A BIBLIOGRAPHY OF THE DON JUAN THEME

Armand E. Singer
A BIBLIOGRAPHY OF THE
DON JUAN THEME

Versions and Criticism

Armand Edwards Singer

Assistant Professor of Romance Languages
West Virginia University

WEST VIRGINIA UNIVERSITY BULLETIN
A Bibliography of the Don Juan Theme

Versions and Criticism

Issued under the Sponsorship of the West Virginia University Philological Society

Board of Editors, Philological Papers:
Carter R. Bishop, Armand E. Singer, Francisco Herrera y Sánchez, Editor-in-chief, John Lachok, University Editor

West Virginia University Bulletin
Series 54, No. 10-1 April, 1954

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

Issued Monthly

<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Preface</td>
</tr>
<tr>
<td>II. Abbreviations, Symbols, and Explanation of the Numbering System</td>
</tr>
<tr>
<td>III. Bibliography of Bibliographies</td>
</tr>
<tr>
<td>IV. The Don Juan Theme: Origins</td>
</tr>
<tr>
<td>V. The Don Juan Theme: Versions</td>
</tr>
<tr>
<td>VI. The Don Juan Theme: Criticism of Individual Works</td>
</tr>
<tr>
<td>VII. The Don Juan Theme: General Criticism</td>
</tr>
</tbody>
</table>
I. PREFACE

This bibliography contains versions of Don Juan and related characters, and books, articles, essays, and other critical writings on them and on the Don Juan theme in general. The goal has been completeness within the limits prescribed, though it has proved an almost hopeless task. Included, however, are over four times as many entries as in any previous listing. Another goal has been accuracy. This may seem scarcely worth remarking, since rare must be the bibliographer who conspiciously errs at anything else. And yet, previous bibliographies are replete with critical works listed as versions, plays noted as novels, place names confused with authors and authors with each other, faulty page and volume citations for articles, and other errors. Since I have had the benefit of much past research, I have less excuse for inaccuracies than my predecessors. In any event, may I excise them mildly for their vexing habit of perpetuating mistakes through the easy course of copying and toiling for granted? I have tried to make citations complete, with authors' given names, and year, volume, and inclusive page indication for articles. Especially have I tried to avoid references such as one in which a critic postulated the existence of an 1859 Russian article on Don Juan but admitted ignorance concerning its author and the name of the periodical in which it appeared. This gem among citations will not be found in the present collection.

In the interests of accuracy I have checked against the original a large percentage of all items listed. There remains a residuum of things not available on this side of the Atlantic, or not accessible to me. And there are other books and articles identifiedly listed in two or more mutually independent secondary sources (e.g., the Library of Congress Union Catalogue, the Bibliothèque Nationale, British Museum, and Library of Congress catalogues of their own holdings, the H. W. Wilson Company's various publications, etc.) of such a trustworthy nature that I usually accepted their information at face value. All these aside, the bibliography still contains more than a few entries inadequately verified. They have been so marked. This bibliography is intended not only as a record of past research and, as such, a tribute to a monumental field of literary endeavor, but also as a guide to future efforts. For this reason, where known, all work in progress, as gleaned from PALA and elsewhere, has been noted in its proper place.

There are certain aspects of the Don Juan theme in which the present bibliographer 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. My decision may be debatable. 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"). I have not given separate editions of versions or critical works unless they involve some change from the first edition. Nor have I attempted to include every newspaper article on the subject. The enormous number of them and the fact that so many of the papers containing them are inaccessible in this country render the task almost impossible. There are, nevertheless, many such articles listed. Contemporaneous reviews of works of literature of stage performances are well but not exhaustively represented, because of their almost endless numbers and the relatively minor advantages in gathering more and more of them. Consider, for example, the astronomic total that must exist for reviews of performances of Mozart's Don Giovanni. Likewise, the many references to Don Juan versions in histories of literature or in general books on an author's life and works have been for the most part omitted. Exception has been made in the case of a few very famous critics (Sainte Beuve, et al.), whose ideas are always of interest, and of a few works about which very little has been written. The reader in general will find no critical writings on versions merely related to the Don Juan theme, save for a few particularly important ones such as Les Liaisons dangereuses. It was felt necessary to omit pictorial representations of Don Juan, unless they were paintings or the work of one of the great artists who did engravings for literary masterpieces. This decision has meant the exclusion of innumerable wash drawings, pen-and-ink sketches, and the like, that embellish the pages of magazine articles and deluxe book editions, many of them not unworthy examples of their kind. And finally, although many reviews of critical works on Don Juan are included, no review appears unless the whole work deals with Don Juan.

More important, however, than all these admissions and omissions, 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. And critical writings in both these categories vary greatly in excellence. But I do not consider that it is the bibliographer's task to act as literary censor, a role some of my predecessors have played to a greater or lesser degree.

Another aspect of this business of censorship is the question of what to include under the heading of versions. Should one step with the traditional story of the burlesque's career and punishment, à la Turco and Mozart? Or include all works using the name of character of Don Juan? One critic will allow Byron's Don Juan but refuse George Rose's vaudeville piece, Don Juan de Montemayor, on the grounds that it is not really the Don Juan story at all. Another will exclude, and a third will accept both. On what shall we base our choice? Certainly not on excellence, for the very Rhadamistus who condemns Rose will perdon a puppet show or country fair version based on Molière, which never rises above the level of slapstick. Certainly not on faithfulness to the original, for Byron falls as badly as any on this score. And surely not on the setting of a terminal date: Goldoni, back in the mid-eighteenth century, metamorphosed Turco. Long before then, Molière, a scant forty years after the Burilador de Sevilla, had already considerably modified the concept of the original creation. And what had the commedia dell'arte plays done in the meantime? Even if we forgive Goldoni and his predecessors, we cannot deny that the Romanians completed the transformation: the fascinating evildoer became a star-crossed idealist, a basically sympathetic character, often as not capable of eventual salvation. Yet rare is the critic who would draw the line here. Then where or when is it to be drawn? The present compiler has considered it wiser not to draw a line. All works based on any part of the Don Juan theme, no matter how modified, have been included. In general it could be said that the fastidious had better shun late-nineteenth and twentieth century versions with limiting titles other than "Tenorio" and "Maña," 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 then, the reader is not assured of traditional fare. Once Classicism fell into desuetude, writers felt less urge to copy,
especially the older models. And yet, though many a modern work is a far cry from Tiro's, its frequent emphasis on the eternal problem of society versus Don Juan and donjuanism brings it closer to the original than, let us say, a théâtre de la foire of the eighteenth century.

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. Simone-Braun's runs this risk, or at least not justly avoids it. I have included a sampling of these donjuanesque works, mostly to suggest the richness of the field, without any pretention to completeness. They have been taken from lists by Simone-Braun and others, supplemented with additions of my own.

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

As Don Juan learned to his sorrow, and even for bibliographers, "...no hay plaza que no llegue ni deuda que no se pague." In my case, the debt is not so small one, but the credits are less inexorable, and the pleasure of repayment correspondingly greater. From several previous listings of the Don Juan theme, if I excluded a few errors, I borrowed generously. I had the opportunity to work at many libraries: the Detroit and Boston Public, Carnegie in Pittsburgh, the Library of Congress, the university libraries at Michigan, Duke, Harvard, Toronto, Pittsburgh, and North Carolina, as well as West Virginia. From all, unfailing courtesy and aid were forthcoming. The Danish Information Office in New York and staff members in the libraries at Harvard, The Library of Congress, Yale, Williams, Columbia (including the Hispanic Institute there), Miami University, the Frick Art Reference Library, The Metropolitan Museum of Art, and The New York Public verified references and even read and digested material not available for loan. Professor Everett W. Hesse of the University of Wisconsin sent an offprint of one of his own bibliographies and other material. Professor Raymond L. Grismer of the University of Minnesota lent preliminary sheets from his general bibliography on Hispanic literature. Professor Clarence A. Manning of Columbia, Professor Charles Warren Pax of the Eastman School of Music of the University of Rochester, Mr. Foster Palmer, in charge of the Reference Section of the Widener Library at Harvard, Don Román Sender, and Dr. John T. Reid of the U. S. State Department added or checked many items. Professors Victor Lemke, John Draper, Jacob Sapoznekow, Leland Taylor, Edwin Henczky, Weldon Hart, Director of the School of Music, Mr. John L. Hicks, and especially Professor Robert Stithwaite, among my colleagues at West Virginia University, helped to compensate for my inadequacies. Miss Elizabeth Tarver, Miss Jennie Boughner, Mr. Robert F. Mann, and Miss Bertha Gertrud Plaut of the West Virginia University library staff aided me beyond the call of duty. And few are the researchers not deeply indebted to their wives for countless hours cheerfully given. In thanking my wife, Dr. Mary W. Singer, I admit to being no exception.

For the shortcomings of 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 acknowledgement admit my gratitude.

Armond E. Singer

West Virginia University
February 1, 1954

II. ABBREVIATIONS, SYMBOLS, AND EXPLANATION OF THE NUMBERING SYSTEM

The following abbreviations have been employed for periodicals and collections commonly cited. A few of the titles are abbreviated:

AJP American Journal of Philology (Baltimore), 1880—
ALC Archiv für Literaturgeschichte (Leipzig), 1870—1887.
AMZ Allgemeine Musik-Zeitung (Leipzig; Berlin; etc.), 1874—
APL Annales Politiques et Littéraires (Paris), 1883—1939.
ASNSL Archiv für das Studium der Neueren Sprachen und Literaturen (Brunswick), 1845—
BA Books Abroad (Norman, Okla.), 1927—
BDE Biblioteca de Autores Españoles (Madrid), 1849—
BFL Bulletin HISPANIQUE (Bordeaux), 1899—
BLU Blätter für literarische Unterhaltung (Leipzig), 1898—
BRE Book Review Digest (New York, etc.), 1906—
BSO Blätter der Staatsschule (Berlin), 1920—. Title varies.
BSS Bulletin of Spanish Studies (Liverpool), 1923—
BTH Bibliotheca Hispanica (Madrid), 1943—
BThs Thespeian (Baltimore), 1897—
Bthsp Bibliographia Hispanica (Madrid), 1942—
Bk Bookman (New York), 1895—1933.
Bknl Bookman (London), 1891—1934.
Bc Cuba Contemporánea (Havana), 1913—1927.
Cex Cultura Española (Madrid), 1906—1909.
Cl Rev Contemporanea Review (London), 1866—
Clmc Cancilla ... Zeitschrift für die Musikalische Welt (Mainz; Paris), 1824—1848.
Com Commonweal (New York), 1924—
Conte Contemporáneas (Mexico City), 1928—1931.
Cover Courrier Musical et Théâtral (Paris), 1897—1938.
Critic Critica, Rivista di Letteratura, etc. (Naples), 1903—
DMZ Deutsche Musik-Zeitung (Cologne), 1900—
Em Espasa Moderna (Madrid), 1889—1914.
Escr Escorial (Madrid), 1940—.
Switzerland Music Review (Zurich), 1861—

Studies in Philology (U. of North Carolina), 1906—

Saturday Review (New York), 1924—. Formerly: Saturday Review of Literature.

Studien zur Vergleichenden Literaturgeschichte (Berlin), 1901-1909.

Signale für die Musikalische Welt (Leipzig), 1843—

Spectator (London), 1828—

Theater Arts (New York), 1916—. Also Theatre Arts Magazine; Theatre Arts Monthly.


Theatre World (London), 1925—

Temps (Paris). Daily newspaper.

Theater (New York), 1900-1931. Also Theatre Magazine.

University of Texas Bulletin. Studies in English, 1911—

Vierteljahrschrift für Musikwissenschaft (Leipzig), 1851-1894.


Zeitschrift für Deutsche Philologie (Halle), 1869—

Zeitschrift für Musik (Leipzig), 1834—. Merged with Musikalisches Wochenblatt, etc.

Zeitschrift für Musikwissenschaft (Leipzig), 1918-1935.

Zeitschrift für (Neu)franzoesische Sprache und Literatur (Oppeln; Leipzig), 1879—

Zeitschrift für Romanische Philologie (Halle), 1877—

Zeitschrift für Vergleichende Literaturgeschichte (Berlin), 1886; 1887-1910.

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.

Entries taken from previous compilations which are not to be found where cited, and which I cannot locate.

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.

Studies dealing principally or in part with origins of the legend of Don Juan.

"See No...." refers to entries in this bibliography.

Contemporary articles on versions, where known to be merely reviews, are marked thus: "Rev."

BRD. (The Book Review Digest). Since this publication is commonly found in most libraries and lists only reviews of many current American books of all kinds but also gives generous excerpts from the reviews themselves, I have usually not included under the studies on individual authors items already given in this publication. I have, however, mentioned the number of reviews contained and the year to check.

Under such basic versions as Byron's, Zarrilla's, Mozart's, etc., cross referencing numbers send the reader to all works based upon them.

Imitations and continuations of Byron's Don Juan, motion pictures, paintings, "vivos," and versions derived from Le Tellier's Fastin de pierre and from Richardson's character "Lovelace" have been listed together, under special headings, as well as individually.

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

The following abbreviations have been used in indicating the nationalities of authors of versions:

Argentina: Argentina
Austria: Austria
Belgium: Belgium
Brazil: Brazil
Czechoslovakia: Czechoslovakia
Denmark: Denmark
England: England
France: France
Germany: Germany
Holland: Holland
Hungary: Hungary

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

The following numbering system has been used:

Nos. 1—: bibliographical items.
Nos. 2001-4000: criticism of individual versions. The base No. will be in each case the same as the version to which it refers, except that it will be 2000 higher. Thus, Mozart's Don Giovanni bears the number 929. Criticism of that work will be found under 2929. The number after the decimal point merely indicates the sequence number in the alphabetized list of all the books, articles, and essays which I have been able to find on that particular work. Thus 2929.17 means the seventeenth item dealing with Mozart's Don Giovanni.

Nos. 4001---: general criticism on the Don Juan theme.

I contemplate supplementing this list at some future date by the use of a prefix "S" where needed, thus leaving intact the original basic system.

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

The following list comprises not only books and articles utilized by the present author in compiling his own bibliography but also sources for further information on topics not fully treated by him.

In all, some two hundred different publications were combed — lists of holdings in libraries in various countries, publishers' catalogues, national bibliographies, listings in special fields, on specific authors, etc., etc. A comprehensive listing of many of these will be found in Constance M. Winchell, Guide to Reference Books (7th ed. Based on Mudge, Chicago, 1951). See also John H. Fisher, "Serius bibliographies in the Modern Languages and Literatures," PMLA, LXVI, No. 38(April, 1951), 139-56.

Almost all the serious books and articles on the Don Juan theme contain bibliographies more or less lengthy. In addition, some general listings have sections on Don Juan. The following have proved especially helpful:

General:


The Don Juan Theme:


B16. Hesse, Everett W. "Catálogo bibliográfico de Tirso de Molina (1548-1948), incluyendo una sección sobre la influencia del tema de Don Juan," Estudios, V (1949), 281-89. (Lists some two hundred versions of the Don Juan theme and two hundred and seventy-five or so critical books and articles, mainly general or on Tirso, Moliné, and Zorrilla.)


--- (Kemp, Harry. See No. 3198.22. Contains short bibliography of versions and criticism.)

--- (Mackay, Dorothy. See No. 20.11. Contains a fairly extensive listing of works dealing with the folklore side of the legend, on pp. xi-xx.)

--- (Schröder, Theodor. See No. 4265. Contains good list of critical writings, pp. x-v.)

--- (Sellar, Francisco. See No. 4266. Lists many versions in the course of the article.)


--- (Simone-Bouvier, P. de. See No. 4272. Lists many versions in the course of the article.)

--- (Summers, Montague. See No. 4280. Vol. III, pp. 9-17 lists versions.)

--- (Vallone, Augusto. See No. 4281. Good sampling of versions.)

--- (Waxman, Samuel. See No. 4259. Important early compilation of versions, etc. Unfortunately, highly untrustworthy. Many errors in names, dates, titles.)

--- (Weinstein, Leo. See No. 4298. Lists over 200 versions, pp. 254-68.)
"Omissions and Additions to the above", MLN, LIX (1944), 282-85.

N. B. For editions and translations of Don Juan, see especially the Catalogue général de la Bibliothèque Nationale, vol. CXVI (Paris, 1932). Scélcamente takes over from 1932 on.


-- "Mozarts Don Juan," pp. 232-61.)


N. B. For editions and translations of Don Giovanni see Loewenberg, No. B11, under that opera, 1797. Also Engel, No. B15.

-- (SHAW, G. B. See C. Lewis Broad and Violet M. Broad, No. 3157. 25.)

B89. TÉLÈZ, GABRIEL Y. "Tirso de Molina J. hetze, Everett W. "Bibliographie de Tirso de Molina (1548-1598)," BH, LI (1949), 317-23. (This is virtually identical with one part of Hasse, No. B16. Also see Hasse, No. B17.)

N. B. For editions and translations of El Burlador de Sevilla, see Hasse, No. B16 and B17, and Hembert, No. 3198. 18.


N. B. For translations of Don Juan Tenorio, there is no good listing. Best known translations are Johannes C. F. Festensrath's In German (1879) and Henri de Curzon's in French (1899). There is also G. H. de Wilde's rendering into German in 1890; see after No. 1346; and Achille Fouquerer's French version, the first in that language, in 1882; Walter Owen has turned it freely into English (1934); see No. 362; and Julio Dantas similarly into Portuguese; see No. 513. And there are, of course, others.

IV. THE DON JUAN THEME: ORIGINS

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; (2) of certain persons out of history or mythology, whose deeds or character may have influenced Tirso or later writers; (3) of themes parallel to that of Don Juan, which at times have become fused with it.
FOLKLORE AND LITERARY VERSIONS OF:

A. The hero who faces a spectre or statue unaflamed.

1. ESPINEL, VICENTE. La Vida del escudero Marcos de Obregón. Picaroque novel, 1618.
2. MIRA de AMESCUA, ANTONIO. El Negro del mejor amo. Play. (Animated statue of Beneficio Sforza appears.)
3-6. VEGA, LOPE de. Diners no callidat: El Infanzón de ilescos; 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 Mitys; its murderer.)
8. Ballad of the statue of the Cid, which comes alive, threatens with a sword a Jew who mockingly pulled its beard (Durán, Romanceria General, vol. I, BAE, X, 572).
9. DIONYSIUS OF CRYSTALUS, Oration 31, and PAUSANIAS, Itinerary of Greece, VI, 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.
10. Leontius. See below, No. 91.
11. Legend of Juan del Sóle, who murdered people, seduced a woman, and was finally killed by the conothip of his adulterous mother, which fell upon him. See Kurz-Bernardino, No. 777.

C. The stone guest.

10-90. The exact form in which Tirso used this old folk tale is that of the double Invitation. Dorothy MacKay (see No. 2010.11) has collected the largest number of these stories, 81 in all, from a dozen or more countries, going back as far as the fourteenth century.

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. Most of the works of literature listed come during or before Tirso's day; a few later ones have been suggested by different writers as having a possible influence on subsequent versions of the Don Juan theme. Such a compilation could well prove endless; I have given a substantial number of the more commonly noted ones.

91. ANON. Von Leontisz, einem Grafen welcher durch Machiavello verführt, ein verschreckliches End genommen. (Perhaps by Jakob Greiter. Oldest of the Jesuit "Klosterrdramas," it played in Ingolstadt in 1615; reworked as Thanatopsyche, 1645. See Kołczawa, No. 769.)
92. BOCCACCIO. II Decameron. Ca. 1350. (Many examples in it of immorality.)
93. CALDERÓN de la BARCA, PEDRO. El Alcalde de Zalamea. Play. (Character Don Alvar de Atoledo; probably, like the three other plays by Calderón listed, came after El Burlador.)
94. .................. La Devoción de la cruz. (Men saved through a woman's faith; cf. Zorrillo.)
95. .................. No hay cosa como callar. (Character Don Juan de Mendoza.)
96. .................. El Purgatorio de San Patricio. (Ludovico the seducer fights his own skeleton, now repentant. N. B. The legend of St. Patrick's Purgatory is connected with that of Don Juan, if at all, basically through Calderón's version.)
97. CERVANTES. La Fuerza de la sangre. Novela, printed 1613. (Character Rodolfo.)
98. .................. El Rufian dichoso. Play, printed 1615. (Character Don Cristóbal.)
100. FERREIRA de VASCONCELOS. Eufrosina. 16th century Portuguese "novel-play."
101. FIRENZUOLA, AGNOLO. Novelle. Ca. 1525. (It contains one novella concerning a priest named Don Giovanni who loves a married woman, Tenia. Costanzo, No. 4075, p. 3, has seen in it a possible analogy with the story of Don Juan, but it strikes me as having its provenance in the tradition of Boccaccio.)
102. FLETCHER, JOHN. The Wild Goose Chase. Comedy, 1621. (Character of Mirabell, a Don Juan, who keeps a list of women that he has loved. George Farquhar's comedy The Inconstant, 1702, is based upon it.)
104. *GRUPEAU T. GRUPEAU, SIMON, 1564-1626. Fransciscus Chronic. (Gives first literary form to the "guest at the gallows" story, possible source for Cokain.)
105. MACHAIELI. Belfagor. Novelle, printed 1549. (Said to have inaugurated the cycle of erotic and ideological-religious works so prevalent during the Renaissance, to which general class El Burlador may be said to belong.)
107. MONTAINE, Esrais. 1590-1595. (The freethinking philosophy of fellow nature.)
108. MORETO. El Leon del Carmen o San Francisco de Sebca. Play, mid-seventeenth century. (The sinful man who later becomes a saint. Espoused somewhat influenced by it in his Estudiante, especially the gambling scene.)
109. MURASAKI SHIKIBU. The Story of Genji. (Tenth century Japanese classic about a donjuaneseque prince, a figure out of history.)
110. OVID. Ars amatoria. Remedies amoris. Amores. Heroïdes. (These books already depicted, two thousand years ago, in the words of a poet who was something of a Don Juan himself, the sexual philosophy that the Renaissance was to rediscover with Tirso and many others.)
111. PLAUTUS. Miles gloriosus. (Prototype of the warrior cum ladykiller.)
112.
THE LEGEND OF THE MAN WHO SEES HIS OWN FUNERAL

131. ANÓN. Romance de Lisardo el estudiante de Córdoba. (Source for Espronceda's Estudiante, Mérimée's Las Almas del purgatorio, and Zorrilla's Capitán Montero; two versions of it given in Durán, Romanceos generales, II, 294-58. BAE, vol. XVI.)

133. BRAVO, CRISTÓBAL. Torquemada's story (see below) verified. Toledo, 1572.


135. LOZANO, CRISTÓBAL. Fact Gaspar, his nephew, under whose name the work originally appeared. Soledades de la vida y desengaños del mundo, 1663. (See "Soledad" No. 4.)

136. Manuel, Don Juan, legend of.

137. Moñaco Vicentele de León, Miguel de (1626-1679), legend of. (Cf., under "Other Themes and Legends...," Mateo Vázquez de León.)

138. ROJAS, FERNANDO de. La Celestina. Dramatized novel, 1499.

139. SÁLENTANO, MASUCCIO. Novellino. 1475. (Costanzo, No. 4075, p. 8, says that one of the novelle displays an incident very similar to that of the flight of Don Juan and Dona Inés in Zorrilla's play; I was unable to find this tale despite some searching in the Novellino.)

140. TELÉZ, GABRIEL. El Tiro de Mollino. Play. (Character Enrico the brigand.)

141. Escombreras para el cuarto. Play. (Character Don Manuel.)

142. El Río avariento. Play. (Character Liberto.)

143. La Santa Juana, part I. Play. (Character Don Luis.)

144. La Santa Juana, part II. (Character Don Jorge.)

145. TURIA, RICARDO de. La Burleta burlada. Play. 1816. (Interesting principally because of its date and the title.)

146. VALLA, LORENZO. De professione religiosorum. Mid-fifteenth century Italian treatise. (Holds the vow of chastity up to ridicule.)

147. De valutate. (Advocates the pursuit of pleasure as the goal of life. Other Italian humanist philosophers, such as Jovinianus Pontanus, held similar views.)

148. VEGA, LOPE de. El Bastardo Mudarra. Play. (Character Mudarra.)

149. La Circe. Name of two poems, 1624. (See "Circe" under "Vivisection, no connection with Don Juan legend.

150. (?) La Estrella de Sevilla. Play. (Character Busto Taveras.)

151. La Planeta satisfecha. Play. (Character Leonido.)

152. Las Flores de Don Juan y rico y pobre trococas. (This work, occasionally alleged as a Don Juan play, actually has no connection; the error doubtless stems from a similarity of names.)

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

161. Oliva, Francisco Javier de. O. Cavaleirio de----, 1702-1783.


163. Braganza, João de (João IV of Portugal) ruled 1640-1666.

164. Byron, 1789-1824.

165. Caesar, Julius.

166. Casanova de Seinagt, Giacomo. 1725-1793.

167. Chateaubriand, François René. 1768-1848.

168. Constant, Benjamin. 1767-1830.

169. Eça de Queirós, José Maria de. 1845-1900.

170. ---, Fra Diavolo. (See No. 189.)

171. Francès [cf France], 1744-1747.

172. Gómez de Almaraz, Diego. Once said to have been called "El Convidado de Piedra."

173. ---, Prince Genji. (See Murasaki, No. 107.)

174. ---, Jason.

175. ---, Jupiters.

176. ---, Libertins in France. (Several critics have seen echoes of real people in Malléris's Don Juan.)

177. ---, Villanecesca, Don Juan de Tassies [or Tassies], Conde de, died 1622.

178. ---, Napoleón I of France, 1808-1873.

179. ---, Nero.
THE DORA JUANA TYPE

181. Catherine the Great of Russia, 1729-1796. 185. Poppea Sabina, the Roman Emp.
182. Giovanni I, Queen of Naples, 1326-1382. 186. Stuart, Mary, Queen of Scots, 1542-1567.

OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

188. Juan de Sanlúcar. --- Purgatory of St. Patrick. (See no. 96.)
189. Faust. 190. Robert the Devil [sixth duke of Normandy, and father of William the Conqueror].
---. Juan del Sol. (See no. 777.)
---. The Man who Sees his own 194. Vázquez de Leza, Mateo, 1577-1649. (The woman he pursues turns into a skeleton.)
---. Funeral. (See Nos. 131 ff.)
191. Moliner, Cleos.

V. DON JUAN THEME: VERSIONS

196. ---. ABATI, JOAQUIN. "See Flores Garcés, Francisco.,"
199. ACHARD, AMÉDÉE. See Richardson, S.)
201. ADAMS, PAUL. "See "lions" under "viveurs.""
203. ADENZE, E. "See Canal, M.)
204. AEGEST, H. See "lions" under "viveurs.""
205. AGUIRRE, NATANIEL. Juan de la Rosa.
206. AIARD, JEAN. Don Juan 89. Dramatic poem in 5 acts and an epilogue. Fr. 1889. Alternate title: Don Juan, 1889. Also issued in 1893 with new title: Don Juan ou la comédie du siècle.
222. ANDRÁDE, LUIS (?), and L. BLANCO, El Tenerio Maderista. Play. Mex. 1912 (?).

ANONYMOUS. (Included are titles which I found without an author noted and was unable to verify.)

224. (Aggiunta al Convito di piatto. See Biancali.) Not a continuation of Cornelle's version of Molière, as stated by one Italian critic, since the Aggiunta is dated 1673, and Cornelle's play did not have its première until Feb. 12, 1677 (Lancaster, No. 2472.2, part IV, vol. II, 922).
225. A Teatina fulminato. The famous early Italian will-o'the-wisp mentioned by Shakspere and later by Coleridge, and others. Simone–Brouwer found a scenario in Rome with this title, of unknown date and author; Gordiner de Bévot thinks it not previous to the end of the seventeenth century.
228. Canto XI. London: Sherwood, Naeyl, and Jones, 1820. Spurious continuation of Byron's Don Juan. At this time, only cantos I and II were out; thus the continuator is asking us to skip cantos III to X.
229. *Canto XVII of Don Juan. "By one who desires to be a Very Great Unknown." London: James Gilbart, 1832. Spurious Byron continuation. Seemingly the same as an 1832 "Canto XVII" to be found in the Harvard Library.


234. *Des Don Pedro Gasmuhl. Farinelli, No. 4096, note 27 to II, 232, reports this play as being given by the company of J. F. Schürmann in 1741 and 1747.
237. *Don Giovanni d'Alvaredo. "... con Arlecchino cavaliere per forza..." Comedy. Ital. 1907.

242. Don Juan. Pantomime. Vienna, Austria. 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.
243. Don Juan. Five-act tragedy. Poetsdam: Marienwerder, 1850. So listed in the British Museum catalogue. Probably this is Hamilk's play (q.v.).
246. *Don Juan, comédie. Adapted from Molière. This playlet was in print in France in 1850.

***Don Juan, Canto the Third. See Hope, William.

251. Don Juan, Canto the Third. "By H. H." London: R. Greenlaw, 1821. The British Museum catalogue lists its copy thus, adding that "H. H." is "Haras Homen," 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.

*** (Don Juan de Espina. See Cañizares, José de.)
256. Don Juan de Sevilla. Supposed to be in Núñez y Fontanillas, Romancey de Catalán, 2nd ed., pp. 14-58. It is not. However, No. 219, pp. 181-182, of the 2nd ed. (Barcelona, 1882) is about Don Juan and Doña María, and vaguely donjuan-esque in tone.
257. Don Juan der Wüstling. "Prisa-Roman." 1805. From Tiso de Molina. It has been ascribed to Christian August Vulpius, 1762-1827.

258. Don Juan el artista y las héroes de caza y caza. "Comedia basta en tres actos." Given, 1668. Printed, 1689. "Por uno de los mismos," héroes," i.e., extremely slight donjuanesque style; probably no connection. Yale Library has it.


261. Don Juan, Kärlehens väldgade, och livets lyckosörema, eller anvisningen att göra livska da fruktinnan. Stockholm, 1872. See below, Kun for Henrik, etc., No. 284. (Free trans.: "Don Juan, Guide for Lovers and Life's Lucky Star, or Pointers for Having Luck with Women.")


265. Don Juan oder der steinerner Gast. "Ritterschauspiel in 3 Aufzügen. Frei für Kindertheater bearbeitet." Vienna, 18_81. Yale Library copy has 23 pages. Port of a series of plays shortened and revised for children, including Othello, King Lear, Wm. Tell, etc. Derived from Mozart. Farinelli, No. 4095, says that he saw it in 1897. Engel, No. B15, seemingly has reference to the same play, though he dates it earlier and changes the place of publication.

266. *Don Juan, of De morte locar der eer, als meerde een Oostersche vertelling. Library of Congress Union card lists as Dutch fiction, n.d., 18-91. (Trans.: "Don J., or The Martyr to Honor, as well as an Oriental Tale.")

267. Don Juan; or, the Battle of Telosla. 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.

268. Don Juan, or the Libertine Destroyed. Pantomime. It is found in the following editions, differing slightly in length, title, or details, but all of them giving in outline form the same plot. See Gendarme de Bévote, No. 4119, p. 352.

1) "... a tragic, pantomineistic entertainment, in two acts." Performed at the Royalty Theatre. London: A. Cleugh, (1787). Revised 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 Bévote thinks that Garrick may even have written it. It is commonly thought to be based on Stadwall's Libertine, and a reading of the outline certainly suggests that Gendarme de Bévote, however, denies it (No.4120, 1, 203-01).

2) "... 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.

3) "... a grand pantomimical ballet, in two parts." As performed at the Boston Theatre, Boston: Wm. P. Blake, 1795. Except that the first American edition reads: "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 1787 ed. is shorter than any of the others. The pantomime became very popular in the United States; see Ticknor, History of Spanish Literature, period 2, chap. XXXI, footnote 4.


271. Don Juan Tenorio. See "L'Homme des Foules."


273. Don Juan wider Willen. Three-act comedy. "After a novel by Emilie Flygare-Coralin" (q.v.). Also see Trauthmann, and Ney.


275. 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, 1865. Extremely scatological. Only vaguely related to Don Juan. An earlier, pre-1853 ed. is known.

276. *Le Festin de pierre, ou l'âtrehe foucroyé. According to Gendarme de Bévote, No. 4119, pp. 244-45, 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 Bévote, No. 4120, 1, 155, note.

277. (Le Général Don Juan. See Anon, under "General Criticism.")


279. (Some Rejected Stanzas of "Don Juan." Great Tatham: Charles Clark, 1845. Same as the work above, but containing the Don Juan verses only.)

280. Giffeyelane Damer eller Norr man overtert i Arvise er efter Livsledesferinde. 1905. Listed in a Danish book catalogue with "Don Juan" in parentheses. (Free trans. "Ladies Anxious to Get Married, or, When One Advertizes in a Magazine for a Life's Companion.")


281. *Hautpachtung.* See "puppet shows, etc."


284. *Karagheus.* Turkish plays for the people and for children feature this Don-Juan-like figure. See Gandolme de Bévotte, No. 4120, II, 258.


286. *Schicksalszeit von Lauten.* A folk play, or Hautpachtung. Der Don Juan, ein Schauspiel in 4 Aufzügen is the same thing. It has been wrongly attributed to Mæreström.

287. (Les Libertins en campagne, etc. See "libertines" under "viviers."


293. *Mec Bega; Don Guapo, or; Der steinerner Gustwirth, oder; Der Doctor zieht. Ueber simplex mit 5 metastatischen Processen, etc., etc. Music, ballet, etc. Berlin, n.d. See Chemnitz, No. 477.


295. La nit del Tarancio. One-act light comedy. Given in Barcelona (?), fall, 1900. After Zorrilla?

296. *La Pravità castigata.* Opera. Given in Brixen (present day Brno, Czechoslovakia; then part of Moravia), 1734. Listed in some bibliographies as being by Brunn (?). One critic says it is a Roman work. Also ascribed to A. Mingotti (q.v.). Music ascribed by Pans (No. 2277, 1762) to an Eustaceich Bambini.

297. Puppet Shows, Folk plays, Hautpachtung (see No. 285), etc. 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 was not fixed. The productions have come down to us often as mere outlines (cf. the pantomime of Don Juan, or the Libertine Destroyed, above), and sometimes only as titles on play handbills. Thus it is impossible to make a complete or accurate list.

298. *Don Juan oder das steinerner Gastwirth.* Hautpachtung. Played in Vienna up to 1772.

299. *Don Pedro Gastmahl, Das steinerner Gastwirth, and the like are the usual Hautpachtung titles. These plays are mainly alike and are derived mostly from Molière and Cicionini and others of their day.

300. *Don Juan der Wilde, oder das nächtliche Gericht, oder der steinerner Gast, oder Junker Hans vom Stein.* Nineteenth century puppet play.

301. *Don Juan oder der gelehrte Gast und Mitternacht.* Ditto.

302. *Don Juan oder der steinerner Gast.* Ditto. This one shows influence of Verton, and has the Faust legend intermixed.

303. *Don Juan, oder der steinerner Gast... nach Moliére und...** 


305. Salita al buco na pingoaban na nang haring property na si Don Juan sampu ngan ang-yang caapaid na si D. Pedro sa cohenian Ungria, at nang princesa si Dona Maria na ane nang Haring Gonzalo sa reinaong Alejandra. Ballad in Tagalog verse. Manila, 1902. Copy at Library of Congress. (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. *)

---

| 306. Schrecken Spiegel or im Spiegel, or die todtenfahrner des Don Pedro. 1735. Known by title. |
| 309. Don Steinerne Todten-Gastmahl or die im Grabe noch lebende Rache, or die aufs höchste gestiegene endlich öde und langsame Kühn- und Freudentracht. In the Person of Don Juan a Spanish Edelmann. With Arias, and a chorale of the German national song, to the words of the German national song. Don Juan, in his grave, is still living revenge, or the highest pinnacle of blight and satiety. In the Person of Don Juan a Spanish Edelmann. With Arias, and a chorale of the German national song, to the words of the German national song. Don Juan, in his grave, is still living revenge. In the Person of Don Juan a Spanish Edelmann. With Arias, and a chorale of the German national song, to the words of the German national song. Don Juan, in his grave, is still living revenge. |

310. The Sultana; or, A Trip to Turkey. Three-act melodrama based on cantos III-V of Byron's Don Juan. New York: N. B. Holmes, 1822. May be by Jonathon Bailey.

311. Tan largo me lo fiás. Play. Spain. Contemporaneous with Tirso de Buraldo, perhaps even earlier. It has been attributed to Tirso, Andrés de Clarmondona, and Calderón. It could be called a variant version of the Buraldo.


313. *Tragicomedia tragica in Zuoz anno 1673. This nameless Don Juan play has been given the preceding explanatory title. It seems to come out of Cincinna's play: Zuoz (Zurz) is a little town in the Upper Engadine valley in the Grisons of Switzerland, not far from St. Moritz, and, incidentally, Italy.


318. APOLLINAI, GUILLAUME. Les Exploits d'un jeune Don Juan. By "G. A." and attributed to Apollinaire. Paris, n.d. A later ed. is dated 1927. The attribution is plausible enough. Apollinaire wrote a good amount of similar literature, some of it quite sensuous. He even translated Fanny Hill into French. And see next item.


322. ARGELES, TEODORO. Un Enem de Don Juan. "Montsegre en vers." Barcelona, n.d. (ARIA, M. See Blanco, Ramírez.)


325. ARNOULD. Le Vice puni ou le nouveau Festin de Pierre. Three acts. Fr. 1777. See Le Tellier.


328. *ARTAGÃO, MÁRIO d. Supposedly did a poem or essay on Don Juan. I have not traced it. (ARÚS, R. See Bartrina.)


331. AUBER, D. F. See Scribe, E.


333. AUDENBRAND, PHILIBERT. La Strandon de Don Juan. Novel. Fr. 1897.


335. AUTRAN, JOSEPH. Don Juan de Padilla. One of his "dramas de comedias," in vol. VI of his Oeuvres comp., 1874-1881. Fr. I do not know what Don Juan Autran is dealing. (AXE, WILLIAM. See Don Juan) under "Motion Pictures."


337. (AZORIN. See Martínez Ruiz.)


339. BADERNELL. PEDRA, La Cuna de Don Juan. Madrid. n.d.


341. (BAILEY, JONATHAN. See Anon.: The Sultana.)

342. BAILLOT, See Thuring.
337. BALZAC, HONORE de. Characters Baron Hulot, Massigny, and Rastignac, pass through La Comédie humaine.
338. ---------. L’Elixir de longue vie. Story. Fr. 1830. (BAMBINI, EUSTACCHIO. See No. 296.)
339. BARBEY d’AUREVILLY, JULES. "Le Plus bel amour de Don Juan," story in his Les Bobolettes. Fr. 1874. I find one critic’s reference to "La Meilleure aventure de Don Juan." Diller’s 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.
340. *BARBIER, FREDERIC E., 1829-1889. Don Juan de Fantaisie. Opera. Fr. As I was unable to verify this reference, I am not sure that this is one of the prolific composer’s many operas, much less whether the Don Juan in question is the usual one. (BARBIER, JULES. See Richardson, S.)
340. *BARBIER, FREDERIC E., 1829-1889. Don Juan de Fantaisie. Opera. Fr. As I was unable to verify this reference, I am not sure that this is one of the prolific composer’s many operas, much less whether the Don Juan in question is the usual one. (BARBIER, JULES. See Richardson, S.)
345. BARRIERE, THEODORE. Le Feu au convent. One-act play. Fr. First played, Paris, March 15, 1880. The two male leads are out of the Don Juan tradition. See Tamayo y Baus, No hay mal, etc. (BARRILLI, ANJ. See "stirpes" under "vivaces.")
348. BARTINA, JOAQUIN MARIA, and ROSENDO ARUZ y ARDERIU. El Nuevo Torero. "Leyenda dramática en 7 actos, en prosa y verso." Sp. Played, 1935; printed, 1935. 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 Library of Congress Union Catalog.
352. BATAILLE, HENRI. L’Honneur a la rose. Play. Fr. First performed, Paris, Dec. 7, 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 under "Motion Pictures."
354. ---------. La Fin de Don Juan. Drama project (plan). Fr. Published posthumously in 1908. (BAUER, WALTER. See Bauer, under "General Criticism.")
358. BECKER, FRANZ K. Don Juan Anfang. Short play. Munich, 1925.
359. BECQUEY, GUSTAVO A. El Baso. Leyenda (in this case, "short story"). Sp. 1871. (During a night of orgy, a French captain tries to kiss a praying woman and is prevented by the statue of her husband, who throws a glass of wine in his face.)
363. ________. Ha llegado Don Juan. Play. 1952.
364. ---------. "Perdón amiga." Play. 1908. (The husband is a sort of Don Juan.)
365. (N.B. BENAVENTE translated Molière’s Don Juan into Spanish, 1897.)
369. *BERGSJÖ, VILHELM-JÖRGEN. 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. (BERLIOZ, A. See Alonso, Luis.)
370. BERNARDINI, MARCELLO. [Capus, Marcello da.] In the Venice, 1792, printing of his L’Ultima che si perda & la speranza, a one-act farce, there was included an "act two" called "Il Convito di pietra." May be by him or perhaps Bertetti. The music was by several hands.

   (BLANCHARD, E. F. See Wilberforce.)
   (BLANCO, L. See Andrésco, L.)

387. BLANCO, RAMIRO, and MODESTO ARIA (pseud.). Don Juanita. One-act opera. First performed, and printed, 1891.

   Continuation of Zorrilla's Don Juan Tenorio. "El Domingo preliminar con Felipio de los Santos." The latter is a prominent Spanish critic, poet, and dramatist.

389. BLASCO, FUSEBIO. Don Juan, el del ajedrez. Four chapters from an unfinished novel. (Found in his Obres comp., vol. II) Sp. 1913. Any connection with Don Juan story slight.
   (BLAT, LEOPOLDO G. See Flores, Maximiliano.)

390. BLAZE, FRANÇOIS H. J., called CASTIL-BLAZE. Don Juan, ou le Festin de Pierre. Four-act opera. Fr. 1821. "...d'après Molière et le cromme allemand, paroles ajustées sur le musique de Mozart."

391. BLAŽE, FUSEBIO, and BLAŽE de BURY. Don Juan. Five-act opera. Fr. 1834. From Mozart-DePonte.

392. BLAŽE de BURY. Le Souper chez le commandeur. Lyric drama, part prose, part poetry. Fr. 1834. First appeared in RDM under the nom-de-plume of Hans Werner.
   (BLEY, F. See "circe" under "viveurs.")
   (BLUM, ERNEST. See Flor, Alexandre. See Richardson, S.)

393. BLAŽE, FUSEBIO, and BLAŽE de BURY. Don Juan. Five-act opera. Fr. 1834. From Mozart-DePonte.
   (BLEY, F. See "circe" under "viveurs.")
   (BLUM, ERNEST. See Flor, Alexandre. See Richardson, S.)

394. BLAŻE, ROBERT N. C., 1789-1856. Fantaisies et Variations on a theme from the Opera of Don Juan. From Mozart. Philadelphia, 18--.
   (BOCZER, A. See Freiberg.)
   (BOGUSLAWSKI, W. See Ulbertini.)


   (BONNETT, JOHN and EMORY. See "Ions" under "viveurs.")

397. BONCIOLI, 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.

398. BONSEL, WALKERAAR. Don Juan. Epic poem. Ger. 1919. The last few cantos of the poem appeared in 1910 under the title Don Juan 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.

399. BORBERG, SVEND. ...Synder og helgen. Tragedy. Den. 1898. (Trans.: "Sinner and Saints.") Concerns Don Juan and Don Quijote.


401. *BOTELOH FROES DE FIGUEIREDO, LUIS [also "Frois" and "Luiz"], 1675–1720. El Comendador de piedra. Play (?). Paris, Printed in Madrid, n.d. This work is known only through an unverified reference in Diogo Barbosa Machado, Bibliotheca littorana historia, critica, e cronologica. (London, 1723), II, 84. There we read that three works by Botelho (including the Comendador) 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 mistaken in referring to some other play, a rewriting of Molière, for example. (BOUCHER, FRANÇOIS. See "Paintings.") (BOULANGER, L. See "Paintings.")

402. *BOULANGER, VICTOR. Un Jeune homme qui n'aime que les femmes maritée. Play. Fr. 1897.

403. BOURGET, PAUL. Un Coeur de femme. Novel. Fr. 1890. (Character Casal, see in the ed. of Plon [Paris, 1889], p. 28, where Bourget writes that Casal possessed over Mme de Tilly "the power of seduction and fascination exercised by... les Don Juan sur les Elvire." )


406. BOYESTE, ALGERNON. Don Juan Duped. One-act play. Smart Set, XXXIII (April, 1911), 131–40.

407. BRAGA, THEOFILO. A Ondina do lago. "Poema de cavalaria." Port. 1866. In part II, chap. XXXVIII, "se a guitarra de Don Juan sober ou nome de Virgem encontrado?" we meet Don Juan; included is the interpolated poem: "A Barcarola do remador," consisting of a love dialogue between Juan and a young maid. (BRAINE, HENRY de. See Richardson, S.)

408. BRANAN, W. A. Don Juan Tenorio. "Blank verse version of the legend of Don Juan from the Spanish." 1900. Apparently never published. This entry taken from the U. S. volume on copyrights: see No. 81.


412. BRENNER, HANS G. Drei Abenteuer Don Juans: 1) "Das Gartenfest" 2) "Der Sturzkampf" 3) "Leporellos Rache." Three tales. Ger. 1941.


415. **BROCHET, JOSEPH J. Le Don Juan moderne. (Or: Don Juan moderne.) Trans. into German as Ein Moderner Don Juan, 1893. I could not locate the French original, if it was ever published. (BROWN, FORD M. See "Paintings.")

416. BROCA, ENRIQUE. See "Negroes.")

417. BROWNING, ROBERT. Fifine at the Fair. Poem. Eng. 1872. See No. 3338; Bantock orchestrated the poem.

418. BRUNI, ÉMILE. Les Deux nuits de Don Juan. Novel. Fr. 1907. ("BRUNI." See Anon.; La Pratid castigata.) (BRION d' ORGEVAL. See "Orgeval.")

419. BUCHS, JOSÉ. See Dos mujeres y un Don Juan under "Motion Pictures."


423. BÜHRER, LISKÁ, Don Juan and Company. "...farce comedy, three acts, after the German..." 1905. U.S. Copyright Office. I could not locate the German original. Cf. Jezek.


(BUSSY, CHARLES de. See Lortet-Lacaud.)
429. BYRON, GEORGE GORDON, Lord. — The Beauties of Don Juan.
London: Cowthorne, 1828. Selections from Don Juan.
430. ———. Dedication to Don Juan. London: Effingham Wilson, 1833.
This is from Don Juan itself.
431. ———. Don Juan. Satirical epic poem in sixteen cantos, unfinished.
Eng. 1819-1824. A few stanzas from the unfinished Canto XVII were
published in 1906.
432. ———. Don Juan, novela por Lord Byron. Paris, 1829. Merely a
translation of the poem.
433. ———. El Sitra de Ismail, novela heroica por Lord Byron. Paris,
1830. Trans. of Don Juan, cantos VII and VIII.

CHECK LIST 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 check list only; fuller data are found under the names
of individual authors.)

I. CONTINUATIONS.
(Conto III.)
----- Don Juan, Canto the Third. London, 1821.
Anon. Continuation of Don Juan. Cantos XVII and X VIII. London and
Oxford, 1824.
Anon. Don Giovanni, a Poem in Two Cantos. London and Edinburgh, 1825.
----- Don Juan. Cantos XVII and X VIII. London, 1825.

II. IMITATIONS AND ADAPTATIONS
London, 1820.
Reynolds, F. J. Don Juan. 1821. Byron imit.?
Anon. The Sultana... New York, 1822.
Irving, W. Version of "The Isles of Greece." 1823 (2).
M. Hippolyta. Hatdee... Paris, 1826.
Buckstone, J. B. Don Juan... London, 1828.
Johnston, A. Don Juan naufrage. 1831. See "Paintings."

Anon. Don Juan, Canto XVII. London, 1827.
Taverner, Don Juan. Canto XVII. London, 1830.
Hervé, C. and C. S. Don Juan Married. 1833 (?).
[Clarke, John of B.] Don Juan, Cantos 17-24. 1834-1847 (?).
Anon. Georgian Revel-Ations... with Twenty Suppressed Stanzas of Don Juan.
Great Totham, 1838.
Crawley, W. Don Juan Reclaimed... Sheffield, 1840.
Reynolds, G. A. Sequel to Don Juan. London, 1843.
Anon. Don Juan Continued... Canto the Seventeenth. London, 1849.
[Longmore, G. J. Don Juan... Cantos XIX and XX. Cape Town, S. A., 1851.
[Daniel, H. J.] Supposedly did a 17th canto. 1857 (?).
Wetton, H. W. The Termination of the Sixteenth Canto... London, 1864.
Anon. Don Juan, Canto the Seventeen. London and New York, 1870.
----- 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). New
York, 1898.

Colin, A. Don Juan and Haidée and Don Juan Disguised as a Girl. 1832 (?). (See Paintings.)
Milner, C. Don Juan. London, 1837.
Stoverck, Benoist. 1840. (Polish.)
Delacroix. La Borée de Don Juan. 1841. (See "Paintings.")
Mora, J. Don Juan. Madrid, 1844.
----- Don Juan at Athens. 1859.
Brown, F. M. Haydee and Don Juan. Co. 1865. (See "Paintings.")
"Leon." Don Juan in Ireland. 1870 (?).
Anon. Timothy Cotten... London, 1871.
"Byron, H. J. Don Juan. 1873.
Anon. Don Juan... [et al] London, 1874.
Ponigues, F. Don Juan et Haidée. 1877.
Lutz, M. Don Juan. 1879.
Moragall, J. Three poems: "Haidée," "Represa de Haidée," and another
"Haidée." 1911.
Don Juan. 1926. (See "Motion Pictures.")

* Imitations merely of the general style or matter of Don Juan were omitted as being tributes to Byron rather than to the Don Juan theme. C crew, No. 2432.225, pp. 97, 74, and No. 2432.24, gives a representative selection of them. See also, Leonard, No. 2431.42. The U. S. A. contributed its fair share of such imitations.
**435. BYRON, GERALD NOEL.** The New Don Juan... and the Lost 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.

**436. BYRON, HENRY JAMES.** Beautiful Halidés at the Sea nymph and the Sallees Rovers: A New and Original Whimsical Extravaganza. Founded on the Poem of Don Juan, the Ballad of Lord Betsmen, and the Legend of Lurline. London, (1863). Imitation of Byron's Don Juan. The ballad referred to is doubtless The Loving Ballad of Lord Betsmen, 1839; attributed to Thackeray and also to Dickens. I am unacquainted with the legend of Lurline. Henry Byron did dozens of these burlesque plays, with music.


(BYRON d' ORGEVAL. See Orgeval.)


**440. GLOWAY, Wiliam J.** Don Juan Reclamed or, His Perogration Continued from Lord Byron. Poem. Sheffield: Printed for the Author, 1841. Continuation of Byron's Don Juan.

**441. CABALLERO, FERNÁN.** Don Juan Luis. 1863. Possibly our Don Juan. I could not locate it.

**442. CABALLERO AUDAZ [Correter, José María].** 1888---. Has written many novels with amoral, pleasure-seeking "Don Juans" for heroes.

**443. CABANNE, GEORGES.** Don Juan III. Play. Paris, 1877.


**445. CAIILLAVET, G. de, and ROBERT de FLERS.** Les Sentiers de la vertu. Play, Fr. 1903.

(CALDERON. See No. 312.)

**CALDARE [Corti, Caldegi], A. II Convitado de pierto, casso, Don Giovanni Tenorio. Opera. Ital. 1777. Librettist unknown.

**CALERO ORTIZ, ANTONIO.** (Don Juan... III Don Juan... "...parodia cómico-lírica en verso." Music by Salvador Lozano Play. First performed in Barcelona, 1911. Parody of Zorrilla's Don Juan Tenorio.


**449. CALZIN, RAPHAEL.** Something on Don Juan, 1912, according to Fairilliet, No. 4097.

**450. CALZONI, The Stone Guest.** A ballet seen in Russia by Pushkin, Sep. 2, 1818, according to Ludmilla Turchychev, Cervantes in Russia (Princeton Univ. Press, 1950), pp. 34-35. I have found no trace of it or of the author.

(CAMPÓ, IGNACIO A. See Nogués.)


---. Don Mateo Vázquez de Lecha. Verses layenda. 1875.

---. Don Miguel de Mañara. Verse leyenda. 1873.

---. Los Rosales de Mañara. Lyrical-dramatic leyenda, i.e., a play. 1874.

---. La última aventura de don Miguel de Mañara. Verse leyenda. This poem is from Don Miguel de Mañara, revised and expanded. 1897.

(N.B. All these poems, except the early version of the última aventura, are in their Tradiciones sevillanas, 9 vols., Seville, 1895-1897.)


**457. CARNICER y BATTLE, RAMÓN.** Don Juan Tenorio, Opera. Sp. 1822 (?). Libretist unknown; the libretto is in Italian.


**463. CASTELLA, FELICITA.** Hoydée. This Italian composer of the nineteenth century supposedly did an opera with the aforementioned title. Perhaps modeled on Byron's poem?


**465. CASTELLÀ, ANTOINE, Marquis de.** La Festina de la mort. One-act verse drama. Paris, 1904. New York Public Library reports that it has no Don Juan connections.

**466. CASTI, GIOVANNI BATTISTA.** 1721-1803. La Diavolezza. Novella in verse; some nine hundred lines long. Ital. The don Juanesque character Ignazio spouts of "Giovio Tenorio" and the "Convitado de pierto." One
of Cast's Novelle galante (1769 on).  
(CASTIL-BLAZ. See Blaze.)


468. † - - - - - - 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.

*** CEBALLOS QUINTANA, ENRIQUE. El Libro de Don Juan soldado (1876). El Tallmam de Juan Soldado (1873). Plays. No connection with Don Juan. "Juan soldado" is something like our "G. I. Joe," i.e., a fellow of no importance.

469. * CERONI, Supposedly did a puppet play on Don Juan. This may be Francesco Carleone (sic), who was turning out many plays in Naples, ca. 1825.


473. * CHANAYOINE, JEAN. Don Juan. Opera in five acts. Music by Mozart. Fr. (1832). This seems to be another French attempt to translate Don Ponce's libretto and to adapt the opera for the French stage. The French have become notorious for their efforts in reworking Don Giovanni. See Schwerdt, No. 2529, 196.

474. CHAPF, R. See Fernández Shaw, C. See "circus" under "vivreurs."


476. CHEKHOV, ANTON. Don Juan (in the Russian manner). English version by Basil Ashmore. Drama. R. 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 the next entry.

477. - - - - - - - - - - - - - - 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 unfilmed drama, first published in Moscow as Naishdennaya Pesa o P. Chekhova (Trans.: "Unpublished play of..."), in Dokumenty po Istori i Literaturu Obshchevennoi, No. 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.

478. CHEMENITZ, M. L. von [M. Littie]. Don Guan. oder, Der Steinerner Gashimth. "Grosse aussereontliche Oper ohne Gesang in 12 Akten unter Mitwirkung des Herrn Mozart, verfaßt von..." Erfurt, n.d., but previous to 1867. See Anon., M. Berne, etc. Evidently a burlesque, and probably the same as the anonymous work.

479. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

480. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

481. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

482. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

483. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

484. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

485. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

486. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

487. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

488. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

489. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

490. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

491. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

492. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

493. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

494. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

495. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

496. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

497. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

498. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

499. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-

500. CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quarto, "Non ti fideri o inferno," into Gezzellino's Don Giovanni Tenorio o sia il Con-
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 Convitats by other composers of his day.

( CLAIRVILLE, L. F. N. See "viveurs."
( CLARAMONTE, A. de. See No. 312.
( CLARIN, See Alas, L.
( CLARK, CHARLES. See Anon. [ Georgia Revelations."

484. [ CLARK, JOHN, of Bridgewater.] Don Juan, Cantas 17-24. Privately printed, never published. Between 1844-1847 (?). Harvard University has one of two copies known, the other is in the English Seminar Library at Erlangen, Germany. Chew, No. 2432.35, 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.


487. [ CLOUDE, GUSTAVE, Lady Don Juan "l'oeuf." Novel, Fr. 1882.


489. [ CLOUZET, MARYSE [ Choisy], Don Juan de Paris. Novel, Fr. 1933.


491. [ COATES, HENRY. The British Don Juan. Being ... the ... Travels ... of Edward Montague. London, 1823. An imitation and adaptation of Byron's Don Juan.

(COATESWORTH, ELIZABETH. See Hageman, Richard.)

492. [ COCKAYN (Cockfin, Cockcin, Cockayne), Sir ALEXANDER. The Tragedy of Ovid. Play. Eng. 1662. The episode of Hannibal and his servant Cotta. Hannibal, a libertin, 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.

(COLIN, A. See "Paintings."
(COLIN, J.-F. See Restier, J.
(COLLIER, JOHN PAYNE, See Piccinini.

493. [ COLLON, EDGARDO. Don John of Seville. Four acts play. Mex. (?). First performed Sept. 30, 1876, in England. "Supposed to be an original drama in blank verse; however, the summation of it which I read reveals it to be closely modeled upon Zorrilla's Don Juan.

* * * COMANDO, GIOVANNI M. Don Giovanni Maltzio. Novel, Ital. 1930. No apparent connection.

(CONRADI, A. See Hahn, Rudolf.
(CONSCIENCE, H. See "lions" under "viveurs."


495. "El Convidado de piedra." Name given to a statue of Diego Gómez de Almagro, in Plasencia, 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.

496. "El convidado de piedra, estar como...?" Expression meaning "to be like a statue" (derived from Tirso's play.)

497. El Convidado de Piedra. Periódico Político y Literario. Weekly. It ran from November 27 to December 18, 1879, four nos. Issued the title implied the punishment in store for those who disagreed with its views.

498. [ CORDEIRO [ or Cordes]. JACINTO, 1606-1616. El Convidado de piedra. Attributed to him by Vicente García de la Huerta in his Catálogo... [da]... theatro español (1765). If he wrote such a play, it has never come to light. Cordes was a Portuguese who wrote in Spanish, hence the confusion in the spelling of his name. García de la Huerta, incidentally, was not an ideal bibliographer, and his data are open to doubt.

* * * * * * * No hay plaza que no llegue, ni duda 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 Morato. See Zamora.

499. [ CORDOUAN, GILLES. Don Juan pris au pâté. Novel, Fr. 1933.

500. [ CORDOBA Y MALDONADO, ALONSO, de. La Venganza en el sepulcro. Play. Span. End 17th century (?). Freely imitated from Tirso.

501. [ CORNEILLE, THOMAS. Le Festin de Pierre. Play. Fr. First performed Feb. 12, 1677, printed 1683. This is Molière's play, put into verse, and revised. Given for many years under Molière's name. Its date of composition has been determined by several critics as 1679, but apparently without any definite evidence to prove their contention. See Lestrade, See Anon.; Agnunia, etc. See Bon.

502. [ CORREA [ Corzía], Raymundo, 1610-1917. Poem on Don Juan. I could not locate it.


(CRESSY, PAUL, See "lions" under "viveurs."
(COUSSON, See Bonnet, under "lions" under "viveurs."

503. [ COURIVES, ALFRED. Jours d'amour. Novel, Fr. 1885. Story of a "rapée Juana."

(COWLEY, WILLIAM. See under "Cor, W."


505. * * * Le Hasard du coin du feu: "Dialogue moral," i.e., a story. Written 1734, pubd. 1762.


(CRIADO, MAESTRO. See Mosé Moreno, Julio.
(CROIX, See La Croix.

** [ CROLY, GEORGE. The Modern Orlando. Epic poem. 1846. Said to be an 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.
(CROSLEND, ALAN. See Don Juan under "Motion Pictures.")
(CROTY, Misletoe for "Croly," q.v.)
(CUI. See Dargomyzhsky.)
(CUNISY. See Rivière.)

507. CUNNINGHAM-GRAHAM, Mrs. Don Juan's Last Wager. Play. Eng.
First performed Feb. 27, 1900. Freely adapted by her from Zorrilla's
Don Juan Tenorio.
(CZANIGA, A name in Weyman, No. 4296. Must be a mistake for
"Gzaniga," q.v.)
(DAHN, K. See "Ilios" under "viveurs.")
(DAIJ. SALVADOR. See Zorrilla.)
(DALMAS, HERBERT. See The Adventures of Don Juan, under "Motion
Pictures.")

508. DANCIA, 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: Ti qu i'mes ci chère."

509. DANCOURT, FLORENT CARTON [dit sieur d'Anceur]. Chevalier à la
mode. Play. Fr. 1887.

510. DANIEL, H. J. Supposedly did a 17th cento, continuing Byron's Don
Juan. See Notes and Queries, 5th series, VII (1877), 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.

511. DANN, E. Don Giovanni d'Alcoraz. Operetta. Toward the end of the
19th cent. I could not trace it.

512. DANTAS, JULIO. A Cena cos cardenais. Lyrical, one-act drama in
verse. 1902. A play glorifying Portuguese love: the scene where
the high prelates beg of their deacons is a parody of a similar scene in Zorrilla's
Don Juan Tenorio between Don Juan and Don Luis.

Port. 1908.

514. DARGOMYZHKI, ALEKSANDR SERGEJEVICH, 1813-1869. Komarny
Gask. Opera. First performed 1872. From Poliklin. Completed after
Dargomyzhsky's death by Cui, and orchestrated by Rimski-Korsakov.
(trans, "The Stone Guest.")

515. DARIUS, P. Le Don Juan cosmopolite. Novel (?). Fr. 1929.

516. DASH [Saint-Mars, Gabrielle-Anne-Catherine de Courtois, Vicomtesse
de]. La Fin d'un Don Juan. Novel. Fr. 1882. The story concerns
Bussy-Rabutin. The authoress died in 1872, but 1882 is the earliest edition
to which I can find a reference. Also see under "viveurs.

517. DAUDET, ALPHONSE. Le Nabab. Novel. Fr. 1878. (Character Mora.)
(DAUDET, ERNEST. See "ilions" under "viveurs.")
(DAUTREVAUX. See "Ilios" under "viveurs.")

518. DAVALOS, JUAN CARLOS. Don Juan de Viniegra Herza. Play. 1917.


520. DECOBRA, MAURICE. Don Juan troppe à la porte. Story. Fr. 1948.
(DELACROIX, See "Paintings.")
(DELIERE, EDMOND. See Polignac.)
(DELFINI, C. A. See Anon.: Don Juan, or the Libertine Destroyed.)

521. DELTIL, J. See "Ilios" under "viveurs.")

522. DESLANDES, PAULIN, and CHARLES POTIER. Vingt ans ou la vie d'un
scecteur, "Drame-voudelle." Fr. 1895. The Chevalier d'Estatis is
nicknamed "Don Juan."

523. DESLANDES, PAULIN, and HIPPOLYTE RIBAUT. Le Dompoteur des
femmes. One-act voudelle. Fr. 1859.

524. DIBBEN, THOMAS JOHN. Don Giovanni, or, A Spectre on Horseback!
"A Comic, Heroic, Operatic, Tragic, Pantomimic, Burletto-spectacular
Extravaganza." Two acts. London, 1817. New York, 1818, etc. Burle-
que of Mozart's Don Giovanni. First of many English parodies of
Mozart, it appeared soon after his opus was translated into English, in
1817.

525. DICEUTA, JOAQUIN, Sr. La Conversión de Mañana. "Comedia
dramática." Sp. 1905.

(Character Steerforth.)

(Character Steerforth.)

(Character Steerforth.)

529. DIBDIK, THOMAS JOHN. Don Giovanni, or, A Spectre on Horseback!
"A Comic, Heroic, Operatic, Tragic, Pantomimic, Burletto-spectacular
Extravaganza." Two acts. London, 1817. New York, 1818, etc. Burle-
que of Mozart's Don Giovanni. First of many English parodies of
Mozart, it appeared soon after his opus was translated into English, in
1817.

525. DICEUTA, JOAQUIN, Sr. La Conversión de Mañana. "Comedia
dramática." Sp. 1905.

(Character Steerforth.)

(Character Steerforth.)

528. DIBDIK, THOMAS JOHN. Don Giovanni, or, A Spectre on Horseback!
"A Comic, Heroic, Operatic, Tragic, Pantomimic, Burletto-spectacular
Extravaganza." Two acts. London, 1817. New York, 1818, etc. Burle-
que of Mozart's Don Giovanni. First of many English parodies of
Mozart, it appeared soon after his opus was translated into English, in
1817.

525. DICEUTA, JOAQUIN, Sr. La Conversión de Mañana. "Comedia
dramática." Sp. 1905.

(Character Steerforth.)

(Character Steerforth.)

528. DIBDIK, THOMAS JOHN. Don Giovanni, or, A Spectre on Horseback!
"A Comic, Heroic, Operatic, Tragic, Pantomimic, Burletto-spectacular
Extravaganza." Two acts. London, 1817. New York, 1818, etc. Burle-
que of Mozart's Don Giovanni. First of many English parodies of
Mozart, it appeared soon after his opus was translated into English, in
1817.
531. Don Jon. Pseudonym of Walter Thomas Cheney, 1859—.
532. Don Jon. Pseudonym of John Preston Bushlen, 1839—.
533. Don Jon. Pseudonym used by John E. Wheelock.
534. "Don Juan E Tavanius." Expression meaning "lady killer" or "seducer," internationally used.
535. Don Jon. The name of Percy B. Shelley's boat, bought in 1822. See Complete Works (ed. Inben and Peck), X, 308, 360; 405; letters of May 13, 16, and June 18, 1822. The name comes from Byron's poem and was Byron's idea; ibid., note 1, p. 395, to a letter of May 29, 1822.
536. Don Jon. Possibly the name of another boat. See Jacobs, No. 2953.2.
537. Don Juan. A tiny river in Ecuador, emptying into the Pacific just south of Cucuque, due west of Quito. It is but ten miles or so long.
538. Don Juan. Name of the town in Ecuador where the Don Juan River empties into the sea. See previous entry.
541. Don Juan Tenorio. Periodico Semanal. Appeared in October, 1886. Palma y Duxo notes that it continued to be published into 1887. He does not know the place of publication.
542. Don Juan. Pseudonym of Philip Stack, who did a book called Love in Manhattan (New York, 1932), with a foreword by Walter Winchell, the New York columnist, who sometimes uses the same name de plum himself when writing doggerel love poems.
543. Don Juan. The Ecuadorian Encyclopaedia defines a "donjuán" or "don-juán" as follows: "Pescador, galeante, yerno, elegante, efectuado en su parte y manera, es una cosa que no figura en los diccionarios." Don Juan. Name of two villages in the Dominican Republic in the section of San José de las Matas, Santiago, and Monte Plata, Santo Domingo.
546. I assume that this revision is the same as the previous entry.
547. DORUMON, or Dormont, or Dornon. La Fête de Pierre, ou le Fil criminel. Tragedy. Fr. Written 1658, printed 1659. Reprinted in 1665 as Le Fête de Pierre, ou L'Athée fouriére. (DORAY, J. See "sirees" under "viveurs.").
548. DRYDEN, JOHN. The Mock Astrologer. Play. Eng. 1668. Serieteres said that it helped him in his own conception of Don Juan; see No. 1152. (DUBOURDIEU, RAYMOND. See "viveurs.").
549. EUGÈNE, JEAN L. See "viveurs.")
550. DUCHARME, JEANNE. See "sirees" under "viveurs.")
551. DUJARDIN, ÉDOUARD. La Comédie des amours. Vers. Fr. 1891.
552. DUMANOIR, [Philippe François Pinel, called] and EDMOND DESNOYERS de BIÉVÈRE, Les Fantômes de vices. Three-act play. Fr. 1856.
553. DUMAS, ADOLPHE. Le Fin de la comédie, ou le Mart de Faust et de Don Juan. Drama. Fr. 1836 (not printed).
554. DUMAS père, ALEXANDRE. Don Juan de Maurois ou la chute d'un ange. Drama. Fr. 1863. Also see N°s. 238, 316, 418, 385, 1095, 1098, III, 1241.
555. *———. Mme Giovanni. Novel. (DUMÉNIL, See Rosimond.)
556. DUPLAN, PAUL. Le Capitaine Jean. Novel. Fr. 1888. (DURANTIN, ARMAND. See "viveurs.")
558. DUREL, PIERRE. Don Juan. Pantomime. Fr. Played at the Folies Bergères in 1903.
559. DURIO, JOSE. Two sonnets in his collection Fel. Port. 1898. I have not seen the volume.
560. DUTOUQUET, ERNEST. Une Aventure de Don Juan. Poem. Fr. 1864. (DUVAUX, ALEXANDRE. See Richardson, S.)
561. ÉCHAUD, JOSE MARIA. This Portuguese novelist created a Don Juan-like character named Fradique Mendes, a sort of alter ego of the writer himself. His views and adventures are related in:
562. ———. Cartes de Fradique Mendes. 1889.
563. ———. Cartes des Mémoires de Fradique Mendes. Posthumous.
564. ———. Correspondance de Fradique Mendes (memoria e notas). 1900.
565. ———. Ultime pages. Contains: "A Ultima carta de Fradique Mendes."
566. ECHÉAGARAY y EIZAGUIRRE, JOSE. En el puño de la espada. Play. So. 1875.
568. ———. Vida clara y muerse triste. Play. 1885. The hero gives his mistress to a friend.
570. EDMÓRD BELLICO, JOAQUIN. Don Juan Justino. Mixture of narrative and essay. "Ejercicios dedicados a los lectores de Ese de Quevedo." Chile. 1924.
571. EFFIMU, VICTOR. Don Juan. Drama in verse. Rom. 1922.
572. EHRENBERG, RUDOLFF. Don Juan Duell mit Gott. Drama. Ger. 1924. (ENGEL, G. See "sirees" under "viveurs.")


575. ETHANES, GABRIELLE d'. See "Irons" under "Viviers."


579. FABRI, VINCENZO. Don Giovanni (Tenorio), ossia Il Convivio di pietra. Opera. Libretto by Gaetano Lorenzi, or by Giuseppe Diodati. Ita. Given at Fano, in 1788. Lorenzi also did the libretto for Trillo's force opera in 1783 (q.v.), seemingly very similar to this. Whether he or Diodati was responsible for Fabrizi's text is not certain. Loewenberg, No. 811, p. 178, states that Lorenzi's text was used for both operas.

580. FABBRI, F. Don Juan's Banquet. Book of love poems, one of them entitled "Don Juan's Song." U. S. 1903.


582. FEY, J. D. El Don Juan de Mozart. One-act zeruela. Sp. First performed, March 1901.

583. FERNÁNDEZ FLORES, WENCESLAO. Writer of salacious stories, such as Relato inmoral, novel, Madrid, 1930, and Por qué te engañé tu marido, short stories, 1931; sample tale: "La Seductora."


585. FERNÁNDEZ & GONZÁLEZ, MANUEL. Don Juan el Segundo, o El Bufón del rey. Historical novel. 1853.


587. FERNÁNDEZ, JOSE. Los Ulises. Drama. 1863. Contains a scene where Don Luis invites the spectators of Don Juan Tenorio, Miguel de Mañara, and Félix de Monteros to sup with him.

588. FERNÁNDEZ, MANUEL. Miguel de Mañara, memorias del tiempo de Carlos V. Leyendas nacionales. 1868.

589. Los Toreros de hoy. "Cuadros del natural." Novel. 1872. About some libertines, one of whom is actually called "Don Juan."

590. FERRAND, JULIUS. La Mariló de Don Juan. "Conte espagnol en vers." Narrative poem. Fr. 1883.

591. FERRATI, PAOLO. See "Irons" under "Viviers."

592. FERRIER, J. Don Juan. Opera in two acts, nine tableaux. Fr. 1912. Adaptation of Mozart.


595. FÉDÉRAL, ERNEST. See "Irons" under "Viviers."


598. FIEL, NATHANIEL. See Richardson, S.

599. FIGUEREDO, LUIS FEITO. OJOS DE. See Botelho. (FILISTRI. See Righini.)

600. FITZGERALD, E. SCOTT. This Side of Paradise. Novel. U. S. 1920. Amory Blaine, the hero, actually calls himself "Don Juan."

601. FLAN, ALEXANDRE, AND ERNEST BLUM. Un Souper à la Maison d'Or. Stage "revue," Fr. 1861.


603. FLAUERT, 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.
Une Nuit de Don Juan. Outline for an unfinished story.

Co. 1831.

Salambô. Novel. 1862. The barbarian Mlotho has been suggested as a wild, brutal Don Juan.


FLORES, ROBERT. See Gallovec, G. A. de.


FLORES, FRANCISCO, and JOAQU ÍN ABATI. Doña Juantín. Two-act comedy in prose. First played, Dec., 1895; printed Madrid, 1895. Very slight connection with Don Juan legend. In act 1, scene 4, Jasinto is termed a "conquistador" and "Tenorio."

FLYGARE-CARLENS, EMILIE. 1807-1879. Some novel by her from which comes a comedy called Ein Don Juan wider Willen. (See Anon.) I find nothing with this title or even anything similar to it. Cf. Nett and Trautmann.

FONSECA, DE. DON JUAN DE SERVANDONI. Novel. Paris, 1842. Our Don Juan?


FONTAN, THEODOR. EMI BRIE. Novel. Ger. 1895. (Character Mejor Carcena.)


FOPPA, G. M. See Gardi, F.


FOULDRAS, MARQUES DE. See "vivaces."


FOUQUER, HENRY. Paradises féminins, vol. I. Paris, 1886. I have not seen this item.

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?


FREIBERG, GUNTHER von (pseud. of Adol Pinelli). Don Juan de Mesona. Music by A. Boczek. "Monodrama." Ger. 1894. I find the word "monodrama" used to refer to a curtain-raiser. It is not in the dictionaries.

FRÈNE, CAMILLE de. See "libertines" under "vivaces."

FREUND, J. See "Irons" under "vivaces."

FRIEDMANN, ALFRED. Don Juan Letztes Abenteuer. Two-act play.

Ger. 1881. See Anthes and Greener.

(FROES DE FIGUEIREDO, LUIS BOTELO. See Botelho.)

FUENSANTA del VALLE, MARQUES DE LA, y JOSÉ SANCHO RAYÓN. A reworking of the play Tan largo me la fijó, 1871, has been attributed to "Valle, Fuensanta del." Actually the work in question is the text of the old Tan largo. Included in volume XII (Madrid, 1878) of del Valle and Sancho Rayón's Colección de libros españoles raros e útiles. The first editor's full name is Feliciano Ramírez de Arellano, marqués de la Fuensanta del Valle, and is sometimes listed under "R."

(FULVIO. See Verlaine.)

FUYIER, LÉON de. Fl. 1650. Don Juan, of de aestafte entourv. Five-act tragedy in verse. Hol. Earliest ed. 1716. (Trans. "Don Juan, or Inviolability Punished.") He also did a five-act verse tragedy entitled Don Juan de Tlassandier (1654), imitated from Calderón, with which I am unacquainted.

(GABRIELSON, FRANK. See Don Juan Quilligan under "Motion Pictures."

GALEOTTI, VINCENZO. Ferdinando Giuseppe Bertoni's Tancredì, an opera first performed on Dec. 26, 1866, with libretto by BoTTI, had in it three ballads by Galeotti, with music by Giuseppe Antonio Le Messier. One of the three was entitled Il Convitato di pietra. See Sonneck, No. 812.

(GALETTI, LOUIS. See Chaudens, A.)

GARCÍA ÁLVEZ, ENRIQUE. See Arnaud, Carlos.

GARCÍA GUTIÉRREZ, ANTONIO. Don Juan de Marañón, o la cómica de un ángel. Play. Sp. 1839. This drama is a little known translation of Dumont's French play, with modifications. Most significant among the changes is the ending, where Don Juan goes to hell. Hertzburger first attributed the translation to García, and this view is usually followed today (see NABE, 19, 9).

GARCÍA MARTÍ, VICTORIANO. La Voz de los mitos, genealogías y servidumbre del hombre. "Díalogos entre Fausto, d. Quítote, d. Juan, Hamlet... . . ." In a prologue and two acts; cast in the form of a play. Sp. 1941.

GARCÍA RODRÍGUEZ, RAFAEL. Don Juan Merino. Bolled in two plays. Sp. 19oth cent. Our Don Juan?

(GARDEL. See Thuring.)


(GARRICK, DAVID. See Anon.: Don Juan, or the Libertine Destroyed.)

GAUDEL D'ARRAS, DON JUAN. Fr. Paris, 1828-. Adoption of Byron's poem.


GAUTIER, THÉOPHILE, ABERTUS. Allegorical poem. Fr. 1832. Don
Juan is brought into the poem in one place.

---

623. LA COMÉDIÉ DE LA MORT. Poem. 1638. The central part is about Don Juan.

624. GAZZANIGA, GIUSEPPE. Il Convito di pietra. One-act opera. Libretto by Bartoli (q. v.), Venice, 1787. This opera has been reported with other titles, such as Don Giovanni and Don Giovanni Tenorio, and other first performance dates and places, such as Bergamo, 1788 and Lucca, 1792. It has also been doubted whether Bartoli really did the libretto, or whether it should be considered anonymous. See Pinto, L. da.

625. GIESEL, A. See "cercue" under "viveurs."


629. GIDE, ANDRÉ. L'Immoraliste. Novel. Fr. 1902. (Character Michel.)

630. GIUSEN, Don Juan Tenorio. Five-act drama in German. I have found no trace of this author or his play. Cf. Gisson.

631. GILIBERTO, ONOFRIO. Il Convito di pietra. Play. Ital. 1652. Now lost. Some critics believe that de Villiers' play is a French translation of it (q. v.).

632. GIORGI, FERDINANDO di. La Fine di Don Giovanni, novella in La Prima donna. Ital. 1895. (GIOSSO. See Grosso.)

633. *GISSON, Don Juan. I have no data on this supposed work and can find no reference to an author with such a name. Cf. Giessen.


636. GLUCK, CHRISTOPH WILLIBALD von. Don Juan, oder das »seinene Göttin«. Ballet, in four acts. Libretto by Angiolini. Ger. Ital. Palermo, 1758; earliest performance I could find. Other dates cited: Paris, 1759; Vienna, 1761, etc. Extremely popular. Many references to performances up to 1800 and beyond, and many Don Juan ballets which we hear of during those years were doubtless the Gluck version, given without credit to the composer. See Nos. 845, 847, 1145, 2637.2.

637. GÓBINEAU, ARTHUR, comte d. Les Adieux de Don Juan. Dramatic poem in a prologue and three acts. Fr. 1844.

638. *GÓDÍNEZ, FELIX. Las Lágrimas de David. Auto sacramental. Span. 17th cent. This play has been termed a conjunquers' work. It is a retelling of course, of the Biblical story of David's adulterous affair with Uriah's wife Bathsheba. See Mœsinger, A.

639. GÖRLITZ, CARL. Der Klub der Don Juans. Novel? Ger. 1908. (GOETHE, JOHANN WOLFGANG von. "Byrons Don Juan." This is a translation of the first five cantos of Byron's Don Juan. It is to be found in a set of translations entitled Aus fremden Sprachen, 1819[?].)

640. GOOGOL, NIKOLAJ. Pochozdeniya Chichikova III. Mertvyya Dushi. Short story novel. Russ. 1847. The character Chichikov has been called a Don Juan type, though the attribution is somewhat far-fetched. (Trans.: "The Adventures of Chichikov, or Dead Souls.")

641. GÖNDONI, CARLO. Il Cavaliere delle buone azioni. Play. Ital. 1750. This has been termed a probable imitation of Mollière's Don Juan. If so, it is only in the fact that they both portray their protagonists cynical, worldly nobles. But Conde Ottavio is given us as an ideal, quite the opposite of Don Juan.

642. **GOZLAN, LÉON. Les Cinq minuit du Commandeur. Drama. Paris, 1892. (See "Irons" under "viveurs.")


646. **GRODZER, J. Diavelo. 1889. Listed by Simon Brouwer, No. 4272, 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.)


648. **GRAS Y ELIAS, FRANCISCO. Un Tenorio catalán. Story. Appeared in Pluma y Lápiz (1900), No. 6. This year of the magazine is apparently not held by any library in U. S. or Canada; therefore I was unable to
verify the reference.


654. GRAU, JACINTO. El Burlador que no se burla. "...escenas trágico-comicas de una vida y muerte en cinco cuadros, prólogo y epílogo." Play. Sp. 1930.

655. ———. Don Juan de Corillasso. Play. 1913.

655a. GREENWOOD, WALTER. "Don Juan." Short story. Eng. in his Dead Stick (1937).

656. GRENville MURRAY, EUSTACE C. See Anon: Don Juan.


657. GRIMM, W. See Hahn, Rudolf.

658. GRISAR. See Saint-Georges.

659. GROSSO, GIACOMO. See "Paintings." N. B. Grosso's name has been entered incorrectly in some other bibliographies as Grasso, and also Glosso.

660. GRUBE, MAX. He translated Molière's Don Juan into German (Leipzig, 1912), and arranged it for the German stage.


662. GUIDO, LUIGI. Un Matrimonio eccentrico. Novel. Ital. 1879 (?).


664. GUERRERO, RAFAEL. Don Juan Tenorio. Novel. No place or date cited.

665. GUERRINI, OLINDO [his pseud. is Lorenzo Stacchetti]. 1845-1916. "Servis Don Giovanni," a poem in a section called "Interludium" in his Ring (3rd ed., 1909). Not. Undated. I have reference to a "copriscoto" by him entitled "Don Giovanni," which may be different from the poem above. (GUTHNER, N. See "Illusi" under "viviers.")

666. GUEULLETTE, THOMAS S. See Bianculli.

667. GUGLIELMI. See Ponti, L. da.

668. GUITRY, SACHA. Mozart. Music by Reynaldo Hahn. Three-act play. Fr. First performed in Paris, Dec. 2, 1925. In scene where the youthful Mozart is considering a wild flirtation, Hahn has worked the strains of Don Giovanni into his music.

669. GUTIERREZ de la VEGA, JOSÉ. Don Miguel de Mañara. Traditional tale, found in his Samariego pintoresco. Sp. 1831.


673. HAHN, REYNALDO. Venezuela. See Betullello, H. See Guity, Sacha.


680. HALEY, See Meliafe.

681. HALLSTROM, PER AUGUST. "Don Juans rubiner," short story in his Reiseboken. Swed. 1898. (Trans.: "Don Juan's Rubles.")

682. HALLM, Don Juan oder das steinernen Gestwir. A burlesque. I could not trace it.

683. HAMEL, VICTOR, comte de. Don Juan de Padilla. Novel. Fr. 1862. Our Don Juan?

684. *HANNE, A Danish poet who is said to have done a work on Don Juan. Could this reference indicate a confusion with the Hans Helberg or Hauck? I found no trace of any Danish poet named Hanneh (HARJACOURT, EDMOND. See "circles" under "viviers.")


687. HART, JULIUS. Don Juan Tenorio. Four-act tragedy. Ger. 1881.

688. HARTTE, BRET. The Right Eye of the Commandant. Short story.


690. HARTZENBACH, JUAN E. Juan de las viñas. 1844.


693. HAUFF, WILHELM. Phantasten im Brunnen. Novelle. Ger. 1827. Farinelli, No. 4097, 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.


(HESSELEIN, A. See "Ilios" under "viveres.")

HEUSENSTAMM, THEODOR. Graf von. Poetic romance on Don Juan, in his Gesammelte Werke (Vienna, 1900), I, 86-90. A copy of his works is not listed in the Library of Congress Catalogue.


(HEYM, PAUL. Apparently a wrong reference for "Paul Heya," q.v.)


(HILLEMACHER, P. L. See "scho" under "viveres.")


(HIRSCHMANN, H. See Richardson, S.)


HÖLZ, SIGURD, and HELGE KROG. Don Juan. Play. Nor. 1930.


HORNE, 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.

HOPFEN, HANS. Mein Onkel Don Juan. Eine Geschichte aus dem vorigen Jahrhundert. Novel. Ger. 1881. It is also listed as "... aus dem 18. Jahrhundert." (HORNEM, HORACE, See Anon.; Don Juan, Canto the Third)


HÖNSTEIN, FERDINAND von. Don Juan Hellenqueen, Drama. Ger. 1901.

(HOUSSAYE, ARSENÉ. In addition to the works listed below, Houssaye
did dozens of other novels, plays, and stories on the same general
tone of adulterous love. See also under Don Juan-Serie and under
Richardson, S."
720. "Don Juan et Célimène," short story in Contes pour les
femmes, part II. Fr. 1885-1886.
721. "Don Juan vaqueu," short story in ibid., part I. Also in
723. "Madame Don Juan," story in Les Mille et une nuits
parisiennes, vol. III. 1875.
first series. 1883.
1877.
first series. 1883.
728. HOVEY, RICHARD. Don Juan. Canto XVII, poem in To the End of the
Trail. U. S. New York: Duffield, 1908. Spurious continuation of
Byron.
729. HOW, LOUIS. The Other Don Juan. Poem. U. S. 1922. About Don
Juan de Mañora.
730a. HOYER, WILHELM. Don Giovanni, adapted for marionette theater
from Mozart.
Ger.
730c. HURTE, NOBERT. Wahnhafte Historie von Ärgerlichen Leben des
spanischen Ritters Don Juan und wie ihn zuletzt der Teufel geholt.
Hüter specialized in retelling the classics for less well educated
readers.
731. HUETE ORDONZ, J. Tenorio en el siglo XX. One-act musical.
Music by Manuel Quiñó and Salvador Martí. Span. 1917. Parody of
Zorrilla's Don Juan Tenorio.
733. HURTADO, ANTONIO. Monólogo de Ultratumba. Leyenda. Span.
Hurtado (or: Hurtado y Valenza, 1825-1878) wrote poems, novels,
leyendas, romances, etc.
734. IBSEN, HENRIK. Fru Inger til Østraud. Play. Nor. 1854. (Trans.: Mistress Inger from Østraud.)
736. IBSN, HENRIK. Jr. Lilla Eyolf. Play. 1894. (Trans.: "Little Eyolf.")
737. IBSN, HENRIK. Jr. Peer Gynt. Play. 1867. These plays have been cited by
several critics as depicting the Don Juan type. The analogy may be
considered somewhat thin to many, but I have included them anyway.
739. INSÚA, ALBERTO. Et Alma y el cuerpo de Don Juan. Novel.
Cuba. 1915.
740. IRVING, WASHINGTON. "Don Juan: a Spectral Romance," a short
story with overtones of the usual rambling essay, in Croyen
Miscellaneous. U. S. Probably written in 1826; published in 1835;
and collected as part of Wolfert's Roost and Other Papers (New York, 1855),
pp. 332-33.
741. IRVING, WASHINGTON. The Isles of Greece. Poem. Ca. 1825. A reworking of
Byron's poem in Don Juan.
742. 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.
743. JADIUS, EMILIO. "Don Giovanni, a poem in Inventario". Milan, Ill,
744. JALLAIS, A. de. See "cirkis" under "viveurs."
Principally of interest here because of its allusive title.
746. JEHNSCH, MIRTO. Apparently a mistake for "Jelusich, Mirko," q.v.
1929-31. The subtitle is given from a German translation in 1934.
748. JEFZIEK, JAROSLAV. Don Juan & comp. Musical revue. Slov. Hudba,
and Prosa, (c. 1931). C. F. Bürger.
749. JOHANNEIT, ALFRED. See "Peadings."
751. JORGEFÉLICE, CÉCIL, and LUCIEN LORIN. Don Juan malgré lui.
Novel. Fr. 1933.
752. JOURDAIN, MARCEL [pseud. of Marcel Provence]. Carnets de
753. "Don Juan," short story in La Revue Européenne, Jan.-June,
1929, pp. 355-38. This story seems to be an earlier version of the
1947 novel, at least in embryo.
754. JOURDAIN, ÉLÉACIM [pseud. of Séraphin Pélisson]. Don Juan. Drama.
Fr. 1857.
756. JURJENSA, YEDE. Den Trojen Edelherrn, of Verstoomden Minnaar.
Three-act tragedy. Hol. I do not know the date. (Trans.: "The
Haughty Nobleman, or, the Lover Confounded."). The evil, liber-
tine 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.
753. "KAHLERT, A. Donna Elvira. Novelle. First appeared in Gesellschaft, 1829; then in his Novellen, 1832. I have not seen this item.
(KAISER, A. See Leon, V.)
(KALKBRENNER, CHRISTIAN. See Thuring, Henry.)

754. "KAPER-ESSENTHIEN, F. von (Pseud. of Frau Franziska Blumenreich). 1849-. Don Juan-Phantasie. Stories. I was unable to verify this
particular work.

755. KARLWEIS, MARTA. Ein Österreichischer Don Juan. Nov. Ger. 1929. Seems to concern Erwin von Raiti, on whom I was unable to
ascertain anything.

756. KARPELES, GUSTAV. Arranged Grabbe's Don Juan (q.v.) for the Five-act tragedy. 1876.

(KELK, C. J. See Chasles, Fr.)

758. KEMP, HARRY. Don Juan's Christmas Eve; a Miracle. One-act play. U.S. 1924.

759. Don Juan in a Garden. One-act play. This and the item above are in Kemp's Boccaccio's Untold Tale, and Other One-act Plays
(New York, c. 1924).

crimes; Even I, Don Juan, was creased in love at times!"


762. KICK, F. Le Spectre de Don Juan et la Révélation chorale. Amsterdam, 1920. I was unable to verify this reference in any respect.


765a. The Story of the Godsons. "Armchair drama." 1889. This play has been suggested by one critic because of the character Captain Godsey,
though the connection is, I fear, rather tenuous.


768. KLINKER, FRIEDRICH MAX. von, 1752-1831. Never Menza. Play. The last scene of act II is said to resemble the finale in act I of Mozart's
Don Giovanni.

(KOBURG, ARTHUR. See Don Juan Quinlligan under 'Motion Pictures.')

770. "KOCZAROW, CAROLUS. Athenea Poema seu Vulgo Levantis. Prague, 1713. Shows borrowings from Tirso; notes by the source.
Kocza was a Bohemian Jesuit, but I have been unable to trace this particular
work. My source read "Pompea," which I emended in the interests of the sense of the Latin, but perhaps injudiciously.


773. KOSACH, LARISA PETROVNA. Lesya Ukrainka, pseud. J. Kamenny Hospodar. Play in six short acts or scenes. Ukraine. 1912. (Trans.: "The Stone Host.") Trans. into Russian by M. Aliger, 1941. Larisa Kosach was in general much influenced by Byron and Pushkin. This drama must doubtless show touches of Pushkin's play. Larisa Kosach married a man named Kvitko, and her works are sometimes listed under her married name.

774. KRASOVSKY, GEORGES. Les Maximes de Don Juan. Paris, 1947. Also in German as Andersen's Don Juan, 1948. Seems to be a set of
dionysianesque observations.

775. KRATZMANN, ERNST. Don Juan in Venedig. Novelle. Published with Ragno Seboldi, Vienna, c. 1940.

776. KROELLER, H. See No. 2637, 2.)
(KROG, HELGE. See Hoel, S.)

777. KÜHNER, ANTON. Don Juan, oder, der steinerner Gast um Mitternacht. "Spanisches Ritterschaupiel in 6 Akten. Es standen von dem
Puppenspieler Anton Kuhn der es im Jahre 1887 von einem Silbern
text aufgegeben hat..." Puppent play. It is to be found in Hans
Nietzsche: Das Süddeutsche Wander-Marionettentheater (Munich, 1938),
pp. 107-34.
(KURNITZ, HARRY. See The Adventures of Don Juan under "Motion Pictures.")

778. KUZ, JOSEPH FELIX von [Kuz-Bernardino]. Der Ruchlose Juan del
diando. Play. Vienna. Mid-eighteenth century. Juan, who has
rioted many people and seduced a woman is himself killed by the
demong of his mother, which falls on him.

779. KUZ, JOSEPH FELIX von. Das Steinerne Gastmahl, oder die restende
status Haupthaupt. Ca. 1750-1770. A Haupthaupt is a mixture of
drama, verse, song, and dance, half written down, half improvised. It
is possible that Kuz did not write it but merely acted in it. One critic
states that he only set the play to music. However, since he did many
other plays during the period in Salzburg, Innsbruck, Ulm, etc., he may
probably did this one as well.

780. KVIKTA, LARISA KOSACH. See Kosach.

781. LA FARGUE, CHRISTOPHER. Don Juan Miscarried. Short story in Esquire, October, 1932. U.S.
871. LACLOS, CHODERLOS de. Les Liaisons dangereuses. Novel. Fr. 1782. (Characters: Le vicomte de Valmont and la marquise de Merteuil.)

872. LAGERLOF, SELMA. Gosta Berling's Saga. Novel. Swed. 1891. Gosta is a vaguely donnish 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 oscuro escapades. Special attention chap. 4. "Gosta Berling poeten" (trans: "poet"), and chap. 6. "Bilen på Ekeby" (trans: "The Ball at Ekeby"). In the latter chapter, a Don Juan tableau is put on, including a song about the burlesque in Seville, disguised as a monk.

873. ------. Some sonnets by her, supposedly inspired by Mozart's opera. I could not locate them.

874. LALAUZE. Le Festin de pierre. Play. 1721. Modeled on Le Tellier, q.v.


877. LANDAU, J. Don Juan. Two critics cite it. Supposedly German. I could not locate it.

878. LANG, ADAM. Don Giovanni de la Fortuna. Fairy tales told by him in his Pink Fairy Book (and elsewhere).

879. LANGEN, MARTIN. Don Juan. Tragedy. Ger. 1910. (LANGNER, L. See Baratilla.)


882. LASTRE, SLEURS de. A ballet modeled on Thomas Corneille's Don Juan. Lastre was the maître de danse of the Troupe Royale de Chambord. I could not locate the work.

883. LATUADE, FELICE. Don Giovanni. Opera. Libretto by A. Rossato. Italy. First performed May 16, 1729, in Naples. Based on Zorrilla's Don Juan Tenorio.

884. LAVADAN, HENRI. Le Marquis de Priola. Play. Fr. First staged 1902.

885. ------. "See "vivereu.""

886. LAVERDANT, DÉSIRÉ. Don Juan convierto. Seven-act play. Fr. 1864. This play was meant as an illustration of the theories expressed in his Les Renaissances de Don Juan: see No. 4162.


888. LE FELLIER. Le Festin de pierre. Vaudville, or comic opera. Fr. 1713. It was the basis for many succeeding works of a similar nature, into the nineteenth century, and a good example of the théatre de la faise pieces done by the troupes foraines common all during the eighteenth century in France. See Lalauze (1721), Jean Rastier and J.-F. Colin (1746), Arnould (1772), and Rivière (1811). And in addition, the following anonymous works, given here by years:

889. 1714. Le Tellier's play, somewhat revised, same title.

890. 1715. Don Juan [sic] ou le Festin de pierre. Another variant of Le Tellier.

891. 1759. A burlesque of Le Tellier and Rosmond. Same title as Le Tellier's work.

892. 1777. Marionette plays based on Le Tellier.

893. 1781. Le Grand Festin de pierre, ou l'Athée fouroyé. Le Tellier revised, plus an amalgam of additions.

894. 1793. Le Grand Post de pierre. Based on Le Tellier.

895. LEBLANC, MARIE-ANNE. L'image de la femme nue. Novel. Fr. 1914. ***

896. LEBAN, ALICIA. Don Juan de las sieras, or El Espejo. 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.


898. LEMAINE, AUGUSTE. La Femme aux trois fois amants ou le Vampire famillale. Novel. Fr. 1872.

899. LEMEACH, AUGUSTE. Don Juan. Three-act drama. Ger. 1912. Influenced by Tisso, Tolstoy, Faust, etc.

900. LEMERCIER, NÉPOMUCÈNE. Le Corrupteur. Five-act play. Fr. 1822.

901. ------. Dome Centurie, ou la Corruptrice. One-act tragically comic. 1823.

(LEMON, FABRICE. See "sirens" under "vivereu.")


(LEON, See "fans" under "vivereu.")

906. LEON. Don Juan in Ireland. Announced in The Athenaeum, Dec. 3, 1870, p. 723, as soon to appear. It apparently never did. It may be connected in some way with the anonymous Don Juan, q.v., under Anon.

907. LEON, GOTTLOB. 1737-1832. Le Comte Fulenstein. Viennese. The story of a débauché, ending in the supper and punishment motif. It is said to be the source for Kleist's "ballad," q.v.

908. LEÓN, RICARDO. 1777-1832. Some "fantasy" on Don Juan, which I could not locate.


(LEPAGE, A. See "sirens" under "vivereu.")

910. LEPPELÉTIER, EDMOND and CLÉMENT ROCHEL. Les Amours de Don Juan. Novel. Fr. 1898. Adaptation of Zorrilla, with some Molière,
 LEVAYASSEUR, GUSTAVE. Don Juan Barbon. One-act drama in verse. Fr. 1848.
 LEVI, HERMANN. Der Befreite Wölfe oder Der Don Juan. Ger. 1896. (Merely a translation of Mozart's Don Giovanni.)
 LEVY, RENN WOLF. The Poet's Heart; A Life of Don Juan. Play. Eng. 1927. John Tesham is the hero, and a statue figure in the action.
 LEVY, NEWBURY, Opera Guyed. Poems. New York, 1923. Incorrectly reported to contain a parody of Mozart's Don Giovanni.
 LEWANDOWSKY, HERMANN. Der Klopfgeist in der Mühle oder Ein Fammer Don Juan. One-act comedy. Ger. 1921 (?).
 LEWIS, MATTHEW GREGORY. "Monk" J. Adelström, or the Outlaw. Music by M. Kelly. Play. Eng. Acted, May, 1801. The villain Ulric is carried off by two demons. When this was objected to as irreligious, Lewis replied to the Preface to the 1801 ed. that audiences are used to that sort of things look at Don Juan.
 LEWIS, H. W. 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. Lewis, though born in Germany, is often considered an American writer.
 (LILLIE, See Chemnitz.)
 LIMPEN. An author who supposedly did a version of the Don Juan theme.
 LINDAU, K. Staged version of Groeb's Don Juan and Faust (q.v.).
 (LINNÉ, See Arques, J.)
 (LIPNIER, SIEGFRID. Der Neue Don Juan. Five-act tragedy. Ger. Written in 1890; not printed until 1914.
 LISTER, LORD, called John C. Raffles. Ein Bestreter Don Juan. Berlin, 1932-1935. Part of a set of 83 volumes of pot-hunters issued under his name, all in German. I assume on English original, but was unable to trace ever the author himself.
 LITZ, FRANZ von. Don Juan Fantastique. For piano. Hun. 1841. From Mozart's Don Giovanni, and one of many similar compositions he did from opera. Ferruccio Busani transcribed and arranged Lizt's "Rémisnissions de Don Juan in 1917. Some composition?
 LITTA, GIULIO, 1822-1891. Don Giovanni di Portogallo. Opera. Ital. Is this our Don Juan?
 LL. J. M. D. Juan de Marano y Soro Marta. "Drama en cinco actos y en prosa, del célebre Alejandro Dunas: arreglado al teatro español por J. M. Ll." Tarragona, 1838. Dunas' work has been considerably modified in this Spanish version.
 LLAM-BOCHS, D. C. Tenorio. See Pico. See Don Juan, a sequel. Cantos XIX and XX. Poem. Cape Town, South Africa, 1851. Published anonymously, but the prefatory was signed "G. Ll.," and the authorship is said to have been well known to the poet's fellow citizens in Cape Town. Spirited continuation of Byron's Don Juan.
 (LONSDALE, FREDERICK. See The Private Life of Don Juan under "Motion Pictures.")
 (LORENZI, GIAMBATTISTA. See Fabrisi, See Tritto.)
 LORENZO CORIA, MARTÍN. El Ángel ciego. Novel. Madrid, 1884. Supposed to be either a Don Juan story or one with a Don Juan type.
 LORIOT-LECAUDY and CHARLES de BUSSY. Don Juan el costeño. Dramatic poem. Fr. 1896.
 LORTZING, ALBERT. Music for Groeb's Don Juan and Faust (q.v.), including an overture and entr'acte. Ger. First performed March 29, 1829. Lortzing and his wife acted in this performance as well, the former in the role of Don Juan himself.
 (LÖTHAR, R. See BERT, J.)
 (LOZANO, SALVADOR. See Calero Ortiz, Antonio.)
 (LUBOMIRSKI, PRINCE. See "Viviers.")
 (LUBOW, C. See "Stens" under "Viviers."
 (LÜDICKE. Figurentheater, part III, contains Don Juan or der stehmne Gart. Ein Feldlager in Schlesien. Berlin, 1832. 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.
 LUGONES ARGUELLO, LEOPOLDO. El Secreto de Don Juan. Story in his Cuentos foliales. Arg. 1924.

64
845. LUTZ, MEYER. Don Juan. Burlesque. Dialogue by James T. Tanner, lyrics by Adrian Ross, libretto by Arthur Reed-Ropes, music by Meyer Lutz. U.S. First performed Oct. 28, 1893. C. 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.

846. *LUZZI, EUSEBIO. Il Convitato. One of three ballets by Luzzi, included in a performance of Metastasio's Ezio given in Pavia in 1784. As the music for the ballet was by Gluck, Tassone assumes that the short title indicates another Don Juan ballet, with the usual Gluck music. The original reference comes from Sonneck, No. 8. 12. The performance was printed as given that same year. See next entry below, which makes my supposition more tenable.

847. Il Convitato di pietre. Ital. One of two ballets by Luzzi given with a performance of Ruffini'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. 8. 12. Probably the same work as in entry above.


852. MAASER, YAN. Don Juan de de Gasteve Vrijgees. Tragicomedy. Hol. 1719. (Trans. Don Juan or the Libertine Punished.)

853. **MACHADO, ANTONIO. Juan de Maitana. Sp. 1936. Observations, essays, sayings, etc., on his Don de Maitana, among other things. Interesting partly because of the curiously reminiscent title.


861. **MALLEFILLE, JEAN P. F. Mémoires de Don Juan. Novel. Fr. 1852. "1847" has been suggested, but I find nothing earlier than the date given.

862. **MANNENT, NICOLÁS. See Castillo, R. del. See Zorillo: Don Juan Tenorio, 1877. Moment did the music for both zarzuelas. N. Alfonso Cortés, No. 3365.6, imagines they represent the same music, or are at least related, but admits to not having seen the score for Castillo's piece.

863. **MANGIN, E. See Eudel.

864. **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.

865. **MARAGALL, JOAN. "Hailé." Short poem. Catalania, Spain. Found, as are the two poems given in the next two entries, in Obras completas, vol. 1, Poesies (Barcelona, 1929), pp. 112-14. These three poems seem to be inspired by the character in Byron's Don Juan.


867. **MARESCALCHI, LUIG. .. See Vigano, O.

868. **MARINELLI, KARL. Edler von. Don Juan, oder der steinerner 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, No. 2867.1 (Leipzig, 1936), II, 53-96. It is a burlesque and sold to be the source for the many Hauptaaktionen and puppet plays that were so popular in Vienna, etc., at that time. It is apparently the same piece which Adam Long translated into Hungarian as Don Juan, 1820 (?).

869. **MARJAY, CHAMBLEIN de. Le Petit-Maitre curieux. Play. Fr. First played, 1734. (MARQUINA, EDUARDO. Translated Baudelaire's Don Juan aux entrés into Spanish.)


871. **and ALFONSO HERNÁNDEZ-CATÁ. Don Luis de Mejía. Play. 1925. Hernández-Catá is a Cuban. The play is based on Zorillo's Don Juan Tenorio, told from the point of view of the rival.

872. **MARQUINA, EDUARDO. El Estudiante enamorado. "LEYENDA DRAMÁTICA." Three-act play. 1941. Takes place in Salamanca, but it is not Espronceda's story.
872. † Una Noche en Venecia. Four-act drama in verse. 1923.

873. † La Vida es más. Three-act play in verse. 1928.

(MARTÍ, SALVADOR. See Huete Ordoñez, J.)


875. MARTÍNEZ SIERRA, GREGORIO. Don Juan de España. Play. Sp. 1921.

876. Memó, Play. 1912. The character Alfonso de Heredia is called: "Don Juan, Byron y el eterno ... seductor, burilador, impertinente, canífi," act I, near end.


878. MARTÍN FONTES, JOSÉ. "Don Juan e as mulheres que elle ama." Sonnet. Br. In Vera, section called Palavas románticas, 1927 (?)

879. ** "Madrigal de Don Juan." Poem. Located as in entry above.

(MASSINGER, PHILIP. See Richardson, S.)

880. MASSON, ARMAND. La Cave de Don Juan. Poem. Fr. 1895.

(MASSY, MARION. von. See "Strain" under "Sirens.")

881. MAUPASSANT, GUY de. Bel-Âme. Novel. 1865. (Character Georges Duruy.)


(MAYA, ALCIDES. See Mayas, under "General Criticism.")

883. MAYEN, MAURICE, Don Juan assassin; l'affaire Ponzini. 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.

(MAYOL, ENRIQUE. See Vega; Ventura de la.)

884. † MEHEIRO, 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 Meheiros y Albuquerque, 1867 --, but there are others who might fit the bill. In any case, I could not locate the work or poem.


885. † MEISSNER, ALFRED. Das Weib des Urah. Five-act tragedy. Aus. 1851. This play has been called a donjaneous work. Like the play by Godino (q.v.), it is the story of David's adulterous love for Bethsheba, wife of Uriah.


(MELANI, ALESSANDRO. II Empio punito. Most critics think that this work is by Acciaiuoli, q.v.)


888. MENÉNDEZ, CATULLÉ. "Le Cauchoisar de Don Juan." Poem. Fr. Found in his Boîtes du cendrier, 1900.


890. EMENZIES, LOUIS J. Don Juan Transformed. Poem (?). Aberdeen, 1871. Byron imitation? It appeared anonymously. Menzies is thought to have written it.

† MEREDITH, GEORGE. The Egisto. Novel. Eng. 1879. (Character Sir Willoughby Patterna.) 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.

MEREDITH, B. See Don Juan under "Motion Pictures."


893. MESSAGER, A. See Lolos, E.)

894. MESSIER, G. A., J. See Galleotti, V.)

895. METASTASIO, PIETRO. See Anon. Der Laufner Don Juan. See Luza, J.)

896. METSAIS, Dr. See "lions" under "Viviers."

897. MICHAELIS, KARIN. Don Juan in Tode. Nouvelle. Don. Vienna, 1921. Turned into Spanish by Jacinto Vidal in 1941 as Pasiones y muerte de Don Juan. I do not know the date or title of the original Danish edition.


899. MIER, J. de. See Dos mujeres y un Don Juan under "Motion Pictures."


(MINGOTTI, ANGELO. La Pravità castigata, listed under Anon., 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 Brüssel, where its première is supposed to have taken place. Nowhere, however, can I find slightest evidence that either Angelo or his brother composed operas, this one or any other.)


(MIRECOURT, E. de. See "libertines" under "viviers."


904. MÖLLER, ARTUR. Don Juanas und Novelle. Swed. 1915. (Trans.: "Don Juan's Sin.")

905. MORIE, EDWARD. Mozart auf der Reise nach Prag. Novelle, Ger. 1855. See Blicher, C., and see Roller. Mörke's great esteem for Mozart reveals itself in this genial description of how Don Giovannin was composed.

(MOLLÈNES, PAUL de. See Richardson, S.)

906. MOLÈRE [pseud. of Hippolyte-J. Demollière]. Un Don Juan sur le retour. Nouvelle. Fr. 1872. Not "Molère," as one biographer has it. This item turns up in German as Ein Don Juan auf dem Rückwege, Leipzig, 1875.

907. MOLÈRE [pseud. of Jean Baptiste Poquelin]. Don [or Don J.] 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 end east as well. See, in particular, Nos. 224, 222, 246, 268, 275, 298, 310, 390, 396, 403, 418, 472, 501, 642, 657, 686, 691, 791, 931, 967, 970, 982, 1098, 1094, 1123, 1161.

(MOLINA, TIRSO de. See Téllez, G.)

908. MONCRIEFF, WILLIAM THOMAS. Giovanni in London, or the Libertine Reclaimed. An operatic extravaganza in two acts; burlesque. Eng. 1817 (?). The title of this work has been given variously as "Don Giovanni," Don Juan," etc. I have followed the Library of Congress' entry card. It date should possibly be 1820. A burlesque on Mozart's opera. Cf. Dibdin.

(MONROE, LOUIS. See "viviers.")

909. MONTÉGUT, MAURICE. Don Juan à Laspos. Nouvelle. Fr. 1892.


912. MONTÉPIN, XAVIER de. L'Auberge du Soleil d'Or. Novel. 1853. And dozens of other plays and novels on similar subjects.

(MONVEL, J.-M. B. See Richardson, S.)

913. MOOCK BOUSQUET, ARMANDO. Las Amigas de Don Juan. Play. Chile. Translated into English by Willis Knaap Jones in Poet Lore, XLVI (1940), 45-75, as Don Juan's Women.

914. 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 was ever written. One bibliographer ascribes it incorrectly to José María de Pando, apparently through a misseting of Menéndez y Pelayo, Antología de poetas hispanoamericanas (Madrid, 1928), III, cccxii-xiv, the same source that Have utilized here.

915. MORTAD, LEYENDAS. Done in imitation of Byron's Bepopo and Don Juan. See Menéndez y Pelayo, loc. cit. (MOREAU, J. de. JEAN-MICHEL. See "Paintings.")

916. MORFORD, HENRY. The Rest of Don Juan. Poem in seven cantos. New York: Burgis, Stringer, and Co., 1845. Inscribed "To the Shade of Byron," it is a continuation of Byron's Don Juan.


(MOSCHENTHAL, SALOMON H. See "sirens" under "viviers.")

918. MOSZKOWSKI, MORITZ. Don Juan und Feust. Opus 56. Music for Grobbe's Don Juan und Feust (q.v.). Ger. 1896. Consists of an overture, entr'actes, etc. One source gives "Opus 26."

919. MOTION PICTURES


921. Don Juan. 1926. From Byron's Don Juan. Screenplay by Bess Meredith. 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.

922. Don Juan in Hell. From Bernard Shaw's Man and Superman. In production in 1932. Supposed to follow closely the stage version of the central act from Shaw's play, currently having a great success in the U.S. Charles Boyer is to fill the role of Don Juan, as he has in the stage production.


925. Don Juan's Three Nights. 1926. From Lajos Biró's novel (q.v.). Presented by Henry M. Robart. Produced by John Francis Dillon. Screen play by Clare Beranger. Copyright August 12, 1926 by First National Pictures, Inc. I can find no evidence that this film was actually released.

926. Don 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.


929. MOZART, WOLFGANG AMADEUS. Il Disoluto puritano, ou la II Don Giovanni. Libretto by Lorenzo da Ponte (q.v.). Opera buffa in two acts. Aus. First performed in Prague, October 29, 1787. The term "buffa" seems rather inappropriate, though technically it is correct. Don Giovanni was Italian. Don Giovanni could be said to be the world's most influential andimitated opera. See Nos. 233, 235, 264, 291, 303, 315, 349, 390, 391, 392, 392, 413, 438, 473, 477, 487, 488, 508, 524, 544, 545, 554, 569, 582, 591, 610, 623, 663, 683, 688, 729a, 730, 767, 783, 819, 835, 848, 859, 905, 908, 942, 957, 971, 1029, 1048, 1053, 1058, 1123, 1204, 1239, 1334, 1355, 1336, and 1426.


932. MURDER, HENRY. Señoras de la vida de Bahâne. Novel. Fr. 1848-1851. In chap. XIX, Murger imitates a scene from Maître's Don Juan between Don Juan and M. Dimanche, and graciously admits its indebtedness.


934. La Cupe et les Lèvres. Play, or dramatic poem. 1832.


936. Ure Matin de Don Juan. Fragment of a play. 1833. The piece is entitled "Fragment" though Musset probably considered it finished. That word was a common one in Romantic writings.

937. Namouna. Poem. 1832. The whole poem is donjuanesque, and notably it is actually about Don Juan, not Namouna. See Lato.

938. Rall. 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.

939. MYRING, OSCAR. Moderne Liebe, Novellen. Ger. 1893. Myring wrote many other things of a similar nature.

940. NÁPRAVNIK, EDUARD F. Don Juan. Oeuvres. 54. Music for Talstal's Don Zuan (q.v.). Czech. 1893. Incidental music, with choral and solo parts.

941. NAVARIN, CHARLES [pseud. of Henri Tourneux-Compos]. Les Aventures de D. Juan de Vargas... Paris, 1853. This picareque novel has been termed donjuanesque, though its connections, if any, are slight beyond the "Juan" in the title. Few of the adventures are amusing.


943. NEEFE, CHRISTIAN GOTTLOB. Der Bestreitete Wollustiger oder der Krug geht so lange zu Wasser bis er frisch. Berlin. Ger. 1789 (?). Supposedly a parody of Don Juan's libretto for Mozart's Don Giovanni. I have not seen it. Lowesaring, No. 811. merely lists a trans. by Neefe for 1879, but does not say that it is burlesqued. Neefe once did a comic opera of his own.


945. NEY, CHER. Der Don Juan wickter Wilen. One-act farce. Ger. 1886. See Trautmann, Fliegerei-Carlen, and Anon., under the same title. The date for Ney's piece may be 1905. (NIBBOYET, P. See Fortuna.)

946. NICHOLS, ROBERT. Don Juan the Great. Poem. Eng. A selection from it called "Song of the Jesuit 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.

947. 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.

948. NIEVO, IPPOLITO. 1831-1861. He supposedly sketched out, or planned,
949. NOAILLES, ANNE-ELISABETH. Contesse de. "Don Juan de Maraliz." Poem in her Élouissements. Fr. 1907.
**NOHARA, WILH. KOMATSU. "Don Hans von den wiiden Reitern. An adventure story." Stuttgart, 1935. I have not seen this story, but it surely cannot be a Don Juan version.
954. OBEY, ANDRE. Don Juan. Drama. Fr. 1934.
956a. O’DONOVAN, MICHAEL (O'Connor, Frank, pseud.). "Don Juan (Retired)." Short story. Eng. This item, and No. 956b, in his Common Chord (1947).
956b. ------------------------. "Don Juan's Temptation." Short story.
958. OFFEL, HORACE van. La Don Juan ridicule. Novel. Fr. 1918. (OFFENBACH, J. See Metzger, H.)
960. OLIVER y CRESPO, FEDERICO. Don matado a Don Juan. Force. Sp. 1929.
961. OLMAR, GEORGES. Don Juan au la solitude. Play. Fr. First performed, 1936.
963. ORGEVAL, EDUARD BARTHELEMY. Le Don Juan de village. Libretto by Chazet. Comic opera in one act. Fr. First performed in Brussels, in 1863. The name is not "Byron," as often given, according to the Library of Congress Union Catalogue. See Sand, George.
964. ORTEGA MUNILLA, JOSÉ. Don Juan solo. Novel. Sp. (1880.) (ORTEGA y FRIAS, R. See "libertines" under "viveurs."
965. *OSORIO, LUIS. A Morte de Don Joao. Poem. I assume that this would be Luiz Osorio, 1860—, the Portuguese poet, but I was unable to locate this poem.

(OSSANDER. See Persson, G.)

(OSSIG, H. Don Juan, der Verfasser von Seville und der steinernen Gast. Leipzig, 1896. This is a translation of Tirso's play.)

966. OWEN, WALTER. Don Juan Tenorio. 1944. This is an adaptation in English verse of Zorrilla's play.

967. **OZELL, JOHN. The Libertine. 1782. Supposedly a translation of Moliera's play. I have not been able to trace it. In any case, Ozell died in 1743.

968. PACINI, GIOVANNI. Il Convitto di pietra. Opera bouffe in one act. 1871. Performed once at Vienne, 1832. Pacini claims in his Memoire artistiche to have composed such an opera for a performance in a private family theater. There seems to be no reason to doubt his word, though the opera was never performed before the public.

969. PAGLIARI, G. Don Giovanni. 1921. I found no trace of this work, nor of a Pagliari writing at this time.

(PAGNE-COLLIER, JOHN. See Piccini.)

PAINTINGS, ETC. (titles often assigned by critics rather than by artist)


973. COLIN, ALEXANDRE MARIE. Don Juan and Holdaide. Painting. Fr. See next entry.

974. ----------. 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.

975. DE LA ROCHE, EUGÈNE. Le Baiser de Don Juan, or more commonly Le Neufriage de Don Juan. Painting. Fr. 1841. One of "Delacroix" 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 (see No. 2975) argued that the title should read "Delia," not "Di," and that the subject represented the sinking of a boat named the "Don Juan," a news item mentioned in the press at that time.

976. *DEVÉRIA, EUGÈNE. The Abduction of Diana Inès. Fr. Probably the same as either one or both of the following:
990. VERNET, ÉMILE-JEAN-HORACE, 1789-1863. The Shipwreck of Don Juan. Lithograph. Pr. 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.

991. "ZULOAGA, IGNACIO. This Spanish master apparently once thought of doing something on Don Juan. I do not believe that he actually undertook the task.

992. "PALMIERI, F. IL. Nuovo Don Giovanni. Opéra bouffe. Ital. Given ca. 1887. Cited by three critics, all of them vague concerning the composer. The "R" may not be correct, and I can find no reference to such a composer elsewhere.

993. "PANTINI, R. La morte di Don Giovanni. Poem. Ital. 1916. Probably Romualdo Pantini, but I have no success tracing this item.


996. (PAQUAY, J. See Hans, Leo.)

997. (PARDON, FÉLIX. See "Lions" under "vivaci").


999. "Parodías Zorrillo's Don Juan Tenorio and also, modernist poetry.


1006. (PAYNE COLLIER, JOHN. See Piccinni.)

1007. "PELLERGRINI, See "sirens" under "vivaci").


1011. "Sobre los mujeres, el amor y Don Juan." These are fragments of Tigre Juan, then unpublished. Appeared in RO,
1007. -------. Tigre Juan. Novel. 1926. This novel is part 1, and El Curandero part II, of the same variation on the Don Juan theme, and Pérez de Ayala admits in the preface to the 4th ed. of Las Mascaras, Buenos Aires: and Mexico City, 1940. 1), p. 14.

1008. PÉREZ y GONZÁLEZ, FELIPE. El Compadre de los niños. One-act puppet canto. Stage ed. 1899. 3rd ed., Madrid, 1899. The two characters are Don Juan and Doña Inés.


1010. PERRIER, MARTIAL. L'Aciel à Don Juan. Poems. Fr. 1929.


1012. PERRUCCI, ANDREA. Il Convitato di pietra. Play. Ital. 1678.

1013. ---------. Il Convitato di pietra. This is the same play, revival, and issued under the aegis of "Enrico Perdendo," 1690. Several commedia dell'arte pieces are derived from Perrucci's play during the eighteenth century.

1014. PERSSON, GUNNAR. Don Juan in Osterland's. "Lustspel i en act av Osterland." Eslov, Sweden, 1934. (Translation: "Don Juan in the Men's Room. Comedy in one act from Eslov" by J. Osterland.) I assume that Osterland did a story on the same subject, but I have not traced it. Possibly, of course, Persson translated Osterland into Swedish, though the latter could itself be a Swedish name.

1015. *PETRA, De. *Supposedly did a Don Juan play for the opera stage. I have not been able to trace it or the particular De Petra in question.


1017. *PICARD. Enfant chéri des dames. I could not locate this item. Louis Benoît Picard, 1769-1828, might be the correct one.

1018. PACCINI, 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 "Punch-Collier," or "Ravello," I believe.


1020. PINA, MARIANO. Juan el perdido. Play in verse. Sp. First performed, 1848. Parody of part 1 of Zorrilla's Don Juan Tenorio. See Mejías y Escallón. One bibliographer credits what must be the same play to "Morismo Rico," obviously a mistake for "Pina."


1022. (MINGAR, PETER, Esq., the Younger. See Anon.: Georgian Revel-Atons.)

1023. PIMELLI, ADA. See Freiberg, Günther von.

1024. PIOTROWSKI, VLADIMIR. Smet Don Zhuno. Play. Pol. (?). Berlin, 1929. Published with three other plays under the title Batia. (Trans.: "The Death of Don Juan.") The author's name is ordinarily a Polish name one, but the language in which the play is cited is Russian.

1025. PICQUE y PIERA, JAMES. D. Juan Tenorio. "Segundo parte." Play. Barcelona, 1882. "Part II" is Zorrilla's Don Juan Tenorio. This play is a continuation of it. Of course, there are already two parts to Zorrilla's drama.


1027. ---------. Ma non è una cosa seria. Play in three acts. 1918.

1028. PLATEN, AUGUST. Graf von. Epigramm über Lord Byron. No. III is entitled "Byron's Don Juan." Undated, but the whole work was published in 1829. Ger.

1029. POCOCK, ISAAC. See Bishop, Henry R.


1031. POISSON, EDMOND J. M. M., Prince de. Don Juan et Halide. Libretto by Edmond Delille, 1877. Based on Byron's Don Juan. Not exactly an opera. It has been described as a "scena drammatica" and a "commedia drammatica."

1032. (PONSARD, FRANÇOIS. See "Iones" under "viveurs.")

1033. (PONSARD DU TERRAIL. See "lions" under "viveurs.")

1034. PONTE, LORENZO da. Il Don Giovanni. One-act tragic-comic opera. Ital. 1794. It was conjoined to his own libretto for Mozart's Don Giovanni with parts of Bertelli's libretto (q.v.) added in. The music was Gazzaniga's (q.v.) with extra airs by Giuseppe Santé, Francesco Federici, and Pietro Guglielmo. It was produced in London, where Da Ponte was then poet to the King's Theatre, on March 1, 1794.

1035. It is an interesting sidelight on the character of Da Ponte that he was something of a Don Juan himself. When Casanova attended the premiere of Don Giovanni at Prague in 1787, he thought that his friend Da Ponte had depicted him in the character of the barber.

1036. And that, I submit, reveals more than a little about both Casanova and Mozart's librettist.

1037. *PORTO RICHÉ, GEORGES de. Le Passé. Play. Fr. 1877. Many of his plays deal with Don Juan-like situations and characters. This one will serve as a good sample.

1038. (POTTIER, CHARLES. See Deslandes, P.)

1039. (POTVIN, CHARLES. Le Sédutateur de Sevillé. Brussels, 1852. Trans. of Tirso's play into French verse.)


1042. (PRENDARCA, ENRICO. See Perrucci, Andrea.)

1034. PRÉVOST, MARCEL. Don Juan. Novel. Fr. 1922. One edition was titled Queen Juan, but the plot concerns female Don Juan.

1035. POMEROY. F. S. The Angry Boy. Short story. 1907. (Character Comte de Gericault.)

1036. L’HEUREUX MÉNAGE. Novel. 1901. Trans. into German by T. S. D. A. Reclamet as Don Juan's Frau. 1908.


1039. *PROSPERI, CAROL. La Conquista di Don Giovanni. Novel. Ital. Appeared in Le Stampa, April 20, 1913. I was unable to find a copy to check.


1041. PUGET, CLAUDE-ANDRE. Échez à Don Juan. Play in three acts, five tableaux. Fr. Written in 1743; found in his Théâtre (Paris, 1944), vol. 1.


1043. ---. Quan s'ha perdut la fe. Play. May be the same thing as the entry just above. (Trans.: "When Faith Has Been Lost."

1044. PURCELL, HENRY. Music (airs and choruses) for the famous 1692 revival of Shadwell's Libertine (a.v.). Eng.

1045. PUSKIN, ALEKSANDR S. Boris Godunov. Tragedy. Rus. 1825. (Character Dimitri, the false pretender.)

1046. Koenig, Eugène. Don Giovanni: 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.

1047. ---. Kamenny Gost. Play. 1830. (Trans.: "The Stone Guest.") This play was turned into French verse by Baron M. de Berwick as Don Juan, 1902. And see No. 514.

1048. MOZART I SOLIETI. 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.

1049. QUERIDO, ISRAEL. Kater Don Juan. Novel (?). Amsterdam, 1930. (Trans.: "Tante Don Juan.")


1051. RAMOS CARRIÓN, MIGUEL. See "circus" under "viviers."

---. (RAQUELOLLIER. See Piccini.)


1056. REECHE, ROBERT. Don Giovanni in Venice. "An operatic extravaganza in two acts and in prose." Eng. 1850 (?).

1057. ---. "---, and F. R. RIGHTON, "the brothers Prendergast." Don Juan Junior. Vaudville. First performed in November, 1889, in London. Listed as I found it in another bibliography. The title is that of G. R. W. Buxton, q.v. I have been unable to trace the item further.

1058. REVEE, WILLIAM. See Anon.: Don Juan or the Libertine Destroyed.


1060. ---. "Elève aux yeux boisés." Poem. Vers et prose, XVIII (1909), 41-42. The woman in this poem may possibly be derived from the famous Elvire de Molière's play, though it is unlikely.


1064. RESTIER, JEAN ET JEAN-FRANÇOIS COLIN. Le Grand fantaisiste. Pantomime, ballet, spectacle, with fireworks. Fr. 1740. See Le Tellier. Restier and Colin were not the authors, but rather the directors of the troupe that put on the entertainment.

1065. RESTIF DE LA BRETONNE. Monseur Nicolas ou le coeur humain dévoilé. Novel, in 16 vols. Fr. 1795-1797. Serstevens, q.v., says that this work helped him in his conception of Don Juan.

1066. RETIFICHE, JOHN. Don Juan de Lerida. Historical Novel. 1922. I assume that this novel had nothing to do with the Don Juan story, but I have not seen a copy.

1064. REVEIL. See Colin, A., under "Paintings."


1066. REYNEL, MARIE, and AUGUSTE ROUFF. Le Lovalose du quartier latin. One-act "comédie vaudeville." Fr. 1882.


1071. PHILIP MASSINGER and NATHANIEL FIELD'S tragedy The Fatal Dowry (1632) presents the character Novell, who in turn becomes "the naught, gallant, gay Lathori" of Nicholaus Rowes comedy The Fair Penitent (1702), founded on it. This play is adapted by Richardson in Clarissa Harlowe, Lovelace being Lathori.

1072. Rives'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 paraphrase of the Don Juan theme. The list is expanded and revised from names given in Gendarde de Révote, Nos. 419–420, and Simonde-Bouvier, No. 4272. Cf. "viveurs."

1073. BIVRE, Le marquis de [pseud. of Muréch]; Le Séduteur. Five-act play in verse. Fr. 1783. Modeled, as the marquis admits, on Clarissa.

1074. MONTEL, JACQUES-MARIE BOUTE, and ALEXANDRE DUVAL, La Jeunesse du duc de Richelieu ou le Lovelase français. Five-act play in prose. Fr. 1796.


Rivas was indebted to Mérimée, rather than conversely, though the two works were being written at about the same time, in Paris, and the existence is not absolutely conclusive, one way or the other. On the other hand, if Rivas seems the borrower in this case, his Don Alvaro, act i, scene 8, may well have suggested the scene in Zarrilli's Don Juan Tenorio where Don Juan kills the Comendador (part l, act iv, scene 10). The resemblance is strong in places.

1094. **RIVIERE, Le Grand Festin de pierre.** Musical drama. Music arranged by Cuny. Fr. 1811. Medley of Malibran, Cornelle, Dohmim, De Villiers, and La Tellier (q.v.).

(RIXENS, J.-A. See "Paintings.")

1095. **ROBERGES, Don Juan de Mariana, ou la chute d'un ange.**...drame raconté par Robert Macaire et Bertrand, et par l'auteur des parodies de Marie Tudor et d'Angélique." Fr. Paris, 1836. Parody of Alex. Dumas' play q.v. "Mariana" is correct. Roberge hit upon the unusual device of having Robert Macaire tell the story of Dumas' drama to some of his friends. He and Bertrand discuss the drama as the former relates it.

---


1096. **ROBIN, EUGÈNE.** Livio. Dramatic poem. Fr. 1836. One critic recalls that Victor Hugo, in the preface to his play Cromwell, speaks of Adolphe Dumas' 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' play in mind since it appeared several years after the preface by Hugo. As for Faust et Don Juan, I have found no other reference to it. Doubtless a faulty reference to Livio, which has

1097. **ROC, JEAN.** Don Juan. Short stories. Fr. 1921. Each story has a little beginning "Don Juan et...", etc.

(ROCHEFORT, H. See Musset, A. de.)

(ROCHEL, C. See Lapelletier.)

(ROCCHITZ, FRIEDRICH. Don Juan. Ger. 1801. This is a free translation into German of De Ponte's libretto for Mozart's Don Giovanni.)

1098. **RÓDRIQUEZ ESTÉBAYNA.** He is said to have composed a poor rewriting of Alex. Dumas' Don Juan in 7 acts, Milan, ca. 1896. I have found no trace of it.

(RODDOWN, G. H. See Buckstone.)

1099. **ROLAND, BELISARIO.** El Bucaldrón de mujeres. Dramatic poem in three acts, in verse. Buenos Aires, 1922. Act I is called "Don Juan." (ROFF. See "circus" under "viveurs.")

1100. **ROLLER, ALFRED.** Don Giovanni-Schloss. Drama. First played Dec., 1905. Inspired by Mörke's Mozart auf der Reise nach Prag (q.v.).


1102. **RONTINI, EUGENIO.** Don Giovanni Tenorio, ossia il gran convito di pietra. ...con Stenterello, procaccino amoroso, naufragio fortunato, spaventato dalle fiamme infernali. Four-act play. Ital. 1881. Supposedly a reworking of Cinocondo, etc.

(KOOSOEVST, FLORENCE. See "strenos" under "viveurs.")

SCHILDER, JOHANN C. F. von. Bald poet on Don Juan. Ger. Ca. 1797 (?). Schiller wrote to Goethe in May of 1797 that he was thinking of doing this ballad. See Rudolf, A.


SCHMIDT, OSKAR A. H. Ein Deutscher Don Juan. Three act comedy. Munich. (1920?)

-------. Don Juan und die Kurzüge. One act play. Munich, 1914.


SCHNEIDER, CHRISTIAN. Der Sturz. Music by Reinhard Raffert. Tragedy. Ger. 1948. This play begins with part II of Zarzella's drama, where Don Juan has just returned to Seville after a long absence.


-------. Casanovas Heimkehr. Novelle. 1913.

-------. Die Schwestern oder Casanova in Spaz. Three act comedy. 1919.


SCHRÖDER, F. L. Don Juan oder der: stiernehe Gute. Ballet. Ger. 1769. Reported by Mitjana, No. 4197, pp. 21-22. Probably Friedrich Ludwig Schröder, 1744-1816. The ballet is supposed to resemble closely that of Gluck and to have been performed in Vienna.


SCHULLERN, HEINRICH von. See "sirens" under "viveurs."

SCHULZOVÁ (or Schultz. J. A. See Flitich.)

-------. Moritz von. See "Paintings."


-------. And DANIEL F. E. AUBER. Houdée. Opéra comique. Fr. 1847.


SEEGERS, F. De Gestraite vyeeste. Tragedy. Hol. 1720. (Trans.: "The Liberte Punished.")

(SENEK, KUDOLF. See Hens, Leo.)

(SERRANO, J. See Pérez Capo. J. See Arniches, Carlos.)

1153. "La Ramacontra de Don Juan," Sarrettevius 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 RM, VIII (1923), 321-34. Note the projected title for the novel. (SERFET, CARLOS, Some Para.)


1155. SHAW, GEORGE BERNARD. Don Giovanni Explained. Short story. Ital. 1887. May be found in his Short Stories, Scrapings and Shavings (New York, 1924). 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 the "General Criticism" section.

1156. Don Juan in Hell. This is act III 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. See under "Motion Pictures."


1160. SHEPHERD, JAMES. The Opportunity. Five-act comedy. Eng. 1834. Suggested by a contemporary; it seems to me rather striking comparisons to include among don Juanese works.

1161. SIDDISONS, HENRY. A Tale of Terror. Play, Eng. Given, May 1805; published, 1803. In the "advertisement" to the published play, Siddons admitted that Molère's Don Juan furnished the idea for the characters of Valdano and Donna Maria 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 I was also indebted to Molère's piece, he added. SiLVA GAIO E or Gayo J, MANUEL de Don João. Symbolic poem. Port. 1906; revised, 1924. Trans. into French by Raymond Bernard in 1929.

1163. SIMÕES DIAS, JOSÉ. 1844-1899. "O Bandalim de D. João." Poem. Port. Found in the Lisbon, 1899, ed. Of As Peninsulares under the heading "Cancões" it is No. 31. Five 4-line stanzas. In this and the succeeding references to Simões Dias' 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.

1164. O Bandalim 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 (Vizela, 1876). Here, the section that corresponds to what he called O Bandalim has been enlarged from eleven to twenty-two poems, though not all of the original eleven are included, and the title has been abandoned.


1168. "A Hostia de oiro." Poem. In As Peninsulares, vol. 1 (Vizela, 1876). In this long poem in ten cantos he speaks of Don Juan, Julio (Byron's, doubtless), and Loveless.

1169. "Xacuca de D. João." Poem. As Peninsulares (Lisbon, 1899). No. 26 in the set called "Cancões." Twenty-one 4-line stanzas. I have a reference to 1863, as date of first appearance.


1171. SOKOLOV, NICOLAÏ ALEKSANDROVICH, 1859-1922. Incidental music for Tolstoi's Don Zhuan (q.v.). Opus 5. Rus.

1171. SOLARI, PIETRO. "Don Juan and the Statues." Short story. Ital. Appeared in trans. in Living Age, CCCXXXIV (Feb. 15, 1928), 347-51. Taken from 950 (International French-Language literary and artistic quarterly), issue No. 3. I have not seen the original.

1172. 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.

1173. "La Marcha de Don Juan." Poem. In Nuevo Mundo, Nov. 29, 1930. (SOULIÉ, FRÉDÉRIC. See "Lions" under "Viveurs.")


1175. SPRY, H. Don Juan, the Little Gay Deceiver. Burlesque. Given at a London theater, June 20, 1870. (STAPLEAUX, LEOPOLD. See under "Viveurs.") (STARK, L. See "Lions" under "Viveurs.") (STARKLOF, L. See "Sirènes" under "Viveurs.")


1177. *STEFANI, ALESSANDRO de. There are said to be some pages dealing
with Don Juan Tenorio in his Cortigiana. In checking through works by Steiner listed in the Library of Congress Union Catalogue, I do not find this one included, nor have I found other references to it.


STEINZI, HEINRICH. Die Finden Don Juans und andere Narreien. Stories (?). Stuttgart, 1922.


STENDHAL [pseud. of Henri Beyle.] La Rouge et le noir. Novel. Fr. 1830. (Character: Julien Sorel.)

STERNHEIM, CARL. Don Juan. Tragedy. Ger. 1909. (STIRLING, EDWARD. See Milner, Charles.)


STRAUSS, RICHARD, Don Juan. Tone poem for orchestra. Opus No. 20. Ger. 1887-1888. From Lenau, q.v. See Ashton, F.


STURVILL, JEAN. Le Passion de Don Juan. Drama in three acts. Fr. 1935. Performed 1932 (?).

STURMANN, HERMANN. Das Glück im Winkel. Play in three acts. Ger. 1895. (Character: Baron von Reckanitz.)

STURMANN. Stein unter Steinen. Play. 1905.


SYLVA, C. Una Lettera. Novella. Reinhold the husband is on an epileptic Don Juan, says one critic. I cannot locate the correct Sylva or Silva or the work.

(SZOMBA, LACIANO). A version of the Burilador y Convidado de piedra in 1916, says Farinelli, No. 4097. Translation of Tirso’s play?

†TAMAYO y BAUS, MANUEL. La Locura de amor. Play. Sp. 1855. (Character: Felipe, i.e., Phillip I of Spain.)

†TAMAYO y BAUS, MANUEL. No hay que por bien no venga. Three-act play in prose. 1868. Freely adapted from the French play, Le Feu au couvent, by Berrioth, q.v. Don Juan types.

(TANNER, JAMES T. See Lutz, M.)


†TCHAIKOVSKY, PETER I. Don Juan’s Serenade. Part of Opus 38. Song. Rus. 1877. Often titled in French: Sérénade de Don Juan; also in German: Sündenheit des Don Juan. I do not have the original Russian. The words for it are Tolstoy’s (q.v.).

(—). See Pushkin.

†TELEZ, GABRIEL [Tirso de Molina, pseud.]. El Burilador de Sevilla y Convidado de piedra. Play. Sp. Printed, 1635. Written some years earlier, just when being a moot point. Not a version but interesting because of its title is Tirso’s Tes maridos burilados, a humorous novel, which appeared in his Cigarrillos de Toledo in 1624. For drama, etc., based on Tirso’s play, see Nos. 257, 312, 360a, 500, 544, 761, 769, 930, 956, 1087, 1246, 1247 and 4292. (TELLIER. See Le Tellier.)

†TERRAUX-CONPANAS, HENRI. See Navarin, Charles.


†THACKERAY, WILLIAM M. The Amours of the Chev. de Faublas. I suspect that no such work exists, but it is supposed to be a donjuanesque tale.

†THE HISTORY OF HENRY ESMOND, ESQUIRE. Novel. Eng. 1832. (Character: The Young Pretender.)

†THEURY, ANDRE. Le Don Juan de Vindelou. "Moeurs forestières." Nouvelle. Fr. 1877. The German trans., Der Don Juan von Berken, must surely be of this same novel, 1904.

†THEIE, RICH. Don Juan von Rückwärts, oder Der Verfugte steinerne Gast. Burlesque opera. I have not seen this work, nor do I know anything about it, but it is probably by the German R. Theile, 1847-1903, if correctly ascribed in the first place.

(THOMAS, JOHN W. An Apology for Don Juan. See under Byron criticism.)


†THURING, HENRI J. Don Juan. Lyrical drama in three acts. The music is by Mozart as reworked by Christian Kalkbrenner. The libretto is by Thuring and D. Beilage. The ballets are by Cerdel. L. W. Lachnith is supposed to have worked with Kalkbrenner on the music. Fr., except for C. K. (Ger.) and L. W. L. (Bohemio). First performed in Paris the 30 fructidor, an XIII (September 17, 1805). Kalkbrenner has been much maligned for "improving" (as one critic, tongue in cheek, puts it) on Mozart’s music. But pastiches such as this were then greatly in vogue and this opera opened 38 times up to Jan. 27, 1807.

1206. A Dutch translation: Don Juan is onschuldig come out in 1941. 
TIERI, VINCENZO. Don Giovanni ultimo. Play in three acts. Ital. 
Perfomed October, 1950 
(TINSEAU, LÉON de. See "sirens" under "viveurs.") 
(TIRO de MOLINA. See Téllez, Gabriel.) 
TOCHT, SIMON van der. Een Don Juan in de zeventiende eeuw, 
1672-1673. Selections from his diary. Hol. Leyden, 1928. (Trans.: 
"A Don Juan in the 17th Century.") 
Based on Zorrilla's Don Juan Tenorio. It has been suggested as well that the 
character of Don Juan himself owes much to Pachorin in Lermontov's 
A Hero of our Times (1848). See Nos. 939, 1158, 1179 and 1197. 
*TOMASI, HENRI, 1901--. Don Juan de Mañara. Operetta 
suite. Fr. 
1208. TORELLI, ACHILLE. La Duchessa Don Giovanni. One-act play. Ital. 
Milan, 1888. A Donna Juana has a Don Juan for a lover. 
TORRELLA, ALFREDO. El Ensayo de Don Juan Tenorio. 
"Desenfrenamiento cómico." Farce. Cuba, Havana, 1888. In the 
"Repertorio de Bufos Habaneros." Probably a farce on a rehearsal of 
Zorrilla's play. 
1209. TORROMÉ, LEANDRO. Tenorio y Mejía. One-act farce in verse. 
(TOUCHARD-LAFOSSE, O. See "sirens" under "viveurs.") 
1210. TOUZIN, JENNY. La Dévoueante. Novel. Fr. 1879. 
1211. TRAUTFMANN, P. F. Don Juan in Weissbaden. One-act farce. 
Ger. 1885. 
1212. ------. Ein Don Juan wider Willem. Three-act comedy, a burlesque fantasy. 1893; C. Anon: Ein Don Juan wider Willem, 
Flygare-Carlén, and Ney, q.v. 
*TRELLER, FRANZ. Donna Inez. Story about civil war in Central 
America. Ger. 1911. 
1213. TRENCIK, SIEGFRIED von der. Don Juan-Abenteuer; eine Passion der 
1214. TRIBOUILLER, PAUL-HENRI. Don Juan. Poem. Hanoi, Indo-China, 
1943. 
1215. TRITTO, G. Il Convittato di piatto. Libretto by Giambattista 
See Febrizi. 
(T'SERSTEVENS, See Serstevens.) 
1216. TURNER, WILLIAM. Music for serenade "Thou Joy of all Hearts." 
Words by Shadwell and from his Librettini, act 1. Eng. Found in 
New Ayres and Dialogues... ed. J. Banister and T. Law (1678), and 
1217. ------. Music for song "When You Dispense your Influence." 
Words by Shadwell, ibid., act 1. Found some places as previous entry. 
(TROLLOPE, THOMAS A. See "sirens" under "viveurs.") 
(UKRAINIA, LESYA. See Kasach, L. P.) 
1218. VULBACH, LOUIS. L'Amour moderne. Short stories. Fr. 1886. 
In his Rosario de sonetos líricos (Madrid, 1911). 
1220. -----. El Hermano Juan y el mundo es teat. Play. 1934. 
1221. -----. Juan y Europa. 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. 
1222. URFORD, ALLEN. Paradise Found or, The Superman Found Out. 
Play in three acts. Boston and New York, 1915. A satire of George 
Bernard Shaw and his Man and Superman, q.v. 
(VALDÉS LEAL, JUAN de. See under "Paintings.") 
(VALDIYIA. See Pico.) 
is called "una especie de Don Juan Tenorio" in the latter of March 22. 
(VALLE, FUEÑOSA [sic]. del, Cor Fuensanta de. See Fuensanta del Valle.) 
1224. VALLE-DEJALN, RAMÓN del. El Marqués de Bradomín. "Coloquios 
románticos" for the stage. Sp. 1909. 
1225. -----.. Sonatas. Four novels. 1902-1905. At the start of the 
Sonata de primavera, vol. I in the series, the author calls the 
marqués a Do n Juan ... feo, cátacho y sentimental." 
1226. VALLÉS, CARLOS MARÍA de, 1890--. La Copa de Don Juan. 
Poem (?). Uru. 
(VALLIERES, LOUIS de. See "sirenes" under "viveurs.") 
1925. 
1229. VARALDO, ALESSANDRO. Intermezzo: Don Giovanni si pente. 
Short play. Ital. 1922. In his Donne, profumi e fior; novella (Milan, 
1922). Despite the title, this item is not a novella. 
(VAST, RACUL. See "sirens" under "viveurs.") 
(VAUSIER, ÉTIENNE. Le Séducteur de Sèville. Merely a trans. of 
Tirso's play.) 
1231. VÁZQUEZ y GONZALEZ, MARÍANO, 1831-1894. El Hijo de Don Juan. 
Zarzuela. Sp., V. y G. was a composer. The book could be from, or 
actually be, Eschegaray's play of the same name, but to my best knowledge 
there is no connection between the two works. I do not know the 
date for the zarzuela. 
Don Luis is reformed, married, and jealouis; Don Juan still a bachelor 
and unrepentant. They bear no surnames, but they could well derive 
from Zorrilla's characters (1844). 
1233. ------, and ENRIQUE MAYOL. Los Convidados de piedra. 
"Pasadilla cómico-lírica-fantástica" and algo bailable en un acto, tres 
cuadras y una epopeia." Printed, Madrid, 1912. A parody of 
Zorrilla's Don Juan Tenorio.
(VELTHEN, JOHANNES. Die Statuten 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 der Don Pedro Toderungsmahl.)

VERLAINE, PAUL. "A Don Juan." Sonnet. Fr. It may be found in his Oeuvres posthumes, vies 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 douceur, publié sous la signature Fulvio." Gendarme de Bévotte, No. 4120, says that the sonnet originally appeared in L'Art in 1866, a copy of which I have not been able to check.

VIARD, JULES. La Véénillère de Don Juan. Play. Fr. Staged 1853 (?).

VIDAL, PAUL. See Harbacourt.

VIDECAINE. See Arques.

VIEUXTEMPS, HENRI, 1820-1881, and EDOUARD WOLFF, Don Juan de Mozart. "Duo concertant pour violon et piano sur les thèmes de Don Juan de Mozart." Opus 29. Fr.


VIGNON, CLAUDE. See "revoltes" under "viveurs."

VILAREGUT, SALVADOR. Don Juan. Play (called here a "leyenda") in four acts and five cuadros. Sp. Played October 30, 1918, in Barcelona. Adapted in Catalonia from Dumas père's play.

VILLAESPESA, F. El Burdador de Seville. See under "General Criticism" section.

VILLIERS, CLAUDE DESCHAMPS, Sieur de Don-Yan. Play. First quarter, 18th century. Only fifth act is extant. Seems to be a Russian trans. of a Polish version de villiers. Reported in Manning, No. 4183.

----------. Le Festin de Pierre ou le fils criminel. Tragedy. Fr. 1659? printed, 1660. Much imitated in Germany in 17th and 18th centuries, and translated into German.


Hermosa. Narrative poem. In his Premières poésies, 1856-1858 (Lyon, 1859). In three cantos, the first being titled "Don Juan."


236. VIRGILI, P. de. Farinelli, No. 4097, says that vol. III of Virgili's Opere complete is inedita was to contain the version of the Burdador y Convidado de piedra. A translation of Tirso's play? Farinelli mentions "Naples, 19780" in conjunction with this "vol. III."


VIVEURS.
The professional pleasure seekers--the "viveur" or "viveuse" --, like the characters of Restoration comedies or the rôles of the French Regency, exemplify one side of the character of Don Juan. Along with "licens" and "licens" and other names for the same phenomenon, they represent an important phase of nineteenth century Spanish life. The list that follows is enlarged from names mentioned in Gendarme de Bévotte, No. 4120, and Simone-Brouwer, No. 4272. 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 Romans et Viveurs du XIXe siècle (Paris, 1904), by Philippot Audo, who himself wrote a Sérénade de Don Juan. And cf. the "Lovelace" discussed under the heading "Richardson, S."


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, XXXVIII, 497, and Château costellanae, vol. LXVII and LXV.

1271. ROSSOWSKI, K. Ciré. "Dramat. Märchen." Trans. into German: 1905. The word "Märchen" could mean "tale" or "tales."

LIBERTINES.


LIONS.


Cf. Ponsard, below.
ONairo, above, and Cassepe, below.
FERRARO, PAOLO. Le Lion in ritiro. Play. 1873.
BONNETT, JOHN AND EMORY T. Pseud. of Mr. and Mrs. John Coulson J. Decid. Lion. Novel. New York, 1949. Trans. into Danish in 1951 with the title Don Juan er død. (Trans."The Dead Don Juan."

RÉVOLTÉES.


SIRENS.

MURGER, HENRY. *Dona Sirena.* Story (?). Paris, 1875
(posthumous).

PELLEGRINI, ALMACILDE. *Una Sirena.* Novel. Ital. 1876.


ANON. *La Piccola sirena.* Milan, 1884.


TINSEAU, LÉON. *Une Sirene.* Novel. Trans. into German, 1889. I do not know French original.


SACHER-MASOCH, LEOPOLD von. *La Sirene, étude de mœurs russes.* Trans. into French, 1890. I find no German original with title "Die Sirene." It may be Ein Darm-Duell. Eine Russ. Bildergeschichte (Berlin, 1876).

MALEFILLE, FELICIEN. *Sirene.* Novel. Trans. (?) into Italian, 1891. I cannot locate a French original, if any.

VOJNOVIC, COUNT LUJO. *Die Sirene.* Trans. out of the Croation into German in 1894. I do not know the title of the original.


VOERKER, Supposedly a Danish poet who died 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 Esperanza-Calle encyclopedia article, "Sevillo." 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.

VOGT, NICOLAS. Der Ritterhof oder Die Buchdruckerel in Mainz. Three-act play-opera-ballet, in verse, unfinished. Ger. 1809. It is part II 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* (1798); and from Salieri's Asur. Vogt himself arranged this mixture. He also utilized as background for the action paintings by Raphael (his Annunciation), Michelangelo, etc.

VOJNOVIC, Count LUJO. See "sirens" under "vivres."

(VOSS, R. See "cires" under "vivres."

(VULPIUS, CHRISTIAN von. See Anon. Don Juan der Wessling.)

WAGNER, RICHARD. *Don Juan.* Ger. Added recitatives and reworked some of the dialogues for a performance of Mozart's Don Giovanni, which he conducted in Zurich, November 8, 1850.

WALLACE, WILLIAM VINCENT. *Fantaisie de salon sur l'opérette Don Giovanni.* No. 5 of his Souvenirs de l'Opéra. Int. (c. 1852.) From Mozart.

WARE, W. H. See Bishop, H. R.


WEBER, LUDWIG. Adoption for the stage of Grabbe's Don Juan und Faust (q. v.). Leipzig, 1909.

WEIGAND, WILHELM. *Don Juan Ende.* Comedy, Munich, 1896.

---. See "sirens" under "vivres."


---. *Die Memoiren des Don Juan.* Stuttgart, 1921.

Mallefille's novel (q. v.), 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.*

(WEINER, HANS. See Blaze de Bury.)


WIDMANN, ADOLOPH. Don Juan de Mariana. Play in five acts. Appeared in *Dramatische Werke* (Leipzig, 1858), vol. II.

WIESE, SIGISMOND. Don Juan. Five-act tragedy. Leipzig, 1840.


(WILDE, G. H. de. Don Juan Tenorio. Leipzig, 1850. Translation of Tirso's play.)


---. Don Juan ad Lib. Spectacular burlesque in three acts.
C. 1896, listed in ibid.


1351. WOLFE, HUMBERT. Don J. Ewan. Narrative poem with prelude
and epilogue. Eng. 1937.

1352. WOLZÖGEN, ALFRED, Freiherr von. Arranged Grobke's
Don Juan und Faust (q.v.) for the stage. Five-act tragedy.
Ger. 1877.

1353. WUNSCH, HERMANN. Don Juan Sohn. Opera. Ger. Premiere
in Weimar, February, 1928.

1354. WYCHERLEY, WILLIAM. Love in a Wood, or St. James Park.
Ply. Eng. 1671; published, 1672. Serstevens, q.v., says that this
play helped him in his own conception of the buffoon.

(Z. Don Juan. "With a short Biographical Sketch of the author.
London, 1827. This is Byron's poem.

1355. ZAMORA, ANTONIO de. No hay duda que no se pagó y
Convidado de piedra. Ply. Sp. Published, 1744; in Madrid.
Sometimes cited with "hay" written "oy," and "comida" for
"comida." There is a reworking in five acts (instead of the
original two) said to have appeared in Spain in 1836. See Cordova.

1356. ZAPP, A. Lieutenant Don Juan, erlebliche Zeitbilder. Novel.
Berlin, 1896. Zapp wrote other, equally salacious books.

1941. A romantic reconstruction of Don Juan's life.

1358. ZENDON, BERNARDINO. 1839-1879. He may have done something
on Don Juan. Ital. I have not been able to locate enough of his
writings in this country to make a thorough check.


Ger. I have not located this item.

1361. ZORN, ALWIN H. J. Der Sentimentale Don Juan und die

1362. ZORRILLA y MORAL, JOSE. A buen juez mejor testigo. Leyenda.
Sp. Originally in his Poesias, vol. II (Madrid, 1833). A statue of
Christ testifies for a wronged heroine.

1363. ---------. El Capitán Montoya. Leyenda. Originally in vol. IV

1364. ---------. El Desafio del diablo. Leyenda. Originally in Dos
leyendas tradicionales (Madrid, 1843). Statue of Christ punishes a
man fleeting with her lover.

1365. ---------. Don Juan Tenorio. Drama. Part I, four acts;
part II, three acts; in verse. Premiere, March 28, 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 be-
come the most popular of all Spanish plays, being given through-
out the Spanish speaking world every year on or near All Souls' Day.

In 1949 Salvador Dalí started Madrid with a surrealist version
of Zorrilla's drama typical of that painter's concept of arts.

--- And see nos. 202, 204, 211, 212, 280, 293, 294, 304, 325, 327,
348, 388, 425, 447, 458, 464, 470, 493, 507, 512, 513, 603, 650, 731,
792, 815, 824, 870, 886, 897, 917, 951, 966, 996, 997, 999, 1020,
1023, 1087, 1093, 1140, 1203, 1211, 1212, 1224, 1225, 1247.

---------. Don Juan Tenorio. Zorruela in three acts and seven
scenes. Music by Nicolas Monet. First performed October 31, 1877.
Mitjana, No. 4197, gives the date of August, 1875, performed
in Barcelona, in four acts, music by Monet. He is apparently confusing
Zorrilla's zorruela 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 re-
ports a Don Juan Tenorio given all over Spain by the company
directed by Arditius. It was a "bailable burra" and an indecent and
indecorous piece of nonsense, Mitjana feels sure, like most of the
productions mounted by this group. No one knows who composed the
music. I have no other reference to this work.

---------. 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
Tenorio.

---------. 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.

Madrid, 1897. Not "cordobés."

---------. El Testigo de bronce. Leyenda. Originally in Dos
leyendas tradicionales (Madrid, 1845). A statue swears as a witness
against the protagonist.

---------. Zschokke, Heinrich. Der Toter Gest. Novelle. Munich,
(1879). Humorous tale. Any connection here is very tenuous.
See Ber, José, and Robert, L.

(ZUOAGA, IGNACIO. See under "Paintings.")
VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2010. STONE GUEST. Since most all the material on folklore deals or is to some extent connected with this legend, it has been entered under one heading.


---.6. Chaves y Rey, Manuel. Chapter "Don Juan Tenorio," in his Páginas sevillanas, etc. (Sevilla, 1894), pp. 158 ff.


---.9. Fliorii, Enr. "Don Giovanni e il diavolo," in his Seigalatuna folklorese (Fabriano, 1899), chap. VIII.


---.17. Parlow, H. "Das Totenfest und die Don Juan-Sage in Spanien," Die Tägliche Rundschau, Unterhaltungsblätter (Berlin), VI (1906), 275.

---.18. Leontius.


---.25. CUEVA.


---.28. FERREIRA.


---.30. GOETHE.

---.31. (See Flores, No. 2150.3.) (See Flores, No. 2150.3.) (See Flores, No. 2150.3.) (See Flores, No. 2150.3.)

---.32. (Ingenieros, Josè. See No. 4150.)


---.34. MURASAKI.


---.37. (Bittcher, E. "Ein Don Juan in der japanischen Literatur," Der Sammler, vol. XLI (1913). (This year of this periodical seemingly not held in the U.S. or Canada.)


---.39. ROJAS.


---.41. TELLEV.

2136. JUAN MANUEL. MacKay, No. 2010.11, p.42, relates his legend and gives source material.

2137. MAÑARA.

2138. CHATEAUBRIAND.
- 1. Souza, Claudio de. An essay on Chateaubriand's sentimental adventures with a discussion of donjuanism. 1943. (Reported elsewhere; I had no success in tracing it.)

2139. DON JUAN TYPE.

2140. BYRON.

2141. CASANOVA.
- 2. Cucuel, G. See No. 2781.6.
- 7. See Maynial, Edouard. No. 2335.2.

2142. CARRERA.
- 2. Cucuel, G. See No. 2781.6.
- 7. See Maynial, Edouard. No. 2335.2.

2143. DON JUAN TYPE.

2144. BYRON.

2145. CASANOVA.
- 2. Cucuel, G. See No. 2781.6.
- 7. See Maynial, Edouard. No. 2335.2.
2161. OLIVEIRA.

2172. ROSS.

2173. TENORIO FAMILY.

2177. VILLAMEDIANA. See Moratón, No. 4185, essay entitled "Gloria y miseria del conde de Villamediana."

2179 (etc.). DONA JUANA TYPE.
-1. Almás, Horácio d'. La Femme amoureuse dans la vie et dans la littérature... Quelques représentants du donjuanisme... Paris, (1923).

2182. GIOVANNINA.

2185a. SAND.

2187. DANCE OF DEATH. For a general bibliography on the Dance of Death, see Baldensperger, No. 83, p. 93. And see Mackay, No. 2010.11, pp. 33-34, for folk tales involving the Dance of Death, two of them connected with the double invitation theme.

2188. SERRALLONGA.
-1. Encyclopédie Universelle illustrée, vol. LV, has a long article on Juan de Serrallonga, a 17th century Robin Hood-like figure, whose connection with Don Juan (which some critics profess to find) is slight, if it exists at all. Many other versions of the story have been done; some of them are mentioned in the article referred to.

2189. FAUST.


-9. Magalhães de Azevedo, Carlos de, 1872-2. Supposedly did a literary letter on the connection between Faust and Don Juan. I have found no trace of it.


-11. Ortego, Osvaldo. "La influencia de 'Don Juan' sobre 'Mefistófeles'," Revista Nacional de Educación (Madrid), X (1950), 29-33. (On Tasso and Goethe.)


-15. Rubens de Melo. Supposedly did a study on Faust and Don Juan. I have not located it.


3190. FRA DIAVOLO.

3211. MOLENAR, Farinelli, No. 4097, p. 457, says that his legend recalls that of Don Juan. "Cloes Molenar" would seemingly be Nikolaes or "Cloes" Molenar (or Molemen), a painter of the School of Haarlem, who died in 1676 at the age of about fifty. I know of no such legend told about him. However, the Belgian painter Cornelle Melenor (1540-91) is said to have led a life of wild debauchery that led him to misery and poverty.
ROBERT THE DEVIL.
-2. (Edward W. Henry S., "Robert the Devil" in No. 4091.)
-3. (See Fitzmaurice-Kelly, No. 4108, and Farinelli, No. 4097, pp. 50-51 and 299-300.)

VAZQUEZ DE LECA.
-1. (Cano y Cueto, No. 2454.1, discusses his own version of the legend.)
-3. Maví, André. "Le Véritable Don Juan (Mateo Vázquez de Leiva, qui a servi de modèle à Tirso de Molina pour son Burilador de Sevilla, source de tous les Don Juan)," JD, XXXVI, part 2 (Nov. 22, 1929), 843.
*Also reported in JDD, Nov. 10, 1929.

ACRIAIOULI.

AICARD.
-1. Aicard, Jean. Præface to his Don Juan 89.

ALBERGATI-CAPACELLI.

ALMQVIST.
-1. Atterbom, P. D. A. Samlaed Skrifter ch abunden Stil, VII, 126 ff.
(Örebro, Sweden, 1870).
-2. Runeberg, Johan T. Samlaed Skrifter, VI, 103-10 (Stockholm, 1874).
Orig. in Helsingfors Morgonblad, 1837.

ALVAREZ QUINTERO.
(Plaza de Ayala. See No. 4522.)

DON GIOVANNI.

LAUFER DON JUAN.

LAUFFER SHOWS, ETC.

TAN LARGO.
-1. Fuentes del Valle, Marquis de la. Introd. to vol. XII of the

Collection of libros españoles raros o curiosos (ed. F. del V. and José Sanchez Rayón. Madrid, 1878), pp. v-x. Volume includes text of the Tan largo, etc.

ANTHESES.
-4. BALZAC.

BATAILLE.
-1. Rev. by Claudia Beron, Les Marges, February 15, 1921.
-2. Rev. by René Dounia, ROM (January 1, 1921), 185-88.
-4. Rev. by Gaston Sarras, PIT, new series, No. 35 (January 22, 1921).

BAUDOULAIRE.

BAUDELAIRE: LA FIN.

BECKER.
-1. Rev. in Zeitschriften für Französischen und Englischen Unterricht, XXIV (1925), 570-71.

BENAVENTE.
-2. Rev. by Rafael Vázquez Zamora, Insula, VII (Oct., 1952), 12.

BENNETT.
-2. Rev. by Martin Armstrong, Sp, CXXXI (Nov. 17, 1923), 742-44.

Bennett, Arnold. Preface to his own Don Juan de Mariana.


Rev. by George Sampson, Book L, LXV (March, 1924), 31-12.

BERTRAND.

Rev. by André Chaumeix, JDD, July 1 or 3, 1903.

BERWIN.


Biancoletti.

—. (Gendarme de Bévotte, C. See No. 418.)


BOYELLO.

—. Menéndez y Pelayo, Marcellino. Estudios y discursos de crítica histórica y literaria, III, 76 (Obras completas, VIII l Madrid, 1941 I).

A short mention in a section on Tiro’s Buldor.

BROWNING.

—. Rev. in The Canadian Monthly, II (1872), 285-87. Supposed by Goldwin Smith, but unsigned in original.


—. Rev. in The Guardian (Westminster), XXVI, part 2 (Sept. 25, 1872), supplement, pp. 1215-16.


—. Burt, Mary E. “A Picture of Constancy,” in her Browning’s Women... (Chicago, 1892), chap. XI, pp. 151-64. About Fifine and Fifine. (Clarke, Helen A. See Porter, Charlotte, below.)


—. The Harlot and the Thoughtful Young Man: A study of the Relation between Rossetti’s ‘Jenny’ and Browning’s ‘Fifine at the Fair,’ SP, XXIX (1932), 463-84.


Rev. by C. C. Everett in Old and New, VI (1872), 669-70.


———. Porter, Charlotte, and Helen A. Clarke, Intro. to Browning’s Prince Hohenstiel-Schwangau, Fifine at the Fair, Pacchiarotto, etc. (New York, 1898), esp. pp. xxiii-xxvii.


———. (Smith, Goldwin. See above, No. 2418. 22.)

———. Rev. by Frederick Wedmore, Ascanio (London, III (July 1, 1872), 243-44.

BYRON. For contemporary reviews of Byron’s Don Juan, see note below No. 825, to Coleridge.


———. Don Juan or, Don Juan Unmasked. ... being a Key to the Mystery; Attending that Remarkable Publication with a Descriptive Review of the Poem, and Extracts.” London: W. Hone.
1819. Attributed by some to W. Hone, and also to William Hazlitt.

-----


-----

5. ---. Don Juan: With a Biographical Account of Byron, ... Canto III. London: W. Wright, 1819. This is not a continuation of Byron’s poem, but rather a 144-stanza distichos in ottave rima pretending to be Byron’s own story of his life, and under this guise standing him unmercifully.

-----

6. ---. Don Juan. “With a preface by a clergyman.” The poem really is Byron’s, canto I-V.


11. ---. A Poet’s Table Talk,” The Academy and Literature (London), LXIV (1903), 439-40. Criticism of Don Juan.


13. (“Arduelis.” See No. 2432.8.)


16. (“Black, John. See Anon., No. 2432.9.)


21. ---. Brandes, Georg M. C. “Byron og hans gruppe,” in Naturalismen i


23. ---. Caccio, Antonio. An essay on Don Juan. I have not been able to locate it. However, Caccio translated Don Juan into Italian in 1853, published in Torino. Perhaps the essay is included as an introduction in this volume.


27. ---. Churchman, P. H. “Byron and Espronceda,” RHs, XX (1909), 5-210; esp. pp. 160-210, on Don Juan, etc., and El Estudiante de Salamanca.


31. ---. Cunningham, A. Introd. and notes to his ed. of Don Juan. Philadelphia: Davis and Porter, 18----.


35. ---. (Gendarde de Bévotte. See No. 4119.)


37. ---. (Hazlitt, William. See No. 2432.3.)


39. ---. (Hone, W. See No. 2432.3.)

-38. Lord Byron in Don Juan: A Study in Digression. Dr. dissert. at Yale, 1939.
-44. McGing, Margaret E. "A Possible Source for the Female Disguise in Byron's Don Juan," MLN, LV (1940), 39-42.
-45. (Madarilaga, Salvador de. See No. 4176.)
-46. (Maurais, André. See No. 2148.1.)
-47. (Meinecke, Bruno. See No. 2432.76.)
-52. Mullar, Henri Constantinou A. "Enkele beschouwingen over Byron's Don Juan." Extracted from a larger work, pp. 255-73, and cited (1924) in the pamphlet half I saw at Harvard. I have not been able to locate the original work. (Trans.: "A Few Thoughts about Byron's Don Juan.")
-54. (Nieschmidt, H.-W. See No. 2647.5a.)
-60. "Quennell, Peter. Intro. to his ed. of Don Juan (New York, Chiltem Library, 1949).
-64. Ratchford, Fannie E. "On Some Stanza Changes from Don Juan," UTBSE, IV (1924), 93-96. Prints first draft of ten stanzas from Don Juan.
-65. (Révész, Andráks. See No. 4236, pp. 34-43.)
-69. Shelly, Percy B. "The following letters discuss Don Juan, in the Ingpen and Beck ed. of the Complete Works (London and New York, 1926): To T. L. Peacock, Oct. 8, 1818 (TX, 334); to Byron, May 26, 1820 (TX, 173); to Byron, April 16, 1821 (TX, 235); to Mary Shelley, Aug. 9, 1821 (TX, 305-04); to Byron, Sept. 21, 1821 (TX, 322); and to, to Byron, Oct. 21, 1821 (TX, 330-31).
-71. Smirnov, M. T. "Two tips di Don Giovanni: Pushkin e Byron." Moscow, 1902. I have found no reference to this work other than one in an Italian work citing it as I have given.
-72. (Stacy, John. See No. 2432.2.)
-76. "Byron's Focus of Revision in his Composition of Don Juan," UTBSE, XXIX (1952), 57-67.
-79. "The Imagery of Don Juan and Other Poems," reported by FPLA, "Work in Progress," as of April, 1952 (No. 18294c). Monograph. Work being done at the Univ. of Texas.
72. "The Mind and Art of Byron as Revealed in the Composition and MS. Revisions of Don Juan," ibid., as of April, 1951 (No. 2207). Not listed, April, 1952.
73. "MS. Rhyme Revision of Canto I of Don Juan," NQ, CXCIII (1948), 244-46.
78. --.--. "Lockhart on Don Juan," TLS, November 30, 1940, p. 608.
79. T. "Don Juan," The Western Review (Lexington, Kentucky), II (Feb., 1820), 1-16.
82. Trueblood, Paul G. "Critical introd. to Don Juan." Listed in "Research in Progress" by PMLA, April, 1952 (No. 2651). Work being done at the Univ. of Washington.
84. Ure, Peter. "Beckett's Dwarf and Don Juan, V, Ixxxvii-xciv," NQ, CXCVI (1951), 143-44.
88. Williams, Peyton. The Influence of Pulci, Ariosto, and Canto on Byron's Don Juan. Dissert. in progress at Vanderbilt Univ., listed in "Research in Progress" by PMLA, as of April, 1952 (No. 2652).
CÓRDOBA.

-1. Franquesa y Goeniz, José. "La Venganza en el sepulcro — comedia
   indita de D. Alonso de Córdoba Maldonado," in Nuevas de
   Memorias y Relatos (Madrid, 1899), 1, 253-68.

2501. CORNEILLE.

-1. Despots, Eugène, and Paul Masnord. Oeuvres de Malène (Paris, 1890),
   vol. 4, 47-51.


-3. Schoffer, Aaron. "Thomas Corneille’s Re-working of Malène’s Don
   Juan," MP, XIX (1921), 163-75.

2521. DELTEIL.

-1. Rev. by John Chardentier. FC, July 1, 1930.


-4. Rev. by Bernard Nabone. "Jaspar Delteil, prêtre de Don Juan,
   Gringoire, June 27, 1930.

-5. Rev. by Gonzague Truc, Consedel, July 1, 1930.

-6. And, when turned into English, six revs. in BRD, 1931.

2546. DORIMON.

---. (Gandarier de Bévoste. See No. 4118.)

---. "Krölich, W. W. Preface to Pastic de pierre text, Malère-Maulaun,
   1 (1879), 34 ff. One critic states that it is de Villère’s text, not
   Dorimon’s.

---. (Lancaster, H. Carrington. No. 2472.2, part III, vol. 11, E Baltimore,
   etc., 1926 J, 35-38.)

-2. Methnholz, Richard. "Eine Frankische Bearbeitung der Don Juan-
   Sege von Malère," ASNSL, LXXIII (1880), 177-86. Dorimons compared
   with de Villières and Giliberto.

2552. DUMAS.

-1. Adams, Nicholas. B. "A little Known Spanish Adaptation of Dumas’
   Don Juan de Marnia," BR, XX (1929), 241.

-2. Leslie, J. K. "Towards the Vindication of Zorrilla: the Dumas-
   Zorrilla Question; Again; Relationship Between Don Juan Tenorio
   (1844) and Don Juan de Marnia, or La Chute d’un ange (1833),
   "MR, XIII (1943), 289-93.

-3. Thompson, John A. Alexandre Dumas Père and Spanish Romantic Drama.
   Louisiana State Univ., 1938. Dumas’ Don Juan, pp. 160-74;
   Zorrilla’s, 160-77.

2553. ECHEGARAY.

-1. Alos, Leopoldo. Polite (Madrid, 1893), pp. 5-16; article of
   April 2, 1892.

---. (Lefrère, Andre. El Anti Tenorio, pp. 106-12. See No. 4236.)

---. (Tailhade, L. See No. 4293.)

2557. EFTHIMIOU.

---. (Costanza, L. See No. 4075, chap. IV, pp. 119-44.)

2573. ESPRONCEDA EL STUDIANTE.

-1. Breiten, Geoffrey. Quelques précisions sur les sources d’Espromeda

-2. Domancina, Juan José. Introd. to Obras poéticas completas (Madrid:
   Aguilar, 1936), pp. 93-115. In the 1943 ed., no names is cited as
   author of the introd. (pp. 73-85); but text is the same.

-3. Moreno Villa, J. Ed. de Obras poéticas, I. Poemas y El Estudiante de
   Salamanca (Madrid, 1923), rev. by J. D. B. in EPE, X (1923), 197-98;
   M. Metcalf, España y América (Madrid), XXVII (1926), 140-43.
   Alonso Reyes, RO, I (1923), 118-22.

-4. Northup, George F. Ed. of El Estudiante de Salamanca and Other
   Selections, Boston, etc., 1919. Intro., etc. Rev. by W. S.
   Henderson, NC, IV (1921), 262.

---. (Fujita, E. See No. 2432, 55.)

---. (Santolucia, Y. L. See No. 2432, 62.)

-6. Viera, Juan. Del Romanticismo en España y de Esproneda (1854),
   parts II and III, passing; he discusses Zorrilla’s Don Juan as well.

2574. ESPRONCDEA SANCHO.

   228-31. Comparison with Zorrilla’s Don Juan.

2584. FERNÁNDEZ-SHAW.

-1. Rev. by Cecil de Redo, Leo, IX (Jan. and March, 1909), 35-50 and
   303-20.

2591. FERERI.

---. (Pougin, A. See No. 2979, 178.)

2596. FIDAO-JUSTINIANI.

---. (Fidao-Justiniani. See No. 404.)

2597. FITZGERALD.

---. (Ten revs. in BRD, 1920.)

2600. FLAUBERT.

---. Singer, Arnold E. "Flaubert’s Une Nuit de Don Juan," MLN, LV
   (1940), 516-20.

2602. FLECKER.

---. Ten revs., BRD, 1926.

---. Rev. in The Dial (New York), LXXV (Jan., 1926), 75.

---. Rev. in London Mercury, XIV (July, 1926), 302.

---. Rev. in NatL, XXXIX (May 1, 1926), 128.

---. Rev. in NatL, XL (May 21, 1927), 216.

---. Rev. in TLS, Nov. 26, 1925.

---. Rev. by B. Debré, NatL, XXXIX (Jan. 9, 1926), 527.


---. Rev. by John Freeman, Books, LXIX (Dec., 1925), 158-59.

---. Rev. by J. Redfern, NSY, XXXVII (May 1, 1926), 61-82.

2610. FORBES-MOSSE.

---. Six revs., when trans. into English, BRD, 1930.
Don Juan und Faust," Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, VIII (1930), 539-57.

2654-55. GRAU,
-.1. Fernández, Oscar. "The Theatre of Jacinto Grou." Dissertation at Univ. of Wisconsin, listed in "Research in Progress" by FMLA, as of April, 1932 (No. 8030).
-.4. (Grau, J. See Nos. 4128 and 4131.)

2654. GREAL-BURLADOR.

2660. GUERRA JUNQUEIRO.

2677. MARAUCOURT.
-.1. Rev. by Boissouvray, Vérité, March 22, 1898.
-.2. Rev. by Jules Case, KN, March 15, 1898.
-.3. Rev. by Henry Faquiere, Figaro, March 9, 1898.
-.4. Rev. by R. de Franchin, Gazette de France, March 10, 1898.
-.5. Rev. by Gustave Guichaux, Revue Encyclopédique, April 16, 1898.
-.6. Rev. by Gustave Guichaux, Gaulois, March 7, 1898.

2701. HERVE.
-.1. Rev. in Fräser's Magazine, VII (June, 1833), 659.

2708. HEYSE.

2712. HOFFMANN.
-.1. (Breueille, M. See No. 2338.1.)
-.2. (Edwards, Henry S. "Mozart's Don Juan" Described by Hoffmann" see No. 4901, vol. 1.)
-.4. Hoffmann, E. T. A. Don Juan. M. Seliger zu seinem 50 Geburtstag. Leipzig, 1918. This entry, copied from a previous bibliography, is obviously confused. I assume an article on Hoffmann's Don Juan appearing in a Festschrift volume for Max Seliger, who was fifty in 1915. However, I have not been able to locate such a volume.

2717. HOFFEN.
-.1. Rev. by Otto Brahms, Deutsche Literaturzeitschrift für Kritik... (Berlin), 11 (1881), 376-79.
- 7. "La Vie de société dans le Dauphinois au XVIIIe siècle," RMFL, XLII (1925), 344-74. This is part II of the preceding article, published posthumously.


- 2797. Kosach, Anon. Bol'shaya Sovetskaya Entsiklopediya, LV, col. 726, of article on Kossach is on her Kameny Hospodar. (Trans.: "The Great Soviet Encyclopedia.")

- 2779. LA CROIX.

- 2809. LENAU.

- 1. Lemoine, André. "Le Feu et le Don Juan de Lenau," NR, LV
(1888), 384–95.


-2. LENORMAND.

-1. Rev. by P. Brisson, APL, LXXXII (June 22, 1924), 687–88.


2822. LEWISCHIN.

-1. Eight revs. in BRD, 1923.

2829. LINKLATER.

-1. Fourteen revs. in BRD, 1931.

2833. LISITZ.


2837. LONGMORE.


2853. MACHADO.


2866. MALLEFILLE.

-1. Wenczer-Wildenberg, Friedrich. Introd. to his trans. of Malleville's Mémoires (Berlin, 1929). There was an earlier ed., Stuttgart, 1921, but I do not know whether it carried the introduction.

2862. MANSFIELD.


2867. MARINI.


2874. MARTÍNEZ RUIZ.

-1. "Abad, C. M. "La Obra literaria de Martínez Sierra, Don Juan de España," Razón y Fe, LXII (1922), 177 ff.

2875. MARTÍNEZ SIERRA.

-1. MAUPASSANT.


2893. MÉRIMÉE.


2895. MICHAELIS.


2900. MILOŠ.]


2905. MÖRKE.


2907. MOLIERE.


-5. Amato, Modesto. Introd., note, and study of sources, in his ed. of Don Juan (Palermo, 1930).

-6. Anon. A sonnet on Don Juan reproduced by Estré (See No. 2907, 34),


-74. "Le Théâtre de Molière: Don Juan; conference à l'Odeon," in Récits, part I (1892-1893), 195-266.


-82. (Lieder. H. A. See No. 2643.1.)

-83. (MacDonald-Guelfer. See No. 417.)


-98. No. 2472.4. "De un corso sul Moliera (Don Juan: Il momento drammatico di Molière)." in Rivista di Storia dell'Arte (Rome), part I (1871), 143-56.


-100. Pages. F. "Note sur une source du Don Juan de Molière," in French Quarterly (London), III (1921), 222-34.


-108. (Rochonnet, Sieur de. See No. 2937.6.)

-109. (Ross, see de Saint-Béthelmy. See Anon., No. 2907.6.)


-111. "Saint-Victor, Paul de. La Liberté, March 2, 1868. Article on M. D.J. Sainte-Beuve, Charles A. A MS note of his regarding the character of the Spanish Don Juan and the transformation given it by Molière is reproduced in the Livre d'or de Sainte-Beuve (Paris, 1904).


- 92. Schouten, J. "Enkele aanteekeningen ter inleiding tot een vertaling van Molière's Don Juan," Witte-Mier; Maandschrift, etc. (Apeldoorn), new series, III (1928), 17-23. (Trans.: "A Few Notes to the Introduction to a Translation of ... Don Juan.")

- 93. (Schröder, T. See No. 4295.)


- 95. Sticardi, Vesta. See No. 4270.


- 100. Valera, Juan. A page-long comparison of the Don Juan of Molière and that of Molieré, in his article "De la naturaleza y carácter de la novela," orig. in Cátedra de Ambos Mundos, 1860. Easly found in several collections of his literary essays. It is not a whole article, as implied in some other bibliographies, or even on integral part of the essay in question.

- 101. Veselovskij, Aleksei. Études sur Molière: Don Juan. Moscow, 1891. I do not have a reference to the orig. Russian title: Desfeuilles, No. 831, is not sure that it ever appeared in print, though two other bibliographers list it as above.


- 105. MONCREIFF.


- 108. Rev. in Good Housekeeping, CXVIII (Feb., 1949), 10 and 110.

- 109. Rev. in Newsweek, XXXII (Jan., 1949), 76.

- 110. Rev. in Time, III (Jan. 3, 1949), 56 and 60.

- 111. Rev. in Woman's Home Companion, LXXVI (Feb., 1949), 10-11.

- 112. Don Juan.

- 113. Scenes, Motion Picture Story (Brooklyn, N. Y.), XXXI (Feb. 1926), 62.


- 117. Don Juan Quilligan.

- 118. Rev. in Newsweek, XXXVI (Aug. 13, 1945), 84.

- 119. Rev. in Time, XLVI (July 30, 1945), 98.

- 120. Private Life of Don Juan.


- 123. Rev. in Saturday Review (Pall Mall), CLVII (Sep. 15, 1934), 128.


- 127. MOUNET-SULLY.


- 129. MOZART.

- 130. Rev. by Paul Fair, Film Weekly, May 12, 1935, pp. 603-05.


- 140. Rev. of performance, CCL (April 15, 1934), 393-98.


- 142. Rev. of performance, CLXXVI (April 18, 1953), 335.

- 143. Rev. of performance, NSTP, NIII (April 16, 1932), 483.

- 144. Rev. of performance, NSTP, IX (Feb. 17, 1940), 203-04.


- 147. Rev. of performance, NYT, XXIX (Nov. 15, 1947), 124.


- 149. Rev. of performance, NYT, XXXII (Dec. 6, 1922), 107.


-22. Rev. of performance, PRM (April 1, 1934), 700-09.

-23. Rev. of performance, SD (April 1, 1938), 693-702.


-26. Rev. of performance, SP, CLXIV (Feb. 16, 1940), 213-14.


-43. Théâtre National de l'Opéra Comique: Don Juan, Figaro, Jan. 8, 1922, p. 5.

-44. Burali, Fil. Mozart et le sous Don Giovanni, Ancona, 1874.


-49. [Blaise de Bury. See Lagenvaarts, below.)


-55. Brady, Agnes Marie. "Una Cosa rara and Don Giovanni," Reported in "Research in Progress" by PMA as of Apr. 1952 (No. 5582).


-57. Brichet, S. "Don Ottavio," Sig, LXXXIX (June 17, 1939), 659-61.


-69. Curzon, Henri de. Rev. of a performance, JD, XXXI, part I (June 8, 1928), 953-54.

-70. Rev. of a performance, JD, XLI, part I (March 30 and April 6, 1934), 525-27, 567-68.
- 70. "Le Personnage de Don Juan dans l'oeuvre de Mozart," Men, LXXIV (Jan. 6, 1922), 1-2.
- 73. "Don Juan de Mozart. Don Juan auf der französischen Opernbühne," MGS, XXVIII (April 17, 1834), 310-12.
- 78. "Le Don Juan de Mozart et les traducteurs," La Revue Playel (June, 1927), No. 43, pp. 266-68.
- 95. "Guerle, Die. See below, under Hugues de Guerle.
- 105. Hartmann, Rudolf. "Don Juan" or 'Don Giovanni'?, Mus, XXV (Dec., 1932), 179-82.
- 107. "Don Juan" or 'Don Giovanni' or "Don Juan"; "Mozart's Don Juan," AMZ, LXI (May 4, 1934), 252-53.
- 108. "Intro. to transl. of Don Giovanni into German (Berlin, 1911), 116-70.
- 110. "Reich mir die Hand, mein Leben," Sig, LXII (1914), 116-70.
- 111. "Stellung Mozarts zum Don Juan Texte," Mitteilungen der Mozart Gemeinde, XXXV (1913), 100-04.
- 112. "Textfrage und zur Aufführung von Mozarts Don Juan,"


- 140. Le Don Juan de Mozart et les Don Juan aux Théâtres-Lyriques de Paris," RDM, LXIII (May 15, 1866), 499-519. Neither this nor the preceding article is by Blaise de Bury, as one bibliography has it.


- 142. Lalo, L. Rev. of a performance, RF, XXIX, part 2 (March 1, 1922), 208-14.

- 143. Langhans, Wilhelm. "Der Einfluss der Musik in der Schule. Ein Kapitel der musikalischen Dekoration," Bayreuther Blätter (Leipzig), 1892. This year would be vol. XV, but it does not contain the article in question.


- 148. Lyser, Johann F. Three articles of his, 1883 (read 1883), 1845, and 1847, were reprinted by L. Hirschberg as "Verschollenes von Don Giovanni," Sonntagsbühne der Vossischen Zeitung, Berlin, 1908, No. 8.


- 150. Madariaga, Salvador de. See No. 2176.


- 152. Marziani, T. "Luigi Bassi e il Don Giovanni di Mozart," La Critica Musicale (Pesaro), III (1901), No. 3.


- 155. "Zum Don Juan-Jubiläum," Peg, XXXII (1887), 279-81, 297-301.
-156. Masanaou, Santiago de. Articles on Don Giovanni, El Artista (Madrid), 1 (1835), II-12, 22-24, 94-95.
-159. Mendel, Hermann. Intro. to his reworking of DaPonte's libretto (Berlin, 1871).
-161. Merlan, Hans. Section on D. G. in his Mozarts Meisteroper (Leipzig, 1900).
-162. [Musset, Alfred de. Les serenate de Don Juan. Leipzig, 1855. A book or article, possibly on Don Giovanni. Cited in a Spanish bibliography. I find no other reference to the item whatsoever.]
-165. "Don Giovanni's Spanish Heritage," Opera Now (N.Y.), XV (Jan. 1951), 5-6. Here Nettl mentions publishing Casanova's version of the sextet from act II of D. G. (n. v.).
-177. Planche, Gustave. "Don Juan à l'opéra," RM, March 15, 1834, pp. 667-81. This essay is part of a larger "Histoire et philosophie de l'art," by him and A. Lohé Velarnas. A section of the larger work by Lohé (ibid., pp. 661-71), on Mozart, contains some discussion of Don Giovanni. Planche's "Don Juan" is also to be found in his Études sur les arts (Paris, 1855).
-183. (Riegler, Erwin. See No. 4241.)
-184. (Tloz de Lampazco, Blanca de. See No. 4242, pp. 16-29 on Don Giovanni.
-185. Rodriguez, Gabriel. "Conferencia explicada en la Institución Libre de Enseñanza durante el curso de 1876 y 1877. Fragmento de un ensayo inédito sobre la ópera de Don Juan de Mozart," in Album Limss. March, 1896. Polau y Duetsch liest on "Album. Limosna a los afligidos por la coalición que enluta... Pola... (M., 1896). Assuming that the "Ma," confused the bibliographer from whom I took the original reference, allowing him to read "March" for "Madrid," I attempted to check in the Album volume. It does not seem to be held anywhere in the U.S. At least, it is not listed in the Library of Congress Union Catalogue.
-187. Rogge, Hermann. "Die Opfervorlagen von Mozart's Don Juan in Nederland," Tijdschrift der Vereeniging voor Nederlands-Museumgeschiedenis, II (1887), 237. (Trans.: "The Presentations of Mozart's Don Giovanni in Holland.") I find it cited by one critic as a book, Amsterdam, 1886. However, I cannot find such a book listed in Dutch catalogues. The periodical which I have given is not listed in Wilson's checklist, but I have no reason to suspect that the reference is not correct, though the "237" probably should read "237 ff."
---. (1912), 267-84. The Artur Bodanzky version.
(Rouche, J. See Boschat, above.)

---. 187. Runciman, John F. "Don Giovanni and Requiem." In his Old Scores and

---. 187a. Rusmose, Robart. "Don Giovanni on Trial," Opera News (N.Y.), XV
(Jan. 1, 1951) 8-9, 31. Criticism in story form of Kierkegaard,
No. 2929, 132.

---. (Sachs, Leopold. See No. 4253.)

---. 188. Saint-Saëns, Camille. "Charles Gounod et le Don Juan de Mozarte.
Paris, 1894. Orig., I believe, a journal article. Trans. into English as
"Charles Gounod on Mozart's Don Juan," and first in Saint-Saëns'


---. 189. Sergeant, Winthrop. "Don Giovanni. Is it the World's Greatest Work of
Art?" Life, XXII (Feb. 3, 1927), pp. 56-68.

---. (Schott, Albert. See Freischaff, R. von, above.)

323-24.

(1923), 3-8.


---. 194. Schmitz, Eugen. "Zur Inszenierung von Mozarts Don Giovanni," AMZ,
Li (June, 1924), 507.

---. Schnerich, Alfred. "Wie sehen die ersten Vorstellungen von Mozarts
Don Juan aus?" Zeitschrift der Internationalen Musikgesellschaft, XII
(1910-1911), 101-08.

---. 196. Schwerké, I. Article on Adolph Boschat's coming rendition of Don
Giovanni, faithful to the original, to be given in Paris, MC, CVI
(April 1, 1933), 9.

---. 197. Scudo, F. "Wolfgang Mozart et l'Opéra de Don Juan," ROM, March 15,
1849, pp. 87-925. Also in his Critique et litterature musicale,
Paris, 1850.

---. 198. Selwyn, G. A. "Mozart and the Don Giovanni Overture," Etude, XLIX
(April 1929), 206.

(1836), 65-90. About D. C.

---. 200. Sittard, Joseph. "Zum Don Juan-Jubiläum," a chapter in the
"Musikalische Gedenkteile," section of his Studien und Charakteristiken,
vol. I (Hamburg, 1889).

---. 201. Slavov, Max. "Meine Inszenierung des Don Giovanni," Metas, IV
(Oct. 1, 1924), 173.

---. 202. Sonneck, Oscar G. T. "The New Mise en Scène of Mozart's Don
Giovanni at Munich," in his Miscellaneous Studies in the History of
Music (New York, 1921), pp. 171-75. Also found in Italian as "La Nuova
representazione del Don Giovanni di Mozart a Monaco," Rivista
Musicale Italiana, III (1897), 741-55. Apparently the article was
done in German by Sonneck before he came to this country, but I do not have
a reference to the orig.
2966. OWEN.
-2971. BOULANGER.
-2975. DELACROIX.
-1. Anon. “Encore le Don Juan de Delacroix et le portrait de Mme Recamier de David,” La Chronique des Arts et de la Curiosité (Paris), 1895, pp. 299-300. Not by Durand-Guéville, as cited in one source; at least, unsigned.
-2. *Jacques, Charles E., 1813-1884. The previous entry cites Jacques as having an article in Figaro about Delacroix’s painting. I have not been able to locate it.

3002. PATRICIO.

3007 etc. PEREZ DE AYALA.
-2. Rev. by W. C. Atkinson, BSS, X (1933), 102-103, when trans. into English by Walter Storie.

3009. PÉREZ ZÚÑIGA.
-1. Pérez Zúñiga, Juan. Introd. to his Lo que queta Don Juan (Madrid and Buenos Aires, 1920).

3018. PICCINI.

3029. PONTE.

3040. PRZYBYSZEWSKI.
-1. (Belmont, K. See No. 4037.)

3047. PUSHKIN.
-1. *Boríi, F.—“Il Don Giovanni d’Aleandro Pushkin,” Orizzonte Italiano, Book or Journal?
-2. (Edward, Henry S. “Pushkin’s... New Last Act for Don Juan.” See No. 4091.)
-3. (Madaringa, Salvador de. See No. 4176.)
-4. (Smirnov, M. T. See No. 2432.65.)

3063. REUTTER.
-2. Rev. by O. Riomer, Musico (Basel), IV (Sept., 1950), 345-47.

2964. OWEN.
-2. BOULANGER.
-2. DELACROIX.
-1. Anon. “Encore le Don Juan de Delacroix et le portrait de Mme Recamier de David,” La Chronique des Arts et de la Curiosité (Paris), 1895, pp. 299-300. Not by Durand-Guéville, as cited in one source; at least, unsigned.
-2. *Jacques, Charles E., 1813-1884. The previous entry cites Jacques as having an article in Figaro about Delacroix’s painting. I have not been able to locate it.

3002. PATRICIO.

3007 etc. PEREZ DE AYALA.
-2. Rev. by W. C. Atkinson, BSS, X (1933), 102-103, when trans. into English by Walter Storie.

3009. PÉREZ ZÚÑIGA.
-1. Pérez Zúñiga, Juan. Introd. to his Lo que queta Don Juan (Madrid and Buenos Aires, 1920).

3018. PICCINI.

3029. PONTE.

3040. PRZYBYSZEWSKI.
-1. (Belmont, K. See No. 4037.)

3047. PUSHKIN.
-1. *Boríi, F.—“Il Don Giovanni d’Aleandro Pushkin,” Orizzonte Italiano, Book or Journal?
-2. (Edward, Henry S. “Pushkin’s... New Last Act for Don Juan.” See No. 4091.)
-3. (Madaringa, Salvador de. See No. 4176.)
-4. (Smirnov, M. T. See No. 2432.65.)

3063. REUTTER.
-2. Rev. by O. Riomer, Musico (Basel), IV (Sept., 1950), 345-47.
3103. RIVAS.
---. (Cuesta. See No. 2893.1.)
---. (Grousser. See No. 3 2893.3.)
3100. ROLLER.
3104. ROSIMOND.
-1. Fagerström, Jakob. Några anteckningar om Don Juanos dramatiska
bearbetning under sjuande seklet. Lund, 1877. "Comparison of
Rosimond's and Shadwell's plays." (Trans.: "Some Notes on Dramatic
Treatment of the Don Juan Saga in the Seventeenth Century.")
(Paris, 1873), 316, 316-20; the play itself is included, pp. 321 ff.
---. (Lancaster, H. Carrington. No. 2472.2, part III, vol. II [Baltimore,
etc., 1936 J., 44-47.)
3106. ROSTAND.
-1. Four revs., BRD, 1930, of T. L. Riggs' trans. into English (1929).
-3. Rev. by M. Brown, TA, V (Jan., 1926), 5-7. Rev. of English stage
version (1923), as these other later revs.
-4. Rev. by René Drouin, RDM, April 1, 1922, pp. 703-10.
-5. Rev. by D. Freeman, Family Fair (New York), XXV (Jan., 1926), 40.
-7. Rev. by L. Lewisohn, NG, CXII (Sep. 7, 1921), 271.
-8. Rev. by Nisbet, in "Les Romains et la dernièrue nuit de
Don Juan," La Vie des Peuples, VI (1922), 1076-85.
-9. Pappoceno, E. "Le ultime incarnazioni di Don Giovanni; un dramma
postumo di Ed. Rostand," in Studi in onore di Francesco Torracca
(Naples, 1922).
-10. Phelps, William L. "Introd. to T. Lawson Riggs' trans. into English
(Yellow Springs, Ohio, c. 1929).
-11. Tonelli, L. "Don Giovanni imascherato," in his Alla ricerca della
personificazione (Milan, 1923), 363-70.
Two separate revs.
3107. ROJUON.
-2. Rev. by Emile Faget under title "La fin de Don Juan d'après
3122. SALVATORE CAMPOS.
-1. Torres Gilart, Luis. "La Filosofia y la etica del drama," Diario de la
Plata (July, 1927). Reprinted in Don Juan detracto (Montevideo,
1927), as an introduction.
3124. SAND.
3144. SCHÖNACH-CAROLATH.
-1. *Titolo. Article in Beilage to the Allgemeine Zeitung (Munich), 1899,
No. 210. Should be July 31, but I could not locate the Beilage for
that date.
3152. SERSTEVENS.
---. (Servtevans, Albert H. Preface to his own book; See No. 4268.)
3154. SHADWELL.
-1. Abrahm, J. S. The Plays of Shadwell. Reported in "Research in
Progress" by PMLA of April, 1951 (No. Y 708). Work being done at
Nottingham.
-2. Borgman, Albert S. Thomas Shadwell: His Life and Comedies (New
York Univ. Press, 1928), passim.
-3. Coleridge, Samuel T. So-called "Critique on Bertram" (untitled in
orig.) on Shadwell's Libertine, Biographia Literaria (London, 1817),
chap. XXIII, esp. pp. 166-73, in vol. II.
-4. (Fagerström, Jakob. See No. 3104.1.)
-5. (Morley, S. G. See No. 2432.48.)
-6. (Rehm, Oscar. Thomas Shadwell's "Tragödie The Libertine" und ihr
Verhältnis zu den vorausgehenden Bearbeitungen der Don Juan-Sage.
Inaug.-Dissert., Leipzig, Halbe, 1904. See No. 4235.)
-7. Steiger, August. Thomas Shadwell's "The Libertine." A Complementary
Study to the Don Juan-Literature. Bern, 1904. Inaug.-Dissert.,
Bern.
---. Summers, Montague. See No. 4282.
3156. SHAW: DON JUAN.
-1. Rev. in NSN, XXV (April 3, 1943), 224.
-2. Rev. in Cont., LV (Nov. 9, 1951), 118. This and the following revs. are
of the Charles Loughton "Drama Quartette" production.
-3. Rev. in Fortune (Denver, Colo.), XLV (Jan., 1952), 142.
-4. Rev. in Life (Chicago), XXXI (Nov. 4, 1951), 46-47.
-5. Rev. in Newweek, XXXVIII (Dec. 10, 1951), 50.
-6. Rev. in Time, LVIII (Nov. 5, 1951), 63-54.
-7. Barzun, Jacques. Notes to the Columbia Long Play recording of Don
Juan in Hell (c. 1952).
Also in his As They Appear (New York, 1952), pp. 77-83.
On the play, and general, too.
-12. Rev. by W. Gibbs, NY, XXVII (Dec. 8, 1951), 64.
---. SHAW: MAN AND SUPERMAN.
3157. Rev. in Athenaeum (London), part 2 (Sep. 26, 1903), 422-23.
-2. Rev. in Blackwood's Edinburgh Magazine, CLXIV (Oct., 1903),
532-35.
-3. Rev. in Bookshop, XXV (1903), 45.
-4. Rev. in Catholic World, CLXVI (Nov., 1947), 169. This and other
rev. of the general period are of Maurice Evans' revival of Man and Superman.


-36. Rev. by A. Henderson, Dial (Chicago), XXXVII (1904), 33-34.


-45. Pérez de Ayala, Ramón. Two articles in No. 4222.

-46. Rev. by Alfred Palger, Die Weltbühne (Berlin), 1926, No. 31.

-47. Rev. by S. Potter, NSN, XXXIX (July 20, 1946), 46.


-50. Stuckey, L. "Man and Superman; Bernard Shaw Proposes the Toast of the Annual Shakespeare Celebration, Stratford-on-Avon," Drama (Chicago), XVI (March, 1926), 205-06.


-54. SILVA GAIO.


-56. SEOWACKI.

-57. STEAD.


-59. STRAUSS.


includes Don Juan.


-5. *STRONG.*

---

-1. Eleven revs., BRD, 1933.

---

-2. SUBERVILLE.

---

-1. Rev. by A. Bellisario, JD, XXXIX, part 2 (Oct. 21, 1932), 684-85.

---

-1. Nine revs., BRD, 1929.

---

-1. Téllez.

---


---

-2. Barja, César. Libros y autores clásicos (Brattleboro, Vermont, 1922), chap. XXX, mainly on El Burlador.

---


---

-4. Bergamín, José. "Moralidad y misterio de Don Juan (Lo que va del hombre al nombre)," Revista de la Facultad de Humanidades, Universidad de la República (Montevideo), IV (1950), 99-123.

---


---


---


---


---


---


---

-10. *---."Sobre dos comedias de Tiro (el Vergonzoso en palacio, el Burlador de Sevilla)," Lect, X, part 2, (1910), 308-24, 389-93.

---

-11. "Cotarelo y Mari, E. There are supposed to be some observations on his Burlador text in BH, XVI (1914), 205 ff. Actually an article by S. Griswold Morley, having little to do with the Burladores; it consists of a list of missing verses, etc., in Cotarelo's ed. of Tiro's Comedias, given without comment.

---


---


---


---


---


---


---

-18. *---. Introd. to the Burlador (Madrid, 1927). "Los Cien mejores obras de la literatura española, vol. X."

---


---


---


---


---


---


---


---


---


---


---


---


---


---


---


---


---


-28. Mollorquín Figuerola, José, ed., with introd. of the Buralter, etc. (Barcelona and Buenos Aires, 1940). "Colección Literatura Clásica, No. 9."


-31. Moernier, Victor. See No. 2907.74.


-33. Orice, O. See No. 2189.sl.


-37. "This article is not on pp. 40 ff., as stated in some other bibliographies, nor do the pages above contain an article on the "Tito legendario de Don Juan, etc."

-38. "(Ríos de Lampedusa, Blance de los. See her several articles under the section of general criticism; most of them deal in part with Tirso’s Buralter. As a Tirso specialist she has always approached the Don Juan theme through Tirso himself.)


-40. "Discurso de contestación," Memorias de la Real Academia Española, VIII. Supposed to contain her Don Juan bibliography. Vol. VIII falls in the year 1902, but there is nothing by her in the volume. Nor is the title suggestive of a bibliography.


-42. "La Génesis del Don Juan," in the introd. to her ed. of Tirso’s Obras dramáticas completas, T (Madrid: Aguilar, 1946), 599-627; also see pp. 613-47. Vol. II (Madrid, 1952), n.n.


-45. Salillas, Rafael. "Poesía matoncea (Romances matonceos)," RM, XV (1960), 402-22. This part of a longer article is on Tirso’s and Zavala’s plays.


-47. --------. "Introd., etc., to his ed. of Tirso’s Buralter, etc., (Mexico City, 1949).

-48. (Shergold, N. D. See No. 3198.74e.)


-51. "The Literary Antecedents of Tirso (El Buralter de Sevilla)," reported in "Research in Progress" by PMLA, as of April, 1951 (No. 2009).

-52. "Possible Ruminenices of La Señora Cornelia en El Buralter de Sevilla," Modern Language Forum, XXIII (1949), 118-22. (Valero, Juan. See No. 2907.10.)


-54. (Villospaza. See under "General Criticism" section.)

-55. (Weinstein, Leo. See No. 2907.103.)

-56. 398a. TERRON.

-57. Rev. in Teatro (Madrid, May, 1953), No. 7, pp. 75-76. TIERI.

-58. 3206. TOLSTÓI.

-59. "Rev. in II Drama, XXVI (Nov. 15. 1950), 44.

-60. UNAMUNO.

-61. (Montero, L. See No. 4200.)


-63. UNAMUNO; HERMANO JUAN

-64. Unamuno, M. de. Preface in his own Hermano Juan (Madrid, 1934). UPWARD.

-65. Two revs., BRD, 1915.

-66. VALLE-INCLÁN.


Verbena. Revista del Centro de Estudiantes de Filosofía y Letras (Buenos Aires), XXI (1926), 7-42.


3342. VILLIERS.


- 5. Mahrenholz, Richard. See No. 2907, ed. 1, pp. 1-10, on de Villiers; also see No. 2348, ed. 2.

3260. LAVEDAN.


3280(etc). LIONS.


3334. VOGT.

- 1. (Pauly, Georg. See No. 2929, ed. 171.)

- 3337. WARNER.


- 3335. WOLFE.

- 1. Rev. in TLS, February 6, 1937, p. 89.

- 3353. WUNSCH.

- 1. Rev. by Hugo Leichtentritt, MC, XCIII (March 15, 1929), 14.

- 3335. ZAMORA.

- 1. (Barlow, J. W. See No. 3365, ed. 1.)


3358. ZENDRINI.

- 1. *Pizzaro, Gius. An article on Don Juan. Not traced. May be about Zandrini, whose biography Pizzaro composed for the latter's Opera...
III (1901), 73-76.

--.  
(Díez-Plaja, F. See No. 2574.1.)

-18.  
Fastenrath, Johannes C. F. "Don Juan Tenorio en Colonia," in his 
La Walthalla y las glorias de Alemania, XIII (Madrid, 1912), pp. 319-23. 
Orig. written in 1901. 

-19.  
"Don Juan Tenorio en Estrasburgo," ibid., pp. 325-27. 
Orig. written in 1901. 

-20.  

-21.  
Fernández-Flores, Isidoro. "An article on Zorrillo's Don Juan Tenorio. 
This is probably his short monograph: Zorrillo: estudio biográfico 
(Madrid, n.d.), which appeared orig. in EM, 1891, though it is not 
of course, specifically on the play alone.

-22.  
Fitz-Gerald, Thomas A. "Some Notes on the Sources of Zorrillo's 
Don Juan Tenorio," HC, V (1922), 1-7.

-23.  
(Franquesa y Gamblés, J. See No. 4111.)

-24.  
Geiger, A. Article on Fastenrath's trans. of D. J. T., Die Nation, 
June 16, 1899. Not in Die Nation, Wochenschriff für Politik, etc.,
vol. XVI.

-25.  
Centro Artístico y Literario, 1917, extra number, pp. 44-46. (Possibly 
"extra Nos. 44-46.")

-26.  
Held, Franz. "Zorrillo's Don Juan Tenorio," Die Gesellschaft, 

-27.  
Ibáñez, D. "El Don Juan Tenorio de Zorrillo," La Ciudad de Dios 
(El Escorial - Madrid), CXXIV (1921), 257-70, 401-10; CXXV (1921), 
97-111; CXXVI (1921), 32-42, 161-75, 501-13; CXXXVIII (1922), 5-24, 
161-76, 321-34. Not "Blasco," of course, but "D."

-28.  
Jiménez Placer, Fernando. "Los Valores lácticos en el Don Juan, de 
Zorrillo," Biblisp, III (1944), 131-46.

-29.  
--------- Francisco Cervera y Jiménez-Altamirano, and Antonio Sierra 
Corella. Centenario del estudio de "Don Juan Tenorio" (1844-1944). 
Madrid, 1947.

-30.  
CLIX (1929), 711-19. Deals with D. J. T.

--.  
(López Núñez, Juan. See No. 4172.)

-31.  
*Lucía de Tena, Torcuato. "José Zorrillo, Luis Escobar y Salvador 

--.  
(Madrid, Salvador de. See No. 4176.)

-32.  
Montes, Eugenio. An article on D. J. T. I was unable to locate it.

-33.  
Marmon-García, César. "El Estreno del Tenorio," RC, III (1917), 
60-71.

--.  
(Nozik, Martin. See No. 4205.)

--.  
(Orico, O. See No. 4207, pp. 139-54.)

---.  
(Pedreira, A. S. See No. 4219.)

--.  
(Pérez de Ayala, R. See No. 4222. The first essay entitled "Don Juan 
is mainly on Zorrillo.

Pfandl, Ludwig. "Wie Johannes Fastenrath den Don Juan Tenorio 
"Colección de artículos dedicados al poeta.

(Salillas, Rafael. See No. 3198.40.)

San Ramón, M.de. "Zorrillo, dramaturgo. Don Juan Tenorio," RC, 
III (1917), 99-102.

(Sierra Corella, A. See No. 840. Includes a few contemporary revs. 
of D. J. T. Also, discussion by S. C. And see Jiménex Placer, above.)

(Spencer, John A. See No. 2552.3.)

Trend, J. B. "The Romantic Don Juan," chapter III of section on 
"Spanish Plays and Incidental Music," in his A Picture of Modern Spain 
(London, 1921), 175-179. Almost all on D. J. T.

Unamuno, Miguel de. "Ante la estatua del Comendador," in his 
Cuenca ibérica (Lenguaje y paisaje) (Mexico City, 1942), pp. 129-33. 
Orig. done, ca. 1933. Essay on the statue in D. J. T.

(Valera, J. See No. 2537.6.)

Valladares, Francisco de P. "El Tenorio y El Granado?... Un punto de 
construcción...," RC, III (1917), 74-76.

Wilson, W. "Zorrillo's Use of the Familiar and Polite Forms of 
Address in Don Juan Tenorio," HC, XII (1929), 367-70.

Zorrillo, José. "Cuatro palabras sobre Don Juan Tenorio," in his 
Recuerdos del tiempo viejo (Barcelona, 1860), part I, 162-80. At the 
end is found the poem cited below.

---------- 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 poetized. Found in several collections of his works e.g., 
Clásicos Castellanos, vol. LXIII.

---------- Don Juan Tenorio ante la conciencia de su autor. A 
work projected by Zorrillo. Some think that his "Cuatro palabras" 
above would have become part of it (If we must take "su autor" seriously). 
He said that it was to appear some October's end before the play would 
take place a few days later.

ZORILLA: ZARZUELA.

Cervera, Francisco. "Zorrillo y sus editores. El Don Juan Tenorio, 
caso cumbre de explotación de un drama," Biblígrafo, III (1944), 147-90. 
Contains account of the zarzuela. And see Jiménez Placer, above.

ZORILLA: MARGARITA.

Costa, José María de. "El Teatro de Margarita la Tornera en la 
tradición popular," Amigos de Zorrillo (Valladolid, 1933), pp. 31-33. 
"Colección de artículos dedicados al poeta.

(Reda, Cecilio de. See No. 2584.1.)

154
VII. THE DON JUAN THEME: GENERAL CRITICISM

In addition to the books and articles listed below, many of those on
specific individuals contain discussions of a general nature, just as virtually all
of the general treatments deal at some length with one or more versions of the
Don Juan theme. Ordinarily, works in this section have been cross-referenced
under "versions" only if the essay in question touched on no more than two such
versions or had to do with some of the infrequently interpreted ones. Items pre-
ceded by ++ are concemed in part or at least with the origins of the Don Juan
legend. Included here are articles and books which I have not been able to
assign to specific locations in this bibliography.

4001. ABEL, DARREL. The Ruined Maid. A study of seduction in English
fiction. Reported in "Research in Progress" by PMLA in 1951 (No. Y337).
Work being done at Purdue.

4002. AGUSTÍN, FRANCISCO. Don Juan en el teatro, en la novela y en la
vida... con un estudio preliminar sobre la vejez de Don Juan por el
Dr. Gregorio Marañón. Madrid, (1928).

4003. AICARD, JEAN. L'Aimée. Exposition de donjuanism. 1891. I cannot
verify the existence of this work, but have a reference to it.

4004. ALAINMAS, PAUL. "Le Vénéréable Don Juan," Temps, Dec. 19, 1911.
(ALMÉRAS, HENRI J. La Femme amoureuse, etc. See No. 2179 etc.)

4005. ALOYA, JUAN de. "Don Juan Tenorio, en los altos," Espes. Revista de
Acción Católica (Pontevedra, Spain), No. 167. November 1948,
pp. 15-16.


4007. ÁLVAREZ de AZEVEDO, MANOEL. Preface to his Lyra das vinte annos.
part II, concerns Don Juan. See under the author himself, under
"Versions."

4008. ANDRÉS ÁLVAREZ, VALENTÍN. "Otro vez Don Juan o el español

4009. ANON. (Starred items, which I have not seen, may have actually been signed.)

4100. ---. "Ana Morisel, apasionada de Don Juan," Pueblo (Madrid),
November 5, 1949.

4101. ---. "Brieue aus Madrid," Eur or Eur C (?), II (1837), 152.
Contains a short reference to Don Juan.

4111. ---. "Don Giovanni, nito mediterraneo," Minerva, vol. LX.
Probably, periodical in question is Minerva, Rivista delle Riviste, LX
(1950).

4112. ---. "Don Juan," Bull. I. E. (1948), No. 6, pp. 1-3. I am
not sure what the abbreviation stands for and have been unable to locate
this item.

4113. ---. "Don Juan," Espasa-Calpe Enciclopedia Universal
Interviewed, vol. XVIII, part 2. N. B. Almost all the encyclopedias
have general articles on Don Juan. The more important ones only are
listed here.

4114. ---. Don Juan article. Reported in Vopische Zeitung (1992),
No. 36. Berlin newspaper.

4115. ---. "Don Juan auf der Drehbühne," Neue Freie Presse (1896),
No. 11509. Vienna newspaper.

4116. ---. "Don Juan in la buena y en la mala suerte," Pueblo,
(Madrid), November 5, 1949.

4117. ---. "Don Juan existe sólo en la imaginacion de las mujeres,"
Pueblo, November 5, 1949.

4118. ---. "Don Juan in deutscher Übersetzung und auf deutschen
Bühnen," Eur (1866), cols. 393-400. Mainly a review of Bitter,
No. 2929-31, q.v.

was reprinted in 1904, same pagination.

4120. ---. "Die Don Juan-Sage in der Poesie," Eur C (1875),
cols. 230-32. Mainly a review of Engler, No. 4903, q.v.

4121. ---. "Don Juan und der steinere Gast," BLU, (1853),
pp. 1003-05. Two bibliographies list this article under "Joh. Karl
Seidenmann," but it bears no author's name in the original.

4122. ---. "Don Juan und Donna Anna," Beilage der Allgemeinen
Zeitung (1903), No. 210. I also find what is apparently the same article
reported in the Norddeutsche Allgemeine Zeitung, No. 3210. It would
appear to be another name for the same paper.

4123. ---. "Don Blasco de los Rios ve dos Don Juans diferentes,"
Pueblo (Madrid), November 5, 1949.

4124. ---. "La Familia de Don Juan," El Imperial, January 23, 1896.

4125. ---. Le General Don Juan (étude contemporaine) par l'auteur
de "Quand j'étais ministre." Paris, 1897. I do not know with what this
study deals.

4126. ---. "El K. O. Elviro Noriega en la quinta de Don Juan,"
Pueblo (Madrid), November 5, 1949.

4127. ---. "Mario Cabré (Don Juan Tenorio) adora la inocencia de
Doña Inés," Pueblo, loc. cit.

4128. ---. "No deja obras, no deja hijos," Pueblo, loc. cit.

4129. ---. "Quién fué Don Juan Tenorio?" El Hogar, May, 1927.

4130. ---. "Sevilla," Espasa-Calpe Enciclopedia Universal
Illustrada, LV, 802-06. This section of the article deals with Don Juan.

4131. ---. "Der Ursprung und die Heimat Don Juans," Neue Freie
Presse, August 11, 1899. Vienna newspaper.

4132. ---. "La Veracidad psicopata es la mujer, no Don Juan,"
Pueblo, November 5, 1949.

4133. ARAÚJO, LUIS FERNANDEZ, 1892-. Something on Don Juan. I have
been unable to trace it.

DAGORNE, BONAVENTURE d' (pseud. of Vigneul-Marville). "Notes
sur les changements du Festin de Pierre," Mélanges d'histoire et de
litérature, 2 vols., Paris, 1899-1900. Nothing of this nature is to be
found in these volumes, nor in the enlarged three-volume ed. of 1725.)

(ARTAGÀN, MARIO de. See under "Versions.")

4034. AUBRUN, CH. V. "Une Conférence sur 'Don Juan' de M. Henry V. Besse à la Faculté des Lettres de Bordeaux," BH, XLIX (1947), 84-88.

Besse's lecture was apparently never published.


(ÁZORÍN. See under Cinco Ensayos.)

4036. BAESA, RICARDO. "Origen de Don Juan," in his En compañía de Tolsitoy (Madrid, c. 1923).

4037. BALMONT, K. "Typ Don Zhuana y mirovov literatura," Mir iskustva (St. Petersburg) (1903), pp. 269-92. (Trans.: "The Don Juan Type in World Literature.") Balmont was a famous Russian critic.

4038. BARGA, CORPUS. "Don Juan y los doctores," El Sol, December 18, 1926.

4039. BARRIO DE LA SOL. "Don Juan y los placeres renanos," RO, IX (1925), 734-41.

4040. BAROJA, Pío. La Dama errante. See p. 33 of the Madrid, 1920 ed. of this novel for a discussion of Don Juan and the nature of sin.


4042. BARRÓCAL, JULIO. "Las Criaturas del genio y las creaciones del pueblo," Resp. CI (1884), 127-39.

4043. BAUER, WALTER. Kurzichten und Don Juan. Munich, (1920).

Possibly fictional, not factual?

4044. BAUMANN, JULIUS. Dichtersche und wissenschaftliche Weltansicht, mit besonderer Beziehung auf "Don Juan," "Faust" und die Moderne. Gotha, 1904.

(BECKER, M. L. See No. 814.)


4047. BLAZE, FRANÇOIS HENRI J., called Castil ---. Molière musicien; notes sur les œuvres de cet illustre maître, etc., I (Paris, 1852), 189-339. General and on Molière.

4048. BOLIN, WILHELM. "Don Juan-Studien," Ges, XXV (1884), 325-39, 349-50, 539-65. Also in Finsk Tidskrift für Literatur, etc., XIX (1885), 323-41, under title "Don Juan-Studier.


4052. BRAUN, E. G. Literaturmya istoriya tipa Don-Zhuana. St. Petersburg, 1889. (Trans.: "Literary History of the Don Juan Type.")


4057. BÜCHNER, ALEX. "Don Juan bei Tiro, Malère, Mozart und Byron," MGVS (1863), Nos. 16-18.

4058. BURNIN, IVAN. "Don Juan russ," Trans. into Spanish, it appears in El Alcalé de España (Madrid, 1951. Ed. by G. Marañón).


4060. CAILHAYA DE L'ESTENDOUX, JEAN-FRANÇOIS. De l'art de la comédie, etc. (Paris, 1772), I, 94 and ff., and III, 217-30, on Don Juan.

4061. CAILLARD, MAURICE. "Don Juan et les poètes," Gemmes d'art, June, 1921.

4062. CAMARGO Y MARTÍN, CÉSAR. Un Tráctico sobre Don Juan. Tres estudios, etc. Madrid, 1934. General and on Zorrilla.


4065. CANISHOS-ASSÉNS, R. Evolución de los temas literarios... El Mito de Don Juan. Santiago de Chile, 1936.


(CARRERA, JULIO. See Nos. 2150. 1.)

4067. CARRIÓN, GIUSEPPE. "La Figura del Don Giovanni nella vita e nell' arte," GPL, IX (1930), 388-88, 442-52.


4069. CASTELLANNE, MAURICE. Die Grossen Don Juan und das Geheimnis ihres Liebens. Leipzig, 1908. (CASTIL-BLAZE. See Blaze.)

4070. CASTRO, AMÉRICO. "Don Juan en la literatura espanola," Conferencias del Año 1923, Jockey Club (Buenos Aires, 1924), 145-68. Also in Centro América (Guatemala), 1923. And see Cinco ensayos... below.

4071. *** La Gerencia de Don Juan, a Rev. CXXV (1919), 317-29. Lib. of Congress copy has "CXXX" on spine, but "CXXV" on title page. Another bibliog. gives "CXXX" also.

4072. Cinco ensayos sobre Don Juan. Santiago de Chile, 1933 (?). Prologue by Américo Castro, q.v., and essays by the following five men, q.v.: José Ingenieros, Romulo de Maestu, Gregorio Marañón, Martínez Ruiz [Azorín], and Ramón Pérez de Ayala.


4074. CORTINA, AUGUSTO. "Don Juan y Doña Juana, de Tirso o Bernard Shaw en dos jornadas y en español." Instituto Popular de Conferencias, Asociación de Buenos Aires, 1944, ciclo XXIX, 69-82.


4077. CUCÓCASAS, JUAN. "Don Juanismo y tenorismo." Nosotros (B. Aires), VIII (1927), 107-28.

4078. ---. "Meditaciones sobre el tenorismos." Cuadernos Americanos, VIII (1929), 125-47.

4079. CUEY, JUAN. "Don Juan y Don Quijote." In his La Vida y la raza entre el Quijote (Lorca, 1916).

4080. DAFNER II. "Don Juan y Don Juan." LE, XXII (1919-1920), cols. 1281-1291.

4081. DAVIS, W. "Deorsprung van de Don Juan-legende." De Gids, July 1, 1928. (Trans.: "The Origin of the ..."

4082. DESCHAMPS, G. "La Conversion de Don Juan." Tamps, March 29, 1866.


4084. DEUTSCH, A. "Typ Don-Zhuana in nioway Literature. Literatur- historische folger.," Niva, Ethniodiaetnichkaia Literaturnaia (1911), part III (Sept.-Dec.), 251-72; 333- (Trans.: "The Don Juan Type in World Literature. Literary-Historical Outline.") The copy which I checked has a section missing; hence the incomplete reference. As the subtitle indicates, this is the "literary monthly" Niva, not the illustrated one with which it is often confused.

4085. DÍAZ PLAIA, GUILLERMO. Geografía e historia del milo de Don Juan, discusión ... en el acto inaugural del curso 1944-1945. Barcelona, 1944.


4087. DIJKZIJL, A. "Don Juan en Tenorij: Erzieher zu moralesm Welken." Tägliche Rundschau (1904), No. 265.

4088. DOMINGO, JOSÉ L. "Don Juan y el Burlador. I. Un Alto en el camino. II. Lo que pensaban del amor." Cedral (Suplemento literario de Berdea), Jan.-March, 1931, No. 9.

4089. DOUGLAS, Sir G. B. S. "Don Juan in Literature and Music." The Cornhill Magazine, new series LI (July, 1921), 96-104.


4091. EDWARDS, HENRY S. The Lyric Drama. Essays on Subjects, Composers, and Executants of Modern Opera. London, 1881. Six general essays on the Don Juan theme, including one on "The Original Don Juan," and one on "Robert the Devil." Four on specific authors.

4092. (EDWARDS), JUAN. "El Original Don Juan." See previous entry.


4096. ---. Die Don Juan-Sagen auf der Bühne. See No. 815. Reviewed by A. L. Shiel, Literaturblatt für Germanische und Romanische Philologie, XI (1890), cols. 74-78.

4097. ---. Zwei Kapitel aus der Geschichte der Don Juan-Sage, ZVL, old series 1 (1886-1887), 392-406. Two chapters from entry above. Not by "Koch" as listed in some bibliographies, and not in the regular "ZVL" issue, 1, of ZVL, which comes a few months later.


4099. FARINELLI, ARTURO. "Cuarto palabra sobre Don Juan y la literatura donjuanescas del porvenir." Homenaje a Menéndez y Pelayo (Madrid, 1899), I, 205-22. Misses the first three words of the title; this essay is reprinted in Farinelli's Divagaciones hispánicas (Barcelona, 1932), II, 216-35. Also reported in his Estudios de erudición (Madrid, 1899).

4100. ---. "Divagaciones de crítica literaria hispano-europea" (Rome, 1925), vol. III. Rev. by A. Morel-Fatio, HII (1, 1899), 218-19.

4101. ---. Don Giovanni. Milan, 1946. Rev. by I. L. McClelland, BSS, XXIV (1947), 202. Basically the same as the following item, with the notes enlarged and brought up to date.

4102. ---. Don Giovanni, note critiche. CSL, XXVII (1896), 1-77; 234-326. Also as a book, Torino, 1896. Rev. in RCL, I (1896), 61-62. One of the two or three basic books of criticism on the Don Juan legend, always rewarding and stimulating, though not always trustworthy.

4103. ---. Don Juan en la vida contemporánea, an article which Farinelli says that he sent to Buenos Aires, adding that it disappeared. He apparently never rewrote it. See Divagaciones hispánicas.
GENDARME de BÉVOTTE, GEORGES. Le Festin de pierre avant Molière: Dorimène - de Villiers - Scénario des Italiens - Cigognini. Paris, 1907. Texts, introduction, lexicon, and notes. An earlier ed. of the same year, issued as his thèse complémentaire, does not contain the section on Cigognini.

---------. La Légende de Don Juan, son évolution dans la littérature des origines au romantisme. "Thèse doctoral." Paris, 1906. Along with the first entry, probably the best of all the studies on the Don Juan theme, certainly among the least opiniated and the soundest. It is of course becoming dated. Rev. by F. Baldensperger, Revue Critique (1907); G. Clot, Bl. XI (1939), 290; XLII (1940), 172; M. Fournel, Revue Latine (1907); R. Menéndez Pidal, CE, VII (1907), 807-08; E. Rigele, Revue des Langues Romances, LV (1911), 522-23; Max. J. Wolff, ASNUL, CXXXVII (1915), 406-08. Reviews of this item and the following one have been given together.

---------. La Légende de Don Juan. Two vols. Paris, 1911. Vol. I is a condensation of the previous entry; vol. II carries the discussion up to ca. 1900.


GIMÉNEZ CABALLERO, E. "Don Juan a el Burlador de Sevilla," Pueblo (Madrid), Nov. 9, 1949.

GINARD de la ROSA, RAFAEL. "Don Juan," in his Hombres y cosas (Madrid, 1899). (CLASS. MAX. See under "Variantas.")

GÓMEZ BAQUERO. Something in Los Lunes del Imparcial (Madrid). April 6, 1908. May be a review of Said Amat's book on Don Juan, No. 4254. The only copy of the year 1908 that I know of in U.S. is at the Library of Congress. The issue of April 6 is missing.

GONZÁLEZ RUIZ, NICOLÁS. "Definición de Don Juan," Revista de las Indias (Bogotá, Colombia), 2nd series, XXXV (1949), 417-27.


GRANDE MONTAGNE, FRANCISCO. "Don Juan en figurativo," El Sol (Madrid), April 15, 1928.

GRAU, JACINTO. "Ante la figura de Don Juan," Preface to El Burlador que no se burla (Madrid, 1930), pp. 11-21.

---------. "Don Juan," Argentino Libre (Buenos Aires), July 25, 1940.

---------. "Estudio preliminar" to his Don Juan en el drama (Buenos Aires, 1944). The rest of the book consists of an anthology of Don Juan plays.

---------. Preface to El Burlador que no se burla, Don Juan de Carità, etc. Buenos Aires, (1947).


GUERLE, DE. See No. 2292. (This.)

---------. "Aurour de Don Juan," RB, series 4, VIII
(July, 1897), 20-25. *Also reported in Temps, March 29, 1860, I believe incorrectly.

4134. GUTIÉRREZ VILLASANTA, LUIS. El Lebriyento de Don Juan y otras
ensayos (Madrid, 1931).

4135. GUTMACKER, H. "Der Don-Juan-Stoff im 19. Jahrhundert," Böhme und
Welt (1913), XV, 353-60.

4136. ††HAAS, C. "Die Quellen des Don Juan-Stoffes und Mozarts Don Juan,"
Der Klavier-Lehrer, XXIX (1908), 68-76, 83-85.

4137. HEMEL, ADALBERT. "Das älteste spanische Don Juan-Drama," Spanien,
I (1919), 37-45. General ope, as well as a study of the Tan largo la mo
la.

(HARTWICK, M. See No. 2199.4.)

4138. **HARTZ, S. W. Don Juan and Hamlet. London, 1837. Cited by two
bibliographers. A long search through English catalogues, Shakespeare
and Hamlet bibliographies, etc., failed to locate it.

4139. HAYÉM, ARMAND. Le Donjuanisme. Paris, 1886. See under "Versions."

4140. ††HAZÁNAS Y LA RUA, JOAQUÍN. Génesis y desarrollo de la leyenda de
Don Juan Tenorio. Seville, 1893.

4141. HECKEL, HANS. Don Juan-Problem in der neueren Dichtung.
Stuttgart, 1915. Rev. by W. Davids, Neo, II (1916), 51-54; E. Meris,
Literarisches Zentralblatt für Deutschland, VIII (1916), 220.

(HEUGNIN, S. See No. 2929.140.)

4142. ††HENRICH, GUILLAUME A. "La Légende de Don Juan et ses diverses
interprétations," Mémoires de l’Académie de Lyon, 1857-1858. Also es
a book, Lyon, 1858.

4143. ††HELBIG, FR. "Die Don-Juan-Sage, ihre Entstehung und Fortentwick-
lung," Westermann’s Jahrbuch der Illustrirten Deutschen Monatshefte,
XLI (1877), 63-350. Magazine title varies.

4144. ††. "Das Original der Don Juan," Die Gartenlaube, XIX (1874), 222-25.

4145. HELLENIUS, A. "Don Juan-typens utveckling inom litteraturen," My
Illustrerad Tidning (Stockholm), XXIII (1887), 197-98, 215-16, 223, 233-31,
254-55. (Trans.: "The Development of the Don Juan Type in Litera-
ture.").

4146. *HENRIOT, ÉMILE. "Le Véritable Don Juan," Temps, March 1, 1922.

4147. HIRE, JEAN de la. Mémoires d’un Don Juan et Physiologie du don-
juanisme. Paris, 1904. The "Physiologie" part of this work is a study.
(HIRSCH, PFÄRKER aus LINTORF. See No. 2189.5.)

4148. HUGO, VICTOR. Reference to Don Juan in Preface to his play
Garambell (1827), and a page-long note (No. V) dated 1828. See

4149. INFANTE GALÁN, JUAN. "Más sobre Don Juan," Estudios Americanos
(Seville), III (January, 1951), pp. 59-70.

4150. INGENIEROS, JOSÉ. "Werther y Don Juan," in Cinco ensayos, q.v.,
above.

(JELINEK, ARTHUR L., et al. See No. B18.)

4151. *JIMÉNEZ DE ASA, LUIS. "Don Juan ante el derecho penal y la
sociolog". Lecture delivered, ca. 1940, at the Colegio Libre de
Estudios Superiores de Buenos Aires. Publ. in Tucuman, Argentina.

4152. JOUBERT, M. "Don Juan in Literature and Music," CR, CXLIIX
(Feb., 1936), 216-22.

(KAHLE, A. See No. 2189.6.)

4153. KAHN, GUSTAVE. "Don Juan," Revue Encyclopédique, VIII (1896),
325-29.

4154. KALTNECKER, HANS. "Don Juan" in der modernen Dichtung und
Musik, "Rheinische Musik und Theater-Zeitung, XV (1914), 495-505,

4155. KERR, ALFRED. Don Juan in his Die Welt im Drama, III,

4156. KIRCHNER, RALPH EUG. Der Moderne Don Juan; Über die Kunst zu
verführen, mit Benützung einer spanischen Quellenschrift des Don
Alcarras de la Caseta. Leipzig, 1903.

4157. KLEMPERER, V. "Vom Aufstieg des Don Juan-Themas," Zeitgeist, III
(1910). I cannot locate the periodical.

4158. KNAAK PEUSER, ANGÉLICA. " Reflexiones filosóficas y teológicas
sobre Don Juan," Suplemento, Revista Tomista de Filosofía (Buenos
Aires), III (1948), 157-74.

(KOCH, M. See Engel, No. 4094.)

(KOLB, ANNETTE. See No. 2190.1.)

(KROCH, T. See No. 2189.7.)

4159. *LARROUMET, GUSTAVE. "Donjuanisme," Temps, Feb., 1892.

4160. "La Légende de Don Juan," Société des Amis de l’ Université de
Lyons, Bulletin, XI (1899), 229-43. Most of Larroumet’s studies
on Don Juan are also in his Etudes de cronicque dramatique,

4161. "La Renaissance espagnole et la légende de Don Juan,"
Temps, June 25, 1897.

4162. LAVERDANT, DÉSIRÉ. Les Renaissances de Don Juan, histoire morale

4163. LEFFTZ, J. Strassburger Puppenspiele, Geschichtlicher Rückblick mit
den alten Texten des Strassburger Don Juan und Faust. Strassburg, 1942.

4164. LEROIX, PIERRE. "Study of the character of Don Juan on p. 132 of his
Première lettre sur le Fourierisme," in "Fénelon et son critique,"
Rivue Sociale, ou Solution Précipitée du Problème du Proletariat
(Paris), June, 1846, pp. 129-35.

4165. LEWALD, AUGUST. "Der Steinerne Gast in der grossen Oper zu Paris,"
MGs, XXVII (1854), Nos. 85-87.

4166. "Zur Geschichte des Don Juan," in section called

4167. *LEYST, CHARLES [pseud. of Karl Königsmeister]. Das Don Juan-

4168. LITTMAN, B. "Don Juan als Ballet," Sonntags-Beilage of the
National Zeitung (Berlin), 1887, No. 43.

4169. *LIVET, CHARLES-LOUIS. Something on Don Juan in Monteur Uni-
versel (Paris), March 14, 1876.
4170. LOMBA Y PEDRAJA, J. R. La Leyenda y la figura de Don Juan Tenorio en la literatura española. Murcia, 1921.


4172. LOPEZ NUÑEZ, JUAN. "Don Juan Tenorio" en el teatro, la novela y la poesía. "Orígenes, antecedentes, historia y anécdotas de esta obra famosa," Madrid, 1446. (LORENTZ DE BRADY, MICHEL. See No. 2137.8.)


(LUZ-LEÓN, JOSÉ DE LA. See No. 2121.1.)

4172b. MCCARTHY, D. "Don Juan; crítica," NSN, XXI (1947-1948), 20, 23. The year is wrong, or the volume number. In any case, I cannot find any trace of such an article by McCarthy.


4174. McKIGHT, WILLIAM A. "Don Juan on the Spanish stage since 1844," Article reported in "Research in Progress" by PMLA, 1952 (No. 8017). Work being done at the Univ. of North Carolina. (MADARIAGA, SALVADOR DE. Boletín de España. See No. 2189.8.)

4175. --------. Don Juan as an European Figure. Byron Foundation Lecture, No. 22. Nottingham, England, 1946. Rev. by Paterson, MLR, XXII (1947), 5/2.

4176. -----------. Don Juan y La Don- Juana. Buenos Aires, 1950. Besides the one-act play, this book contains seven general studies, pp. 11-42, on Byron, Molière, Pushkin, Zarrilla, Pino, and Mozart.


4178. "MAETZU, MARIA DE. Los Mitos de la fantasía. 1. El Drama de Don Juan. II. La Conversión de Don Juan," La Prensa (Buenos Aires), April 17 and May 1, 1938.

4179. MAETZU, RAMIRO de. Don Quijote, Don Juan y la Celestina: ensayos de simplicidad. Madrid, (c. 1926). A chapter from H. "Don Juan o el poder," in Cinco ensayos, q.v., above. Rev. by G. Cirot, BCHL, XCIII (1926), 253-50; Docto y Municio, Consultor Bibliográfico (Barcelona), III (1926), 62-66. (MACALHAES DE AZEVEDO, CARLOS. See No. 2189.9.)

4180. MAGNABAL, JOSEPH G. Don Juan et la critique espagnole. Paris, 1893. Trans. into French of Manuel de la Revilla, No. 4237; Picastato, No. 4225; Pif y Margall, No. 4223.

4181. *MALIS, D.* La Leyenda de Don Juan desde el punto de vista biológico, Saint Petersburg, 1908. Maratón, No. 4183, says that he owes the trans. into Spanish of this Russian work to Dr. Goldberg. He does not actually state that it was printed in Spanish; thus the Spanish title as I have given it is for the convenience of the reader only. I have not found any other reference to the original.


4183. MANNING, CLARENCE A. "Russian Versions of Don Juan," PMLA, XXXVI (1923), 479-93.

4184. MARAVÍN, GREGORIO. "Biología de Don Juan," El Universal Ilustrado, 1924.

4185. --------. See Luz-León, No. 2152.1.)


4188. --------. "Las originales de la leyenda de Don Juan," RH, 48th year (Jan. 21, 1939), 263-87.

--------. "La Vejetez de Don Juan." This is the "Estudio preliminar" to Agustín, No. 4002.)

4189. MARMIER, XAVIER. "Les Don Juan," Revue de Paris, VI (June, 1834), 73-82.

(MARTÍNEZ RUIZ E. Azarín. See Cinco ensayos, above. The first two chapters of this novel Don Juan, which are used here, are really philosophical observations.)

4190. --------. "Don Juan-Jeugnise. Een Skizze ihrer historischen Ursprünge," Fremden-Blatt (1849), either No. 45, or vol. XLV. I cannot locate this periodical.


4192. MAYA, ALFRED. 1878-1944. An essay (?) on Don Juan. Not located. (MAYEN, MAURICE. See under "Versios.")

4193. *MÁLDA, JOSE RAMÓN.* An article on Don Juan. I could not locate it.


4197. MILÁ y FONTANALS, MANUAL. "Don Juan Tenorio," Diario de Barcelona, January, 1854. Also in his Estudios sobre el teatro español, Cíbar (Barcelona, 1892), IV, 191-69.

4198. MITJANA, RAFAEL. "Don Juan en la música." This study represents five chapters out of his book Discantes y contrapuntos (Valencia, 1909), pp. 9-92.

4199. MONTALVO, JUAN. "Essais: Portrait de Don Juan,...," Revue de L'Amérique Latine (Paris), X (1925), 139-40, out of a longer article. Trans. into French by Milman. Montalvo was an Ecuadorian (1833-1889); I do not have a reference to the original article.

4200. MONTERO, LÁZARO. "Don Juan en el '88," Esc. X (1943), 83-105.


4202. MORF, H. "Don Juan," Die Nation, Wochenschrift etc. (Berlin), V (1887-1888), 60-63.

4203. *NIEMETZ, ELEANOR. A Comparison of Three Don Juan Plays. Unpublished M. A. thesis at Wayne University, Detroit, Michigan, 1938. I do not know which three plays are meant.

4204. NOZICK, MARTIN. The Don Juan Theme in the Twentieth Century. Doctoral dissertation in progress at Columbia University, as of October, 1952.


4206. OLIVEIRA MARTINS, JOAQUIM. Os Filhos de D. João I. Lisbon, 1891. Historical study; nothing to do with Don Juan.


4218. PALUDAN, J. Short reference to Don Juan, p. 341, in his "Deutsche Wandertruppen in Dänemark," ZDP, XXV (1939), 313-43.


4220. "História de l'ancien théâtre italien,...1753. These last two items are well known early sources for theories on the Don Juan legend.


4223. PEIXOTO, APRÂNIO, 1876-85. Essay or study on Don Juan. I could not locate it.

4224. PELADAN, SAR. "Die Don Juan-Sage," Mer, III, part 4 (1912), 735-37.

4225. PÉREZ DE AYALA, RAMÓN. Las Máscaras. Madrid, 1919. Among the essays there are eleven on Don Juan; "Don Juan," vol. I; "Don Juan, buenos persona," on the Quintero play, eight more under "Don Juan" including two on Shaw's Man and Superman, and one called "El Donjuanismo," vol. II. All but one or two of these are to be found in Cinco ensayos, q.v., above. The essay in vol. I is mainly on Zorrilla.

4226. NOISS, F. "Sobre la mujer, el amor y Don Juan." See under "Versions.

4227. PY MARGALL, FRANCISCO. Observaciones sobre el carácter de Don Juan. In Comedias de Tirso de Molina, ed. Fontanella del Valle, Madrid, 1878 (See Fuentanilla del V., under "Version"). Also in P. y M.'s Ópulencias (Madrid, 1884) and his Trabajos sueltos (Madrid, 1895). Trans. by Magnan; see above, No. 4180.

4228. PICATSTE, FELIPE. "Don Juan, Don Quijote y Hamlet," in his Estudios literarios (Madrid, 1883).

4229. "Don Juan Tenorio," ibid. The only copy of this book that I have seen does not have the first essay mentioned above; there may be an incorrect reference involved. The second one is the one which Magnan translated; see above, No. 4180.

4230. "PITZ, H. "Don Juan," Leipzig: Tögelblatt (1899), No. 14. Also cited as "Pitz," 1869, and "No. 4."" THOM, H. "Don Juan als Zeiterspiel,

4231. Der Tag, V (1903), 30. An article variously titled by different bibliographers:

4232. "Sur la légende de Don Juan," and "Zur Don Juan-Literatur," etc. The original bears no title. LE, IV (Nov., 1901), 286. I have a reference to a similar article, ibid., Jan. 1, 1902, but it is apparently an error for the earlier date, since nothing is to be found in the Jan. issue.


4234. PRUNAJ, GIOVANNI B. See No. 2189.12.)

4235. PUİBUSQUE, ADOLPHE de. Histoire comparée des littératures espagnole...
(QUAIGLINO, G. See No. 2189.13.)

(RAMOS, GUSTAVO. See No. 2189.14.)

4232. RANKE, O. Die Don Juan Gestalt. Leipzig–Vienna, 1924. *Also re-

4233. ---------, Don Juan: Une Étude sur le double. "Traduction d'une
nouvelle version allemande par S. Laufman." Paris, 1932. The German
original is probably Oskar Doppelgänger (Vienna, 1925). The trans.
may be of it and the preceding entry combined.

4234. RAUBER, AUGUST. Die Don Juan-Sage im Lichte biologischer
Forschung. Leipzig, 1899.

4235. REIMANN, OSKAR. Thomas Shadwell Tragedie The Libertine und ihre
Verhältnisse zu den vorausgehenden Bearbeitungen der Don Juan-Sage.
(REITSMAN, E. See under "Versions.")

4236. REVÉSZ, SPEIER, ANDRÉS. El Anti-Tenorio. Madrid, 1944.

4237. REVILLA, MANUEL de la. "El Tipo legendario de Don Juan Tenorio y
sus manifestaciones en las modernas literaturas," "La Crítica" (1874),
pp. (7). Not in IEA (1876) as stated in some bibliographies. Enlarged
in Revilla's Obras (Madrid, 1883), 451–56. Trans. by Magnobol; see
no. 4160.

4238. REYNES, CARLO. "Don Juan; materia literaria y esencia donjuaneca,
" in his Indicios y breves ensayos (Santiago, Chile, 1936), pp. 79–107.

4239. REYNES, GUSTAVE. "Les Origines de la Légende de Don Juan,"
RP, XIII, part 3 (1906), 314-38.

4240. RICCOBONI, LUIGI. Histoire du théâtre italien depuis la décadence
de la comédie latine, etc. 2 vols. Paris, 1731. Famous early source of
theories on Don Juan. In it he states that a Don Juan play was trans.
into French, ca. 1620.

Mozart and general.

4242. RÍOS DE LAMPÉREZ, BLANCA de los. "Don Juan en la literatura y

4243. ---------, Le Don Juan español, Nouvelle Revue Internationale

4244. ---------, "Don Juan y sus avatares," Revista Nacional de Educación,
VIII (1948), 37-41.

4245. ---------, "Los Grandes mitos de la edad moderna — Don Quijote,
Don Juan,..." Paper read at the Ateneo Científico de Madrid, May 17,
1916. (--------- See her studies under "Téllez,
Criticism. Most of them contain general observations.)

4246. RITTNER, F. Don Juan. 1919. Listed by one critic as criticism. I
cannot trace it at all.

4247. RODRÍGUEZ LA FORA, GONZALO. Don Juan, Los Milagros y otros
ensayos. Madrid, 1927. Contains the essay "La Psicología de Don Juan."

4248. ROMERA-NAVARRO, M. "El Burlador de Espana. Ensayo sobre la leyenda
de Don Juan," NT, XVI (1916), 35–68.


4250. ROYO VILLANOVA Y MORALES, RICARDO. Redescubrimiento de

4251. RUBNER, FELIX. "Les Métamorphoses de Don Juan," RH, XX, (9)
(1911), 459–77.
(RUBENS DE MELO. See No. 2189.15.)

4252. S. F. inanni J. C. "Storia d'un procedimento penale per stregonaria,
"*Giorn. di Stist., XXX (Feb. 17, 1890), reprinted in Archivio per il
Studio delle Tradizioni Popolari (Palermo), IX (1900), 275–76. Loosely
founded by one critic: "Stregoneria di Don Giovanni." About an evil
Giovanni la Barbarossa, who practiced witchcraft, etc. A faint Don Juan
connection, only.

4253. SACHSE, LOEPOLD. "Don Juan an der Volskopenhünè." Sc. VII
(1917), 136–38.

4254. SÁNCHI ARMESTO, VÍCTOR. La Leyenda de Don Juan. "Orígenes
pédasticos de El Burlador de Sevilla y Convidado de piedra," Madrid,
1908. Rev. by R. M. Jaén Pérez, Estudios Literarios (1920); Henri
Mérimée, RR, Li, (1909), 565–69. A basic work.

4255. SANTÉN-ABAN, E. de. "Les Évolutions de la figure dramatique de
Don Juan," Revue des Français. Feb. 15, 1917. Unable to verify this
reference, cited by several bibliographers. The periodical in question is
supposed to have ceased publication in 1915. If we consider "1917" a
possible misprint for "1907," we are confronted with the fact that this
year of the periodical is not apparently held by any library in the U.S.
or Canada.

4256. SANTÉN-BEUVE, CHARLES-A. Nouveaux lundis, V, 134; VII, 389; IX,
307. References to Don Juan. The ed. of the Nouveaux lundis which I
had at my disposal did not bear out these pages, cited in another
bibliography. Saindt Beuve reportedly once contemplated doing a
general study on Don Juan. We may all regret that he did not carry out
his project. See also No. 2907.89.

4257. SALAZAR VINIEGAS, LEOPOLDO. "Don Juan y el amor," Cont., IV
(April, 1929), 23–53.
(SÁNCHEZ CASTARE, F. See No. 2189.15a.)
(SARFATTI, MARGHERITA. See No. 2150.7a.)


4259. SCHÄDEL, OTTO. Ein Beitrag zur Don Juanliteratur. Programm des

4259a. SHELBY, JOHN. Das Kloster, vol. III (Stuttgart, 1846), eighteenth
cell, contains the following Don Juan material: a few general intro-
ductive remarks, unsigned, pp. 665-67; Kähler's study (see No. 2189.6),
pp. 667-95; Lowell's article (see No. 4166), unsigned here, pp.
695-98; three puppet plays, pp. 699-765; a German translation of Mérimée's
Les Ames du purgatoire, pp. 766-840. N. B. Scheidle did not write a
Don Juan play called Das Kloster, which, despite frequent references to
it that reveal a want of familiarity, is a collection of plays, studies, etc.,
in several volumes, with the general title of "The Monastery," and divided into "cells." Several critics have described this "play" in glowing terms. References to vol. III are also often garbled.

4260. SCHERILLO, MICHELE. "La Storia di un'ombra," La Tavola Rotonda (Naples), II (May 1, 1892), 1-3.

4261. H. SCHMIDT-AGRICOLA, M. "Das Urblatt des Don Juan," Literarische Charakterbilder (Wiesbaden) (1898), 76-84. Another source gives "Charakteristen." I cannot trace it as a periodical. It may be a book. (SCHMIDT, O. A. See No. 2150.8.)


4264. SCHÖRER, THEODOR. "Die Don Juan Sage, ihre Entstehung und ihre Bearbeitungen bis auf Mozart," Deutsche Welt, Beilage zur Deutschen Zeitung, IV (October 27, 1912).


(SEIDEMANN. See Anon.: "Don Juan und der steinerne Gott.")


4267. SENDER, RAMÓN. "Three Centuries of Don Juan," BA, XXIII (1949), 237-32.

4268. SERSTEVEN, ALBERT t. "Preface to his own La Leyenda de Don Juan, Paris, 1915. The work itself is by way of being a psychological study of the seducer type."

(Shaw, GEORGE BERNARD. See "Don Giovanni Explains," under "Versions.")

4269. ********** "Epistle Dedicatory to Arthur Bingham Walkley," dated 1905 and serving as a preface to Shaw's own Man and Superman, which in itself is a study on duenism (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.

4270. SICCARDI, VESTA. Les Don Juan célèbres; influence de l'Italie sur le théâtre de Molière. Asti, Italy, 1907.


4273. ********** Don Giovanni nella poesia e nell'arte musicale, storia di un dramma. Naples, 1894. Rev. by A. Farinelli, Revista Crítica de Historia y Literatura Españoles, I (March, 1895), 8-12. N. B. This Journal is not the one with the lengthier title: ... Portugueses e e Hispano-Americanos, which followed it. For another review, see Fitzmaurice-Kelly, No. 4109.


4276. SNEYERS, GERMAINE. Un Grand type littéraire, Don Juan, Brussels, 1945. A short essay precedes her extracts from Tirso's and Molière's plays.

4277. S. E. :oudy J., P. "Autour de Don Juan," Temps, February 5, 1917, p. 1. *This or a similar article is also cited as in Paris-Midi, January 22, 1917.

4278. "SOUVIRÓN, JOSÉ MARÍA. "Don Juan y Don Quijote," Estudios (Santiago, Chile), July, 1948, pp. 4-25.

(BOUZA, CLAUDIO. See No. 2151.1.)

4279. SPITTLER, CARL. "Don Juan Idee," in a section called "Allotria," in his Leschadon Wahrheiten (Florence, 1898). Short essay. (STEFAŇ, PAUL. See No. 2297.2035.)

4280. STIEFEL, A.-L. Discussion of a few Don Juan items under "Stoffgeschichte," Jahrbücher der neueren deutschen Literaturgeschichte, X (1899), part I, section 7, Nos. 74-78a, section 8, No. 206; part III, section 4, No. 11.


4283. TAILHADE, LAURENT. "Don Juan," in his Masques et visages (Paris, 1925), 149-50. I believe that this is the same as his "Don Juan (de Fray Gabriel Téllez d'Escobega)," NR, series 2, XLIV (1907), 152-70.


4285. TUSCHAK, HELENA. "Don Juan," Die Zeit (Wiener Tageszeitung), No. 2287.

4286. UNAMUNO, MIGUEL de. "Sobre Don Juan Tenorio," in his Mi religion y otros ensayos breves (Madrid, 1910). This essay is dated 1908.

4287. "VALLADAR, P. Las Ascendientes de Don Juan Tenorio," La Alhambra
(Granada), October 30, 1905. Only the Frick Art Reference Library in New York is listed as possessing this periodical, and they write me to say that their copy of this year is broken, not including the number in question.

4288. **VAITTEONE, AUGUSTO C.** "Don Juan y la leyenda donjuanarsa," Nostras, LII (1926), 169-94.


4290. **VESELOVSKII, ALEKSEI.** "Don Juan Legenda," Sovremennik (St. Petersburg), Jan., 1887. The Soviet Encyclopedia does not give the title, which I got from another source. The latter gives date as 1899. This article was enlarged as "Legenda de Don-Zhuaro," in his Etyudy i Khassatevski (Moscow, 1894), I, 47-84.

4291. **VITARDOT, LOUIS.** Études sur l'histoire des institutions, de la littérature, du théâtre et des beaux-arts en Espagne, 1635. Early source on origins, etc., of the Don Juan theme.

(VIGNOLE-MARVILLE. See Arganne, B. de.)

4292. **VILLAESPESA, FRANCISCO.** El Burlador de Sevilla. Perhaps an ed. of Tirso's play, or a critical work. I have not been able to trace it.

4293. **VILASEÑOR, FEDERICO.** "El Mito de Don Juan," El Universal (Mexico City), August 12, 1940.

4294. **VILLEMUR, MAURICE.** Something on Don Juan or donjuanism. I have not traced it.

4295. **VORONOV, A. S.** "Don Juan v Ispanskoy literatury," Sovremennik (St. Petersburg), XLII (1846), No. 5, 178-96. (Trans.: "Don Juan in Spanish Literature.") Voronov adds in a subtitle that this article is based on Puibasque (see above, No. 4230). WAXMAN, SAMUEL M. "The Don Juan Legend in Literature," Journal of American Folklore, XXI (1908), 184-204. Rev. by F. de Onis, Lect., X (1909), 465-70. Standard older study in English, but very untrustworthy, especially the bibliography appended.

4296. **WEBER, ARTHUR.** "Don Juan en Hongrie," Revue des Études Hongroises, III (1925), 36-50. Also reported in Revue de Hongrie, (Aug. 15, 1912).


4298. **WELTHER.** "Don Juan Interstehung," Die Nation (1897), No. 2.

4300. **WIDMAN.** Don Juan article. Gymnasion (1892), No. 10.


4302. **WORTHINGTON, MABEL P.** Temple. The Don Juan Legend in the Nineteenth Century. Doctoral dissertation reported in "Research in Progress" by MLA at April, 1951 (No. 88). Work being done at Columbia University.

4303. **ZIEGLER, JACOB.** "Die Ahnen Don Juan," Wiener Zeitung (1886), No. 135.