence her title.
2733. TAUTZ, WERNER. *Don Juan*. "Paso doble," i. e., a march. © in Berlin, May 1955. For orchestra. Arranged by Helmut Flöter, 1914 --, under pseud. of Helmut Gardens.
- . (TAYLOR, R. E. See No. 2375.)
- 2734 TCHAIKOVSKY, PETR I. *Don Juan's Serenade*. Part of Opus 38. Song. Rus. 1877. Often titled in French: *Sérénade de Don Juan*; also in German: *Ständchen des Don Juan*. I do not have the original Russian. The words for it are Tolstoi's, apparently from part of his poem *Don Zhuan*, Nos. 2763 - 2764. Also see Korganov No. 1680.
- . (TCHAIKOVSKY, PETR I. See No. 2359.)
- . (TEJADA, C. S. de. See No. 593a.)
- . ***TEJADA GÓMEZ, ARMANDO. *Antología de Juan*. Poetry. Buenos Aires, 1966. No connection with the Don Juan theme.

2735. TÉLLEZ, GABRIEL [Tirso de Molina, pseud.]. *El Burlador de Sevilla y Convidado de piedra*. Play. Sp. Printed, 1630. Written some years earlier, just when being a moot point, but probably ca. 1618 - 1620. It is not even certain that he wrote it. Cf. No. 485, the anonymous *Tan largo*, which many consider an earlier or later version of the same text, also by Téllez. Not a version but interesting because of its title is Tirso's *Tres maridos burlados*, a humorous novela, which appeared in his *Cigarrales de Toledo* in 1624. For dramas, etc., based on Tirso's play, see Nos. 388, 462, 471, 485, 505, 515, 712(?), 813b, 816, 906, 954a, 963, 988, 993 - 994, 1149, 1159, 1268, 1304 - 1305, 1351, 1368a, 1475, 1488, 1657, 1675, 1750, 1760, 1894, 1897, 2145, 2150, 2178, 2206, 2242, above 2392, 2432, 2438, 2517, 2630, 2653, 2670, 2766, 2875(?), 2886(?), 2888, 2989, 2993, and 3012.
2736. †TÉLLEZ, GABRIEL [Tirso de Molina, pseud.]. *Don Gil de las calzas verdes*. Play. 1615. A new transl. (Warminster, England: Aris and Phillips, 1991) claims that the drama "subverts the Don Juan legend to show the Trickster's female counterpart can be just as resourceful and predatory, when the restoration of her honour is at stake." Doña Juana is indeed plucky and determined to get her lover back, but the connection with Don Juan would seem more advertisers' hype than accuracy; at best it is strained.
- . (TELLIER. See No.1731a)
- . (TERNAUX - COMPANS, H. See No. 2172.)
- . (TERRAL, F. See No. 963.)
- . (TERRASSAULT, N. See No. 1289 and just after No. 2068.)
2737. TERRON, CARLO. *La Moglie di Don Giovanni*. Three-act play. Ital. 1953. Cf No. 2492.
2738. TERTZ, ABRAM [Andrei Siniavski]. *Mysli vrasplokh* (NY: Rausen, 1966). (Trans.: "Thoughts Unaware." See pp. 58 - 60: "The history of Don Juan is the eternal quest Her, the one yet undefiled, with whom it is particularly pleasant to commit the forbidden." (R. K.)
- . THACKERAY, WILLIAM MAKEPEACE, 1811 - 1863. *Chevalier de Faublas*. Incorrectly attributed to him by another source. See No. 1813.
2739. †THACKERAY, WILLIAM MAKEPEACE. *The History of Henry Esmond, Esquire*. Novel. Eng. 1852. (Character "The Young Pretender.")
2740. THACKERAY, WILLIAM MAKEPEACE. *Vanity Fair*. Novel. 1847 - 1848. Many references to music and Mozart, etc. At least four to Don Juan: George Osborne is called "a regular Don Giovanni" (near start of ch. 13); Jos Sedley, "you Don Juan" (mid ch. 22); "the band plays the awful music of 'Don Juan' before the statue enters" (near end, ch. 5); Amelia (Emmy) is enraptured with such "divine compositions" as "Vedrai carino" and "Batti Batti" (mid ch. 62). (From Mozart's *Don Giovanni*, of course.)
2741. THALBERG, SIGISMOND, 1812 - 1871. *Grande fantaisie et variations pour le piano - forte sur deux motifs de l'opéra Don Giovanni de Mozart*. Opus 14. Vienna, 1835(?). Thalberg was a renowned Swiss pianist.

- 2742 - 2742a. †THARAUD, JÉRÔME and JEAN. *Les Bien - Aimées*. Novel. Fr. Paris: Plon, 1932. Character Adrien. Sidonie G. Colette, *Oeuvres complètes* 10 (Paris: Le Fleuron, [1949]) p. 336, says of Don Juan that "les frères Tharaud sont allés remuer sa cendre en Espagne." The entry was for 14 June 1936. They had years before done a short piece on Don Juan - Miguel Mañara, which appeared in 1927 ("Le Secret de Don Juan," in their *La Semaine sainte à Seville* [Paris, 1927] pp. 43 - 50), but the novel above, apparently also too early for this reference of Colette's, is the only other work of theirs that would seem to fall in that category, and even then, not exactly. Perhaps nothing came of their "remuer sa cendre."
- . (THEODOLI, N. See No. 2082.)
2743. THEURIET, ANDRÉ. *Le Don Juan de Vireloup*. "Moeurs forestières." *Nouvelle*. Fr. 1877. The German trans., *Der Don Juan von Berxen*, must surely be of this same story, 1904.
2744. THEURIET, ANDRÉ. *Intérieur*. Short poem in his *Le chemin des bois* (Paris: Lemerre, 1877) p. 66. Includes the lines in which a female pianist is playing a minuet:
 Ses doigts, sur l'instrument tout à l'heure muet,
 Modulent lentement un air de menuet,
 Un doux air de *Don Juan*, rêveuse mélodie,
 Pleine de passion et de mélancolie ...
- . (THEURIET, ANDRÉ. See "sirens" under "viveurs.")
- . (THIBOUST, LAMBERT. See No. 2419.)
2745. THIELE, RICHARD, 1847 - 1903, and ROBERT LINDERER, 1824 - 1886. Book by Linderer, music by Thiele. *Don Juan von Rückwärts, oder: Der Vergnügte steinerne Gast*. Burlesque opera. Details from B. M. - K.
2746. *THIESS, FRANK, 1890 --. *Don Juans Letzte Tage*. Vienna - Linz, 1950. A story told from Leporello's point of view (taken from Mozart, i. e.) but continues after Don Juan's death.
- . THOMAS, DONALD MICHAEL, 1935 --. Novels. Eng. His novels and poetry both feature eroticism.
- 2747 - 2748. †THOMAS, DONALD MICHAEL. *Araret* (1983) and *Swallow* (1984; sequel to *Araret*) involve Donjuanesque characters.
2749. THOMAS, DONALD MICHAEL. *The Draughtman's Contract* has a moving statue. Date?
- 2749a. *The White Hotel*. Novel. 1981. Section 1, in the form of a narrative poem, is actually entitled "Don Giovanni." The seduced girl was an opera singer; the reference is to Mozart.
2750. THOMAS, GWYN, 1913 --. *The Love Man*. Novel. Eng. London: Gollancz, 1958. Laid in Spain, during the Renaissance; Juan Tenorio is the hero. Original story. In the U. S. his novel was titled *A Wolf at Dusk* (NY, 1959).
2751. THOMAS, JOHN W. *An Apology for Don Juan*. London: T. Green, 1824. A verse satire on Byron's *Don Juan* in two cantos. Eng. In the 3rd ed., rev., 1850, the author revealed his identity. The 4th ed. bore the new title: *Byron and the Times; or, An Apology for Don Juan*. London, 1855. The "apology," of course, is really no apology at all.

2752. THOMAS, VIC. *Don Juan*. Words and music by him. © Pocket Full of Tunes, Inc. & Papa Toad Music, 7 Feb. 1973.
2753. 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.
2754. THORNTON, ALFRED. *Don Juan*. "Biography of a Libertine." Novel. London: T. Kelly, 1821 - 1822. Imitation of Byron's *Don Juan*. Vol. 2 is sometimes called *Don Juan in London*.
2755. THURING de RYSS, HENRI JOSEPH. *Don Juan*. Lyrical drama in three acts. The music is by Mozart as reworked by Christian Kalkbrenner. The libretto is by Thuring and D. Baillot. The ballets are by Gardel. L. W. Lachnith is supposed to have worked with Kalkbrenner on the music. Fr., except for C. K. (Ger.) and L. W. L. (Bohemia). First performed in Paris the 30 fructidor, an XIII (17 Sep. 1805). Paris: Ballard, 1805. Kalkbrenner has been much maligned for "improving" (as one critic, tongue in cheek, put it) on Mozart's music. But *pasticcios* such as this were then greatly in vogue and this opera played 28 times up to 27 Jan. 1807.
2756. *TIADEN, HEINRICH. *Don Juan ist unschuldig*. Novel. Leipzig, 1939. A Dutch translation: *Don Juan is onschuldig* came out in 1941.
- 2756a. *TIAN [Karoline von Günderrode], 1780 - 1806. *Don Juan*. In her *Gedichte und Phantasien von Tian* (Hamburg - Frankfurt, 1804) pp. 21 - 26. Ballad. (B. M. - K.)
2757. TIBBLES, G., and R. LORISS. *Viejo Don Juan*. Music Copuring [sic], 1954, by Lossom Music Corp. New York. Entry from Portabella Durán, No. 1515. Somewhat garbled. Correct to read: George F. Tibbles (died 1987) and Ramey [or Ramez?] Idress, *Old Don Juan*. Song. Words and music by both men together. Copyright 1954 by Blossom Music Corp., New York, 12 Aug. 1954; actually published. This piece was recorded by the Andrews Sisters in the Fifties as part of an album entitled *Sing! Sing! Sing!* It remains sufficiently popular to have been reissued in the seventies by Pickwick, SPC 3382, available in the summer of 1975, as part of the same album.
- 2757a. TIERI, VINCENZO. *Don Giovanni ultimo*. Play in three acts. Ital. Perf. Oct. 1950.
- . (TINSEAU, L. de. See "sirens" under "viveurs.")
- . (TIRSO DE MOLINA. See Nos. 2735 - 2736.)
2758. *TISNES JIMÉNEZ, ROBERTO MARÍA. *Don Juan del corral*. California, 1980. All the data I can find.
2759. TOBIAS, HENRY. *Don Juan of the Sea*. Song. Words and music by him. Unpub. © by Toby Music Corp., 31 Dec. 1947.
2760. TOBIAS, MICHAEL. *Déva*. Novel, "in the mountaineering *Don Juan* genre," the author wrote me. U. S. San Diego, CA: Avant Books, Word Shop, 1982.

2761. TOCHT, SIMON van der. *Een Don Juan in de zeventiende eeuw, 1672 - 1673*. Selections from his diary, chosen and published by A. J. van der Tocht. Hol. Leyden, 1928. (Trans.: "A Don Juan in the 17th Century.") This purports to be the diary of the later Van der Tocht's ancestor, but A. J. van der Tocht himself is the real author of this tale of Simon's amorous adventures during Holland's war with France and England. (V. der S. furnished the details.)
2762. *TOLLER, ERNST, 1893 - 1939. A puppet play, ca. 1929, involving a Casanova or Don Juan character. Ger. I have had no luck in locating it.
- 2763 - 2764. TOLSTOI, ALEKSEI K. *Don Zhuan*. Dramatic poem in two parts. Rus. 1860. The ending seems based on Zorrilla's *Don Juan Tenorio*. The plot is indebted to Hoffmann's *Don Juan*, No. 1534, and Mozart's *Don Giovanni*. Smeed, No. 345, also sees connections with Goethe's *Faust*. It has been suggested as well that the character of Don Juan himself owes much to Pechorin in Lermontov's *A Hero of Our Times*, No. 1762. See Nos. 1680, 2171, 2608, 2648, and 2734. It was completed in 1860 but not published until April 1862 in *Russkii Vestnik*, No. 4. A second version appeared in Tolstoi's *Stikhotvoreniia* ["Poetry"], St. Petersburg, 1867. The poem is dedicated to Hoffmann, in which Don Juan goes to hell. (Many details from R. K.)
- 2764a. TOLSTOI, ALEKSEI K. *Sobranie sochinenii* (Moscow: Izdatel'stvo "Khudozhestvennaia Literatura," 1964) vol. 4, "Pis'ma." (Trans.: "Letters.") Op. cit., 3: pp. 449 - 453, contains "Pis'mo k izdateliu," his letter to the editor of *Russkii Vestnik*, July 1862, explaining his intent behind his *D. Z.* (Trans.: "Letter to the editor.")
2765. TOLSTOI, N. *Don Zhuan*. Satirical poem with divagations, loosely based on the Byronic manner. Rus. Moscow, 1901.
- 2766 - 2766a. TOMAN, JOSEF, 1899 --. *Don Juan: Úivot a smrt Dona Miguela z Mañary*. Historical novel. Czech. Prague, 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* (NY.: 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 shouted his encouragement to him. The 1946 ed., also Prague, was complete and uncensored. See No. 2583. Composed 1941 - 1944.
2767. TOMASI, HENRI, 1901 - 1971. *Don Juan de Mañara*. Orchestral suite. Fr. First presented in Paris, 20 March 1935(?). I have reference to a "piano - vocal" score as well (no date). This may be a version intermediate between Nos. 2767 - 2768, or simply arias from No. 2768, ananged for voice, with piano accompaniment.
2768. TOMASI, HENRI. *Don Juan de Mañara*. Opera. World premiere in Munich, 29 March 1956. Libretto adapted from Milosz's play (No. 1968).
- 2769 - 2769a. *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. 1968, 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. 2767. Grove's music encyclopedia lists an opera, *Miguel de Mañara*, "after Milosz," 1942.

2770. TÖPFFER, 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 "Là ci darem." Libr. of Congress entry. Ger.
2771. TORELLI, ACHILLE. *La Duchessa Don Giovanni.* One-act play. Ital. Milan, 1888. A Doña Juana has a Don Juan for a lover.
2772. TORRADO ESTRADA, ADOLFO. *Don Juan contra Don Juan.* Four-act dramatic farce. La Coruña, 1931.
- 2773 - 2773a. TORRENTE BALLESTER, GONZALO, 1910 --. *Don Juan.* Novel. Sp. Written spring - summer, 1962. Pub'd., Barcelona, 1963. He did the prologue to his own novel (pp. 9 - 14)
2774. TORRENTE BALLESTER, GONZALO. "Don Juan tratado y maltratado," a section in his *Teatro español contemporáneo* (Madrid: Guadarrama, © 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 Mañara*; pp. 183 - 185 discuss M. Sierra's *Don Juan de Espana*; and 185 - 88, the Quinteros' *Don Juan, buena persona*. The 2nd ed., repaginated (1968) also includes Zorrilla and Marañón (the whole section, pp. 281 - 336).
2775. TORRENTE BALLESTER, GONZALO. *La Isla de los jacintos cortados.* Novel. 1980. References to the author's own Don Juan.
- 2775a. TORRENTE BALLESTER, GONZALO. Lecture, SUNY at Albany, 1966 - 1967 academic year. A 14 p., mimeographed transcript, "The Making of a Novel," exists.
- 2775b. TORRENTE BALLESTER, GONZALO. *Novela española actual: Coloquios ... del 2 al 7 de junio de 1975*, ed. Joaquín Marco (Madrid: Fundación Juan March y Cátedra, 1977) pp. 93 - 113, where he discusses his own novels.
2776. *†TORRES del HOYO, LUIS. *La Emoción erótica.* Madrid, 1927.
2777. TORROELLA, ALFREDO. *El Ensayo de Don Juan Tenorio.* "Descarrilamiento cómico." Farce. Cuba. Havana, 1868. In the "Repertorio de Bufos Habaneros." Probably a farce on a rehearsal of Zorrilla's play.
2778. TORROMÉ, LEANDRO. *Tenorio y Mejía.* One-act farce in verse. Sp. Valencia, 1877. Parody of Zorrilla's *Don Juan Tenorio*.
- . (TOUCHARD - LAFOSSE, G. See "lions" under "viveurs.")
2779. †TOUZIN, JENNY. *La Dévorante.* Novel. Fr. 1879.
- . (TOWNE, R. See No. 2125.)
- 2779a - 2779b. TRACHTENBERG, PETER. "Men Who Kiss and Run," *Glamour* (April 1986): p. 106, 110, 112. His book, *The Casanova Complex* (NY: The Poseidon P, 1989) deals with compulsive womanizers. The article includes a first - person account of a seducer's life, supposedly true and a self - confessional. It reads like a story.
2780. TRAKL, GEORG, 1887 - 1914. *Don Juans Tod.* Fragment of a three-act tragedy. Aus. 1907. In his *Gesammelte Werke*, vol. 2 (under "Die Jugenddichtungen"). B. M. - K. gives original title as *Monolog aus Don Juans Tod*. Slightly revised.

2781. TRAUTMANN, P. F. *Don Juan in Wiesbaden*. One-act farce. Ger. 1865. First perf., 22 July 1858, says B. M. - K.
2782. TRAUTMANN, P. F. *Ein Don Juan wider Willen*. Three-act comedy, a burlesque fantasy. 1852. From *Flygare - Carlén's novel(?) (No. 1277). Also See No. 2179.
- 2782a. *TREIT[Z]SCHKE, [Georg] F[riedrich], 1776 - 1842. *Ouvertüre von Mozart's Don Juan*. In *Der Sammler: Ein Unterhaltungsblatt* (Vienna) 3 (1811) p. 35. Sonnet. Aus.? (B. M. - K.)
- . ***TRELLER, FRANZ. *Donna Inez*. Central American civil war story. Ger. 1911.
2783. TRENCK, SIEGFRIED von der. *Don Juan - Ahasver: Eine Passion der Erde*. Poem. Ger. 1930.
- 2783a. *TREPTOW, LEON (1843 - 1916), GUSTAV GÖRSS (1845 - 1904), FRANZ ROTH (1837 - 1907), and ADOLF FERRON (1855 - 1907). *Unsere Don Juans*. Four-act farce with songs. Book by Treptow, words by Görss, music by Roth and Ferron. Premiered in Berlin, 1891. Finished, 1890. (B. M. - K.)
2784. TREVES, LUISA. *De Brief van Don Juan*. One-act comedy. Hol. © 1949. First performed 9 Dec. 1950. Pub. Amsterdam?, 1952. (Trans.: "Don Juan's Letter.") Don Juan is not in the play, but his servant and six women are.
2785. TREVES, LUISA. *Lijfsbehoud*. Play in three acts, five scenes. 1989. In *her Van achteren naar voren: Toneelwerk 1989 - 1946*, introd. Hella S. Haasse (Baarn, Netherlands: de Prom, 1989). (Trans.: "Preservation of Life.") Mozart's *Don Giovanni* is being presented in Salzburg, 1987. The scene is an exclusive beauty farm where six women are being redecorated. The ladies are singing parts from the opera appropriate to their gossip; they also attend a performance of the opera. The plot, however, mainly involves one of them who turns out to have been an overseer in the German salt mines. (V. der S.)
- . (TRIANON, H. See No. 1329.)
2786. TRIBOUILLET, PAUL - HENRI. *Don Juan*. Poem. Hanoi, Indo - China, 1943.
2787. TRIEBENSEE, JOSEF, 1772 - 1846. *Don Giovanni*. Selections from Mozart's opera arranged for wind ensemble, Bohemia. Available on Athena Ensemble record (and tape?): a Chandos Co. pressing, 1976(?)
2788. *†TRIGO, FELIPE, *A prueba*, story in *Así paga el diablo*. Sp. 1916? The hero of this story is said by one critic, and the fact denied by another, to be a sort of Don Juan. Trigo specialized in erotic novels.
2789. TRITTO, GIACOMO, 1733 - 1824. *Il Convitato di pietra*. Libretto by Giambattista Lorenzi (No. 1809). One-act farce opera. Premiere: Naples, carnival 1793. Kunze (No. 1225) writes that the score underwent modifications in subsequent performances. Sáenz - Alonso (No. 1471) p. 321, quoting Bello Portu's essay on Don Juan music, speaks of *Tritto's *Il Dissoluto corretto*, ca. 178--? I suspect that this reference is to the work I cite. Also see No. 1225. I am assigning a separate number here on the basis of *Il Dissoluto*, for which I have found no corroborating date. The *Convitato* itself is already listed as No. 1809. See No. 865.

- . (TROLLOPE, T. A. See "sirens" under "viveurs.")
- . (TRONE, R. See No. 1079.)
- 2789a. *TROPUS, CARL(?). *Don Juan und Faust*. In *Der Komet: Ein Unterhaltungsblatt für die Gebildete Lesewelt* (Leipzig) 10.29 (8 Feb. 1839) pp. 229 - 232. Play fragment. (B. M. - K.)
2790. †TRUFFAUT, FRANÇOIS, 1932 --. *Les Aventures d'Antoine Doinel* (Paris: Mercure de France, 1970). Scenarios for Truffaut's first four motion pictures dealing with Doinel, his Don Juan - like hero: *Les Quatre cents coups* (1959; see No. 2118); *L'Amour à vingt ans* (1962; see No. 2028); *Baisers volés* (1968; see No. 2030); and *Domicile conjugal* (1970; see No. 2044). It does not include, naturally, the latest in the series, No. 2792. Fr.
2791. †TRUFFAUT, FRANÇOIS. *L'Homme qui aimait les femmes. Cinéroman*. Paris: Flammarion, 1977. See No. 2096. This time the hero is named Bertrand.
2792. †TRUFFAUT, FRANÇOIS. *Love on the Run*. 1979. Latest in the Doinel series. See Nos. 2102 and 2790. The original French title is *L'Amour en fuite* (Paris: Avant - scène, 1980).
2793. TRUJILLO HERRERA, RAFAEL. *Juana Tenorio*. Four-act drama. Mex. 1965. Based on Zorrilla, though it takes place in Mexico City. Characters include Luisa Mejía, Rafaela Avellaneda, and La Reportera Centellas.
- . (T'SERSTEVENS. See Nos. 2592 - 2594.)
2794. TSVETAIEVA, MARINA, 1892 - 1941. *Don - Zhuan*. Cycle of six short poems (90 ll. in all) Rus. Written Feb. - May, 1917. In her *Stikhotvoreniia* (Moscow: Khudozhestvennaia Literatura, 1980) 1: pp. 98 - 101.
2795. TURINA, JOAQUIN. *Don Juan: Des Souvenirs de l'ancienne Espagne*. Span. © 15 May 1930.
2796. TURNER, WILLIAM. Music for serenade *Thou Joy of All Hearts*. Words by Shadwell and from his *Libertine*, act 1. Eng. Found in *New Ayres and Dialogues ...*, ed. J. Banister and T. Low (1678), and *Choice Ayres and Songs*, vol. 2, ed. John Playford (1679). See No. 2595.
2797. TURNER, WILLIAM. Music for song *When You Dispense Your Influence*. Words by Shadwell, *ibid.*, act 1. Found same places as previous entry. These two entries cited by Montague Summers, *The Complete Works of Thomas Shadwell* (London, 1927) introd. to vol. 3.
2798. TURPIN, FRANÇOIS. *Don Juan malgré lui*. One-act play. Premiere, Paris: Théâtre de l'Atelier, 17 May 1927. Apparently not published until 1969, by Avant Scène, Paris.
- . (TUTTLE, F. See No. 2074.)
2799. TYL, JOSEF KAJETÁN, 1808 - 1856. *Don Juan*. Story. Czech. 1844. In *Don Juan a jiné povídky*. (Trans.: "D. J. and Other Stories.") Involves Mozart.
2800. TYLER, ANNE. *Morgan's Passing*. Novel. U. S. 1980. The hero, Morgan Gower, tells his daughter the story of Mozart's D. G.
- . (UKRAINKA, LESYA. See Nos. 1436 and 1682.)

2801. †ULBACH, LOUIS. *L'Amour moderne*. Short stories. Fr. 1886.
- 2801a. *ULLMANN, LUDWIG, 1887? --. *Don Juan*. In *Der Merkur: Österreichische Zeitschrift für Musik und Theater* 1 (1910) p. 280. Sonnet. (B. M. - K.)
2802. †ULREICH, ALOIS. *Lully der Herzenbrecher in his WienerArt aus der Gegenwart*. Vienna, 1925. A Don Juan story concerning a man - about - town.
- . (ULRICH, J. See No. 3005.)
2803. UNAMUNO y JUGO, MIGUEL de, 1864 - 1936. "Ante la estatua del Comendador," in his *Cuenca ibérica (Lenguaje y paisaje)* (Mexico City, [1943]) pp. 129 - 133. Orig. written, ca. 1933. Essay on the statue in Zorrilla's *Don Juan Tenorio*. Sp.
2804. UNAMUNO y JUGO, MIGUEL de. *Don Juan de las ideas*. Sonnet. In his *Rosario de sonetos liricos* (Madrid, 1911).
2805. UNAMUNO y JUGO, MIGUEL de. *Dos madres*. Dialogued novelette. 1920.
- 2806 - 2806a. UNAMUNO y JUGO, MIGUEL de. *El Hermano Juan; o, el mundo es teatro*. Play. Madrid, 1934. Also did his own preface to it. See No. 1351.
- 2806b. UNAMUNO y JUGO, MIGUEL de. "Ibsen y Kierkegaard." Orig. in *Los Lunes of El Imparcial* (Madrid) 25, 2 March 1907. Also in *Mi religión y otros ensayos breves* (Madrid, 1910). Reprinted in *Obras completas* (NY: Las Américas, 1968) 3: pp. 289 - 293. Anti - Don Juan.
2807. UNAMUNO y JUGO, MIGUEL de. *Juan et Juana*. Something bearing this title is supposed to have been translated into French by Robert Picard in 1946. I have not located it, nor do I know what work of Unamuno's could be the original.
2808. UNAMUNO y JUGO, MIGUEL de. "Sobre Don Juan Tenorio," in his *Mi religión y otros ensayos breves* (Madrid, 1910). This essay was originally in *La Nación* (Buenos Aires) 24 Feb. 1908. Also in *Obras completas* (NY: Las Américas, 1968) 3: pp. 326 - 331.
2809. UNAMUNO y JUGO, MIGUEL de. "Sobre la lujuria," in his *Mi religión y otros ensayos breves* (Madrid, 1910). This essay dated March 1907 appeared originally in *La Nación* (Buenos Aires) 23 Apr. 1907.
2810. UNAMUNO y JUGO, MIGUEL de. "Sobre la pornografía." Orig. in *La Nación* (Buenos Aires) 9 Nov. 1907. Also in *Mi religión y otros ensayos breves* (Madrid, 1910).
2811. UNAMUNO y JUGO, MIGUEL de. *La Tía Tula*. Novel. 1921. More or less a reworking of No. 2805.

- 2812 - 2819. †UPDIKE, JOHN, 1932 --. *Couples*. Novel. U. S. NY: Knopf, 1968. Character Piet Hanema, who suffers (if only for a while) a post - Christian punishment for his adulterous life. Much of Updike's fiction deals with marital infidelity, viewed as an almost necessary concomitant to modern middle - class mores. Cf. *Eros Rampant*, a story in his *Too Far to Go* (NY: Fawcett Crest, 1979); the four "Rabbit" novels: *R. Run* (1960), *R. Redux* (1971), *R. Is Rich* (1981), *R. at Rest* (1990). Updike is almost obsessed with sex: cf. "No More Access to Her Underpants" (undated: about himself), *Poems* (NY: Knopf, 1985) p. 9, or "Fellatio," in *Midpoint and Other Poems* (NY: Knopf, 1969) p. 73. See Robert Detweiler's *John Updike*, rev. ed. (Boston: Twayne, 1984) pp. 111 - 116, "Tristan and Don Juan," a discussion of the theories of Denis de Rougemont, which Updike knows.
2820. †UPWARD, ALLEN. *Paradise Found; or, The Superman Found Out*. Play in three acts. Boston - NY, 1915. A satire of George Bernard Shaw and his *Man and Superman*, No. 2603.
2821. URBAN, MAX. *Don Juan Tenorio*. "Musical partitur of a Mexican talking picture." Ger. Unpub. © 30 Dec. 1937. Urban listed as the composer. Most likely for *Don Juan Tenorio*, No. 2078.
2822. †URFÉ, HONORÉ d'. *Astrée*. Pastoral novel. Fr. Four vols., 1607 - 1624. (Character Hylas.)
- . ***URQUIZO, FRANCISCO. *Mi tío Juan*. Novel. Mex. 1934. No connection with D. J. theme.
2823. USTINOV, PETER. He conceived, designed, and directed a version of Mozart's *Don Giovanni*. Eng. See *Time* 102 (3 Sep. 1973): p. 53.
- . (VADIM, R. See Nos. 2065 and 2100.)
2824. VAHEL, PETER. *Don Juan; or, The Feast with the Statue*. Play. Perf. in New York, 3 Jan. 1956. Adapted from Molière.
2825. VAILLAND, ROGER. "Don Juan: Esprit fort," *Spectacles: Revue des Arts de la Scène* 3 (Dec. 1958): p. 14. Essay. Fr. See No. 2100.
2826. VAILLAND, ROGER. *Monsieur Jean*. Three-act comedy. Paris, 1959.
2827. VAILLAND, ROGER. *Le Regard froid: Réflexions, esquisses, libelles, 1945 - 1962* (Paris: Grasset. 1963) pp. 77 - 78. Dated "Rome, Apr. 1950."
- . (VALDÉS LEAL, JUAN de. See No. 594.)
- . (VALDIVIA. See No. 2261.)
2828. VALENTI, RUBÉN, d. 1915. *Don Juan*. Story. Mex. 1907. Appeared in *Revista Moderna de México* (Mexico City) 9 (1907): pp. 161 - 164. The author calls it a "poema," but it is a short story in eight parts, taking Don Juan from his youth to his end in hell.
2829. VALERA, JUAN. A *Lucinda*. Love poem in his *Ensayos poéticos*. Sp. Dated Grenada, 1841. (Privately printed at his father's expense, 1844.) Epigraph quote from Byron's *Don Juan*, canto 1, st. 123. Valera greatly admired Byron's poetry.
2830. VALERA, JUAN. *Pepita Jiménez*. Novel. 1874. Pedro de Vargas is called "una especie de Don Juan Tenorio" in the letter of 22 March.

- . (VALLE, FUENSATE [sic] del [or Fuensanta del]. See below No. 1309.)
2831. †VALLE - INCLÁN, RAMÓN del, 1866 - 1936. *Augusta*. Short story. Sp. In *Corte de amor: Florilegio de honestas y nobles damas*. 1903. (Character Augusta del Fede, a female Don Juan.)
- . *VALLE - INCLÁN, RAMÓN del. *Bajo los trópicos*. Story. 1892. A source of *S. de estio*.
2832. VALLE - INCLÁN, RAMÓN del. *Beatriz*. Story in *Corte de amor*. 1903. Same story as his *Satanás*. A source of *S. de primavera*.
2833. †VALLE - INCLÁN, RAMÓN del. *Comedias bárbaras*. 1. *Cara de plate* (three acts, 1922); 2. *Águila de blasón* (five acts, 1907); 3. *Romance de lobos* (three acts, 1908). (Character Don Juan Manuel de Montenegro, a relative of the author and of the Marqués de Bradomín as well. Valle Inclán was something of a Don Juan himself.)
2834. VALLE - INCLÁN, RAMÓN del. *La Corte de los milagros*. Novel. 1927. (Character Bradomín.)
2835. VALLE - INCLÁN, RAMÓN del. *Los Cruzados de la causa*. Novel. 1908. Vol. 1 of trilogy, *La Guerra Carlista*. Character Bradomín, who in this particular novel does not show his D. J. character very clearly.
2836. VALLE - INCLÁN, RAMÓN del. *Eulalia*. Story in *Corte de amor*. 1903. A source of *S. de otoño*.
2837. †VALLE - INCLÁN, RAMÓN del. *Farsa de la Enamorada del rey*. Three-act play. 1920. (Character Casanova.)
2838. VALLE - INCLÁN, RAMÓN del. *Fué Satanás*. Short story in his *Jardín novelesco*. 1905. (Character Marqués de Bradomín again.)
2839. †VALLE - INCLÁN, RAMÓN del. *Las Galas de difunto*. Play in seven scenes: an "esperpento." 1930. (Character Juanito Ventolera.)
2840. VALLE - INCLÁN, RAMÓN del. *Luces de Bohemia*. Play in fifteen scenes. 1924. An "esperpento," he calls it. (The Marqués de Bradomín again. Rubén Darío figures in it, too, speaking to the Marqués. See Nos. 1021 - 1021a.)
2841. VALLE - INCLÁN, RAMÓN del. *El Marqués de Bradomín*. "Coloquios románticos" for the stage. 1909.
2842. VALLE - INCLÁN, RAMÓN del. *La Niña Chole*. Story in his *Femininas*. 1895. A source of *S. de estío*.
2843. *VALLE - INCLÁN, RAMÓN del. *El Palacio de Brandeso*. Story. A source of *S. de otoño*.
2844. †VALLE - INCLÁN, RAMÓN del. *Rosarito*. Short story in his *Jardín umbrío* (Madrid, 1903). (Character Don Miguel de Montenegro.)
2845. VALLE - INCLÁN, RAMÓN del. *Sonatas*. Four novels. 1902 - 1905. At the start of the *Sonata de primavera*, vol. 1 in the series, the author calls the hero, the *Marqués de Bradomín*, a Don Juan "... feo, católico y sentimental." See Nos. 1021 - 1021a and 2129.

2846. VALLE - INCLÁN, RAMÓN del. *Una Tertulia de antaño*. Novelette. 1908. (Character Bradomín.)
2847. VALLE - INCLÁN, RAMÓN del. *Viva mi dueño*. Novel. 1928. (Character Bradomín.)
2848. VALLEJO, CARLOS MARÍA de, 1890 --. *La Capa de Don Juan*. Poem(?). Uru. Menarini (No. 867) notes that it is a parody of Zorrilla's *Don Juan Tenorio*.
2849. 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 Nos. 3051 - 3052 and entry under Cordeiro, No. 987a. See Joseph G. Fucilla, "El Convidado de piedra in Naples in 1625," *BCom* 10 (spring 1958): pp. 5 - 6.
- . (VALLIÈRES, L. de. See "libertines" under "viveurs.")
2850. VALMONT, CLAUDE. *Le Don Juan des faubourgs*. Novel. Fr. 1946.
2851. VALONNES, BERN. *Een Moderne Don Juan*. Novel. Hol. 2nd ed., 1925.
2852. VAN der BUR, DAVID [David E. Patton]. *The Don Juan of Trinidad*. Song. Words and music both by him. © 6 Aug. 1964.
- . (VANÑURA, ANTONIN. See No. 1853.)
- . (VANN, B. See No. 2601.)
2853. VARALDO, ALESSANDRO. *Intermezzo: Don Giovanni si pente*. Short play. Ital. 1922. In his *Donne, profumi e fori: Novelle* (Milan, © 1922). Despite the title, this item is not a novella.
- 2853a. *VARGAS, EVA. *Don Juan*. In my No. 1311a, p.200. Poem. (B. M. - K.)
- . (VARNA, H. See No. 2011.)
- . (VAST, RAOUL. See "sirens" under "viveurs.")
- . ***VAUGHAN WILLIAMS, RALPH, 1872 - 1958. A card in the Simon Fraser University Library, Vancouver, British Columbia, for his *Symphony No. 6 in E Minor* and *The Lark Ascending*, for violin and orchestra, is entered under "Don Juan," according to a colleague. The second piece (1914 - 1920) is from George Meredith's poem, but I see no Don Juan connection, nor do my music school experts see any with the *Symphony No. 6*.
- . VAUTHIER, ÉTIENNE. *Le Séducteur de Séville*. Merely a trans. of Tirso's play.
2854. *VAZ de CARVALHO, MARIA AMÁLIA, 1847 - 1921. Alfredo Pinto, *D. João Tenorio na arte musical: Ensaio de música psicológica* (Lisbon, 1942), says she did a version of the D. J. theme, but gives no date or title. This Portuguese author wrote poetry, stories, biographies, etc.
2855. *VÁZQUEZ. *El Nieto de Don Juan*. Novel. Mex.? 19--?

2856. *VÁZQUEZ y GÓMEZ, MARIANO, 1831 - 1894. *El Hijo de Don Juan*. Zarzuela. Sp. V. y G. was a composer. The book is from Echegaray's play of the same name, No. 1186. Menarini (No. 867) dates the zarzuela 1892 - 1894, but is not certain. He does confirm that it is derived from the Echegaray play. Vázquez also composed the music, he adds.
2857. *VEGA, DANIEL de la, 1892 --. *Don Juan*. Poem. Appeared in *Ariel* (San José de Costa Rica) 15 July 1942. In spite of place of pub., Vega is a Chilean.
2858. †VEGA, VENTURA de la, 1807 - 1865. *El Hombre de mundo*. Play. Arg. 1845. Don Luis is reformed, married, and jealous; Don Juan still a bachelor and unrepentant. They bear no surnames, but they could well derive from Zorrilla's characters (1844).
2859. VEGA, VENTURA de la, and ENRIQUE MAYOL. *Los Convidados de piedra*. "Pesadilla cómica - lírica - fantástica y algo bailable en un acto, tres cuadros y una apoteosis." Premiered 25 Oct. 1912 (sic). Printed in Madrid, 1912. A parody of Zorrilla's *Don Juan Tenorio*. See No. 1807.
2860. *VELÁZQUEZ y SÁNCHEZ, JOSÉ. *El Rondador de Sevilla*. "Tradición histórica en un acto en verso." Madrid, 1874. Portabella Durán, No. 1515, lists it as a Don Juan work.
- . (VELLA, R. See No. 2720a.)
- . VELTHEN, JOHANNES. *Die Stadua der Ehre*. 1684. Velthen did not write this play. It is Molière's *Don Juan*, acted by Velthen. He again appeared in the Molière piece in 1690, this time under the title: *Don Juan oder des Don Pedro Todtengastmahl*.
2861. VERBELEN, ROBERT P. J. *Don Juan und die Unberührte*. Novel. Klosterneuburg / Wien: Aktuell Verlag, 1970. Original story.
2862. †VERDI, GIUSEPPI, and FRANCESCO PIAVE. *Rigoletto*. Three-act opera. Ital. Premiered 11 March 1851. Piave did the libretto, Verdi the music. From Victor Hugo's play *Le Roi s'amuse* (Paris, 1832). The Duke of Mantua (act 1), a skirt - chaser, sings a *ballata*, "Questa o quella," about his inability to choose; and in act 3, the famous, cynical aria, "La Donna è mobile." In Hugo's play, the character is Francis I, the amorous, pleasure - loving king of France. In act 4 of the play occurs the celebrated stanza, "Souvent femme varie / ... une femme souvent / n'est qu'une plume au vent," actually composed by the real Francis.
2863. *VERDÚ y FELIÚ, JOSÉ [Josep], 1853 - 1885. *Don Juanitu*. Three-act zarzuela. Music by N. N. Sp. See No. 2169. Barcelona, 1885. "Obra lírica - musical." Prof. Sola - Solé writes me that it is unusual in being an "obra satírica socio - política."
2864. VERLAINE, PAUL. *À Don Juan*. Sonnet. Fr. It may be found in his *Oeuvres postumes, vers et prose* (Paris: Vannier, 1903) p. 143, but not in subsequent eds. of the posthumous works. A note at the foot of p. 143 reads: "Sonnet de jeunesse douteux, publié sous la signature Fulvio." Gendarme de Bévette, below No. 458, says that the sonnet originally appeared in *L'Art* in 1866, a copy of which I have not been able to check.
2865. VERLAINE, PAUL. *Don Juan pipé*. Poem. In *Jadis et naguère*, 1884. Fourteen 10-line stanzas.

- . (VERNET, H. See Nos. 595 - 596.)
- . (VERNIER, V. See under "viveurs.")
- . (VÉRON, P. See No. 2158.)
- . (VERONA, J. See No. 954a.)
- . (VESTRI, G. See No. 835.)
2866. VESTRIS, ARMANDO, 1788? - 1825. *Don Juan Tenorio o El Convidado de piedra*. Ballet in five scenes (numbers). Choreographer and *primo ballerino* was A. V. Sp. Madrid, Dec. 1828. (Data from Menarini, No. 867).
- . (VIAÑA. See Nos. 1930 - 1930a.)
- 2866a. VIARD, JULES. *La Vieillesse de Don Juan*. Play. Fr. Staged 1853(?)
- . (VICTOR, M. See No. 2119.)
- . (VICTORIA, T. L. de. See No. 2178.)
- . (VIDAL, J. See No. 1947.)
- . (VIDAL, P. See No. 1474.)
2867. *VIDAL GALÁN, MIGUEL. *Don Juan Tenorito*. Madrid, 1975, published by the author. Seemingly a comic strip book. Sp. Cf. No. 414.
2868. *VIDAL GALÁN, MIGUEL. *El regreso de Tenorito*. Madrid, 1977. Also published by the author, and apparently another comic book.
- . (VIDAL y LLIMONA, A. See No. 1359.)
- . (VIDEGAIN. See No. 515.)
- . (VIERTTEL, B. See No. 2124.)
- . (VIETTINGHOFF - SCHELL. See No. 2608.)
2869. VIEUXTEMPS, HENRI, 1820 - 1881, and ÉDOUARD WOLFF. *Don Juan de Mozart*. "Duo concertant pour violon et piano sur les thèmes de *Don Juan de Mozart*." Opus 20. Fr.
2870. VIGANÒ, ONORATO. *Il Convitato di pietra*. "... ballo semi - tragico pantomimo." Music by Luigi Marescalchi. Ital. Given with Giuseppe Gazzaniga's *Tullio Ostilio*, in Rome, 1784. C. C. R. adds that Viganò danced at the premiere of the Gluck - Angiolini version, by which he must mean Vienna, 17 Oct. 1761 (Nos. 1371 - 1373). In what role?
2871. *VIGANÒ, ONORATO. *Don Giovanni Tenorio*. Ballet. Naples, 12 Jan. 1769. Composer unknown. All data from C. C. R.
2872. †VIGNON, CLAUDE [pseud. of Noémie Cadiot - Constant], 1832 - 1888. *Château - Gaillard*. Novel. Fr. Paris: Michel Lévy frères, 1874.
2873. VIGNON, CLAUDE [pseud. of Noémie Cadiot - Constant]. *Don Juan contemporain*. Novel. Paris: Imprimerie du Journal Le Télégraphe, 1877. A *feuilleton*. Data on Nos. 2872 - 2873 from Prof. Harry Redman. And see "révoltées" under "viveurs."

2874. VILAREGUT, SALVADOR. *Don Juan*. Play (called here a "leyenda") in four acts and five *cuadros*. Sp. Played 30 Oct. 1918, in Barcelona. Adapted in Catalán from Dumas père's play, Nos. 1167 - 1168.
2875. *VILLAESPESA, FRANCISCO, 1877 - 1936. *El Burlador de Sevilla*. Three-act play. Sp. First perf., Buenos Aires, end 1927. Printed in Madrid: La Farsa, 1928. Not in usual collections of his drama, but very successful.
2876. *VILLAFANE, J. *Don Juan el zorro: Vida y meditación de un pícaro*. Buenos Aires, 1963. I do not know with what this item deals, but cf. No. 370.
2877. †VILLARRUTIA, XAVIER, 1905 - 1950. *El pobre Barba Azul*. Play. Mex. 1946. (Character Samuel, the hero.)
2878. *VILLASECA, RAFAEL. *Don Juan y los Don Juanes*. Sp. Only data vouchsafed by Portabella Durán, No. 1515. There is an author with that name, one of whose works appeared in Madrid in 1933, but I cannot trace this particular item.
2879. VILLAVERDE y QUINTANAR, MANUEL. *Carmen y Don Juan*. Three-act drama. Cuba. First staged in Madrid, 1932. Madrid: La Farsa, 1933.
2880. VILLIERS, CLAUDE DESCHAMPS, Sieur de, ca. 1600 - 1681. *Don - Yan*. Play. First quarter, 18th century. Only the fifth act is extant. Seems to be a Russian trans. of a Polish version of de Villiers. The full title is *Don Pedro, pochitannyi shliakhta i Amarillis, doch' ego ili Komediia o Done Iane i Done Pedro*. (Trans.: "D. P. the Honorable Nobleman and Amarillis, His Daughter, or: The Comedy of D. J. and D. P.") This fragment, all that is extant, is to be found in Nikolai S. Tikhonravov, *Russkie dramaticheskije proizvedeniia 1672 - 1725* (St. Petersburg, 1874), vol. 2. (Extra details, R. K.)
2881. VILLIERS, CLAUDE DESCHAMPS, Sieur de. *Le Festin de Pierre ou le fils criminel*. Tragicomedy. Fr. 1659; printed, 1660. Much imitated in Germany in the 17th and 18th centuries, and translated into German. See Nos. 417, 1354, 2456, and entry just above.
2882. †VILLIERS de L'ISLE - ADAM, AUGUSTE, Comte de. *Le Convive des dernières fêtes*. Short story. Fr. In his *Contes cruels*, 1883.
2883. VILLIERS de L'ISLE - ADAM, AUGUSTE, Comte de. *Hermosa*. Narrative poem. In his *Premières poésies, 1856 - 1858*. Lyon, 1859. In three cantos, the first being titled "Don Juan." Openly indebted to Musset's *Namouna*, says Smeed, No. 345, p. 58.
2884. VINOT, GUSTAVE. *Dona Juana*. Part 1. Dramatic poem. Fr. Paris, 1873. "Part 2" apparently never appeared.
2885. VIOL, W. Reworking of Mozart's *Don Giovanni*. Leipzig: Leuckart, 1858. See A. Rosenberg, No. 1540, p. 306, for some of the details.
2886. *VIRGILII, P. de. Farinelli, No. 399, says that vol. 3 of Virgilii's *Opere scelte ed inedite* was to contain a version of the *Burlador y Convidado de piedra*. A translation of Tirso's play? Farinelli mentions "Naples, 1870" in conjunction with this "vol. 3."
2887. *VIRSALADZE, S. A couple of removes from *Don Juan*, says one critic cryptically. I have no further data.
- . (VISSENTINI, G. See No. 2031.)

2888. VIVES ROIG, AMADEO, 1871 - 1932. *Don Juan. Zarzuela(?)*. Sp. Libretto by Eduardo Marquina. Premiered in Madrid, 1905. A fusion of Tirso and Zorrilla.

2889. VIVES y AZPIROZ, RAFAEL. *Don Juan*. One-act play in verse. Sp. Valencia, 1873.

---. **VIVEURS.**

The professional pleasure seekers - the "viveur" or "viveuse" - like the characters of Restoration comedies or the roués of the French Regency, exemplify one side of the character of Don Juan. Along with "lions" and "sirens" and other names for the same phenomenon, they represent an important phase of nineteenth-century European mores. The list that follows is enlarged from names mentioned in *Gendarme de Bévotte*, below No. 458, and *Simone - Brouwer*, No. 325. It is not meant to be exhaustive, nor has it been subjected to quite as careful a checking as the regular versions of the Don Juan theme. The curious should read *Romanciers et viveurs du XIX^e siècle* (Paris, [1904]), by Philibert Audebrand, who himself wrote a *Sérénade de Don Juan*. And cf. the "Lovelaces" discussed under No. 2413 ff.

2890. RICHARD, AUGUSTE. *Le Viveur*. Novel. Paris, 1841.

2891. DUBOURDIEU, RAYMOND. *Un Viveur*. Novel. Paris, 1842.

2892. CLAIRVILLE, LOUIS, F. N., called --, and ALFRED D. de LÉRIS [pseud. of Alfred Desrosiers]. *Les Viveurs*. Drama. First played in Paris, 1845.

2893. MONTÉPIN, XAVIER de, and Marquis de FOUDRAS. *Les Viveurs d'autrefois*. Novel. Paris, 1848.

2894 - 2894a. MONTÉPIN, XAVIER de. *Les Viveurs de Paris*. Novel. Paris, n. d. Also as a play, 1857.

2895. MONTÉPIN, XAVIER de. *Les Viveurs de province*. Novel. Paris, n. d.

2896. MONROSE, LOUIS, and ARMAND DURÁNTIN. *Les Viveurs de la maison d'or*. Play. Paris, 1849.

2897. PERRET, PAUL. *La Fin d'un viveur*. Novel. Paris, 1875.

2898. LUBOMIRSKI, Prince. *Les Viveurs d'hier*. Novel. Paris, 1878.

2899. STAPLEAUX, LÉOPOLD. *Les Viveuses de Paris*. Novel. Paris, 1880.

2900. DUBUT de LAFOREST, JEAN LOUIS. *Le Rêve d'un viveur*. Novel. Paris, 1883.

2901. VERNIER, VALÉRY. *Un Viveur*. Novel. Paris, 1883.

2902. LAVEDAN, HENRI. *Viveurs*. Four-act play. Paris. First staged, 1895.

CIRCES.

- . VEGA, LOPE de. *La Circe*. Name of a sonnet and a longer poem. Sp. Both 1624. Included here since mentioned by another critic, but really no particular connection with our theme. See BAE 38: p. 497 and *Clásicos castellanos*, vols. 68 and 75.
2903. MÉRY, JOSEPH. *La Circé de Paris*. Novel. Paris, 1864.
2904. JANIN, JULES. *Circé*. Novel. Paris, 1867.
2905. VOSS, RICHARD. *Die Neue Circe*. "Eine italien. Dorfgeschichte." Novel. Dresden, 1886.
2906. HUNGERFORD, MARGARET W. *A Modern Circe*. Novel. New York, (1887).
2907. BLEY, F. *Circe*. Novel. Dresden, 1893.
2908. DAUDET, ERNEST. *Mademoiselle de Circé*. Novel. Paris. 1893.
2909. ENGEL, G. *Zauberin Circe*. "Berliner Liebesroman." Novel. Berlin, 5th ed., 1894.
2910. CHAPÍ, RUPERTO. *Circe*. Three-act opera. Libretto by Miguel Ramos Carrión. Sp. 1902.
2911. GEISEL, A. *Circe*. Novel. Mannheim, 1903.
2912. ROLF. *Circe: Ein Tag aus dem Leben einer Sängerin*. Drama. Dresden. 1904.
2913. ROSSOWSKI, S. *Circe*. "Dramat. Märchen." Trans. into German, 1905. The word "Märchen" could mean "tale" or "tales."
2914. HARAUCOURT, EDMOND. *Circé*. Three-act lyric poem. Music by P. - L. Hillemacher. Perf., 1907; published, Paris, 1907.
2915. RICHTER, CHARLES. *Circé*. Two-act drama, in verse. Carqueiranne, France, 1920.

LIBERTINES.

2916. LIGHTERNESS, WILLIAM B. *Libertine of Paris*. Play? Ca. 1800 - 1850.
2917. ANON. *Libertine Defeated; or, African Integrity*. Burletta. Played London, 24 Oct. 1825.
2918. FITZBALL, EDWARD. *The Libertine's Lesson*. Burletta. Played London, 8 Oct. 1827.
2919. FITZBALL, EDWARD. *Libertine of Poland; or, The Colonel of Hussars*. Musical drama (or melodrama?). Played London, 11 Oct. 1830.
2920. MIRECOURT, EUGÈNE de. *Les Libertins*. Novel. Paris, 1855.
2921. READE, CHARLES. *Libertine's Bet*. Drama. Played London, 23 Jan. 1857.

2922. ANON. *Les Libertins en campagne: Mémoires tirés du P. de la Joye, ancien aumônier de la reine d'Ivetoz*. Novel. Turin, 1870.
2923. VALLIÈRES, LOUIS de. *Les Vieux libertins*. "Vignettes." Paris, 1870.
2924. KOCK, HENRY de. *Histoire des libertins et libertines célèbres de tous les temps et de tous les pays*. Paris, 1871. Listed by a French catalogue under "novels."
2925. ORTEGA y FRÍAS, RAMÓN. *Los Libertinos*. Novel. Madrid, 1876.
2926. FRÊNE, CAMILLE de. *L'École des libertins*. Play in verse. Paris, 1884.

LIIONS.

2927. PONSON du TERRAIL. *Le Lion de Venise*. Novel. Paris, n. d.
2928. ANCELOT, ARSENE P., and LÉON [pseud.]. *La Lionne*. Two-act play. Paris, 1840.
2929. TOUCHARD - LAFOSSE, G., and Dr. METTAIS. *Un Lion aux bains de Vichy*. Novel. Paris, 1842.
2930. DAUTREVAUX. *Le Lion du Santerre*. Novel. Paris, 1847.
2931. GOZLAN, LÉON. *Le Lion empaillé*. "Comédie - vaudeville." Paris, 1848.
2932. SOULIÉ, FRÉDÉRIC. *Le Lion amoureux*. Novel. Paris, 1854. Cf. Ponsard and Cossaret, below.
2933. DASH, La Vicomtesse, etc. *Les Lions de Paris*. Novel. Paris, 1860. See No. 1024.
2934. CONSCIENCE, H. *Le Lion de Flandres*. Novel. Paris, 1862. Trans. from the Flemish.
2935. PONSARD, FRANÇOIS. *Le Lion amoureux*. Play. Paris, 1866. Cf. Soulié, above, and Cosseret, below.
2936. DELVAU, ALFRED. *Les Lions du jour: Physionomies parisiennes*. Novel. Paris, 1867.
2937. FEYDEAU, ERNEST. *Le Lion devenu vieux*. Novel. Paris, 1872.
2938. COSSERET, PAUL, and H. AGOUST. *Le Lion amoureux*. One-act ballet. Music by Félix Pardon. Paris, 1877. Cf. Ponsard and Soulié, above.
2939. ÉTHAMPES, GABRIELLE d'. *Le Lion du Coëtave*. Novel. Paris, 1877.
2940. FERRARI, PAOLO. *Il Lion in ritiro*. Play. 1878.
2941. FREUND, J. *In der Höhle des Löwen*. Play. Vienna, 1886.
2942. STARK, L. *Gereizte Löwen*. Farce. Regensburg, 1894.

2943. ALTENSTEIN, A. von. *Das Erwachen des Löwen*. Play. Braunschweig, 1896.
2944. GÜTHNER, N. *Das Lied des Löwen*. Novel. Lübeck, 1897.
2945. DAHL, K. *Der Löwe*. Novel. 1902. Trans. into German.
2946. BLUMENTHAL, O. *Der Tote Löwe*. Drama. Berlin, 1904.
2947. DIENER, E., and A. HESSLEIN. *Der Vergoldete Löwe*. Drama. Bamberg, 1905.
2948. ADAM, PAUL. *Les Lions*. Novel. Paris, 1906.
2949. BONNETT, JOHN and EMORY [pseud. of Mr. and Mrs. John Coulson]. *Dead Lion*. Novel. New York, 1949. Trans. into Danish in 1951 with the title *Don Juan er død*. (Trans.: "The Dead Don Juan.")
2950. (CAPRIOLI, V. *Leoni al sole*. See No. 2099.)

RÉVOLTÉES.

2951. GONDINET, PIERRE E. J. *Les Révoltées*. Play. Paris, 1865.
2952. VIGNON, CLAUDE. *Révoltée!* Novel. Paris, 1879.
2953. MORET, EUGÈNE. *La Révoltée: Histoire mondaine*. Novel. Paris, 1881.

SIRENS.

2954. MONTÉPIN, XAVIER de. *La Sirène*. Novel. Paris, 1856.
2955. REVOIL, B. H. *La Sirene de l'enfer*. Novel. Paris, 1865.
2956. MONTÉPIN, XAVIER de and J. DORNAY. *L'Isle des sirènes*. "Fantaisie en huit tableaux." Paris, 1866.
2957. TROLLOPE, THOMAS ADOLPHUS, 1810 - 1892. *A Siren*. Novel. London, 1870. (Thomas was the elder brother of the more famous English novelist.)
2958. THEURIET, ANDRÉ. *Sirena*. Novel. Trans. into Italian, 1874. I do not know the title of the French original.
2959. MOSENTHAL, SALOMON H. *Die Sirene*. Play. Berlin. Staged, 1874; printed, 1875.
2960. MURGER, HENRY. *Doña Sirène*. Story(?). Paris, 1875. (Posthumous.)
2961. PELLEGRINI, ALMACHILDE. *Una Sirena*. Novel. Ital. 1876.
2962. LEPAGE, A. *La Sirène d'Argonne*. Novel. Paris, 1878.
2963. ANON. *La Piccola sirena*. Milan, 1884.

2964. BARRILI, ANT. GIULIO. *La Sirena: Storia vera*. Novel. Ital. 3rd ed., 1884.
2965. DUCHARME, JEANNE. *La Sirène*. Novel. Paris, 1886.
2966. VAST, RAOUL, and G. RICOUARD. *La Sirène*. Novel. Paris, 1888.
2967. TINSEAU, LÉON de. *Eine Sirene*. Novel. Trans. into Gennan, 1889. I do not know French original.
2968. LUBOW, C. *Sirene des Brandstifters*. "Criminal - Novelle." Königsberg, 1890.
2969. SACHER - MASOCH, LEOPOLD von. *La Sirène: Étude de moeurs russes*. Trans. into French, 1890. I find no German original with title "Die Sirene." It may be *Ein Damen - Duell: Eine Russ. Hofgeschichte*. Berlin, 1876.
2970. MALLEFILLE, FÉLICIEN. *Sirena*. Novel. Trans.(?) into Italian, 1891. I cannot locate a French original, if any.
2971. VOJNOVIØ, Count LUJO. *Die Sirene*. Trans. out of the Croatian into German in 1894. I do not know the original title.
2972. KRÜGER, H. A. *Sirenenliebe*. "Riviera - Roman." Leipzig - Hamburg, 1897.
2973. DIESTERWEG, M. *Auf der Sirenen - Insel*. Story. Berlin, 2nd ed., 1899.
2974. STARKLOF, L. *Sirene*. "Eine Schlösser - und Höhlen - Geschichte." Wiesbaden, 1901.
2975. ROOSEVELT, FLORENCE. *The Siren's Net: American Girls in the Quartier Latin*. Novel. London, 1905.
2976. SCHULLERN, HEINRICH von. *Die Sirene*. One-act drama. Munich, 1906.
2977. WEIGAND, WILHELM. *Sirene*. Story. Leipzig, 1906.
2978. MASSOW, MARION von. *Die Schwarze Sirene: Aus dem Leben einer Offiziersfrau*. Novel(?). Leipzig, 1908.
2979. LEMON, FABRICE. *La Sirène*. Three-act *opéra comique*. Paris, 1921.
2980. †VIZINCZEY, STEPHEN. *In Praise of Older Women: The Amorous Recollections of Andrés Vajda*. Novel. Hun. 1965. NY: Trident P.; London: Barrie and Rockliff, 1966. "A fictional erotic memoir of an apparently insatiable young man" (Paul Gray, in *Time* 17 June 1985: p. 76). Three million copies in eight languages were said to be in print, as of 1985.
- . (VLIJMEN, J. van. See No. 2383.)
2981. VLOTEN, WILLEM van. *Don Juan empor!* Novel. Basel, 1922.

2982. **VOERKER. Supposedly a Danish poet who did a *Don Juan* in 1864. Most diligent research has failed to unearth either poet or poem. I suspect the several references to this work spring from mention of it in the Espasa - Calpe encyclopedia article, "Sevilla." One critic actually wrote to confirm my suspicion in this one instance, at least. The Espasa article suffers from numerous minor errors of spelling and statement; I fear that we are dealing with another one here.
2983. VOGLER, HENRYK. *Die Begnadigung des Don Juan*. A potpourri. Pol. Leipzig: List, 1976. Trans. from Polish by Manfred Zschiesche. "Feuilletons über Liebespaare der Weltliteratur."
2984. VOGRICH, MAX. Themes on Mozart's *Don Giovanni*, improvised by him for piano. Hun. New York, 1916.
2985. VOGT, NICOLAS. *Der Färberhof oder Die Buchdruckerei in Mainz*. Three-act play - opera - ballet, in verse, unfinished. Ger. 1809. It is part 2 of his poem *Die Ruinen am Rhein*. He uses the music from Mozart's *Don Giovanni*, his *Requiem* (1791), and his opera *Die Entführung aus dem Serail* (1782); from Haydn's *The Creation* (1796 - 1798); and from Salieri's *Asur*. Vogt himself arranged this mixture. He also utilized as backgrounds for the action paintings by Raphael (his *Annunciation*), Michelangelo, etc.
7986. VOGT, NICOLAS. Vogt first published a preliminary sketch of this dramatic project in a collection of short pieces and fragments entitled *Rheinische Bilder*, ed. Nicolaus Vogt (Frankfurt am Main: J. C. B. Mohr, 1792), but poor health delayed its appearance, still unfinished, until 1809. See E. Price, No. 388, p. 268. She also gives a synopsis (pp. 359 - 362) and adds that Vogt was the first to fuse the Faust and Don Juan legends.
2987. *VOGT, PETER. Rev. form of Gluck's *Don Juan*. Perf. in Salzburg, 1779, by Johannes Böhm's company. Mozart possibly utilized it for the final number in act 3 of his *Nozzi di Figaro* and in his *Don Giovanni*. C. C. R. gives 1781 - 1790, Frankfurt and elsewhere for later performances. He adds that it is in five acts and an expansion of Angiolini's version, as Vogt acknowledges. It returns to a more traditional, less original story line.
- . (VOJNOVIØ, Count LUJO. See "sirens" under "viveurs.")
2988. VOORDE, URBAIN van de. *Don Juan tot de "Eeuwige Geliefde"*. Poem in six two-line stanzas. Last poem in *De Gelieven: Een Cyclus*. Bel. (Antwerp: De Sikkel, 1951) p. 49. The cycle contains an introit and 44 poems by famous lovers (Venus to Adonis, etc.). Don Juan's is to his beloved. (Trans.: "D. J. to the 'Eternal Beloved'"; [in] "The Lovers: A Cycle.") (V. der S.)
- . (VOSS. See "circes" under "viveurs.")
2989. VOSSLER, KARL, 1872 - 1949. His trans. of Tirso's *Burlador* is free enough that it should probably rate its own number. In *Drei Dramen aus dem Spanischen des Tirso de Molina*. Ger. Berlin: Akademie - Verlag, 1953. (*Der Steinerne Gast*.)
2990. VOXMAN, H. Gavotte from Gluck's *Don Juan*. Transcribed by Voxman for flute and piano. © 4 May 1964.

- 2990a. VRCHLICKY, JAROSLAV. *Modlitba Dona Juana*. Poem. Czech 1906. (Trans.: "D. J.'s Prayer.") Nos. 2990a - 2990e, with translations into German, are from Walter Schamsula, "Don Juan in den slawischen Literaturen," in *Wege der Mozart: Don Giovanni* (Vienna: Hölder - Pichler - Tempsky, 1987) pp. 171 - 181, details vouchsafed by V. der S.
- 2990b. VRCHLICKY, JAROSLAV. *Pisen Dona Juana*. Poem. Between 1873 and 1888. (Trans.: "D. J.'s Song.")
- 2990c. VRCHLICKY, JAROSLAV. *Pokání Dona Juana*. Poem. 1877. (Trans.: "D. J.'s Remorse.")
- 2990d. VRCHLICKY, JAROSLAV. *Poslední láska Dona Juana*. Poem. 1889. (Trans.: "D. J.'s Last Love.")
- 2990e. VRCHLICKY, JAROSLAV. *Zpev duch nad mrtvym Don Juanem*. Poem. 1886. (Trans.: "Song of the Spirits over the Dead D. J.")
- . ***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.
2991. VULPIUS, CHRISTIAN A. *Don Juan der Wüstling*. Explanation under No. 388. E. Price, *ibid.*, argues convincingly for Vulpius's authorship.
2992. WAGNER, RICHARD. Ger. Added recitatives and reworked some of the dialogue for a performance of Mozart's *Don Giovanni*, which he conducted in Zurich, 8 Nov. 1850. (See O. Stokowski, No. 2145.)
Wagner's was the first adaptation to differ substantially from the Rochlitz adaptation. It is now lost, but a dozen imitations survive, most of them including critical notes and prefaces expounding Wagner's theory of musical drama vis - à - vis Don Juan. Wagner wanted some sort of moral catharsis to result from the dramatic conflict, and new, expanded staging. His Prag staging in 1866 ends with the Commander in heaven, bestowing his divine blessing on Anna and Ottavio. See E. Price, No. 388, to whom I am indebted for these data. She adds that Wagner's D. J. takes on mythical aspects. His conception of D. J. was very influential even down into the twentieth century. Also see A. Rosenberg, No. 1540, p. 309. Also see No. 2061.
- . ***WAGNER - REGENY, RUDOLF. *Sganarelle*. Bello - Portu, in his essay on Don Juan music included as an appendix to Sáenz - Alonso, No. 1471, 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.
2993. WALCOTT, DEREK. *The Joker of Seville*. Two-act play. St. Lucia, West Indies. NY: Farrar, Straus, and Giroux, 1978. In 1974 Walcott was commissioned by the Royal Shakespeare Company in London to write this modern rendering of Tirso's *Burlador*, a free version with new staging, written in poetry. Galt MacDermot composed a musical score for it. The Trinidad Theatre Workshop original cast album (Port - of - Spain, Trinidad, Semp Studios, 1975) is available on a 12-inch stereo record, with selected songs accompanied by the Pat Flores Orchestra. (Supplementary details from R. K.) Walcott won the Nobel Prize for literature, October 1992.
- . (WALDRON, G. See No. 2119.)

2994. WALDRON, MILDRED. Minuet from Mozart's *Don Giovanni*, arr. as a piano duet. New York, © 1948.
2995. *WALKER, RAYMOND, and WILLIAM BEAUMONT. *The Marble Guest*. "Libretto of an opera for schools based on Mozart's *Don Giovanni*." Four acts. London, 1966. Cf. Norman Phillips, No. 2304.
2996. WALLACE, WILLIAM VINCENT. *Fantaisie de salon sur l'opéra Il Don Giovanni*. No. 5 of his *Souvenir de l'opéra*. Irel. (© 1852.) From Mozart.
2997. †WALSER, MARTIN, 1927 --. *Das Einhorn*. Novel. Ger. Frankfurt am Main: Suhrkamp, 1966. In the section called "Der Auftrag," near the end (p. 81) the author - writer, Anselm Kristlein, calls his alter ego or double a Don Juan.
2998. WALSER, MARTIN. *Seelenarbeit*. Novel. Frankfurt am Main: Suhrkamp, 1979. Part 2, ch. 4 (pp. 168 - 169) contains a short scene utilizing Mozart's *Don Giovanni*.
2999. WALTER, ERICH, 1927 --. *Don Juan*. Ballet. Ger. Düsseldorf, 1965. Seems to use the Gluck music and Angiolini libretto. Choreography by Walter.
- . (WARD, A. S. See No. 2468.)
- . (WARD, S. C. S. See No. 2576.)
- . (WARE, W. H. See No. 718.)
- . (WARNER, K. See No. 2327.)
3000. WARNER, SYLVIA TOWNSEND. *After the Death of Don Juan*. Novel. Eng. 1938. Continues Mozart's *Don Giovanni*.
- . (WATKINS, K. See No. 1634.)
3001. WEBB, JACK. *The Delicate Darling*. Novel. New York, 1959. Trans. into Swedish in 1964 as *Don Juan och döden* ("D. J. and Death"). A mystery story.
3002. WEBER, LUDWIG. Adaptation for the stage of Grabbe's *Don Juan und Faust*, No. 1405. Leipzig, 1909.
3003. †WEDEKIND, FRANK. *Die Büchse der Pandora*. Play. Ger. 1904. Character Lulu. See Nos. 689a, 2105, 2115.
3004. †WEDEKIND, FRANK. *Erdegeist*. Play. 1895. Nos. 3003 and 3004 are usually considered to be the Lulu cycle. Lulu is a true female Doña Juana. See Nos. 689a and 2115.
3005. †WEDEKIND, FRANK. *Lulu*. Ballet. Broadcast over German TV, 19 Jan. 1992. Based on both Nos. 3003 and 3004. Choreography by Jochen Ulrich; music by Nino Rota; libretto by Dietlinde Rank.
3006. WEEL, ARNE. *Don Juan som Aegtemand*. Comedy. Den. 1932. (Trans.: "D. J. as a Husband.") See No. 2662. (R. K.)
3007. WEIGAND, WILHELM. *Don Juans Ende*. Comedy in one act. Munich, 1896.
- . (WEIGAND, WILHELM. See "sirens" under "viveurs.")

- 3007a. *WEINHEBER, JOSEF, 1892 - 1945. *Don Juan*. In his *Sämtliche Werke* (Salzburg, 1953) 1: p. 67f. Poem. Composed 1915. (B. M. - K.)
- . (WEKWERT, M. See No. 1056.)
3008. WELLE, JEAN, and XAVIER FALANSWA. *Feu Don Juan*. "Comédie en 5 tableaux." Bel. Anvers: Brabo, 1947.
- . (WELLES, O. See No. 2110.)
3009. WENCKER - WILDBERG, FRIEDRICH. *Don Juans erste Liebe*. Story. Berlin, (1923).
3010. WENCKER - WILDBERG, FRIEDRICH. *Die Memoiren des Don Juan*. Stuttgart, 1921. Mallefille's novel, No. 1863, trans. and reworked by Wencker. I have not seen the trans. and do not know how free a rendering it is. The Berlin, 1929 ed. of this same trans. is newly entitled *Die Abenteuer des Don Juan*.
- . (WENDKOS, P. See No. 2121.)
3011. WENINGER, LEOPOLD. Overture to Mozart's *Don Giovanni*, arr. for orchestra and piano - organ. Aus. Leipzig, 1928.
- . (WERNER, H. See No. 733.)
- . (WESSEM, C. van. See No. 933.)
3012. WEST, PETER. *Don Juan*. Opera. Eng. Premiere, London, Parry Theatre, 16 Oct. 1976, when West was only twenty-three. Libretto by Roy Jackson. The time is ca. 1930. A tragical farce. There is a stone guest and D. J. goes to hell. The story involves the Mafia. There are touches of Kurt Weill, Stravinsky, Birtwistle, parodies of hymn tunes (cf. No. 2383), Gilbert and Sullivan patter songs, music hall ballads, etc. Literary allusions to Tirso and Da Ponte.
3013. *WESTON, RANDY. *Don Wan*. Musical composition, © by Andante Music, Inc. 6 May 1964.
3014. WESTON, R. P., R. HARRIS WESTON, and BERT LEE. *Don Juan*. Song. Words by R. P. Weston and Bert Lee. Music by R. H. Weston. Eng. 1922.
3015. WETTON, H. W. *The Termination of the Sixteenth Canto of Lord Byron's Don Juan*. London: Trubner, 1864. Spurious continuation. Wetton would have us believe that Byron had not already finished the canto in question.
- . (WEYL, F. See No. 2202.)
- . WEYSE, C. E. *Autobiographie*. Den. Printed in *Hesperus*, vol. 3, 1820. He was part composer with Kruse, No. 1690, in first translating and staging Mozart's *Don Giovanni* in Denmark, spring 1807, as he relates here. [Data from Barfoed, No. 359.]
- . (WHEELER, R. See No. 2090.)
- . (WHEELLOCK, J. E. See No. 1084.)
3016. WHITE, MARK. Arr. of minuet from Mozart's *Don Giovanni*. New York, © 21 Nov. 1940.
3017. WHITE, MARK. Arr. of overture to Mozart's *Don Giovanni*. New York, © 30 April 1945.

3018. WIDMANN, ADOLF. *Don Juan de Maranna*. Romantic play in five acts. Appeared in his *Dramatische Werke 2* (Leipzig, 1858).
3019. WIESE, SIGISMUND. *Don Juan*. Five-act tragedy. Leipzig, 1840.
3020. WILBERFORCE, EDWARD, and EDMUND F. BLANCHARD. *Don Juan, Canto Seventeenth*. In *Poems* (London: Longman's, 1857). Spurious continuation of Byron's *Don Juan*.
3021. *WILDE, DONALD. *Don Juan*. Unpublished song (?), © 15 Aug. 1963 by Peer International Corp. Wilde did both the Spanish words and the music.
- . (WILDER, G. See No. 2136.)
- . WILDE, G. H. de. *Don Juan Tenorio*. Leipzig, 1850. Translation of Tirso's play.
3022. †WILDE, OSCAR. *The Picture of Dorian Gray*. Novel. Irel. 1891.
3023. WILKINSON, FLORENCE. *Don Juan in Portugal*. Poem. U. S. In *Poetry* 19 (Nov. 1921): pp. 78 - 79.
- . (WILLIAMS, R. V. See below No. 2853.)
3024. †WILLIAMS, WILLIAM CARLOS, 1883 - 1963. *The Ogre*. Poem. U. S. 1915. In *Al que Quiere* (1917).
3025. †WILLIAMS, WILLIAM CARLOS. *Patterson, Book 5*. Poem. 1958. See the part that begins, "... every married man carries in his head image of virgin deflowered." Williams was a notorious womanizer.
3026. WILLIS, NATHANIEL P. *The Lady Jane; or, An Old Maid's Love*. Poem of two 100-stanza cantos in ottava rima. U. S. In one edition it is called *The Lady Jane: A Humorous Novel in Rhyme* and listed under his "college poems." He was graduated in 1827. Setting, plot, and characters are all borrowed from early cantos of Byron's *Don Juan*.
3027. WILLNER, ARTHUR. Abridgment of the Krölller ed. of Gluck's *Don Juan*, arr. for piano for two hands. Aus. Vienna, © 4 Nov. 1924.
3028. *WILMS, ELMAR. *Don Juan sucht sich seine grosse Liebe stückerlweise zusammen*, ed. Elmar Wilms. "Unter Mitarb. von Manfred Gross - Böltling." Münster: Kaktus - Verlag, 1977. Versions, criticism, essays, or ...?
3029. WILSON, JOHN P. *Don Johnny*. Musical travesty in three acts. © 1904, listed in U. S. copyrights, 1870 - 1916.
3030. WILSON, JOHN P. *Don Juan ad Lib*. Spectacular burlesque in three acts. © 1896, listed in *ibid*.
3031. *WIMPERIS, ARTHUR, and MICHAEL SPOLIANSKY. *Señorita Carmencita* from *Don Juan*. © 7 Aug. 1934. Wimperis did the words and Spoliansky the music. © renewed 7 Aug. 1961. The © entry does not say whose "Don Juan" is involved, but see No. 2117.
- . (WINCHELL, W. See No. 1086a.)

3032. WINFREY, OPRAH. Talk - show hostess, CBS, Monday, 5 Feb. 1990.
Subject: "Husbands who encounter flirtatious women in the workplace." In the promos and during the show, men who responded were called "Don Juans," easy prey to start cheating on their wives.
3033. WINSPEAR, VIOLET. *Pilgrim's Castle*. Novel. Eng. Toronto and NY: Harlequin, 1969. Trans. into Dutch as *De geliefde van Don Juan* (Hoorn, Westfriesland, [1982]). Witte Raven, No. S. 374. Previously issued as *Yvain en haar Don Juan*, Witte Raven, No. S. 226. (Trans.: "D. J.'s Lady - Love"; "Yvain and Her D. J."). Saved from a shipwreck, Yvain is cast ashore on a Spanish island, cared for by the Marquis Don Juan de Conques y Aranda, the island's ruler. He treats her impeccably, though previous amorous exploits are hinted at. The two end up on the beach at night, happily, forever. Cf. Byron's *Don Juan*, No. 848. (V. der S.) Winspear is one of the better - known writers of cheap, bosomy romances, such as are called depreciatively women's reading matter.
3034. WIRPSZA, WITOLD. *Don Juan*. Long philosophical poem, dated 1942 - 1959. Pol. Warsaw: Państwowy Instytut Wydawniczy, (1960?).
3035. WITTE, J. *Moderne Don Juans*. Two-act drama. Berlin, 1906.
3036. WOLFE, HUMBERT. *Don J. Ewan*. Narrative poem with prologue and epilogue. Eng. 1937. Indebted to Byron's poem, writes Smeed, No. 345.
- . (WOLFE, T. See No. 2033.)
- . (WÖLFERT, W. See No. 2721a.)
- . (WOLFF, E. See No. 2869.)
- 3037 - 3037a. WOLFRAM, LUDWIG HERMANN. *Faust*. Dramatic poem. 1839. Published under the pseudonym of F. Marlow. New ed., Otto Neurath, ed. (Berlin: E. Frensdorff, 1906). Despite the title, notes E. Price, No. 388, p. 283, a Don Juan - like plot dominates the story. The year before, she notes, Wolfram had published an essay on the inherent connection between the two legends. (Any influence of Grabbe's *Don Juan und Faust* [1829], No. 1405?)
3038. WOLZOGEN, ALFRED, Freiherr von. Arranged Grabbe's *Don Juan und Faust*, No. 1405, for the stage. Five-act tragedy. Ger. 1877.
3039. WOLZOGEN, ALFRED, Freiherr von. Translation and adaptation of Mozart's *Don Giovanni*. 1860.
- . (WORSAAE, E. J. - J. See No. 1881a.)
3040. WUNSCH, HERMANN. *Don Juans Sohn*. Opera. Ger. Premiere in Weimar, Feb. 1928.
3041. †WYCHERLEY, WILLIAM. *The Country Wife*. Play. Eng. Written 1672 or 1673. Published 1675. (Character the seducer Harry Horner.) See Anthony Kaufman, "Wycherley's *The Country Wife* and the Don Juan character," *ELS* 9 (1975): pp. 216 - 231.
3042. †WYCHERLEY, WILLIAM. *Love in a Wood, or St. James's Park*. Play. 1671; pub., 1672. Serstevens, Nos. 2592 - 2593, says that this play helped him in his own conception of the *burlador*.
3043. XURIGUERA, JOAN BAPTISTA. *Don Joan*. Original play in three acts. Premiere: 14 Nov. 1959. Available, Barcelona: Editorial Millà, 1982.

3044. YÁÑEZ, AGUSTÍN. *Don Juan va a tener un hijo*. Story, issued as a whole small volume. Méjico: no publisher, 1943. 26pp.
3045. YÁÑEZ, AGUSTÍN. *Doña Inés o el amor*. Story in his *Archipiélago de mujeres*. (Méjico: Universidad Nacional Autónoma, 1943) pp. 199 - 212. The tale begins: "Don Juan va a tener un hijo," the whole of paragraph one.
3046. YEATS, WILLIAM BUTLER. *On Those That Hated "The Playboy of the Western World,"* 1907. In his *Collected Poems* (New York, 1949) p. 126. Irel. The complete poem reads: "Once, when midnight smote the air, / Eunuchs ran through Hell and met / On every crowded street to stare / Upon great Juan riding by: / Even like these to rail and sweat / Staring upon his sinewy thigh." The reference in the title is, of course, to John M. Synge's play; there is no "Juan" or "John" in it. One critic has assumed the "Juan" of the poem to be Don Juan. Since the hero of the play, Christy Mahon, was a sort of Don Juan, the critic's assumption is likely enough.
3047. YOUNG, LEON. Arr. of serenade from Mozart's *Don Giovanni*. © by Burlington Music Co., Ltd., 13 Nov. 1958.
- . (YOUNGE, W. See No. 1621.)
- . (YOUNGSON, R. See No. 2128.)
- . Z. *Don Juan*. "With a short Biographical Sketch of the author." London, 1827. This is Byron's poem.
3048. ZAITSEV, BORIS KONSTANTINOVICH, 1881 - 1972. *Don Zhuan*. Short prose play. Rus. Written 1919(?). Shows influence of Hoffmann and the Mañara legend. Published in his *Rafael'* (Berlin: Neva, 1924), the play being the principal item in the volume.
3049. ZAMACOIS y QUINTANA, EDUARDO, 1873 - 1972. *Don Juan hace economías*. "Farsa grotesca en once jornadas." Sp. Madrid, 1935.
3050. †ZAMACOIS y QUINTANA, EDUARDO. *El Seductor*. Novel. 1902. No direct connection with Don Juan, but typical of the author's erotic novels. (Character Don Plácido Bilbao.)
- 3051 - 3052. ZAMORA, ANTONIO de, 1660 - 1728(?). *No hay deuda que no se pague y Convidado de piedra*. Play. Sp. Published, 1744, in Madrid. Probably written ca. 1714. Sometimes cited with "hay" written "ay," and "combidado" for "convidado." There is a reworking in five acts (instead of the original two) said to have appeared in Spain in 1836. It was once, before Zorrilla, very popular the first two weeks of November. See Nos. 987a, 1251, and 2849.
3053. ZAMUEL, GERMAN. *Don Juan*. Ballet. Premiered 13 Feb. 1986 in Pittsburgh, PA. The first choreographic effort of this Russian dancer for the Pittsburgh Ballet Theatre. Set to Mozart's *Piano Concerto No. 21 in C*. Pablo Savoye as Don Juan, beleaguered by women, when all he wants is a chess match. Sets by Irene Pasinski, costumes by Kathleen Zimbicki. The story line, of course, is Frisch's *Don Juan; oder, die Liebe zur Geometrie* (Nos. 1304 - 1305).
3054. ZANDER, ANDY. *Aus dem Leben eines Don Juan*. Pornographic novel. Friedrichshafen, Germany: [Gerstmayer], [1982?]
3055. ZAPP, ARTHUR. *Leutnant Don Juan*. In his *Erbauliche Zeitbilder*. Story. Berlin, 1896. Zapp wrote other, equally salacious books.

- . (ZAPPONI, B. See No. 2036.)
3056. ZEISE, FRANZ. *Don Juan Tenorio: Ein Lebensbild*. Novel. Ger. 1941. A romantic reconstruction of Don Juan's life.
- 3056a. *ZELLER, EVA CHRISTINA. *Don Juan. Don Juan kommt nicht*. Poem(s?) in my No. 1311a, p. 222. (B. M. - K.)
- . ZENDRINI, BERNARDINO. In his *Opere complete 3, Poesie* [Milan, 1883] pp. 385 - 393, is a trans. of nineteen stanzas from Canto 1 of Byron's *Don Juan*.
3057. ZÉVACO, MICHEL, 1868 - 1918. *Don Juan*. Novel. Fr. (Corsica). 1917. Trans. into Spanish, in print in 1953, and still for sale in 1964 (Barcelona: Araluce, 193--), in three vols.: 1. *Don Juan*; 2. *La Estatua del comendador*; 3. *La Cena de la muerte*. One of his numerous potboiler historical romances in the Dumas tradition.
3058. *†ZÉVACO, MICHEL. *Le Roi amoureux*. Novel. 1916(?). It could refer to Francis I of France.
- . (ZEVACO, P. See No. 2011.)
- . (ZHIVOTOV, A. S. See No. 849.)
3059. *ZIEGELLAUB, FRED. *Don Giovanni's Wiederkehr*. "Lustiges Drama in zwei Akten." © 4 May 1966; the Library of Congress © entry does not note the author's nationality.
3060. ZIEHRER, KARL M., 1843 - 1922, and LUDWIG ERNST POHLHAMMER. Music by Ziehrer, book by the latter. *Ein Kleiner Don Juan*. Operetta. Premiered in Budapest, 21 Nov. 1879. (B. M. - K.)
- . (ZIMBICKI, K. See No. 3053.)
- . (ZOOZMANN, R. See No. 695.)
3061. ZORN, ALWIN H. J. *Der Sentimentale Don Juan und die lächelnden Frauen*. Novelle. Ger. Heidelberg, 1910(?).
3062. †ZORRILLA y MORAL, JOSÉ, 1817 - 1893. *A buen juez mejor testigo. Leyenda*. Sp. Originally in his *Poesías 2* (Madrid, 1838). A statue of Christ testifies for a wronged heroine.
3063. ZORRILLA y MORAL, JOSÉ. *El Capitán Montoya. Leyenda*. 1840. Version of the Mañara story, and germ of his No. 3068.
3064. ZORRILLA y MORAL, JOSÉ. "Cómo se estrenó *Don Juan Tenorio* en México en 1865," *Revista de Revistas* (México) 5 Nov. 1916. A reprint or posthumous; Zorrilla died in 1893.
3065. ZORRILLA y MORAL, JOSÉ. "Cuatro palabras sobre mi *Don Juan Tenorio*," in his *Recuerdos del tiempo viejo* (Barcelona, 1880), part 1, pp. 162 - 180. At the end is found the poem below, No. 3067.
3066. †ZORRILLA y MORAL, JOSÉ. *El Desafío del diablo. Leyenda*. Originally in *Dos leyendas tradicionales* (Madrid, 1845). A statue of Christ punishes a nun fleeing with her lover.

3067. ZORRILLA y MORAL, JOSÉ. *Don Juan*. A poem of two hundred or so lines giving his views on the nature of his play, read at a performance in 1879. Somewhat poeticized. Found in several collections of his works: e. g., *Clásicos Castellanos*, vol. 63.
3068. ZORRILLA y MORAL, JOSÉ. *Don Juan Tenorio*. Drama. Part 1, four acts; part 2, three acts; in verse. Premiere, 28 March 1844. More than any other writer creating a version of the Don Juan theme, Zorrilla has been identified with this one work. He could not, and did not, forget it. Hence the many changes that he rang on the legend. *Don Juan Tenorio* has long ago repaid him for his efforts. It has become the most popular of all Spanish plays, being given throughout the Spanish speaking world every year on or near All Souls' Day. See Nos. 283, 286, 299 - 300, 369, 409, 410(?), 411, 438(?), 456, 474, 511, 515, 605(?), 659, 726, 813b, 832, 866, 887, 897(?), 904(?), 926, 948, 950, 974, 1008, 1009, 1016 - 1017, 1032, 1037 - 1038, 1111, 1154(?), 1168 - 1168a, 1170 - 1171, 1218, 1275, 1316, 1351, 1391 - 1392, 1411, 1435, 1569, 1721, 1760, 1777, 1805, 1817 - 1818, 1877, 1882, 1890, 1904, 1919, 1930 - 1930a(?), 1950 - 1957, 2022, 2040, 2077 - 2080, 2135, 2152, 2198, 2217, 2228 - 2229, 2249, 2255 - 2257, 2261 - 2262, 2288, 2297, 2301 - 2302, 2312, 2315, 2329, 2432, 2454, 2500 - 2501(?), 2515, 2526 - 2527(?), 2528a, 2563, 2618 - 2619(?), 2639, 2763 - 2764, 2777 - 2778, 2793, 2858 - 2859, and 2888.
3069. ZORRILLA y MORAL, JOSÉ. In 1949 Salvador Dali startled Madrid with a surrealist version of Zorrilla's drama typical of that painter's concept of art.
- 3070 - 3071. ZORRILLA y MORAL, JOSÉ. *Don Juan Tenorio*. Zarzuela in three acts and seven *cuadros*. Music by Nicolás Manent. First performed 31 Oct. 1877. Published in Madrid: José Rodríguez, 1877. Mitjana, No. 506, gives the date of Aug. 1875, performed in Barcelona, in four acts, music by Manent. He is apparently confusing Zorrilla's zarzuela with that of Rafael del Castillo, which did appear in Barcelona at that time, though supposedly in three acts, and with the title *El Convidado de piedra*. See Castillo. Mitjana also reports a *Don Juan Tenorio* given all over Spain by the company directed by Arderius (No. 506). It was a "bailable bufo" and an indecent and indecorous piece of nonsense, Mitjana feels sure, like most the productions mounted by this group. No one knows who composed the music. I have no other reference to this work. Zorrilla provided his own preface for the zarzuela, reproduced in Narciso Alonso Cortés, *Zorrilla: Su vida y sus obras* (2nd ed., Valladolid, 1943) pp. 775 - 777, note.
3072. ZORRILLA y MORAL, JOSÉ. *Don Juan Tenorio ante la conciencia de su autor*. A work projected by Zorrilla. Some think that his "Cuatro palabras," No. 3065, would have become part of it (if we must take "su autor" seriously). He said that it would appear some October's end before the play was to take place a few days later.
3073. *ZORRILLA y MORAL, JOSÉ. "*Don Juan Tenorio: Cómo nació mi drama*," *El Tiempo Ilustrado* (México) 30 Dec. 1894. A reprint, or posthumous; Zorrilla died in 1893.
3074. ZORRILLA y MORAL, JOSÉ. *La Leyenda de Don Juan Tenorio*. Fragment of a *leyenda*. Issued posthumously, Barcelona, 1895. Part of a very extensive *leyenda* which he projected but never finished on the Tenorios.

3075. †ZORRILLA y MORAL, JOSÉ. *Margarita la tornera. Leyenda*. Originally in his *Cantos del trovador ...* (Madrid, 1840). Margarita is snatched from the convent, seduced, and abandoned by the libertine Don Juan de Alarcón.
3076. ZORRILLA y MORAL, JOSÉ. *El Tenorio bordelés*. "Recuerdo legendario." Novel. Madrid, 1897. Not "cordobés," as sometimes printed.
3077. ZORRILLA y MORAL, JOSÉ. *El Testigo de bronce. Leyenda*. Originally in *Dos leyendas tradicionales* (Madrid, 1845). A statue swears as a witness against the protagonist.
3078. ***ZSCHOKKE, HEINRICH, 1771 - 1848. *Der Todte Gast. Novelle*. Humorous tale, before end of 1828. Connection with Don Juan, if any, very tenuous. See below Nos. 697 and 2457.
- . (ZUCHELLI, A. See No. 404, paragraph 1.)
- . (ZUCKMAYER, C. See No. 2026.)
- . (ZULOAGA, I. See No. 597.)
- . (ZUMBRO, N. See below No. 1881a.)
3079. †ZUNZUNEGUI, JUAN ANTONIO de, 1901(02?) --. *Tres en una o la dichosa honra*. Story. Sp. In *Cuentos y patrañas de mi ría* (1926), now to be found in *Obras completas 1* (Madrid: Editorial Noguer, 1969). The character Josefa, "muy guapa" (p. 565) is courted by a seducer "que goce fame de Don Juan" (p. 570). He has seduced both her sisters.
3080. ZWEIG, STEFAN. "Don Juan et Casanova," in Elsen, No. 1198. Aus. This is a short selection originally from Zweig's **Drei Dichter ihres Lebens* (Leipzig, 1928), the part dealing with Casanova. See his *Baumeister der Welt*, ch. on Casanova, pp. 399 - 463 (Vienna - Leipzig - Zürich, 1936). Elsen's selection is on pp. 439 - 441.
3081. ZWEIG, STEFAN. *Leporella*. Short story. 1925(?). 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.

III.

CHRONOLOGICAL LIST OF VERSIONS

This chronological listing of Don Juan versions uses short titles and the last name only for authors. The user must refer to section II for further details. Version types have been abbreviated and simplified as follows: a ballet is "bal."; any type of musical is "mus. play" and of musical composition "mus. comp."; a novel is "nov."; an opera or operetta is "op."; a pantomime is "pant."; any type of play or drama is "play," but puppet plays are so indicated; any type of poem is "poem," of story "st." "C. p." is "*El Convidado de piedra*," "*Il Convitato di pietra*," etc.; "D. G." is "*Don Giovanni*"; "D. J." is "*Dom Juan*," "*Don João*," "*Don John*," "*Don Juan*," etc.; "F. p." is "*Le Festin de pierre*"; "T." is "*Tenorio*." "Z." is "*Zhuan*." The date is the earliest one known, that of composition or publication. The place is the author's native country, or if not known, the city of publication. A few undatable items were perforce omitted. Intentionally left out were works of art, paintings, etc. (see Nos. 517 - 597), uses of the name "Don Juan" (see Nos. 1073 - 1148), versions merely related to the Don Juan theme (marked with a "+" in section II), continuations and imitations of Byron's *Don Juan* and the list of "viveurs," etc. (both already to be found chronologically arranged in section II under Byron and the letter "V"), motion pictures (see Nos. 2026 - 2138), and essays or criticism by authors who have also done fiction, drama, or poetry. The original sources of the Don Juan theme, also not included, are given in section I. All other material - anonymous, of multiple authorship, approximately datable items, etc. - is listed here.

Besides its obvious use in influence studies, this list reveals many interesting facts about the Don Juan legend itself. For instance, its durability is suggested by the fact that since 1775, at the most only 1807, 1810(?), 1814, 1815, 1823, 1826(?), and 1878(?) have failed to provide one or more Don Juan works, none of these dates falling within over the past century. The list also reveals shifts in literary values. The earlier years attest to the obvious supremacy of the stage, with operas and ballets gradually coming into their own in the eighteenth century; 1783, for instance, witnessed six productions, three of them operas; and 1787, the year of Mozart's *Don Giovanni*, saw four other operas, all from Italy, as well as an Italian ballet and an English pantomime. As more recent times bring poems, novels, motion pictures, and TV dramas, it may be worth noting that the cinema industry was still in its infancy in 1908 - 1909 when three Don Juan films appeared (to be followed by over a hundred more). A rough curve of interest in the theme may be plotted. One hundred years or so ago, the maximum annual output of Don Juan works (up from six or so, ca. 1830 - 1840) was about ten; by the turn of the present century it averaged eleven to twelve; by the 1920s it was approaching twenty (a figure actually surpassed in 1924, 1925, and 1930, the apparent high water mark for Don Juan productions); by the 1950s we might expect around fifteen; a typical year of the 1980s, the last decade for which I can claim at least some completeness of record, brought half a dozen, still occasionally major writers. The quality, length, and seriousness of the average version are probably down from those of the classic period of the Don Juan theme, but this may simply reflect the present - day commercial spirit abroad in the arts and letters in general. By any standard, the legend of Don Juan gives evidence of a remarkable vitality.

Ca. 1620

Anon. *Tan largo me lo fiáis*. Play. Sp.
Téllez. *Burlador*. Play. Sp.

1623

Vallejo. *No hay plazo que no llegue* Play. Peru.

Early 17th Cent.

Figueroa? *Burlador*. Play. Sp.

1641

Bocchini. *Le pazzie*. Poem. Ital.

1646

Fuyter. *D. J.* Play. Hol.

ca. 1650

Anon. *C. p.* Play scenario. Ital.
Cicognini. *C. p.* Play. Ital.

1651

Andreini. *C. p.* Play. Ital.

1652

Giliberto, *C. p.* Play. Ital.

1658

Anon. *Convié de pierre*. Play. Ital.?
Dorimon. *F. p.* Play. Fr.

1659

Villiers. *F. p.* Play. Fr.

1662

Cockayn. *Tragedy of Ovid*. Play. Eng.

1665

Anon. "L'Effroyable *F. p.* ... Poem. Fr.
Molière. *D. J.* Play. Fr.

1667

Anon. *F. p.* Play. Paris.

1669

Acciaiuoli. *Empio punito*. Op. Ital.
Anon. *F. p.* Play. (Or earlier.)
Rosimond. *Nouveau F. p.* Play. Fr.

1673

Anon. *Aggiunta al C. p.* Play. Ital.?
Anon. *Tragicomedia ...* 1673. Switz.?

1675

Shadwell. *Libertine.* Play. Eng.

1677

Corneille. *F. p.* Play. Fr.

1678

Perrucci. *C. p.* Play. Ital.
Turner. *Thou Joy of All Hearts.* Mus. comp. Eng.
Turner. *When You Dispense Your Influence.* Mus. comp.

1682

Champmeslé. *Fragments [du D. J.] de Moliere.* Play. Fr.

1690

Perrucci. *C. p.* Play. Ital.

1692

Purcell. *Libertine.* Mus. comp. Eng.

1695

Anon. *Comedie von dem zu Gast geladenen Stein.* Play. Ger.

1699

Peys. *Maeltyt van D. Pederoos guest.* Play. Hol.

End 17th Cent.?

Anon. *Atheista fulminato.* Play. Ital.

18th Century

Anon. *D. J. oder das steinerne Gast.* Play. Vienna.

ca. 1700

Botelho. *C. p.* Play? Port.
Cordoba y Maldonado. *Venganza en el sepulcro.* Play. Sp.

1703

Anon. *D. Pedro ...* Play. Rus.

1713

Kolczawa. *Atheismi Poema seu vulgo Leontius.* Prague.
Le Tellier. *F. p.* Op. Fr.

1714

Anon. *F. p.* Play. Fr.

1715

Anon. *D. J.* Play. Fr.

1716

Anon. *D. J. oder der steinerne Gast.* Play. Vienna.

1719

Maater. *D. J. of de Gestrafte Vrygeest.* Play. Hol.

1720

Kick. *Spectre de D. Pedro.* Amsterdam.
Seegers. *Gestrafte vrygeest.* Play. Hol.

1721

Anon. *F. p.* Play. London.
Lalauze. *F. p.* Play. Fr.?
Ryk. *Don Pedroos guest.* Play. Hol.
Ryndorp. *Gestrafte Vrygeest.* Play. Hol.

1726

Anon. *C. p.* Play. London.

1734

Anon. *D. J.* Play. Eng.
Anon. *Pravità castigate.* Op. Brünn.

1735

Anon. *Schrecken Spiel ...*

1736

Goldoni. *D. G. T.* Play. Ital.

1740s ?

Holberg. *D. J.* Play. Den.

1741

Anon. *Des Don Pedro Gastmahl.* Play.

1744

Zamora. *No hay deuda que no se pague.* Play. Sp.

1746

Restier and Colin. *Grand F. p.* Pant. Fr.

1748

Anon. *D. J. d'Avalos*. Play. Ger.?
Anon. *Steinerne Todten - Gastmahl*. Play. Bavaria. Same work?

1749

Lodde. *D. J.* Play. Den.
[Quoten?] *D. Pietros Todtengastmahl*. Play. Ger.? (No. 418.)

Ca. 1750 - 1770

Casorti. A *D. J.* pantomime. Ital. Maybe later than 1770.
Kurz. *Steinerne Gastmahl*. Mus. play. Aus.?

1751

Anon. *Steinerne Todten - Gastmahl*. Play. Dresden.

1759

Anon. *F. p.* Play. Fr.

1761

Gluck. *D. J.* Bal. Ger. - Ital.
Prehauser. *D. J.* Play. Aus.

1763

Sacco. *D. J.* Ballet. Ital. 1763 - 1767?

1766

Galeotti. *C. p.* Bal. Ital.

1768

Anon. *Maschinen - ballet D. J.* Cologne.

1769

Schröder. *D. J.* Bal. Ger.

1770

Anon. *Strassliwi Hodowani* ... Puppet play. Czech.
Cerlone. *Nuovo convitato*. Play. Ital. 1770?
Lauchéry. *D. J.* Bal. Fr.

1771

A Port. adaptation of Molière. (No. 336.)

1772

Knecht. *D. J.* Mus. play.
Rossi, V. *D. J.* Bal. Ital.
Stephanie. *Macbeth*. Play. Aus.?

1775

Anon.? Adapt. of Molière's play. Port. (No. 331)
Forti. *C. p.* Bal. Ital.

1776

Righini. *D. G.* Op. Ital.

1777

Anon. Marionette plays based on Le Tellier. Fr.
Arnould. *Vice puni.* Play. Fr.
Calegari. *C. p.* Op. Ital.
Crux. *D. J.* Bal. Ger.?

1777 - 1778

Franchi. *D. J.* Bal. Ital.

1778

Caselli. *D. J.* Bal. Ital.

1779

Vogt. *D. J.* Bal. Aus.?

1780

Castagna. *C. p.* Bal. Ital.
Rossi, *D. C. p.* Bal. Ital. (See 1790 - 1800. Same work.)

1781

Anon. *Grand F. p.* Play. Fr.
Haydn. *D. G.* Op. Aus.

1782

Anon. *D. J.* ... Pant. London.
Lanz. *D. J.* Bal. Ger.

1783

Albertini. *D. J.* [D. G.] Op. Ital.
Anon. *D. J.* Puppet play. Vienna. Played 1783 - 1821.
Anon. *C. p.* Play. Port. Or 1775?
Lorenzi. *C. p.* Op. Ital.
Marinelli. *D. J.* Play. Vienna.
Tritto. *C. p.* Op. Ital.

1784

Albertini. *Il D. J.* Op. Ital.
Banti. *C. p.* Bal. Ital.
Luzzi. *Convitato.* Bal. Ital.
Viganò. *C. p.* Bal. Ital.

1785

Guglielmi. *C. p.* Bal. Ital.

Lepicq. C. p. Bal. Eng.?
Scalese. C. p. Bal. Ital.

1786

Sarti. *Fra due litiganti*. Op. Ital.
Sereni. C. p. Bal. Ital.

1787

Anon. D. J. Pant. London.
Bertati. C. p. Op. Ital.
Cremeri. D. J. Play.
Fabrizi. D. G. Op. Ital.
Gardi. *Nuovo convitato*. Op. Ital.
Gazzaniga. C. p. Op. Ital.
Massini. C. p. Bal. Ital.
Mozart. *Dissoluto punito (D. G.)*. Op. Aus. - Ital.

1788

Berti. *Il Dissoluto*. Bal. Ital.
Cappelletti. C. p. Bal. Ital.

1789

Anon. C. p. Op. Rome, etc. (A *pasticcio*.) Other perf. in other cities,
prob. same op., 1789 - 1800. (C. C. R.)
Ballon. C. p. Bal. Ital.
Cerlone. *Nuevo C. p.* Play. Ital. 1789?
Neefe. *Bestrafte Wollüstling ...* Play. Ger. 1789?
Schmieder. Adapt. of Mozart's D. G. Op. Ger?
Schröder. Adapt. of Mozart's D. G. Op. Ger? Or, a bal. or possibly two
diff. works.

Ca. 1790 - 1800

Anon. D. J. From Mozart's D. G. Op. Ger.?
Anon. *Herr Johann*. Parody of Mozart's D. G. Op. Ger.?
Casanova. D. J. Mus. comp. Ital.
Rossi, D. D. J. T. Bal. Ital. (See 1780. Same work.)

1790s

Anon. *Il Ratto punito*. Play. Ital. (See 1780. Same work.)

1790

Cimarosa. C. p. Op. Ital.

1791

Cherubini. D. G. T. Mus. comp. Ital.
Gardi. C. p. Op. Ital.
Mozart - Süßmayr. *Requiem Mass*. Mus. comp. Aus.

1792

Bernardini? C. p. Play. Venice.
[Mozart.] D. G. Mus. play. Vienna.
Spiess. Adapt. of Mozart's D. G. Op. Aus.?
Vogt. *Der Färberhof ...* Prelim. sketch. Ger.

1793

Anon. *Amor protettore di D. G. T.* Bal. Ital.
Anon. *Grand F. p.* Play. Fr.
Luzzi. *C. p.* Bal. Ital.
Tritto. *C. p.* Op. Ital.

1794

Ponte. *D. G.* Op. Ital.

1795

Favier. *D. G.* Bal. Ital.
Ferlotti. *C. p.* Bal. Ital.

1796

Anon. *D. G.* Op. Prague.
Cecchi. *D. J.* Bal. Fr. - Ital.

1797

Beethoven. *Là ci darem.* Mus. comp. Ger. 1797?
Schiller. Poem. Ger. 1797?

1798

Banchelli, *C. p.* Bal. Ital.
Chiaveri. *D. J. T.* Bal. Ital.
Süssmayer. Adapt. of Mozart's *D. G.* Op. Aus.

1799

Anon. *D. G.* Op. Bonn.

19th Century

Anon. *D. G. der Wilde.* Puppet play.
Anon. *D. G. oder der geladene Gast.* Puppet play.
Anon. *D. J. oder der steinerne Gast.* Puppet play. Also title of a children's play, Vienna; another version, German, 185--.
Anon. *D. J. ... Martelaar.* Nov.? Hol.
Bochsa. *Fantasie and Variations ...* Mus. comp. Philadelphia.
Burrowes. *Airs from D. G.* Mus. comp. Eng. 181--.
Castillo. *D. J.* Porno. play.
Flygare - Carlén. Novel. Swed.
García Rodríguez. *D. J. Merino.* Poem. Sp.
Hurtado. *Monólogo de ultratumba.* Poem? Sp.
Kirmair. *Cinq variations sur l'air ...* Mus. comp. Ca. 1800 - 1814.
Kirmair. *D. G.* Mus. comp. Hamburg. Ca. 1800 - 1814.
Litta. *D. G. di Portogallo.* Op. Ital.
Lulehner. *D. G.* Mus. comp. Hamburg.
Oesten. *D. J.* Mus. comp. Ger.
O'Neddy, *D. G.* Poem. Fr. 1830s - 1840s.?
Osborn. *Go Forget Me Why Should Sorrow.* Mus. comp. Philadelphia.
Prilipp. *Fantaisie dramatique sur D. J.* Mus. comp. Fr.? Bet. 1846 and 1876.
Rodríguez Pinilla. *Fuga.* Poem?
Rosell y López. *Burlador burlado.* Mus. play. Sp.
Ruta. *D. J. de Marana.* Mus. comp. Ital.
Sanderson. *D. G.* Op. Eng. Possibly late eighteenth cent.

Serrano Sempere. *Los Tenorios del dia*. Play.

Ca. 1800

Anon. *Laufner D. J.* Salzburg. Play.
Anon. *Là ci darem la mano*. Mus. comp. Ca. 1800 - 1830.
Danzi. Theme from *D. G.* Mus. comp. Ger.
Girzik. Adapt. of Mozart's *D. G.* Op.
Hummel. *Potpourri*. Mus. comp. Hun.
Klinger. *Neuer Menoza*. Play.
Leon. *Comte Eulenstein*. Poem. Vienna.

1801

Rochlitz. Adapt. of Mozart's *D. J.* Op. Ger.
Verdú y Feliú. *D. Juanito*. Mus. play. Sp.
Vieuxtemps and Wolff. *D. J. de Mozart*. Mus. comp. Fr.

1802?

Anon. *D. J.* Op. Bonn. My No. 340.

1803

Siddons. *Tale of Terror*. Play. Eng.

1804

Haydn. *D. J.* Bal. Aus.
Tian. *D. J.* Poem. Ger.?

1805

Anon. *D. J. der Wüstling*. Nov. Perhaps by Vulpius.
Penig. *D. J. der Wüstling*. Nov. Prob. same as prev. entry.
Thuring. *D. J.* Mus. play. Paris.

1806

Fellinger. *Mozart's Musik im D. J.* Poem. Aus.?

1808

[Benzel - Sternau.] *Steinerne Gast ...* Nov. Ger.

1809

Vogt. *Färberhof ...* Mus. play. Ger.

181--.

Gelinek. *Quando dall'vino*. Mus. comp. Bohemia.
Mazzinghi. *D. G.* Mus. comp. London.

1810(?)

Anon. *Life of D. G.* Poem. Dublin.

1811

Anon. *D. J.* Pant. Vienna.
Rivière. *Grand F. p.* Mus. play. Fr.

Treitschke. *D. J.* Poem. Aus.?

1812

Heiberg. *D. J.* Play. Den. Puppet play.

1813

Hoffmann. *D. J.* St. Ger.

Oehlenschläger. *Til Ludvig Heiberg.* Poem. Den.

Spohr - Bernard. *Faust.* Op. Aus.?

1816

Anon. *D. J., or, the Battle of Tolosa.* Poem. London.

1817

Anon. *Feast of the Statue.* Pant. Eng.

Bishop. *D. J.* Op. Eng.

Dibdin. *D. G.* Mus. play. London.

Moncrieff. *Giovanni in London.* Mus. play. Eng.

1818

Bäuerle. *Moderne Wirtschaft ...* Mus. play. Aus.

Calzioni. *Stone Guest.* Bal.

Canziani? *D. Z. ...* Bal. Rus. May be the same work.

Ca. 1818

Henkel. *Fin ch'an dal vino.* Mus. comp. Ger.

Raimondi. *Dissoluto punito.* Op. Ital.

Töpfer. *Variations ...* Mus. comp. Ger.

1819

Byron. *D. J.* Poem. Eng. 1819 - 1824.

182--

Küffner. *D. J.* Mus. comp. Ger.?

Nicholson. *Fantasia for Flute and Piano - forte.* Mus. comp. Eng.

1820s

Anon. *D. J.?* Bal. Rus.

Anon. *Go, Forget Me, Why Should Sorrow.* Mus. comp. NY.

1820

Anon. *G. in Paris.* Play. London. Ca. 1820.

Anon. *G. in the Country.* Op. London.

Anon. *J. the Libertine.* Mus. play? Eng.

Bon. *C. p.* Play. Venice.

Girardin. *Noce d'Elvire.* Poem. Fr.

Gleich and Müller. *D. J.* Mus. play. Aus.

Moncrieff. *G. in the County.* Mus. play. Eng.

Schaden. *Deutsche D. J.* and *Spanische Johanna*; 2 novels. Berlin.

1821

Anon. *D. G. in Ireland*. Play.
Anon. *G. in Ireland*. Play. Eng.
Blaze. *D. J.* Op. Fr.
Moncrieff. *G. in Ireland*. Mus. play. Eng.
Planché. *C. the Vampire*. Play. London.

1822

Anon. *G. in Botany*. Play. Eng.
Carnicer y Battle. *D. J. T.* Op. Sp. 1822?

1824

Anon. *D. J.* Play. Den. 1824 or earlier.

1825

Lefèvre - Deumier. *Fragments de D. J.* Poem. Fr.
Raymond. *Robert the Devil*. Mus. play. Eng. 1825?
Rellstab. *Julius*. St.

1826?

Irving. *D. J.: A Spectral Research*. St. U. S.

1827

Anon. *Giovinette*. Mus. comp. N.Y.

1828

Anon. *D. G.* Mus. comp. London.
Anon. *J.'s Early Days*. Mus. play. Eng.
Berlioz. *Là ci darem la mano*. Mus. comp. Fr
Blicher. *Sildig Opvaagnen*. St. Den.
Hauch. *D. J.* Play. Den. 1828?
Reisinger. *D. G.* Mus. comp. Offenbach a / M. 1828?
Vestris. *D. J. T.* Bal. Sp.

1829

Grabbe. *D. J. und Faust*. Play. Ger.
Kahlert. *Donna Elvira*. St. Ger.?
Lortzing. *D. J. und Faust*. Mus. comp. Ger.
Platen. *Byrons D. J.* Poem. Ger. 1829?

1830

Balzac. *Élixir de longue vie*. St. Fr.
Hawes. *D. G.* Op. Eng.
Kisfaludy. *Karácsonyék*. Poem. Hun.
Pushkin. *Ia zdes' Inezil'ia*. Poem. Rus.
Pushkin. *Kamennyi Gost*. Play.
Pushkin. *Mozart i Salieri*. Play.
Querido. *Kater D. J.* St. Hol.
Rellstab. *Donna Anna*. St.
Reynoldson. *D. G.* Op. Eng.?

1831

Chopin. *Là ci darem la mano*. Mus. comp. Pol.

1832

Balzac. *Les Marana*. St. Fr.
Gautier. *Albertus*. Poem. Fr.
Lermontov. *Sashka*. Poem. Rus. Ca. 1832 - 1834.
Musset. *Namouna*. Poem. Fr.
Pacini. *C. p.* Op. Ital.
Puteolano. *D. J. und Faust*. Epigram.

1833

Beazley. *D. J.* Op. Eng.
Mussel. *Matinée de D. J.* Play. Fr.
Sand. *Lélia*. Nov. Fr. 1833 - 1839.

1834

Anon. *Mascherata di D. G.* Bal. Naples.
Blaze, Blaze de Bury, and Deschamps. *D. J.* Op. Fr.
Blaze de Bury. *Souper ...* Play. Fr.
Holtei. *D. J.* Play. Ger.
Langewiesche. *D. J. and Faust*. Poem.
Mérimee. *Âmes du purgatoire*. St. Fr.

1835

André. *D. G.* Mus. comp. Offenbach a / M.
Anon. *D. J.* in Leipzig. Leipzig.
Duller. *J.* Poem. Ger. Ca. 1835.
Lyser. *D. J.* Poem. Ger.
Lyser. *D. J. in Leipzig*. St.?
Rivas. *Don Álvaro*. Play. Sp.
Thalberg. *Grand Fantasy on D. G.* Mus. comp. Switz.

1836

Creizenach. *D. J.* Poem. Ger. 1836 - 1837.
Dumas, A. *Fin de la comédie*. Play. Fr.
Dumas père. *D. J. de Marana*. Play. Fr.
Roberge. *D. J. de Marance*. Play. Fr.
Robin. *Livia*. Poem. Fr.

1837

Milner and Stirling. *D. J.'s Early Days*. Play? London.
Mussel. *Emmeline*. St. Fr.
Rivas. *Cuento de un veterano*. Poem. Sp.

1838

Anon. *D. J.* Op. Drury Lane.
Gautier. *Comédie de la mort*. Poem. Fr.
Ll. *D. J. de Marana*. Play. Tarragona.
Moreau. *À Jean de Paris*. Poem. Fr.
Paludan - Müller. *Donna Rosa*. Dram. poem. Den.

1839

García Gutiérrez. *D. J. de Maraña*. Play. Sp.
Gautier. *Toison d'or*. St. Fr.
Tropus. *D. J. und Faust*. Play. Ger.?
Wolfram. *Faust*. Poem. Ger.?

1840

Anon. *D. G. di Marana*. Pant. Parma.
Anon. *D. J. de Maraña*. Play. Lisbon.
Brockhaus. *D. J.* Play.
Espronceda. *Estudiante de Salamanca*. Poem. Sp.
Soumet. *Divine Épopée*. Poem. Fr.
Wiese. *D. J.* Play. Leipzig.
Zorrilla. *Capitán Montoya*. Poem. Sp.

1841

Anon. *D. G. in New York*. Play. NY.
Liszt. *D. J. Fantaisie*. Mus. comp. Hun.
Paludan - Müller. *Venus*. Dram. poem. Den.

1842

Anon. *D. G. in Gotham*. Play. New York.
Banville. *L'Auréole*. Poem. Fr.
Banville. *Les Cariatides*. Poem.
Banville. *Imperia*. Poem.
Banville. *Songe d'hiver*. Poem.
Banville. *La Voie lactée*. Poem.
Braunthal. *D. J.* Play. Aus.
Fonbone. *D. J. de Servandona*. Nov. Paris.

1843

Anon. *D. J. o el hijo de doña Inés*. Prose poem. Madrid. 1843 - 1844.
Baudelaire. *D. J. aux enfers*. Poem. Fr.
Casati. *D. G. di Marana*. Play. Ital.
Dora. *D. G.* Op. London.
Dornau. *Mozart and Beethoven*. St. Aus.
Kierkegaard. *Forførerens dagbog*. St. Den.
Kruse. *D. J.* Mus. comp.? Den.

1844

Echeverría. *Ángel caído*. Poem. Arg. 1844 - 1846.
Gobineau. *Adieux de D. J.* Play. Fr.
Lenau. *D. J.* Poem. Hun.
Tyl. *D. J.* St. Czech.
Zorrilla. *D. J. T.* Play. Sp.

1845

Ackermann. *D. J. and Maria*. Poem. Ger.
Meyerbeer. Adapt. of Mozart's *D. G.* Op. Ger.
Zorrilla. *Testigo de bronce*. Poem. Sp.

1846

Hesekiel. *Faust and D. J.* Nov. Ger.

1847

Mallefille. *Mémoires de D. J.* Novel. Fr. 1847?
Thackeray. *Vanity Fair*. Novel. Eng. 1847 - 1848.

1848

Anon. *D. J. de Marana*. Nov. Madrid.
Le Vavas seur. *D. J. Barbon*. Play. Fr.
Murger. *Scènes de la vie de Bohème*. Nov. Fr. 1848 - 1851.
Pina. *Juan el perdio*. Play. Sp.

1849

A---. *D. J.* St. Den.

Second half 19th Century

Anon. *Ravanello* ... Puppet play. Ital.
Anthiome. *D. J. Marié*. Op. Fr.
Azevedo. *Último D. J.* Poem? Port.
Bahn. *Ein D. J.* ... Mus. play. Ger.?
Baudelaire. *Fin de D. J.* Play. Fr.
Carvalho. *Impressão de D. J.* Poem. Br. (Or early 1900s.)
Choudens. *Jeunesse de D. J.* Op. Fr.
Estremera. *Don Luis Mejía*. Play.
Kapff - Essenther. *D. J. - Phantasie*. Sts.
Osorio. *Morte de D. J.* Poem. Port.
Palma. *Tenorio americano*. St. Peru.
Peydró Diéz. *D. J. Treneta*. Play. End cent.
Pérez Rioja. *Tenono de broma*. Play.
Reviczky. *D. J. a masvilagón*. Poem. Hun.
Ríus y Vidal. *Tenorios d'estiu*. Play.
Rubio. *D. Gonzalo de Ulloa*. Op. Sp.
Silva. *D. J. de Covadonga*. Poem. Colombia.
Sokolov. *D. J.* Mus. comp. Rus.
Thiele. *D. J. von Rückwärts*. Op. Ger.
Vázquez y Gómez. *Hijo de D. J.* Musical. 1892 - 1894?
Vrchlicky. *Pisen D. J.* Poem. Czech. 1873 to 1888.

185--?

Anon. *D. G.* Mus. comp. Leipzig.

Ca. 1850

Álvarez de Azevedo. *Canto do século* and *Lyra dos vinte annos*. Poems. Br.
Anon. *D. J. T.* Poem? Seville.

Ca. 1850 - 1866.

Iucho. *D. G.* Mus. comp. NY.

1850

Alba. *D. J. Trapisonda*. Play. Sp.
Anon. *D. J.* Play. Potsdam. Prob. Hörnigk's play.
Anon. *D. J.*; or, *The Feast of the Spectre*. Play. London.
Hörnigk. *D. J.* Play. Ger.
Wagner. *D. G.* Opera. Ger.

1851

Banville. *La Gloire de Molière*. Poem. Fr.
Fernández y González. *D. J. T.* Nov. Sp.
Flaubert. *Nuit de D. J.* St. Fr. Ca. 1851.
Gutiérrez de la Vega. *D. Miguel de Mañara*. St. Sp.
Jonas. *Berliner D. J.* Nov. Ger.
Sand. *Château des désertes*. Nov. Fr.

1852

Fontaine. *D. J. Carréguy*. Play. Paris.
Lüdicke. *D. J. oder der steinerne Gast*. Play. Berlin.
Wallace. *Fantaisie de salon*. Mus. comp. Irel.

1853

Precht. *D. J.* Poem. Ger.
Viard. *Vieillesse de D. J.* Play. Fr. 1853?

1854

Almqvist. *Ramido marinesco*. Play. Swed.
Bretón de los Herreros. *Cosas de D. J.* Mus. play. Sp.
Dorn. *D. J. der modernen Welt*. Play. Ger.
Ershov. *Parbleu ... Epigrams*. Rus.

1855

Anon. *D. J.* Play. London.
Cabot and de Jallais. *Médecin sans enfants*. Play. Paris.
Hendrickx. *D. J.* Play. Flemish.
Mörrike. *Mozart auf der Reise ...* St. Ger.

1856

Hürte. *Wahrhaftige Historie ...* St. Ger. 1856 or earlier.
Lyser. *D. G.* St. Ger.
Lyser. *Erinnerungen an Mozarts Sohn*.
Trautmann. *D. J. wider Willen*. Play. Ger.

1857

Hebbel. *D. J.* Poem. Ger.
Jourdain. *D. J.* Play. Fr.
Rochstro. *D. G.* Mus. comp. Boston. 1857?
Spiesser. *D. J.* Play. Kassel. 1857?

1858

Viol. Adapt. of Mozart's *D. G.* Op. Ger.?
Widmann. *D. J. de Maranna*. Play. Leipzig.

1859

Kurnberger. *Dichter des D. J.* St.
Maggioni. *D. G.* Mus. comp. NY.
Villiers de L'Isle - Adam. *Hermosa*. Poem. Lyon.

1860

Tolstoi, A. D. Z. Poem. Rus.
Wolzogen. Adapt. of Mozart's *D. G.* Op.

1861

Alvensleben. *D. J.'s erste und letzte Liebe.* Nov. Ger.
Frankl. *Steinerne Gast.* Poem.

1862

Fromentin. *Dominique.* Novel. Fr.
Hamel. *D. J. de Padilla.* Nov. Fr.

1863

Anon. *Des D. J. zweiter Theil.* Op. Ger.
Byron, H. J. *Beautiful Haidée.* Mus. play. Eng.
Fernández y González. *D. Luis Osorio.* Play. Sp.
Fernández y González. *Maldición de Dios.* Nov. Sp.
López de Ayala. *Nuevo D. J.* Play. Sp.
Orgeval. *D. J. de village.* Op. Fr.
Simões Dias. *Bandolim de D. J.* Poem. Port. 1863?
Simões Dias. *Xacara de D. J.* Poem. 1863?

1864

Brennen. *D. G.* Play. Eng.
Cooper. *G. Redivivus.* Pant. London.
Dutouquet. *Aventure de D. J.* Poem. Fr.
Hahn. *D. J.* Mus. play. Ger.
Laverdant. *D. J. converti.* Play. Fr.
Nogués. *Tenorio moderno.* Play. Sp.
Sacher - Masoch. *D. J. von Kolomea.* St. Aus.
Voerker. *D. J.* Poem. Den.

1865

Byron, H. J. *Little D. G.* Mus. play. Eng.
Saint - Georges. *Amours de D. J.* Bal. Fr.
Trautmann. *D. J. in Wiesbaden.* Play. Ger.

1866

Auber. *D. G.* Bal. Fr.
Barbier. *D. J. de fantaisie.* Op. Paris.
Blaze and Blaze de Bury. *D. J.* Op. Fr.
Braga. *Ondina do lago.* Poem. Port.
Gautier, J. F. E. *D. G.* Mus. comp. Fr.
Mejías y Escassy. *Juan el perdido.* Play. Madrid.
Möser. *D. J.* Poem. Ger.
Sand and Sand. *D. J. de village.* Mus. play. Fr.
Verlaine. *À D. J.* Poem. Fr. 1866?

1867

Fastenrath. *D. Miguel de Mañara.* Two poems. Ger.
Meyr. *Der schwarze Hans.* Novel. Ger.
Tolstoi, A. D. Z. Poem. Rus.

1868

Anon. *D. J. T.* Poem. Barcelona.
Fernández y González. *D. Miguel de Mañara*. Nov. Sp.
Houssaye. *Grandes Dames*. Nov. Fr. 1868 - 1869.
Torroella. *Ensayo de D. J. T.* Play. Cuba.

1869

Banville. *Trente-six ballades*, No. 27. Poem. Fr.
Chabrillat and Dupin. *D. J. de la rue St. - Denis*. Play. Fr.
Kolisch. *Probe des D. J.* Play. Aus.?
Königsmark. *Neuer D. J.* Nov. Berlin.
Sv. *D. J.* Play. Den.

1870

Anon. *D. J.* Play. Eng.
Anon. *D. J. Considerably Aided*. Play. Eng.
Castro Alves. *D. J.* Play. Br.
Pérez Galdós. *La sombra*. Nov. Sp.
Spry. *D. J.* Mus. play. London.
Virgili. *Burlador y Convidado ...* Play. Naples. 1870?

1871

Ackermann. *Ideal*. Poem. Fr. Ca. 1871.
Anon. *D. J. T.* Nov. Sp.
Meissner. *Rococo - Bilder ...* Anecdotes. Aus.
Mendel. *D. G.* Op.
Menzies? *D. J. Transformed*. Poem? Aberdeen.

1872

Anon. *D. J.* Mus. play. Den.
Anon. *D. J., Kärlekens vägledare ...* Advice. Stockholm.
Browning. *Fifine*. Poem. Eng.
Dargomyzhski. *Kamennyi Gost*. Op. Rus.
Deschamps. *Testament de D. J.* Poem. Fr.
Fernández y González. *Tenorios de hoy*. Nov. Sp.
Moléri. *D. J. sur le retour*. St. Fr.

1873

Byron, H. J. *Original ... Extravaganza Entitled D. J.* Mus. play. Eng.
Cano y Cueto. *Don Miguel de Mañara*. Poem. Sp.
Knauff. *Onkel D. J.* Play. Aus.?
Nunes. *D. J. e Elvira*. Poem. Port.
Reece. *D. G. in Venice*. Op. Eng.
Vinot. *Dona Juana*. Poem. Fr.
Vives y Azpiroz. *D. J.* Play. Sp.

1874

Anon. *D. G., M. P.* Play. Edinburgh.
Anon. *D. G. the Second*. Play. Brooklyn.
Anon. *D. J. T.* Poem. Play. Sp.
Autran. *D. J. de Padilla*. Play. Fr. 1874?
Barbey d'Aurevilly. *Plus bel amour de D. J.* St. Fr.
Cano y Cueto. *Rosales de Mañara*. Play. Sp.
Grandaur. *D. J.* Op. Munich.

Grosse. *Daponte und Mozart*. Nov. Ger.?
Guerra Junqueiro. *Morte de D. J.* Poems. Port.
Velázquez y Sánchez. *El Rondador de Sevilla*. Play. Sp.

1875

[Brennen.) *D. G. Jr.* ... Play. Eng.
Cano y Cueto. *Don Mateo*. Poem. Sp.
Castillo. *C. p.* Mus. play. Sp.
Echegaray. *En el puño de la espada*. Play. Sp.
Gomes Leal. *Última phase da vida de D. J.* Poem. Port.
Houssaye. *D. J. vaincu*. St. Fr.
Houssaye. *Madame D. J.* St.
Houssaye. *Mille et une nuits pansiennes*, vol. 3. Novel.

1876

Colona. *D. J. of Seville*. Play. Mex.?
H. *D. J.* Play. Den.
Karpeles. *D. J.* Play.
Lemaître. *D. J. intime*. Poem. Fr. 1876 - 1879?
Simões Dias. *D. J.* Poem. Port. Dates for this and next two entries not certain.
Simões Dias. *Guitarra de D. J.* Poem.
Simões Dias. *Hostia de oiro*. Poem.

1877

Alba. *Mocedades de D. J. T.* Mus. play. Sp.
Cabanne. *D. J. III.* Play. Paris.
"Don Juan." *Vollständiger Liebesbriefsteller*. Potpourri.
James. *The American*. Novel. U. S.
Panzacchi. *D. G.* Poem. Ital.
Rovetta. *Moglie di D.G.* Play. Ital.
Strauss, D. *D. J.* Poem. Ger.?
Tchaikovsky. *D. J.'s Serenade*. Mus. comp. Rus.
Theuriet. *D. J. de Vireloup*. St. Fr.
Theuriet. *Intérieur*. Poem.
Torromé. *Tenorio y Mejía*. Play. Sp.
Vignon. *D. J. contemporain*. Novel. Fr.
Vrchlicky. *Pokání D. J.* Poem. Czech.
Wolzogen. *D. J. and Faust*. Play. Ger.
Zorrilla. *D. J. T.* Mus. play. Sp.

1878

Silberstein. *Pester D. J.* Novel. 1878?

1879

Ziehrer. *Kleiner D. J.* Op. Ger.

1880

Anon. *Donna Juanita*. Op. Eng.
Bouilhet. *Le Lion*. Poem. Fr.
Bulla. *D. J.* Poem. Hun.
Chekhov. *D. J.* Play. Rus.
Fortunio. *D. J. de Paris*. Nov. Fr.
Koppel - Ellfeld. *D. J. - Examen*. St. Ca. 1880.
Lipiner. *Neue D. J.* Play. Ger.

Ortega Munilla. *D. J. solo*. Nov. Sp.
Reece and Righton. *D. J. Jr. Mus. play*. Eng.

1881

Anon. *D. J., Jr. Play ?* NY.
Friedmann. *D. J.s Letztes Abenteuer*. Play. Ger.
Gouverneur. *D. J. St. for children*. Hol.
Hart. *D. J. T. Play*. Ger.
Hopfen. *Mein Onkel D. J.* Nov. Ger.
Offenbach. *Les Contes d'Hoffmann*. Op. Fr.
Pérez Galdós. *La Desheredada*. Nov. Sp.
Rontini. *D. G. T. Play*. Ital.

1882

Bulla. *D. J. Poem*. Hun.
Claudin. *Lady D. J. "Iseult."* Nov. Fr.
Dash. *Fin d'un D. J.* Nov. Fr. 1882?
Lalo. *Namouna*. Bal. Fr.
Pérez Galdós. *Amigo Manso*. Nov. Sp.
Piquet y Piera. *D. J. T. Play*. Barcelona.
Sermet and Mullem. *D. J. malgré lui*. Play. Fr.

1883

Cesareo. *D. J. Gli Amori*. Poem. Ital.
Ferrand. *Marriage de D. J.* Poem. Fr.
Heyse. *D. J.s Ende*. Play. Ger.
Mahler. *Phantasie aus D. J. and Sérénade aus D. J.* Musical comps. Aus.
Schönaich - Carolath. *D. J.s Tod*. Poem.
Ger.

1884

Alas. *Regenta*. Nov. Sp. 1884 - 1885.
Bassi. *Cena di D. G.* Play. Milan.
Burgos. *Novio de Doña Inés*. Play. Sp.
Richepin. *Les Idées*. Poem. Fr.
Sanall i Serra. *En Joanet i en Luiset*. Play. Catalonia.
Verlaine. *D. J. pipé*. Poem. Fr.

1885

Bartrina. *El Nuevo Tenorio*. Play. Sp.
Houssaye. *D. J. et Célimène*. St. Fr. 1885 - 1886.

1886

Granés. *Juanito Tenorio*. Play. Sp.
Hayem. *D. J. d'Armana*. Play. Fr.
"L'Homme des Foules." *D. J. T. Essay - poem*. Paris.
Kalbeck. *Adapt. of Mozart's D. G.* Op.
Ney. *D. J. wider Willen*. Play. Ger. Or 1905?
Proelsz. *D. J.s Erlösung*. Poem. Ger.
Stempfle. *Moderner D. J.* Play. Leipzig.
Vrchlicky. *Zpev ... D. J.* Poem. Czech.

1887

Audebrand. *Sérénade de D. J.* Nov. Fr.

Busier. *Nuevo D. G.* Play. Fr.
Campoamor. *D. J.* Poem. Sp.
Chemnitz. *D. Guano ...* Op. Ger.
Glomme. *Festspiel zur Jubelfeier des D. J.* Play?
Houssaye. *Hamlet.* Poem. Fr.
[Kuhn.] *D. J.* Puppet play. Ger.?
Palmieri. *Nuovo D. G.* Op. Ital. 1887?
Peydró Diez. *D. Luis Mejía* Play. Sp.
Shaw. *D. G. Explains.* St. Irel.
Strauss. *D. J.* Mus. comp. Ger. 1887 - 1888.

1888

Engel. *Zur Ouvertüre von Mozarts D. J.* Poem. Ger.
Panzacchi. *Accanto al fuoco.* Poem. Ital.
Reece and Righton. *D. J. Jr.* Mus. play. Eng.
Rudolf. *D. J.* Poem.
Rzewuski. *Ostatni dsieî D. J.* Play. Pol.
Shell. *D. J. T.* Op. Rus.
Suvorin. *Tatjana Repina.* Play. Rus.
Tann - Bergler. *D. J. im Caféhaus.* St.? Ger.
Torelli. *Duchessa D. G.* Play. Ital.

1889

Aicard. *D. J. 89.* Play. Fr.
Anon. *Aventures da charlatan X ...* Nov.? Besançon.
Cano y Cueto. *Hombre de piedra.* Poem. Sp.
Chekhov. *Leši.* Play. Rus.
Chekhov. *Tatjana Repina.* Play.
Faccio. *Morte di D. G.* Vercelli.
Herzfeld. *Abenteuerliche Pfaffe D. J.* Nov. Ger.
Vrchlicky. *Poslední láska D. J.* Poem. Czech.

1890

Ferrer y Codina. *;;Tenorios!!* Play. Sp. 1890?
Mansfield. *D. J.* Play. U. S.
Pérez y González. *¡Doña Inés del alma mía!* Play. Sp.
Saraiva. *D. J. e Elvira.* Poem. Port.

1891

Blanco and Aria. *D. Juanito.* Play.
Denise. *Litanies de la solitude.* Poem. Fr.
Gottschall. *Steinerne Gast.* Nov. Ger.
Picón. *Dulce y sabrosa.* Nov. Sp.
Treptow. *Unsere D. J.s.* Play. Ger.?

1892

Benavente. *Criado de D. J.* Play. Sp.
Echegaray. *Hijo de D. J.* Play. Sp.
Eudel. *Statue du Commandeur.* Pant. Fr.
Jacobi. *D. J. fin de siècle.* Bal. Fr.?
Mazzoni. *D. G. T.* Puppet scenario. Ital.
Montégut. *D. J. à Lesbos.* St. Fr.
Pérez Galdós. *Tristana.* Nov. Sp.
Richepin. *Inconnue.* Play. Fr.
Valle Inclán. *Bajo los trópicos.* St. Sp.

1893

Barsony. *Bauern* - D. J. St. Hun.
Brochet. *D. J. moderne*. Nov.? Fr.?
Lutz. *D. J. Mus. play*. London.
Nápravnik. *D. J. Mus. comp.* Czech.
Ritter. *D. J. auf dem Turnfest*. Mus. play. Ger.

1894

Freiberg. *D. J. de Marana*. Mus. play. Ger.
Herzfeld. *D. J.s Ratskellerkneipen*. Poem. Ger.
Lutz. *D. J. Mus. play*. London.
Mélida. *D. J. decadente*. Nov. Sp.
Sylvester. *Goldene Kleeblatt*. Play. Ger.?

1895

Abt. *Fünfstöckige D. J. St.?* Ger.
Cano y Cueto. *Última aventura ...* Poem. Sp. 1895?
Chocano. *Carnaval*. Poem. Peru.
Chocano. *Gallo*. Poem.
Ginard de la Rosa and Laguardia. *Estudiante endiablado*. Op. Madrid.
Giorgi. *Fine di D. G. St.* Ital.
Guardia. *D. Mateo Tenorio*. Play. Madrid.
Lindau. *D. J. und Faust*. Play. Ger.
Masson. *Cave de D. J.* Poem. Fr.
Valle - Inclán. *Niña Chole*. St. Sp.
Zorrilla. *Leyenda de D. J. T.* Poem. Sp. (Pub. posthumously.)

1896

Altenberg. *D. J. Sketches*. Ger.
Bretón de los Herreros. *Weiblicher D. J.?* Play. Sp.
Durdilly. *D. J. Op.* Fr.
Duro. Two poems. Port.
Jarry. *Ubu roí*. Play. Fr.
Léon. *D. J. und Faust*. Play. Ger.
Mordvin - Shchodro. *D. Z.* Play. Moscow.
Moszkowski. *D. J. und Faust*. Mus. comp. Ger.
Possart. Adapt. of Mozart's *D. G. Op.*
Richepin. *Mille et quatre*. Play. Fr. 1896?
Rodríguez Estébany. *D. J.* Play. Milan.
Weigand. *D. J.s Ende*. Play. Munich.
Wilson. *D. J. ad Lib.* Mus. play.
Zapp. *Lt. D. J.* Nov. Berlin.

1897

Bal'mont. *D. - Z.* Poems. Rus.
Bezhet'skii. *Sevil'skii Obol'stitel'*. Play. Rus.
Caretta y Vidal. *Audaz D. J. T.* Play. Sp.
Strada. *D. J.* Play. Fr.
Zorrilla. *Tenorio bordelés*. Nov. Sp. (Pub. posthumously.)

1898

Bernis. *La Vetllada de tots sants*. Play. Sp.
Bonavia. *Tenorio y ... Mejía*. Play. Sp.
Eno. *D. G.* Mus. comp. Philadelphia.
Hahn and Braune. *Onkel D. G.* Mus. play. Ger.

Hallström. *D. J. s rubiner*. St. Swed.
Haraucourt. *D. J. de Mañara*. Play. Fr.
Lepelletier and Rochel. *Amours de D. J.* Nov. Fr.
Loriot - Lecaudey and Bussy. *D. J. au cloître*. Poem. Fr.
May. *D. G. Mus. comp.* Baltimore.
Pardo Bazán. *La Última ilusión de D. J.* St. Sp.

1899

Alcoverro Carós. *La Lectura del T.* Play. Sp.
Blanco - Fombona. *D. J.* Poem. Venez. 1899?
Lie. *D. J s Død*. Play. Den.
Silberstein. *Verwandelte Ahasver*. Narrative poem.
Simões Dias. *Bandolim de D. J.* Poem. Port. 1899?
Spicker. *D. G. Mus. comp.* NY.

20th Century

Akhmatova. *Poema bez geroia*. Poem. Rus.
Alfonso and Jaro. *D. J.* Mus. comp. Sp.?
Anon. *D. G. Salzburg Marionette Theater*.
Anon. *D. G. il dissoluto*. Puppet play. Ital. Prob. early 20th cent.
Anon. *D. J.: A play in Four Acts*. U. S.?
[Apollinaire.] *Exploits ... D. J.* Nov.? Pol.
Araquistain. *Salvación de D. J.* St. Sp.
Arauz. *D. J.* Play. Mex.
Benn. *D. J. gesellte sich ...* Poem. Ger.
Blixen. *Babette's Feast*. St. Den.
Bonsels. *Gedichte D. J.* Poem. Ger.
Broughton. *D. G. to the ... Virgin*. Poem. U. S.
Āapek. *D. J.'s Confession*. St. Czech.
Dova. *El Tenorio sidralista*. Play. Sp.
Gliese - Poelzig. Adapt. of Mozart's *D. G.* Op. Early 20th cent.?
Goddard. *D. J.* Poem. Can. 20th cent.?
Gonçalves. *Núpcias de D. J.* Play. Br.
Góngora. *D. J.* Play? Sp.?
Hope. *The Damnation of Byron*. Poem. Australia.
Koreshchenko. *D. J.* Mus. comp. Rus. Ca. 1890 - 1920.
León, V. *D. J. und Faust*. Play? Sp.
MacFarren. *D. G. Mus. comp.* U. S.? 1911?
Martí Rosselló. *El T. de este año*. Play? Sp.
Millá - Gacio. *Nit del Tenorio*. Play? Catalonia. Ca. 1900.
Milosz. *Scènes de "D. J."* Play. Lithuania. (Early 1900s.)

Nichols. *D. J. the Great?* Poem. Eng.
Nichols. *D. J. T. the Great*. Play.
Nichols. *D. J.'s Address ...* Poem.
Pasternak. *Safe Conduct*. Autobiog. Rus.
Pemán y Pemartín. *La Resurrección de D. J.* St.? Sp.
Rosenberg. *D. J.'s Song*. Poem. Eng.?
Rusiñol y Prats. *D. Gonzalo i Joanet, fan un T. discret*. Play? Sp.
Saltiveri. *D. J. T.* Play.
Shebalin. *Stone Guest*. Op.? Rus.
Silva and Paso. *D. J. José T.* Play? Sp. 1900 or later?
Silva Aramburo. *¿Por qué fué D. J. T.?* Play? Sp. 1918 or later.
Smith. *D. J. Sings*. Poem. U. S.
Soler. *La locura de D. J.* Play? Mex?
Suarès. *Carnet No. 45*. Poem. Fr. Ca. 1910.
Vallejo. *Capa de D. J.* Poem? Uru.
Vázquez. *Nieto de D. J.* Nov.? Mex.
Villaseca. *D. J. y los D. J.s?* Sp.

1900

Anon. *Hazañas de Tenorio*. Play. Barcelona?
Anon. *Nit del Tenorio*. Play. Barcelona?
Arqués. *Tenorio en Nápoles*. Mus. play. Barcelona.
Barrière. *Nouveau D. J. Nov. Fr.* 1900 - 1909.
Briusov. *D. Z.* Poem. Rus.
Cunninghame - Graham. *D. J.'s Last Wager*. Play. Eng.
Gras y Elías. *Tenorio catalán*. St.
Heusenstamm. *D. J.* Poem. Vienna.
Hornstein. *D. J. Höllenqualen*. Play. Ger.
Mendès. *Cauchemar de D. J.* Poem. Fr.
Menéndez y Pelayo. *Noblezas de D. J.* Play. Sp.
Rubio. *D. Gonzalo de Ulloa*. Musical. Sp.
Valle Inclán. *Palacio de Brandesa*. St. Sp. Ca. 1900.

1901

Alonso. *D. J. y la estatua del comendador*. Op. Sp. 1901?
Anon. *D. J. ou F. p.* Play. Paris. (Or earlier.)
Blumenthal. *D. J.* Mus. comp.
Casademunt. *Societat familiar o tenorios y castanyas*. Mus. play. Sp.
Fayos. *D. J. de Mozart*. Mus. play. Sp.
Kupchinskii. *D. - Z.* Poem. Rus.
Reina y Montilla. *D. J. en los infiernos*. Poem. Morelia.
Richepin. *D. J. sauvé*. St. Fr.
Shaw. *Man and Superman*. Play. Irel. 1901 - 1903.
Strauss. *Waffe des D. J.* Play. Vienna.
Tolstoi, N. *D. Z.* Poem. Rus.

1902

Anon. *Salita at buhay ...* Poem. Manila.
C., von. *Mond und ... Mai ...* Poem. Dresden.
Dantas. *Ceia dos cardeaes*. Play. Port.
Fábregues Sintes. *Tenorio y el poeta*. Play. Sp.
Kozma. *Egy D. Juanhoz*. Poem. Hun.
Llamp - Brochs. *D. C Tanorio*. Play. Manresa.
Merwin. *Sekundaner - D. J.* Play. Dresden.
Steiner. *Weiblicher D. J.* Play. Bern.
Valle - Inclán. *Sonatas*. Nov. Sp. 1902 - 1905.

1903

Bernhardi. *D. J.* Play. Ger.
Bertrand. *Rival de D. J.* Nov. Fr.
Dolorosa. *Chöre des Lebens*. Nov. Ger.
Fairchild. *D. J.'s Banquet*. Poems. U. S.
Millá - Gacio. *Desgracias del Tenorio*. Play. Barcelona.
Saltiveri Vidal. *La Flla del comendador*. Play. Sp.
Serrano Simeón. *D. Miguel de Mañara*. Mus. play. Sp.
Valle - Inclán. *Beatriz*. St. Sp.
Valle - Inclán. *Eulalia*. St.

1904

Beardsley. *Under the Hill*. Nov. Eng.
Benedek. *D. J. feltámadása*. Nov. Hun.
Blanco - Fombona. *Cadáver de D. J.* St. Venez. 1904?
Franz. *D. J.* Play. Ger.

Gómez Gereda y Soler. *M'hacéis de reir, D. Gonzalo*. Mus. play. Sp.
 Gudmand - Høyer. *D. J. i knibe*. Mus. play. Den.
 Heinemann. Adapt. of Mozart's *D. G.* Op.
 Hire. *Mémoires d'un D. J.* Nov. Fr.
 Marriera i Fonts. *Lo T. de Vilanohies*. Play. Sp.
 Millà Gacio and Bonavia. *Las Estatuas del T.* Play. Sp.
 Scott. *D. J. in der Falle*. St.
 Wilson. *D. Johnny*. Mus. play.

1905

Anon. *D. J. moderne*. Play. Paris.
 Bürger. *D. J. & Co*. Play.
 Debans. *Vieillesse de D. J.* Nov. Fr.
 Dicenta. *Conversión de Mañana*. Play. Sp.
 Durel. *Pierrot D. J.* Pant. Fr.
 Graf. *Dannazione di D. G.* Poem. Ital.
 Heiden. *D. J.* Poem. Ger.
 Héros. *D. J. moderne*. Play. Fr.
 Klein. *Erziehung zum D. J.* Play. Cologne.
 Mahen. *Juanův Konec*. Play. Czech.
 Rainaldy. *D. J. parisien*. Nov. Paris.
 Roig. *T. en Berlina. (T. en el otro mundo.)* Musical. Sp. or Catalonia.
 Roller. *D. G. Schloss*. Play.
 Schmitz. *Herr des Lebens*. Play. Ger.
 Sternheim. *D. J.* Play. Ger.
 Valle - Inclán. *FuÉ Satanás*. St. Sp.
 Vives Roig. *D. J.* Mus. play? Sp.

1906

Anon. *Giftelystne Damer ... Advice*. Den.
 Branán. *D. J. T.* Poem.
 Gottschall. *D.J.'s hohes Lied*. Poem. Ger.
 Hocker. *D. J.s Frau*. Nov. Stuttgart.
 Mahler. Adapt. of Mozart's *D. G.* Op. Aus.
 Moses - Tobani. *D. G.* Mus. comp. NY.
 Mounet - Sully and Barbier. *Vieillesse de D. J.* Play. Fr.
 Muntané. *¡Ditxós T!* Play? Catalonia.
 Parellada. *Tenorio modernista*. Play. Sp.
 Sales. *Fille de D. J.* Nov. Paris.
 Sales. *Sa femme ...* Nov. Paris.
 Silva Gaio. *D. J.* Poem. Port.
 Stradtwitz. *D. J.s Dressur zur Ehe*. St.? Bratislava.
 Vrchlicky. *Modlitba D. J.* Poem. Czech.
 Witte. *Moderne D. J.s*. Play. Berlin.

1907

Aicard. *Maurin des Maures*. Novel. Fr.
 Anon. *D. G. d'Alvarados*. Play. Ital.
 Asmarats. *En Joan trapella*. Play. Sp.
 Beardsley. *Venus and Tannhäuser*. Novel. Eng.
 Bernus. *D. J.* Play. Ger.
 Bossard. *Vrouwelijke D. J.* Play. Purmerend.
 Bocklet. *D. J.* Mus. comp. Leipzig.
 Born. *Geheimnisse berühmter D. J.s*. Version? Ger.
 Bruni. *Deux nuits de D. J.* Nov. Fr.
 Busse - Palma. *D. J. von Bank*. St.
 Cena. *D. G. all'inferno*. Poem. Ital.
 Gómez Gereda and Soler. *Imposible l'hais dejado*. Mus. play. Sp.

Gutiérrez - Gamero de Romate. *Derrota de Mañara*. St. Sp.
Millá Gacio. *El Xuti del T*. Poem. Sp.
Noailles. *D. J. de Maraña*. Poem. Fr.
Paso. *Tenorio feminista*. Mus. play. Sp.
Pérez Galdós. *España sin rey*. Nov. Sp. 1907 - 1908.
Rose. *D. J. de Montmartre*. Mus. play. Fr.
Trakl. *D. J.s Tod*. Play. Aus.
Valenti. *D. J.* St. Mex.

1908

Aicard. *L'illustre Maurin*. Novel. Fr.
Blei. *Szenen aus ... Sternheims D. J.* Play. Aus.
Brod. *Schloss Nornepygge ...* Nov. Czech.
Cuevas. *D. J. Curda*. Play. Sp.
Görlitz. *Klub der D. J.s*. Nov.? Ger.
Krug. *D. G.* Mus. comp.
Lippmann. *D. J.s Ende*. Mus. play. Ger.
Martaine. *D. G.* Mus. comps.
Régnier. *Scrupules de Sganarelle*. Play. Fr.
Sarnette. *Fin de D. J.* Play. Fr.
Schmitz. *D. Juanito*. Play. Berlin.
Valle - Inclán. *Cruzados de la causa*. Nov. Sp.
Valle - Inclán. *Tertulia de antaño*. Nov.

1909

Akerhielm. *D. J. T.* Play. Swed.
Anon. *C. p.* Play. Ital.
Anthes. *D. J.s letztes Abenteuer*. Play. Ger.
Casteillo. *Estocada de D. J.*
Chocano. *Epistolario del amor romántico*. Poem. Peru.
Eysler. *D. J.* Mus. comp. Leipzig.
Fernández Shaw. *Margarita la tornera*. Mus. play. Sp.
Fidao - Justiniani. *Mariage de D. J.* Nov. Fr.
Guerrini. *Scrive Donna Elvira*. Poem. Ital. 1909?
Mosé Moreno. *Sueño de Doña Inés*. Play. Sp.
Reiter. *D. G.* Mus. comp. Boston.
Rittner. *Unterwegs ...* Play. Aus.
Rybnikov. *A D. J.* play. Rus.
Valle - Inclán. *Marqués de Bradomín*. Play. Sp.
Weber. *D. J. und Faust*. Play. Leipzig.

1910

Arniches and García. *Trust de los Tenorios*. Mus. play. Sp.
Bethge. *D. J.* Play. Ger.
Blok. *Shagi Komandora*. Poem. Rus. 1910 - 1912.
Flecker. *D. J.* Play. Eng. 1910 - 1911.
Gumilev. *D. Z.* Poem. Rus. Ca. 1910.
Langen. *D. J.* Play. Ger.
Machado. *D. Miguel de Mañara*. Poem. Sp.
Miralles i Salvà. *Un T. rabregat*. Play. Catalonia.
Picón. *Juanita Tenorio*. Nov. Sp.
Régnier. *D. J. au tombeau*. Poem. Fr.
Safranek. *D. G.* Mus. comp. NY.
Ullmann. *D. J.* Poem. Aus.?
Zorn. *Sentimentale D. J.* St. Ger. 1910?

1911

Baring. *D. J.'s Failure*. Play. Eng.
Boyesen. *D. J. Duped*. Play.
Busoni. *D. G.* Mus. comp. Ital.?
Calero Ortiz. *¡D. J....!* Mus. play. Barcelona.
Engel. *D. J.'s Hochzeit*. Play. Aus.?
Günther. *An das Urbild D. J.'s*. Poem. Ger.?
Heyse. *D. J.* St. Ger.
Neumann - Hofer. *Kleiner D. J.* St. Wiesbaden.
Pagliara. *D. G.* Play. Naples.
Schneider. *D. G.* Mus. comp. Berlin.
Suarès. *Sur la vie*. Includes a "portrait" of D. J. Prose. Fr.
Unamuno. *D. J. de las ideas*. Poem. Sp.

1912

Andrade. *Tenorio Maderista*. Play. Mex. 1912?
Bach. *D. G.* Mus. comp. NY.
Bantock. *Fifine*. Mus. comp. Eng.
Bodanzky. *D. G.* Op. Aus. 1912?
Brockway. *D. G.* Mus. comp. NY.
Burenin. Untitled parody of Blok, No. 744. Poem. Rus.
Calzini. Something on *D. J.* Ital.
Engelke. *Die Frauen gehen an D. J. vorüber*. Poem. Ger.
Ferrier. *D. J.* Op. Fr.
Grasset. *Pauvre D. J.* St. Fr.
Grube. *D. J.* Play. Ger.
Gumilev. *D. Z. v Egiptje*. Poem. Rus.
Hesse. *Ladidel*. St. Ger. - Switz.
Kosach. *Kamenny Hospodar*. Play. Ukraine.
Lembach. *D. J.* Play. Ger.
Leyst. *D. J.'s Mission*. Play. Ger. Ca. 1912.
Milosz. *Miguel Mañara*. Play. Lithuania.
Navas. *Sombra de D. J.* Nov.? Madrid.
Parellada. *Tenorio musical*. Mus. play. Madrid.
Perrín y Vico. *Las Mujeres de D. J.* Mus. play. Sp.
Ríos de Lampérez. *Hijas de D. J.* St. Sp.
Schulenburg. *D. J. im Frack*. Nov. Ger.
Vega and Mayol. *Convidados ...* Play. Madrid.

1913

Amfiteatrov. *D. G. a Napoli*. Play. Rus.
Arniches. *Locura de D. J.* Play. Sp.
Bennett. *D. J. de Marana*. Play. Eng.
Blasco. *D. J.* Nov. Sp.
Divoire. *Chasse de D. J.* Poem.
Dumur. *D. J. en Flandre*. Play.
Grau. *D. J. de Carillana* Play. Sp.
Guglielminetti. *A D. G.* Poem. Ital.
Horts. *La Quinta de D. J.* Play. Sp.
Jover. *Apuesta de D. J. T.* Play. Barcelona.
Marais. *Trois nuits de D. J.* Nov. Fr.
Proserpi. *Conquista di D. G.* St. Ital.
Scheidemantel. Adapt. of Mozart's *D. G.* Op. Ger.
Stein, F. *Reich' mir die Hand mein Leben*. Mus. comp. 1913?

1914

Alfano. *Ombra di D. G.* Op. Ital.

Alonso. *D. J. T.* Op. Sp.
 Apollinaire. *Trois D. J.* Nov. Pol.
 Cangiullo. *D. J.* Play. Ital.
 Friedman. *D. J.* Mus. comp. Australia. 1914?
 Gersdorff. *D. J.* Poem.
 Gimmerthal. *Drei Szenen aus D. J. T.* Play. Leipzig.
 Graener. *D. J.s letztes Abenteuer.* Op. Ger.
 Lawrence. *D. J.* Poem. Eng. 1914 - 1915?
 Mayakovsky. *Kofta fata.* Poem. Rus.
 Pringsheim. *D. J. Ouverture.* Mus. comp. Berlin. 1914?
 Schmitz. *D. J. und die Kurtisane.* Play. Munich.

1915

Belda. *Tenorio contra S. Holmes.* Nov. Sp.
 Blei. *Epilog zu Sternheims D. J.* Play. Aus.
 Brausewetter. *D. J.s Erlösung.* Nov. Ger.
 Engelke. *D. J.* Nov. Ger. Ca. 1915.
 Insúa. *Alma y ... cuerpo de D. J.* Nov. Cuba.
 Masters. *Lucius.* Poem. U. S.
 Martí Rosselló. *T. mallorquí.* Play. Sp.
 Millá Gacio and Arroyo. *¡Dichoso T.!* Play. Sp.
 Möller. *D. J.s synd.* St. Swed.
 Mundet Álvarez. *Burlador ...* Play. Sp.
 Presber. *D. J. der Bella Riva.* St. Ger.
 Szymanowski. *Sérénade de D. J.* Mus. comp. Ukraine - Pol. 1915 - 1916.
 Weinheber. *D. J.* Poem. Aus.?

1916

Blei. *Der D. J.* Commentary. Aus.
 Calonge. *D. J. y su escudero.* Play. Span.
 Flecker. *D. J. Declaims.* Poem. Eng. 1916?
 Greenwald. *Là ci darem la mano.* Mus. comp. Philadelphia. 1916?
 Hume. *D. G.* Mus. comp. London.
 Jacobs. *D. J. von der Wasserkante.* Stuttgart. Eng. Orig. date?
 Korganov. *D. J.'s Serenade.* Mus. comp. NY.
 Kuzmin. *Chuzhaia poema.* Poem. Rus.
 Mayakovsky. *D. J. Poem.* Rus. 1916?
 Muñoz Seca and Pérez Fernández. *Lolita T.* Play. Sp.
 Olden. *Ehrsame D. J.* Nov.? Berlin.
 Pané i Galan. *D. J. Barrila.* Play. Catalonia. 1916?
 Pantini. *Morte di D. G.* Poem. Ital.
 Rohmer. *He Deals with D. J.* St. Eng.
 Vogrich. *D. G.* Mus. comp. Hun.
 Zévaco. *D. J.* Nov. Fr.
 Zévaco. *Roi amoureux.* St. Fr.

1917

Alcaraz. *Conquistes de D. J.* Play. Sp.
 Biró. *D. J....* Nov. Hun.
 Flores and Blat. *Tenorio taurino.* Play. Barcelona.
 Huete Ordóñez. *Tenorio en el siglo XX.* Mus. play. Sp.
 Lert. Adapt. of Mozart's *D. G.* Op. Aus.
 Paso Díaz, etc. *Le Señorita T.* Play. Sp.
 Rodríguez Avecilla and García - Pierrat. *La Máscara de D. J.* Play. Sp.
 T'svetaeva. *D. Z.* Poem. Rus.

1918

Álvarez Quintero. *D. J., buena persona*. Play. Sp.
Anon. *Kun for Herrer ...* Advice. Den.
Bierbaum. *D. J. T.* St. Ger.
Carrere. *D. J. St.?* Sp.?
Chianca. *Alma de D. J.* Play. Port.?
Csokor. *D. J.s Abendgebet*. Poem. Aus.?
Csokor. *D. J.s Testament*. Poem.
Curel. *La Comédie du génie*. Play. Fr.
Liggy. *D. J. Mus. comp.* NY.
Morand. *D. J. Poem*. Fr.
Offel. *D. J. ridicule*. Nov. Fr.
Vilaregut. *D. J. Play*. Sp.

1919

Bonsels. *D. J. Poem*. Ger.
Darío. *La Herencia de D. J.* Poem. Nicaragua.
Heinemann. *D. J. van Banausia*. Op. Leipzig.
Michaelis. *D. J. - efter Døden*. Nov. Den.
Millá y Navarro. *El T. en broma*. Poem. Sp.
Pallares. *D. J. Poem*. Mex.
Sebrecht. *D. J. and Maria*. Play. Leipzig.
Zaitsev. *D. Z. Play*. Rus. 1919?

1920

Altheer. *D. J.s Freund*. Play. Ger.
Anon. *D. J. ...* Vienna.
Barros. *D. J. Poem*. Port.
Bataille. *Homme à la rose*. Play. Fr.
Canal. *D. J. Mus. play?* Fr.?
Dantas. *D. J. T. Play*. Port.
Deis. *Là ci darem la mano*. Mus. comp. NY.
Lyster. *D. J. Was a Wonderful Man*. Mus. comp. U. S.
Muntané Camps. *El T. nou*. Play. Sp.
Pastonchi. *D. G. in provincia*. Plays. Milan.
Pati. *Fausto e D. J.* Poem. Br.
Pérez Zúñiga. *Lo que cuenta D. J.* Sts. Sp.
Rilke. *D. J.s Auswahl*. Poem. Ger.
Rilke. *D. J.s Kindheit*. Poem.
Schmitz. *Deutscher D. J.* Play. Munich. 1920? or 1917?
Scott. *D. J.* Nov. Dresden.
Unamuno. *Dos madres*. Novelette. Sp.

1921

Calzini. *Debuffo di D. G.* Play. Ital. (Or earlier.)
Carrere. *Dama de la aventure*. St. Sp.
Gandolfo. *D. G. Mus. comp.* Fr.
Heymann. *D. J. und die Heilige*. Nov. Leipzig.
Lewandowsky. *Klopfgeist in der Mühle ...* Play. Ger. 1921?
Martínez Sierra. *D. J. de España*. Play. Sp.
Perrier. *D. J. de pays sans gare*. Nov. Fr.
Reboul. *D. J. Poem*. Paris.
Roc. *D. J. Sts.* Fr.
Rostand. *Dernière nuits de D. J.* Play. Fr.
Unamuno. *La Tía Tula*. Nov. Sp.
Wencker. *Memoiren des D. J.* Nov. Stuttgart.
Wilkinson. *D. J. in Portugal*. Poem. U. S.

1922

Eftimiu. *D. J.* Play. Rom.
Engel, L. *D. J. vom Jungfernstieg.* Nov. Ger.
Frappa and Dupuy - Mazuel. *D. Juanes.* Play. Fr.
Gómez de la Serna. *El Incongruente.* Nov. Sp.
Grasset. *D. J. bourgeois.* Nov. Fr.
Hermanns. *D. J.s Wiederkehr.* Puppet play. Aachen.
Martínez Ruiz. *D. J.* Nov. Sp.
Muntané Camps. *El Sopar del T.* Play. Sp.
Prévost. *D. Juanes.* Nov. Fr.
Roldán. *Burlador ...* Play. Buenos Aires.
Salabert. *D. G.* Mus. comp. Paris.
Steinitzer. *Fünf D. J.s.* St. Stuttgart.
Varaldo. *Intermezzo ...* Play. Ital.
Vloten. *D. J. empor!* Nov. Basel.
Weston, Weston, and Lee. *D. J.* Mus. comp. Eng.

1923

Adcock. *D. J. of Haggerston.* St. U. S.
Belda. *Tenorio de Lavapiés.* Nov. Sp.
Chocano. *Camisa del libertador.* Poem. Peru.
Enna. *D. J. Maraña* Op. Den.
Glass. *D. J.s Puppen.* Nov.? Potsdam.
Hermanns. *Steinerne Gast.* Puppet play. Aachen.
Hernández - Catá. *Triunfo de D. J.* St. Cuba. 1923?
Hörth. Adapt. of Mozart's *D. G.* Op.
Jacob, M. *Cornet à Dè's.* Poems. Paris.
Kees. *D. J.* Poem. Ger.
Kemp. *Love - Rogue.* Play. U. S.
Larreta. *Luciérnaga.* Play. Arg.
Lewisohn. *D. J.* Nov. Ger.
Martínez Bello. *D. J.* Poem. Sp.
Scharf. *D. J. in der Sommerfrische.* Play. Schweidnitz. Or earlier.
Serstevens. *Légende de D. J.* Nov. Bel.
Serstevens. *Rencontre de D. J.* St.
Wencker. *D. J.s erste Liebe.* St. Berlin.

1924

Backhaus. *D. G.* Mus. comp. Ger.
Basa. *D. J. de América.* Nov. Sp.
Bringer. *D. J. de Vincennes.* Nov. Fr.
Chasalle. *Terugkeer van D. J.* Play. Hol.
C[ohen]. *D. J., Now You Go On.* Mus. comp. U. S.
Ehrenberg. *D. J.s Duell mit Gott.* Play. Ger.
Fleuret. *Derniers plaisirs.* Nov. Fr.
Gippius. *Otvét D. - Z.* Poem. Rus.
Kemp. *D. J.'s Christmas Eve.* Play. U. S.
Kemp. *D. J. in a Garden.* Play. U. S.
Lenormand. *Homme et ses fantômes.* Play. Fr.
Lugones Argüello. *Secreto de D. J.* St. Arg.
Patricio. *D. J. e a mascara.* Port.
Pensuti. *Seconda vita di D. G.* Nov. Ital.
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.
Silva Gaio. *D. J.* Poem. Port.
Storni. *Divertidas estancias a D. J.* Poem. Arg.

Valle - Inclán. *Luces de Bohemia*. Play. Sp.
Willner. *D. J.* Mus. comp. Vienna.
Zaicev. *D. Z.* Play. Rus.

1925

Becker. *D. J.s Anfang*. Play. Munich.
Borrmann. *D. J. der halben Dinge*. St. Ger.
Braunfels. *D. J.* Mus. comp. Vienna - NY.
Carrere. *Estela de D. J.* St. Sp.
Dierx. *Impéria*. Poem. Fr.
Dierx. *Les Victimes*. Poem.
Esenin. Poem. Rus.
Ferba. *Carnet de D. J.* Nov. Fr.
Guitry. *Mozart*. Mus. play. Fr.
Joyce. *Ulysses*. Nov. Irel.
Krölller. *D. J.* Bal. Ger.
Laban. *D. J.* Bal. Aus. - Hun.
Lattuada. *D. G.* Op. Ital.
León. *Corazón de D. J.* St. Sp. 1925?
Luca de Tena. *Canas de D. J.* Play. Sp.
Marquina and Hernández - Catá. *Don Luis de Mejía*. Play. Sp. - Cuba.
Martínez Ruiz. *Castigo de D. J.* St. Sp.
Mirzan. *D. J.* Mus. comp. Fr.
Parellada. *Camelo Tenorio*. Play. Sp.
Schulenburg. *D. J.s letztes Abenteuer*.
Valonnes. *Moderne D. J.* Nov. Hol. Or earlier.

1926

Aragon. *Le Paysan de Paris*. Nov. Fr.
Arundell. Music for Flecker's play. Eng.
Ayala. *D. J.* Nov. Sp.
Bauer. *D. J.* Mus. comp. Aus.
Cline. *D. J. in Baltimore*. St.
Ghelderode. *D. J.* Play. Bel.
Miró Denis. *Miedo de D. J.* Poem. Panama.
Page. *Lâ ci darem la mano*. Mus. comp. NY.
Pérez de Ayala. *Curandero de su honra*. Nov. Sp.
Pérez de Ayala. *Tigre Juan*. Nov.
Purcell. *D. G.* Mus. comp. London.
Renaudin. *D. J. dépité*. Play. Paris.
Sebastien. *D. J.* St. U. S.

1927

Derennes. *D. J.* St. Fr.
Eliade. *Intre D. Juani*. Sketch. Rom.
Hesse. *Der Steppenwolf*. Nov. Ger. - Switz.
Lascano Tegui. *Amor de D. J.* Poem. Arg. 1927?
Le Faure. *D. J.* Nov. Fr.
Loveira. *J. criollo*. Nov. Cuba.
Machado and Machado. *D. J. de Mañara*. Play. Sp.
Martins Fontes. *D. J. e as mulheres*. Poem. Br. 1927?
Martins Fontes. *Madrigal de D. J.* Poem. 1927?
Noel. *Boda de D. J.* Nov. Arg.
Rosenthal. *D. J. Fantasie*. Mus. comp. Pol.
Salvaño Campos. *D. J. derrotado*. Play. Uru.
Turpin. *D. J. malgré lui*. Play. Fr.
Valle - Inclán. *Corte de los milagros*. Nov. Sp.

1928

Casinos Moltó. *Tenorio a la forsa*. Play. Valencia.
Cherkasénko. *Espans'kii Kabalero D. Xuan i Rozita*. Nov. Ukraine.
Drucker. *D. J. und sein Sohn*. Nov.?
Forbes - Mosse. *D. J.s - Töchter*. St. Ger.
Giménez Caballero. *La infancia de D.J.* St. Sp.
Grupe - Lörcher. *Wiedererstandene D. J.* Nov. Ger.
Hoyos Gómez. *Tigre J.* Play. Madrid.
James. *D. J.* Mus. comp.
Lawrence. *Lady Chatterley's Lover*. Novel. Eng.
Menotti del Picchia. *Angustia de D. J.* Poem. Br.
Mohr. *D. G.* Mus. comp. Leipzig.
Norvins. *D. J. de Venise*. Nov. Fr.
Poliakoff and Potemkin. *D. J....* Play. Rus.? 1928?
Solari. *D. J. and the Statues*. St. Ital. 1928?
Tocht. *D. J....* From his diary. Hol.
Valle - Inclán. *Viva mi dueño*. Nov. Sp.
Villaespesa. *Burlador de Sevilla*. Play. Sp.
Weniger. *D. G.* Mus. comp. Aus.
Wunsch. *D. J.s Sohn*. Op. Ger.

1929

Cluny. *D. J. de Paris*. Nov. Paris.
Darius. *D. J. cosmopolite*. Nov.? Fr.
Erlande. *Dongiovanninesca*. St. Fr.
Jouhandeau. *D. J.* St. Fr.
Karlweis. *Österreichischer D. J.* Nov. Ger.
Kemp. *D. J.'s Note - Book*. Poem. U. S.
Oliver y Crespo. *Han matado a D. J.* Play. Sp.
Perrier. *Adieu à D. J.* Poems. Fr.
Piotrovski. *Smert D. Z.* Play. Rus.
Soriano. *¡D. J.! ¡D. J.!* Poem. Sp. Ca. 1929 - 1930?
Zweig. *Leporella*. St. Aus.

1930

Anon. *D. J. (Saynète)*. Play. Fr.
Aranyó. *Aventuras de un truhán que se llama D. J.* Play. Sp.
Barre. *D. J. s'amuse*. Nov.? Fr. Ca. 1930.
Brown. *D. J.* Mus. comp. Eng.
Chekhov - Cournos. *... Platonov*. Play. Rus. NY and London.
Constantin. *D. J. - les - Pins*. Nov. Fr.
Delteil. *D. J.* Nov. Fr.
Desnos. *Night of Loveless Nights*. Poem. Fr.
Fabranche. *Plus belles nuits d'amour de D. J.* Nov. Fr.
Grau. *Burlador....* Play. Sp.
Haug. *D. J. in der Fremde*. Op. Laupen - Bern.
Hoel and Krog. *D. J.* Play. Nor.
Kästner. *Es gibt noch D. J.s*. St. Ger.
Morales Godoy. *Última novia de D. J.* Madrid.
Pedrell. *J. Tenorio*. Mus. comp. Paris.
Puig Pujades. *Fi de D. J.* Play? Sp.
Querido. *Kater D. J.* St. Amsterdam.
Reyneke van Stuwe. *D. J. en zijn vrouw*. Nov. Amsterdam.
Soriano. *Marcha de D. J.* Poem. Sp.
Tálice. *D. J. se confiesa*. Play. Arg.
Trenck. *D. J. - Ahasver*. Poem. Ger.
Turina. *D. J.* Sp.

1931

Bartsch. *Schauer im D. G.* Nov. Ger.
Colette. *Supplément à D. J.* Essay - sketch. Fr.
Fontan. *Doña Juana.* Poem. Paris.
Horváth. *D. J. kommt aus dem Krieg.* Play. Ger.
Jeúek. *D. J. & Company.* Mus. play. Prague.
Jelusich. *D. J.* Novel. Croatia.
Sajaitzsky. *Verhinderte D. J.* Nov. Vienna.
Silva Aramburo. *D. J. José T.* Play. Sp.
Torrado Estrada. *D. J. contra D. J.* Play. Sp.

1932

Avermaete. *D. J.* Radio play. Bel.
Berrios. *D. J. T.* Mus. comp.
Āapek. *Zpov+d'Dona Juana.* St. Czech.
Casavola. *Alba di D. G.* Mus. pant. Ital.
Chantavoine. *D. J.* Op. Fr.
Giusso. *D. G. ammalato.* Poems. Ital.
Hesse. *Morgenlandfahrt.* St. Ger. - Switz.
How. *Other D. J.* Poem. U. S.
Liepmann. *D. J. und Werther.* Play. Ger.? 1932?
Lister. *Bestrafter D. J.* Berlin.
Nichols. *D. J. the Great.* Poem. Eng.
Rachilde. *La Jongleuse.* Nov. Fr. 1932?
Schirokauer. *D. J. auf der Flucht.* Nov. Berlin.
Schulhoff. *Plameny.* Op. Czech.
Strong. *D. J. and the Wheelbarrow.* St. Eng.
Villaverde. *Carmen y D. J.* Play. Cuba.
Weel. *D. J. som Aegtemand.* Play. Den.

1933

Aronson. *D. G.* Mus. comp.
Avermaete. *D. J.* Play. Bel.
Clouzet. *D. J. de Paris.* Nov. Fr.
Cordouan. *D. J. pris au piège.* Nov. Fr.
Garban. *D. G.* Mus. comp.
Heimerdinger. *D. J.* Bal. Berlin.
Hesse. *Ladidel.* St. Ger. - Swiss.
Jorgefélice and Lorin. *D. J. malgré lui.* Nov.
Schmitt. *D. J.s Regenmantel.* Ger.

1934

Blixen. *The Dreamers.* St. Den.
Blixen. *The Roads around Pisa.* St.
Boschot. *D. G.* Op. Fr.
Desnos. *Ville de D. J.* Poem. Fr.
Edwards Bello. *D. J. lusitano.* St. - essay. Chile.
Gorman. *Youth of D. J.* Radio play.
Gorostiza. *Ser o no ser.* Play. Mex.
Hartenstein. *D. J.* St. Vienna.
Obey. *D. J.* Play. Fr.
Persson. *D. J. i drångkammaren.* Play. Swed.
Praviel. *D. Juanes.* Nov.? Fr.
Richter. *D. G.* Mus. comp.
Rubens. *D. J.* Mus. comp. NY.
Sabat Ercasty. *Demonio de D. J.* Poem. Uru.
Stead. *D. J. in the Arena.* St. Australia.

Unamuno. *Hermano J.* Play. Sp.
Wimperis and Spoliansky. *Señorita Carmencita.* Mus. comp. U. S.?

1935

Bjerne. *D. J. i Tarbusch.* Stockholm.
Bogan. *Juans's Song.* Poem. U. S.
Brandenburg. *D. J.* Mus. comp. NY.
George. *Aventure de D. J.* St. Fr.
Howe. *I Can Scarce Comprehend It; and All Joy and Pleasure.* Mus. comps.
Lister. *Renaissance Gangster.* Play. San Francisco.
Luca de Tena. *De lo pintado a lo vivo.* Play. Sp.
Moeran. *Nocturne.* Mus. comp.
Reitsma. *D. J.* Sts. Amsterdam.
Salazar Viniegra. *D. J. al cadalso.* Mex.
Suarès. *Portraits sans modèles.* Includes one of D. J. Prose. Fr.
Suberville. *Passion de D. J.* Play. Fr. Or 1932?
Tomasì. *D. J. de Mañara.* Mus. comp. Fr. 1935?

1936

Angelis. *D. G.* St.?
Bowman. *D. J.* Bal. U. S. 1936?
Carot. *D. J.* Play. Fr.?
Dawes. *D. J. Casanova de Jones.* Mus. comp.
Fokine. *D. J.* Bal. Rus.
Giménez Caballero. *Exaltación del matrimonio ...* Sp.
Knudsen. *D. J. in Prag.* Op. Copenhagen.
Olttramare. *D. J. ou la solitude.* Play. Fr.
Taladoire and Fuzellier. *D. J.* Play. Marseilles.
Zamacois y Quintana. *D. J. trace economías.* Play. Sp.

1937

Bernède. *D. J. des Grands Bars.* Nov. Fr.
Chocano. *Sentimental.* Poem. Peru.
Clemente. *D. J.* Poem. Arg.
Desbonnets. *Nuit de D. J.* Play. Bel.?
Domenchina. *Desorientado.* Madrid.
Goosens. *D. J. de Mañara.* Op. Eng.
Greenwood. *D. J.* St. Eng.
Hébert. *Cycle de D. J.* Poem. Fr. - Can. 1937 - 1949.
Hens and Paquay. *Moderne D. J.s.* Op. Antwerp.
Horváth. *D. J. kommt aus dem Krieg.* Play. Ger.
Jouve. *Tempo de Mozart.* Poem. Fr. 1937 - 1938.
Levy. *Poet's Heart.* Play. Eng.
Nissolino. *D. G.* Nov. Ital.
Obey. *Trompeur de Seville.* Play. Fr.
Parodi. *Luis es un D. J.* Nov. Mex.
Urban. *D. J. T.* Mus. comp. Ger.
Wolfe. *D. J. Ewan.* Poem. Eng.

1938

Beyerlin. *D. J.s Überwindung.* St. Ger.
Burgos. *Poema en veinte surcos.* Poem. Puerto Rico.
Cassadó. *D. G.* Mus. comp. Mainz.
Gsovsky. *D. J.* Bal. Rus.
Jouve. *D. J.* Poem. Fr.
Leómián. *Pogrzeb D. J.* Poem. Pol.
Rhoda - Royer. *D. G.* Mus. comp. Mainz.

Rose. *D. J. de Bronx*. Play. Den.
Rostand. *D. J. de Sodome*. St. Paris.
Warner. *After the Death*. Nov. Eng.

1939

Borberg. *Synder og helgen*. Play. Den.
Briggs. *D. G.* Mus. comp. NY.
Chocano. *Pseudo - Elegía*. Poem. Peru.
Egk. *J. von Zarissa*. Bal. Ger.
Lister. *D. J. de Marana*. Play. San Francisco.
Marcelli. *D. G.* Mus. comp. NY.
Soldan. *D. G.* Mus. comp. Leipzig.
Stept and Drake. *D. J. of Seville*. Mus. comp. U. S.
Tiaden. *D. J. ist unschuldig*. Nov. Leipzig.

1940

Bang. *D. J. vender tilbage*. Play. Dan.
Brancati. *D. G. in Sicilia*. Nov. Ital.
Galla - Rini and Dawson. *D. G.* Mus. comp. NY.
Green. *D. G.* Mus. comp. NY.
Kratzmann. *D. J. in Venedig*. St. Vienna.
Leeds. *Don D. J.* Mus. comp.
Lieggl. *D. G.* Mus. comp. NY.
Mooch Bousquet. *Amigas de D. J.* Play. Chile. 1940?
Nin. *Elena*. St. U. S. Ca. 1940 - 1941.
Nin. *Pierre*. St. Ca. 1940 - 1941.
White. *D. G.* Mus. comp. NY.

1941

Afano. *D. J. de Manara*. Op. Ital.
Anon. *Statelty Minuet*. Mus. comp. U. S.
Brenner. *Drei Abenteuer D. J.s* Sts. Ger.
Camín. *La Última burla de D. J.* Poem. Mex.
Curti. *D. J. Kept A Diary*. Play.
García Martí. *Voz de los mitos*. Play. Sp.
Kašlik. *D. J.* Bal. Rus.
León. *El responso de D. J.* Play. Venez.
Puget. *Échec à D. J.* Play. Fr.
Renard. *Juan*. Poem. Fr. Four versions, 1941--.
Zeise. *D. J. T.* Nov. Ger.

1942

Anon. *D. J.* Play. NY.? 1942?
Ascher. *D. G.* Mus. comp. NY.
Brenner. *Dumb Juan and the Bandits*. St. U. S. or Eng.?
Dungan. *D. G.* Mus. comp. Boston.
Fresch. *Triptyque de D. J.* Poem. Fr.?
Frýd [Juneck.] *D. J. jde do divadla*. Nov. Czech.
Geerts. *D. J. de San Thome*. Nov.? Bel.?
Goodman. *D. J.* Nov. U. S.
Royall. *D. J.* Mus. comp. San Antonio.
Serstevens. *Légende de D. J.* Nov. Bel. 1942 - 1944.
Vega. *D. J.* Poem. Chile.

1943

Brancati. *D. G. involontario*. Play. Ital.

Heath - Stubbs. *D. J. Triptych*. Poems. 1943 - 1954.
Karinthy. *D. J. éjszakája*. Nov. Hun.
Lampo. *D. J. en de laatste nimf*. Brussels.
Martínez Ruiz. *Habla Juan Tenorio*. St. Sp.
Meynieux. *Retraite de D. J.* Play. Fr.
Mielants. *D. J.* Play. Brussels.
Suarès. *A l'ombre des matines*. Play. Fr.
Tribouillet. *D. J.* Poem. Hanoi, Indo - China.
Yáñez. *D. J....* Nov. Mex.

1944

Castelnuovo. *Deh vieni alla finestra*. Mus. comp. Ital.?
Kataev. *D. - Z.* Poem. Rus.
Manen. *D. J.* Mus. comp. Sp.
Maret. *Insatisfait*. Nov. Brussels.
Owen. *D. J. T.* Play.
Tálice. *John, Jean y Juan*. Play. Arg.
Toman. *D. J.* Nov. Czech.

1945

Asaf'ev. *Kamennyi Gost'*. Bal. Rus.
Auden. *In Sickness and in Health*. Poem. Eng. (Or earlier.)
Besoka. *D. J.* Nov. Hol.
Davison. *D. J.'s Dream*. Poem. U. S. - Scotland.
Jirát. *Benátský dialog*. St. Czech.
Lilar. *Burlador*. Play. Brussels.
Piccard. *D. J. from San Juan Puerto Rico*. Mus. comp.
Ridruejo. *D. J.* Play. Sp.
Ruiz Iriarte. *D. J. se ha puesto triste*. Play. Sp.
White. *D. G.* Mus. comp. NY.

1946

Aucouturier ... *D. J.* Play. Fr.
Bertuch and Marion. *D. J.* Play. Fr.
Blanco Soler. *Hijo de D. J.* Nov. Sp.
Broch. *Urgefährte*. Poem. Aus.
Frisch. *Chinesische Mauer*. Play. Switz.
Martínez Ruiz. *Verdadero D. J.* St. Sp.
Montherlant. *Déesse Cypris*. Fr.
Unamuno. *J. et Juana*. Sp.
Valmont. *D. J. des faubourgs*. Nov. Fr.

1947

Alyoshin. *Togda v Sevil'ye*. Play. Rus.
Ballatore. *D. G.* Mus. comp. NY.
Bertin. *D. J.* Play. Bel.?
Habeck. *D.J.* Play. Ger.?
Hans. *D. J.* Bel.
Jouhandeau. *Carnets de D. J.* Nov. Fr.
Krassovsky. *Maximes de D. J.* Paris.
O'Donovan. *D. J. (Retired)*. St. Eng.
O'Donovan. *D. J.'s Temptation*. St.
Romero Raizabal. *Inés Tenorio*. Nov. Madrid.
Roth. Adapt. of Mozart - Da Ponte *D.G.* Op.
Stern. *D. G.* Mus. comp. NY.
Tobias. *D. J. of the Sea*. Mus. comp.
Welle and Falanswa. *Feu D. J.* Play. Bel.

1948

Anon.? Variation of Zorrilla's *D. J. T.* Play. Sp.
Araujo Lima. *Última Noite de D. J.* Play. Port.
Ashton. *D. J.* Bal. Eng. - Ger.
Dekobra. *D. J. frappe à la porte.* St. Fr.
Frisch. *Arabeske.* St. Switz.
Heath - Stubbs. *D. J. Muses.* Poem. Eng.?
Koch - Gaarden. *D. J. liquidiert.* Play.
López Albújar. *La diestra de D. J.* St. Peru.
Rodrigues. *O Castigo de D. J.* Play? Port.
Rohm. *D. G.* Mus. comp. Vienna.
Schneller. *Sturz.* Mus. play. Ger.
Waldron. *D. G.* Mus. comp. NY.

1949

Alkire. *D. J. minuet.* Mus. comp. U. S.
Bücken. *D. J.* Nov. Ger.
[Fernández y González.] *Aventuras de D. J.* Nov. Sp.
Hanka. *D. J.* Bal.
Obey. *Homme de cendres.* Play. Fr.
Palescandolo. *D. J. in Exile.* Play.
Paul. *D. G.* Mus. comps. Vienna.
Perkonig. *Erweckung des D. J.* Nov. Aus.
Rohm. *D. G.* Mus. comp. Vienna.
Savell. *D. J.* Poem. Massachusetts.
Treves. *Brief van D. J.* Play. Hol.
Yeats. *On those That Hated "The Playboy ..."* Poem. Irel. Written earlier.

Early 1950s

Maura. *El eterno D. J.* Play. Sp.

1950

Broch. *Schuldlosen.* Nov. Aus.
Chekhov - Kirtley. *Platonov.* Play. Rus. - U. S.
Del Río. *D. J. T.* Play.
Hopfinger. *D. J. und der Fremde.* Play.
Jadius. *D. G.* Poem. Ital.
Madariaga. *D. J.* Play. Sp.
Maillet. *D. J. transi.* St. Châlons - sur - Marne.
Masip. *Emplazado.* Play. Sp.
Mayen. *D. J. assassin.* Fr.
Milloss. *D. J.* Bal. Hun. 1950?
Poissenot. *D. J.* Play. Paris.
Pritchett. *A Story of D. J.* St. Eng.
Reutter. *D. J. und Faust.* Op. Stuttgart.
Tálice. *Mujer incompleta.* Play. Arg. Ca. 1950?
Thiess. *D. J.'s Letzte Tage.* St. Vienna - Linz.
Tieri. *D. G. ultimo.* Play. Ital.

1951

Birabeau. *D. J.'s Sohn.* Mus. play. Fr.
Bondy. *D. J.'s Familie.* St. Zurich.
Figueiredo. *D. J.* Play. Br.
Kahn. *D. J.* Mus. comp. NY.
Lake. *D. G.* Mus. comp. NY.

López Rubio. *Cena de Navidad*. Play. Sp.
Montero. *D. Juanes*. St. Cuba.
Palau. *Teatre de D. J.* Plays. Catalonia. 1951 - 1957.
Porret. *D. J.* Play. Switz. 1951 - 1952.
Rushmore. *D. G. on Trial*. St. - essay. U. S.
Sundberg. *D. G.* Mus. comp. Stockholm.
Voorde. *D. J....* Poem. Bel.

1952

Benavente. *Ha llegado D. J.* Play. Sp.
Blank - Eismann. *D. J.s Ehe*. Nov. Ger.
Chekhov - Ashmore. *Don Juan*. Play. Rus. - Eng.
[Fenández y González]. *Vuelta de D. J.* Nov. Sp.
Grube. *D. J. von Debrezin*. Play. Donaueschingen.
Hansen. *D. J. som Kusk*. "Recollections." Den.
Haupt. *D. G.* Mus. comp. NY.
Kästner. *D. J.s letzter Traum*. Poem. Ger.
La Farge. *D. J. Miscarried*. St. U. S.
Madariaga. *Ramo de errores*. Novel. Sp.
Mail. *D. J.* Bal. Fr.
Tálice. *Juan sin sosiego*. Play. Arg. 1952?
Tomasi. *Miguel Mañara*. Mus. play. Fr.

1953

Deiro. *D. G.* Mus. comp. NY.
Duncan. *D. J.* Play. Eng.
Frisch. *D. J.* Play. Switz.
Holzmeister. Adapt. of Mozart's *D. G.* Op. Aus.?
Kühne. *D. J.* Play. Recklinghausen, Ger.
Limón. *D. J. Fantasia*. Bal. U. S.
Morris. *D. J. irrt sich*. Nov. Hamburg.
Neaderland and McDonald. *D. J.'s Love*. Mus. comp.
Noe. *D. G. in Central Park*. Play.
Salamanca. *Una de las aventuras de D. J. T.* Play. Bolivia. 1953?
Schlagintweit. *D. J.s Hochzeitsreise*. Nov. Munich.
Small. *D. J.* Mus. comp. Ohio.
Terron. *Moglie di D. G.* Play. Ital.
Vossler. *Steinerne Gast*. Play. Ger.

1954

Brecht. *D. J.* Play. Ger.
Castillan. *Vie amoureuse de D. J.* Paris.
Duncan. *Death of Satan*. Play. Eng.
Fayad. *D. G. innamorato*. Play. Ital.
Gerabek. *Carmen und D. J.* Play. Vienna.
Green. *D. J. Pant*.
Hagelstange. *Beichte des D. J.* Poem. Olten.
Jouve. *Les Instabilités profondes du Divers*. Poem. Fr.
Maura. *La eterna D. Juana*. Play. Sp.
[Mozart.] *D. G.* Op. Aus. - Rus.
Romijn. *Rechtvaardiging van D. J.* Nov. Utrecht.
Sascha. *Tod des D. J.* St. Zurich.
Tibbles and Idress. *Old D. J.* Mus. comp. U. S.?

1955

Anouilh. *Ornifle*. Play. Fr.
Burkhart. *Giovinette che fate all'amore*. Mus. comp. Vienna.

Cominetti. *D. G. K. O.* Play.
Dexter. *Deh, vieni alla finestra.* Mus. comp London.
Dexter. *D. G.* Mus. comp. London.
Dexter. *Give Me Your Hand.* Mus. comp. London.
Joana and Grare. *D. J. el matador.* Mus. comp Paris.
Mayer. *Last Love of D. J.* Play. U. S.
Rouget. *Jugement de D. J.* Play. Paris.
Tautz. *D. J.* Mus. comp. Berlin.

1956

Brües. *D. J. und der Abt.* St.
Carey. *D. J.* Bal. Irel.
Chekhov - Quentin. *Ce fou de Platonov.* Play. Rus. - Fr.
Churchill. *Now When the Day Is Fading.* Mus. comp. NY.
Godoy. *Sonnets pour D. J.* Poems. Cuba.
Lechón. *D. J.* Pol. 1956?
Lewis. *How to Tell Juan Don from Another.* U. S.?
Montherlant. *D. J.* Play. Fr.
Morgan. *D. J.* Play. Eng.
Mörike and Mozart. *Mozart auf der Reise nach Prag.* Op. pasticcio. Vaduz.
Philp. *D. J.* Play. Eng.
Plesner. *Eneren.* Play. Den.
Ponzio. *D. J.* Mus. comp.
Reed. *D. J. in Love.* Play. U. S.?
Tomasi. *D. J. de Mañara.* Op. Fr.
Vahel. *D. J.* Play. U. S.

1957

Arauz. *Proceso a D. J.* Play. Mex.
Arnaud. *L'Invité de pierre.* Play. Fr.
Ferron. *Cheval de D. J.* Play. Montreal.
Gallego. *Bulador burlado.* St. Sp.
Gallego. *Mujer muy de su tumba.* St.
Hemmert. *Offrande à D. J.* Poems. Paris.
Hömberg. *D. J.* Play. Wiesbaden.
Kopit. *D. J. in Texas.* Play. U. S.
Le Hardouin. *Passage de D. J.* Nov.? Fr.
Leslie. *D. J., Jr.* U. S.?
Mourgue. *Journal de D. J.* St. Fr.
Ránki. Music for Molière's *D. J.* Hun.
Saint - Paulien. *Aurélia.* Nov. Paris.
Semrád. *D. J.?* Play. Czech.
Shelley and Morris. *D. J. John.* Mus. comp.
Souvirón. *D. J. el loco.* Poems. Sp.
Soya. *D. J. som Aegtemand* Play. Den.

1958

Del Río. *Drama of D. J. T.* Play.
Genêt. *Nègres.* Play. Fr.
Jarre. *D. J.* Mus. comp. Fr.
Johnson. *D. J. in Petticoats.* Play.
Krüger. *D. J.* Bal. Ger.
Llopis. *El amor en microscuro.* Play. Sp.
Piper. *The Seducer.* Play. Welsh?
Ramirez. *Dona Juana.* Mus. comp. Puerto Rico.
Ravennes. *On l'appelait D. J.* Nov. Paris.
Ryan. *D. J. Complex.* Play.
Saint Laurent. *Fils de Caroline chérie.* Paris. 1958?

Stephens. *D. J. in Hell*. Poem. U. S.
Thomas. *Love Man*. Nov. Eng.
Young. *D. G.* Mus. comp.

1959

Amorím. *D. J.* 38. Play. Uru.
Bailey. *D. J.* Mus. comp.
Chamberlain. *D. J. of the pentagon*. St. U. S.?
Forté. *D. J. T.* Poem. Brussels.
García. *D. J. y el mundo*. Nov. Buenos Aires.
Goldman. *Juan*. Play. NY.
Horrocks. *Fiddler Is Passing This Way*. Mus. comp.
Jackiewicz. *Ómierã Donúuana*. Nov. Pol.
Massine. *D. G.* Bal. Rus.
Scott. *D. J. Sails at Dawn*. Mus. comp.
Vailland. *Monsieur Jean*. Play. Fr.
Webb. *The Delicate Darling*. Nov. U. S.
Xuriguera. *D. J.* Play. Catalonia.

1960s

Puerta. *D. J. Gregorio*. Play.

1960

Alyoshin. *Togda v Sevil'ye*. Play. Rus.
Barrios and Embuena. *D. J. T.* Play. Seville.
Des Forêts. *Grands moments ...* St. Fr. 1960.
Drinan. *D. J. in Heaven*. Poem?
Fox and Terrassault. *D. J. in Hell*. TV play.
Green. *Chaque homme dans sa nuit*. Nov. Fr. - Amer.
Lepage. *Faust et D. J.* Play. Bel. 1960 or 1961.
Mutimer. *D. J.* Mus. comp.
Phillips. *D. G.* Mus. comp.
Queen. *The Death of D. J.* Novelette. U. S.
Smit. *D. J. onder die Boere*. Play. S. Africa.
Soldevila Zubiburu. *D. Joan*. Play. Sp.
Styron. *Set This House on Fire*.
Wirpsza. *D. J.* Poem. Pol. Nov. U. S.

1961

Brousse. *Burlador*. Play. Paris.
Gibson. *D. J.* Mus. comp.
Gorgoni and Perloth. *D. J.* Mus. comp.
Ivanac. *D. Juan osmijeh*. Play. Yug.
Josselin. *D. J. sous la pluie*. Nov. Paris.
Leiber and Stoller. *D. J.* Mus. comp.
Murgi. ...*D. J. in Rome*. Nov. NY.
Nicola. *My Goddess*. Play.
Simon and Stein. *D. J.* Play. U. S.?
Xuriguera. *D. Joan*. Play. Sp.

1962

Baranton. *Punition de D. J.* Nov. Paris.
Butor and Pousseur. *Votre Faust*. Op. Fr.
Calatayud. *D. G.* Mus. comp. Sp.?
Cloup. *D. J. de Séville*. Play. Paris.
Frisch. *D. J.* Play. Switz.

Gidlow. *D. J. in Limbo*. Mus. play.
Gilbert. *D. G. in Trouble*. Poem. U. S. 1962 or 1982.
Gilbert. *D. G.... to Hell, I*. Poem. U. S.
Jacot. *D. J. l'illuminé*. Play. Paris.
López Páez. *Invitados de piedra*. St. Mexico City.
Nicola. *Funlovers*. Play.
Nougaro and Legrand. *D. J.* Mus. comp. Paris.
Torrente Ballester. *D. J.* Nov. Sp.

1963

Akimov. *D. Z.* Mus. play. Rus.
Auden. *Cave of Nakedness*. Poem. Eng.
Borrow. *Don Juan*. Play. Eng.
Broderick. *D. Juaneen*. Nov. Eng.
Catron and Jenkins. *A D. J. in Town*. Mus. comp. U. S.
Hochwälder. *1003*. Play. Aus.
Jenkins. *D. J.* Mus. comp.
Kasper. *Die Drei Nächte des D. J.* Play. Ger.
Oliverof. *Antifarce of John and Leporello*. Play. U. S.
Reuter. *D. J. heiratet*. Nov. Ger.
Smith. *D. G. in Campagna*. Poem. U. S.
Wilde. *D. J.* Mus. comp. U. S.?

1964

Bour. *Le Libertin*. Play. Fr. 1964?
Brophy. *The Snow Ball*. Nov. Eng.
Delanoe and Bécaud. *D. J.* Mus. comp. Fr.
Erickson. *Minuetto*. Mus. comp. U. S.
Erickson. *Now When the Day Is Fading*. Mus. comp. U. S. 1964?
Hofmann. *D. J.* Play. U. S.?
Huidobro. *D. J. y D. Juanillo*. Poem. Chile.
Jozak. *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.
Marceau and Laszlo. *Don Juan*. Pant.
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.
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.?
Luca de Tena. *D. J. de una noche*. Play. Sp.
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.
Walter. *D. J.* Bal. Ger.

1966

Bitter. *D. G.* Mus. comp. Ger.?
Brand. *My Ladies' Tears*. St. U. S.? 1966?
Casona. *El B. de Sevilla*. Mus. play. Sp.
Cassity. *D. J. and the Painted Fan*. Poem. U. S.
DeMaria. *D. J. in Lourdes*. Nov. U. S.
Felsenstein. Adapt. of Mozart's *D. G.* Op. East Ger.
Holmes. *D. J.*.... Poem. U. S.
Kunstler. *Elvire*.... Play. Fr.?
Kuznetsov. *D. Z.* 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

Balducci. *D. G. al rogo*. Play. Ital.
Ernsting. *D. G.* St.?
Gilbert. *D. J. to Hell, II*. Poem. U. S. 1967?
Lippert. *D. G.* Mus. puppet play. Aus.?
Luarca. *El D. J.* Mus. play?
Millán. *La vil seducción*. Play. Sp.

1968

Buck. *D. J. of the Teacups*. Play. U. S.
Butor and Pousseur. *Votre Faust*. Op. Fr.
Corsaro. *Faust*. Op. U. S.?
Dick. *Do Androids Dream of Electric Sheep?* Novel. U. S.
Duckett. *D. J.; or, the Viper of Seville*. Play. U. S.
Ferron. *D. J. chrétien*. Play. Fr. - Can.
Inkiow. *D. J., 70*. Play?
Jackson. Ballet Overture from *D. J.* Mus. comp. U. S.?
McCloskey. *D. J.* Poem. U. S.
Monclair. *D. J. Casanova*. Mus. comp. Fr.
Paso. *D. J.* Play. Sp.
Pelegrin. *Concertino*.... St. Fr.
Servadio. *D. G.* Nov. Ital.
Simon. *D. J. in Hosannah*. Play. U. S.?

1969

Adama. *D. J.* Bal. U. S.
Anon. Music for Frisch's *D. J.* 1969?
Bellairs. *Le D. J. et Little John*. Nov. Eng. 1969?
Chéreau. Adapt. of Molière's *D. J.* Play. Fr. 1969?
Howard. *Aubade: D. Anna to Juan*. Poem. U. S.
Jovanoviø. *D. J. na psu*. Nov. Yug.
Lavagne. *D. J.* St.? Fr.
Manceaux. *Los tres Juanes*. Play. Arg.
Nabokov. *Ada or Ardor*. Novel. Rus. - U. S.
Reconstructie. Mus. revue. Dutch.
Semenoff. *D. J.* Op. Rus.
Sender. *D. J. en la mancebía*. Play. Sp.
Shelton. *D. J.* Mus. comp. U. S.?
Spoelstra. *D. J.'s Turn to Bow Now*. Mus. comp. U. S.?
Winspear. *Pilgrim's Castle*. Novel. Eng.

1970s

Anon. *D. J. Speaks*. Poem.

1970

Adamir. *D. J. und sein Diener*. Play. Czech.
Brustein, etc. *D. J.* Play. U. S.
Denevi. *Doce variaciones sobre D. J.* Aphorisms, etc. Arg.
Gubarenko. *Kamennyi Vlastelin*. Bal. Ukraine. Ca. 1970.
Heinesen. *D. J. fra Tranhuset*. Nov. Den.
Iakovlev. *D. Z.* St. Rus.
Rosendorfer. *Registerarie fur Leporello*. St. 1970?
Schaeffer. *Minuet from D. J.* Mus. comp. U. S.?
Schickele. *The Stoned Guest*. Op. U. S.
Steensland. *Melody from D. G.* Mus. comp. U. S.?
Verbelen. *D. J. und die Unberuhrte*. Nov. Aus.?

1971

Feigin. *D. Z.* Bal. Rus.
Moyles. *D. G.* Poem. U. S.
Mulkerns. *A Friend of Don Juan*. Story. Irel.?
Rota. *Fantasia sopra 12 note del D. G.* Mus. comp. Ital.

1972

Berger. *G.* Nov. Eng.
Couteaux. *D. J. est mort*. Nov. Fr.
Gardner. *Adventures of D. J.* Nov. U. S.
Hampton. Adapt. of Moliere's *D. J.* Play. Eng.
Malanga. *D. J.* Poem. U. S.
Montherlant. *La Mort qui fait le trottoir*. Play. Fr.
Panitz. *Die Sieben Affaren der Dona Juanita*. Nov. East Ger.
Porter. *D. J.* Play. U. S.?
Slater and Rossi. *Again, D. J.* Jazz rock op. U. S.

1973

Anon. *D. J.* Nov.? Ger.? 1973?
Barrow. *Madamina!* Mus. comp. U. S.?
Bauza. *D. J.* Nov. P. Rico.
Besanon. Music for Milosz's *Scenes de D. J.* Fr.
Butor. *Une Chanson pour D. J.* Poem. Fr.
Butor. *D. J. dans L'Essonne*. Poem. 1973?
Christensen. *D. J.* Bal. U. S.
Cole. *D. J....* Mus. comp. U. S.
Cook. *D. J. in Paradise*. Play. U. S.
Deschamps. *D. J. est - il franais?* Sketches. Fr.
Dillard. *D. J. in Kansas*. Mus. play. U. S.
Escobar. *D. J. Pitogue*. Poem. Paraguay.
Fairelle. *Vie voluptueuse de D. J.* Nov. Fr.
Juarez and Watkins. *D. J.* Mus. comp. U. S.
Kirsch. *D. J. kommt am Vormittag*. St.? Ger.?
Payet. *Variaciones sobre un tema de Mozart*. Mus. comp. Sp.
Thomas. *D. J.* Mus. comp. U. S.
Ustinov. *D. G.* Op. Eng.

1974

Allmen. *Stanley: The D. J.* Nov. U. S.

Beutin. *Komm wieder D. J.* Novel. Ger.?
Butor. *D. J. dans les Yvelines*. Poem. Fr.
Gardner. *D. J. and the Devil's Sister*. St.? U. S.
Lachman. *D. J. in Heaven*. Play. U. S.?
Mott. *D. J. in Winter*. Poem. U. S.
Neumeier. *D. J. Bal. Can.?* 1974?
Romeo. *D. Junior*. Mus. comp. U. S.?

1975

Allen. *D. J. überm Sund* Poem. Ger.
Cesbron. *D. J. en automne*. Nov. Fr.
Cole. *D. J. of the Road*. Mus. comp. U. S.?
Eskeland. *D. J. fra Tranhuset*. Nov. Norw.
Everding. Adapt. of Mozart's *D. G.* Op. Ger.
Goldsborough. *D. J. from San Juan*. Mus. comp. U. S.?
Gradenwitz. *Là ci darem la mano*. Mus. comp. Ger.
Gyllenstein. *I Skuggan av D. J.* Nov. Swed.
Martine. *D. J.* Mus. comp. U. S.?
Rabinowitz. *D. Juanna*. Mus. comp. U. S.?
Ram Jet. *D. J.* Mus. comp. U. S.?
Saurel. *D. J. kommt aus dem Krieg*. Play. Fr. 1975?
Stone. *The Hands*. Bal. Can.
Taikeff. *D. J. of Flatbush*. Play. U. S.
Vidal Galán. *D. J. Tenorito*. Comic strip book. Sp.
Walcott. *The Joker of Seville*. Play. West Indies.

1976

Anon.? *D. J.* Mus. comp. played by the Castillians. U. S. See No. 915.
Anon.? *D. J.* Mus. comp. played by "Crash" Craddock. U. S.? See No. 997.
Anon.? *D. J.* Mus. comp. played by the Cuarteto Palais de Glace. Sp.? See No. 1007.
Fuentes. *Terra nostra*. Nov. Mex.
Giuliano. *Il D. G. del domani*. St. Ital.
Guidoni. *D. Z.* Versified nov. Rus.
Maraini. *D. J.* Play. Ital.
Marks. *D. J.* Bal. U. S.
McConnell. *D. J. Blues*. Mus. comp. U. S.?
Mitchell. *D. J.'s Reckless Daughter*. Mus. comp. Can. 1976 or 1977.
Snyder. *D. J.* Mus. comp. U. S.?
Vogler. *Begnadigung des D. J.* Potpourri. Pol.?
West. *D. J.* Op. Eng.

1977

Anon.? *D. and J.* Mus. comp. U. S. 1977?
Cota Cardenas. *Parábola del T.* Poem. U. S.
Cota Cardenas. *Tisbea se define*. Poem.
Fedorov. *Zhenit'ba D. - Z.* Poem. Rus.
Heuser. *D. J.* Bal. U. S.
Perrelet. *Fin de D. J.* Play? Fr.? 1977?
Singer, A. *Two for D. J.* Poems. U. S.
Vidal Galán. *El regreso de Tenorito*. Comic strip book. Sp.
Wilms. *D. J. sucht....* Ger.?

1978

Anon. *D. J. Tenorio y García*. Comic strip book. Sp.
Butor, etc. *Matériel pour un D. J.* Fr.
Cancio. *El D. J.* Mus. comp. U. S.?

Deak. *D. J.* Nov. Hun.
Marechal. *D. J.* Play. Arg?
Scannell. *D. J. in Limbo.* Poem. Eng.
Singer, A. *D. J. Tenorio.* Poem. U. S.
Stilwell. Limerick sequence. Poem. U. S.

1979

Lutry. *Les D. J. d'Aspreval.* Novel? Fr.
Reiniger. *D. G. im Scherenschnitt.* Retold *D. G.* from Mozart. 1979 - 1980?
Walser. *Seelenarbeit.* Novel. Ger.

1980

Elbaz. *D. J.* Play. Fr.?
Hardy. *The Education of D. J.* Novel. U. S.
Miroshnychenko. *Anna i D. Z.* St. Ukraine.
Sellars. *D. G. Mozart's op., modernised.* U. S.
Shaffer. *Amadeus.* Play. Eng.
Tisnes. *D. J. del corral.* California.

1981

Breban. *D. J.* Novel. Rom.
Butor. *D. J. à Fribourg.* Poem. Fr.
Foreman. *D. J.* (from Molière). Play.
Rachline. *Le Dernier Océan.* Novel. Fr.?
Thomas. *White Hotel.* Novel. Eng.

1982

Boskamp. *D. J.s zweite Frau.* Play? Ger.?
Rémy. *D. J.* Nov. Fr.
Singer, A. Poems. U. S. 1982 - 1988.
Singer, I. *Telephone Call on Yom Kippur.* Pol. - U. S. Trans. from earlier
Pol. version?
Tobias. *Deva.* Nov. U. S.
Zander. *Aus dem Leben eines D. J.* Nov. Ger. 1982?

1983

Beck. *D. J. des forêts.* Nov. Fr.

1984

Frayn. *Wild Honey.* Play. Eng.
Placolý. *D. J.* Play. Hatier - Antilles.

1985

Avril. *Die Wandlung des D. J.* Nov. Fr.
Gil Orrios. *D. J....* Play. Sp.?
Hardy. *D. J.'s New World ...* Nov. U. S.
Hoagwood. *Going to the Opera Alone:* *D. G.* Poem. U. S.
Itkine. *D. J. satisfait.* Play. Fr.
Power. *D. J. in Tulsa.* Nov. U. S.
Salesky. *The Adventures of D. J.* Musical. U. S.
Singer, A. *A Would - be D. J.* Poem. U. S.

1986

Coombs. *Dear D. J.* Poem. U. S.

Gahse. *J. geht weiter....* Poem.
Trachtenberg. "Men Who Kiss and Run." Article - st. U. S.?
Vargas. *D. J.* Poem.
Zamuel. *D. J.* Bal. Rus.
Zeller. *D. J. D. J. kommt nicht.* Poem(s?)

1987

Avila. *D. J.* Play. Port.
Constantine. *D. G.* Poems. Eng.
Goldensohn. *Last Act: D. G.* Poem.
Hügelmann. *D. J. wider Willen.* Ger.?
Lyubimov. *A Feast in Plague Time.* Play compilation. Rus.
Maurer. *D. J. rechtfertigt sich.* Ger.?
Percy. *The Thanatos Syndrome.* Novel. U. S.

1988

Avron. *D. J. 2000.* Play. Fr.
Brasch. *Todesarie des D. J.* Poem.
Fontanella. *D. G. in New York.* Play. Ital.
Maraini. *G. T.* Play. Ital.

1989

Botwin. *Men Who Can't Be Faithful.* Nov.? U. S.
Gellings. *Ach D. J.* St. Hol.
Lanner. *D. G.* Mus. comp. 1989?
Nagel. *D. J. dementiert.* Nov. Ger.?
Rivera. "D. J.s...." Accounts on television. U. S.
Treves. *Lijfsbehoud.* Play. Hol.

1990

De Lynn. *D. J. in the Village.* Nov. U. S.
Dear. *Last Days of D. J.* Play. Eng.
Jidéhem. *D. G.* Comic strip. Bel.
Winfrey. "Husbands [and] flirtatious women" Accounts on television. U. S.

1991

Bogosian. *Sex, Drugs, and Rock & Roll.* Play. U. S.
Keller. *Mozart's Journey to Prague.* Play. U. S.?
Radisch, etc. *The Don Juan* Musical. U. S.

1992

Brooks. *My D. J.s.* Play. U. S.
Enquist. 5 poems. Hol.
Rhodes. *Making Love.* Autobiog. U. S.
"The Sydney Front." *D. J.* Musical perf. Australia.

ADDENDA

Save for No. 1800a (and No. 1759a, etc., to which it led me) the following entries courtesy of V. der S., were sent by him back in March 1993, but did not arrive before the present volume had gone to press. Except for Nos. 453a, 2116b, 2185a, and 2185b, all are to be found in *De tweede Ronde: Tijdschrift voor Literatuur* (Amsterdam) 13.3 (Autumn 1992), its "Don Juan - Nummer," ill. by various hands. Thanks to my colleague in the Department of Foreign Languages Professor Johan Seynnaeve, for helping me disentangle the thickets of Dutch syntax.

- 453a. ANON. *Nachtwachen von Bonaventura*. Ger. 1804. Story No. 5 concerns D. J. He falls in love with an unknown woman who turns out to be his brother's wife. Variouslly ascribed to Clemens Brentano, August Klingemann (most recent and plausible candidate), Friedrich Wilhelm Joseph von Schilling, and K. F. G. Wetzel.
- 490a. ANONE [Martin Šimek]. *Wachten op Don Juan*. Essay on his concept of D. J. intertwined with a narrative. Hol. (Trans.: "Waiting on D. J.")
- 523a. ART, etc. Anon. A set of six cartoon - like drawings, untitled. Both of these entries display crude pornographic details.
- 1191a. EERD, KAREL van. *Don Gorbanni*. Light verse in three 8-line stanzas. Hol.
- 1295a. FRERIKS, KESTER. *Vreemd en eenzaam*. Story in the form of a personal confession. Hol. (Trans.: "Outside and Alone.")
- 1671a. KLOKKENIST, NELIS. *Vuige versjes: Niente Commendatore!, Kastian, and Rokokokomplot*. Three light-verse poems, each in two 4-line stanzas. Hol. (Trans.: "Bawdy Verses"; "Rococo Plot.")
- 1741a. LEEFLANG, ED. *Brieven aan Leporello*. Poem in three 16-line stanzas. Hol. (Trans.: "Letters to L.")
- 1759a. LEROUX, GASTON, 1868 - 1907. *Le Fantôme de l'Opéra*. Novel. 1910. See chs. 13 and 14. Erik, the Phantom, has composed an opera, *Don Juan triomphant*, which, as he says, does not follow the Mozart - Da Ponte version. His Don Juan burns with genuine passion, but is not struck down by heaven's fire. Cf. Nos. 1800a and 2116b.
- 1800a. LLOYD WEBBER, Sir ANDREW, 1948 --. *The Phantom of the Opera*. A musical spectacle in opera form. 1986. Eng. Music by L. W. Lyrics by Charles Hart. Additional lyrics by Richard Stilgoe. Book by Richard Stilgoe and L. W. Utilizes the play - within a - play technique: the opera cast is putting on a work by the Phantom himself intitled *Don Juan Triumphant*. L. W.'s music was described by a critic friend as pseudo Handelesque. Let me thank a colleague in our English Department, Professor John Stasny, for bringing the musical to my attention. The story is ultimately derived from Leroux's novel, *Le Fantôme de l'Opéra*, No. 1759a.
- 2116b. MOTION PICTURES. *The Phantom of the Opera*. Three filmings: the 1925 silent version (remade with sound, 1930) with Lon Cheney; 1943 with Claude Rains; and 1962 with Herbert Lom. I have only had a chance to examine the 1925 film, which does have the Phantom play a piece entitled "Don Juan Triumphant" on the organ, in the climactic if short scene in which his protégée Christine unmasks him, with such dire results. All based on No. 1759a.

- 2116c. MOTION PICTURES. *Platonow*. Documentary about an Amsterdam theater group, "De Trust," touring Latvia and Estonia in Chekhov's play. Parallels C.'s characters with modern Estonians and Latvians. Dir. and prod. by Paula van der Oest and Brigit Hillenius. Utrecht, Sep. 1992. The other characters disapprove of Platonow's view of life.
- 2185a. NIETZSCHE, FRIEDRICH, 1844 - 1900. *Morgenröte*. A book of short philosophical observations. Ger. 1881. No. 327, "Eine Fabel," is about "Der Don Juan der Erkenntnis," who (cf. Max Frisch's intellectual hero) seeks mental rather than erotic stimulation.
- 2185b.*NIETZSCHE, FRIEDRICH. In his *Nachgelassene Fragmente*, D. J. figures among "... die großen Virtuosen des Lebens." See N.'s *Sämtliche Werke, Kritische Studienausgabe*, ed. Giorgio Colli and Mazzino Montinari (Berlin / New York: Gruyter, 1980) 13: p. 73.
- 2220a. OORT, DORINDE van. *Het nut van Don Juan in het leven van de oudere wordende vrouw*. Essay on D. J. seen through a woman's eyes. She calls him "rotten to the core." Hol. (Trans.: "D. J.'s Use in the Life of the Aging Woman.")
- 2229a. P. Dr. *Don Juan*. Light verse in four 4-line stanzas. Hol.
- 2243a. PALMEN, CONNIE. *Monoloog*. Hol. A male relates the prose monologue about a Don Juan. D. J. is excoriated.
- 2269a. PEEREBOOM, J. J. *Een eigen Juan*. Story. Hol. D. J. on a motorcycle, is carelessly watching a girl in a car, hits a truck, and is killed. (Trans.: "One's Own Juan.")
- 2322a. POINTL, FRANS. *Don Juan tussen droom en daad*. Pornographic story. Hol. (Trans.: "D. J. between Dream and Deed.")
- 2533a. SANDERS, GEORGINE. *De vrouwen van Don Juan*. Poem in five stanzas of 5 - 5 - 5 - 4 - 4 lines. Hol. Dated "Brooklyn 15 Aug., 1992." (Trans.: "D. J.'s Women.")
- 2542a. SAUWER, MONIKA. *Eenzaam kijken*. Story. Hol. (Trans.: "Looking Lonely.")
- 2693a. STIP, KEES. *Met name*. Light verse: three stanzas in 4 - 4 - 6 lines. Hol. Just a list of the names of his conquests: 37 names, to which he adds 12 more names of 158 women, plus 2 more of those whose sexual favors he enjoyed 90 times. But, he writes in the last line, "all together, far from [Mozart's] 1003." Hol. (Trans.: "For Example.")
- 2990f. VROMAN, LEO. *Ik ruik Don Juan*. Poem in eight stanzas of 4 - 6 - 4 - 3 - 7 - 10 - 9 - 5 lines. Dated "Brooklyn 9 Aug. 1992." (Trans.: "I Smell D. J.")
- 3002a. WEBER, NICO. *De nadagan van Don Juan*. Poem in four stanzas of 4 - 4 - 3 - 3 lines. Hol. (Trans.: "The Aftermath of Don Juan.")
- 3034a. WISSEN, DRIEK van. *Don Juan de oudere*. Light verse in four stanzas of 4 - 4 - 4 - 2 lines. Hol. (Trans.: "The Older D. J.")
- 3034b. WISSEN, DRIEK van. *Don Juan bekent*. Light verse in three stanzas of 4 - 4 - 6 lines. (Trans.: "D. J. Confesses.")

3034c. WIT, KLAAS de. *Doña Anna's Lament*. Hol. Light verse in seven 3-line stanzas, plus a 1-line coda in Latin and English. Hol. Despite the title, the poem is in Dutch.

Anhang

Abweichungen vom Original (Druckfehlerliste)

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

ANON. wird eingefügt

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

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

offensichtliche Druckfehler werden korrigiert, einige Akzents können nicht geschrieben werden (Seitenzahlen beziehen sich auf das Original):

Interpunktion bei Ziffern wird geändert (2,000 wird zu 2.000; 1.12 wird zu 1,12)

Zeichenformatierung wird korrigiert (kursiv)

Lediglich in KAPITEL III:

Interpunktionen und Kursivstellungen werden nicht in Liste aufgenommen

- p. xiii: "Ñ" follows
- p. 3: ---. ANON. *The Mahabharata*.
- p. 8: *Romancero general* 2: pp. 264 - 268,
- p. 8: *Jardín de flores curiosas*. 1570. ("Discourse" No. 3.)
- p. 8: VEGA, LOPE de. *El Vaso de elección*, San Pablo. Play.
- p. 10: 20.000
- p. 10: 1,4 a day
- p. 11: 3.000 of them
- p. 11: ??? N.Y. Dutton or Sutton
- p. 11: No. 124.)
- p. 16: especially
- p. 22: A. Berlioz
- p. 22: ---. (ALTENSTEIN,
- p. 26: "Opéra,
- p. 57: the initials
- p. 86: No connection
- p. 133: "... is Neo - Tech
- p. 143: *Universú(!)l Literar*
- p. 149: FEÍ(!)GIN,
- p. 152: Flecker's widow
- p. 156: 19 Oct. 1946 in
- p. 178: *Reise - und Liebes - Geschichte*
- p. 187: "Höchst zerstreute Gedanken"
- p. 190: 1557. HOUSSAYE, ARSÈNE. *Hamlet*
- p. 196: © 1931
- p. 197: (JOSEFF,
- p. 200: *Gesammelte Schriften*
- p. 202: Über
- p. 203: MAX,
- p. 215: "viveurs".
- p. 215: 1960 or 1961 ???
- p. 215: Rus.
- p. 217: *L'Ombre d'Éric*
- p. 223: 1827; probably
- p. 246: Molière's *Dom Juan*
- p. 256: ?? Jaque
- p. 257: misprint
- p. 260: treatment
- p. 260: Produced
- p. 272: imaginary
- p. 272: though

- p. 275: ---. ***NOHARA
 p. 276: Refers,
 p. 276: *D. João*
 p. 290: *Izbrannyia stranitsy*
 p. 292: Kärntnertortheater
 p. 293: ?? PROELß
 p. 293: PROSPERI,
 p. 307: *Ein Don Juan-Drama*
 p. 321: 4, pp. 267ff
 p. 325: ?? SERSTEVENS, ALBERT t'
 p. 329: or "-u"
 p. 333: Solís's
 p. 340: No. 2383.
 p. 351: ?? 1989 - 1946
 p. 352: †TRUFFAUT, FRANÇOIS
 p. 354: 25, 2 March
 p. 354: . Also
 p. 357: 2848. VALLEJO,
 p. 363: *Zarzuela(?)*
 p. 364: *maison d'or*
 p. 364: italien.
 p. 369: *Sirenen - Insel*
 p. 372: Frankfurt
 p. 378: 1907
 p. 380: Drama
 p. 384: "*Don João*", "*Don John*," "*Don Juan*," etc.;
 p. 386: Goldoni
 p. 387: *Wollüstling*
 p. 395: Chekhov. *D. J.*
 p. 398: Heusenstamm. *D. J.*
 p. 400: *berühmter*
 p. 406: *Überwindung*
 p. 414: *Begnadigung*
