

**A BIBLIOGRAPHY OF THE
DON JUAN THEME**

Versions and Criticism

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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 consciously aims 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 chide them mildly for their vexing habit of perpetuating mistakes through the easy course of copying and taking 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 still 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 identically 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 PMLA 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 or 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 astronomical 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 exculpations, is the basic premise upon which this bibliography rests. It is not intended to imply censure or praise through exclusion or inclusion. The Don Juan theme has inspired its share of masterpieces, along with a leavening of trash. 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 stop with the traditional story of the burlador's career and punishment, à la Tirso and Mozart? Or include all works using the name or character of Don Juan? One critic will allow Byron's Don Juan but refuse Georges Rose's vaudeville piece, Don Juan de Montmartre, 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 Rhadamanthus who condemns Rose will pardon 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 fails 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 Tirso. Long before then, Molière, a scant forty years after the Burlador de Sevilla, had already considerably modified the concept of the original creation. And what had the commedia dell'arte players done in the meantime? Even if we forgive Goldoni and his predecessors, we cannot deny that Romantics 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 "Manara", 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 Tirso'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 farce 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-Brouwer runs this risk, or at best just barely 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-Brouwer 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 roués, and nineteenth century rakehells -- 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 plazo que no lleve ni deuda que no sé pague." In my case, the debt is no small one, but the creditors are less inexorable, and the pleasure of repayment correspondingly greater. From several previous listings of the Don Juan theme, if I excised a few errors, I borrowed generously. I had the opportunity to work at many libraries: the Detroit 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 Informaion 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 Fox 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 Ramón Sender, and Dr. John T. Reid of the U. S. State Departement added or checked many items. Professors Vicor Lemke, John Draper, Jacob Saposnekow, Leland Taylor, Edwin Hanczaryk, Weldon Hart, Director of the School of Music, Mr. John L. Hicks, and especially Professor

Robert Stilwell, among my colleagues at West Virginia University, helped to compensate for my inadequacies. Miss Elizabeth Tarver, Miss Jennie Boughner, Mr. Robert F. Munn, and Miss Berta 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 receiving, I have not added too many errors "de mi propia cosecha," much of the credit is due these many collaborators. Let this taken acknowledgement admit my gratitude.

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February 1, 1954

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

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

<u>AJP</u>	<u>American Journal of Philology</u> (Baltimore), 1880 ---.
<u>ALG</u>	<u>Archiv für Literaturgeschichte</u> (Leipzig), 1870 - 1887.
<u>AMZ</u>	<u>Allgemeine Musik-Zeitung</u> (Leipzig; Berlin; etc.), 1874---
<u>APL</u>	<u>Annales Politiques et Littéraires</u> (Paris), 1883 - 1939.
<u>ASNSL</u>	<u>Archiv für das Studium der Neueren Sprachen und Literaturen</u> (Brunswick), 1846 ---.
<u>BA</u>	<u>Books Abroad</u> (Norman, Okla.), 1927 ---.
<u>BAE</u>	<u>Biblioteca de Autores Españoles</u> (Madrid), 1849 ---.
<u>BH</u>	<u>Bulletin Hispanique</u> (Bordeaux), 1899 ---.
<u>BLU</u>	<u>Blätter für Literarische Unterhaltung</u> (Leipzig), 1898 ---.
<u>BRD</u>	<u>Book Review Digest</u> (New York, etc.), 1906 ---.
<u>BSO</u>	<u>Blätter der Staatsoper</u> (Berlin), 1920 ---. Title varies.
<u>BSS</u>	<u>Bulletin of Spanish Studies</u> (Liverpool), 1923 ---.
<u>BibH</u>	<u>Bibliotheca Hispana</u> (Madrid), 1943 ---.
<u>BibHisp</u>	<u>Bibliografía Hispánica</u> (Madrid), 1942 ---.
<u>Book</u>	<u>Bookman</u> (New York), 1895 - 1933.
<u>BookL</u>	<u>Bookman</u> (London), 1891 - 1934.
<u>CC</u>	<u>Cuba Contemporánea</u> (Havana), 1913 - 1927.
<u>CE</u>	<u>Cultura Española</u> (Madrid), 1906 - 1909.
<u>CL</u>	<u>Current Literature [=Current Opinion]</u> (New York), 1888 - 1925.
<u>CR</u>	<u>Contemporary Review</u> (London), 1866 ---.
<u>Ca</u>	<u>Caecilia ... Zeitschrift für die Musikalische Welt</u> (Mainz; Paris), 1824 - 1848.
<u>Com</u>	<u>Commonweal</u> (New York), 1924 ---.
<u>Cont</u>	<u>Contemporáneos</u> (Mexico City), 1928 - 1931.
<u>Cou</u>	<u>Courrier Musical [et Théâtral]</u> (Paris), 1897 - 1935.
<u>Crit</u>	<u>Critica, Rivista di Letteratura</u> , etc. (Naples), 1903 ---.
<u>DMZ</u>	<u>Deutsche Musik-Zeitung</u> (Cologne), 1900 ---.
<u>EM</u>	<u>España Moderna</u> (Madrid), 1889 - 1914.

<u>Esc</u>	<u>Escorial</u> (Madrid), 1940 ---.
<u>Est</u>	<u>Estudios. Revista...de la Orden de la Merced</u> (Madrid), 1945 ---.
<u>Eur</u>	<u>Europa; Chronik der Gebildeten Welt</u> (Leipzig, etc.), 1835 - 1885.
<u>EurC</u>	-----, "Chronik" section.
<u>FBM</u>	<u>Fliegende Blätter für Musik</u> (Leipzig), 1853 - 1857.
<u>FR</u>	<u>Fortnightly [Review]</u> (London), 1865 ---.
<u>FrR</u>	<u>French Review</u> (New York), 1927 ---.
<u>GM</u>	<u>Guide Musical</u> (Brussels; Paris), 1855 - 1918.
<u>GPL</u>	<u>Giornale di Politica e di Letterature</u> (Pisa), 1925 ---.
<u>GR</u>	<u>Grande Revue</u> (Paris), 1897 ---.
<u>GSLI</u>	<u>Giornale Storico della Letteratura Italiana</u> (Turin; Rome), 1883 ---.
<u>Geg</u>	<u>Gegenwart</u> (Berlin), 1872 - 1931.
<u>HC</u>	<u>Hispania</u> (California), 1918 ---.
<u>HP</u>	<u>Hispania</u> (Paris), 1918 - 1922.
<u>HR</u>	<u>Hispanic Review</u> (Philadelphia), 1933 ---.
<u>ICC</u>	<u>Intermédiaire des Chercheurs et Curieux</u> (Paris), 1864 ---.
<u>IEA</u>	<u>Ilustración Española y Americana</u> (Madrid), 1857 - 1921.
<u>JD</u>	<u>Journal des Débats</u> (Paris), 1894 - 1934. Weekly.
<u>JDD</u>	<u>Journal des Débats, Politiques et Littéraires</u> (Paris), 1789 ---. Daily.
<u>JEGP</u>	<u>Journal of English and Germanic Philology</u> (Urbana, Illinois), 1897 ---.
<u>Janus</u>	<u>Janus - Studien und Kritiken</u> , etc. (Leipzig), 1902 - 1903. Reprinted: 1904.
<u>LB</u>	<u>Literatur-Blatt: Beilage to the Morgenblatt für Gebildete Leser</u> (q.v.).
<u>LE</u>	<u>Literarische Echo [=Literatur; Monatsschrift für Literaturfreunde]</u> (Berlin; Stuttgart), 1898 ---.
<u>Lect</u>	<u>La Lectura</u> (Madrid), 1901 - 1920.
<u>MA</u>	<u>Musical America</u> (New York), 1898 ---.
<u>MC</u>	<u>Musical Courier</u> (Philadelphia), 1880 ---.
<u>MF</u>	<u>Mercure de France</u> (Paris), 1890 ---.
<u>MGS</u>	<u>Morgenblatt für Gebildete Stände [or Leser]</u> (Stuttgart; Tübingen), 1807 - 1865.
<u>ML</u>	<u>Music and Letters</u> (London), 1920 ---.
<u>MLN</u>	<u>Modern Language Notes</u> (Baltimore, Maryland), 1886 ---.
<u>MLQ</u>	<u>Modern Language Quarterly</u> (Seattle, Wash.), 1940 ---.
<u>MLR</u>	<u>Modern Language Review</u> (Cambridge, England), 1905 ---.
<u>MMG</u>	<u>Monatshefte für Musik-Geschichte</u> (Berlin; Leipzig), 1869 - 1905.
<u>MP</u>	<u>Modern Philology</u> (Chicago), 1903 ---.
<u>MQ</u>	<u>Musical Quarterly</u> (New York), 1915 ---.
<u>MS</u>	<u>Musical Standard</u> (London), 1862 ---.
<u>MW</u>	<u>Musikalisches Wochenblatt</u> (Leipzig), 1870 - 1910.
<u>Men</u>	<u>Méneſtreſ. Journal du Monde Musical</u> , etc. (Paris), 1833 ---.
<u>Mer</u>	<u>Merker</u> (Vienna), 1909 - 1922.
<u>Mol</u>	<u>Moliériste</u> (Paris), 1879 - 1889.
<u>Mus</u>	<u>Musik</u> (Berlin; Leipzig), 1901 ---. Suspended, 1915 - 1922. Two numbering systems for volumes.
<u>NBAE</u>	<u>Nueva Biblioteca de Autores Españoles</u> (Madrid), 1905 ---.
<u>NL</u>	<u>Nouvelles Littéraires</u> (Paris), 1922---.
<u>NMZ</u>	<u>Neue Musik-Zeitung</u> (Stuttgart; Leipzig), 1880 - 1928.
<u>NQ</u>	<u>Notes and Queries</u> (London), 1849 ---.
<u>NR</u>	<u>Nouvelle Revue</u> (Paris), 1879 ---.
<u>NRF</u>	<u>Nouvelle Revue Française</u> (Paris), 1909 ---.
<u>NRFH</u>	<u>Nouvelle Revista de Filología Hispánica</u> (Mexico City), 1947 ---.
<u>NSN</u>	<u>New Statesman and Nation</u> (London), 1813 ---. Before 1931, called <u>New Statesman</u> (vols. I - XXXVI) New series, vol. I, 1931 ---.
<u>NT</u>	<u>Nuestro Tiempo</u> (Madrid), 1901 - 1926.

<u>NY</u>	<u>New Yorker</u> (New York), 1925 ---.
<u>NYTBR</u>	<u>New York Times. Book Review</u> (New York). Weekly.
<u>Nat</u>	<u>Nation</u> (New York), 1865 ---.
<u>NatL</u>	<u>Nation [and Athenaeum]</u> (London), 1907 - 1931. Title varies. Merged with <u>NSN</u> (q.v.)
<u>Neo</u>	<u>Neophilologus</u> (Groningen; The Hague), 1916 ---.
<u>NewR</u>	<u>New Republic</u> (New York), 1914 ---.
<u>PIT</u>	<u>Petite Illustration. Théâtre</u> (Paris), 1913 ---. Title varies.
<u>PMLA</u>	<u>Publications of the Modern Language Association</u> (New York), 1884---.
<u>PQ</u>	<u>Philological Quarterly</u> (Iowa City, Iowa), 1922 ---.
<u>RB</u>	<u>Revue Bleue [=Revue Politique et Littéraire]</u> (Paris), 1863 - 1939. Title varies.
<u>RC</u>	<u>Revista Castellana</u> (Valladolid), 1915 - 1924.
<u>RCC</u>	<u>Revue des Cours et Conférences</u> (Paris=), 1892 ---.
<u>RCHL</u>	<u>Revue Critique d'Histoire et de Littérature</u> (Paris), 1866 - 1935.
<u>RCLI</u>	<u>Rassegna Critica della Letteratura Italiana</u> (Rome; Naples), 1896-1925.
<u>RDM</u>	<u>Revue des Deux Mondes</u> (Paris), 1831 ---.
<u>REsp</u>	<u>Revista de España</u> (Madrid), 1868 - 1895.
<u>RF</u>	<u>Revue de France</u> (Paris), 1921 - 1939(?).
<u>RFE</u>	<u>Revista de Filología Española</u> (Madrid), 1914 ---.
<u>RFH</u>	<u>Revista de Filología Hispánica</u> (Buenos Aires), 1939 ---.
<u>RFor</u>	<u>Romanische Forschungen</u> (Erlangen), 1883 ---.
<u>RFr</u>	<u>Revue Française</u> (Paris), 1855 - 1859.
<u>RH</u>	<u>Revue Hebdomadaire</u> (Paris), 1892 - 1939.
<u>RHLF</u>	<u>Revue d'Histoire Littéraire de la France</u> (Paris), 1894 - 1939 (?).
<u>RHis</u>	<u>Revue Hispanique</u> (Paris), 1894 - 1933.
<u>RI</u>	<u>Rassegna d'Italia</u> (Milan), 1946 ---.
<u>RL</u>	<u>Revue Latine</u> (Paris), 1902 - 1908.
<u>RLR</u>	<u>Revue des Langues Romanes</u> (Montpellier), 1870 - 1939.
<u>RM</u>	<u>Revue Musicale</u> (Paris), 1920 ---.
<u>RMTM</u>	<u>Recensionen und Mittheilungen über Theater und Musik</u> (Vienna), 1855 - 1865.
<u>RO</u>	<u>Revista de Occidente</u> (Madrid), 1923 - 1936.
<u>RP</u>	<u>Revue de Paris</u> (Paris), 1894 ---.
<u>RPFL</u>	<u>Revue de Philologie Française et de Littérature</u> (Paris), 1887 - 1934.
<u>RR</u>	<u>Romanic Review</u> (New York; Lancaster, Pennsylvania), 1910 ---.
<u>RU</u>	<u>Revue Universelle</u> (Paris), 1920 ---.
<u>Rev</u>	<u>Revue</u> (Paris), 1890 - 1936. Also <u>Revue des Revues</u> and <u>Revue Mondiale</u> . Numbering system varies.
<u>RevR</u>	<u>Revue des Revues</u> (see <u>Rev</u> , above).
<u>SMZ</u>	<u>Schweizerische Musikzeitung</u> (Zürich), 1861 ---.
<u>SP</u>	<u>Studies in Philology</u> (U. of North Carolina), 1906 ---.
<u>SRL</u>	<u>Saturday Review</u> (New York), 1924 ---. Formerly: <u>Saturday Review of Literature</u> .
<u>SVL</u>	<u>Studien zur Vergleichenden Literaturgeschichte</u> (Berlin), 1901 - 1909.
<u>Sc</u>	<u>Scene. Blätter für Bühnenkunst</u> (Berlin), 1911 - 1933.
<u>Sig</u>	<u>Signale für die Musikalische Welt</u> (Leipzig), 1843 ---.
<u>Sp</u>	<u>Spectator</u> (London), 1828 ---.
<u>TA</u>	<u>Theatre Arts</u> (New York), 1916 ---. Also <u>Theatre Arts Magazine</u> ; <u>Theatre Arts Monthly</u> .
<u>TLS</u>	<u>London Times. Literary Supplement</u> . Newspaper.
<u>TW</u>	<u>Theatre World</u> (London), 1925 ---.
<u>Temps</u>	<u>Temps</u> (Paris). Daily newspaper
<u>Theat</u>	<u>Theatre</u> (New York), 1900 - 1931. Also <u>Theatre Magazin</u> .

<u>UTBSE</u>	<u>University of Texas Bulletin. Studies in English</u> , 1911 ---.
<u>VMW</u>	<u>Vierteljahresschrift für Musikwissenschaft</u> (Leipzig), 1885 - 1894.
<u>WR</u>	<u>Weekly Review</u> (New York), 1919 - 1921. Merged with <u>Musikalischen Wochenblatt</u> , etc.
<u>ZDP</u>	<u>Zeitschrift für deutsche Philologie</u> (Halle), 1869 ---.
<u>ZM</u>	<u>Zeitschrift für Musik</u> (Leipzig), 1918 - 1935.
<u>ZNSL</u>	<u>Zeitschrift für [Neu]französische Sprache und Literatur</u> (Oppeln; Leipzig), 1879 ---.
<u>ZRP</u>	<u>Zeitschrift für Romanische Philologie</u> (Halle), 1877 ---.
<u>ZVL</u>	<u>Zeitschrift für Vergleichende Literaturgeschichte</u> (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 not 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, Zorrilla'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, "viveurs", and versions derived from Le Tellier's Festin 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:

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

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. B 1 ---: bibliographical items.

Nos. 1 - 2000: versions.

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 of 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, "Serial Bibliographies in the Modern Languages and Literatures," Publications of the Modern Language Association, LXVI, No. 38 (April, 1951), pp. 138 - 156.

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:

10

General:

B1.

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B2.

Motion Pictures 1912 - 1939. (Catalogue of copyright entries.) Copyright Office, The Library of Congress, 1951.

B3.

Baldensperger, Fernand, and Werner P. Friederich. Bibliography of Comparative Literature. Chapel Hill, N. C., 1950. (Section on Don Juan, pp. 463 - 465.)

B4.

Betz, Louis-Paul. La Littérature comparée. Essai bibliographique. 2nd ed. Strasbourg, 1904.

B5.

Borba de Moraes, Rubens, and William Berrien. Manual bibliográfico de estudos brasileiros. Rio de Janeiro, 1949.

B6.

Fucilla, Joseph G. Universal Author Repertoire of Italian Essay Literature. New York, (1941).

B7.

Grismer, Raymond L., Joseph E. Lepine, and R. H. Olmsted. A Bibliography of Articles on Spanish Literature. Minneapolis, Minn., 1933.

B8.

Grismer, R. L. A Bibliography of Articles and Essays on the Literature of Spain and Spanish-America. Minneapolis, 1935.

B9.

Grout, Donald J. A Short History of Opera. 2 vols. New York, 1947.

B10.

Körner, Josef. Bibliographisches Handbuch des deutschen Schrifttums. 3rd ed. Bern, 1949.

B11.

Loewenberg, Alfred. Annals of Opera 1597 - 1940. Cambridge, Eng., 1943. (Indispensable.)

B12.

Sonneck, Oscar G. T. Catalogue of Opera Librettos Printed Before 1800. 2 vols. Washington, D. C.: Gov. Printing Office, 1914.

B13.

Towers, John. Dictionary-Catalogue of Operas and Operettas. Morgantown, West Va., (1910). (Lists only those actually staged; not completely trustworthy, but gives little-known works not listed elsewhere.)

The Don Juan Theme:

B14.

Becker, M. L. "Novels, Plays, or Essays in which the Character of Don Juan Appears," Saturday Review, VII (Aug. 23, 1930), p. 79.

B15.

Engel, Karl D. L. "Zusammenstellung der Don Juanschriften," in his Die Don Juan-Sage auf der Bühne. Oldenburg and Leipzig, (1888). Also in his Zusammenstellung der Faust-Schriften vom 16. Jahrhundert bis Mitte 1884 (Der Bibliotheca Faustiana) (2nd. ed. Oldenburg, 1885), pp. 652 - 685. (Important early listing of stage versions and criticism.)

B16.

Hesse, Everett W. "Catálogo bibliográfico de Tirso de Molina (1648 - 1948), incluyendo una sección sobre la influencia del tema de Don Juan," Estudios, V (1949), pp. 781 - 889. (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, Molière, and Zorrilla.)

B17.

Hesse, Everett W. Suplemento primero a la bibliografía general de Tirso..., " Estudios, VII (Jan. - Apr., 1951), pp. 97 - 109. Being cont'd., *ibid.*, 1952, 1953.

B18.

Jellinek, Arthur L., et al. "Zur Don Juan-Literatur," Literarische Echo [=Literatur; Monatsschrift für Literaturfreunde], IV (Jan., 1902), pp. 494 - 495. (Short bibliography.)

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

(MacKay, Dorothy. See No. 2010.11. Contains a fairly extensive listing of works dealing with the folklore side of the legend, on pp. xi - xx.)

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

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

B19.

Serís, Homero. Manual de bibliografía de la literatura española. Part I. Syracuse, N. Y., 1948. ("Leyenda de Don Juan," pp. 365 - 368.)

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

(Summers, Montague. See No. 4282. Vol. III, pp. 9 - 17 lists versions.)

(Vatteone, Augusto. See No. 4288. Good sampling of versions.)

Waxman Samuel. See No. 4296. 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 - 268)

B20.

*Zvantsev. "Bibliografiya D. Zhuana," Muzikal'nyi I Teatral'nyi Vestnik, 1859. (Mentioned in his article in the Soviet Encyclopedia. No record found of the existence of this periodical in the U. S.)

Individual Authors:

B21.

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B22.

BROWNING, R. Förster, Meta, and Winfried Zappe. Robert Browning Bibliographie. Halle, 1939.

B23.

BROWNING. Furnivall, Frederick J. A Bibliography of Robert Browning from 1833 to 1881. 2nd. ed. London, 1881.

B24.

BYRON. Anon. Byroniana und Anderes aus dem englischen Seminar in Erlangen, etc. Erlangen, 1912. (Contains fine Byron bibliography.)

B25.

BYRON. Anon. Bateson, F. W., ed. Cambridge Bibliography of English Literature. New York and Cambridge, Eng., 1941. (Byron's Don Juan, in vol. III, pp. 197 - 199.)

(Chew, S. C. See No. 2432.25.)

(BYRON. Coleridge, E. H. See No. 2432.29. In vol. VI, pp. xix - xx, he lists contemporary reviews of Don Juan in Blackwood's Magazine^{oo}, The Monthly Review, etc. Most of these are not included in the present bibliography. And see Trueblood, below.)

B26.

BYRON. Krug, Werner C. Lord Byron als dichterische^{oo} Gestalt in England, Frankreich, Deutschland und Amerika. Dissert. Potsdam, 1932. (Byron bibliography, oo. 103 - 142.)

B27.

BYRON. Mathews, Elkin, Ltd. (publishers). Byron and Byroniana; a Catalogue of Books. London, 1930.

BYRON. Trueblood, P. G. See No. 2432.83. On pp. 176 - 177, he lists 32 contemporary reviews of Don Juan, 17 of them [he says, p. viii] not in Coleridge [see above]. As in the case with Coleridge's list, these are omitted from the present bibliography.)

B28.

BYRON. Ward, A. W., and A. R. Waller. Cambridge History of English Literature. Vol. XII. New York and Cambridge, Eng., (1916). (Bibliography by Ward on Don Juan, pp. 423 - 440.)

B29.

BYRON. Wise, Thomas J. A Bibliography of Writings ... of ... Byron. 2 vols. London, 1932 - 33.

B30.

BYRON. Wise, Thomas J. A Byron Library / A Catalogue of ... Books ... by ... Byron. London, 1928.

N. B. For editions and translations of Don Juan, see especially Coleridge, op. cit., VII, pp. 209 - 225, and the catalogue of books held in the British Museum, new ed., in progress.

B31.

MOLIÈRE. Desfeuilles, Arthur. "Notice bibliographique" in vol. XI of the Eugène Despois and Paul Mesnard edition of the Oeuvres de Molière. "Grands Ecriv. de la France" series. Paris, 1893. (Pp. 134 - 135 list contemporary observations and letters, etc., on Don Juan not included in the present bibliography.)

B32.

MOLIÈRE. Saintonge, Paul, and Robert W. Christ. Fifty Years of Molière Studies/A Bibliography, 1892 - 1941. The Johns Hopkins Studies in Romance Literatures and Languages, extra vol. XIX. Baltimore, Md., 1942. (Brings Desfeuilles up to 1941.)

B33.

MOLIÈRE. Saintonge, Paul. "Omissions and Additions to [the above], MNL, LIX (1944), pp. 282 - 285.

B34.

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

B35.

MOZART. Curzon, Henri de, "Bibliographie mozartienne française," Bulletin No. I (1933) pp. 137 - 141. Issued in Paris by the Société d'Etudes Mozartiennes. (Items up to ca. 1900).

B36.

MOZART. Curzon, Henri de. Revue critique des ouvrages relatifs à W. A. Mozart et à ses oeuvres. Reprinted from Le Bibliographe Moderne, X (1906), pp. 85 - 121. Paris, 1906.

(MOZART. Engel, No. B15, bibliographical section, part II, "Mozarts Don Juan", pp. 232 - 241.)

B37.

(MOZART. Köchel, Ludwig Ritter von. Chronologisch-thematisches Verzeichnis ... Wolfgang Amade Mozarts. 3rd. ed. Ann Arbor, Michigan, 1947.

B38.

MOZART. Mouzon, Katherine B. "A Bibliography of Articles and Books in English about Mozart," Bulletin of Bibliography, XIX (1946 - 1949), pp. 259 - 267.

N. B. For editions and translations of Don Giovanni see Loewenberg, No. B11, under that opera, 1787. Also Engel, No. B15.

(SHAW, G. B. See C. Lewis Broad and Violet M. Broad, No. 3157.25.)

B39.

TÉLLEZ, GABRIEL [Tirso de Molina]. Hesse, Everett W. "Bibliografía de Tirso de Molina (1648 - 1948)," Bulletin Hispanique, LI (1949), pp. 317 - 333. (This is virtually identical with one part of Hesse, No. B16. Also see Hesse, No. B17.)

N.B. For editions and translations of El Burlador de Sevilla, see Hesse, Nos. B16 and B17, and Hämel, No. 3198.18.

B40.

ZORRILLA. Sierra Corella, Antonio. "El drama Don Juan Tenorio. Bibliografía y comentarios," Bib. Hisp., III (1944), pp. 191 - 219. Mainly for eds. of D. J. T.

N. B. For translations of Don Juan Tenorio, there is no good listing. Best known translations are Johannes C. F. Fastenrath's in German (1898) and Henri de Curzon's in French (1899). There is also G. H. de Wilde's rendering into German in 1850: see after No. 1345; and Achille Fouquier's French version, the first in that language, in 1882; Walter Owen has turned it freely into English (1944): see No. 966; 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 specter or statue unafraid.

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

B. The avenging statue.

7. 1. ARISTOTLE, Poetics, IX (near end). (Statue falls on Mityls, its murderer.)
8. 2. Ballad of the statue of the Cid, which comes alive, threatens with a sword a Jew who mockingly pulled its beard (Durán, Romancero General, vol I, Biblioteca de Autores Españoles, X, p. 572).
9. 3. DION CHRYSOSTOMUS, 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.

4. Leontius. See below, No. 91.

5. Legend of Juan del Sole, who murdered people, seduced a woman, and was finally killed by the cenotaph of his adulterous mother, which fell upon him. See Kurz-Bernardon, No. 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 in 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 Leontio, einem Grafen welcher durch Machiavellum verführt, ein erschreckliches End genommen. (Perhaps by Jakob Gretser. Oldest of the Jesuit "Klosterdramas," it played in Ingolstadt in 1615; reworked as Thanatopsychie, 1635. See Kolczawa, No. 769.)

92.

BOCCACCIO. Il Decamerone. Ca. 1350. (Many examples in it of immorality.)

93.

CALDERÓN de la BARCA, PEDRO. El Alcalde de Zalamea. Play. (Charakter Don Alvar de Ataide; probably, like the three other plays by Calderón listed, came after El Burlador.)

94

CALDERÓN de la BARCA, PEDRO. La Devoción de la cruz. (Man saved through a woman's faith: cf. Zorrilla.)

95.

CALDERÓN de la BARCA, PEDRO. No hay cosa como callar. (Character Don Juan de Mendoza.)

96.

CALDERÓN de la BARCA, PEDRO. El Purgatorio de San Patricio. (Ludovico the seducer fights his own skeleton, then repents. N. B. The legend of St. Patrick's Purgatory is connected with that of Don Juan, if at all, basically through Calderón's version.)

97.

CERVANTES. La Fuerza de la sangre. Novela, printed 1613. (Character Rodolfo.)

98.

CERVANTES. El Rufián dichosa. Play, printed 1615. (Character Don Cristóbal.)

99.
CUEVA, JUAN de la. El Infamador. Play, 1581.
100.
FERREIRA de VASCONCELOS. Eufrosina. 16th century Portuguese "novelplay."
101.
FIRENZUOLA, AGNOLO. Novelle. Ca. 1525. (It contains one novella concerning a priest named Don Giovanni who loves a married woman, Tonia. 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 provenience 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 the women that he has loved. George Farquhar's comedy The Inconstant, 1702, is based upon it.)
103.
GOETHE. Die Leiden des Jungen Werther. Novel, 1774.
104.
*GRUNAEUS [Grunau], SIMON, 1564 - 1628. Preussische Chronik. (Gives first literary form to the "guest at the gallows" story, possible source for Cokain.)
105.
MACHIAVELLI. Belfegor. Novella, 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.)
106.
MIRA de AMESCUA, ANTONIO. El Esclavo del demonio. Religious play, early 17th century.
107.
MONTAIGNE. Essais. 1580 - 1595. (The freethinking philosophy of follow nature.)
108.
MORETO. El Lego del Carmen o San Franco de Sena. Play, mid-seventeenth century. (The sinful man who later becomes a saint. Espronceda somewhat influenced by it in his Estudiante, especially the gambling scene.)
109.
MURASAKI SHIKIBU. The Story of Genji. (Tenth century Japanese classic about a donjuanesque prince, a figure out of history.)
- 110 - 113.
OVID. Ars amatoria. Remedia amoris. Amores. Heroides. (These books already depicted, two thousand years ago, in the world of a poet who was something of a Don Juan himself, the sensual philosophy that the Renaissance was to rediscover with Tirso and many others.)
114.
PLAUTUS. Miles gloriosus. (Prototype of the warrior cum ladykiller.)
115.
RABELAIS. Gargantua et Pantagruel. 1532---. (Philosophy of libertinism, as exemplified in the motto of the Abbaye de Thélème: "Fay ce que vouldras.")

116.
ROJAS, FERNANDO de. La Celestina. Dramatized novel, 1499.
117.
SALERMITANO, MASUCCIO. Novellino. 1475. (Costanzo, No. 4075, p. 3, says that one of the novelle contains an incident very similar to that of the flight of Don Juan and Doña Inés in Zorrilla's play; I was unable to find this tale despite some searching in the Novellino.)
118.
TÉLLEZ, GABRIEL [Tirso de Molina]. El Condenado por desconfiado. Play. (Character Enrico the brigand.)
119.
TÉLLEZ, GABRIEL. Escarmientos para el cuerdo. Play. (Character Don Manuel.)
120.
TÉLLEZ, GABRIEL. El Rico avariente. Play. (Character Liberio.)
121.
TÉLLEZ, GABRIEL. La Santa Juana, part I. Play. (Character Don Luis.)
122.
TÉLLEZ, GABRIEL. La Santa Juana, part II. Play. (Character Don Jorge.)
123.
TURIA, RICARDO de. La Burladora burlada. Play, 1616. (Interesting principally because of its date and the title.)
124.
VALLA, LORENZO. De professione religiosorum. Mid-fifteenth century Italian treatise. (Holds the vow of chastity up to ridicule.)
125.
VALLA, LORENZO. De voluptate. (Advocates the pursuit of pleasure as the goal of life. Other Italian humanist philosophers, such as Jovianus Pontanus, held similar view.)
126.
VEGA, LOPE de. El Bastardo Mudarra. Play. (Character Mudarra.)
127.
VEGA, LOPE de. El Circe. Name of two poems, 1624. (See "circes" under "viveurs"; really no connection with Don Juan legend.)
128.
VEGA, LOPE de (?). La Estrella de Sevilla. Play. (Character Busto Tavera.)
129.
VEGA, LOPE de. La Fianza satisfecha. Play. (Character Leonido.)
130.
VEGA, LOPE de. Las Flores de Don Juan y rico y pobre trocados. (This work, occasionally alleged as a Don Juan play, actually has no connection; the error doubtless stems from a similarity of names.)

THE LEGEND OF THE MAN WHO SEES HIS OWN FUNERAL

131. - 132.

ANON. Romance de Lisardo el estudiante de Córdoba. (Source for Espronceda's Estudiante, Mérimée's Les Ames du purgatoire, and Zorrilla's Capitán Montoya; two versions of it given in Durán, Romancero general, II, pp. 264 - 268, Biblioteca de Autores Españoles, vol. XVI.)

133.

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

CALDERÓN. Purgatorio de San Patricio. (See above, No. 96.)

134.

CARDEÑAS, JUAN de. Breve relación de la muerte, de la vida y virtudes de Don Miguel de Mañara. Seville, 1680. Additions by Diego López de Haro.

135.

LOZANO, CRISTÓBAL [not Gaspar, his nephew, under whose name the work originally appeared]. Soledades de la vida y desengaños del mundo. 1663. (See "Soledad" No. 4.)

136.

Manuel, Don Juan, legend of.

137.

Mañara Vicentelo de Leca, Miguel de (1626 - 1679), legend of. (Cf., under "Other Themes and Legends...", Mateo Vázquez de Leca.)

138.

**ROSETE NIÑO, PEDRO. El Rayo y terror de Italia. 17th century play.

139.

SENECA the Younger. Apocolocyntosis. Verse-prose satire, first century, A. D. (The Emperor Claudius is depicted witnessing his own funeral.)

122.

TÉLLEZ, GABRIEL [Tirso de Molina]. La Santa Juana, part II. Play.

140.

TORQUEMADA, ANTONIO de. Jardín de flores curiosas. 1570. ("Discourse" No. 3.)

141.

VEGA, LOPE de. El Vaso de elección, San Pablo. Play.

142.

*VÉLEZ de GUEVARA, LUIS. El Niño Diablo. Play. (Also attributed to Lope. See act I.)

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

143. Alcibiades of Athens.

144. Alexander the Great

145. Almeida-Garret, Jean Bautista de Silva Leitão de, 1799 - 1854.

146. Annunzio, Gabriele d', 1863 - 1938.
147. Braganza, João de [João IV of Portugal] ruled 1640 - 1656.
148. Byron, 1788-1824.
149. Caesar, Julius.
150. Casanova de Seingalt, Giacomo, 1725 - 1798.
151. Chateaubriand, Francois René, 1768-1848.
152. Constant, Benjamin, 1767 - 1830.
153. Eca de Queiroz, José Maria de, 1845 - 1900.
- . Fra Diavolo. (See No 189.)
154. Francis I [of France], 1494 - 1547.
155. Gómez de Almaraz, Diego. (Once said to have been called "El Convidado de Piedra.")
- . Prince Genji. (See Murasaki, No. 109.)
156. Jason.
157. Juppiter.
158. Libertins in France (Several critics have seen echoes of real people in Molière's Don Juan.)
- . Manara, Vicentelo de Leca, Miguel de. (See No. 137.)
159. Napoleon III of France, 1808 - 1873.
160. Nero.
161. Oliveira, Francisco Javier de [O Cavalheiro de---] 1702 - 1783.
162. Ovid.
163. Peter I of Spain [The Cruel], 1334 - 1369.
164. Philip I of Spain 1478 - 1506.
165. Philip IV of Spain, 1605 - 1665.
166. Prometheus.
167. Rais [Retz], Gilles de 1404 - 1440.
168. Regency "roués" in France.
169. Restoration "beaus" in England.
170. Richelieu, Armand, Duc de, 1696 - 1788.
- . Robert the Devil (See No.193.)
171. Romanticism: the Byronic lover.
172. Ross, Lord.
173. Tenorio, as a family surname.
174. Theseus, King of Athens.
175. Tilly, Jacques-Pierre-Alexandre, comte de, 1764 - 1816.
176. Ulloa, as a family surname.
- . Vázquez de Leca, Mateo, 1573 - 1649. (See No. 194.)
177. Villamediana, Don Juan de Tarsis [or Tassis], Conde de, died 1622.
- . Viveurs in France, etc. (See "viveurs" under "Versions.")
178. Zeus.

THE DONA JUANA TYPE

179. Aspasia, daughter of Hermotimus, 6th century B.C.
180. Borgia, Lucrezia, 1480 - 1519.
181. Catherine the Great of Russia, 1729 - 1796.
182. Giovanna I, Queen of Naples, 1326 - 1382.
183. Giovanna II, Queen of Naples, 1371 - 1435.
184. Messalina, the Roman Empress.
185. Poppaea Sabina, the Roman Emp.
- 185a. Sand, George, 1804 - 1876.
186. Stuart, Mary, Queen of Scots, 1542 - 1587.

OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

187. Dance of Death.
188. Juan de Serrallonga.
189. Faust.
190. Fra Diavolo [Michele Pezza], 1771 - 1806.
---. Juan del Sole. (See No. 777.)
---. The Man who Sees his own Funeral. (See Nos. 131 ff.)
191. Molenaar, Claes.
192. Punch and Judy.
---. Purgatory of St. Patrick. (See No. 96.)
193. Robert the Devil [sixth duke of Normandy, and father of William the conqueror].
194. Vázquez de Leca, Mateo, 1573 - 1649. (The woman he pursues turns into a skeleton.)

V. DON JUAN THEME: VERSIONS

195.
A---. Don Juan. Nouvelle. Den. 1849.

---.
(ABATI, JOAQUÍN. See Flores García, Francisco.)

196.
ABT, H. Der Fünfstöckige Don Juan. Nouvelle? Ger. 1895.

197.
ACCIAIUOLI, FILIPPO. Il Empio punito. Ital. 1669. Probably earliest Don Juan opera. Libretto and music both by him. See Melani, Ales. First staged in Rome. Adapted by Apolloni, according to Loewenberg, No. B11.

(ACHARD, AMÉDÉE. See Richardson, S.)

198.
ACKERMANN, LOUISE VICTORINE CHOQUET. L'Idéal. Poem. Espec. stanza II, on Don Juan. Fr. Ca. 1871.

(ADAM, PAUL. See "lions" under "viveurs.")

199.
ADCOCK, A. ST. JOHN. "Don Juan of Haggerston." Short story in With the Gilt Off. U. S. 1923.

(ADENIS, E. See Canal, M.)

(AGOUST, H. See "lions" under "viveurs.")

.
***AGUIRRE, NATANIEL. Juan de la Rosa.

200.
AICARD, 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.
201.
ÅKERHJELM, ANNIE F. QUIEDLING. Don Juan Tenorio. Four-act play. Swed. 1909.
202.
ALAS, LEOPOLDO [Clarín]. La Regenta. Novel. Sp. 1884 - 1885. See chap. XVI, wherein is described the effect of a performance of Zorrilla's drama on the heroine herself.
203.
+ALAUX, J. E. Un Fils du siècle. Poem. Fr. 1882. Among the dozens of novels, plays, etc., of its day, with similar titles and themes.
204.
ALBA, JUAN de. Don Juan Trapisonda. One-act farce parody of Zorrilla's Don Juan Tenorio. Sp. First staged, and printed 1850.
205.
+ALBERGATI-CAPACELLI, F. Saggio amico. Play. Ital. 1770. (Character Cirilli.)
206.
ALBERTINI, GIOVACCHINO. Il Don Giovanni. Also called Il Convitato di pietra. Opera. Ital. Given, Venice 1784. Librettist unknown. First, little known performance in Warsaw, 1783, as Don Juan, albo Ukazany Libertyn, with a Polish libretto translated out of the Italian by W. Boguslawski. (Trans. from Polish: "Don Juan, or the Libertine Punished.")
207.
ALCARAZ, JOSÉ L. Les Conquistes de Don Juan. "Aproposit en un acte." Valencia, Sp. 1917.
208.
ALFANO, FRANCO. Don Juan de Manara. Opera. Libretto by Ettore Moschino. Ital. First staged in Florence, May, 1941. Revision of next entry below.
209.
ALFANO, FRANCO. L'Ombra di Don Giovanni. Opera. Libretto by Moschino. 1914.
- (ALICARD. Don Juan. Poem. 1889. Given in Farinelli, No. 4097. Probably misprint for Aicard, q. v.)
210.
ALMQVIST, CARL JONAS LOVE. Ramido marinesco. Play. Swed. 1854.
211.
ALONSO, LUIS. Don Juan y la estatua del comendador. Opera. Sp. 1901 (?). Libretto by A. Berlioz from Zorrilla. Alonso was a violinist from Málaga.
212.
ALONSO, LUIS. Don Juan Tenorio. Opera. 1914. Libretto by A. Berlioz. Apparently a reworking of his earlier opera.
213. ALTHEER, PAUL. Don Juans Freund. Three-act comedy. Ger. 1920.
214.
+ALTON-SHÉE, EDMOND de LIGNERES, comte de. Le Mariage du duc Pompée, ou le séducteur marié. Play. Fr. In Revue des Deux Mondes, Dec. 15, 1863.

215.

ALVAREZ de AZEVEDO, MANOEL ANTONIO de, 1831 - 1852. Lyra dos vinte annos. Poetry. Br. Part III contains the poem "Sombra de D. Juan," in six short sections, the third of which carries the additional title "A canção de Don Juan."

216.

*ALVAREZ de AZEVEDO, MANOEL ANTONIO de. Um Canto do século. Poem. Mentions Don Juan, according to one critic.

217.

ALVAREZ de AZEVEDO, MANOEL ANTONIO de. Noite na taverna. Poem. Imitates Byron's Don Juan.

218.

ALVAREZ de AZEVEDO, MANOEL ANTONIO de. Poema do frade. Poem. Imitates Byron's Don Juan.

219.

ÁLVAREZ QUINTERO, SERAFÍN and JOAQUÍN. Don Juan, buena persona. Play. Sp. First performed 1918. Pub'd. 1927.

***ÁLVAREZ QUINTERO, SERAFÍN and JOAQUÍN. Las Hazañas de Juanillo el de Molares.

220.

ALVENSLEBEN, L. von. Don Juans erste und letzte Liebe. Four-volume novel. Ger. 1861.

221.

AMFITEATROV, ALEKSANDR V., 1862 --. Three-act farce, turned into Italian by J. A. and Ettore Cozzani as Don Giovanni a Napoli. Rus. See L'Eroica; Rassegna Italiana, II, year III (Oct. - Nov., 1913), p. 115 - 139.

(ANCELOT, ARSENE P. See "lions" under "viveurs.")

222.

ANDRADE, L[UIS?], and L. BLANCO. El Tenorio Maderista. Play. Mex. 1912(?).

223.

*ANGELUS, ALBERTO de. Don Giovanni ovvero l'elogio della volubilità. Prose fantasy. In Rassegna Nazionale, Aug. - Sep., 1936.

(ANGIOLINI. See Gluck.)

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

224.

ANON. (Aggiunta al Convitato di pietra. See Biancolelli. Not a continuation of Corneille's version of Molière, as stated by one Italian critic, since the Aggiunta is dated 1673, and Corneille's play did not have its première until Feb. 12, 1677 (Lancaster, No. 2472.2, part IV, vol. II, 952).

225.

ANON. Il Ateista fulminato. The famous early Italian will-o'-the-wisp mentioned by Shadwell and later by Coleridge, and others. Simone-Brouwer found a scenario in Rome with this title, of unknown date and author; Gendarme de Bévoitte thinks it not previous to the end of the seventeenth century.

226.

ANON. *Les Aventures du charlatan X ... ou le Don Juan moderne, souvenirs d'outretombe. Besançon, 1889.

227.

ANON. *El Burlador de mozas. Cited by Simone Brouwer, No. 4272, from Cayetano Alberto de la Barrera y Leirado, Catálogo bibliográfico ... del teatro ... español ... hasta mediados del siglo XVIII, Madrid, 1860. See Espinosa de los Monteros.

228.

ANON. Canto XI. London: Sherwood, Neely, and Jones, 1820. Spurious continuation of Byron's Don Juan. At this time, only cantos I and II were out; thus the continuer is asking us to skip cantos III to X.

229.

ANON. Canto XVII of Don Juan. "By one who desires to be a Very Great Unknown." London: James Gilbert, 1832. Spurious Byron continuation. Seemingly the same as an 1832 "Canto XVII" to be found in the Harvard Library.

230.

ANON. *+Carlo il seduttore. Story. Ital. Second half, 19th century.

231.

ANON. Continuation of Don Juan. Cantos XVII and XVIII. London: G. B. Whittaker, and Oxford: Munday and Slater, 1825. Actually, 1824. Spurious continuation of Byron.

.

***ANON. Las Conversaciones de Don Juan. 19th century. Dialogues. Cuba. Copy in Boston Public, with title page missing.

232.

ANON. O Convidado de pedra. Also called Don Joao Tenorio o dissoluto. Play. Port. 1783. Inspired by Molière. Another suggested date: 1775.

233.

ANON. Des Don Juan zweiter Theil. Opera. Ger. 1863. Continuation of Mozart. Burlesqued?

234.

ANON. *Des Don Pedro Gastmahl. Farinelli, No. 4096, note 27 to II, 232, reports this play as being given by the company of J. F. Schönemann in 1741 and 1747.

235.

ANON. *Don Giovanni. Burlesque of Mozart's opera, given in Prague in 1796.

236.

ANON. Don Giovanni, a Poem in Two Cantos, etc. London: Sherwood, Jones and Co., and Edinburgh: Edward West and Co., 1825. More or less, a spurious continuation of Byron.

237.

ANON. *Don Giovanni d'Alvarados. "... con Arlecchino cavaliere per forza ..." Comedy. Ital. 1907.

238.

ANON. *D. Giovanni di Marana ossia L'Orta del rimorso. Pantomime. Reported given in Parma, 1840. Seemingly from Dumas.

239.

ANON. *Don Giovanni in Gotham. Play. Given in New York, 1842.

240.

ANON. Don Giovanni in Ireland. Burlesque play. 1821.

241.
ANON. *Don Giovanni in New York. Play. Given in New York, 1841.
242.
ANON. 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.
ANON. Don Juan. Five-act tragedy. Potsdam: Marienwerder, 1850. So listed in the British Museum catalogue. Probably this is Hornigk's play (q. v.).
244.
ANON. *Don Juan. Farce. Given Nov. 22, 1870, at Theatre Royal, Bradford, England.
245.
ANON. Don Juan. Children's play. With songs and chorus. Den. 1872.
246.
ANON. Don Juan, saynète. Adopted from Molière. This playlet was in print in France in 1930.
247.
ANON. *Don Juan at Athens. Satire on Edinburgh, imitating Byron. 1858.
248.
ANON. Don Juan. Canto XVII. London: Published by the editor, etc., 1827. Copy in Harvard Library. Spurious continuation of Byron.
249.
ANON. Don Juan. Canto the Seventeenth. London: T. Cooper and Co.; New York: Scribner, Welford, and Co., 1870. Spurious continuation of Byron.
- .
ANON. (Don Juan, Canto the Third. See Hone, William.)
250.
ANON. Don Juan, Canto the Third. London: Greenlaw, 1821. Spurious continuation of Byron.
251.
ANON. Don Juan, Canto the Third. "By H. H." London: R. Greenland, 1821. The British Museum catalogue lists its copy thus, adding that "H. H." is "Horace Hornem," the pseudonym that Byron himself once used. However, this poem is not by Byron, but rather, a spurious continuation. It would seem to be the same as the one given just above, in spite of a slight difference in the name of the publisher. However, the Harvard copy, which I examined, (and which does have "Greenlaw"), does not mention the initials "H. H." on the title page, or elsewhere, as far as I could find.
252.
ANON. Don Juan. Cantos XVII and XVIII. London: Printed for the Booksellers by Duncombe, (1825). Spurious continuation of Byron. Found also in Byron's Don Juan. London: Hodgson and Co., 1823 - (1825), vol. II.
253.
ANON. Don Juan Continued. By ---. Canto the Seventeenth. London: Churton, 1849. Spurious continuation of Byron.
- 254.

ANON. +Don Juan de Aviles. Valencia: Agustín Laborda, n. d. Four-page romance. Probably late eighteenth or early nineteenth century. A Faust-type story, vaguely donjuanesque. Trautmann, No. 2297 (etc.).2, p. 361, mentions a play called Don Juan d'Avalos, 1748, which may have some connection.

ANON. (Don Juan de Espina. See Cañizares, José de.)

255.

ANON. *Don Juan de Marana. "Novela española." Madrid, 1848. Two vols.

256.

ANON. **Don Juan de Sevilla. Supposed to be in Milá y Fontanals, Romancerillo catalán, 2nd ed., pp. 146 - 158. It is not. However, No. 219, pp. 181 - 182, of the 2nd ed. (Barcelona, 1882) is about Don Juan and Doña María, and vaguely donjuanesque in tone.

257.

ANON. Don Juan der Wüstling. "Prosa-Roman." 1805. From Tirso de Molina. It has been ascribed to Christian August Vulpius, 1762 - 1827.

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ANON. ***Don Juan el artista y los húsares de cala y cata. "Commedia bufa en tres actos." Given, 1868. Printed, 1869. "Por uno de los mismos ["húsares," i.e.]. Extremely slight donjuanesque flavor; probably no connection. Yale Library has it.

258.

ANON. Don Juan in Leipzig. "Ein Capriccio in zwanglosen Heften." Leipzig, 1835.

259.

ANON. Don Juan in Search of a Wife, and Other Poems. London, 1825 - 1834. Harvard dates its copy "1839." Imitation of Byron's Don Juan.

260.

ANON. Don Juan, Kärlekens vägledare, och lifvets lyckostjerna, eller anvisningen att göra lycka hos fruntimren. Stockholm, 1872. See below, Kun for Herrer, etc., No. 284. (Free trans.: "Don Juan, Guide for Lovers, and Life's Lucky Star, or Pointers for Having Luck with Women.")

261.

ANON. *Un Don Juan moderne. Play. Paris. Staged, 1905. Cf. Héros.

262.

ANON. *Don Juan o el hijo de doña Inés. "Poema en prosa." Three Byronian volumes appearing in Madrid, 1834 - 1844.

263.

ANON. *Don Juan oder der steinerne Gast. Play. Given in Vienna, 1716.

264.

ANON. Don Juan oder der steinerne Gast. "Ritterschauspiel in 3 Aufzügen. Frei für Kindertheater bearbeitet." Vienna, 18--. Yale Library copy has 23 pages. Part of a series of plays shortened and revised for children, including Othello, King Lear, Wm. Tell, etc. Derived from Mozart. Farinelli, No. 4096, 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.

265.

ANON. *Don Juan, of, De martelaar der eer, als meede een Oosterche vertelling. Library of Congress Union card lists as "Dutch fiction, n. d., 18--." (Trans.: "D. J., or the Martyr to Honor, as well as an Oriental Tale.")

266.

ANON. Don Juan; or, the Battle of Tolosa. Poem in three cantos. London, 1816. In it, Don Juan steals Inez from her home near the Guadalquivir, puts her on his fiery steed, and makes away with her. They are pursued by her brother. Juan is a typical Romantic, ardent but not basically evil. He marries the girl eventually. It might well have served Byron as a source for some of the adventures of his own Don Juan.

267.

ANON. 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 Bévette, No. 4119, p. 352.

1) "... a tragic, pantomical [sic] entertainment, in two acts." Performed at the Royalty Theatre. London: A. Cleugh, (1787). Revived under the direction of Charles Antony Delpini. Songs, choruses, duets, etc., by William Reeve. Music by Gluck. In the preface, Delpini says that the pantomime was produced by Garrick several years before, at the Drury Lane Theatre, and Garrick died in 1779. Gendarme de Bévette thinks that Garrick may even have written it. It is commonly thought to be based on Shadwell's Libertine, and a reading of the outline certainly suggests that; Gendarme de Bévette, however, denies it (No. 4120, I, 200 - 01).

2) "... a grand pantomimical ballet, in two parts." First performed at the Theatre Royal, Drury Lane, 1790. London: printed for J. Wrihten, 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 ballad, in two parts." As performed at the Boston Theatre, Boston: Wm. P. Blake, 1795. Except that the first American edition read: "As performed with great applause by the Old American Company at the theatre in Southwark...", and except for a few very minor changes, mainly in the title, this ed. is the same as the Philadelphia one.

The 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. XXI, footnote 4.

268.

ANON. Don Juan, ou le Festin de pierre. "Comédie en 5 actes, arrangée pour jeunes gens." New ed., Paris, 1901. From Molière.

269.

ANON. *Don Juan. Sette amanti: sette peccati. Vienna, 1920.

ANON. (Don Juan Tenorio. See "L'Homme des Foules.")

270.

ANON. *Don Juan Tenorio, leyenda tradicional. Seville, between 1850 - 1866, cited in Hazañas y öa Rúa, No. 4140, pp. 45 - 46.

271.

ANON. *Don Juan Tenorio o sea nuevo convidado de piedra. Romance. Barcelona, 1868.

272.

ANON. Ein Don Juan wider Willen. Three-act comedy. "After a novel by Emilie Flygare-Carlén" (q. v.). Also see Trautmann, and Ney.

273.

ANON. Don Juan: with a Biographical Account of Lord Byron. Canto III. 1919. A spurious continuation of Byron's poem.

274.

ANON. +Don Leon. This poem appeared with Byron's name on it, but it is a spurious imitation of the Byronic manner. London, (no publisher's name on the volume), 1866. Extremely scatalogical. Only vaguely related to Don Juan. An earlier, pre-1853 ed. is known.

27

275.

ANON. *Le Festin de pierre, ou l'athée foudroyé. According to Gendarme de Bévoite, 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 Bévoite, No. 4120, I, 155, note.

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

276.

ANON. Georgian Revel-Ations ... With Twenty Suppressed Stanzas of "Don Juan". Great Totham: Charles Clark, 1838. Possibly by Clark himself. Listed in British Museum catalogue under "Peter Pindar Esqu., the Younger (pseud.)." Spurious continuation of Byron.

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

277.

ANON. Giftelystne Darner eller Naar man averterer i Aviserne efter en Livsledsagerinde. 1906. Listed in a Danish book catalogue with "Don Juan" in parantheses. (Free trans. "Ladies Anxious to Get Married, or, When One Advertises in a Magazine for a Life's Companion.")

278.

ANON. *Gran convitato di pietra. "Three-act tragedy for little theaters." Milan. Cited in Gendarme de Bévoite, No. 4120, II, 223, as is the next title below. No date given.

279.

ANON. *Gran convitato di pietra. Tree-act tragicomedy. Novare, n.d. given. According to Gendarme de Bévoite, loc.cit., it is an imitation of Cicognini.

280.

ANON. *Las Hazañas de Tenorio. Play. Given in Barcelona (?), fall, 1900. After Zorrilla?

("Hauptactionen." See "puppet shows, etc.")

281.

ANON. Jon Duan [sic]. A Twofold Journey with Manifold Purposes. "By the Author of "The Coming K---" and "The Siliad." London: Weldon, 1874. Imitation of Byron's Don Juan. Sometimes attributed to Eustace Clare Grenville Murray.

282.

ANON. Juan Secundus. Canto the First. London: J. Miller, 1825. Imitation of Byron's Don Juan. A second canto was promised, but apparently never appeared.

283.

ANON. +Karagheuz [Karagöz]. Turkish plays for the people and for children feature this Don-Juan-like figure. See Gendarme de Bévoite, No. 4120, II, p. 258.

284.

ANON. Kun for Herrer eller Kaerlighedens Vejleder og Livets Lykkestjerne eller Anvisning til at gøre Lykke hos Damerne. En uundvaerlig Skat for alle Ynglinge, forelskede, forlovede og gifte Maend, hvorved de kunne opnaa Livets skønneste Goder og alle Kvinders Kaerlighed. Den. 1918. See above, Don Juan, Kärlekens, etc. (Free trans.: "For Men Only, or Lovers' Guide and Life's Lucky Star, or Pointers on How to be Lucky with

Women. An Unbelievable Treasure for All Young People, in Love or Beloved, and Married Men, Wherewith They Can Enjoy Life's Most Beautiful Goods and the Love of All Women.")

285.

ANON. Der Laufner Don Juan, so called. Salzburg, end of the 18th century. The text as we have it was written in 1811 by a group of actors called the "Schiffsleute von Laufen." A folk play, or Hauptaction. Der Donn Joann; ein Schauspiel in 4 Aufzigen is the same thing. It has been wrongly attributed to Metastasio.

ANON. (Les Libertins en campagne, etc. See "libertines" under "viveurs.")

286.

ANON. *+Liebesabenteuer einer alten Wiener Jungfrau. Vienna, 1794. "Dona Juana" character.

287.

ANON. *+Liebesabenteuer eines jungen Edelmannes oder Schäferstunden eines galanten Herren. Leipzig, 1811.

288.

ANON. Life of Don Giovanni. Together with The Groves of Blarney; Auld Long Syne; The May Bush. Ballads. Dublin, (1810 ?), 8 pp.

289.

ANON. *La Mascherata di Don Giovanni. Ballet. Given in Naples. 1834.

290.

ANON. *Maschinen-ballet Don Juan. Given in Cologne. 1768. See Gendarme de Bévotte, No.4119, p. 367, note.

291.

ANON. Meo Breo: Don Guano, oder: Der steinerne Gastwirth, oder: Der Doctor siegt. Uleus simplex mit 5 metastasischen Processen, etc., etc. Music, ballet, etc. Berlin, n.d. See Chemnitz, No. 477.

292.

ANON. A New Canto. London: W. Wright, 1819. Spurious continuation of Byron's Don Juan.

293.

ANON. *La Nit del Tenorio. One-act light comedy. Given in Barcelona(?), fall, 1900. After Zorrilla?

294.

ANON. Nueva historia de Don Juan Tenorio. Story. Madrid, n. d. Mainly a prose résumé of Zorrilla.

295.

ANON. *"Pasticci" with titles similar to "Il convitato di Pietra" are reported as having been produced in Rome (1789), Venice (1792), and Bastia (1797). Plays.

ANON. (La Piccola sirena. See "sirens" under "viveurs.")

296.

ANON. *La Pravità castigata. Opera. Given in Brünn (present day Brno, in Czechoslovakia; then part of Moravia), 1734. Listed in some bibliographies as being by Brunn (I). One critic says it is a Romanian work. Also ascribed to A. Mingotti (q.v.). Music ascribed by Pols (No.2929.176a) to an Eustacchio Bambini.

(ANON.) Puppet Shows, Folk plays, Hauptactionen (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 listing. Different titles may refer to the same basic production, and an identical title may mask a piece completely different from its namesake. These plays are discussed at length by Gendarme de Bévoite, No. 4119, Farinelli, No. 4097, Weber, No. 4297, and others. Several puppet plays are given in Scheible, No. 4259; also see Lefftz, No. 4163. A few typical titles are as follows:

297.

(ANON.) *Don Juan oder das steinerne Gastmahl. Hauptaction. Played in Vienna up to 1772.

298.

(ANON.) *Don Pedros Gastmahl, Das Steinerne Gastmahl, and the like are the usual Hauptaction titles. These plays are mainly alike and are derived mostly from Molière and Cicognini and others of their day.

299.

(ANON.) *Don Juan der Wilde, oder das nächtliche Gericht, oder der steinerne Gast, oder Junker Hans vom Stein. Nineteenth century puppet play.

300.

(ANON.) *Don Juan oder der geladene Gast um Mitternacht. Ditto.

301.

(ANON.) *Don Juan oder der steinerne Gast. Ditto. This one shows influence of Vogt, and has the Faust legend intermixed.

302.

(ANON.) *Don Juan, oder der steinerne Gast ... nach Molière und ... Tirso de Molina. Popular puppet play in Vienna, 1783 - 1821.

303.

(ANON.) Don Juans zweites Leben oder Kasperles Gefahren. Munich puppet play, inspired by Mozart's opera: see Engel, No. 4093, vol XII, which contains the play.

(Gendarme de Bévoite, No. 4120, II, 220, note, lists eight other puppet plays.)

304.

(ANON.) *Il Ravello spaventato da un morto parlante. Puppet play. Given in Italy around end of the nineteenth century. Seemingly a reworking of Zorrilla's Don Juan Tenorio.

305.

ANON. Salita at buhay na pinagdaanan nang haring patay na si Don Juan sampo nang caniyang capatid na si D. Pedro sa caharian Ungría, at nang princesang si Doña María na anac nang Haring Gonzalo sa reinong Alejandria. Ballad in Tagalog verse. Manila, 1902. Copy at Library of Congress. (Free trans.: "Philosophy and Life of the Late Don Juan in the Kingdom of his BrotherD. Pedro in the Country of Hungary, and of the Princess Doña María Daughter of King Gonzalo of Alexandria.")

ANON. (Scénario des Italiens. Scénario de Biancolelli. See Biancolelli.)

306.

ANON. *Schrecken Spiel [or Spiegel or im Spiegel] ruchloser Jugend oder das lehrreiche Totengastmahl des Don Pedro. 1735. Known by title.

307.

ANON. The Seventeenth Canto of Don Juan. London: W. Wilson, 1829. Spurious Byron continuation.

308.

ANON. The Shade of Byron. Mock heroic poem in six cantos. Spurious continuation of Don Juan. London, (1871).

(Some Rejected Stanzas. See "Georgian Revel-Ations".)

309.

ANON. *Das Steinerne Todten-Gastmahl des Don Pietro; oder Schröck-Schau und Denck-Spiegel ruchloser verkehrter Jugend/ in Don Juan d'Avalos mit Hanns-Wurst, etc. Played in Bavaria, Aug.29., 1748; reported by Trautmann, No. 2297 (etc.).2.

310.

ANON. *Dan^{oo}) Steinerne Todten-Gastmahl oder die im Grabe noch lebende Rache, oder die aufs höchste gestiegenene endlich übelangekommene Kühn- und Frechheit. In der Person des Don Juan eines spanischen Edelmanns. Mit Arlequin einem geplagten Kammerdiener eines liederlichen Herrn und von Geistern erschreckten Passagiers. This play has been noted as playing in Dresden in 1751 and again in 1752; slightly modified, and with a slightly different title, it played in Frankfort, in 1764. It is supposed to be derived from Molière.

311.

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

312.

ANON. Tan largo me lo fiáis. Play. Span. Contemporaneous with Tirso's Burlador, perhaps even earlier. It has been attributed to Tirso, Andrés de Claramonte, and Calderon. It could be called a variant version of the Burlador.

313.

ANON. +Timothy Cotten. A Poem. Cantos I to III. London: Hotten, 1871. "Dedicated to the Shade of Don Juan." An imitation of Byron's Don Juan.

314.

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

315.

ANON. "Zur Ouvertüre von Mozart's Don Juan." A sonnet, reproduced in Engel, No. B15, p. 171.

316.

+ANNUNZIO, GABRIELE d'. Piacere. Novel. Ital. 1889. (Character Count Andrea Sperelli.)

317.

ANTHES, OTTO. Don Juans letztes Abenteuer. Three-act drama. Ger. 1909. See Graener, No. 648.

318.

[APOLLINAIRE, 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 salacious. He even translated Fanny Hill into French. And see next item.

319.

APOLLINAIRE, GUILLAUME. Les Trois Don Juans: Don Juan Tenorio d'Espagne, Don Juan de Marañá des Flandres, Don Juan d'Angleterre. Novel. Po. 1914.

(APOLLONI. See Acciaiuoli.)

320.

*ARAQUISTAIN, LUIS, 1886--. La Salvación de Don Juan. A sketch in the form of a dialogue. Span.

321.

ARAUJO LIMA, FERNANDO de. A Última Noite de D. João. Play. Port. 1948. Not a translation of Rostand, despite the title.

322.

ARGELÉS, TEODORO. Un Émul de Don Juan. "Monólogo en vers." Barcelona, n. d.

(ARIA, M. See Blanco, Ramiro.)

323.

+ARNAUD, ANGÉLIQUE. La Cousine Adèle. Novel. Fr. 1879.

324.

ARNICHES y BARRERA, CARLOS. La Locura de Don Juan. Three-act "tragedia grotesca." Span. 1913.

325.

ARNICHES y BARRERA, CARLOS and ENRIQUE GARCÍA ÁLVAREZ. El Trust de los Tenorios. "Humorada cómico-lírica en un acto ... y en prosa." Music by José Serrano. Parody of Zorrilla's Don Juan Tenorio. Span. Printed, 1910. See Pérez Capo.

326.

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

327.

ARQUÉS, JOAQUÍN. Tenorio en Nápoles. "Humorada trágico bufo cómico lírico bailable en un acto y cuadros, original." Music by Liñán and Videgain. Barcelona, 1900. Parody of Zorrilla?

328.

*ARTAGAÑO, MARIO de. Supposedly did a poem or essay on Don Juan. I have not traced it.

(ARÚS, R. See Bartrina.)

329.

ASHTON, FREDERICK. Don Juan. One-act ballet. Choreography by Ashton; music by R. Strauss. Eng.-Ger. 1948. See R. Strauss, below.

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***AUB, MAX. San Juan. Play. Cited in another bibliography. No connection with Don Juan.

(AUBER, D. F. F. See Scribe, E.)

330.

AUCOUTURIER, MICHEL. ...Und Don Juan. Drama. Fr. (1946).

331.

AUDEBRAND, PHILIBERT. La Sérénade de Don Juan. Novel. Fr. 1887.

332.

+AUGIER, ÉMILE, and JULES SANDEAU. Jean de Thommeray. Five-act play from Sandeau's novel (1873) of the same name. Fr. 1874.

333.

*AUTRAN, JOSEPH. Don Juan de Padilla. One of his "dramas et comédies." In vol. VI of his Oeuvres comp., 1874 - 1881. Fr. I do not know with what Don Juan Autran is dealing.

(AXT, WILLIAM. See Don Juan, under "Motion Pictures.")

334.

AZEVEDO, GUILHERMO de, 1839 - 1882. O Último D. João. Poem (?). Port.

(AZORÍN. See Martínez Ruiz.)

.

***BACHELIN, HENRI. Dondon Juan. Novel. Fr. 1927.

335.

*BADENELLI, PEDRA. La Cuna de Don Juan. Madrid. n. d.

336.

BÄUERLE, ADOLF. Moderne Wirtschaft und Don Juans Streiche. Farce, with songs. Aus. 1818.

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

(BAILLOT. See Thuring.)

337.

+BALZAC, HONORE de. Characters Baron Hulot, Marsay, and Rastignac, passim through the Comédie humaine.

338.

BALZAC, HONORE de. L'Élixir de longue vie. Story. Fr. 1830.

(BAMBINI, EUSTACCHIO. See No. 296.)

338a.

BANTOCK, GRANVILLE. Fifine at the Fair. Orchestral drama. Eng. 1912. See No. 418.

339.

BARBEY d'AUREVILLY, JULES. "Les Plus bel amour de Don Juan," story in his Les Diaboliques. Fr. 1874. I find one critic's reference to "La Meilleure aventure de Don Juan." Diligent research failed to turn up another Don Juan tale of Barbey's. I assume that the reference is a mistake for the story I have listed.

340.

*BARBIER, FRÉDÉRIC 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.)

(BARBIER, P. See Mounet-Sully.)

341.

BARING, MAURICE. "Don Juan's Failure," in his Diminutive Dramas. Playlet. Eng. 1919.

(BARNETT, JOHN. See Raymond, R. J.)

***BAROJA, PÍO. El Mayorazgo de Labraz. Novel. Sp. (1903). Translated into Swedish as Don Juan av Labraz (1925).

342.

+BARON [Michel Boyron]. Homme à bonnes fortunes. Play. Fr. 1686. (Character Moncade.)

343.

*BARRE, ANDRÉ. Don Juan s'amuse. Novel (?). Fr. Ca. 1930.

344.

BARRIÈRE, MARCEL. Le Nouveau Don Juan. Novel. Vol. I L'Éducation d'un contemporain; vol II, Le Roman de l'ambition; vol. III, Les Ruines de l'amour; vol. IV, Le Monde noir. Fr. Vols. I - III, 1900; vol. IV, 1909.

345.

+BARRIERE, THÉODORE. Le Feu au convent. One-act play. Fr. First played, Paris, March 13, 1860. The two male leads are out of the Don Juan tradition. See Tamayo y Baus, No hay mal, etc.

(BARRILI, ANT. J. See "sirens" under "viveurs.")

346.

BARROS, JOA*O de. D. João. Poem. Port. 1920.

347.

BARSONY, ISTVÁN, 1855--. A story of his, translated into German as "Der Bauern-Don-Juan," appeared in Aus Fremden Zungen, Jahrgang III, vol. I (1893), pp. 485 - 487. Hun.

348.

BARTRINA, JOAQUÍN MARÍA, and ROSENDO ARÚS y ARDERIU. El Nuevo Tenorio. "Leyenda dramática en 7 actos, en prosa y verso." Sp. Played, 1885; printed, 1886. A sort of sequel to Zorrilla. This play has been given several different titles and dates by various bibliographers, one man even listing it twice with different designations. My version comes from a card in the Library of Congress Union Catalogue.

349.

BARTSCH, RUDOLF HANS. Die Schauer im Don Giovanni. Novel. Ger. 1931. Mozart figures in the story as does his opera.

350.

BASA, LEOPOLDO. Don Juan de América. Novel. Sp. 1924.

351.

BASSI, DOMENICO, 1835 - 1912. La Cena di Don Giovanni. Farce. "Riduz. di D. Bassi denza nome di autore." Milan, 1884.

352.

BATAILLE, HENRI. L'Homme à 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."

353.

BAUDELAIRE, CHARLES. "Don Juan aux enfers," poem in Les Fleurs du mal. Fr. 1857.

354.

BAUDELAIRE, CHARLES. La Fin de Don Juan. Drama project (plan). Fr. Published posthumously in 1908.

(BAUER, WALTER. See Bauer, under "General Criticism.")

355.

BAXTER, G. R. WYTH. Don Juan Junior. A Poem. "By Byron's Ghost." London, 1839. In imitation of Byron's Don Juan. See Reece.

356.

BAYARD, JEAN-F.-A. Don Juan, ou un orphelin. Two-act play. Fr. Played and printed, 1832.

357.

*+BECERRO de BENGUA, RICARDO. Los Viciosos. Sp. 1877.

358.

BECKER, FRANZ K. Don Juans Anfang. Short play. Munich, 1925.

359.

+BÉCQUER, GUSTAVO A. El Beso. 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.)

360.

BELDA, JOAQUIN. Tenorio contra Sherlock Holmes. Novel. Sp. 1915.

361.

BELDA, JOAQUIN. El Tenorio de Lavapiés. Novel. Sp. 1923.

(BELOT, A. See Don Juan-Serie)

362.

BENAVENTE, JACINTO. El Criado de Don Juan. Dramatic sketch in his early Teatro fantástico. Sp. 1892.

363.

BENAVENTE, JACINTO. Ha Iligado Don Juan. Play. 1952.

364.

+BENAVENTE, JACINTO. Señora ama. Play. 1908. (The husband is a sort of Don Juan.)

(N. B. BENAVENTE translated Molière's Don Juan into Spanish, 1897.)

365.

BENEDEK, MARCEL. Don Juan feltámadása. Novel in verse. Hun. 1904. (Trans.: "The Resurrection of Don Juan.")

366.

BENNETT, ARNOLD. Don Juan de Marana. Four-act play. Eng. Privately printed, 1923, but finished in 1913. See Goosens. Loosely based on Dumas.

367.

[BENZEL-STERNAU, CHRISTIAN E. K., Graf von] Der Steinerne Gast, eine Biographie... Four-vol. novel. Ger. 1808. "Von dem Verfasser des Goldenen Kalbs," i.e., B.-S.

(BERANGER, CLARA. See Don Juan's Three Nights, under "Motion Pictures.")

368.

*BERGSØE, VILHELM-JØRGEN. A novel (?) which becomes L'Homme de pierre in French. I have been unable to locate the Danish original or the translation. 1884, date of trans. It may be a version of the Don Juan story.

(BERLIOZ, A. See Alonso, Luis.)

369.

*BERNARDINI, MARCELLO [Capua, Marcello da]. In the Venice, 1792, printing of his L'Ultima che si perde è la speranza, a one-act farce, there was included an "act two" called Il Convitato di pietra. May be by him or perhaps Bertati. The music was by several hands.

370.

BERNÈDE, ARTHUR. Le Don Juan des Grands Bars. Novel. Fr. 1937.

371.

BERNHARDI, OTTO CARL. Don Juan. Play. Ger. 1903.

.

***BERNSTEIN, HENRY. Elvire. Play. Fr. 1940.

.

***BERR, JOSÉ. Der Tote Gast. Opera. 1923. From the story by Heinrich Zschokke (q. v.).

372.

+BERR de TURIQUE, JULIEN. Un Homme aimé. Novel. Fr. 1886.

373.

BERTATI, GIUSEPPE. Il Convitato di pietra. One-act comic opera. Ital. First performed in Venice, early in 1787. Music by Giovanni Gazzaniga (q.v.). Da Ponte (q.v.) took his libretto for the Mozart opera largely from Bertati. Also called Don Giovanni Tenorio.

374.

BERTIN, CHARLES. Don Juan. Play. Bel. (?) 1947.

(BERTONI, FERDINANDO. See Cimarosa, Il Convito)

375.

BERTRAND, LOUIS. Le Rival de Don Juan. Novel. Fr. 1903.

(BERWICK, Baron de. See Pushkin.)

376.

BERWINSKI, RYSZARD W. Don Úuan Poznański. Poem. Pol. 1844. Imitation of Byron's Don Juan. (Trans.: Don Juan from Posen.)

377.

BESOKA [pseud.]. De Onbekende Don Juan. "Een boek voor onverstandige mensen." Novel. Hol. 1947. (Trans.: "The Unknown D. J./A Book for Unwise People.")

378.

+BEST, JOHN RICHARD [Beste, John Richard Digby]. Cuma. Poem, imitating Byron's Don Juan. Eng. 1829.

379.

BETHGE, HANS. Don Juan. Three-act tragicomedy. Ger. 1910.

380.

BEYERLEIN, FRANZ ADAM. Don Juans Überwindlung. Novelle. Ger. 1938.

(BEYLE, H. See Stendhal.)

380a.

*BEZEZKI, A. Der Verführer von Sevilla. Play. Rus. Cited by Jellinek, No. B18. I have found no trace of it. The name would appear to be Polish, perhaps, rather than Russian. It is a translation of Tirso's play?

381.

BIANCOLELLI, DOMENICO. Did the notes to the Scénario des Italiens, sometimes called the Scénario de Biancolelli. The scenario seems to be the outline of a play, first given in Paris in 1658, called Le Convié de pierre. It follows Cicognini closely; or at least the outline does. The scenario was translated into French by Thomas Simon Gueulette, and published in the Elzevier ed. of Les Oeuvres de Monsieur Molière (Amsterdam, 1675), vol. II. In 1673 were added to the scenario certain buffoon elements, which may be found in Parfaict, No. 4217, under the title of Aggiunta al Convitato di pietra.

382.

BIERBAUM, OTTO J. Don Juan Tenorio. Novelle. Ger. 1918.

(BIÉVILLE. See Dumanoir.)

(BIÉVRE. See Richardson, S.)

383.

BIRÓ, LAJOS [Ludwig]. Don Juan három éjszakája. Novel. Hun. 1917. (Trans.: "Don Juan's Three Nights.") Trans. into German by Leo Lazar as Don Juans Drei Nächte, 1917. See Don Juan's Three Nights and The Private Life of Don Juan under "Motion Pictures."

384.

BISHOP, HENRY ROWLEY. Don John or The Libertine. Two-act Opera. First performed and printed in 1817. Music by Mozart, adapted to the English stage by Bishop. Libretto by Isaac Pocock, based on Shadwell's Libertine. Given in Philadelphia in 1818 as The Libertine. Not to be confused with Don John or the Two Violettas, 1820, adapted for the English stage by Bishop, music composed and arranged by W. H. Ware, from Fletcher's The Chances, in turn from a novela by Cervantes.

385.

*BJERNE, ULLA. Don Juan i Tarbusch. Stockholm, 1935. (Trans.: "Don Juan in Tarboosh.")

386.

+BLAIN, ÉMILE. Les Nuits d'amout d'un provincial à Paris. Novel. Fr. 1890.

(BLANCHARD, E. F. See Wilberforce.)

(BLANCO, L. See Andrade, L.)

387.

BLANCO, RAMIRO, and MODESTA ARIA [pseud.]. Don Juanita. One-act farce. First played, and printed, 1891.

388.

BLANCO SOLER, Dr. C. El Hijo de Don Juan. Novel. Sp. 1946. Continuation of Zorrilla's Don Juan Tenorio. "Diálogo preliminar con Felipe Sassone." The latter is a prominent Spanish critic, poet, and dramatist.

389.

BLASCO, EUSEBIO. Don Juan, el del oja pito. Four chapters from an unfinished novel. (Found in his Obras 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 drame allemand, paroles ajustées sur la musique de Mozart."

391.

BLAZE, FRANCOIS H. J., BLAZE de BURY [his son], and E. DESCHAMPS. Don Juan. Five-act opera. Fr. 1834. From Mozart - Da Ponte.

392.

BLAZE, FRANCOIS H. J. and BLAZE de BURY. Don Juan. Two-act opera, in thirteen tableaux. 1866. From Mozart - Da Ponte.

393.

BLAZE de BURY. Le Souper chez le commandeur. Lyric drama, part prose, part poetry. Fr. 1834. First appeared in Revue des Deux Mondes under the nom-de-plume of Hans Werner.

(BLEY, F. See "circes" under "viveurs.")

(BLUM, ERNEST. See Flan, Alexandre. See Richardson, S.)

394.

*BLUMENTHAL, J. Don Juan. Musical composition. 1901.

(BLUMENTHAL, O. See "lions" under "viveurs.")

395.

BOCHSA, ROBERT N. C., 1789 - 1856. Fantasie and Variations on a Theme from the Opera of Don Juan. From Mozart. Philadelphia, 18--.

(BOCZEK, A. See Freiberg.)

(BOGUSLAWSKI, W. See Albertini.)

.

***BOISSEAUX, HENRI. Le Duel du commmandeur. Comic opera. Fr. 1857.

396.

BON. Il Convitato di pietra. Play. Given in Venice, 1820. A rearrangement of parts of Molière's and Corneille's plays. See Gendarme de Bévoite, No. 4120, II, 223.

(BONETT, JOHN and EMORY. See "lions" under "viveurs.")

***BONICOLI, 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.

397.

BONSELS, WALDEMAR. Don Juan. Epic poem. Ger. 1919. The last four cantos of the poem appeared in 1910 under the title Don Juans Tod. The poem was begun in 1906 and finished in 1914. I give these several dates, since various incorrect dates have been mentioned in other bibliographies.

398.

BORBERG, SVEND. ...Snyder og helgen. Tragedy. Den. 1939. (Trans.: "Sinner and Saint.") Concerns Don Juan and Don Quijote.

399.

BORRMANN, MARTIN. Der Don Juan der halben Dinge. Novelle. Ger. 1925.

400.

*BOSSARD, J. H. Een vrouwelike Don Juan. One-act comedy. "...naar jet Duitsch door J. H. Bossard." Purmerend, 1907. (Trans.: "A Female Don Juan.") I could not locate the original.

401.

*BOTELHO FROES de FIGUEIREDO, LUIS [also "Frois" and "Luiz"], 1675 - 1720. El Combidado de piedra. Play (?). Por. Printed in Madrid, n.d. This work is known only through an unverified reference in Diogo Barbosa Machado, Bibliotheca lusitana historica, critica, e cronologica ..., (Lisbon, 1752), III, 64. There we read that three works by Botelho (including the Combidado) were printed in Madrid without date. Botelho did write plays and left at his death some unpublished manuscripts, this one perhaps among them. Not much is known about him, however. It is also possible that Barbosa Machado was mistakenly referring to some other play, a reworking of Molière, for example.

(BOUCHER, FRANÇOIS. See "Paintings.")

(BOULANGER, L. See "Paintings.")

402.

+BOULANGER, VICTOR. Un Jeune homme qui n'aime que les femmes mariées. Play. Fr. 1887.

403.

+BOURGET, PAUL. Un Coeur de femme. Novel. Fr. 1890. (Character Casal. See in the ed. of Plon [Paris, n. d.], p. 26, where Bourget writes that Casal possessed over Mme de Tillères the power of seduction and fascination exercised by "... les Don Juan sur les Elvire.")

404.

+BOURGET, PAUL. Le Disciple. Novel. 1889. (Character Robert Greslou.)

(BOUSIER. See BUSIER.)

405.

+BOUTIQUE, ALEXANDRE. L'Amour cynique. Novel. Fr. 1892.

406.

BOYESEN, ALGERNON. Don Juan Duped. One-act play. Smart Set, XXXIII (April, 1911), pp. 131 - 140.

407.

BRAGA, THEOFILO. A Ondina do lago. "Poema de cavalleria." Port. 1866. In part II, chap. XXXVIII, "Se a guitarra de Dom Juan saberá o nome da Virgem encantada?," we meet Don Juan; included is the interpolated poem: "A Barcarolla do remador," consisting of a love dialogue between Juan and a young maid.

(BRAISNE, HENRY de. See Richardson, S.)

408.

BRANAN, W. A. Don Juan Tenorio. "Blank verse version of the legend of Don Juan from the Spanish." 1906. Apparently never published. This entry taken from the U. S. volume on copyrights: see No. B1.

409.

BRANCATI, VITALIANO. Don Giovanni in Sicilia. Novel. Ital. 1943. Finished, 1940.

(BRANDENBOURG, A.-J. See Erlande, A.)

(BRAUNE, E. See Hahn, Rudolf.)

.
(BRAUNFELS, LUDWIG. Don Juan, der Verführer von Sevilla. 1856. Merely a translation of Tirso's Burlador.

410.

BRAUNFELS, WALTER. Don Juan. "Eine klassisch-romantische Phantasmagorie für grosses Orchester." Opus 34. Vienna - New York, 1925.

411.

BRAUNTHAL, BRAUN von. Don Juan. Five-act play. Aus. 1842.

412.

BRAUSEWETTER, ARTUR. Don Juan's Erlösung. Novel. Ger. 1915.

413.

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

.
***BRESCIANI, ANTONIO. Don Giovanni ossia Il Benefattore occulto ... Novel. Ital. 1863.

414.

BRETÓN de los HERREROS, MANUEL. Cosas de Don Juan. Three-act zarzuela. Music by Rafael Hernando y Palomar. Span. 1854.

415.

BRETÓN de los HERREROS, MANUEL. Ein Weiblicher Don Juan. One-act comedy. Given in Monaco in German in 1896, and printed in Germany 1900. Trans. by J. Fastenrath. Bretón wrote a dozen or more one-acters that could have been original for this: none with the same title.

416.

BRINGER, RODOLPHE. Le Don Juan de Vincennes. Novel. Fr. 1924. Cf. Cabot, C. Like many writers of his kind, Bringer did a great deal of literature with donjuanesque figures in it; this one novel, however, is his only use of the name.

(BRION d'ORGEVAL. See Orgeval.)

(BROCA, ENRIQUE. See Nogués.)

417.

*BROCHET, JOSEPH J. Le Don Juan moderne. (Or: Un 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.")

418.

BROWNING, ROBERT. Fifine at the Fair. Poem. Eng. 1872. See No. 338a; Bantock orchestrated the poem.

419.

BRUNI, ÉMILE. Les Deux nuits de Don Juan. Novel. Fr. 1907.

("BRUNN." See Anon.: La Pravità castigata.)

(BRYON d'ORGEVAL. See Orgeval.)

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

420.

BUCKSTONE, JOHN B. Don Juan; a Romantic Drama. Three acts. Eng. 1828. Founded on Byron.

421.

BUCKSTONE, JOHN B. A New Don Juan. "... an Operatical, Satirical, Poetical ... Burletta in Two Acts. Founded on Lord Byron's Celebrated Poem." Music by G. H. Rodwell. Eng. First performed 1828. Second printed ed., 183--.

422.

BÜCKEN, ERNST. Don Juan. Novel. Ger. 1949. About Mozart.

423.

BÜRGER, LISKÀ. Don Juan and Company. "... farcial comedy, three acts, after the German ..." 1905, U. S. Copyright Office. I could not locate the German original. Cf. Jeřek.

424.

BULLA, JÁNOS, 1840 - 1915. Don Juan. Unfinished Epic. Cantos I and VI appeared in 1880 and 1882 respectively. Hun.

425.

BURGOS, JAVIER de. El Novio de Doña Inés. One-act play. Span. First played Nov., 1884, in Madrid. Parody of Zorrilla's Don Juan Tenorio.

426.

*BUSIER. Un Nuovo Don Giovanni. One-act farce. Freely trans. into Italian by Gaetano Vestri. Florence, 1887. I could not locate the French original. Also spelled "Bousier."

(BUSONI, FERRUCCIO. See Liszt, Franz.)

427.

BUSSE-PALMA, GEO. Don Juan von Bank und andere Erzählen. Story. 1907.

(BUSSY, CHARLES de. See Lorient-Lecaudey.)

428.

+BUTTI, ENRICO A. La Corsa al piacere. Play. Ital. 1900.

429.

BYRON, GEORGE GORDON, Lord --. The Beauties of Don Juan. London: Cawthorne, 1828. Selections from Don Juan.

430.

+BYRON, GEORGE GORDON, Lord --. Beppo. Poem. 1818. A sort of Don Juan miniature.

431.

BYRON, GEORGE GORDON, Lord --. Dedication to Don Juan. London: Effingham Wilson, 1833. This is from Don Juan itself.

432.

BYRON, GEORGE GORDON, Lord --. Don Juan. Satirical epic poem in sixteen cantos, unfinished. Eng. 1819 - 1824. A few stanzas from the unfinished Canto XVII were published in 1905.

433.

BYRON, GEORGE GORDON, Lord --. Don Juan, novela por Lord Byron. Paris, 1829. Merely a translation of the poem.

434.

BYRON, GEORGE GORDON, Lord --. El Sitio 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.

Anon. Don Juan. London, 1819. (Canto III.)

Anon. A New Canto. London, 1819.

[Hone, W. ?]. Don Juan, Canto the Third. London, 1819.

Anon. Canto XI. London, 1820.

Anon. Don Juan, Canto the Third. London, 1821.

[Clason, I. S.]. Don Juan, Cantos IX, X, and XI. Albany, N. Y., 1823.

Anon. Continuation of Don Juan, Cantos XVII and XVIII. London and Oxford, 1824.

Anon. Don Giovanni, a Poem in Two Cantos. London and Edinburgh, (1825).

Anon. Don Juan, Cantos XVII and XVIII. London, 1825.

Anon. Juan Secundus, Canto the First. London, 1825.

[Clason, I. S.]. Don Juan, Cantos XVII - XVIII. New York, 1825.

Anon. Don Juan, Canto XVII. London, 1827.

Anon. The Seventeenth Canto of Don Juan. London, 1829.

Ravenspear. Don Juan, Canto XVII. London, 1830.

Anon. Canto XVII of Don Juan. London, 1832.

"A Minor." Stanzas in Continuation of Don Juan. London, 1832.

Hervé, C. and C. S. Don Juan Married. 1833 (?).

[Clark, John of B.]. Don Juan, Cantos 17 - 24. 1834 - 1847 (?).

Anon. Georgian Revel-Ations, ... with Twenty Suppressed Stanzas of Don Juan. Great Totham, 1838.

Baxter, G. R. W. Don Juan Junior. London, 1839.

C[owley], W. Don Juan Reclaimed ... Sheffield, 1840.

Reynolds, G. A Sequel to Don Juan. London, (1843).

Morford, H. The Rest of Don Juan. New York, 1846.

Anon. Don Juan Continued ... Canto the Seventeenth. London, 1849.

[Longmore, G.]. Don Juan ... Cantos XIX and XX. Capetown, S. A., 1851.

[Daniel, H. J.]. Supposedly did a 17th canto. 1857 (?).

Wetton, H. W. The Termination of the Sixteenth Canto ... London, 1864.

Genty, A. La Suite de Don Juan. Paris, 1866.

Anon. Don Juan. Canto the Seventeenth. London and New York, 1870.

Anon. The Shade of Byron. (1871).

Byron, G. N. The New Don Juan ... London, (1880?).

Hovey, R. To the End of the Trail (contains Don Juan. Canto XVII). New York, 1908.

II. IMITATIONS AND ADAPTIONS *

* Imitations merely of the general style or meter of Don Juan were omitted as being tributes to Byron rather than to the Don Juan theme. Chew, No. 2432.25, pp. 69 - 73, and No. 2432.24, gives a representative selections of them. See also, Leonard, No. 2432.42. The U. S. A. contributed its fair share of such imitations.

Casella, F. Haydée. Date? Imitation?

Milner, H. M. The Italian Don Juan. London, 1820.

[Reynolds, F.] Don Juan. 1821. Byron imit.?

Thornton, A. Don Juan. London, 1821 - 1822.

Anon. The Sultana ... New York, 1822.

Coates, H. The British Don Juan. London, 1823.

Irving, W. Versions of "The Isles of Greece." 1825 (?).

Anon. Don Juan in Search of a Wife. London, 1825 - 1834 (?).

M., Hyppolyte. Haidée ... Paris, 1826.

Buckstone, J. B. Don Juan ... London, 1828.

Buchstone, J. B. A New Don Juan. London, 1828.

Best, J. R. Cuma. London, 1829.

Johannot, A. Don Juan naufragé. 1831. See "Paintings."

Colin, A. Don Juan and Haidee and Don Juan Disguised as a Girl. 1832 (?). (See "Paintings.")

Milner, C. Don Juan. London, 1837.

S,owacki, Beniowski. 1840. (Polish.)

Delacroix. La Barque de Don Juan. 1841. (See "Paintings.")

Berwiński, R. Don Úuan Poznański. Pol. 1844.

Mora, J. Don Juan. Madrid, 1844.

Anon. Don Leon. London, pre-1853.

Anon. Don Juan at Athens. 1858.

Byron, H. J. Beautiful Haidée. London, (1863).

Brown, F. M. Haydee and Don Juan. Ca, 1865. (See "Paintings.")

"Leon." Don Juan in Ireland. 1870 (?).

[Menzies, L.]. Don Juan Transformed. Aberdeen, 1871. Byron imitation?

Anon. Timothy Cotten ... London, 1871.

*Byron, H. J. Don Juan. 1873.

Anon. Jon Duan ... [sic]. London, 1874.

Polignac, E. Don Juan et Haidée. 1877.

Gaudet d'Arras. Don Juan. Paris, 18--.

Lutz, M. Don Juan. 1893.

Fibich, Z. Hedy. Prague, 1896.

Maragall, J. Three poems: "Haidé," "Represa d'Haidé i altres," and another "Haidé." 1911.

Hewitt, E. Donna Juana. London, 1925.

Don Juan. 1926. (See "Motion Pictures.")

Linklater, E. Juan in America. London, 1931.

435.

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

436.

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

437.

BYRON, HENRY JAMES. Don Juan. "An extravaganza, staged Dec. 22, 1873," writes Summers, No. 4282.

438.

BYRON, HENRY JAMES. Little Don Giovanni, or Leporello and the Stone Statue. Burlesque play in verse. Overture and incidental music by J.C. VanMaanan. London, (1867). Mainly from Mozart.

(BYRON d'ORGEVAL. See Orgeval.)

439.

*C., J. van. Der Mond und der Mai oder Don Juan. "Lose Blätter und Wandelbilder aus dem Leben. Dichtung von J. van C. Herausgegeben von P. Valentin." Dresden, 1902. From a German catalogue. I assume we are dealing with poems illustrated with sketches.

440.

C[owley], W[illiam]. Don Juan Reclaimed; or, His Peregrination Continued from Lord Byron. Poem. Sheffield: Printed for the Author, 1840. Continuation of Byron's Don Juan.

441.

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

442.

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

443.

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

444.

CABOT, CHARLES and A. de JALLAIS. Le Médecin sans enfants, ou le Don Juan de Vincennes, et ce qu'on perd quand on a une paire de pères. Play, parody in two scenes. Paris, 1856. Performed, 1855, in Paris.

445.

+CAILLAVET, G. A. de, and ROBERT de FLERS. Les Sentiers de la vertu. Play. Fr. 1903.

(CALDERON. See No. 312.)

446.

CALEGARI [or: Callegari], A. Il Convitato di pietra, ossia, Don Giovanni Tenorio. Opera. Ital. 1777. Librettist unknown.

447.

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

448.

CALONGE, ENRIQUE. Don Juanito y su escudero. "Sainete lírico." 1916.

449.

*CALZINI, RAFFAELE. Something on Don Juan, 1912, according to Farinelli, No. 4097.

450.

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

***CANIZARES, JOSE de. Don Juan de Espina en Madrid. Don Juan de Espina en Milan (1730). Don Juan de Espina en su patria (1730) Titles vary slightly. Sp.

451.

CAMPOAMOR, RAMÓN de. Don Juan. Poem. Sp. 1887.

452.

CANAL, MARGUERITE. Don Juan. "Scène dramatique." Piano accompaniment by M. Canal. Words in verse by E. Adenis. 1920 Grand Prix de Rome. Published in Paris, (1922).

453.

CANO y CUETO, MANUEL. El Hombre de piedra. Poem. Sp. 1889.

454.

CANO y CUETO, MANUEL. Don Mateo Vázquez de Leca. Verse leyenda. 1875.

455.

CANO y CUETO, MANUEL. Don Miguel de Mañara. Verse leyenda. 1873.

456.

CANO y CUETO, MANUEL. Los Rosales de Mañara. Lyrical-dramatic leyenda, i. e., a play. 1874.

457.

CANO y CUETO, MANUEL. La Última aventura de don Miguel de Mañara. Verse leyenda. This poem is his Don Miguel de Mañara, revised and expanded. 189-. (N. B. All these poems, except the early version of the Última aventura, are in his Tradiciones sevillanas, 9 vols., Seville, 1895 - 1897.)

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***CAÑIZARES, JOSE de. Don Juan de Espina en Madrid. Don Juan de Espina en Milan (1730). Don Juan de Espina en su patria (1730). Titles vary slightly. Sp.

457a.

ÁAPEK, KAREL, 1890 - 1938. "Don Juan's Confession." Short Story. Czech. Trans. in his Apocryphal Stories (1949).

458.

CARETA y VIDAL, ANTONIO. El Audaz Don Juan Tenorio. Five-act verse drama. Sp. 1897. Closely based on Zorrilla.

(CARETTE, LOUIS. See Carette, under "General criticism.")

459.

CARNICER y BATTLE, RAMON. Don Juan Tenorio. Opera. Sp. 1822 (?). Librettist unknown; the libretto is in Italian.

460.

CAROT, A. Don Juan. Four-act play. 1936. In his Mariages.

461.

CARVALHO, VICENTE de, 1866 - 1922. "Uma impressão de D. Juan." Sonnet. Br.

462.

+CASANOVA di SEINGALT, GIACOMO, 1725-1789. Mémoires. Somewhat fictionalized autobiography. Ital. First complete ed., 1826 - 1838. Still earlier ed., though abridged, 1822-1824. Both appeared in Leipzig. Casanova's original ancestry is Spanish, a fact of curious significance to believers in hereditary racial influence, especially when considered in conjunction with the phenomenon of Don Juan, thought by many to typify the Spanish outlook on women. See note under Ponte, L. da.

462a.

*CASANOVA di SEINGALT, GIACOMO. Version of Act II sextet from Mozart's Don Giovanni. Paul Nettl reports publishing it (see No. 2929.164a).

463.

*CASELLA, FELICITÀ. Haydée. This Italian composer of the nineteenth century supposedly did an opera with the aforementioned title. Perhaps modeled on Byron's poem?

464.

CASINOS MOLTÓ, ARTURO. Tenorio a la forsa. "Aproposit en un acte y dos cuadros en prosa." Valencia, n. d. First performed October 30, 1928. From Zorrilla?

.

***CASTELLANE, ANTOINE, Marquis de. Le Festin de la mort. One-act verse drama. Paris, 1904. New York Public Library reports that it has no Don Juan connections.

465.

+CASTI, GIOVANNI BATTISTA, 1721 - 1803. La Diavolessa. Novella in verse, some nine hundred lines long. Ital. The donjuanesque character Ignacio speaks of "Giovan Tenorio" and the "Convitato di pietra." One of Casti's Novelle galanti (1769 on).

(CASTIL-BLAZE. See Blaze.)

466.

CASTILLO, RAFAEL del. El Convidado de piedra. Music by Nicolás Manent (q. v.). Three-act zarzuela in verse. Sp. Barcelona, 1875.

467.

CASTRO ALVES, ANTONIO de. D. Juan ou A Prole dos saturnos. Unfinished, three-part drama. Braz. Ca. 1870.

468.

+CASTRO ALVES, ANTONIO de. Os Tres amores. Short poem in three stanzas. 1866. Castro Alves, a Brazilian Romanticist, was something of a Don Juan himself, and liked to affect a Byronic pose.

.
***CEBALLOS QUINTANA, ENRIQUE. El Libro de Don Juan soldado (1876). El Talisman de Juan Soldado (1878). Plays. No connection with Don Juan. "Juan soldado" is something like our "G. I. Joe," i. e., a fellow of no importance.

469.

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

470.

*CERNUDA, SEGUNDO. Tenorio político. Play. Parody on Zorrilla's Don Juan Tenorio.

471.

CESAREO, GIOVANNI A. Don Juan. Gli Amori. ((1) "Gli Amori;" 2) "Re Gustavo;" 3) "La Morte di Don Juan.") Fragment of a poem. Ital. 1883.

(CHAMPFLEURY. See Eudel, P.)

472.

CHAMPMESLE, C. CHEVILLET de. Les Fragmen(t)s [du Don Juan] de Molière. Two-act prose play. Fr. 1682. Adaptation of Molière's play.

473.

*CHANTAVOINE, JEAN. Don Juan. Opera in five acts. Music by Mozart. Fr. (1932). This seems to be another French attempt to translate Da Ponte's libretto and to adapt the opera for the French stage. The French have become notorious for their efforts in reworking Don Giovanni. See Schwerké, No. 2929.196.

(CHAPÍ, R. See Fernández Shaw, C. See "circes" under "viveurs.")

474.

CHASALLE, FREDERIK, and C. J. KELK. De Terugkeer van Don Juan of de Alcalà'sche moordverwarring. "Een Spel van de Moira in drie bedrijven." Play. Hol. Amsterdam, 1924. (Trans.: "The Return of Don Juan or the Alcalá Murder Muddle. A Three-act Play of Fate.")

(CHAZOT. See Orgeval, Byron d'.)

475.

CHEKHOV, ANTON. Don Juan (in the Russian Manner). English version by Basil Ashmore. Drama. Rus. London, 1952. Sir Desmond Mac Carthy 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 is is Englished for the first time. However, see the next entry.

476.

CHEKHOV, ANTON. That Worthless Fellow Platonov. Four-act play, in sixty scenes. Trans. by John Cournos. New York and London, 1930. This play, pace MacCarthy, is the first rendition in English of Chekhov's untitled drama, first published in Moscow as Neizdannaya P'esa A. P. Chekhova [trans.: "Unpublished play of ..."], in Dokumenty po Istorii Literaturny i Obschestvennosti, 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.

477.

CHEMNITZ, M. L. von [M. Lillie]. Don Guano, oder, Der Steinerne Gastwirth. "Grosse ausserordentliche Oper ohne Gesang in 12 Akten unter Mitwirkung des Herrn Mozart, verfatzt von ..." Erfurt, n.d., but previous to 1887. See Anon., Meo Breo, etc. Evidently a burlesque, and probably the same as the anonymous work.

478.

CHERUBINI, MARIA LUIGI CARLO. In keeping with his practice of adding bits of his own to other composers' operas, he inserted a quartet, "Non ti fidar o misera," into Gazzaniga's Don Giovanni Tenorio o sia il Convitato di pietra, during its Paris performance in 1791. Cherubini, who was then director of the Teatro Italiano, not only composed this while using Da Ponte's words, but introduced some of Mozart's music into his rival's opera as well.

479.

CHIANCA, RUY. A Alma de D. João. Play. Port. (?). 1918.

(CHOISY, MARYSE. See Clouzet.)

480.

CHOPIN, FREDERIC. "La ci darem la mano" varié pour le Pianof. avec acc. d'orchestre, etc. Opus 2. Pol. Vienna, 1831. Variations on an air from Mozart's Don Giovanni.

481.

CHOUDENS, ANTOINE, 1849 - 1902. La Jeunesse de Don Juan. Opera. Libretto by Louis Gallet, 1835 - 1898. Fr.

482.

CICOGNINI, GIACINTO ANDREA. Il Convitato di pietra. Play. Ital. Before 1650, probably. From the mid-seventeenth century on to the nineteenth, this play was the basis for countless works, mostly commedia dell'arte productions, of which we have preserved usually only the scenarios. See Anon., Gran Convitato di pietra, for example. And see Nos. 279, 298, 314, 381, 1102.

483.

CIMAROSA, DOMENICO. Il Convitato di pietra. It is not certain that Cimarosa wrote such an opera. He did compose Il Convito in 1781, with libretto by F. Livigni, which was revived in London (1782) with new music by Ferdinando Bertoni and the text altered by A. Andrei. However, although at least one critic calls this work the Convito di pietra, its true name is merely the Convito, and it has nothing to do with Don Juan. In the Library of Congress music collection, I have seen the original M. S. of the 1782 version, performed in London, and it is not the Convitato di pietra story at all. But did Cimarosa, in addition, do something on Don Juan? Benoyrn affirms that he did and that the opera was given in Turin in 1789 (see Mitjana, No. 4197, pp. 30 - 31). Engel (No. B15, pp. 132 - 33) states that it was performed at La Scala Opera House, November 4, 1796. Harvard University library lists an anonymous volume, L'impresario in angustie, ed Il Convitato di pietra; farse per musica, Milan, 1789. Part II bears the additional subtitle: Don Giovanni, ossia Il Convitato di pietra (Simone-Brouwer, No. 4272, cites another edition of this book, Naples, 1793). Cimarosa composed the first of these two farces, but there is no proof that he did the second. In short, possibly, but only possibly, Cimarosa wrote an opera on the Don Juan theme. The general consensus of opinion is that he did not, and that the work attributed to him is either being confused with the earlier Convito or with other Convitados by other composers of his day.

(CLAIRVILLE, L. F. N. See "viveurs.")

(CLARAMONTE, A. de. See No. 312.)

(CLARÍN. See Alas, L.)

(CLARK, CHARLES. See Anon.: Georgian Revel-Ations.)

484.

[CLARK, JOHN, of Bridgewater.] Don Juan, Cantos 17 - 24. Privately printed; never published. Between 1834 - 1847 (?). Harvard University has one of the two copies known; the other is in the English Seminar

library at Erlangen, Germany. Chew, No. 2432.25, 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.

485.

[CLASON, ISAAC STARR.] Don Juan. Cantos IX, X, and XI. Albany, New York, 1823. Continuation of Byron's Don Juan.

486.

[CLASON, ISAAC STARR.] Don Juan. Cantos XVII - XVIII. New York: C. Wiley, 1825. Continuation of Byron's Don Juan.

487.

CLAUDIN, GUSTAVE. Lady Don Juan "Iseult". Novel. Fr. 1882.

488.

CLINE, LEONARD L. "Don Juan in Baltimore," short story in Scribner's Magazine, LXXIX (May, 1926), pp. 467 - 476.

489.

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

490.

CLUNY, CHARLES. Le Don Juan du Cirque. Novel (?). Fr. In print, 1930; ca. 1926.

491.

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

(COATSWORTH, ELIZABETH. See Hageman, Richard.)

492.

COCKAYN [Cockain, Cokain, Cockayne], Sir ASTON. The Tragedy of Ovid. Play. Eng. 1662. The episode of Hannibal and his servant Cacala. Hannibal, a libertine, asks a corpse hanging on a gibbet to sup with him. The dead man accepts the invitation. At the end, Hannibal is dragged down to Hades.

(COLIN, A. See "Paintings.")

(COLIN, J.-F. See Restier, J.)

(COLLIER, JOHN PAYE. See Piccini.)

493.

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

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***COMANDÈ, GIOVANNI M. Don Giovanni Malizia. Novel. Ital. 1930. No apparent connection.

(CONRADI, A. See Hahn, Rudolf.)

(CONSCIENCE, H. See "lions" under "viveurs.")

494.

CONSTANTIN, YVES de. Don Juan-les-Pins. Novel. Fr. In Mercure de France, CCXXI - CCXXII (August 1 - September 15, 1930), pp. 559 - 602, 103 - 130, 335 - 408, 595 - 670.

495.

"El Convidado de piedra." Name given to a statue of Diego Gómez de Almaraz, in Placencia, Extremadura. The statue is much later than Tirso's play, however. No one seems to be sure about the origin of the curious use of the name, or why it was applied to Don Diego. The gentleman in question lived in the fourteenth century.

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, 1870, four Nos. I assume the title implied the punishment in store for those who disagreed with its views.

498.

*CORDEIRO [or Cordero], JACINTO, 1606 - 1646. El Convidado de piedra. Attributed to him by Vicente García de la Huerta in his Catálogo...[del]...theatro hespañol (1785). If he wrote such a play, it has never come to light. Cordeiro was a Portuguese who wrote in Spanish, hence the confusion in the spelling of his name. García de la Huerta, incidentally, was not an ideal bibliographer, and his data are open to doubt.

***CORDEIRO. No hay plazo que no llegue, ni deuda que no se pague. Title also cited in slightly different forms by various critics. I have never seen it, but it is supposed to have nothing to do with the Don Juan story. Also attributed to Lope de Vega and to Moreto. See Zamora.

499.

CORDOUAN, GILLE [or Gilée]. Don Juan pris au piège. 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 1673, but apparently without any definite evidence to prove their contention. See Lastre. See Anon.: Aggiunta, etc. See Bon.

502.

*CORREA [Correia], Raymundo, 1860 - 1911. Poem on Don Juan. I could not locate it.

.

***CORRO R., OCTAVIANO. Vidal Tenorio. "Novela sotoventina." Novel. Mex. 1944.

(COSSERET, PAUL. See "lions" under "viveurs.")

(COULSON. See Bonnett, under "lions" under "viveurs.")

503.

+COURMES, ALFRED. Jours d'amour. Novel. Fr. 1885. Story of a "Doña Juana."

(COWLEY, WILLIAM. See under "C., W.")

504.

+CREBILLON fils, C.-P. de. Les Egarements du coeur et de l'esprit, ou Mémoires de M. de Meilcour. Novel. Fr. 1736.

505.

+CREBILLON. Le Hasard du coin du feu. "Dialogue moral," i.e., a story. Written 1734, pub'd. 1763.

506.

CREIZENACH, THEODOR. Don Juan. Poem. Ger. 1836 - 1837. Partly in prose.

(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.

(CROSLAND, ALAN. See Don Juan under "Motion Pictures.")

(CROTY. Mistake for "Croly," q. v.)

(CUI. See Dargomyzhski.)

(CUNISSY. See Rivière.)

507.

CUNNINGHAME-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 Waxman, No.4296. Must be a mistake for "Gazzaniga," q.v.)

(DAHL, K. See "lions" under "viveurs.")

(DALI, SALVADOR. See Zorrilla.)

(DALMAS, HERBERT. See The Adventures of Don Juan, under "Motions Pictures.")

508.

DANCLA, CHARLES. Souvenir de Mozart. Opus 156. For violin, 'cello, and piano. 6 pieces. Nos. 2, 3, and 5 are called "Don Juan". No. 2 carries the full title of "Sur la cavatine: Toi qui m'es si chère."

509.

+DANCOURT, FLORENT CARTON [dit sieur d'Anecourt]. Chevalier à la mode. Play. Fr. 1687.

510.

*[DANIEL, H. J.] Supposedly did a 17th canto, 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.

*DANNA, E. Don Giovanni d'Alcazar. Operetta. Toward the end of the 19th cent. I could not trace it.

512.

DANTAS, JULIO. A Ceia dos cardeaes. Lyrical, one-act drama in verse. 1902. A play glorifying Portuguese love; the scene where the high prelates brag of their deeds is a parody of a similar scene in Zorrilla's Don Juan Tenorio between Don Juan and Don Luis.

513.
DANTAS, JULIO. D. João Tenorio. "Versão libérrima da peça de Zorrilla." Play. Port. 19--.
514.
DARGOMYZHSKI, ALEKSANDR SERGÍËVICH, 1813 - 1869. Kamennyi Gost. Opera. First performed 1872. From Pushkin. Completed after Dargomyzhski'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-Cisterne de Courtiras, 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 editions to which I can find a reference. Also see under "viveurs.")
517.
+DAUDET, ALPHONSE. Le Nabab. Novel. Fr. 1878. (Character Mora.)
- (DAUDET, ERNEST. See "circes" under "viveurs.")
- (DAUTREVAUX. See "lions" under "viveurs.")
- .
- ***DÁVALOS, JUAN CARLOS. Don Juan de Viniegra Herze. Play. 1917.
- (DAVID, E. See Eudel, Paul.)
518.
DEBANS, CAMILLE. La Vieillesse de Don Juan. Novel. Fr. 1905.
519.
DEKOBRA, MAURICE. Don Juan frappe à la porte. Story. Fr. 1948.
- (DELACROIX. See "Paintings.")
- (DELIÈRE, EDMOND. See Polignac.)
- (DELPINI, C. A. See Anon.: Don Juan, or the Libertine Destroyed.)
520.
+DELPIT, EDOUARD. Les Fils du siècle. Novel. Fr. 1886.
521.
DELTEIL, JOSEPH. ... Don Juan ... Novel. Fr. 1930. Calles Don Juan el Santo in one bibliography.
- (DELVAU, ALFRED. See "lions" under "viveurs.")
- (DEMOLIÈRE, H.-J. See Moléri.)
- (DESCHAMPS, E. See Blaze, F. H. J.)
522.
+DESLANDES, PAULIN, and CHARLES POTIER. Vingt ans ou la vie d'un séducteur. "Drame-vaudeville." Fr. 1858. The Chevalier d'Estaing is nicknamed "Don Juan."

(DESLANDES, PAULIN. See Dufлот, J.)

523.

+DESLANDES, RAIMOND, and HIPPOLYTE RIMBAULT. Le Dompteur des femmes. One-act vaudeville. Fr. 1859.

(DESROSIERS, ALFRED, or L ris, A. D. de. See "viveurs.")

(DEV RIA, EUG NE. See "Paintings.")

524.

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

525.

DICENTA, JOAQU N, Sr. La Conversi n de Ma nara. "Comedia dram tica." Sp. 1905.

526.

+DICKENS, CHARLES. David Copperfield. Novel. Eng. 1849 - 1850. (Character Steerforth.)

527.

+DICKENS, CHARLES. Nicholas Nickleby. Novel. 1838 - 1839. (Character Mantalini, the affected Don Juan and fop.)

(DIENER, E. See "lions" under "viveurs.")

(DIESTERWEG, M. See "sirens" under "viveurs.")

(DILLON, JOHN F. See Don Juan's Three Nights, under "Motion Pictures.")

(DIODATI, GIUSEPPE. See Fabrizi, V.)

.

***DOBLACHE, GUILLERMO. "Don Juan the Dear Old Doctor," Bonfort's, Jan. 19, 1905, Boston.

528.

+D CZY, Baron Lajos. A Cs k. Play. Hun. 1871. (Trans.: "The Kiss.")

529.

DOLOROSA, [Sister?]. Die Ch re des Lebens. Roman-Zyklus in Drei B chern. 1. Fr ulein Don Juan. Novel. Ger. 1903.

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

530.

Dom Joao. Island in the China Sea; also called Macarira. Probably named after one of the Portuguese rulers.

531.

Don Jon. Pseudonym of Walter Thomas Cheney, 1859--.

532.

Don Juan. Pseudonym of John Preston Buschlen, 1888--.

533.
Don Juan. Pseudonym used by John E. Wheelock.
534.
"Don Juan [Tenorio]." Expression meaning "lady killer" or "seducer," internationally used.
535.
Don Juan. The name of Percy B. Shelley's boat, bought in 1822. See Complete Works (ed. Ingpen and Peck), X, 388, 390, 405; letters of May 13, 16, and June 18, 1822. The name comes from Byron's poem and was Byron's idea: ibid., note I, p. 395, to a letter of May 29, 1822.
536.
Don Juan. Possibly the name of another boat. See Jacque, No. 2975.2.
537.
Don Juan. A tiny river in Ecuador, emptying into the Pacific just south of Cuaque, due west of Quito. It is but ten miles or so long.
538.
Don Juan. Name of the town in Ecuador where the Don Juan River empties into the sea. See previous entry.
- 538a.
Don Juan. Periodical. November, 1951 --. Paris.
539.
Don Juan-Serie. I. A. Belot. Jugendünden (Folies de jeunesse, Paris, 1867); II. A. Houssaye. Evastöchter (Les Filles d'Eve, Paris, 1852); III. G. Droz. An der Quelle der Freude (Autour d'un source (?), Paris, 1869). Three vols. of novels. Berlin, 1890. Trans. by E. Berg.
540.
Don Juan Tenorio. Periódico Semanal. Appeared in October, 1886. Palau y Dulcet notes that it continued to be published into 1887. He does not know the place of publication.
541.
Don Wahn. 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 nom de plume himself when writing doggerel love poems.

(Dondiego. See donjuán.)
542.
Donjuán. The Espasa-Calpe Enciclopedia defines a "donjuán" or "dondiego" as follows. "Presumido, galancete, entonado, elegante, afectado en su porte y maneras. Es voz clásica que no figura en los diccionarios."
543.
Donjuán. Name of two villages in the Dominican Republic in the sections of San José de las Matas, Santiago, and Monte Plata, Santo Domingo.
544.
DORA, Signor. Il Don Giovanni. Don Juan. "A Grand Opera. In Three Acts and in Verse. Adapted from the Spanish of Gabriel Téllez, by L. da Ponte... Revised by Signor Dora." London, (1843).
- 545.

DORA, Signor. Don Giovanni. "A Grand Opera in Three acts by ... da Ponte, as Given by W. S. Lyster's and Grand Opera Company." Melbourne, (1861). I assume that this revision is the same as the previous entry.

546.

DORIMON [or Dorimont, or Dorimond]. Le Festin de Pierre, ou le Fils criminel. Tragedy. Fr. Written 1658, printed 1659. Reprinted in 1665 as Le Festin de Pierre, ou L'Athée foudroyé.

(DORNAY, J. See "sirens" under "viveurs.")

(DROZ, G. See Don Juan-Serie.)

547.

+DRYDEN, JOHN. The Mock Astrologer. Play. Eng. 1668. Serstevens said that it helped him in his own conception of Don Juan: see No. 1152.

(DUBUT de LAFOREST, JEAN L. See "viveurs.")

(DUCHARME, JEANNE. See "sirens" under "viveurs.")

548.

+DUFLOT, JOACHIM, and PAULIN DESLANDES. Un Enfant du siècle. Three-act play. Fr. 1856.

549.

+DUJARDIN, ÉDOUARD. La Eomédie des amours. Versel. Fr. 1891.

550.

+DUMANOIR, [Philippe François Pinel, called], and EDMOND DESNOYERS de BIÉVILLE. Les Fanfarons de vices. Three-act play. Fr. 1856.

551.

DUMAS, ADOLPHE. La Fin de la comédie, ou La Mort de Faust et de Don Juan. Drama. Fr. 1836 (not printed).

552.

DUMAS père, ALEXANDRE. Don Juan de Marañá; ou la chute d'un ange. Drama. Fr. 1836. Also see Nos. 238, 366, 618, 835, 1095, 1098, 1111, 1241.

***DUMAS père, ALEXANDRE. Mme Giovanni. Novel.

(DUMESNIL, see Rosimond.)

553.

+DUPLAN, PAUL. Le Capitaine Jean. Novel. Fr. 1888.

(DURANTIN, ARMAND. See "viveurs.")

554.

DURDILLY, L. V. Don Juan. Opera in four acts. Fr. Music by Mozart. 1896.

555.

DUREL. Pierrot Don Juan. Pantomime. Fr. Played at the Folies Bergères in 1905.

556.

*DURO, JOSÉ. Two sonnets in his collection Fel. Port. 1898. I have not seen the volume.

557.

DUTOUQUET, ERNEST. Une Aventure de Don Juan. Poem. Fr. 1864.

(DUVAL, ALEXANDRE. See Richardson, S.)

EÇA de QUEIROZ, JOSÉ MARÍA. 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:

558.

+Cartas de Fradique Mendes. 1889.

559.

+Cartas ineditas de Fradique Mendes. Posthumous.

560.

+A Correspondencia de Fradique Mendes (memorias e notas). 1900.

561.

+Ultimas paginas. Contains "A Ultima carta de Fradique Mendes."

562.

ECHEGARAY y EIZAGUIRRE, JOSÉ. En el puño de la espada. Play. Sp. 1875.

563.

ECHEGARAY y EIZAGUIRRE, JOSÉ. El Hijo de Don Juan. Play. 1892. A study of inherited disease.

564.

ECHEGARAY y EIZAGUIRRE, JOSÉ. Vida alegre y muerte triste. Play. 1885. The hero gives his mistress to a friend.

565.

ECHEVERRIA, ESTEBAN. El Ángel caído. Poem. Arg. 1844 - 1846.

566.

EDWARDS BELLO, JOAQUIN. Don Juan lusitano. Mixture of narrative and essay. "Ejercicios dedicados a los lectores de Eça de Queiroz." Chile. 1934.

567.

EFTIMIU, VICTOR. Don Juan. Drama in verse. Rom. 1922.

568.

EHRENBERG, RUDOLF. Don Juans Duell mit Gott. Drama. Ger. 1924.

(ENGEL, G. See "circes" under "viveurs.")

569.

ENGEL, KARL D. L. "Zur Ouvertüre von Mozarts Don Juan." Sonnet. Ger. 1888. Published in No. B15.

570.

ENGEL, LUDWIG. Der Don Juan vom Jungfernstieg. "Ein Hamburger Roman." Novel. Ger. 1922.

571.

ENNA, AUGUST. Don Juan Maraña. Opera in three acts. Den. 1925.

572.

ERLANDE, ALBERT [Albert-Jacques Brandenburg]. Dongiovanninesca. Nouvelle. Fr. Mercure de France, CCIX (Feb. I, 1929), pp. 549 - 576.

*ESPINOSA de los MONTEROS. See Anon: El Burlador de mozas. Several Spaniards have borne this name, none, that I know of, playwrights. There was the dramatist Ramón Montero Espinosa, or Montero de Espinosa, [ca. 1620? --], but a play of this title is not attributed to him. And we might note the play, Los Monteros de Espinosa, sometimes assigned to Lope, which may possibly be complicating the picture here. In short, though I have seen El Burlador de mozas ascribed to an Espinosa de los Monteros, I see no reason to accept the ascription. The drama remains anonymous, if indeed it actually exists.)

573.

ESPRONCEDA, JOSÉ de. El Estudiante de Salamanca. Poem. Sp. 1840.

574.

+ESPRONCEDA, JOSÉ de. Sancho Saldaña. Novel. 1834.

(ÉTHAMPES, GABRIELLE d'. See "lions" under "viveurs.")

575.

EUDEL, PAUL. La Statue du Commandeur. Music by E. Mangin. Score by Adolphe David. After Champfleury (i. e., Jules-François-Félix Husson, called Fleury). Pantomime in three acts. First staged in 1892. I have been unable to trace Champfleury's connection with the stage production. In his later life (he died in 1889) he wrote many short stories; he even did a pantomime on "Cassandra's daughters" in 1850. I have no reason to doubt the reference in a French catalogue from which I derived the information about Eudel's work, but I have not verified it.

576.

EULENBERG, HERBERT. Casanovas Letztes Abenteuer und andere erotische Begebenheiten. Stories (?) Ger. Dresden, 1928.

577.

FABREGUES SINTES, J. El Tenorio y el poeta. Five-act drama, prose. Sp. 1902.

578.

FABRIZI, VINCENZO. Don Giovanni [Tenorio], ossia, Il Convitato di pietra. Opera. Libretto by Giambattista Lorenzi, or by Giuseppe Diodati. Ital. Given at Fano, in 1788. Lorenzi also did the libretto for Tritto's farce opera in 1783 (q.v.), seemingly very similar to this one. Whether he or Diodati was responsible for Fabrizio's text is not certain. Loewenberg, No. B11, p. 178, states that Lorenzi's text was used for both operas.

579.

*FAZZIO, M. La Morte di Don Giovanni. Vercelli, 1889.

580.

FAIRCHILD, LEE. Don Juan's Banquet. Book of love poems, one of them entitled "Don Juan's Song." U. S. 1903.

(FAURE. See Le Faure.)

581.

+FAVIN, ÉMILE. La Comédie de l'amour. Novel. Fr. 1878.

582.

FAYOS, JOSE. El Don Juan de Mozart. One-act zarzuela. Sp. first performed, March 1901.

(FEDERICI. See Ponte, L. da.)

583.

+FERNÁNDEZ FLÓREZ, WENCESLAO. Writer of salacious stories, such as Relato inmoral, novel, Madrid, 1930, and Por qué te engaña tu marida, short stories, 1931; sample tale: "La Seducida."

584.

FERNANDEZ SHAW, CARLOS. Margarita la tornera. Music by Ruperto Chapí. Musical in three acts. Sp. First staged in Madrid, Feb. 24, 1909. From Zorrilla's leyenda of the same name.

***FERNÁNDEZ y GONZALEZ, MANUEL. Don Juan el Segundo, o. El Bufón del rey. Historical novel, 1853.

585.

FERNÁNDEZ y GONZALEZ, MANUEL. Aventuras de Don Juan Tenorio. New title for next entry.

586.

FERNÁNDEZ y GONZALEZ, MANUEL. Don Juan Tenorio. Novel. Sp. 1862 (?). Trans. into Portuguese as D. João Tenorio, Lisbon, 186--.

587.

FERNÁNDEZ y GONZALEZ, MANUEL. Don Luis Osorio. Drama. 1863. Contains a scene where Don Luis invites the specters of Don Juan Tenorio, Miguel de Mañara, and Félix de Montemar to sup with him.

588.

FERNÁNDEZ y GONZALEZ, MANUEL. Don Miguel de Mañara, memorias del tiempo de Carlos V. Leyendas nacionales. 1868.

589.

FERNÁNDEZ y GONZALEZ, MANUEL. Los Tenorios de hoy. "Cuadros del natural." Novel. 1872. About some libertines, one of whom is actually called "Don Juan."

590.

FERRAND, JULES. Le Mariage de Don Juan. "Conte espagnol en vers." Narrative poem. Fr. 1883.

(FERRARI, PAOLO. See "lions" under "viveurs.")

591.

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

592.

+FERRUGGIA, GEMMA. Il Fascino. Novel. Ital. 1896.

593.

+FEUILLET, OCTAVE. Les Amours de Philippe. Novel. Fr. 1877.

594.

+FEUILLET, OCTAVE. Monsieur de Camors. Novel. 1867.

(FEYDEAU, ERNEST. See "lions" under "viveurs.")

595.

FIBICH, ZDENKO. Hedy. Opera. Libretto by Agnès Schulzová. Hun. Première at Prague, 1896. Other spellings found: Fiebich; Schulz. "Hedy" means "Haidée," and the opera is taken from an episode in Byron's Don Juan. It was a popular opera, being revived in 1905, 1915, 1925, and 1938.

596.

FIDAO-JUSTINIANI, J.-E. Le Mariage de Don Juan. Novel. Fr. 1909.

(FIELD, NATHANIEL. See Richardson, S.)

***FIERRO BLANCO, ANTONIO de [Nordhoff, Walter]. The Journey of the Flame. 1933. This account of the adventures of a man named Juan Obrigón has nothing to do with Don Juan Tenorio. By some slip it was listed in one bibliography as a Don Juan story. In German, titled: Die Reise des Rotkopfs.

(FIGUEIREDO, LUIS BOTELHO FROES de. See Botelho.)

(FILISTRI: See Righini.)

597.

+FITZGERAKD, F. SCOTT. This Side of Paradise. Novel, U. S. 1920. Amory Blaine, the hero, actually calls himself a "Don Juan."

598.

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

***[FLATMAN, THOMAS.] Don Juan Lamberto. Satirical tale. Eng. 1661. No connection with Don Juan Tenorio. Also attributed to John Phillips.

599.

+FLAUBERT, GUSTAVE. Madame Bovary. Novel. Fr. 1857. (Character Rodolphe.) It may be pertinent to note that Flaubert was working on his own Don Juan story during the composition of the earlier part of Madame Bovary, wherein is developed the character of Rodolphe.

600.

FLAUBERT, GUSTAVE. Une Nuit de Don Juan. Outline for an unfinished story. Ca. 1851.

601.

+FLAUBERT, GUSTAVE. Salammbô. Novel. 1862. The barbarian Mâtho has been suggested as a wild, brutal Don Juan.

602.

FLECKER, JAMES E. Don Juan. Three-act play. Eng. Written, 1910 - 1911. Published, 1925.

(FLERS, ROBERT de. See Caillavet, G. A. de.)

603.

FLORES, MAXIMILIANO, and LEOPOLDO G. BLAT. Tenorio taurino. One-act play. Barcelona, 1917. Parody of Zorrilla's Don Juan Tenorio.

604.

+FLORES GARCÍA, FRANCISCO, and LEOPOLDO G. BLAT. Doña Juanita. Two-act comedy in prose. First plays, Dec., 1895; printed Madrid, 1895. Very slight connection with Don Juan legend. In act I, scene 4, Jacinto is termed a "conquistador" and "Tenorio."

605.

*FLYGARE-CARLÉN, EMILIE, 1807 - 1892. 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. Ney and Trautmann.

606.

*FONBONE, De. Don Juan de Servandona. Novel. Paris, 1842. Our Don Juan?

607.

*FONTAINE, J. N. Don Juan Carrégu. Five-act drama. Paris, 1852. Our Don Juan?

608.

FONTAN, PAUL. Doña Juana. "Poème dialogué." Paris, 1931.

609.

+FONTANE, THEODOR. Effi Briest. Novel. Ger. 1895. (Character Major Carcas.)

.

***FOOTE, LUCIUS H. "Don Juan," poem in American Anthology (ed. Stedman), 1990.

(FOPPA, G. M. See Gardi, F.)

610.

FORBES-MOSSE, IRENE. Don Juans-Töchter. Novelle. Ger. 1928. Satirical sequel to Mozart.

611.

FORTUNIO [pseud. of Paulin Niboyet]. Don Juan de Paris. Novel. Fr. 1880.

(FOUDRAS Marquis de. See "viveurs.")

.

(FOULCHÉ-DELBOSC. L'Étudiant de Salamanque. Paris, 1893. Trans. of Espronceda's poem.)

612.

+FOUQUIER, HENRY. Paradoxes féminins, vol. I. Paris, 1886. I have not seen this item.

613.

*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?

614.

FRANZ, H. Don Juan. Tragedy. Ger. 1904.

615.

FREIBERG, GÜNTHER von [pseud. of Ada Pinelli]. Don Juan de Marana. 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.

(FRÊNE, CAMILLE de. See "libertines" under "viveurs.")

(FREUND, J. See "lions" under "viveurs.")

616.

FRIEDMANN, ALFRED. Don Juans Letztes Abenteuer. Two-act play. Ger. 1881. See Anthes and Graener.

(FROES de FIGUEIREDO, LUIS BOTELHO. See Botelho.)

(FUENSANTA del VALLE, Marqués de la, and JOSE SANCHO RAYON. A reworking of the play Tan largo me lo fiáis, 1871, has been attributed to a "Valle, Fuensate 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 o curiosos. The first editor's full name is Feliciano Ramírez de Arellano, marqués de la Fuensante del Valle, and is sometimes listed under "R.")

(FULVIO. See Verlaine.)

616a.

FUYTER, LEON de, fl. 1650. Don Jan, of de gestrafte ontrouw. Five-act tragedy in verse. Hol. Earliest ed. I find is 1716. (Trans.: "Don Juan, or Infidelity Punished.") He also did a five-act verse tragedy entitled Don Jan de Tessandier (1654), imitated from Calderón, with which I am unacquainted.

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

617.

GALEOTTI, VINCENZO. Ferdinando Giuseppe Bertoni's Tancredi, an opera first performed on Dec. 26, 1766, with libretto by Balbis, had in it three ballets by Galeotti, with music by Giuseppe Antonio Le Messier. One of the three was entitled Il convitato di pietra. See Sonneck, No. B12.

(GALLET, LOUIS. See Choudens, A.)

(GARCÍA ÁLVAREZ, ENRIQUE. See Arniches, Carlos.)

618.

GARCÍA GUTIÉRREZ, ANTONIO. Don Juan de Maraña, o la caída de un ángel. Play. Sp. 1839. This drama is a little known translation of Dumas' French play, with modifications. Most significant among the changes is the ending, where Don Juan goes to hell. Hartzerbusch first attributed the translation to García, and this view is usually followed today (see Nueva Biblioteca de Autores Españoles, IX, x).

619.

GARCÍA MARTI, VICTORIANO. La Voz de los mitos, grandeza y servidumbre del hombre. "Diálogos entre Fausto, d. Quijote, d. Juan, Hamlet, ... d. a Inés ..." In a prologue and two acts; cast in the form of a play. Sp. 1941.

620.

*GARCÍA RODRÍGUEZ, RAFAEL. Don Juan Merino. Ballad in two parts, Sp. 19th cent. Our Don Juan?

(GARDEL. See Thuring.)

621.

GARDI, FRANCI^o)SCO. Il Nuovo convitato di pietra. Also Il Convito di pietra, ossia Il Don Giovanni, etc. Tragicomic opera. Libretto by Giuseppe M. Foppa. Ital. Venice, 1787.

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

622.

GAUDET d'ARRAS. Don Juan. Fr. Paris, 18--. Adaption of Byron's poem.

623.

GAUTIER, J. F. E. Don Giovanni. Fr. 1866. Adaption into French of the music to Mozart's Don Giovanni. H. Trianon translated da Ponte's libretto into French to go with it.

624.

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

625.

GAUTIER, THÉOPHILE. La Comédie de la mort. Poem. 1838. The central part is about Don Juan.

626.

GAZZANIGA, GIUSEPPE. Il Convitato di pietra. One-act opera. Libretto by Bertati (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 Bertati really did the libretto, or whether it should be considered anonymous. See Ponte, L. da.

(GEISEL, A. See "circes" under "viveurs.")

627.

+GÈNE-MUR [pseud. of Eugène Murer]. Les Fils du siècle. Novel. Fr. 1877.

628.

GENTY, ALCIDE. La Suite de Don Juan. Poem. Fr. Paris, 1866. Continuation of Byron's poem.

629.

GHELDERODE, M. de. Don Juan. Play. Bel. 1943. In his Théâtre complet, vol. I, Brussels.

630.

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

631.

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

632.

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

633.

GIORGI, FERDINANDO di. "La Fine di Don Giovanni," novella in La Prima donna. Ital. 1895.

(GIOSSO. See Grosso.)

634.

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

635.

GIUSSO, LORENZO. Don Giovanni ammalato. Poems. Ital. (1932). Contains: 1) I Sogni sedentarii; 2) L'Ingannatrice apparenza; 3) Il Desiderio vinto.

636.

*GLASS, MAX. Don Juans Puppen. Potsdam, 1923. 253 p. A Novel?

637.

GLUCK, CHRISTOPH WILLIBALD von. Don Juan, oder das steinerne Gastmahl. Ballet, in four acts. Libretto by Angiolini. Ger.-Ital. Palermo, 1758: earliest performance I could find. Other dates cited: Parma, 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. 846, 847, 1145, 2637.2.

638.

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

639.

+GODINEZ, FELIPE. Las Lágrimas de David. Auto sacramental. Span. 17th cent. This play has been termed a donjuanesque work. It is a retelling, of course, of the Biblical story of David's adulterous affair with Uriah's wife Bathsheba. See Meissner, A.

640.

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 [?].)

641.

+GOGOL, NIKOLAJ. Pochozhdeniya Chichikova ili Mertvuiya Dushi. Satirical novel. Rus. 1842. The character Chichikov has been called a Don Juan type, though the attribution is somewhat farfetched. (Trans.: The Adventures of Chichikov, or Dead Souls.)

642.

+GOLDONI, CARLO. Il Cavaliere del buon gusto. Play. Ital. 1750. This has been termed a probable imitation of Molière's Don Juan. If so, it is only in the fact that they both portray in their protagonists cynical, worldly nobles. But Conde Ottavio is given us as an ideal, quite the opposite of Don Juan.

643.

GOLDONI, CARLO. Don Giovanni Tenorio ossia il dissoluto. Play. First performed, 1736.

644.

GOMES LEAL, ANTONIO DUARTE. "A Ultima phase da vida de D. Juan," poem in his Claridades do sul, in the section called "Carteira d'um phantasista." Port. 1875. The thirty-two line poem is headed by a "quotation" reading "Afinal D. Juan vinha, hoje, a morrer d'uma indigestão (Palavras d'um grande realista)."

(GONDINET, PIERRE E. J. See "révoltées" under "viveurs.")

645.

GOOSENS, EUGÈNE. Don Juan de Mañara. Opera. Libretto by A. Bennett. Eng. 1937.

(GORDON, ARTHUR. See next entry.)

646.

GORMAN, ARTHUR J. The Youth of Don Juan. Radio drama, in Scholastic, XXIV (March 3, 1934), pp. 7 - 8, 11. Concerns a youthful love affair of Byron himself, not Don Juan. Incorrectly listed in one bibliography as being by Arthur Gordon.

(GOYA, FRANCISCO de. See "Paintings.")

***GOZLAN, LÉON. Les Cinq minutes du Commandeur. Drama. Paris, 1852.

(GOZLAN, LÉON. See "lions" under "viveurs.")

647.

GRABBE, CHRISTIAN DIETRICH. Don Juan und Faust. Tragedy. Ger. 1829. See Nos. 756, 814, 828, 841, 918, 1063, 1338, 1352.

648.

GRAENER, PAUL. Don Juans letztes Abenteuer. Three-act opera. Libretto by Otto Anthes (q. v.). Ger. 1914. Cf. Friedmann.

649.

GRAF, ARTURO. La Damnazione di Don Giovanni. Poem. Ital. 1905. Seemingly also appeared in the Nuova Antologia, Dec. 1, 1901. I have not verified this reference.

(GRAF, ARTURO. Il Diavolo. 1889. Listed by Simone 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.)

650.

GRANÉS, SALVADOR MARÍA. Juanito Tenorio. Music by Manuel Nieto. "Juguete cómico-lírico." One-act play in verse. Sp. Given, 1886; printed, 1891. Parody of Zorrilla's Don Juan Tenorio.

651.

*GRAS y ELIAS, FRANCISCO. Un Tenorio catalán. Story. Appeared in Pluma y Lapis (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.

652.

GRASSET, PIERRE. Le Don Juan bourgeois. Novel. Fr. 1922.

653.

GRASSET, PIERRE. "Le Pauvre Don Juan," short story in Vers et Prose, XXIX (1912), pp. 81 - 92. About Don Juan de Mañara.

(GRASSO. See Grosso.)

654.

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

655.

GRAU, JACINTO. Don Juan de Carillana. Play. 1913.

655a.

GREENWOOD, WALTER. "Don Juan." Short story. Eng. In his Cleft Stick (1937).

(GRENVILLE MURRAY, EUSTACE C. See Anon.: Jon Duan.)

656.

+GRESSET, JEAN B. L. Le Méchant. Five-act play. Fr. Played in 1745.

(GRIMM, W. See Hahn, Rudolf.)

(GRISAR. See Saint-Georges.)

(GROSSO, GIACOMO. See "Paintings." N. B. Grosso's name has been entered incorrectly in some other bibliographies as Grassa, and also Giosso.)

657.

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

658.

GRUPE-LÖRCHER, ERICA. Der Wiedererstandene Don Juan. Novel. Ger. 1928.

659.

+GUALDO, LUIGI. Un Matrimonio eccentrico. Novel. Ital. 1879 (?).

660.

GUERRA JUNQUEIRO. A Morte de Don João. Poem. Port. 1874.

661.

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

662.

GUERRINI, OLINDO [his pseud. is Lorenzo Stecchetti], 1845 - 1916. "Scrive Donna Elvira," a poem in a section called "Interludium" in his Rime (3rd ed., 1909). Ital. Undated. I have a reference to a "caprice" by him entitled "Don Giovanni," which may be different from the poem above.

(GÜNTHER, N. See "lions" under "viveurs.")

(GUEULETTE, THOMAS S. See Biancolelli.)

(GUGLIELMI. See Ponte, L. da.)

663.

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 mild flirtation, Hahn has worked the strains of Don Giovanni into his music.

664.

GUTIERREZ de la VEGA, JOSÉ. Don Miguel de Mañara. Traditional tale, found in his Semanario pintoresco. Sp. 1851.

665.

H., C. Don Juan. Three-act play for children. Den. 1876. "Reworked from the sources."

666.

*+ H., E. von. Der im Irr-Garten der Liebe herumtaumelnde Cavalier. Oder Reise-und-Liebes-Geschichte eines vornehmen Deutschen von Adel, Herrn von St. Welcher nach vielen, so wohl auf Reisen, als auch bey andern Gelegenheiten verübten Liebes Excessen, endlich erfahren müssen, wie der Himmel die Sünden der Jugend im Alter zu bestrafen pflegt ... durch den Herrn E.v.H.

(H. H. Don Juan. Canto the Third. See Anon.)

(HAAS, R. See No 2637.2)

666a.

+HAGEMAN, RICHARD. Don Juan Gomez. Song. Hol. - U. S. 1944. Words from a poem by Elizabeth Coatsworth (U. S.) in Compass Rose (New York, 1929).

(HAHN, REYNALDO. Venezuela. See Bataille, H. See Guity, Sacha.)

667.

HAHN, RUDOLF. Ein Don Juan aus Familien-Rücksichten. Music by A. Conradi. One-act farce with songs. Ger. 1864.

668.

HAHN, RUDOLF, and E. BRAUNE. Onkel Don Juan oder Lustige Putzmacherinnen. Music by W. Grimm. Farce with songs. Ger. 1898.

669.

+HAHN-HAHN, IDA Gräfin von. Cecil. Novel. Ger. 1844. Hero a "Don Juan."

670.

+HAHN-HAHN, IDA, Gräfin von. Gräfin Faustine. Novel. 1841. Heroine a "Doña Juana."

671.

+HAHN-HAHN, IDA, Gräfin von. Ilda Schönholm. Novel. 1838. Heroine a "Doña Juana."

672.

+HAHN-HAHN, IDA, Gräfin von. Der Rechte. Novel. 1839. Character Catherine Desmont a "Doña Juana."

(HALÉVY. See Meilhac.)

673.

HALLSTRÖM, PER AUGUST L. "Don Juans rubiner," short story in his Reseboken. Swed. 1898. (Trans.: "Don Juan's Rubies.")

674.

+HALM. Don Juan oder der steinerne Gastwirth. A burlesque. I could not trace it.

675.

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

676.

**HANECH. A Danish poet who is said to have done a work on Don Juan. Could this reference indicate a confusion with the Danes Heiberg or Hauch. I found no trace of any Danish poet named Hanech.

(HARAUCOURT, EDMOND. See "circes" under "viveurs.")

677.

HARAUCOURT, EDMOND. Don Juan de Mañara. Five-act drama in verse. Incidental music by Paul Vidal. Fr. First performed, 1898; printed, 1901.

678.

+HARDY, THOMAS. Tess of the D'Urbervilles. Novel. Eng. 1891. (Character Alec.)

679.

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

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***HARTE, BRET. The Right Eye of the Commander. Short story.

680.

HARTENSTEIN, STEPHAN von. Don Juan. Ein Leben Liebe, Laster, Heiligkeit. Story. Vienna, 1934.

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***HARTZENBUSCH, JUAN E. Juan de las viñas. 1844.

681.

HARVEY, JOHN MARTIN. Don Juan's Last Wager. "Dramatic Comp." London, copyr. 1900. A typewritten copy is held in the Library of Congress. Apparently never published.

682.

HAUCH, JOHANN CARSTEN. Don Juan. Five-act tragedy. Den. Before 1836.

683.

+HAUFF, WILHELM. Phantasien im Bremer Rathskeller. 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.

684.

HAUG, HANS. Don Juan in der Fremde. Libretto by Dominik Müller. Comic opera. Laupen-Bern, (1930).

685.

HAWES, W. Adaption in English of Mozart's Don Giovanni. 1830.

686.

++HAYDN, JOSEPH. Don Juan oder das steinerne Gastmahl. Ballet. 1804. One critic cites it as a play. The only Haydn's seem to be Joseph and his brother Michael, the Austrian composers. I find neither one credited with such a work. Joseph did compose Il Sganarello, now almost entirely lost, in 1762 (after Molières's Don Juan, or the commedia dell'arte character?), but 1804 is really too late for any composition by him. It could perhaps be incidental, or entr'acte, music for someone else's ballet (Gluck's?), misdated.

(HAYDN, JOSEPH. See Vogt.)

687.

HAYEM, ARMAND. Don Juan d'Armana. Drama. Fr. 1886. Done as a complement to his study Le Donjuanisme.

688.

HEATH-STUBBS, JOHN F. A. "Don Juan Muses," poem in Harper's Magazine, CXCVII (Nov., 1948), p. 103.

689.

HEBBEL, FRIEDRICH. Epigramme auf Lord Byron. No. 8 is on Don Juan. Ger. Appeared in 1857.

690.

HEBERT, MAURICE. Le Cycle de Don Juan. Long, rambling poem. Fr. Canadian. Large sections of it appeared in the Proceedings and Transactions of the Royal Society of Canada, ser. 3, vol. XXXVII, sect. 1 (1943), pp. 39 - 44; vol. XXXIX, sect. 1 (1945), pp. 89 - 102; vol XL, sect. 1 (1946), pp. 37 - 49; vol. XLIII, sect. 1 (1949), pp. 39 - 49. I am not aware that any more of it has been published.

691.

HEIBERG, JOHANN LUDWIG. Don Juan. "Romantisk comedie i 4 Acter." Den. 1814. Modeled rather closely on Molière's play.

692.

HEIMERDINGER, ALF. Don Juan. "Balladen-Zyklus." Berlin, 1933.

693.

*HEINEMANN, OLAF. Der Don Juan von Banausia. Leipzig, (1919).

(HELD, FRANZ. See Herzfeld, Franz.)

694.

+HELLBACH, R. Liebesabenteuer eines alten Junggesellen. Vienna, 1886.

695.

HENS, LEO, and JULIAAN PAQUAY. De Moderne Don Juans. Farce operetta in three acts. Music by Rudolf Senek. Antwerp, 1937.

(HENSEN, HERWIG. See Mielants, Flor C.)

(HERBERG. An incorrect entry in one bibliography for "Heiberg," q.v.)

(HERBIER, MARCEL L'. See Don Juan et Faust under "Motion Pictures".)

696.

HERMANN, WILL. Don Juans Wiederkehr oder Et Schängche ën de Pëtsch. Five-act Zauberdrama for the puppetshow stage. Aachen, 1922.

697.

HERMANN, WILL. Der Steinerne Gast oder Don Juan der Fraulüstrüester. "Ein schauerlichschönes Spiel in 5 Akten mit Singerei - Fliegerei - und Keilerei." For the puppetshow stage at Aachen, 1923.

698.

+HERMANT, ABEL. Les Confidences d'une aïeule, 1788 - 1863. Novel. Fr. 1893. (Character Emilie.)

699.

HERNÁNDEZ-CATÁ, ALFONSO. "Un Triunfo de Don Juan," story in his Cuentos pasionales. Cuba. 1923 (?).

(HERNÁNDEZ-CATÁ, ALFONSO. See Marquina, Eduardo.)

(HERNANDO y PALOMAR, RAFAEL. See Bréton de los Herreros.)

700.

HÉROS, EUGÈNE. Le Don Juan moderne. Vaudeville, one-act. Fr. First performed, Paris, 1905; published, 1906.

701.

HERVE, CHARLES, and CHARLES STANLEY HERVE. Don Juan Married. Poem in six cantos. Ca. 1833. Continues and concludes Byron's Don Juan.

702.

HERZFELD, FRANZ [Franz Held, pseud.]. Der Abenteuerliche Pfaffe D. Juan. Farce novel in doggerel verse. Ger. 1889.

703.

HERZFELD, FRANZ. Don Juan's Ratskellerkneipen. "Eine feuchtfröhliche Weinmärchen." Humorous poem. 1894.

704.

HESEKIEL, GEORG. Faust und Don Juan. Political-social treatise in the form of a novel. Ger. 1846.

(HESSLEIN, A. See "lions" under "viveurs.")

705.

*HEUSENSTAMM, THEODOR, Graf von. Poetic rhapsody 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 Union Catalogue.

706.

HEWITT, EILEEN. Donna Juana. A novel in verse. London: Routledge, 1925. Imitation of Byron's Don Juan.

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

707.

HEYMANN, ROBERT. Don Juan und die Heilige. "Roman aus dem Mysterium des verlorenen Paradieses." Novel. Leipzig, 1921. Listed in one bibliography as "der Heilige."

708.

HEYSE, PAUL. Don Juans Ende. Five-act tragedy. Ger, 1883.

(HILLEMACHER, P.-L. See "circes" under "viveurs.")

709.

HIRE, JEAN de la. Mémoires d'un Don Juan et physiologie du donjuanisme. Novel. Fr. 1904.

(HIRSCHMANN, H. See Richardson, S.)

710.

HÖCKER, PAUL OSKAR. Don Juans Frau. Novel. Stuttgart, 1906.

711.

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

712.

HOFFMANN, E. T. A. Don Juan. Eine fabelhafte Begebenheit. Story. Ger. First appeared in Allgemeine Musikalische Zeitung, March 31, 1813.

713.

+HOFMANNSTHAL, HUGO von. Cristinas Heimreise. Three-act comedy. Ger. 1910. (Character Florindo.)

714.

HOLTEI, KARL von. Don Juan. Dramatic fantasy in seven acts. Ger. 1834.

715.

"L'HOMME des FOULES." Don Juan Tenorio. A satirical essay attacking the morality of modern women, in narrative form. Appeared in La Vie Moderne (Paris), May 8, 1886, pp. 292 - 295; a weekly magazine.

716.

[HONE, WILLIAM]. Don Juan, Canto the Third. London: William Hone, 1819. A spurious continuation of Byron's Don Juan, which most critics believe was by Hone himself.

717.

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)

718.

HÖRNIGK, R. Don Juan. Five-act tragedy in verse. Ger. 1850. Originally appeared anonymously, in Potsdam.

719.

HORNSTEIN, FERDINAND von. Don Juan Höllenqualen. Drama. Ger. 1901.

(HOUSSAYE, ARSÈNE. In additions to the works listed below, Houssaye did dozens of other novels, plays, and stories on the same general theme of adulterous love. See also under Don Juan-Serie and under Richardson, S.)

720.

HOUSSAYE, ARSÈNE. "Don Juan et Célimène," short story in Contes pour les femmes, part II. Fr. 1885 - 1886.

721.

HOUSSAYE, ARSÈNE. "Don Juan vaincu," short story in *ibid.*, part I. Also in Les Mille et une nuits parisiennes, vol. I. 1875.

722.

+HOUSSAYE, ARSÈNE. Les Femmes du diable. Novel. 1867.

(HOUSSAYE, ARSÈNE. Les Filles d'Eve. See Don Juan-Serie.)

723.

HOUSSAYE, ARSÈNE. "Madame Don Juan," story in Les Mille et une nuits parisiennes, vol. III, 1875.

724.

+HOUSSAYE, ARSÈNE. Madame Vénus. Novel. Vol. II of Les Grandes Dames, first series. 1868.

725.

+HOUSSAYE, ARSÈNE. Mademoiselle Phryné. Novel. Vol. II of Les Parisiennes. 1877.

726.

HOUSSAYE, ARSÈNE. Monsieur Don Juan. Novel. Vol. I of Les Grandes Dames, first series. 1868.

727.

+HOUSSAYE, ARSÈNE. Les Pécheresses blondes. Novel. Vol. III, ditto.

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. 1932. About Don Juan de Mañara.

729a.

HOYER, WILHELM. Don Giovanni, adapted for marionette theater from Mozart.

729b.

+HUCH, FRIEDRICH, 1873 - 1913. Christels Verpflichtungen. Novelle. Ger.

730.

HÜRTE, NORBERT. Wahrhaftige Historie vom ärgerlichen Leben des spanischen Ritters Don Juan und wie ihn zuletzt +++ der Teufel geholt. Novelle. Ger. 1865. Retelling of Mozart's opera Don Giovanni. Hürte specialized in retelling the classics for less well educated readers.

731.

HUETE ORDÓÑEZ, J. Tenorio en el siglo XX. One-act musical. Music by Manuel Quisiant and Salvador Martí. Span. 1917. Parody of Zorrilla's Don Juan Tenorio.

732.

+HUNGERFORD, MARGARET WOLFE. An Unsatisfactory Lover. Novel. Irel. Philadelphia, 1893.

(HUNGERFORD, MARGARET WOLFE. See "circes" under "viveurs.")

733.

*HURTADO, ANTONIO. Monólogo de ultratumba. Leyenda. Span. Hurtado (or Hurtado y Valhondo, 1825 - 1878) wrote poems, novels, leyendas, romances, etc.

734.

+IBSEN, HENRIK. Fru Inger til Østraad. Play. Nor. 1854. (Trans.: Mistress Inger from Østraad.)

735.

+IBSEN, HENRIK. Kjaerlighedens komedie. Play. 1863. (Trans. "Loves Comedy.")

736.

+IBSEN, HENRIK. Lille Eyolf. Play. 1894. (Trans.: "Little Eyolf.")

737.

+IBSEN, HENRIK. 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.

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***INGELOW, JEAN. Don Juan. Novel.

738.

INSÚA, ALBERTO. El Alma y el cuerpo de Don Juan. Novela. Cuba. 1915.

739.

IRVING, WASHINGTON. "Don Juan: a Spectral Research," a short story with overtones of the usual rambling Irving essay, in Crayon Miscellany. U. S. Probably written in 1826; published in 1835, and collected as part of Wolfert's Roost and Other Papers (New York, 1855), pp. 322 - 333.

740.

IRVING, WASHINGTON. The Isles of Greece. Poem. Ca. 1825. A reworking of Byron's poem in Don Juan.

741.

*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.

742.

JADIUS, EMILIO. "Don Giovanni," poem in Inventario (Milan), III, No. 3, (fall, 1950), pp. 55 - 59. Ital.

(JALLAIS, A. de. See Cabot, C.)

(JANIN, JULES. See "circes" under "viveurs.")

743.

+JARNÉS, BENJAMI[!]N. El Convidado de papel. Novel. Sp. 1928. Principally of interest here because of its allusive title.

(JEHNSCH, MIRTO. Apparently a mistake for "Jelusich, Mirko," q. v.)

744.

JELUSICH, MIRKO. Don Juan. Die Todsünden. Novel. Croatia. 19--(?). The subtitle is given from a German translation in 1934.

745.

JEÚEK, JAROSLAV. Don Juan & comp. Musical revue. Slova, Hudba, and Praha, (c. 1931). Cf. Bürger.

746.

JONAS, E. J. Ein Berliner Don Juan. "Roman aus dem Alltagsleben." Ger. 1851.

747.

JORGEFÉLICE, CÉCIL, and LUCIEN LORIN. Don Juan malgré lui. Novel. Fr. 1933.

748.

JOUHANDEAU, MARCEL [pseud. of Marcel Provence]. Carnets de Don Juan. Short novel. Fr. 1947. More commonly titled simply Don Juan. The trade edition appeared in 1948.

749.

JOUHANDEAU, MARCEL. "Don Juan," short story in La Revue Européenne, Jan - June, 1929, pp. 1855 - 1881. This story seems to be an earlier version of the 1947 novel, at least in embryo.

750.

JOURDAIN, ÉLIACIM [pseud. of Séraphin Pélican]. Don Juan. Drama. Fr. 1857.

751.

JOYCE, JAMES. Ulysses. Novel. Irel. 1925. See No. 2751.1.

752.

*+JURJENS, YEDE. Den Trotsen Edelman, of Verstoorden Minnaar. Three-act tragedy. Hol. I do not know the date. (Trans.: "The Haughty Nobleman, or, the Lover Confounded."). The evil, libertine nobleman is finally carried off to hell by two devils. The author even works in the double invitation theme, with the nobleman and a ghost principals.

753.

*KAHLERT, A. Donna Elvira. Novelle. First appeared in Gesellschafter, 1829; then in his Novellen, 1832. I have not seen this item.

(KAISER, A. See Léon, V.)

(KALKBRENNER, CHRISTIAN. See Thuring, Henri.)

754.

*KAPF-ESSENER, 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. Novel. Ger. 1929. Seems to concern Erwin von Raidt, about whom I was unable to ascertain anything.

756.

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

757.

KEES, EGON. Don Juan. Epic in five cantos. Fer. 1923.

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

758.

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

759.

KEMP, HARRY. 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).

760.

KEMP, HARRY. Don Juan's Note-Book. Poem in 101 short stanzas. New York, privately printed, 1929. Starts: "To lose in love, Love holds the least of crimes; / Even I, Don Juan, was croddes in love at times!"

761.

KEMP, HARRY. The Love-Rogue. "Poetic drama in three acts." 1923. A very free translation, with additions and omissions, of Tirso's Burlador.

762.

*KICK, Fr. Le Spectre de D. Pedro ou la témérité chatiée. Amsterdam, 1720. I was unable to verify this reference in any respect.

763.

KIERKEGAARD, SØREN. Forforerens dagbog. Novelle. Den. 1843. Part of vol. I of Enten-Eller. (Trans.: "Diary of a Seducer;" "Either/Or.")

764.

+KIPLING, RUDYARD. 'Love-o'-Women'. Story in his Many Inventions. Eng. 1893. (Character Larry Tighe ['Love-o'-Women' himself].)

764a.

+KIPLING, RUDYARD. 'The Story of the Gadsbys'. "Armchair" drama. 1889. This play has been suggested by one critic because of the character Captain Gadsby, though the connection is, I fear, rather tenuous.

765.

KISFALUDY, KAROLY. Karácsonyék. A ballad. Hun. 1830. (Trans.: "Christmas Eve.") See Leon, G.

766.

*KLEIN, ERNST. Die Erziehung zum Don Juan. Three-act farce. Cologne; first staged June, 1905.

767.

*KLINGER, FRIEDRICH MAX. von, 1752 - 1831. Neuer Menoza. Play. The last scene of act II is said to resemble the finale in act I of Mozart's Don Giovanni.

768.

KNECHT, JUSTINUS. Don Juan oder das klägliche Ende eines Verstockten Atheisten. Musical farce. Performed, 1772.

(KOBBER, ARTHUR. See Don Juan Quilligan under "Motion Pictures.")

(KOCK, HENRY de. See "libertines" under "viveurs.")

769.

*KOLCZAWA, CAROLUS. Atheismi Poema seu vulgo Leontius. Prague, 1713. Shows borrowings from Tirso, notes my source. Kolczawa was a Bohemian Jesuit, but I have been unable to trace this particular work. My source read "Pomea," which I emended in the interests of the sense of the Latin, but perhaps injudiciously.

770.

KÖNIGSMARK, W. von. Ein Neuer Don Juan oder die modernen Kavaliers in Berlin und Hamburg. "Ein Sittengemälde aus der Neuzeit." Novel. Berlin, 1869.

771.

KOPPEL-ELLFELD, F. Ein Don-Juan-Examen. Humorous tale. Ca. 1880.

772.

KOSACH, LARISA PETROVNA [Lesya Ukrainka, pseud.]. 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 Kvitka, and her works are sometimes listed under her married name.

(KOSTROWITSKI, GUILLAUME-APOLLINAIRE-ALBERT de. See Apollinaire, G.)

773.

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

774.

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

775.

KRATZMANN, ERNST. Don Juan in Venedig. Novelle. Published with Regina Sebaldi, Vienna, (c. 1940).

(KROELLER, H. See No. 2637.2.)

(KROG, HELGE. See Hoel, S.)

(KRÜGER, H. A. See "sirens" under "viveurs.")

776.

[KUHNS, ANTON]. Don Juan, oder, der steinerne Gast um Mitternacht. "Spanisches Ritterschauspiel in 6 Akten. Es stammt von dem Puppenspieler Anton Kuhn der es im Jahre 1887 von einem älteren Textheft abgeschrieben hat..." Puppet play. It is to be found in Hans Netzle: Das Süddeutsche Wander-Marionettentheater (Munich, 1938), pp. 107 - 134.

(KURNITZ, HARRY. See The Adventures of Don Juan under "motion Pictures.")

777.

+KURZ, JOSEPH FELIX von [Kurz-Bernardon]. Der Ruchlose Juan del Sole. Play. Viennese. Mid-eighteenth century. Juan, who has killed many people and seduced a woman is himself killed by the cenotaph of his mother, which falls on him.

778.

KURZ, JOSEPH FELIX von. Das Steinerne Gastmahl, oder die redende s^otatua. Hauptaction. Ca. 1750 - 1770. A Hauptaction is a mixture of drama, farce, song, and dance, half written down, half improvised. It is possible that Kurz 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 most probably did this one as well.

(KVITKA, LARISA KOSACH. See Kosach.)

779.

LA CROIX. L'Inconstance punie. Play. Fr. Published 1630. The evil lover Clarimant is struck by lightning.

780.

LA FARGE, CHRISTOPHER. Don Juan Miscarried. Short story in Esquire, October, 1952. U. S.

(LACHNITH, L. W. See Thuring, Henri.)

781.

+LACLOS, CHODERLOS de. Les Liaisons dangereuses. Novel. Fr. 1782. (Characters Le vicomte de Valmont and La marquise de Merteuil.)

782.

+LAGERLÖF, SELMA. Gösta Berlings Saga. Novel. Swed. 1891. Gösta is a vaguely donjuanesque figure: anti-social, fascinating to women, etc., though fashioned more from the superman of the old Scandinavian sagas, as the title suggested. However, he often uses a horse called Don Juan, notably on two amorous escapades. See especially chap. 4, "Gösta Berling poeten" (trans.: "poet"), and chap. 6, "Balén pá Ekeby" (trans.: "The Ball at Ekeby"). In the latter chapter, a Don Juan tableau is put on, including a song about the burlador in Seville, disguised as a monk.

783.

*Lagerlöf, Selma. Some sonnets by her, supposedly inspired by Mozart's opera. I could not locate them.

784.

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

785.

*LALO, EDOUARD V. A. Namouna. Ballet with music, in two acts. From Musset's Namouna. Continuity ("suite") by A. Messager. Fr. 1882.

786.

LAMPO, HUBERT- Don Juan en de laatste nimf. Novelle. Brussels, 1943. Part I of a "Triptiek van de onvervulde liefde." (Translations: "Don Juan and the Last Nymph." "A Triptych on Unfulfilled Love.")

787.

*LANDAU. Don Juan. Two critics cite it. Supposedly German. I could not locate it.

(LANG, ADAM. See Marinelli.)

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***LANG, ANDREW. Don Giovanni de la Fortuna. Fairy tale told by him in his Pink Fairy Book (and elsewhere).

788.

LANGEN, MARTIN. Don Juan. Tragedy. Ger. 1910.

(LANGNER, L. See Bataille.)

789.

LARRETA, ENRIQUE. La que buscaba Don Juan. "Poema dramático estrenado en Buenos Aires bajo el título La Luciérnaga." Play. Arg. 1938.

790.

LASCANO TEGUI, EMILIO. "El Amor de Don Juan." Sonnet. Arg. Found in Los Mejores Poetas de la Argentina, ed. Eduardo de Ory, Madrid, (1927). Poem undated.

791.

*LASTRE, Sieur de. A ballet modeled on Thomas Corneille's Don Juan. Lastre was the maître de danc^{oo}e of the Troupe Royale de Chambord. I could not locate the work.

792.

LATTUADA, FELICE. Don Giovanni. Opera. Libretto by A. Rossato. Ital. First performed May 18, 1929, in Naples. Based on Zorrilla's Don Juan Tenorio.

793.

+LAVEDAN, HENRI. Le Marquis de Priola. Play. Fr. First staged 1902.

(LAVEDAN, HENRI. See "viveurs."

794.

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

795.

LE FAURE, GEORGES. Don Juan. Novel. Fr. 1927.

796.

LE TELLIER. Le Festin de pierre. Vaudeville, or comic opera. Fr. 1713. It was the basis for many succeeding works of a similar nature, on into the nineteenth century, and a good example of the théâtre de la foire pieces done by the troupes foraines common all during the eighteenth century in France. See Lalauze (1721), Jean Restier and J.-F. Colin (1746), Arnould (1777), and Rivière (1811). And in addition, the following anonymous works given by years:

797.

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

798.

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

799.

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

800.

1777. Marionette plays based on Le Tellier.

801.

1781. Le Grand Festin de pierre, ou L'Athée foudroyé. Le Tellier revised, plus an amalgam of additions.

802.

1793. Le Grand Festin de pierre. Based on Le Tellier.

803.

+LEBLANC, MAURICE-MARIE-EMILE. L'Image de la femme nue. Novel. Fr. 1934.

***.

?LEFANU, ALICIA. Don Juan de las sierras, or [sic] El Empecinado. Novel. 1823. I believe that this "Gothic novel" has no connection with the Don Juan story, but I was unable to locate a copy to make sure.

804.

LEFÈVRE-DEUMIER, JULES. Fragments de Don Juan. An unfinished poem. Fr. Published, 1825. It consists of a prologue and "Séductions" Nos. I - IV, and is found in Le Clocher de Saint Marc (Paris, 1825), pp. 123 - 134.

805.

+LEMAINE, AUGUSTE. La Femme aux trentesix amants ou le Vampire femelle. Novel. Fr. 1872.

806.

LEMBACH, AUGUST. Don Juan. Three-act drama. Ger. 1912. Influenced by Tirso, Tolstoi, Faust, etc.

807.

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

808.

+LEMERCIER, NÉPOMUCÈNE. Dame Censure, ou la Corruptrice. One-act tragicomedy. 1823.

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

809.

LENAU, NIKOLAUS [Nikolaus Franz Niembsch von Strehlenau]. Don Juan. Dramatic poem. Hun. 1844. Published posthumously in 1851. Unfinished; Lenau stopped working on it in about 1844. See Strauss.

810.

LENORMAND, HENRI-RENÉ. L'Homme et ses fantômes. Play. Fr. First performed June 11, 1924. A Don Juan play in spite of the title.

(LÉON. See "lions" under "viveurs.")

811.

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 Leon, q. v., under Anon.

812.

*LEON, GOTTLIEB, 1757 - 1832. Le Comte Eulenstein. Ballad. Viennese. The story of a débauché, ending in the supper and punishment motif. It is said to be the source for Kisfaludy's ballad, q.v.

813.

*LÉON, RICARDO de. 1877--. Some "fantasy" on Don Juan, which I could not locate.

814.

LÉON V. Arrangement for stage of Grabbe's Don Juan und Faust (q. v.). Music by A. Kaiser. Ger. 1896.

815.

LEPELLETIER, EDMOND and CLEMENT ROCHEL. Les Amours de Don Juan. Novel. Fr. 1898. Adaption of Zorrilla, with some Molière, Tirso, Mozart, and Mallefille.

(LÉRIS, ALFRED. D. de. See "viveurs.")

816.

+LERMONTOV, MIKHAIL J. Geroi Nazhego Vremeni. Novel. Rus. 1839. (Character Pechorin) (Trans.: "A Hero of our Times.")

817.

LEVAVASSEUR, GUSTAVE. Don Juan Barbon. One-act drama in verse. Fr. 1848.

(LEVI, HERMANN. Der Bestrafte Wüstling, oder Don Juan. Ger. 1896. Merely a translation of Mozart's Don Giovanni.)

818. -

LEVY, BENN WOLF. The Poet's Heart; a Life of Don Juan. Play. Eng. 1937. John Tenion is the hero, and a statue figures in action.

819.

(LEVY, NEWMANN. Opera Guyed. Poems. New York, 1923. Incorrectly reported to contain a parody of Mozart's Don Giovanni.)

820.

LEWANDOWSKY, HERMANN. Der Klopffeist in der Mühle oder Ein frommer Don Juan. One-act comedy. Ger. 1921 (?).

821.

+LEWIS, MATTHEW GREGORY ["Monk"]. Adelmorn, or the Outlaw. Music by Michael Kelly. Play. Engl. Acted, May, 1801. The villain Ulric is carried off by two demons. When this was objected to as irreligious, Lewis replied in the preface to the 1801 ed. that audiences are used to that sort of thing: look at Don Juan.

822.

LEWISOHN, LUDWIG. Don Juan. Novel. Ger. 1923. Very little of the Don Juan story left here; the title represents what people called the unhappy hero because of an extramarital love affair he was pursuing. Lewisohn, though born in Germany, is often considered an American writer.

823.

LEYST, CARL [pseud. of Carl Küchenmeister] Don Juan's Mission. Three-act drama. Ger. Ca. 1912.

824.

*LIERN y CERACH, RAFAEL MARÍA. Doña Juana Tenorio. Play (?). Parody of Zorrilla's drama.

825.

LILAR, SUZANNE. Le Burlador. Three-act play. Brussels, (1945). Traditional story.

(LILLIE. See Chemnitz.)

826.

+LIMAYRAC, PAULIN. L'Ombre d'Éric. Novel. Fr. 1845.

827.

**LIMBECK. An author who supposedly did a version of the Don Juan theme.

828.

LINDAU, K. Stage version of Grabbe's Don Juan and Faust (q. v.). Ger. Staged 1896; printed 1895 (sic).

829.

LINKLATER, ERIC. Juan in America. Novel. Eng. 1931. Imitation of Byron's Don Juan.

(LIÑÁN. See Arqués, J.)

830.

LIPINER, SIEGFRIED. Der Neue Don Juan. Five-act tragedy. Ger. Written in 1880; not printed until 1914.

831.

LIPPMANN, JAKOB. Don-Juans Ende. "Zukunfts-Posse mit Gesang." Musical farce. Ger. 1908.

832.

*LISTER, Lord, called John C. Raffles. Ein Bestrafter Don Juan. Berlin, 1932 - 1935. Part of a set of 83 volumes of potboilers issued under his name, all in German. I assume an English original, but was unable to trace even the author himself.

833.

LISZT, FRANZ von. Don Juan Fanta(i)sie. For piano. Hun. 1841. From Mozart's Don Giovanni, and one of many similar compositions he did from operas. Ferruccio Busoni transcribed and arranged Liszt's Réminiscences de Don Juan in 1917. Same composition?

834.

*LITTA, GIULIO, 1822 - 1891. Don Giovanni di Portogallo. Opera. Ital. Is this our Don Juan?

835.

LL., J. M. D. Juan de Marana y Sor Marta. "Drama en cinco actos y en prosa, del célebre Alejandro Dumas: arreglada al teatro español por J. M. Ll." Tarragona, 1838. Dumas' work has been considerably modified in this Spanish version.

836.

**LLAMP-BROCHS. D. C. [sic] Tanorio [sic]. "Drama sengriento, aspelusnante, aspesmódico y harroroso an siete actos y muchos cuadros, adornado euan infinidad de motos astraños, rapresentado siempre cuan envidiable y ruidoso éxito, y ascribedo en una cosa que parece verso, por un mancebo conocido en la república de las letras por Llamp-Brochs." Manresa, 1902. Cited, sans comment, in the Revista de Bibliografía Catalana, II (1902), No. 5, p. 202.

(LLEO, VICENTE. See Paso.)

837.

[LONGMORE, GEORGE.] Don Juan, a Sequel. Cantos XIX and XX. Poem. Capetown, South Africa, 1851. Published anonymously, but the preface was signed "G. L.," and the authorship is said to have been well known to the poet's fellow citizens in Capetown. Spurious continuation of Byron's Don Juan.

(LONSDALE, FREDERICK. See The Private Life of Don Juan under "Motion Pictures.")

838.

LÓPEZ de AYALA, ADELARDO. El Nuevo Don Juan. Three-act play. Sp. 1863.

(LORENZI, GIAMBATTISTA. See Fabrizi. See Tritto.)

839.

*+LORENZO CORIA, MARTÍN. El Ángel caído. Novel. Madrid. 1884. Supposed to be either a Don Juan story or one with a Don Juan type.

840.

LORIOT-LECAUDEY and CHARLES de BUSSY. Don Juan au cloître. Dramatic poem. Fr. 1898.

841.

LORTZING, ALBERT. Music for Grabbe'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.

(LOTHAR, R. See Berr, J.)

(LOZANO, SALVADOR. See Calero Ortiz, Antonio.)

(LUBOMIRSKI, PRINCE. See "viveurs.")

(LUBOW, C. See "sirens" under "viveurs.")

842.

LUCA de TENA, JUAN IGNACIO. Las Canas de Don Juan. Three-act play. Sp. 1925.

843.

*LÜDICKE. Figurentheater, part III, contains Don Juan oder der steinerne Gast. -- Ein Feldlager in Schlesien. Berlin, 1852. This might be by Lüdicke or a collection by him of other dramatists' works. But for the second part of the title, I should imagine perhaps a puppet play. I was unable to find out anything about Lüdicke.

844.

LUGONES ARGÜELLO, LEOPOLDO. El Secreto de Don Juan. Story in his Cuentos fatales. Arg. 1924.

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, I assume that the short title indicates another Don Juan ballet, with the usual Gluck music. The original reference comes from Sonneck, No. B12. The performance was printed as given that same year. See next entry below, which makes my supposition more tenable.

847.

LUZZI, EUSEBIO. Il Convitato di pietra. Ital. One of two ballets by Luzzi given with a performance of Rutini's Il Matrimonio per industria in 1793. The composer for Luzzi's ballet is not mentioned, but in conjunction with the preceding entry, we may assume that it was Gluck. Cited in Sonneck, No. B12. Probably the same work as in entry above.

848.

LYSER, J. P. Don Giovanni. Novelle. Ger. appeared in Mozart-Album, Festgabe zu Mozart's hundertjährigem Geburts-Tage. (ed. Joh. Fried. Kayser. Hamburg, 1856), part I, pp. 22 - 28. In the Mozartiana section, one of sixteen "Novellenkränze" he did for this volume, elaborating on things connected with the various operas, etc.

849.

LYSER, J. P. Erinnerungen an Mozarts Sohn..., *ibid.*, chap. XIV. Pp. 66 - 68 deal with Mozart's Don Giovanni.

850.

+LYTTON, E. BULWER. The Last Days of Pompeii. Novel. Eng. 1834. (Character Arbaces.)

851.

M., HYPOLYTE. Haïdée. "Poème hellénique en quatre chants, imité de lord Byron." Paris, 1826. Imitation of part of Byron's Don Juan.

(MAANAN, J. C. van. See Byron, Henry J.: Little Don Giovanni.)

852.

MAATER, Van. Don Juan of de Gestrafte Vrygeest. Tragicomedy. Hol. 1719. (Trans.: "Don Juan or the Libertine Punished.")

853.

+MACHADO, ANTONIO. Juan de Mairena. Sp. 1836. Observations, essays, sayings, etc., on his Juan de Mañara, among other things. Interesting partly because of the curiously reminiscent title.

854.

+MACHADO, ANTONIO. "Llanto por las virtudes y coplas por la muerte de Don Guido." Poem. In his Poesías completas (Madrid: E. Calpe, 1943), pp. 162 - 164. Satire against a donjuanesque reprobate who reformed in his old age.

855.

MACHADO, ANTONIO, and MANUEL MACHADO. Don Juan de Mañara. Play. Sp. First performed, 1927.

856.

MACHADO, MANUEL. "Don Miguel de Mañara." Short poem. Sp. 1910.

857.

MADARIAGA, SALVADOR de. Don Juan y la Don-Juanía, o, Seis Don Juanes y una drama. One-act play in verse. Sp. 1950.

858.

MAILLET, GERMAINE. Le Don Juan transi. Nouvelle. Châlons-sur-Marne, France, (1950).

859.

*MAINDRON, MAURICE-GEORGES-RENÉ. Saint-Cendre. Novel. Fr. 1898.

860.

+MALIC, JEAN. Les 36 femmes de La Balade. Novel. Fr. 1887.

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.

(MALLEFILLE, JEAN P. F. See "sirens" under "viveurs.")

(MANENT, NICOLÁS. See Castillo, R. del. See Zorrilla: Don Juan Tenorio, 1877. Manent did the music for both zarzuelas. N. Alonso 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.)

862.

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.

863.

MARAGALL, JOAN. "Haidé". Short poem. Catalonia, Spain. Found, as are the two poems given in the next two entries, in Obras completas, vol. I, Poesies (Barcelona, 1929), pp. 112 - 114. These three poems seem to be inspired by the character in Byron's Don Juan.

864.

MARAGALL, JOAN. "Represa d'Haidé i altres." *Ibid.*, pp. 162 - 164.

865.

MARAGALL, JOAN. "Haidé." *Ibid.*, pp. 205 - 207. Dated 1911.

866.

MARAIS, JEANNE [pseud. of Lucienne Marfaing]. Les Trois nuits de Don Juan. "Roman parisien." Fr. 1913. Cf. Biro's title, dated 1917.

(MARECHAL. See Marquis de Bièvre, under Richardson, S.)

(MARESCALCHI, LUIGI. See Viganò, O.)

867.

MARINELLI, KARL, Edler von. Dom Juan, oder der steinerne Gast. Four-act comedy. Vienna, 1783. The title varies somewhat as cited in different sources. Date of first performance given as 1781 as well as 1783; printed, 1783. Marinelli was an actor in plays for the common people. This play may be found in Otto Rommel, No. 2867.1. (Leipzig, 1936), II, 53 - 96. It is a burlesque and said to be the source for the many Hauptaktionen and puppet plays that were so popular in Vienna, etc., at that time. It is apparently the same piece which Adam Lang translated into Hungarian as Don Juan, 1820 (?).

868.

+MARIVAUX, CHAMBLAIN de. Le Petit-Maître corrigé. Play. Fr. First played, 1734.

869.

+MARIVAUX, CHAMBLAIN de. Cuento de una boda y desafío del diablo. Play in three acts, prologue, and epilogue. Sp. 1910.

870.

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

871.

+MARQUINA, EDUARDO. El Estudiante endiablado. "Leyenda dramática." Three-act play. 1941. Takes place in Salamanca, but it is not Espronceda's story.

872.

+MARQUINA, EDUARDO. Una Noche en Venecia. Four-act drama in verse. 1923.

873.

+MARQUINA, EDUARDO. La Vida es más. Three-act play in verse. 1928.

(MARQUINA, EDUARDO. See Vives, Amadeo.)

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

874.

MARTÍNEZ RUIZ, JOSÉ [Azorín, pseud.] Don Juan. Novel. Sp. 1922.

***MARTÍNEZ RUIZ, JOSÉ. Doña Inés. Novel. 1925. Los Dos Luises. Neither work concerns Don Juan.

875.

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

876.

+MARTÍNEZ SIERRA, GREGORIO. Mamá. Play. 1912. The character Alfonso de Heredia is called: "Don Juan, Byron y el diablo Seductor, burlador, impenitente, cínico," act I, near end.

***MARTÍNEZ SIERRA, GREGORIO. El Pobrecito Juan. One-act play.

876a.

+MARTÍNEZ SIERRA, GREGORIO. Sueño de una noche de agosto. Play 1918. Character Don Juan Medina.

877.

MARTINS FONTES, JOSÉ. "Don Juan e as mulheres que elle amou." Sonnet. Br. In Verão, section Palavras romanticas, 1927 (?).

878.

MARTINS FONTES, JOSÉ. "Madrigal de Don Juan." Poem. Located as in entry above.

879.

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

(MASSOW, MARION von. See "sirens" under "viveurs.")

880.

+MAUPASSANT, GUY de. Bel-Ami. Novel. 1885. (Character Georges Duroy.)

881.

+MAURIAC, FRANÇOIS. Les Anges noirs. Novel. Fr. 1936.

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

882.

*MAYEN, MAURICE. Don Juan assassin; l'affaire Pranzini. Fr. 1950. This item seem 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.)

883.

MEDEIROS e ALBUQUERQUE. Contemporary Brazilian poet, who is supposed to have done something on Don Juan. The poet in question is probably José Joaquín de Campos de Costa Medeiros y Albuquerque, 1867-
-, but there are others who might fit the bill. In any case, I could not locate the work or poem.

884.

+MEILHAC, HENRI, and LUDOVIC HALÉVY. Barbe-bleue. Music by Jacques Offenbach. Comic opera in three acts. Fr. staged and printed in 1866.

885.

+MEISSNER, ALFRED. Das Weib des Urias. Five-Act tragedy. Aus. 1851. This play has been called a donjuanesque work. Like the play by Godínez (q.v.), it is the story of David's adulterous love for Bathsheba, wife of Uriah.

886.

MEJÍAS y ESCASSY, LUIS [pseud.?] Juan el perdío. One-act play in verse. Printed in Madrid, 1866. Parody of part II of Zorrilla's Don Juan Tenorio. See Pina, Mariano.

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

887.

MÉLIDA, JOSÉ RAMÓN. Don Juan decadente. Novelo. Sp. (1894.)

888.

MENDÈS CATULLE. "Le Cauchemar de Don Juan." Poem. Fr. Found in his Braises du cendrier, 1900.

889.

MENÉNDEZ y PELAYO, ENRIQUE. Las Noblezas de Don Juan. Three-act play. Sp. 1900.

890.

MENOTTI del PICCHIA, PAULO. A Angustia de Don João. Long poem. Br. 1928.

891.

*[MENZIES, LOUIS]. Don Juan Transformed. Poem (?). Aberdeen, 1871. Byron imitation? It appeared anonymously. Menzies is thought to have written it.

892.

+MEREDITH, GEORGE. The Egoist. Novel. Eng. 1879. (Character Sir Willoughby Patterne.) Though this novel has been proposed for inclusion by a critic of sound judgment, it seems to me that Patterne scarcely qualifies as a Don Juan.

(MEREDYTH, BESS. See Don Juan under "Motion Pictures.")

893.

MÉRIMÉE, PROSPER. Les Âmes de purgatoire. Nouvelle. Fr. 1834. See Rivas, Duque de.

894.

MERWIN, P. Ein Sekundaner-Don Juan. Tragedy. Dresden, 1902.

(MÉRY, JOSEPH. See "circes" under "viveurs.")

(MESSAGER, A. See Lalo, E.)

(MESSIER, G. A., Le. See Galeotti, V.)

(METASTASIO, PIETRO. See Anon.: Der Laufner Don Juan. See Luzzi.)

895.

MICHAELIS, KARIN. Don Juan im Tode. Novelle. Dan. 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.

896.

MIELANTS, FLOR C. [Herwig Hensen, pseud.]. Don Juan. Play. Brussels, 1943.

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

897.

MILLÁ-GACIO, LUIS. Las Desgracias del Tenorio. One-act play, in verse. Barcelona, 1903. Parody of Zorrilla's Don Juan Tenorio.

898.

MILNER, CHARLES. Don Juan. Three-act musical drama. Poetry by Edward Stirling. London: W. Strange, Etc., 1837. Based on Byron's Don Juan.

899.

*[MILNER, H. M.]. The Italian Don Juan: or Memoirs of the Devil ... Trans. by ... London, 1820. Supposedly actually by Milner himself, imitating Byron's Don Juan.

900.

MIŁOSZ, OSCAR VLADISLAS de LUBICZ-, 1877 - 1939. Miguel Mañara. "Mystère en six tableaux." Play. Lithuania. 1912.

901.

MIŁOSZ, OSCAR VLADISLAS de LUBICZ-. Scènes de "Don Juan". Play in six scenes. Published posthumously in his Oeuvres complètes, vol. IV (Paris, 1946). Sganarelle figures in it.

[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 Brünn, where its première is supposed to have taken place. Nowhere, however, can I find the slightest evidence that either Angelo or his brother composed operas, this one or any other.]

902.

"A MINOR." Rodolph: A Dramatic Fragment. Stanzas in Continuation of Don Juan; and Other Poems. London: T. Griffiths, 1832. The central stanzas are a continuation of Byron's Don Juan.

(MIRECOURT, E. de. See "libertines" under "viveurs.")

903.

MIRÓ DENIS, RICARDO. "El Miedo de Don Juan." Poem. Panama. Found in Antología de Panamá (ed. Demetrio Korsi. Barcelona, 1926). Also in El Libro de oro de la literatura hispanoamericana (ed. Miguel Rivas and Juan Balagué. Barcelona, 1928).

904.

MÖLLER, ARTUR. Don Juans synd. Novelle. Swed. 1914. (Trans.: "Don Juan's Sin.")

905.

MÖRIKE, EDUARD. Mozart auf der Reise nach Prag. Novelle. Ger. 1855. See Bücken, E., and see Roller. Mörike's great esteem for Mozart reveals itself in this genial description of how Don Giovanni was composed.

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

906.

MOLÉRI [pseud. of Hyppolyte-J. Demolière]. Un Don Juan sur le retour. Nouvelle. Fr. 1872. Nor "Molière," as one bibliographer has it. This item turns up in German as Ein Don Juan auf dem Rückwege, Leipzig, 1875.

907.

MOLIERE [pseud. of Jean Baptiste Poquelin]. Don [or Dom] Juan ou le Festin de Pierre. Five-act play, in prose. Fr. 1665. One of the three or four most influential of all the versions of Don Juan. Imitated directly or indirectly by dozens of writers. Translated as early as 1694 into German as Das Steinerne Gastmahl, it worked its way through the northern countries all during the eighteenth century. But its influence was felt to the south and east as well. See, in particular, Nos. 224, 232, 246, 268, 275, 298, 310, 390, 396, 403, 418, 472, 501, 642, 657, 686, 691, 791, 931, 967, 970, 982, 1058, 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. The date should possibly be 1820. A burlesque on Mozart's opera. Cf. Dibdin.

(MONROSE, LOUIS. See "viveurs.")

909.

MONTÉGUT, MAURICE. Don Juan à Lesbos. Nouvelle. Fr. 1892.

910.

+MONTÉGUT, MAURICE. Madame Tout le Monde. Novel. 1893.

911.

+MONTÉPIN, XAVIER de. Les Amours de Vénus. Novel. Fr. 1854.

912.

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

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(MONTÉPIN, XAVIER de. See "viveurs," and "sirens" under "viveurs.")

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

913.

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

914.

MORA, JOSÉ JOAQUIN de. Don Juan. Poem. Sp. 1844. Published anonymously in Madrid. It is an imitation of Byron's Don Juan and unfinished. These first five cantos were all that Mora ever wrote. One bibliographer ascribes it incorrectly to José María de Pando, apparently through a misreading of Menéndez y Pelayo, Antología de poetas hispanoamericanos (Madrid, 1928), III, cclxiii - xiv, the same source that I have utilized here.

915.

+MORA, JOSÉ JOAQUIN de. Leyendas españolas. Done in imitation of Byron's Beppo and Don Juan. See Menéndez y Pelayo, loc. cit.

(MOREAU le jeune, JEAN-MICHEL. See "Paintings.")

(MORET, EUGENE. See "révoltées" under "viveurs.")

916.

MORFORD, HENRY. The Rest of Don Juan. Poem in seven cantos. New York: Burges, Stringer, and Co., 1846. Inscribed "To the Shade of Byron," it is a continuation of Byron's Don Juan.

(MOSCHINO, E. See Alfano, F.)

917.

MOSÉ MORENO, JULIO. El Sueño de Doña Inés. One-act play in verse. Music by Maestro Criado. Sp. 1909. Parody of Zorrilla's Don Juan Tenorio.

918.

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

MOTION PICTURES

919.

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

920.

Don Juan. 1926. From Byron's Don Juan. Screen play by Bess Meredyth. Directed by Alan Crosland. Music by William Axt. Warner Brothers. John Barrymore as Don Juan. Received ephemeral fame for being the first feature length picture to utilize the new Vitaphone system for synchronizing sound and film, here used only for background music.

921.

Don Juan et Faust. 1922. Produced by Marcel L'Herbier. Société des Etablissements Gaumont. Copyright July 17, 1922.

922.

Don Juan in Hell. From Bernard Shaw's Man and Superman. In production in 1952. Supposed to follow closely the stage version of the central act from Shaw's play, currently enjoying a great success in the U. S. Charles Boyer is to fill the role of Don Juan, as he has in the stage production.

923.

Don Juan Quilligan. 1945. Screen play by Arthur Kober and Frank Gabrielson. Twentieth Century Fox. Connections with the legend do not go beyond the title.

924.

Don Juan's Teacher. Reported in production in Italy, 1952 - 1953, with Errol Flynn in the leading role. American producer.

925.

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

926.

Dos Mujeres y un Don Juan. 1934. Produced in Spain by J. de Mier. Directed by José Buchs. Story is laid in Seville, but little more than the name is indebted to the Don Juan legend.

927.

The Private Life on Don Juan. 1934. From the play by H. Bataille (q. v.). Screen play by Frederick Lonsdale and Lajos Biro. Produced in England by London Films. Douglas Fairbanks played the role of Don Juan. Opened in London, September, 1934.

928.

MUNET-SULLY, JEAN, and PIERRE BARBIER. La Vieillesse de Don Juan. Play. Fr. First performed, 1906. Cf. Debans (1905), q. v.

929.

MOZART, WOLFGANG AMADEUS. Il Dissoluto punito, ossia Il Don Giovanni. Libretto by Lorenzo da Ponte (q.v.). Opéra bouffe in two acts. Aus. First performed in Prague, October 29, 1787. The term "bouffe" seems rather inappropriate, though technically it is correct. Da Ponte was Italian. Don Giovanni could be said to be the world's most influential and imitated opera. See Nos. 233, 235, 264, 291, 303, 315, 349, 390, 391, 392, 395, 422, 438, 473, 477, 478, 480, 508, 524, 544, 545, 554, 569, 582, 591, 610, 623, 663, 683, 685, 729a, 730, 767, 783, 819, 833, 848, 849, 905, 908, 942, 957, 971, 1029, 1048, 1053, 1068, 1123, 1204, 1239, 1334, 1335, 1336, and 462a.

***MÜHLAU, HELENE von. Donna Anna. Novel.

930.

MUNDET ALVAREZ, A. Recasting of Tirso's Burlador de Sevilla. Sp. 1915.

(MURGER, EUGENE. See Gène-Mur.)

931.

MURGER, HENRY. Scènes de la vie de Bohème. Novel. Fr. 1848 - 1851. In chap. XIX, Murger imitates a scene from Molière's Don Juan between Don Juan and M. Dimanche, and graciously admits his indebtedness.

MURGER, HENRY. See "sirens" under "viveurs.")

(MURILLO, B. E. See "Paintings.")

(MURRAY, E. C. GRENVILLE. See Anon.: Jon Duan.)

932.

+MUSSET, ALFRED de. Confession d'un enfant du siècle. Semi-autobiographical novel. Fr. 1836. Dramatized by H. Rochefort and P. Véron, 1866. Musset's book resulted in a large number of "confessions" and "fils du siècle," etc., in France during the rest of the century.

933.

+MUSSET, ALFRED de. La Coupe et les lèvres. Play, or dramatic poem. 1832.

934.

+MUSSET, ALFRED de. Les Marrons du feu. Play. 1829. (Character Rafaël.)

935.

MUSSET, ALFRED de. Une Matinée de Don Juan. Fragment of a play. 1833. The piece is entitled a "fragment" though Musset probably considered it finished. That word was a common one in Romantic writings.

936.

MUSSET, ALFRED de. Namouna. Poem. 1832. The whole poem is donjuanesque, and canto II is actually about Don Juan, not Namouna. See Lalo.

937.

+MUSSET, ALFRED de. Rolla. Poem. 1833. Almost all of Musset's poems, plays, and stories reveal a Byronic, donjuanesque pessimism. Musset, indeed, typifies the hopeless quest for ideal love that Don Juan came to symbolize during the Romantic period.

938.

+MYSING, OSCAR. Moderne Liebe. Novellen. Ger. 1893. Mysing wrote many other things of a similar nature.

939.

NÁORAVNIK, EDUARD F. Don Juan. Opus 54. Music for Tolstoi's Don Zhuan (q. v.). Czech. 1893. Incidental music, with choral and solo parts.

940.

+NAVARIN, CHARLES [pseud. of Henri Ternaux-Compans]. Les Aventures de D. Juan de Vargas ... Paris, 1853. This picaresque novel has been termed donjuanesque, though its connections, if any, are slight beyond the "Juan" in the title. Few of the adventures are amorous.

941.

*NAVAS, FEDERICO. La Sombra de Don Juan. Novenario de la raza. Vol. I. Relatos novelescos. Novel (?). Madrid, 1912.

942.

*NEEFE, CHRISTIAN GOTTLÖB. Der Bestrafte Wollüstling oder der Krug geht so lange zu Wasser bis er bricht. Burlesque. Ger. 1789 (?). Supposedly a parody of Da Ponte's libretto for Mozart's Don Giovanni. I have not seen it. Loewenberg, No. B11. merely lists a trans. by Neefe for 1789, but does not say that it is burlesqued. Neefe once did a comic operetta of his own.

943.

NEUMANN-HOFER, ANNIE. Ein Kleiner Don Juan. Story. It was published in Wiesbaden in 1911 in her: Ein Kleiner Don Juan und Anderes. On the cover of the book, it reads "Der Kleine."

944.

NEY, CHR. Ein Don Juan wider Willen. One-act farce. Ger. 1886. See Trautmann, Flygare-Carlén, and Anon., under the same title. The date for Ney's piece may be 1905.

(NIBOYET, P. See Fortunio.)

945.

*NICHOLS, ROBERT. Don Juan the Great. Poem. Eng. A selection from it called "Song of the Jester Dwarf" appeared in Best Poems ... of 1932. The selection is all that I have seen, and from the small sample, it is difficult to tell what the Don Juan connection would be.

946.

NICHOLS, ROBERT. "Don Juan's Address to the Sunset." Short poem. It may be found in the Oxford Book of Modern Verse, 1890 - 1935. Two readings of the poem, I confess, failed to enlighten me as to the significance of the title.

(NIETO, MANUEL. See Granés, S. M.)

947.

*NIEVO, IPPOLITO, 1831 - 1861. He supposedly sketched out, or planned, a Don Giovanni, a play in verse. I can find no other reference to it.

948.

NISSOLINO, F. Don Giovanni. Novel. Ital. 1937.

949.

NOAILLES, ANNE-ELISABETH, Comtesse de. "Don Juan de Maraña." Poem in her Éblouissements. Fr. 1907.

950.

NOEL, CARLOS M. La Boda de Don Juan. Novel. Arg. 1927.

951.

NOGUÉS, JOSÉ MARIA. Un Tenorio moderno. One-act zarzuela in verse. Music by Enrique Broca and Ignacio Agustín Campo. Sp. 1864. Parody of Zorrilla's Don Juan Tenorio.

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***NOHARA, WILH. KOMAKICHI. Don Jans von den wilden Reitern. "An adventure story." Stuttgart, 1935. I have not seen this story, but it surely cannot be a Don Juan version.

952.

NORVINS, BERTRAND de. Le Don Juan de Venise. "Roman d'aventures inédites de Casanova." Novel. Fr. 1928.

(NOVELLI, De. See "Paintings.")

953.

NUNES, CLAUDIO JOSÉ. D. João e Elvira. A dialogue in verse. Port. In his Scenas contemporaneas, Lisbon, 1873. Don Juan says 26 lines; Elvira answers him in two. Undated. Cf. Saraiva, q.v.

954.

OBEY, ANDRÉ. Don Juan. Drama. Fr. 1934.

955.

OBEY, ANDRÉ. L'Homme de cendres. Drama. First performed, 1949.

956.

OBEY, ANDRÉ. Le Trompeur de Seville. Drama. 1937. Adaption of Tirso's Burlador.

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.

O'DONOVAN, MICHAEL. "Don Juan's Temptation." Short story.

957.

OESTEN, THEODOR, 1813 - 1870. Don Juan (Mozart). Opus 95, No. 12. For piano. Ger.

958.

OFFEL, HAORACE can. Le Don Juan ridicule. Novel. Fr. 1918.

(OFFENBACH, J. See Meilhac, H.)

959.

OLDEN, HANS. Der Ehrsame Don Juan. Novel (?). Berlin, 1916.

960.

OLIVER y CRESPO, FREDERICO. Han matado a Don Juan. Farce. Sp. 1929.

961.

OLTRAMARE, GEORGES. Don Juan ou la solitude. Play. Fr. First performed, 1936.

962.

+OPPENHEIM, E. PHILLIPS. Simple Peter Cradd. Novel. Eng. 1931. Turned into Dutch in 1932 as Peter Cradd de Don Juan. (Trans.: "Peter Cradd the Don Juan.")

(OPPENHEIMER, GEORGES. See The Adventures of Don Juan under "Motion Pictures.")

963.

ORGEVAL, ÉDOUARD BARTHÉLEMY BYRON d'. Le Don Juan de village. Libretto by Chazot. Comic opera in one act. Fr. First performed in Brussels, in 1863. The name is not "Byron," as often given, according to the Library on Congress Union Catalogue. See Sand, George.

964.

ORTEGA MUNILLA, JOSÉ. Don Juan solo. Novel. Sp. (1880.)

(ORTEGA y FRÍAS, R. See "libertines" under "viveurs.")

965.

*OSORIO, LUIZ. A Morte de Don João. Poem. I assume that this would be Luiz Osorio, 1860-- , the Portuguese poet, but I was unable to locate this poem.

(OSSIANDER. See Persson, G.)

(OSSIG, H. Don Juan, der Verführer von Sevilla und der steinerne Gast. Leipzig, 1896. This is a translation of Tirso's play.)

966.

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

967.

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

968.

PACINI, GIOVANNI. Il Convitato di pietra. Opéra bouffe in one act. Ital. Performed once at Viareggio, 1832. Pacini claims in his Memorie artistiche to have composed such an opera for a performance in a private family theater. There seems to be no reason to doubt his word, though the opera was never performed before in 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 artists)

970.

BOUCHER, FRANCOIS. Don Juan Invites the Statue of the Commander to Supper. Engraving. Fr. Illustration for Molière's Don Juan. See M. 's Oeuvres (Paris: Prault, 1734), III, 189.

971.

BOULANGER, LOUIS. Don Juan. Lithograph. Scene from Mozart's opera. Fr. Reproduced in L'Artiste, series I, vol. X (1837), opposite p. 238.

972.

BROWN, FORD MADDOX. Haidée and Don Juan. Aquarelle. Eng. Ca. 1865 - 1870. Now in Melbourne, Australia.

973.

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

974.

COLIN, ALEXANDRE MARIE. Don Juan Disguised as a Girl. Painting. This and preceding item were reproduced as etchings by Réveil: Historical Illustrations of Lord Byron's Works Appeared in London in 1832 and the following year in Paris.

975.

DELACROIX, EUGENE. La Barque de Don Juan, or more commonly Le Naufrage 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. 2975.2) argued that the title should read "du," not "de," and that the subject represented the sinking of a boat named the "Don Juan," a news item mentioned in the press at that time.

976.

*DEVÉRIA, EUGÈNE. The Abduction of Doña Inés. Fr. Probably the same as either one or both of the following:

977.

DEVÉRIA, EUGÈNE. Episode de Don Juan. Painting (?). Sold as late as 1931. Mentioned in the new Bénézit, Dictionnaire des peintres, etc.

978.

DEVÉRIA, EUGÈNE. Don Juan, 1835. Aquarelle. Same as preceding entry or entries?

979.

GOYA, FRANCISCO de. Don Juan and the Comendador. Painting. Sp. 1798. Variousy titled. A small canvas, 43 x 30 cms.

980.

GROSSO, GIACOMO. Le Donne alla tomba di Don Giovanni. Painting. Ital. Exhibited in Venice, 1895. The name is not "Grasso," or "Giosso," as given by two other bibliographers.

981.

JOHANNOT, ALFRED. Don Juan naufragé trouvé par Haïdée. Painting. Ger. Exhibited at the Paris salon, 1831. Johannot did some engravings for Byron's works, ca. 1830. I assume at least one of Don Juan must be among them, but I have not seen it.

982.

MOREAU le jeune, JEAN-MICHEL. Le Festin de pierre. Drawing for an etching done by J. P. Le Bas in 1770. Fr. Appeared as an illustration for Molière's Oeuvres (Paris: Compagnie des Libraires Associés, 1773), 111, 211.

983.

*MURILLO, BARTOLOME ESTEBAN. Sp. A Portuguese critic writes that Don Miguel de Manara appears "...no seu retrato [painted by Murillo] como uma linda doncela..." A search of lists of paintings by Murillo fails to turn up this one. I assume that there is a confusion in the writer's mind between Murillo and Valdés Leal, q.v. However, the latter portrait scarcely depicts feminine traits in its subject.

984.

*NOVELLI, De. The Statue of the Commandant. Painting. I have traced neither the artist nor the painting. Pietro Novelli, 1603 - 1647, would seem too early, and I know of nothing by him other than religious subject.

985.

*RICKETTS, CARLOS [or Charles]. Don Juan and the Statue. Painting. Perhaps Karl Ricketts, Swiss painter, 1866-- or Charles Ricketts, Eng., who exhibited in London, in the 1880's.

986.

RIXENS, JEAN-ANDRÉ, 1846 - 1925. Don Juan. Painting. Fr. Ca. 1888.

987.

RIXENS, JEAN-ANDRÉ. Don Juan. Painting. Exhibited in 1922. I believe that this is a second depiction by Rixens of the same subject but it may possibly be a re-exhibiting of his earlier work.

988.

*SCHWIND, MORITZ von, 1804 - 1871. Painter and engraver. Aus. Supposed to have done some engravings or illustrations of a similar nature on Don Juan. I have not seen them.

989.

VALDES LEAL, JUAN de, 1622-1690. Miguel de Manara. Painting. Found in the Hospital de la Caridad, in Seville. Valdés and Murillo were both commissioned by Manara himself to decorate the Hospital, Murillo having joined that order in 1665. Murillo did his work in 1672. See Murillo, above. Of interest in view of Manara's connection with the Don Juan legend.

990.

VERNET, EMILE-JEAN-HORACE, 1789 - 1863. The Shipwreck of Don Juan. Lithograph. Fr. Undated. I have a reference to a painting by Vernet called Don Juan Struck by Lightning. I believe that this is an incorrect reference to the lithograph I have listed. The Metropolitan Museum of Art tells me that no painting by Vernet on Don Juan is known.

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 "F." 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.

994.

PANZACCHI, ENRICO. "Accanto al fuoco." Poem. Ital. In his Nuove Liriche, 1888.

995.

PANZACCHI, ENRICO. "Don Giovanni." Sonnet. In his Lirica / Romanze e canzoni. 1877.

(PAQUAY, J. See Hens, Leo.)

(PARDON, FÉLIX. See "lions" under "viveurs.")

996.

PARELLADA y MOLAS, PABLO. Tenorio modernista. "... remembrucia enomatión y jocunda en una película y tres lapsos igenita del sumintelectualente Pablo Parellada." Play. Span. Madrid, 1907. Parodies Zorrilla's Don Juan Tenorio and also, modernist poetry.

997.

PARELLADA y MOLAS, PABLO. Tenorio musical. One-act humorada. Madrid, 1912. Parodies Zorrilla's Don Juan Tenorio.

998.

PARODI, ENRIQUETA de. Luis es un Don Juan. Novel. Mex. 1937.

999.

PASO, ANTONIO, CARLOS SERVET, and VALDIVIA. Tenorio feminista. Music by Vicente Lleó. Musical in one act. Sp. Madrid, 1907. Parody of Zorrilla's Don Juan Tenorio.

1000.

PASTONCHI, FRANCESCO. Don Giovanni in provincia. "Teatrino ironico". Ten short plays. Milan, 1920. None of the ten plays in question carries the words "Don Giovanni" in the title.

1001.

PATI, FRANCISCO. Fausto e Don Juan. Poem. Br. 1920.

1002.

PATRICIO, ANTONIO. D. João e a mascara. "Um fábula tragica." Port. 1924.

(PAYNE COLLIER, JOHN. See Piccini.)

(PELLEGRINI. See "sirens" under "viveurs.")

1003.

PENSUTI, MARIO. La Seconda vita di Don Giovanni. Novel. Ital. 1924.

1004.

PÉREZ CAPO, FELIPE. Don Miguel de Mañara. One-act zarzuela in verse. Music by J. Serrano. Sp. Madrid, 1903.

1005.

PÉREZ de AYALA, RAMÓN. Curandero du su honra. Novel. Sp. 1926.

1006.

PÉREZ de AYALA, RAMÓN. "Sobre las mujeres, el amor y Don Juan." These are fragments of Tigre Juan, then unpublished. Appeared in Revista de Occidente, VII (1925), pp. 129 - 145.

1007.

PÉREZ de AYALA, RAMÓN. Tigre Juan. Novel. 1926. This novel is part I, and El Curandero part II, of the same variation on the Don Juan theme, as Pérez de Ayala admits in the preface to the 4th ed. of Las Máscaras (Buenos Aires and Mexico City, [1940], p. 14.

1008.

PÉREZ y GONZÁLEZ, FELIPE. ¡Doña Inés del alma mía! One-act juguete cómico in verse. Staged, 1890. 3rd ed., Madrid, 1898. The two characters are Don Juan and Doña Inés.

1009.

PÉREZ ZÚÑIGA, JUAN. Lo que cuenta Don Juan. "Manomo de cuentos festivos para niños menores de cincuenta años." Stories. Sp. 1920.

(PERRET, PAUL. See "viveurs.")

1010.

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

1011.

PERRIER, MARTIAL. Le Don Juan de pays sans gare. Novel. Paris, 1921.

1012.

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

1013.

PERRUCCI, ANDREA. Il Convitato di pietra. This is the same play, recast, and issued under the anagram "Enrico Prendarca". 1690. Several commedia dell'arte pieces are derived from Perrucci's play during the eighteenth century.

1014.

PERSSON, GUNNAR. Don Juan i drängkammaren. "Lustspel i en akt av Ossiander." Eslöv, Sweden, 1934. (Translation: "Don Juan in the Men's Room. Comedy in one act from [or "by"] Ossiander, U assume that Ossiander did a story on the same subject, but I have not traced it. Possibly, of course, Persson translated Ossiander into Swedish, though the latter could itself well be a Swedish name.

1015.

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

1016.

PEYS, ADRIAAN. De Maelyt von Don Pederoos geest, of de gestrafte vrygeest. Tragedy. Hol. 1699. (Trans.: "The Banquet of Don Pedro's Ghost, or The Libertine Punished.")

1017.

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

1018.

+PICCINI. Punch and Judy. Published in 1828. Piccini was an Italian marionette show man in London. John Payne Collier published Piccini's MS. of his play in 1828 (reprinted in 1870 and 1944, and other times as well, I believe). Piccini made Punch into a Don Juan. Collier, it will be noted, did not write the play himself, though some other bibliographers have given him the credit for it, either under his own name, or that of "Pagne-Collier," or "Raquelollier" [sic!].

1019.

PICÓN, JACINTO O. Juanita Tenorio. Novela. Sp. 1910.

1020.

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

1021.

+PINA y DOMINGUEZ, MARIANO. Un Seductor de criadas. Novel. Madrid, 1876. Same Pina as in preceding entry?

(PINDAR, PETER, Esq., the Younger. See Anon.: Georgian Revel-Ations.)

(PINELLI, ADA. See Freiberg, Günther von.)

1022.

PIOTROVSKI, VLADIMIR. Smert Don Zhuana. Play. Pol. (?). Berlin, 1929. Published with three other plays under the title Beatrice. (Trans.: "The Death of Don Juan.") The author's name is ordinarily a Polish name on, but the language in which the play is cited is Russian.

1023.

PIQUET y PIERA, JAIME. D. Juan Tenorio. "Segunda parte." Play. Barcelona, 1882. "Part I" is Zorrilla's Don Juan Tenorio. This play is a continuation of it. Of course, there are already two parts to Zorrilla's drama.

1024.

+PIRANDELLO, LUIGI. Liola. Play in three acts. Ital. 1916.

1025.

*PIRANDELLO, LUIGI. Ma non è una cosa seria. Play in three acts. 1918.

1026.

PLATEN, AUGUST, Graf von. Epigramme über Lord Byron. No. 111 is entitled "Byron's Don Juan." Undated, but the whole work was published in 1829. Ger.

(POCOCK, ISAAC. See Bishop, Henry R.)

1027.

POISSENOT, MICHEL. Don Juan. Three-act tragedy, Paris, 1950.

1028.

POLIGNAC, EDMOND J. M. M., Prince de. Don Juan et Haïdée. Libretto by Edmond Delière. 1877. Based on Byron's Don Juan. Not exactly an opera. It has been described as a "scène lyrique" and a "cantata dramática."

(PONSARD, FRANÇOIS. See "lions" under "viveurs.")

(PONSON du TERRAIL. See "lions" under "viveurs.")

1029.

PONTE, LORENZO da. Il Don Giovanni. One-act tragi-comic opera. Ital. 1794. It was concocted from his own libretto for Mozart's Don Giovanni with parts of Bertati's libretto (q.v.) added in. The music was Gazzaniga's (q.v.) with extra airs by Giuseppe Sarti, Francesco Federici, and Pietro Guglielmi. It was produced in London, where Da Ponte was then poet to the King's Theatre, on March 1, 1794. It is an interesting sidelight on the character of Da Ponte that he was something of a Don Juan himself. When Casanova attended the première of Don Giovanni in Prague in 1787, he thought that his friend Da Ponte had depicted him in the character of the burlador. And that, I submit, reveals more than a little about both Casanova and Mozart's Librettist.

1030.

+PORTO RICHE, GEORGES de. Le Passé. Play. Fr. 1897. Many of his plays deal with Don Juan-like situations and characters. This one will serve as a good sample.

(POTIER, CHARLES. See Delandes, P.)

(POTVIN, CHARLE. Le Séducteur de Seville. Brussels, 1852. Trans. of Tirso's play into French verse.)

1031.

*PRAVIEL, ARMAND. Les Don Juanes. Fr. 1934. Novel or historical study? Praviel has done a little of everything. Cf. No. 1034.

1032.

PRECHT, VICTOR. Don Juan. Poem. Ger. 1853. Appeared in that year in the Düsseldorfer Künstleralbum.

(PRENDARCA, ENRICO. See Perrucci, Andrea.)

1033.

PRESBER, RUDOLF. Der Don Juan de Bella Riva. Novelle. Ger. 1915.

1034.

PRÉVOST, MARCEL. Les Don Juanes. Novel. Fr. 1922. One edition was titled Les Don Juan, but the plot concerns female Don Juans.

1035.
+PRÉVOST, MARCEL. Femmes. Short stories. 1907. (Character Comte de Guercelles.)
1036.
+PRÉVOST, MARCEL. L'Hereux ménage. Novel. 1901. Trans. into German by Gräfin zu Reventlow as Don Juans Frau, 1908-
1037.
PRITCHETT, V. S. "A Story of Don Juan." Short story. Eng. In A Book of Modern Ghosts (New York, 1953).
1038.
PROELSZ, JOHANNES. Don Juans Erlösung. Poem. Ger. Found in his Gedichte (Frankfurt a/M., 1886), pp. 210 - 218.
1039.
*PROSPERI, CAROLA. La Conquista di Don Giovanni. Novella. Ital. Appeared in La Stampa, April 20, 1913; I was unable to find a copy to check.
1040.
*PRZYBYSZEWSKI, STANISLAW, 1868 - 1927. A novel on Don Juan. Pol I have not seen it.
1041.
PUGET, CLAUDE-ANDRÉ. Échec à Don Juan. Play in three acts, five tableaux. Fr. Written in 1941; found in his Théâtre (Paris, 1944), vol. I.
1042.
*PUIG PUJADES, JOSÉ. La Fi de D. Juan. Play (?). Span. Sabadell, 1930. (Trans.: The Faith of Don Juan.)
1043.
*PUIG PUJADES, JOSÉ. 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 chansons) for the famous 1692 revival of Shadwell's Libertine (q.v.). Eng.
1045.
+PUSHKIN, ALEKSANDR S. Boris Godunov. Tragedy. Rus. 1825. (Character Dimitri, the false pretender.)
1046.
+PUSHKIN, ALEKSANDR S. EVGENY ONIEGIN. Novel in verse. 1831. The hero is a sort of first cousin of Byron's Don Juan. Tchaikovsky did an opera with the same title based on it, 1879.
1047.
PUSHKIN, ALEKSANDR S. Kamennyi 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.
PUSHKIN, ALEKSANDR S. Mozart i Salieri. Short play. 1830; staged, 1832. ("I" means "and.") There is a reference to Mozart's Don Giovanni, from which the old fiddler plays on air.
1049.
*QUERIDO, ISRAËL. Kater Don Juan. Novel (?). Amsterdam, 1930. (Trans: "Tomcat Don Juan.")
- (QUINTERO. See Álvarez Quintero, Serafín and Joaquín.)

(QUISLANT, MANUEL. See Huete Ordóñez.)

(RACOT, ADOLPHE. See Richardson, S.)

(RAFFALT, REINHARD. See Schneller, C.)

1050.

RAIMONDI, PIETRO. Il Dissoluto punito. Opera. Ital. Ca. 1818. The critics are not certain about the details of this opera, or the date, though it seems fairly sure that it actually was performed.

1051.

RAINALDY, H. Un Don Juan parisien. Novel. Paris, 1905.

(RAMÓN, J. S. See Fuensanta del Valle.)

(RAMOS CARRIÓN, MIGUEL. See "circes" under "viveurs.")

(RAQUELOLLIER. See Piccini.)

1052.

RAVONSPEAR [pseud.]. Don Juan. Canto XVII. London: printed for the author and sold by Richard Carlile. 1830. Spurious continuation of Byron's Don Juan.

***RAYMOND, ERNEST. Don John's Mountain Home. Novel. London, 1936.

1053.

RAYMOND, RICHARD JOHN. Robert the Devil, Duke of Normandy. "Musical romance in two acts." Music by John Barnett. Eng. Found in Cumberland's British Theatre. (London, ca. 1825 - 1855), vol. XXXIII, No. 6. According to the Library of Congress card, the editor of the series, George Daniel, remarks in the preface, p. 7: "Mr. Raymond has kept in view the celebrated opera of Don Giovanni [Mozart's, surely], and is indebted little or nothing to the original story."

1054.

REBOUL, J. "Don Juan." Poem. In Mercure de France, CXLIX (July 15, 1921), pp. 345 - 346.

1055.

REECE, ROBERT. Don Giovanni in Venice. "An operatic extravaganza in two acts and in pros." Eng. 1860 (?).

1056.

*REECE, ROBERT, and E. RIGHTON, "the brothers Prendergast." Don Juan Junior. Vaudeville. First performed in November, 1880, in London. Listed as I found it in another bibliography. The title is that of G. R. W. Baxter, q. v. I have been unable to trace the item further.

1057.

RÉGNIER, HENRI de. Don Juan au tombeau. Poem. Fr. Appeared in Revue de Paris, Jan. 15, 1910, pp. 314 - 320.

1058.

RÉGNIER, HENRI de. Les Scrupules de Sganarelle. Play. 1908. Based loosely on Molière's Don Juan. Cf. Régnier's own title: Les Scrupules de Miss Simpson. Novel. 1921.

1059.

REITSMA, ELISABETH. Don Juan. "Een moderne legende. Zilveren verpoozingen. Een keur van kunst en letteren." Anthology (?). Amsterdam, 1935. (Trans.: "A modern legend. Silver relaxations. A selection from art and letters.")

1060.

RENAUDIN, PAUL. Don Juan dépité; lu, le rival imprévu. Play. First appeared in Revue des Deux Mondes, series VII, vol. XXXIV (July 15, 1926), pp. 270 - 297.

1061.

RESTIER, JEAN and JEAN-FRANCOIS COLIN. Le Grand festin de pierre. Pantomime, ballet, spectacle, with fireworks. Fr. 1746. See Le Tellier. Restier and Colin were not the authors, but rather the directors of the troupe that put on the entertainment.

1062.

+RESTIF de la BRETONNE. Monsieur Nicolas ou le coeur humain dévoilé. Novel, in 16 vols. Fr. 1796 - 1797. Serstevens, q.v., says that this work helped him in his conception of Don Juan.

***RETCLIFFE, JOHN. Don Juan de Lerida. Historical Novel. 1932. I assume that this novel has nothing to do with the Don Juan story, but I have not seen a copy.

1063.

REUTTER, HERMANN. Don Juan und Faust. Opera. Performed in Stuttgart, in 1950. Based on Grabbe's play, q. v.

(RÉVEIL. See Colin, A., under "Paintings.")

1064.

REVICZKY, GYULA, 1855 - 1889. Don Juan a másvilágon. Lyric poem. Hun. (Trans.: "Don Juan in the Other World.")

(REVOIL, B. H. See "sirens" under "viveurs.")

1065.

REYNEKE van STUWE, JEANNE. Don Juan en zijn vrouw. "Moderne huwelijksroman." Amsterdam, 1930. (Translation: "Don Juan and his Wife. A modern novel of marriage.")

1066.

*[REYNOLDS, FREDERICK]. Don Juan. 1821. Listed thus in a dictionary of antonyms and pseudonyms. Is it a Byron imitaion or continuation? Doubtless the Reynolds in question would be the well known dramatist of that day; however, I cannot find any other reference to his having done this particular work. If he did, it would then more likely be a play than a poem, etc.

1067.

[REYNOLDS, G. W. M.]. A Sequel to Don Juan. Poem in five cantos. London: Paget, (c. 1843). The Library of Congress copy is dated "c. 1850." The British Museum lists a work under "Anon." with identical title and place, but dates "1825 (?)." The work is usually attributed to Reynolds.

1068.

REYNOLDSON, T. H. Adapts Mozart's Don Giovanni in English. 1830.

1069.

+RICARD, ADOLPHE [pseud. of Gustave Sandré]. L'Amoureux des onze mille vierges. Novel. Fr. 1846.

(RICARD, AUGUSTE. See "viveurs.")

1070.

+RICHARDSON, SAMUEL. Clarissa Harlowe. Novel. Eng. 1747 - 1748. (Character Lovelace.)

1071. - 1072.

+(PHILIP MASSINGER and NATHANIEL FIELD'S tragedy The Fatal Dowry (1632) presents the character Novall, who in turn becomes "The haughty, gallant, gay Lothario" of +NICHOLAS ROWE'S tragedy The Fair Penitent (1703), founded on it. This play is adapted by Richardson in Clarissa Harlowe, Lovelace being Lothario.

Rowe's piece remained very popular until the early nineteenth century, but Lovelace, as a character, far surpassed his source in influence. The following list of continuations and imitations will show something of the vogue of what almost represents a paraversion of the Don Juan theme. The list is expanded and revised from names given in Gendarme de Bévoite, Nos. 4119 - 4120, and Simone-Brouwer, No. 4272. Cf. "viveurs.")

1073.

+BIEVRE, Le marquis de [pseud. of Maréchal]. Le Séducteur. Five-act play in verse. Fr. 1783. Modeled, as the marquis admits, on Clarissa.

1074.

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

1075.

+ACHARD, AMÉDÉE. Les Petits-fils de Lovelace. Novel. Fr. Paris, 1854.

1076.

+THIBOUST, LAMBERT. Madame Lovelace. Three-act play. Paris, 1856.

1077.

+MOLÈNES, PAUL de. L'Écueil de Lovelace. Story in Revue des Deux Mondes, Dec. 15, 1857, pp. 705 - 736.

1078.

+BLUM, ERNEST, and AUGUSTE ROUFF. The Lovelace du quartier latin. One-act "comédie-vaudeville." Fr. 1862.

1079.

+HOUSSAYE, ARSÈNE. "Lady Lovelace." Story in his Les Mille et une Nuits parisiennes, III, (Paris, 1875). Fr.

1080.

+RACOT, ADOLPHE. Le Supplice de Lovelace. Novel. Paris, 1883.

1081.

+BRAISNE, HENRY de. Un Lovelace. Novel. Paris, 1888.

1082.

+CHOUDENS, PAUL de, and JULES BARBIER. Clarissa Harlowe. Opera in three acts. Paris, 1896.

1083.

+CHOUDENS, PAUL de, and JULES BARBIER. Lovelace. Opera in four acts. Music by H. Hirschmann. The same opera as the preceding entry. Revised and renamed at the time of its stage première, 1898.

1084.

RICHEPIN, JEAN. "Don Juan sauvé." Story. Fr. In Contes espagnols (Paris, 1901).

1085.

RICHEPIN, JEAN. L'Inconnue. Short play, or "saynète," in one act. 1892.

1086.

RICHEPIN, JEAN. Mill et quatre. Ditto. Richepin called this and the preceding items "Don Juaneries." They are to be found in hi Théâtre chimérique (Paris, 1896).

(RICHET, CHARLES. See "circes" under "viveurs.")

(RICKETTS, CHARLES [or Carlos]. See under "Paintings.")

(RICO, MARIANO. See Pina, Mariano.)

(RICOUARD, G. See "sirens" under "viveurs.")

1087.

RIDRUEJO, DIONISIO. Don Juan. "Ensayo dramático." Three-act play in prose. Sp. 1945. Modeled loosely on Tirso and Zorrilla.

1088.

RIGHINI, VINCENZO. Don Giovanni ossia il convitato di pietra. Opera. Librettist either unknown, or A. de Filistri da Caramondani. Ital. 1777. First staged in Vienna, Aug. 21, 1777. Other dates suggested: 1776 and 1779. Other possible location for the première: Prague, 1777. Other title: Il Convitato di pietra ossia il dissoluto. It has been called the first opera on the Don Juan theme, though Acciaiuoli's (q.v.) is over one hundred years earlier.

(RIGHTON, E. See Reece, R.)

(RIJK. See Ryk. Rijn-, See Ryn-.)

(RIMBAULT, H. See Deslandes, R.)

(RIMSKY-KORSAKOV. See Dargomyzhski. See Pushkin.)

1089.

RÍOS de LAMPÉREZ, BLANCA de los. Hijas de Don Juan. Novela. Sp. In her Madrid goyesco (Madrid, 1912). Señora Ríos is the famous Tirso scholar. See under "General Criticism" and under "Tellez, criticism."

1090.

RITTER, A. Don Juan auf dem Turnfest. Two-act comedy with songs and acrobatics. Ger. 1893.

(RITTNER, F. See Rittner, under "General Criticism.")

1091.

RITTNER, THADDÄUS. Unterwegs, eine^{oo} Don Juan-Drama. Three-act play. Aus. 1909.

1092.

RIVAS, ÁNGEL de SAAVEDRA, Duque de. Un Cuento de un veterano. Ballad. Sp. 1837. One of his Romances históricos, and a variant of the Don Juan story.

1093.

RIVAS, ÁNGEL de SAAVEDRA, Duque de. Don Álvaro. Play. 1835. The last act is very similar to the end of Mérimée's Les Âmes de purgatoire. Most critics believe that Rivas was indebted to Mérimée, rather than conversely, though the two works were being written at about the same time, in Paris, and the evidence is not absolutely conclusive, one way or the other. On the other hand, if Rivas seems the borrower in this case, his Don Álvaro, act I, scene 8, may well have suggested the scene in Zorrilla's Don Juan Tenorio where Don Juan kills the Comendador (part I, act IV, scene 10). The resemblance is strong in places.

1094.

RIVIÈRE. Le Grand Festin de pierre. Musical drama. Music arranged by Cunissy. Fr. 1811. Mixture of Molière, Corneille, Dorimon, De Villiers, and Le Tellier (q.v.).

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

1095.

[ROBERGE]. Don Juan de Marance, ou la chute d'un ange. "... drame raconté par Robert Macaire et Bertrand, et par l'auteur des parodies de Marie Tudor et d' Angèle." Fr. Paris, 1836. Parody of Alex. Dumas' play, q. v. "Marance" 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.

***ROBERT, LUDWIG. Der Todte Gast. Play based on Zschicke's tale. Staged in Berlin, 1828.

1096.

ROBIN, EUGÈNE. Livia. 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 Livia, which has

1097.

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

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

(ROCHEL, C. See Lepelletier.)

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

1098.

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

(RODWELL, G. H. See Buchstone.)

1099.

ROLDÁN, BELISARIO. El Burlador de mujeres. Dramatic poem in three acts, in verse. Buenos Aires, 1922. Act I is called "Don Juan."

(ROLF. See "circes" under "viveurs.")

1100.

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

1101.

*ROMERO RAIZABAL, IGNACIO. Inés Tenorio. Novel. Madrid, 1947.

1102.

RONTINI, EUGENIO. Don Giovanni Tenorio, ossia il gran convitato di pietra. "... con Stenterello, procaccino amoroso, naufrago fortunato, spaventato dalle fiamme infernali." Four-act play. Ital. 1881. Supposedly a reworking of Cicognini, etc.

(ROOSEVELT, FLORENCE. See "sirens" under "viveurs.")

(ROPES, ARTHUR R. See Lutz, Meyer.)

1103.

ROSE le jeune, GEORGES. Don Juan de Montmartre. One-act vaudeville. Fr. Given and printed, 1907.

1104.

ROSIMOND, CLAUDE ROSE [or La Rose], Sieur de [pseud. of Jean-Baptiste Du Mesnil]. Le Nouveau Festin de Pierre, ou l'athée foudroyé. Tragicomedy. Fr. First played, 1669.

(ROSS, ADRIAN. See Lutz, Meyer.)

(ROSSATO, A. See Lattuada.)

1105.

ROSSI, DOMENICO. Don Juan Tenorio o por otro nombre El Combidado de piedra. "Bayle trágico pantomimo." Ballet. Ital. (?). Ca. 1790 - 1800. Mitjana, No. 4197, discovered this work, and discusses it. Writing in Spanish, he calls the composer "Domingo," but the Library of Congress has it as above. The surname would seem to be Italian, though both this work, and the only listed in the Library of Congress Union Catalogue (another ballet-pantomime), are in Spanish. The date above is suggested by Mitjana.

(ROSSOWSKI, S. See "circes" under "viveurs.")

1106.

ROSTAND, EDMOND. La Dernière nuit de Don Juan. Dramatic poem in prologue and two acts. Fr. Published in 1921; written several years before. See No. 321.

1107.

+ROUJON, HENRY. Miremonde. Novel. Fr. 1895.

1108.

ROVETTA, GIROLAMO. La Moglie di Don Giovanni. Drama. Ital. Verona, 1877.

(ROUFF, AUGUSTE. See Richardson, S.)

(ROWE, NICHOLAS. See Richardson, S.)

1109.

*RUBIO, ÁNGEL, 1846 - 1906. Don Gonzalo de Ulloa. Light opera. Sp. I have not been able to trace this particular work of the many which Rubio composed.

1110.

RUDOLF, ADALBERT. Don Juan. Poem 1888. Found in Engel, No. B15, pp. 175 - 83. The poem fills in the lacunae in Schiller's fragment (q.v.).

(RUSHMORE, ROBERT. See No. 2929.187a.)

1111.

*RUTA, MICHELE, 1827 - 1896. Musical interludes for Alex. Dumas' Don Juan de Marana. Ital. There is supposed to be one composition for each of the first four acts. Ruta did operas, songs, etc., but I have not been able to trace this particular work.

1112.

RYK, FRANS. Don Pedroos geest, of de gestrafte baldaadigheid. Drama. Hol. 1721. Also spelled "Rijk." (Trans.: "Don Pedro's Ghost, or Temerity Punished.")

1113.

RYNDORP, J. van. De Gestrafte Vrygeest. Morality play. Hol. 1721. (Trans.: "The Libertine Punished.") Supposedly the most popular of the early Dutch versions. It was printed in 1736. Also spelled "Rijndorp."

1114.

RZEWUSKI, STANISLAS, Count. Ostatni dzieł Don Juana. Drama. Pol. 1888. (Trans.: "Don Juan's Last Day.") I have seen also the date 1893.

(SAAVEDRA, ANGEL de. See Rivas, Duque de.)

1115.

SABAT ERCASTY, CARLOS. El Demonio de Don Juan. Dramatic poem. Uru. 1934.

1116.

SACHER-MASOCH, LEOPOLD von. Don Juan von Kolomea. Novelle. Aus. 1864.

(SACHER-MASOCH, LEOPOLD von. See "sirens" under "viveurs.")

1117.

SAINT-GEORGES, HENRI de. Les Amours de Don Juan. Ballet-pantomime. Fr. 1865.

1118.

+SAINT-GEORGES, HENRI de. Les Amours du diable. "Opéra féerie" in four acts. Music by Albert Grisar. 1852.

1119.

*SAJAITZSKY, SERGEI. Der Verhinderte Don Juan. Humorous novel. Vienna, (1931). Trans. into German by Boris Krotkoff and M. Zemen, from the Russian (?), or perhaps Polish (?). I do not know the author, or the original title, or place of publication.

1120.

SALES, PIERRE. La Fille de Don Juan. Novel. Paris, 1906.

1121.

SALES, PIERRE. Sa femme: mœurs contemporaines. Novel. Paris, 1906. Sequel to the previous entry.

(SALIERI. See Vogt.)

1122.

SALVAÑO [or SALVAGNO] CAMPOS, CARLOS. Don Juan derrotado. Play in three acts. Uru. 1927.

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***SAN JAVIER, El Vizcondi de. D. Juan el tuerto. "Crónica de don Alfonso XI." Novel. Sp. 18--.

1123.

SAND, GEORGE. Le château des désertes. Novel. Fr. 1851. Sand exposes some theories of hers on the theater by means of a performance of a Don Juan -- a mixture of Molière and Mozart, etc. -- in which the

actors invent as they go along, thus becoming creators rather than mere interpreters, realizing a sort of glorified commedia dell'arte ideal.

1124.

SAND, GEORGE. Lélia. Novel. 1833 - 1839. In the 1833 ed., chapter XI is called "Don Juan." In the 1839 ed., reworked and augmented, it becomes chap. LXII in vol. III of the Bonnaire ed.

1125.

SAND, GEORGE, and MAURICE SAND. Les Don Juan de village. Vaudeville in three acts. Fr. 1866.

1126.

+SANDEAU, JULES. Jean de Thommeray. Novel. Fr. 1873. See Augier, E.

1127.

*SANDERSON, JAMES, 1769 - 1841. Don Giovanni. Opera (?). Eng. Of Sanderson's great output, I was unable to trace this alleged sample.

1128.

SARAIVA, JOÃO, 1769 - 1841. "D. João e Elvira." Short poem. Port. In his Lyrical (Lisbon, 1890). Cf. the poem by Nunes. This present one is longer (nearly 40 lines) and a true dialogue, with Don Juan and Elvira discussing their love in alternating speeches. Poem undated.

1129.

+SARDOU, VICTORIEN. Le Spiritisme. Three-act play. Fr. 1897.

1130.

*+SARIN, A. La Mujer de todo el mundo. Madrid, 1885.

1131.

SARNETTE, FERNAND. La Fin de Don Juan. "Fragments." Fr. In his Collier des heures ... (Paris, 1908), I have reference to a play by Sarnette on Don Juan's old age, ca. 1906. Seemingly, this is it, though my reference implies that the play was actually completed.

(SARTI. See Ponte, L. da.)

1132.

+SAVAGE, JUANITA. Don Luis. Novel. Eng. London, 1925. See, e. g., p. 26, where Don Luis de Osorio is termed: "A sort of 20th century Don Juan," etc.

1133.

SCHADEN, ADOLPH von. Der Deutsche Don Juan. "Ein Original Roman." Berlin, 1820.

1134.

SCHARF, MAX. Don Juan in der Sommerfrische. "Schlesischer Dorfschwank" in one act. 2nd ed, Schweidnitz, (1923).

(SCHEIBLE, J. See under "General Criticism.")

(SCHELL, or SCHEEL. See Shell.)

1135.

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

1136.

SCHIROKAUER, ALFRED. Don Juan auf der Flucht. Novel. Berlin, 1932.

1137.
SCHMITZ, OSKAR A. H. Ein Deutscher Don Juan. Three-act comedy. Munich, (1920? or 1917?).
1138.
SCHMITZ, OSKAR A. H. Don Juan und die Kurtisane. One-act play. Munich, 1914.
1139.
SCHMITZ, OSKAR A. H. Don Juanito. Comedy. Berlin, 1908.
1140.
SCHNELLER, CHRISTIAN. Der Sturz. Music by Reinhard Raffalt. Tragedy. Ger. 1948. This play begins with part II of Zorrilla's drama, where Don Juan has just returned to Seville after a long absence.
1141.
+SCHNITZLER, A. Anatol. Drama. Aus. 1893.
1142.
+SCHNITZLER, A. Casanovas Heimfahrt. Novelle. 1918.
1143.
+SCHNITZLER, A. Die Schwestern oder Casanova in Spa. Three-act comedy. 1919.
1144.
SCHÖNAICH-CAROLATH, Prinz EMIL von. Don Juans Tod. Dramatic poem. Ger. 1883.
1145.
*SCHRÖDER, F. L. Don Juan oder der steinerne Gast. 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.
1146.
SCHULENBURG, WERNER von der. Don Juan im Frack. Novel. 1912. It is vol. I of his Hamburg, eine Romanreihe (Dresden and Leipzig, 1912 - 1914).
- (SCHULLERIN, HEINRICH von. See "sirens" under "viveurs.")
1147.
SCHULZOVÁ [or Schulz], A. See Fibich.)
- (SCHWIND, MORITZ von. See "paintings.")
1148.
SCOTT, FRANZ. Der Don Juan. Novel of manners. Dresden, 1920.
1149.
+SCOTT, Sir WALTER. Woodstock; or, The Cavalier. Novel. Scotland. 1826. (Character Charles II.)
- .
- ***SCRIBE, E., and DANIEL F. E. AUBER. Haydée. Opéra comique. Fr. 1847.
1150.
SEBRECHT, FRIEDRICH. Don Juan und Maria. Play in three acts. Leipzig, (1919).
1151.
SEEGERS, F. De Gestrafte vrygeest. Tragedy. Hol. 1720. (Trans.: "The Libertine Punished.")

(SENEK, RUDOLF. See Hens, Leo.)

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

1152.

SERSTEVENS, ALBERT t'. La Légende de Don Juan. Imaginative retelling of the legend in the form of a novel. Bel. (1923.) Rewritten in 1942 - 1944 and republished in 1946. The author calls it an "étude romanesque de la psychologie du séducteur," and it could well be placed under the "General Criticism" section.

1153.

SERSTEVENS, ALBERT t'. "La Rencontre de Don Juan." Serstevens says that this is one of the central chapters of his novel-like story, called La Légende amoureuse de Don Juan. The chapter appeared in Revue Hebdomadaire, VIII (1923), pp. 321 - 334. Note the projected title for the novel.

(SERVET, CARLOS. See Paso.)

1154.

SHADWELL, THOMAS. The Libertine. Tragedy. Eng. 1676. First played, June, 1675. See Nos. 267, 384, 1044, and 1219.

1155.

SHAW, GEORGE BERNARD. Don Giovanni Explains. Short story. Irel. 1887. May be found in his Short Stories, Scraps, and Shavings (New York, 1934). Contains Shaw's philosophy on Don Juan and women. It is the germ of his Man and Superman, and like that work could well be placed under the "General Criticism" section.

1156.

SHAW, GEORGE BERNARD. 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."

1157.

SHAW, GEORGE BERNARD. Man and Superman. Play. 1901 - 1903. See Juanita Tanner, and A. Upward.

1158.

*SHELL [or Sheel, Schell, Scheel], ALEKSANDR BORIS. Don Juan Tenorio. Opera. Rus. First performed in St. Petersburg, 1888. Inspired by Tolstoi's Don Zhuan (q. v.). Also listed as Juan de Tenorio and Don Juan de Tenorio. I have not seen it.

1159.

+SHELLEY, PERCY B. Epipsychidion. Poem. Eng. 1821. A defense of free love. See Don Juan, above, under "D.'s."

1160.

+SHIRLEY, JAMES. The Opportunity. Five-act comedy. Eng. 1634. Suggested by one bibliographer; it seems to me rather straining comparisons to include among donjuanesque works.

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***SHUEY, LILLIAN H. Don Luis' Wife. Novel. 1897.

1161.

SIDDONS, HENRY. A Tale of Terror. Play. Engl. Given, May 1803; published, 1803. In the "advertisement" to the published play, Siddons admitted that Molière's Don Juan furnished the idea for the characters of Valdarno and Donna Mercia and that some of the speeches in the first scene were almost literal

translations of that French play. The rescue of the brother from the robbers in act I was also indebted to Molière's piece, he added.

1162.

SILVA GAIO [or Gayo], MANUEL da. Don João. Smbolic poem. Port. 1906; revised, 1924. Trans. into French by Raymond Bernard in 1929.

1163.

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

SIMÕES DIAS, JOSÉ. O Bandolim de D. Juan. Set of eleven lyric poems. 1863. They are in the second ed. of O Mundo interior (Coimbra, 1867); I assume that they are in the first (1863). In the poems, some thirty pages of them, Don Juan is talking; therefore his name does not appear. The third ed. of O Mundo interior is included in As Peninsulares, vol. I (Vizeu, 1876). Here, the section that correspond to what he called O Bandolim has been enlarged from eleven to twenty-two poems, though not all of the original eleven are included, and the title has been abandoned.

1165.

SIMÕES DIAS, JOSÉ. "D. Juan." Poem. Appears in the "Canções meridionales" sections of vol. II of As Peninsulares (Vizeu, 1876). Twenty-two 4-line stanzas.

***SIMÕES DIAS, JOSÉ. "O Estudante de Salamanca." Poem. Located as in entry above. No connection with Espronceda.

1166.

SIMÕES DIAS, JOSÉ. "A Guitarra de D. João." Poem. Located as in last two entries. Five 4-line stanzas.

1167.

SIMÕES DIAS, JOSÉ. "A Hostia de oiro." Poem. In As Peninsulares, vol I (Vizeu, 1876). In this long poem in ten cantos he speaks of Don Juan, Julia (Byron's, doubtless), and Lovelace.

1168.

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

1169.

SL, OWACKI Beniowski. Poem. Pol. 1840---. In imitation of the adventures of Don Juan in Byron's poem.

1170.

SOKOLOV, NICOLAI 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), pp. 347 - 351. Taken from 900 (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.

SORIANO, MANUEL. "La Marcha de Don Juan." Poem. In Nuevo Mundo, Nov. 29, 1930.

(SOULIÉ, FRÉDÉRIC. See "lions" under "viveurs.")

1174.

*SPIESSER, FRIEDRICH. Don Juan oder: Der Steinerne Gast. Seine Thaten und sein furchtbares Lebensende. "Mit einem Anhang von Liedern, welche Don Juan sang." Play. Kassel 1857 (?).

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 "sirens" under "viveurs.")

1176.

STEAD, CHRISTINA. "Don Juan in the Arena." Short story. Australia. In her Salzburg Tales (New York, 1934).

(STECHETTI, LORENZO. See Guerrini, O.)

1177.

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

1178.

STEINER, W. Ein Weiblicher Don Juan, oder Meine Name ist Meyer. Farce. Bern, 1902. Cf. Bretón de los Herreros.

1179.

STEINITZER, HEINRICH. Die Fünf Don Juans und andere Narreteien. Stories (?). Stuttgart, 1922.

1180.

STEMPFLE, H. Ein Moderner D. Juan. One-act comedy. Leipzig, 1886.

1181.

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

1182.

STERNHEIM, CARL. Don Juan. Tragedy. Ger. 1909.

(STIRLING, EDWARD. See Milner, Charles.)

1183.

*STRADA, JOSÉ de [Gabriel Jules Delarue de Strada]. Don Juan. Drama in verse. Fr. Paris, 1897.

1184.

*STRADWITZ, VALESKA von. Don Juans Dressur zur Ehe. Story (?). From the Russian. Bratislava, 1906.

1185.
STRAUSS, R. Die Waffe des Don Juan. Comedy. Vienna, 1901.
1186.
STRAUSS, RICHARD. Don Juan. Tone poem for orchestra. Opus No. 20. Ger. 1887 - 1888. From Lenau, q. v. See Ashton, F.
1187.
STRAUSS, RICHARD. Der Rosenkavalier. Light opera. First performed in Dresden, January 26, 1911. Baron Ochs von Lerchenau is a Don Juan, as Strauss admitted: see Time, Dec. 12, 1949, p. 78.
1188.
STRONG, LEONARD A. G. "Don Juan and the Wheelbarrow" Short Story. Eng. Appeared in the Yale Review, new series Vol. XXI (March, 1932), pp. 581 - 589; then in Don Juan and the Wheelbarrow, and Other Stories (New York, 1933).
1189.
SUBERVILLE, JEAN. La Passion de Don Juan. Drama in three acts. Fr. 1935. Performed 1932 (?).
1190.
+SUDERMANN, HERMANN. Das Glück im Winkel. Play in three acts. Ger. 1895. (Character Baron con Röcknitz.)
1191.
+SUDERMANN, HERMANN. Stein unter Steinen. Play. 1905.
1192.
SV., SV. [Sven Svensen?]. Don Juan. One-act farce. Den. 1869.
1193.
*+SYLVA, C. Una Lettera. Novella. Reinhold the husband is an epileptic Don Juan, says one critic. I cannot locate the correct Sylva (or Silva) or the work.
- (SZOMBYTHELY, LANCIANO. A version of the Burlador y Convidado di piedra in 1916, says Farinelli, No. 4097. Translation of Tirso's play?)
1194.
+TAMAYO y BAUS, MANUEL. La Locura de amor. Play. Sp. 1855. (Character Felipe, i. e., Phillip I of Spain.)
1195.
+TAMAYO y BAUS, MANUEL. No hay mal que por bien no venga. Three-act play in prose. 1868. Freely adapted from the French play, Le Feu au couvent, by Barrière, q. v. Don Juan types.
- (TANNER, JAMES T. See Lutz, M.)
1196.
+TANNER, JUANITA [pseud.]. The Intelligent Man's Guide to Marriage and Celibacy. U. S. Indianapolis, (1929). Satire against Shaw's Man and Superman (q. v.), whose hero was John Tanner. It appeared one year after Shaw's Intelligent Woman's Guide to Socialism and Capitalism, whence her title.
1197.
TCHAIKOVSKY, PETR I. Don Juan's Serenade. Part of Opus 38. Song. Rus. 1877. Often titled in French: Sérénade de Don Juan; also in German: Ständchen des Don Juan. I do not have the original Russian. The words for it are Tolstoi's (q. v.).

(TCHAIKOVSKY, PETR I. See Pushkin.)

1198.

TÉLLEZ, GABRIEL [Tirso de Molina, pseud.]. El Burlador de Sevilla y Convidado de piedra. Play. Sp. Printed, 1630. Written some years earlier, just when being a moot point. Not a version but interesting because of its title is Tirso's Tres maridos burlados, a humorous novela, which appeared in his Cigarrales de Toledo in 1624. For dramas, etc., based on Tirso's play, see Nos. 257, 312, 380a, 500, 544, 761, 769, 930, 956, 1087, 1246, 1247, and 4292.

(TELLIER. See Le Tellier.)

(TERNAUX-COMPANS, HENRI. See Navarin, Charles.)

1198a.

TERRON, CARLO. La Moglie di Don Giovanni. Three-act play. Ital. 1953.

1199.

**+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.

1200.

+THACKERAY, WILLIAM M. The History of Henry Esmond, Esquire. Novel. Eng. 1852. (Character "The Young Pretender.")

1201.

THEURIET, ANDRÉ. Le Don Juan de Vireloup. "Moeurs forestières." Nouvelle. Fr. 1877. The German trans., Der Don Juan von Berxen, must surely be of this same novel, 1904.

(THEURIET, ANDRÉ. See "sirens" under "viveurs.")

(THIBOUST, LAMBERT. See Richardson, S.)

1202.

*THIELE, RICH. Don Juan von Rückwärts, oder: Der Vergnügte 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. Thiele, 1847 - 1903, if correctly ascribed in the first place.

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

1203.

THORNTON, ALFRED. Don Juan. "Biography of a Libertine." Novel. London: T. Kelly, 1821 - 1822. Imitation of Byron's Don Juan. Vol. II is sometimes called Don Juan in London.

1204.

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. Baillot. The ballets are by Gardel. L. W. Lachnith is supposed to have worked with Kalkbrenner on the music. Fr., except for C. K. (Ger.) and L. W. L. (Bohemia). First performed in Paris the 30 fructidor, an XIII (September 17, 1805). Kalkbrenner has been much maligned for "improving" (as one critic, tongue in cheek, puts it) on Mozart's music. But pasticcios such as this were then greatly in vogue and this opera played 28 times up to Jan. 27, 1807.

1205.

*TIADEN, HEINRICH. Don Juan ist unschuldig. Novel. Leipzig, 1939. A Dutch translation: Don Juan is onschuldig came out in 1941.

1206.

TIERI, VINCENZO. Don Giovanni ultimo. Play in three acts. Ital. Performed October, 1950.

(TINSEAU. LÉON de. See "sirens" under "viveurs.")

(TIRSO de MOLINA. See Téllez, Gabriel.)

1207.

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.")

1208.

TOLSTOI, ALEKSEI K. Don Zhuan. Dramatic poem. Rus. 1860. Based on Zorrilla's Don Juan Tenorio. It has been suggested as well that the character of Don Juan himself owes much to Pechorin in Lermontov's A Hero of our Times (q. v.). See Nos. 939, 1158, 1170 and 1197.

1209.

*TOMASI, HENRI, 1901--. Don Juan de Mañara. Orchestral suite. Fr.

1210.

TORELLI, ACHILLE. La Duchessa Don Giovanni. One-act play. Ital. Milan, 1888. A Doña Juana has a Don Juan for a lover.

1211.

TORROELLA, ALFREDO. El Ensayo de Don Juan Tenorio. "Descarrilamiento cómico." Farce. Cuba. Havana, 1868. In the "Repertorio de Bufos Habaneros." Probably a farce on a rehearsal of Zorrilla's play.

1212.

TORROMÉ, LEANDRO. Tenorio y Mejía. One-act farce in verse. Sp. Valencia, 1877. Parody of Zorrilla's Don Juan Tenorio.

1213.

+TOUZIN, JENNY. La Dévorante. Novel. Fr. 1879.

1214.

TRAUTMANN, P. F. Don Juan in Wiesbaden. One-act farce. Ger. 1865.

1215.

TRAUTMANN, P. F. Ein Don Juan wider Willen. Three-act comedy, a burlesque fantasy. 1856. Cf. Anon: Ein Don Juan wider Willen, Flygare-Carlén, and Ney, q. v.

.

***TRELLER, FRANZ. Donna Inez. Story about civil war in Central America. Ger. 1911.

1216.

TRENCK, SIEGFRIED von der. Don Juan-Ahasver; eine Passion der Erde. Poem. Ger. 1930.

1217.

TRIBOUILLET, PAUL-HENRI. Don Juan. Poem. Hanoi, Indo-China, 1943.

1218.

TRITTO, G. Il Convitato di pietra. Libretto by Giambattista Lorenzi. Farce opera in one act. Ital. First performed in Naples, 1783. See Fabrizi.

(T'SERSTEVENS. See Serstevens.)

1219.

TURNER, WILLIAM. Music for serenade "Thou Joy of all Hearts." Words by Shadwell and from his Libertine, act I. Eng. Found in New Ayres and Dialogues..., ed. J. Banister and T. Low (1678), and Choice Ayres and Songs, vol II, ed. John Playford (1679). See Shadwell.

1220.

TURNER, WILLIAM. Music for song "When You Dispense your Influence." Words by Shadwell, *ibid.*, act I. Found some places as previous entry. These two entries cited by M. Summers, No. 4282, vol. III, Introd.

(TROLLOPE, THOMAS A. See "sirens" under "viveurs.")

(UKRAINKA, LEYSA. See Kosach, L. P.)

1221.

+ULBACH, LOUIS. L'Amour moderne. Short stories. Fr. 1886.

1222.

UNAMUNO, MIGUEL de. "Don Juan de las ideas." Sonnet. Sp. In his Rosario de sonetaos líricos (Madrid, 1911).

1223.

UNAMUNO, MIGUEL de. El Hermano Juan; o, el mundo es teatro. Play. 1934.

1224.

*UNAMUNO, MIGUEL de. Juan et Juana. Something bearing this title is supposed to have been translated into French by Robert Picard in 1946. I have not located it, nor do I know what work of Unamuno's could be the original.

1225.

+UPWARD, 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.")

(VALDIVIA. See Paso.)

1226.

+VALERA, JUAN. Pepita Jiménez. Novel. Sp. 1874. Pedro de Vargas is called "una especie de Don Juan Tenorio" in the letter of March 22.

(VALLE, FUENSATE [sic] del, [or Fuensanta del]. See Fuensanta del Valle.)

1227.

VALLE-INCLÁN, RAMÓN del. El Marqués de Bradomín. "Coloquios románticos" for the stage. Sp. 1909.

1228.

VALLE-INCLÁN, RAMÓN del. Sonatas. Four novels. 1902 - 1905. At the start of the Sonata de primavera, vol. I in the series, the author calls the marqués a Don Juan "... feo, católico y sentimental."

1229.

*VALLEJO, CARLOS MARÍA de, 1890--. La Capa de Don Juan. Poem (?). Uru.

(VALLIÈRES, LOUIS de. See "libertines" under "viveurs.")

1230.

VALMONT, CLAUDE. Le Don Juan des faubourgs. Novel. Fr. 1946.

1231.

VALONNES, BERN. Een Moderne Don Juan. Novel. Hol. 2nd ed., 1925.

1232.

VARALDO, ALESSANDRO. Intermezzo: Don Giovanni si pente. Short play. Ital. 1922. In his Donne, profumi e fiori; novelle (Milan, c. 1922). Despite the title, this item is not a novella.

(VAST, RAOUL. See "sirens" under "viveurs.")

(VAUTHIER, ÉTIENNE. Le Séducteur de Séville. Merely a trans. of Tirso's play.)

1232a.

*VÁZQUEZ. El Nieto de Don Juan. Novel. Mex. ? 19--?

1233.

*VÁZQUEZ y GÓMEZ, MARIANO, 1831 - 1894. El Hijo de Don Juan. Zarzuela. Sp. V. y G. was a composer. The book could be from, or actually be, Echegaray'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.

1234.

+VEGA, VENTURA de la. El Hombre de mundo. Play. Arg. 1845. Don Luis is reformed, married, and jealous; Don Juan still a bachelor and unrepentant. They bear no surnames, but they could well derive from Zorrilla's characters (1844).

1235.

VEGA, VENTURA de la, and ENRIQUE MAYOL. Los Convidados de piedra. "Pesadilla cómico-lírica.fantástica y algo bailable en un acto, tres cuadros y una apoteosis." Printed, Madrid, 1912. A parody of Zorrilla's Don Juan Tenorio.

(VELTHEN, JOHANNES. Die Stadua der Ehre. 1684. Velthen did not write this play. It is Molière's Don Juan, acted by Velthen. He again appeared in the Molière piece in 1690, this time under the title: Don Juan oder des Don Pedro Todtengastmahl.

1236.

VERLAINE, PAUL. "A Don Juan." (Sonnet. Fr. It may be found in his Oeuvres postumes, vers et prose (Paris: Vannier, 1903), p. 143, but not in subsequent eds. of the posthumous works. A note at the foot of p. 143 reads: "Sonnet de jeunesse douteux, publié sous la signature Fulvio." Gendarme de Bévoitte, No. 4120, says that the sonnet originally appeared in L'Art in 1866, a copy of which I have not been able to check.

1237.

VERLAINE, PAUL. "Don Juan pipé." Poem. In Jadis et naguère, 1884. Fourteen 10-line stanzas.

(VERNET, HORACE. See under "Paintings.")

(VERNIER, VALÉÉRY. See under "viveurs.")

(VÉRON, P. See Musset, A. de.)

(VESTRI, GAETANO. See Busier.)

1238.

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

(VIDAL, PAUL. See Haraucourt.)

(VIDEGAIN. See Arqués.)

1239.

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 20. Fr.

1240.

VIGANŌ, ONORATO. Il Convitato di pietra. "...ballo semitragico pantomimo." Music by Luigi Marescalchi. Ital. Given with Giuseppe Gazzaniga's Tullo Ostilio, in Rome, 1784. Cited in Sonneck, No. B12.

(VIGNON, CLAUDE. See "révoltées" under "viveurs.")

1241.

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

(VILLAESPESA, F. El Burlador de Sevilla. See under "General Criticism" section.)

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

1242.

VILLIERS, CLAUDE DESCHAMPS. Le Festin de Pierre ou le fils criminel. Tragicomedy. Fr. 1659; printed 1660. Much imitated in Germany in 17th and 18th centuries, and translated into German.

1243.

+VILLIERS de L'ISLE-ADAM, AUGUSTE, Comte de. "Le Convive des dernières fêtes." Short story. Fr. In his Contes cruels, 1883.

1244.

+VILLIERS de L'ISLE-ADAM, AUGUSTE, Comte de. Hermosa. Narrative poem. In his Premières poésies, 1856 - 1858 (Lyon, 1859). In three cantos, the first being titled "Don Juan."

1245.

VINOT, GUSTAVE. Dona Juana. Part I. Dramatic poem. Fr. Paris, 1873. "Part II" apparently never appeared.

1246.

*VIRGILII, P. de. Farinelli, No. 4097, says that vol. III of Virgillii's Opere scelte ed inedite was to contain the version of the Burlador y Convidado de piedra. A translation of Tirso's play? Farinelli mentions "Naples, 1870" in conjunction with this "vol. III."

1247.

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

VIVEURS.

The professional pleasure seekers -- the "viveur" or "viveuse" --, like the characters of Restoration comedies or the roués of the French Regency, exemplify one side of the character of Don Juan. Along with "lions" and "sirens" and other names for the same phenomenon, they represent an important phase of nineteenth century European mores. The list that follows is enlarged from names mentioned in Gendarme de Bévoite, 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 Romanciers et viveurs du XIXe siècle (Paris, [1904]), by Philibert Audebrand, who himself wrote a Sérenade de Don Juan. And cf. the "Lovelaces" discussed under the heading "Richardson, S."

1248.

RICARD, AUGUSTE. Le Viseur. Novel. Paris, 1841.

1249.

DUBOURDIEU, RAYMOND. Un Viseur. Novel. Paris, 1842.

1250.

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

1251.

MONTÉPIN, XAVIER de, and Marquis de FOUDRAS. Les Viseurs d'autrefois. Novel. Paris, 1848.

1252.

MONTÉPIN, XAVIER de. Les Viseurs de Paris. Novel. Paris, n. d. Also as a play, 1857.

1253.

MONTÉPIN, XAVIER de. Les Viseurs de province. Novel. Paris, n. d.

1254.

MONROSE, LOUIS, and ARMAND DURANTIN. Les Viseurs de la maison d'or. Play. Paris, 1849.

1255.

PERRET, PAUL. La Fin d'un diviseur. Novel. Paris, 1875.

1256.

LUBOMIRSKI, Prince. Les Viseurs d'hier. Novel. Paris, 1878.

1257.

STAPLEAUX, LÉOPOLD. Les Viseurs de Paris. Novel. Paris, 1880.

1258.

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

1259.

VERNIER, VALÉRY. Un Viseur. Novel. Paris, 1883.

1260.

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

CIRCES.

127.

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 Biblioteca de Autores Españoles, XXXVIII, 497, and Clásicos castellanos, vols. LXVIII and LXXV.

1261.

MÉRY, JOSEPH. La Circé de Paris. Novel. Paris, 1864.

1262.
JANIN, JULES. Circé. Novel. Paris, 1867.
1263.
VOSS, RICHARD. Die Neue Circe. "Eine Italien. Dorfgeschichte." Novel. Dresden, 1886.
1264.
HUNGERFORD, MARGARET W. A Modern Circe. Novel. New York, (1887).
1265.
BLEY, F. Circe. Novel. Dresden, 1893.
1266.
DAUDET, ERNEST. Mademoiselle de Circé. Novel. Paris. 1893.
1267.
ENGEL, G. Zauberin Circe. "Berliner Liebesroman." Novel. Berlin, 5th ed., 1894.
1268.
CHAPÍ, RUPERTO. Circe. Three-act opera. Libretto by Miguel Ramos Carrión. Sp. 1902.
1269.
GEISEL, A. Circe. Novel. Mannheim, 1903.
1270.
ROLF. Circe, Ein Tag aus dem Leben einer Sangerin. Drama. Dresden, 1904.
1271.
ROSSOWSKI, S. Circe. "Dramat. Marchen." Trans. into German, 1905. The word "Marchen" could mean "tale" or "tales."
1272.
HARAUCOURT, EDMOND. Circé. Three-act lyric poem. Music by P.-L. Hillemacher. Performed, 1907; published, Paris, 1907.
1273.
RICHET, CHARLES. Circé. Two-act drama, in verse. Carqueiranne, France, 1920.

LIBERTINES.

1274.
MIRECOURT, EUGÈNE de. Les Libertins. Novel. Paris, 1855.
1275.
ANON. Les Libertins en campagne, memoires tirés du P. de la Joye, ancien aumonier de la reine d'Ivetaz. Novel. Turin, 1870.
1276.
VALLIERES, LOUIS de. Les Vieux libertins. "Vignettes." Paris, 1870.
1277.
KOCK, HENRY de. Histoire des libertins et libertines celebres de tous les temps et de tous les pays. Paris, 1871. Listed by a French catalogue under "novels."

1278.
ORTEGA y FRÍAS, RAMÓN. Los Libertinos. Novel. Madrid, 1876.

1279.
FRÉNE, CAMILLE de. L'École des libertins. Play in verse. Paris, 1884.

LIONS.

1280.
PONSON du TERRAIL. Le Lion de Venise. Novel. Paris, n. d.

1281.
ANCELOT, ARSÈNE P., and LÉON [pseud.]. La Lionne. Two-act play. Paris, 1840.

1282.
TOUCHARD-LAFOSSE, G., and Dr. METTAIS. Un Lion aux bains de Vichy. Novel. Paris, 1842.

1283.
DAUTREVAUX. Le Lion du Santerre. Novel. Paris, 1847.

1284.
GOZLAN, LÉON. Le Lion empaillé. "Comédie-vaudeville." Paris, 1848.

1285.
SOULIÉ, FRÉDÉRIC. Le Lion amoureux. Novel. Paris, 1854. Cf. Ponsard, below.

1286.
DASH, La Vicomtesse, etc. Les Lions de Paris. Novel. Paris, 1860. See under Dash.

1287.
CONSCIENCE, H. Le Lion de Flandres. Novel. Paris, 1862. Trans. from the Flemish.

1288.
PONSARD, FRANÇOIS. Le Lion amoureux. Play. Paris, 1866. Cf. Soulié, above, and Cosseret, below.

1289.
DELVAU, ALFRED. Les Lions du Jour, physionomies parisiennes. Novel. Paris, 1867.

1290.
FEYDEAU, ERNEST. Le Lion devenu vieux. Novel. Paris, 1872.

1291.
COSSERET, PAUL, and H. AGOUST. Le Lion amoureux. One-act ballet. Music by Félix Pardon. Paris, 1877. Cf. Ponsard and Soulié, above.

1292.
ÉTHAMPES, GABRIELLE d', Le Lion du Coëtave. Novel. Paris, 1877.

1293.
FERRARI, PAOLO. Il Lion in ritiro. Play. 1878.

1294.
FREUND, J. In der Höhle des Löwen. Play. Vienna, 1886.

1295.
STARK, L. Gereizte Löwen. Farce. Regensburg, 1894.
1296.
ALTENSTEIN, A. von. Das Erwachen des Löwen. Play. Braunschweig, 1896.
1297.
GÜTHNER, N. Das Lied des Löwen. Novel. Lübeck, 1897.
1298.
DAHL, K. Der Löwe. Novel. 1902. Trans. into German.
1299.
BLUMENTHAL, O. Der Tote Löwe. Drama. Berlin, 1904.
1300.
DIENER, E., and A. HESSLEIN. Der Vergoldete Löwe. Drama. Bamberg, 1905.
1301.
ADAM, PAUL. Les Lions. Novel. Paris, 1906.
1302.
BONNETT, JOHN and EMORY [pseud. of Mr. and Mrs. John Coulson]. Dead Lion. Novel. New York, 1849. Trans. into Danish in 1951 with the title Don Juan er død. (Trans: "The Dead Don Juan.")

RÉVOLTÉES.

1303.
GONDINET, PIERRE E. J. Les Révoltées. Play. Paris, 1865.
1304.
VIGNON, CLAUDE. Révoltée! Novel. Paris, 1879.
1305.
MORET, EUGÈNE. La Révoltée, histoire mondaine. Novel. Paris, 1881.

SIRENS.

1306.
MONTÉPIN, XAVIER de. La Sirène. Novel. Paris, 1856.
1307.
REVOIL, B. H. La Sirène de l'enfer. Novel. Paris, 1865.
1308.
MONTÉPIN, XAVIER de and J. DORNAY. L'Isle des sirènes. "Fantaisie en huit tableaux." Paris, 1866.
1309.
TROLLOPE, THOMAS ADOLPHUS. A Siren. Novel. London, 1870.
- 1310.

THEURIET, ANDRÉ. Sirena. Novel. Trans. into Italian, 1874. Do not know title of the French original.

1311.

MOSENTHAL, SALOMON H. Die Sirene. Play. Berlin, staged, 1874; printed, 1875.

1312.

MURGER, HENRY. Doña Sirène. Story (?). Paris, 1875 (posthumous).

1313.

PELLEGRINI, ALMACHILDE. Una Sirena. Novel. Ital. 1876.

1314.

LEPAGE, A. La Sirène d'Argonne. Novel. Paris, 1878.

1315.

ANON. La Piccola sirena. Milan, 1884.

1316.

BARRILI, ANT. GIULIO. La Sirena, storia vera. Novel. Ital. 3rd ed., 1884.

1317.

DUCHARME, JEANNE. La Sirène. Novel. Paris, 1886.

1318.

VAST, RAOUL, and G. RICOUARD. La Sirène. Novel. Paris, 1888.

1319.

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

1320.

LUBOW, C. Sirene des Brandstifters. "Criminal-Novelle." Königsberg, 1890.

1321.

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

1322.

MALLEFILLE, FELICIEN. Sirena. Novel. Trans. (?) into Italian, 1891. I cannot locate a French original, if any.

1323.

VOJNOVIØ, Count LUJO. Die Sirene. Trans. out of the Croatian into German in 1894. I do not know the title of the original.

1324.

KRÜGER, H. A. Sirenenliebe. "Riviera-Roman." Leipzig and Hamburg, 1897.

1325.

DIESTERWEG, M. Auf der Sirenen-Insel. Story. Berlin, 2nd ed., 1899.

1326.

STARKLOF, L. Sirene. "Eine Schlösser- und Höhlen-Geschichte." Wiesbaden, 1901.

1327.

ROOSEVELT, FLORENCE. The Siren's Net. American Girls in the Quartier Latin. Novel. London, 1905.

1328.
SCHULLERN, HEINRICH von. Die Sirene. One-act drama. Munich, 1906.
1329.
WEIGAND, WILHELM. Sirene. Story. Leipzig, 1906.
1330.
MASSOW, MARION von. Di Schwarze Sirene, Aus dem Leben einer Offiziersfrau. Novel (?). Leipzig, 1908.
1331.
LEMON, FABRICE. La Sirène. Three-act opéra comique. Paris, 1921.
1332.
VLOTEN, WILLEM van. Don Juan empor! Novel. Base. 1922.
1333.
**VOERKER. Supposedly a Danish poet who did a Don Juan in 1864. Most diligent research has failed to unearth either poet or poem. I suspect the several references to this work spring from mention of it in the Espasa-Calpe encyclopedia article, "Sevilla." One critic actually wrote to confirm my suspicion in this one instance, at least. The Espasa article suffers from numerous minor errors of spelling and statement; I fear that we are dealing with another one here.
1334.
VOGT, NICOLAS. Der Färberhof oder Die Buchdruckerei 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 (1796 - 1798); and from Salieri's Asur. Vogt himself arranged this mixture. He also utilized as backgrounds for the action paintings by Raphael (his Annunciation), Michelangelo, etc.
- (VOJNOVIØ, Count LUJO. See "sirens" under "viveurs.")
- (VOSS, R. See "circes" under "viveurs.")
- (VULPIUS, CHRISTIAN A. See Anon: Don Juan der Wüstling.)
1335.
WAGNER, RICHARD. Ger. Added recitatives and reworked some of the dialogue for a performance of Mozart's Don Giovanni, which he conducted in Zurich, November 8, 1850.
1336.
WALLACE, WILLIAM VINCENT. Fantaisie de salon sur l'opéra il Don Giovanni. No. 5 of his Souvenir de l'opéra. Irel. (c. 1852.) From Mozart.
- (WARE, W. H. See Bishop, H. R.)
1337.
WARNER, SYLVIA TOWNSEND. After the Death of Don Juan. Novel. Eng. 1938.
1338.
WEBER, LUDWIG. Adaption for the stage of Grabbe's Don Juan und Faust (q. v.). Leipzig, 1909.
- 1339.

WEIGAND, WILHELM. Don Juans Ende. Comedy, Munich, 1896.

(WEIGAND, WILHELM. See "sirens" under "viveurs.")

1340.

WENCKER, FRIEDRICH. Don Juans erste Liebe. Story. Berlin, (1923).

1341.

WENCKER, FRIEDRICH. 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.

(WERNER, HANS. See Blaze de Bury.)

1342.

WETTON, H. W. The Termination of the Sixteenth Canto of Lord Byron's Don Juan. London: Trubner, 1864. Spurious continuation. Wetton seemingly does not realize that Byron had already finished the canto in question.

1343.

WIDMANN, ADOLF. Don Juan de Maranna. Play in five acts. Appeared in his Dramatische Werke (Leipzig, 1858), vol. II.

1344.

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

1345.

WILBERFORCE, EDWARD, and EDMUND F. BLANCHARD. Don Juan, Canto Seventeenth. In Poems (London: Longman's, 1857). Spurious continuation of Byron's Don Juan.

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

1346.

+WILDE, OSCAR. The Picture of Dorian Gray. Novel. Irel. 1891.

1347.

WILKINSON, FLORENCE. "Don Juan in Portugal." Poem. U. S. In Poetry, XIX (Nov., 1921), pp. 78 - 79.

1348.

WILSON, JOHN P. Don Johnny. Musical travesty in three acts. C. 1904, listed in U. S. copyrights, 1870 - 1916 (see No. B1).

1349.

WILSON, JOHN P. Don Juan ad Lib. Spectacular burlesque in three acts. C. 1896, listed in *ibid*.

1350.

WITTE, J. Moderne Don Juans. Two-act drama. Berlin, 1906.

1351.

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

(WOLFF, ED. See Vieuxtemps, H.)

1352.

WOLZOGEN, ALFRED, Freiherr von. Arranged Grabbe's Don Juan and Faust (q.v.) for the stage. Five-act tragedy. Ger. 1877.

1353.

WUNSCH, HERMANN. Don Juans Sohn. Opera. Ger. Première in Weimar, February, 1928.

1354.

+WYCHERLEY, WILLIAM. Love in a Wood, or St. James's Park. Play. Eng. 1671; published, 1672. Serstevens, q. v., says that this play helped him in his own conception of the burlador.

1354a.

*YÁÑEZ, AGUSTÍN. Don Juan va a tener un hijo. Novel. Mex. 1943. (Z. Don Juan. "With a short Biographical Sketch of the author." London, 1827. This is Byron's poem.)

1355.

ZAMORA, ANTONIO de. No hay deuda que no se pague y Convidado de piedra. Play. Sp. Published, 1744, in Madrid. Sometimes cited with "hay" written "ay," and "combidado" for "convidado." There is a reworking in five acts (instead of the original two) said to have appeared in Spain in 1836. See Cordeiro.

1356.

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

1357.

ZEISE, FRANZ. Don Juan Tenorio; ein Lebensbild. Novel. Ger. 1941. A romantic reconstruction of Don Juan's life.

1358.

*ZENDRINI, 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.

1359.

ZÉVACO, MICHEL. Don Juan. Novel. Fr. (Corsica). 1916.

1360.

*ZIEHRER, KARL M. 1843 - 1922. Ein Kleiner Don Juan. Operetta. Ger. I have not located this item.

1361.

ZORN, ALWIN H. Der Sentimentale Don Juan und die lächelnden Frauen. Novelle. Ger. Heidelberg, 1910 (?).

1362.

+ZORRILLA y MORAL, JOSÉ. A buen juez mejor testigo. Leyenda. Sp. Originally in his Poesías, vol. II (Madrid, 1838). A statue of Christ testifies for a wronged heroine.

1363.

ZORRILLA y MORAL, JOSÉ. El Capitán Montoya. Leyenda. Originally in vol. IV of his Obras (Madrid, 1840). Version of the Mañara story.

1364.

+ZORRILLA y MORAL, JOSÉ. El Desafío del diablo. Leyenda. Originally in Dos leyendas tradicionales (Madrid, 1845). Statue of Christ punishes a nun fleeing with her lover.

1365.

ZORRILLA y MORAL, JOSÉ. Don Juan Tenorio. Drama. Part I, four acts; part II, three acts; in verse. Première, 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 become the most popular of all Spanish plays, being given throughout the Spanish speaking world every year on or near All Souls' Day. In 1949 Salvador Dali startled Madrid with a surrealist version of Zorrilla's drama typical of that painter's concept of art.

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, 1208, 1211, 1212, 1234, 1235, 1247.

1366.

ZORRILLA y MORAL, JOSÉ. Don Juan Tenorio. Zarzuela in three acts and seven cuadros. Music by Nicolás Manent. First performed October 31, 1877. Mitjana, No. 4197, gives the date of August, 1875, performed in Barcelona, in four acts, music by Manent. He is apparently confusing Zorrilla's zarzuela with that of Rafael del Castillo, which did appear in Barcelona at that time, though supposedly in three acts, and with the title El Convidado de piedra. See Castillo. Mitjana also reports a Don Juan Tenorio given all over Spain by the company directed by Arderius. It was a "bailable bufo" and an indecent and indecorous piece of nonsense, Mitjana feels sure, like most the productions mounted by this group. No one knows who composed the music. I have no other reference to this work.

1367.

ZORRILLA y MORAL, JOSÉ. La Leyenda de Don Juan Tenorio. Fragment of a leyenda. Issued posthumously, Barcelona, 1895. Part of a very extensive leyenda which he projected but never finished on the Tenorios.

1368.

+ZORRILLA y MORAL, JOSÉ. Margarita la tornera. Leyenda. Originally in his Cantos del trovador ... (Madrid, 1840). Margarita is snatched from the convent, seduced, and abandoned by the libertine Don Juan de Alarcón.

1369.

ZORRILLA y MORAL, JOSÉ. El Tenorio bordelés. "Recuerdo legendario." Novel. Madrid, 1897. Not "cordobés."

1370.

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

.
***ZSCHOKKE, HEINRICH. Der Todte Gast. Novelle. Munich, (1879). Humorous tale. Any connection here is very tenuous. See Berr, José, and Robert, L.

(ZULOAGA, IGNACIO. See under "Paintings.")

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2010. STONE GUEST

2010.1.

Anon. "Otra versión del romance del Convidado de piedra," Cultura Española (1906), pp. 767 - 768.

2010.2.

*Anon. "Romance de la calavera invitada a cenar," Pueblo (Madrid), Nov. 5, 1949.

2010.3.

Braga, Theophilo. Legend of "A Estatua que come," given in his Cantos tradicionaes do povo portuguez (Porto, 1883), I, pp. 204 - 205.

2010.4. - 2010.5.

Busk, Rachel H., The Folk Lore of Rome (London, 1874), pp. 202 - 203, and Giuseppe Pitrè, Novelle popolari toscane (Florence, 1885), pp. 137 - 138 (discussed, note, pp. 138 - 139), retell the story of "Don Giovanni," carried to hell by the devil when he refused to repent.

2010.6.

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

2010.7.

Espinosa, A. M. "La Leyenda de Don Juan y las doce palabras retorneadas," Boletín de la Biblioteca Menéndez y Pelayo, XV (1933), pp. 216 - 219.

2010.---

(Farinelli, Arturo, No. 4097, chap. III, and pp. 283 - 306.)

2010.8.

Filippini, Enr. "Don Giovanni e il diavolo," in his Spigolature folkloriche (Fabriano, 1899), chap. VIII.

2010.9.

Klapper, Joseph. "Eine Quelle der Don Juan-Sage," Studien zur Vergleichenden Literaturgeschichte, IX (1909), pp. 190 - 192.

2010.10.

Klapper, Joseph. "Die Quellen der Sage vom toten Gaste," Festschrift zur Jahrhundertfeier der Universität zu Breslau (Breslau, 1911), pp. 202 - 231.

2010.11.

MacKay, Dorothy E. The Double Invitation in the Legend of Don Juan. Stanford, Cal., (1943). Rev. W. C. Atkinson, Modern Language Review, XL (1945), pp. 143 - 145; C. Bruerton, Hispanic Review, XI (1943), pp. 353 - 355; *T. C. Smith, Bulletin of Spanish Studies, XXI (1944), p. 188; Paus S. Wood, Philological Quarterly, XXV (1946), pp. 90 - 91.

2010.12.

Menéndez Pidal, Ramón. "Los Romances tradicionales en América," Cultura Española (1906), pp. 72 - 111.

2010.13.

Menéndez Pidal, Ramón. "Sobre los orígenes de El Convidado de Piedra," Cultura Española (1906), pp. 449 - 459. Also in his Estudios literarias (Madrid, 1920), pp. 105 - 136, or (Buenos Aires, 1939), pp. 81 - 108.

2010.14.

Menéndez y Pelayo, Marcelino. Discussion of "Coplas de la muerte como llama a un poderoso caballero," in his Antología de poetas líricos castellanos, III, pp. 205 - 206 (Obras completas [Madrid, 1944], vol. XIX; in older ed. of Antología, VI, ccclxxxiii - iv).

2010.15.

Menéndez y Pelayo, Marcelino. "Romance de Don Juan," Antología, IX, pp. 316 - 317 (Obras completas [Madrid, 1945], vol. XXV; in older ed. of Antología, X, p. 209 - 210.)

2010.16.

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

2091. LEONTIUS.

2091.1.

Ancona, Alessandro d'. "La Leggenda di Leonzio," in Miscellanea di studi critici edita in onore di Arturo Graf. Bergamo, 1903. Also in Ancona: Saggi di letteratura popolare ... Leghorn, 1913.

2091.2.

Fischer, O. "Don Juan und Leontius," Studien zur Vergleichenden Literaturgeschichte, V (1905), pp. 226 - 242.

2091.---

(See Gendarme de Bévoite, No. 4119, p. 37 and ff., and Farinelli, No. 4096, II, pp. 229 - 230.)

2091.3.

Zeidler, Jacob. "Beiträge zur Geschichte des Klosterdramas; II Thanatopsychie (Zeugnisse und Belege für Don Juan auf dem Ordenthater)," Zeitschrift für Vergleichende Literaturgeschichte, IX (1896), pp. 88 - 132.

2096. ST. PATRICK.

For general bibliography on this legend, see Baldensperger, No. B3, p. 134, and Séris, No. B19, pp. 373 - 374.

2096.1.

Avalle Aroé, Juan B. "Sobre la difusión de la leyenda del Purgatorio de San Patricio en España," Nouvelle Revista de Filología Hispánica, II (1948), pp. 195 - 196.

2096.2.

Miquel y Planas, Ramón. "Influencia del Purgatori de Sant Patrici en la Ilegenda de Don Juan," Bibliofilia, fascicule XV (1914), pp. 583 - 597.

2099. CUEVA.

2099.1.

Gillet, Joseph E. "Cueva's Comedia del Infamador and the Don Juan Legend," Modern Language Notes, XXXVII (1922), pp. 206 - 212.

2099.2.

Icaza, F. A. de. Introd. to his ed. of Cueva's Infamador (Clásicos Castellanos No. 60, Madrid, 1924).

2100. FERREIRA.

2100.1.

Menéndez y Pelayo, Marcelino. Discussion of Eufrosina in Orígenes de la novela, IV, pp. 114 - 125 (in Obras completas, vol. XVI [Madrid, 1943]).

2103. GOETHE.

2103.---

(See Flores, No. 2150.3.)

2103.---

(Ingenieros, José. See No. 4150.)

2103.1.

Stendhal [Henri Beyle]. "Werther et Don Juan," in his De l'amour, chap. 59. Paris, 1826.

2109. MURASAKI.

2109.1.

Anon. "Don Juan as a Japanese Literary Character," Current Literature [=Current Opinion], XLI (1906), p. 56.

2109.2.

Barine, Arvède. "Un Don Juan japonais," in his Essais et Fantaisies. Paris, 1888.

2109.3.

*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.)

2109.4.

Charpentier, Léon. "Un Don Juan dans la littérature japonaise," Grande Revue, XXXVIII (1906), p. 351 - 363.

2116. ROJAS.

2116.1.

Arciniega, Rosa. "La Celestina, antelación del Don Juan," Revista de las Indias, XXXVI (1939), pp. 258 - 279.

2119. TÉLLEZ.

2119.1.

Webber, Edwin J. "The Shipwreck of Don Manuel de Sausa in the Spanish Theater," Publications of the Modern Language Association, LXVI (1951), pp. 114 - 122.

2126. - 2130. VEGA.

2126.1.

Blanco Saler, C. "Lope de Vega en la génesis de Don Juan," in his Emoción y Recuerdo de España en Filipinas, pp. 49 - 77. Madrid, 1949.

2134. CARDEÑAS.

2134.1.

Gómez Imaz, Manuel, and J. M. a Valdenebra edited Cardeñas' book: Seville, 1903.

2135. LOZANO.

2135.1.

Entrambasaguas, Joaquín de. El Doctor D. Cristóbal Lozano. Madrid, 1927. Also in Revista de Archivos, Bibliotecas y Museos, XLVIII (1927), pp. 138 - 158, 205 - 233, 293 - 316; XLIX (1928), pp. 1 - 24, 156 - 177, 209 - 231. (Expanded from earlier version?)

2135.2.

MacMillan García, Barbara. "Cristóbal Lozano and the Legend of Lisardo," Modern Philology, XLVII (1950), pp. 152 - 163.

2136. JUAN MANUEL.

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

2137. MAÑARA.

2137.1.

Aviles, José. Compendio de la vida de un illustre sevillano D. Miguel Mañara. Seville, 1903.

2137.2.

Barrès, Maurice. "Une Visite à Don Juan," in his Du Sang, de la volupté et de la mort. Paris, 1894. (Paris, 1909, pp. 159 - 165.)

2137.---

(See Cano y Cueto's own criticism of his Miguel de Mañara, No. 2457.1.)

2137.---

(Cesari-Rocca. See Nos. 4070 - 4071.)

2137.3.

Gautier, Théophile. Voyage en Espagne, chap. XIV. Paris, 1840.

2137.4.

Gómez Imaz, Manuel. Don Miguel Mañara, algunos datos referentes al insigne fundador de la S. Caridad de Sevilla. Seville, 1902.

2137.5.

Larroumet, Gustave. "À propos de Don Juan / Don Juan à Seville," Le Temps, June 29, 1897, p. 3.

2137.6.

Latour, Antoine de la. Don Miguel de Mañara, sa vie ..., etc. Paris, 1857. More or less a free translation of Cardeñas' biography cited above.

2137.7.

Loo, Esther von. Le Vrai Don Juan: Don Miguel de Mañara. Pref. by André Castelot. Paris, (1950). Rev. Spanish Cultural Index, Oct. 1, 1950, pp. 86 - 88; André Castelot, "Don Juan va être canonisé ...," La Gazette des Lettres, VI (July 8, 1950), 3; *L. Labiau, Lettres Romanes, VI (1952), pp. 350 - 352.

2137.8.

Lorenzi de Bradi, Michel Don Juan, la légende et l'histoire ... Paris, 1930. Rev. by E. Hollande, "Le Vrai Don Juan", "Revue Bleue [=Revue Politique et Littéraire]", LXVIII (1930), pp. 699 - 701.

2137.9.

Mas y Prat, Benito. "Don Miguel de Mañara" and "Roncé y Mañara," chaps. I and II, pp. 23 - 77, in his Estudios literarios. Madrid, 1872.

2137.10.

Maclair, Camille. "Don Juan ou Don Miguel," Revue Universelle, XLIII (Nov. 15, 1930), pp. 433 - 445.

2137.11.

Olivier, Paul. "En marge de l'histoire -- La Canonisation de Don Juan," Revue de France, I (1921), pp. 214 - 222.

2143. (etc.) DON JUAN TYPE.

2143.1.

Gleichen-Russwurm, Alexander von. "Don Juans Urbild und Wandlung," pp. 201 - 211, in his Könige des Lebens. Von Eleganz und Liebe. Berlin, 1927. (Trans. into English, New York, 1928, as Dandies and Don Juans.)

2143.2.

Sainte-Beuve, Charles-A. Port Royal, III, p. 303. Paris, 1840---. (A note on historical Don Juans.)

2148. BYRON.

2148.1.

Maurois, André. Byron. 1930. This becomes in English: "Don Juan; or, The Youth of Byron," Forum, LXXXII (1929), pp. 65 - 71, 183 - 192, 250 - 256, 309 - 316, 378 - 384; LXXXIII (1930), pp. 53 - 59, 114 - 121. Also in book form as Byron, New York, 1930. This bibliography emphasizes the poet's love life.

2150. CASANOVA.

2150.1.

Carrera, Julieta. Don Juan y Casanova. Mexico, 1946.

2150.---

(Cucuel, G. See No. 2781.6)

2150.2.

Ellis, Havelock. Essay o Casanova in Affirmations. London, 1898.

2150.3.

*Flores, Luis J. "Tres posesas del amor: Werther, Don Juan, Casanova," Puerto Rico Ilustrado, March, 5, 1949, pp. 59, 61.

2150.4.

Hussey, Dyneley. "Casanova and Don Giovanni," Music and Letters, VIII (Oct., 1927), 470 - 72.

2150.5.

Le Gras, J. Le Véritable Casanova. Paris, 1950.

2150.---

(See Maynial, Edouard. No. 2338.2)

2150.6.

Maynial. "Les Mémoires de Casanova et les conteurs français du 18^e siècle," Mercure de France (January 1, 1928), pp. 112 - 37.

2150.7.

Musset, Alfred de. "Mémoires de Casanova," Le Temps, March 20, 1831.

2150.---

(See Oricao, No. 4207, pp. 213 - 38)

2150.7a.

Sarfatti, Margherita G. Casanova contra Don Giovanni. Milan, 1950.

2150.8.

Schmitz, Oskar A. H. Don Juan, Casanova und andere erotische Charaktere. Stuttgart, 1906.

2151. CHATEAUBRIAND.

2151.1.

*Souza, Claudio de. An essay on Chateaubriand's sentimental adventures with a discussion of donjuanism. 1948. (Reported elsewhere; I had no success in tracing it.)

2152. CONSTANT.

2152.1.

Luz-León, José de la. Benjamín Constant, o, El Donjuanismo intelectual. Havana, 1937. (Preface by G. Marañón.)

2153. EÇA DE QUEIROZ.

2153.1.

Edwards Bello, Joaquín. ... Don Juan lusitano; ejercicios portugueses dedicados a los lectores de Eça de Queiroz ... Santiago de Chile, 1934.

2156. JASON.

2156.1.

*Jentsch, Karl. "Don Juan und Jason," Zeit (Vienna daily), 1905. Rev. by P. L., Literarische Echo [=Literatur; Monatsschrift für Literaturfreunde], VII (May 15, 1905), p. 1191. I have seen only the review.

2159. NAPOLEON III.

2159.1.

Assmus, Burghard. Ein Kaiserliche^{oo} Don Juan. Interessante Enthüllungen aus dem Liebesleben Napoleons III. Leipzig, 1901. (Cf. his Liebesabenteuer einer Kaiserin ... Leipzig, 1902; about the Empress Eugénie.)

2161. OLIVEIRA.

2161.1.

Cossío, José María de. "El Caballero de Oliveira. Documentos para la biografía de Don Juan," Revista de Occidente, VII (1925), pp. 359 - 366.

2172. ROSS.

2172.1.

Lessing, Gotthold E. Sämtliche Schriften (3rd ed., Lochmann and Muncker, Stuttgart, 1886 -), XV, 281, "Entwürfe und unvollendete Schriften," section called "Collectanea." Lessing has the following short note on Lord Ross, an eighteenth century libertine and blasphemer: "Mylord Ross zu Dublin, von dem das Journal Encyc. 1762, p. 105. würde ein gutes Subject zu einem neuem Don Pedro seyn." The periodical citation in question is Le Journal Encyclopédique (Bouillon), January I, 1762, pp. 104 - 09.

2172.2.

Pitallet, Camille. Contributions à l'étude de l'hispanisme de G. E. Lessing (Paris, 1909), pp. 240 - 45. (Pitallet here discusses Lessing's note).

2173. TENORIO FAMILY.

2173.1.

T.[enorio], M.[iguél]. El Verdadero Don Juan Tenorio a sea Memoria sobre la precendencia, enlace y continuación del apellido Tenorio. Madrid, 1853.

2177. VILLAMEDIANA.

See Marañón, No. 4185, essay entitled "Gloria y miseria del conde de Villamediana."

2179 (etc.). DOÑA JUANA TYPE.

2179.1.

Alméras, Henri d'. La Femme amoureuse dans la vie et dans la littérature Quelques représentants du donjuanisme ... Paris, (1923).

2182. GIOVANNA I.

2182.1.

Amalfi, G. La Regina Giovanna nella tradizione. Naples, 1892.

2185a. SAND.

2185a.1.

Maurois, André. Lélia, ou, La vie de George Sand. Paris, 1952. Eng. version, N. Y., 1953. Discusses her donjuanesque proclivities.

2187. DANCE OF DEATH.

For a general bibliography on the Dance of Death, see Baldensperger, No. B3, 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.

2187.1.

Clark, James M. The Dance of Death in the Middle Ages and the Renaissance. Glasgow, 1950.

2188. SERRALLONGA.

2188.1.

Encyclopédia Universal Ilustrada, 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.

2189.1.

Bianquis, Geneviève. "Faust dans l'histoire, la légende et la littérature: Don Juan et Faust," Revue des Cours et Conférences, XXXV (2) (1933 - 1934), pp. 730 - 744.

2189.2.

Denslow, Stewart. "Don Juan and Faust," Hispanic Review, X (1942), pp. 215 - 222.

2189.3.

Denslow, Stewart. "Don Juan and Faust: Their Parallel Development and Association in Germany, 1790 - 1850," Dr.Dissert., abstracted in Univ. of Virginia Abstracts of Dissertations, 1941, pp. 23 - 27.

2189.4.

[Hartwick, M. "Faust, Don Juan und Ahasver," Eckart, VIII, pp. 225 - 228. Incorrect reference.]

2189.5.

*Hirsch, Pfarrer aus Lintorf. Die Drei grossen Volkssagen von Don Juan, vom ewigen Juden und von Dr. Faust ... Frankfurt a/M., 1875.

2189.6.

Kahlert, August. "Die Sage vom Don Juan und ihre Vergleichung mit jener vom Faust," in Johann Scheible, Das Kloster. III (cell II), pp. 667 - 695. Stuttgart, 1846.

2189.7.

Krogh, Torben. "Don Juan og Faust som Pantomime-Figurer," Tilskueren (Copenhagen), LIII (Sep., 1936), pp. 185 - 206.

2189.8.

Madariaga, Salvador de. "Fausto y Don Juan" and "Algo más sobre Fausto y Don Juan," in his Bosquejo de Europa, part II, chap. III, pp. 61 - 66, and chap. V, pp. 71 - 78. Mexico City, (1951).

2189.9.

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

2189.10.

Nieten, Otto. "Don Juan und Faust und Gotland," Studien zur Vergleichenden Literaturgeschichte, IX (1909), pp. 193 - 222.

2189.11.

Orico, Osvaldo. "La Influencia de 'Don Juan' sobre 'Mefistófeles'," Revista Nacional de Educación (Madrid), X (1950), pp. 29 - 33. (On Tirso and Goethe.)

2189.12.

Prunaj, Giovanni B. Le Tre leggende eterne. Milan, 1915. (The Cid, Don Juan, Faust.)

2189.13.

Quaglino, G. "Don Giovanni, Fausto e Loyola," in his Dialoghi d'esteta. Milan, 1899.

2189.14.

Ramos, Gustavo. "A Lenda de D. Juan Tenorio, nas suas relações com a lenda faustiana," which is chap. IV of his longer study, "O Fausto de Goethe no seu duplo significado filosófico e literário," O Instituto (Coimbra), LX (1913) to LXV (1918), passim. Chap. IV is found in LXIII (1916), pp. 640 - 652; LXIV (1917), pp. 57 - 64, pp - 99 - 109, 151 - 156, 187 - 194, 240 - 250, 368 - 379, 415 - 422, 485 - 489.

2189.15.

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

2189.15a.

Sánchez Castañer, F. Article comparing Don Juan, Don Quijote, and Faust. Quaderni Ibero-Americani (Turin), X (1951).

2189.16.

Schmidt, Erich. "Volksschauspiele aus Tirol. Don Juan und Faust," Archiv für das Studium der Neueren Sprachen und Literaturen, XCVIII (1897), pp. 241 - 280.

2190. FRA DIAVOLO.

2190.1.

Kolb, Annette. "Don Juan und Fra Diavolo," Wiener Rundschau, III (1899), 25

2191.

MOLENAR. Farinelli, No. 4097, p. 457, says that his legend recalls that of Don Juan. "Claes Molenaar" would seemingly be Nicolaes (or "Claes") Molenaar (or "Molenaar"), 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 Corneille Molenaar (1540 - 91) is said to have led a life of wild debauchery that led him to misery and poverty.

2193. ROBERT THE DEVIL.

2193.1.

Benezé, E. Orendel, Wilhelm von Orense und Robert der Teufel. Halle, 1897.

2193.---

(Edwards, Henry S. "Robert the Devil": see No. 4091.)

2193.---

(See Fitzmaurice-Kelly, No. 4108, and Farinelli, No. 4097, pp. 50 - 51 and 299 - 300.)

2193.2.

Kippenberg, Anton. "Die Sage von Robert dem Teufel in Deutschland und ihre Stellung gegenüber der Faustsage," Studien zur Vergleichenden Literaturgeschichte, IV (1904), pp. 308 - 333.

2193.3.

Tardel, Hermann. "Neue Bearbeitungen der Sage von Robert dem Teufel," Studien zur Vergleichenden Literaturgeschichte, IV (1904), pp. 334 - 345.

2193.4.

Tardel, Hermann. Die Sage von Robert dem Teufel in neueren deutschen Dichtungen und in Meyerbeers Oper. Berlin, 1900.

2194. VAZQUEZ DE LECA.

2194.---

(Cano y Cueto, No. 2454.1., discusses his own version of legend.)

2194.1.

Hazañas y la Rua, Joaquín. Vázquez de Leca 1573 - 1649. Sevilla, 1918.

2194.2.

Mévil, André. "Le Véritable Don Juan (Mateo Vasquez de Leca, qui a servi de modèle à Tirso de Molina pour son Burlador de Sevilla, source de tous les Don Juan)," Journal des Débats, XXXVI, part 2 (Nov. 22, 1929), p. 845. *Also reported in Journal des Débats, Politiques et Littéraires, Nov. 10, 1929.

2197. ACCIAIUOLI.

2197.1.

E.[ngel], C.[arl]. "Views and Reviews," Musical Quarterly, XXIX (1943), 527 ff.

2197.2.

Fuà, Franca. L'Opera di Filippo Acciajoli. Fossombrone, 1921.

2200. AICARD.

2200.1.

Aicard, Jean. Preface to his Don Juan 89.

2205. ALBERGATI-CAPACELLI.

2205.1.

Filippini, Enr. "Per lo svolgimento drammatico della leggenda dongiovannesca," Rassegna Critica della Letteratura Italiana, IV (1899), pp. 63 - 67.

2210. ALMQVIST.

2210.1.

*Atterbom, P. D. A. Samlade Skrifter, VI, pp. 103 - 110. (Stockholm, 1874). Orig. in Helsingfors Morgenblad, 1837.

2219. ÁLVAREZ QUINTERO.

2219.---

(Pérez de Ayala. See No. 4222.)

2235. DON GIOVANNI.

2235.1.

*Rev. in Allgemein^{oo} Europäischer^{oo} Journal (November, 1796), p. 189 ff.

2285. LAUFNER DON JUAN.

2285.1.

Werner, Richard M. Der Laufner Don Juan. Hamburg and Leipzig, 1891. Introductory essay, notes, and text.

2297. (etc). PUPPET SHOWS, ETC.

2297.1.

Kralik, R., and Jos. Winter, eds. Deutsche Puppenspiele. Vienna, 1885. Contains Don Juan der Wilde.

2297.---

(Schmidt, Erich. See No. 2189.16.)

2297..2.

Trautmann, Karl. "Deutsche Schauspieler am bayrischen Hofe," Jahrbuch für Münchner Geschichte, III, 361 - 62.

2312. TAN LARGO.

2312.1.

Fuensanta del Valle, Marqués de la. Introd. to vol. XII of the Colección de libros españoles raros o curiosos (ed. F. del V. and José Sancho Rayón, Madrid, 1878), pp. v - x. Volume includes text of the Tan largo...

2312.---

(Hämel, A. See No. 4137.)

2312.2.

Sánchez y Escribano, F., and William L. Fichter. "Una Anécdota folklórica del Tan largo me lo fiáis no notada hasta la fecha," Revista de Filología Hispánica, IV (1942), pp. 70 - 72.

2317. ANTHES.

2317.1.

*Koch, M. Schlesische Zeitung, April 30, 1912.

2329. ASHTON.

2329.1.

Rev. in Theatre World, XLV (January, 1949), p. 26.

2329.2.

Rev. by Arthur Notcutt, Musical Courier, CXXXIX (January 1, 1949), pp. 12, 31.

2338. BALZAC.

2338.1.

Breuilac, Marcel. "Hoffman en France," Revue d'Histoire Littéraire de la France, XIV (January - March, 1907). L'Élixir, pp. 80 - 81; Musset's Namouna, pp. 77 - 78.

2338.2.

Maynial, Edouard. "Balzac et Casanova," Revue d'Histoire Littéraire de la France, XLV (1938), pp. 472 - 485.

2352. BATAILLE.

2352.1.

Rev. by Claude Berton, Les Marges, February 15, 1921.

2352.2.

Rev. by René Doumic, Revue des Deux Mondes (January 1, 1921), pp. 185 - 188.

2352.3.

Rev. by E. Rey, Revue de Paris, XXVIII (January 15, 1921), pp. 402 - 415.

2352.4.

Rev. by Gaston Sorbets, Petite Illustration. Théâtre, new series, No. 35 (January 22, 1921). (And, in the English version, called Don Juan, adapted by L. Langner, produced in New York, 1921.)

2352.5.

Rev. in Dramatic Mirror (New York), LXXXIV (Sept. 17, 1921), p. 412.

2352.6.

Rev. in Theatre, XXXIV (Nov., 1921), pp. 340, 344.

2352.7.

Rev. by K. Andrews, Bookman (New York), LIV (Nov., 1921), p. 232.

2352.8.

Rev. by Oscar W. Firkins, Weekly Review, V (Sept. 24, 1921), pp. 275 - 276.

2352.9.

Rev. by L. Lewishohn, Nation (New York), CXIII (Oct. 12, 1921), p. 427.

2353. BAUDELAIRE: DON JUAN.

2353.1.

Croce, Benedetto. "Baudelaire: Don Juan aux enfers," Critica. Rivista di Letteratura, etc., XXXVI (1938), pp. 241 - 244.

2353.2.

David, Henri. "Sur le Don Juan aux enfers de Baudelaire," Revue d'Histoire Littéraire de la France, XLIV (1937), pp. 65 - 76.

2353.3.

Gautier, Théophile. Appreciation of the poem in his Écrivains et artistes romantiques, chap. VI (Paris, 1929). Undated.

2354. BAUDELAIRE: LA FIN.

2354.1.

Feuillerat, Albert. "Baudelaire et la légende de Don Juan," Renaissance (New York), II - III (1944 - 1945), pp. 65 - 76.

2358. BECKER.

2358.1.

Rev. in Zeitschrift für Französischen und Englischen Unterricht, XXIV (1925), pp. 370 - 371.

2363. BENAVENTE.

2363.1.

Rev. by [Eusebio] G. [arcía] - L. [uengo], Índice (de Artes y Letras) (Madrid), VII (Oct. 15, 1952), p. 17.

2363.2.

*Rev. by Rafael Vázquez Zamora, Ínsula, VII (Oct., 1952), p. 12.

2366. BENNETT.

2366.1.

Rev. in London Times, Literary Supplement, (Oct. 18, 1923), p. 686.

2366.2.

Rev. by Martin Armstrong, Spectator, CXXXI (Nov. 17, 1923), pp. 742 - 744.

2366.3.

Baeza, Ricardo. "El Último Don Juan," Revista de Occidente, III (1924), pp. 253 - 259.

2366.4.

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

2366.5.

Rev. by Desmond MacCarthy, New Statesman and Nation, XXII (Oct. 20, 1923), pp. 47 - 48.

2366.6.

Rev. by George Sampson, Bookman (London), LXV (March, 1924), p. 311 - 312.

2375. BERTRAND.

2375.1.

*Rev. by André Chaumeix, Journal des Débats, Politiques et Littéraires, July 1 or 3, 1903.

2376. BERWIŃSKI.

2376.1.

Kasprzycka-Stauchowa, Zofja. "Don-Úuan poznaniŃski -- Ryszard BerwiŃski," PrzeŃlad Współczesny, LV (1935), No. 162, pp. 58 - 77.

2381. BIANCOLELLI.

2381.---

(Gendarme de BévoŃte, G. See No. 4118.)

2381.1.

Spellanzon, Giannina. "La Scenari italiano Il Convitato di pietra," Revista de Filología Española, XII (1925), pp. 376 - 384

2401. BOTELHO.

2401.1.

Menéndez y Pelayo, Marcelina. Estudios y discursos de crítica histórica y literaria, III, 76 (Obras completas, VIII [Madrid, 1941]). A short mention in a section on Tirso's Burlador.

2418. BROWNING.

2418.1. - 2418.21.

Reviews, on or after June 6, 1872, in the Daily Telegraph, Athenaeum, Examiner, Scotsman, John Bull, Graphic, Manchester Guardian, Spectator, Liverpool Mercury, North British Quarterly, Illustrated London News, Literary World (two articles), Observer, Fortnightly Review (by S. Calvin), Saturday Review, Standard, North Atlantic Monthly, Times, Daily News, Lloyd's Weekly Newspaper, according to Furnivall, No. B23, cited without further details.

2418.22.

Rev. in The Canadian Monthly, II (1872), pp. 285 - 287. Supposedly by Goldwin Smith, but unsigned in original.

2418.23.

Rev. in Every Saturday ("A Journal of Choice Reading, Boston), II, series 3 (July 13, 1872), pp. 53 - 55. Reprinted from the Examiner.

2418.24.

Rev. in The Guardian (Westminster), XXVII, part 2 (Sept. 25, 1872), supplement, pp. 1215 - 1216.

2418.25.

Anon. "Fifine at the Fair, and Robert Browning," Temple Bar (London), XXXVII (March, 1873), pp. 315 - 328. Reprinted in Every Saturday (Boston), III, series 3 (Jan. - June, 1873), pp. 283 - 288.

2418.26.

Berdoe, Edward. "Fifine at the Fair," in his Browning Cyclopaedia (London and New York, 2nd ed., 1892), pp. 166 - 175.

2418.27.

Burt, Emma J. "The Wastrel, The Epilogue to Fifine at the Fair," in her Seen and Unseen in Browning (Oxford, 1923), chap. IV, pp. 101 - 132.

2418.28.

Burt, Mary E. "A Picture of Constancy," in her Browning's Women ... (Chicago, 1887), chap. XI, pp. 151 - 164. About Elvire and Fifine.

2418.---

(Clarke, Helen A. See Porter, Charlotte, below.)

2418.29.

Cooke, George W. Guide-Book to the Poetic and Dramatic Works of Robert Browning (Boston, 1897), pp. 132 - 139.

2418.30.

De Vane, William C. A Browning Handbook (New York, 1935), pp. 321 - 327.

2418.31.

De Vane, William C. "The Harlot and the Thoughtful Young Man: A study of the Relation between Rossetti's 'Jenny' and Browning's 'Fifine at the Fair,'" Studies in Philology, XXIX (1932), pp. 463 - 484.

2418.32.

Dawden, Edward. Robert Browning (London - New York, 1904), pp. 301 - 306.

2418.33.

Rev. by C. C. Everett in Old and New, VI (1872), pp. 609 - 615.

2418.34.

Morison, Jeanie. "Of Fifine at the Fair: An Explanation," Academy (London), XLII (Sep. 3, 1892), pp. 194 - 195. Apparently the same essay as in her books: Of "Fifine at the Fair," "Christmas Eve and Easterday," and Other of Mr. Browning's Poems (Edinburgh, 1892).

2418.35.

Nettleship, John T. "Fifine at the Fair," essay in his Robert Browning, Essays and Thoughts (2nd ed., New York, 1890), pp. 221 - 267. Reprinted from The Browning Society's Papers (1881 - 1884), part II, pp. 199 - 230.

2418.36.

Orr, Mrs. Sutherland [Alexandra]. A Handbook to the Works of Robert Browning (London, 6th ed., 1892; reprinted, 1937), pp. 150 - 161.

2418.37.

Orr, Mrs. Sutherland [Alexandra]. Life and Letters of Robert Browning (London, 1891), pp. 294 - 298.

2418.38.

Porter, Charlotte, and Helen A. Clarke. Introd. to Browning's Prince Hohenstiel-Schwangau, Fifine at the Fair, Pacchiarotto, etc. (New York, 1898), esp. pp. xiii - xxi.

2418.39.

Raymond, William O. "Browning's Casuists," in his The Infinite Moment and Other Essays in Robert Browning (Univ. of Toronto, 1950), esp. pp. 151 - 155.

2418.40.

Raymond, William O. "Browning's Dark Mood: A Study of Fifine at the Fair," *ibid.*, pp. 105 - 128. Also in Studies in Philology, XXXI (1934).

2418.41.

Reul, Paul de. "Fifine à la foire; ou, Le Don Juan de Robert Browning (1872)," Revue de l'Université de Bruxelles, XXXII (1927), pp. 478 - 493. Appears later as chap. VII, pp. 386 - 404, of part II of his L'Art et la pensée de Robert Browning (Brussels, 1929). This book is not to be confused with his The Art and Thought of Robert Browning, a series of four lectures delivered at the Rice Institute and printed by Rice in 1926. There are only scattered references to Fifine in it.

2418.42.

Sharpe, Reverend John. "An Analysis and Summary of Fifine at the Fair," The Browning Society's Papers (1881 - 1884), part II, pp. 255 - 257.

2418.43.

Rev. by Richard H. Shepherd. "Mr. Browning's New Poem," Echo, Thursday, June 6, 1872.

2418.44.

Sim, Frances M. Robert Browning and Elizabeth Barrett (London, 1930), pp. 59 - 61.

2418.---

(Smith, Goldwin. See above, No. 2418.22.)

2418.45.

Rev. by Frederick Wedmore, Academy (London), III (July 1, 1872), pp. 243 - 244.

2432. BYRON.

For contemporary reviews of Byron's Don Juan, see note below No. B25, to Coleridge.

2432.1.

Alonzo, Salvatore. Giorgio Byron attraverso "Don Giovanni." Acireale, Sicily, 1931.

2432.2.

Anon. A Critique on the Genius and Writings of Lord Byron, with Remarks on Don Juan. Norwich: printed by and for John Stacy, 1820. May be by John Stacy himself.

2432.3.

Anon. Don John; 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.

2432.4.

Anon. Criticism of Don Juan. Quarterly Review, CXVII (1837), pp. 81 ff. Probably by Richard Ford.

2432.5.

Anon. 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 diatribe in attava rima pretending to be Byron's own story of his life, and under this guise slandering him unmercifully.

2432.6.

Anon. Don Juan. "With a preface by a clergyman." The poem really is Byron's, canto I - V.

2432.7.

Anon. Gordon: a Tale. A Poetical Review of Don Juan. London: Allman, 1821.

2432.8.

Anon. "Juaniana," The London Magazine, new series, I (Jan., 1825), pp. 82 - 95. Signed "Ardelius."

2432.9.

Anon. Letter to the Right Honourable Lord Byron. London: W. Wright, 1821. Laudatory criticism of Don Juan. Signed "John Bull." May be by John Black, or Lockart: see Nos. 2432.77. - 2432.78.

2432.10.

Anon. "Lord Byron. -- Don Juan," (Dennie's) Portfolio (Philadelphia), series 5, XVI (July - Decl, 1823), pp. 157 - 162.

2432.11.

Anon. "The Morality of Don Juan," University Magazine, a Literary and Philosophical Review (Dublin), LXXXV (1875), pp. 630 - 637. One of a series of "Essays and Sketches" by "The London Hermit." Sometimes called Dublin University Magazine.

2432.12.

Anon. "A Poet's Table Talk," The Academy and Literature (London), LXIV (1903), pp. 439 - 440. Criticism of Don Juan.

2432.13.

Anon. "Remarks on Don Juan," Blackwood's Magazine, V (August, 1819), p. 512 - 522. See Mordell, No. 2432.46.

2432.---

("Ardelius." See No. 2432.8.)

2432.14.

*Ashbee, H. S. "The Rest of Don Juan," The Bibliographer, IV (1883), p. 25 ff. On continuations of Byron's poem.

2432.15.

Aston, James and Edward. Pompeii and Other Persons. Includes A Dissertation on Lord Byron, his Moral Character. Don Juan - Cain. London, 1828.

2432.---

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

2432.16.

Blanck, Anton. "Floires et Blanche-flor et l'épisode de Haidée dans le Don Juan de Byron, Mélanges d'Histoire littéraire ... offerts à Fernand Baldensperger" (Paris, 1930), I, pp. 54 - 62.

2432.17.

Boglietti, Giovanni. "Lord Byron: Il Childe Harold e il Don Juan," Nuova Antologia, LIV (1879), p. 39 ff.

2432.18.

Bowra, Cecil M. "Don Juan," in his Romantic Imagination (Harvard Press, 1949), pp. 149 - 173.

2432.19.

Boyd, Elizabeth F. Byron's Don Juan: A Critical Study. New Brunswick, New Jersey, 1945. Rev. in Book Review Digest, 1946: two revs.; London Times, Literary Supplement (Sept. 1, 1945), p. 414; S. C. Chew, Modern Language Notes, LXI (1946), pp. 210 - 211; R. A. Rice, Journal of English and Germanic Philology, XLVI (1947), pp. 329 - 330; F. H. Ristine, Modern Language Quarterly, VII (1946), pp. 120 - 122; P. S. Wood, Philological Quarterly, XXV (1946), pp. 190 - 191. Orig. a Columbia Univ. Dr. dissert., 1945.

2432.20.

Brandes, Georg M. C. "Byron og hans gruppe," in Naturalismen i England, which is vol. IV of his Hovedstrømninger i det 19de aarhundredes litteratur (Denmark, 1872 - 1890). Trans. into English as "Culmination of Naturalism," Main Currents in Nineteenth Century Literature (London, 1901 - 1905), IV, pp. 342 - 357.

2432.21.

Bredvold, Louis I. Introd. essay to his ed. of Byron's Don Juan and Other Satirical Poems (Garden City, New York, 1935).

2432.22.

[Burgess, Reverend George]. Cato to Lord Byron on the Immorality of his Writings. London: Wetton, 1824. Against Byron's Don Juan.

2432.23.

*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.

2432.24.

Chew, Samuel C. "Byron in America," The American Mercury, I (1924), pp. 335 - 344; esp. pp. 341 - 342.

2432.25.

Chew, Samuel C. Byron in England; His Fame and After-fame. London, 1924. Chap. IV, "The Reception of Don Juan;" and chap. V, "The Continuations of Don Juan." Byron bibliog., pp. 353 - 407.

2432.26.

Chew, Samuel C. "The Centenary of Don Juan," American Journal of Philology, XL (1919), pp. 117 - 152.

2432.27.

Churchman, P. H. "Byron and Espranceda," Revue Hispanique, XX (1909), pp. 5 - 210; esp. pp. 160 - 210, on Don Juan, etc., and El Estudiante de Salamanca.

2432.28.

Civello, Ignacio. "Don Giovanni: Tirso, Byron, Zorrilla," in his Studi critici (Palermo, 1900), pp. 127 - 170.

2432.29.

Coleridge, Ernest H. Preface to Don Juan, in The Works of Lord Byron (ed. Coleridge and R. E. Prathero, London, 1898 - 1905), vol VI. Pp. xix - xx list contemporary reviews of Don Juan. Vol. VII, pp. 209 - 225, list eds. and trans. of Don Juan. See Kittredge, No. 2432.39.

2432.30.

C. [olton], C. [harles] C. [aleb]. Remarks, Critical and Moral, on the Talents of Lord Byron and the Tendencies of Don Juan ... London, 1819.

2432.31.

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

2432.31a.

Druschkovich, Helene. Über Lord Byron's Don Juan. Eine Litterarische - ästhetische Abhandlung. Thesis. Zurich, 1879.

2432.32.

Erlich, Victor. "Beniowski and Don Juan: An attempt at a Literary Parallel," Symposium, I (1947), No. 2, pp. 87 - 98. See SL₂OWACKI.

2432.33.

Erskine, John. "A Romantic Autobiography," Delineator (New York), CXII (Jan., 1928), pp. 49, 87 - 89. Also in The Delight of Great Books (Indianapolis, 1928), pp. 203 - 220. About Don Juan and how it reflects Byron's own life experiences. In the book, it is titled "Don Juan."

2432.---.

(Gendarme de Bévoite. See No. 4119.)

2432.34.

Goethe, Johann Wolfgang von. "Byrons Don Juan," in his Aufsätze zur Literatur.

2432.---.

(Hazlitt, William. See No. 2432.3.)

2432.35.

Hewlett, Maurice. "Don Q. on Don Juan," The Times (London), July 20, 1922, p. 13. About Quiller-Couch's address on Byron; see No. 2432.57.

2432.---

(Hone, W. See No. 2432.3.)

2432.36.

Hunt, Leigh, "A Defense of Don Juan," The Examiner, Nov. 24, 1822.

2432.37.

Johnson, Edward D. H. "Don Juan in England," E. L. H. (Baltimore, Maryland), XI (1944), pp. 135 - 153.

2432.38.

Johnson, Edward D. H. Lord Byron in Don Juan: A Study in Digression. Dr. dissert. at Yale, 1939.

2432.39.

Kittredge, G. L. Article on Coleridge ed. of Don Juan, Nation (New York), LXXVII (July - Dec., 1903), pp. 285 - 286. See Coleridge, No. 2432.29.

2432.40.

Kronenberger, Louis. Introd. to his ed. of Don Juan. New York: Modern Library, (1949).

2432.41.

Legouvé, Ernest. Preface to Paul Lehodey's trans. of Don Juan. Paris, 1869.

2432.42.

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3198.27a.

Maldonado de Guevara, Francisco. "Dolo malo y solo bueno. (El burlador en la noche)," Revista de Estudios Políticos XII (1952), No. 63, pp. 61 - 117.

3198.28.

Mallorquí Figuerola, José. Ed., with introd., of the Burlador, etc. (Barcelona and Buenos Aires, 1940). "Colección Literatura Clásica, No. 9."

3198.28a.

Marni, Archimede. "Did Tirso Employ Counterpassion in his Burlador de Sevilla," Hispanic Review, XX (1952), pp. 122 - 133.

3198.29.

Menéndez y Pelayo, Marcelino. Estudios y discursos de crítica histórica y literaria, vol. III (Obras completas, vol. VIII [Madrid, 1941]), pp. 75 - 78.

3198.30.

Michel, Herm. "Das Erste Don Juan-Drama," Dramaturgische Blätter, Beiblatt to Das Magazin für Literatur, year LXVIII (1899), pp. 105 - 110.

3198.---

(Molinier, Victor. See No. 2907.74.)

3198.---

(Moorefield, Allen. See No. 4201.)

3198.---

(Orico, O. See No. 2189.11.)

3198.31.

Petriconi, H. "El Tema de Lucrecia y Virginia," Clavileño, II (March - April, 1951), pp. 1 - 5. About the Burlador and the Alcalde de Zalamea.

3198.32.

Radoff, M. L., and W. C. Salley, "Notes on the Burlador," Modern Language Notes, XLV (1930), pp. 239 - 244.

3198.33.

Revilla, Manuel de la. "Una Redacción nueva de El Burlador de Sevilla, de Tirso de Molina," Ilustración Española y Americana, XXIII, part 2 (1878), pp. 255 - 257, 287. N. B. This article is not on pp. 40 ff, as stated in some other bibliographies, nor do the pages above contain an article on the "Tipo legendario de Don Juan, etc."

3198.---

(Ríos de Lampérez, Blanca de los. See her several articles under the section of general criticism; most of them deal in part with Tirso's Burlador. As a Tirso specialist she has always approached the Don Juan theme through Tirso himself.

3198.34.

*Ríos de Lampérez, Blanca de los. "De Tirso y de Don Juan," A B C, August 22, 1946. Madrid newspaper.

3198.35.

[Ríos de Lampérez, Blanca de los. "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.]

3198.36.

Ríos de Lampérez, Blanca de los. "El Don Juan de Tirso de Molina," Archivo de Investigaciones Históricas, I (1911), pp. 7 - 30.

3198.37.

Ríos de Lampérez, Blanca de los. "La Génesis del Don Juan," in the introd. to her ed. of Tirso's Obras dramáticas completas, I (Madrid: Aguilar, 1946), pp. 598 - 627; also see pp. 913 - 947. Vol. II (Madrid, 1952), n. v.

3198.38.

*Ríos de Lampérez, Blanca de los. "Sevilla y Don Juan," A B C, April 23, 1933. Madrid newspaper.

3198.39.

Ríos de Lampérez, Blanca de los. "El Viaje de Tirso a Santo Domingo y la génesis de Don Juan," Raza Española, (Madrid), VI (1924), pp. 4 - 35. *Also reported in Boletín del Archivo General de la Nación (Ciudad Trujillo, Dom. Rep.), XI (1947), pp. 168 - 194. Another source says "April - June, 1948."

3198.40.

Salillas, Rafael. "Poesía matonesca (Romances matonescos)," Revue Hispanique, XV (1906), pp. 402 - 422. This part of a longer article is on Tirso's and Zorrilla's plays.

3198.41.

Santullano, Luis. "En el centenario de Tirso. Don Juan, español universal," Las Españas (Mexico City), III (July 29, 1948), pp. 3 - 15.

3198.42.

Santullano, Luis. Introd., etc., to his ed. of Tirso's Burlador, etc., (Mexico City, 1949).

3198.---

(Shergold, N. D. See No. 3198.47a.)

3198.43.

Spitzer, Leo. "En lisant le Burlador," Neuphilologische Mitteilungen, XXXVI (1935), pp. 282 - 290. Notes on Castro's ed. of the Burlador, q. v., above.

3198.---

(Spitzer, Leo. "Una Variante italiana del tema del Condenado por desconfiado," Revista de Filología Hispánica, I (1939), pp. 361 - 368. Does not discuss the question from the Don Juan side.)

3198.44.

Tamayo, Antonio. Introd. and notes to his ed. of the Burlador, etc. (Madrid, 1944).

3198.45.

Templin, E. H. "The Burla in the Plays of Tirso de Molina," Hispanic Review, VIII (1940), pp. 185 - 201.

3198.46.

Templin, E. H. "The Literary Antecedents of Tisbea (El Burlador de Sevilla)," reported in "Research in Progress" by Publications of the Modern Language Association, as of April, 1951 (No. 5009).

3198.47.

Templin, E. H. "Possible Reminiscences of La Señora Cornelia in El Burlador de Sevilla," Modern Language Forum, XXXIII (1949), pp. 118 - 122.

3198.---.
(Valera, Juan. See No. 2907.100.)

3198.47a.
Varey, J. E., and N. D. Shergold. Introd., etc., to their ed. of Tirso's Burlador (Cambridge, England; scheduled for fall or winter, 1953).

3198.---.
(Villaespesa. See under "General Criticism" section.)

3198.---.
(Weinstein, Leo. See No. 2907.103.)

3198a. TERRON.

3198a.1.
Rev. in Teatro (Madrid, May, 1953), No. 7, pp. 75 - 76.

3206. TIERI.

3206.1.
*Rev. in Il Dramma, XXVI (Nov. 15, 1950), p. 44.

3208. TOLSTOI.

3208.1.
Luther, A. "Eine Russische Don Juan-Dichtung," Literarische Echo [=Literatur; Monatsschrift für Literaturfreunde], V (1903), pp. 268 - 269.

3222 (etc.). UNAMUNO.

3222.---.
(Montero, L. See No. 4200.)

3222.1.
Nozick, Martin. "Unamuno, Ortega and Don Juan," Romanic Review, XL (1949), pp. 268 - 274.

3223. UNAMUNO: HERMANO JUAN

3223.1.
Unamuno, M. de. Preface to his own Hermano Juan (Madrid, 1934).

3225. UPWARD.

3225.1.
Two revs., Book Review Digest, 1915.

3228. VALLE-INCLÁN.

3228.1.

Agustín, Francisco. "Un Don Juan erótico," chap. in his Don Juan en el teatro, etc., (Madrid, 1928), pp. 197 - 205.

3228.2.

Alonso, Amado. "Estructura de las Sonatas de Valle-Inclán," Verbum. Revista del Centro de Estudiantes de Filosofía y Letras (Buenos Aires), XXI (1928), pp. 7 - 42.

3228.3.

*Baroja, Ricardo. "Valle-Inclán en el Tenorio," El Sol (Madrid), January 7, 1936. Newspaper.

3228.4.

Coblentz, Stanton A. "Love Cycle of a Spanish Marquis," New York Times. Book Review, Dec. 14, 1924, p. 14.

3228.5.

Pitollot, Camille. "Les Deux traductions françaises des Sonatas de Valle-Inclán," Renaissance d'Occident (Brussels), XIII (1925), pp. 560 - 577.

3228.6.

Zamora, Vicente A. Las "Sonatas" de Valle-Inclán. Buenos Aires, 1951. "Contribución al estudio de la prosa modernista."

3242. VILLIERS.

3242.1.

Barine, Arvède. "Le Mouvement littéraire à l'étranger ...," Revue Bleue [=Revue Politique et Littéraire], series 3, II (Oct. 15, 1881), pp. 503 - 507. Esp. on the Festin de pierre.

3242.2.

Fournel, François Victor. Les Contemporains de Molière, I (Paris, 1863), p. 298.

3242.---

(Gendarme de Bévoite. See No. 4118.)

3242.3.

Knörich, Wilhelm. Ed. of the Festin de pierre (Heilbronn, 1881).

3242.---

(Lancaster, H. Carrington. No. 2472.2., part III, vol. II [Baltimore, etc., 1936], pp. 38 - 39.)

3242.---

(Mahrenholtz, Richard. See No. 2907.67; section I, pp. 1 - 10, on de Villiers; also see No. 2546.2.)

3260. LAVEDAN.

3260.1.

Rev. by Jean du Tillet, Revue Bleue [=Revue Politique et Littéraire], series 4, vol. IV (Nov. 30, 1895), pp. 698 - 701.

3260.2.

Rev. by Fernand Vandérem, Revue Bleue [=Revue Politique et Littéraire], series 4, vol. IV (Dec. 7, 1895), pp. 733 - 736.

3280. (etc.) LIONS.

3280.1.

Auriant. Les Lionnes du Second Empire. Paris, 1935. Collection "Les Vies parallèles." Concerns real people such as Blanch d'Antigny, etc.

3334. VOGT.

3334.---

(Pauly, Georg. See No. 2929.171.)

3337. WARNER.

3337.1.

Fourteen revs., Book Review Digest, 1939.

3351. WOLFE.

3351.1.

Rev. in London Times, Literary Supplement, February 6, 1937, p. 89.

3353. WUNSCH.

3353.1.

Rev. by Hugo Leichentritt, Musical Courier, XCVI (March 15, 1928), p. 14.

3355. ZAMORA.

(Barlow, J. W. See No. 3365.II.)

3355.1.

*Gutiérrez Mora, José Manuel. "Antonio de Zamora y su Don Juan," Et Caetera (Guadalajara, Mexico), I (June, 1950), pp. 61 - 90.

3358. ZENDRINI.

3358.1.

*Pizzo, Gius. An article on Don Juan. Not traced. May be about Zendrini, whose biography Pizzo composed for the latter's Opere complete (Milan, 1881 - 1882), 3 vols. I could not locate the Opere in this country.

3362. ZORRILLA: TESTIGO.

3362.1.

Moglia, Raúl. "Un Antecedente de A buen juez mejor testigo," Revista de Filología Hispánica, III (1941), p. 271.

3362.2.

Valbuena Prat, Ángel. Introd. to his ed. of the A buen juez (Barcelona, 1941).

3365. ZORRILLA: DON JUAN.

3365.1.

Rev. by H. R. A., Clavileño, III (Sep. - Oct., 1952), pp. 48 - 48. Performance at Univ. of Wisconsin.

3365.1a.

Adams, Nicholson B. Ed. of D. J. T. (New York, 1929), with introd. Rev. by T. A. Fitz-Gerald, Modern Language Journal, XIV (1930), pp. 702 - 704.

3365.2.

*Aguado, Emiliano. "La Fantasía y el truco en Don Juan Tenorio." Pueblo, November 5, 1949. Madrid newspaper.

3365.3.

Alas, Leopoldo ["Clarín"]. "Es Teatro de Zorrilla," under the section "Revistas literarias," in his Palique (Madrid, 1893), No. 6, pp. 61 - 71. Orig. article dated Feb. 7, 1893. Only partly on D. J. T.

3365.4.

Alas, Leopoldo. Mis plagios (Madrid, 1888), p. 25: in praise of D. J. T.

3365.5.

"Almagro San Martín, M. De. "Poetas y versificadores. Don Juan Tenorio se va," La Nación (Buenos Aires newspaper), March 23, 1941.

3365.6.

Alonso Cortés, Narciso. Zorrilla. Su vida y sus obras (2nd ed., Valladolid, 1943), chap. VI, pp. 323 - 354, and passim, throughout book.

3365.---

(Andrés Álvarez, V. See No. 4008.)

3365.7.

*Rev. of the Salvador Dali version, Arbor, XVII (Dec., 1950), No. 60. pp. 490 - 491.

3365.8.

*Rev. of the modern Greek verse version by Costas Ouranis, as given at the National Theatre in Athens, Clavileño, II (May - June, 1951), No. 9, p. 76.

3365.9.

Rev. in Time, LIV (Nov. 14, 1949), p. 44. The Salvador Dali version.

3365.10.

*Anon. Article on Fastenrath's trans., Neue Zürcher Zeitung, October 29, 1899. Newspaper.

3365.11.

Barlow, Joseph W. "Zorrilla's Indebtedness to Zamora," Romanic Review, XVII (1926), pp. 303 - 318.

3365.12.

Bustillo, Eduardo. "Campanas teatrales: Don Juan Tenorio, de Zorrilla," Ilustración Española y Americana, XLIII, part 2 (1899), pp. 263 - 266.

3365.13.

Bustillo, Eduardo. "Los Teatros: Don Juan Tenorio, de Zorrilla," Ilustración Española y Americana, XXXVIII, part. 2, (1894), pp. 287 - 290.

- 3365.---.
(Busuioceanu, A. See No. 3198.7.)
- 3365.---.
(Camargo y Marín, C. See No. 4061.)
- 3365.14.
Cañete, Manuel. "Los Teatros: Inaugración -- Don Juan Tenorio, de Zorrilla," Ilustración Española y Americana, XXXII, part 2 (1888), pp. 275 - 279.
- 3365.15.
Coates, Mary W. "The Spanish Woman, The Spain of Today Repudiates Don Juan Tenorio," Hispania (California), XIII (1930), pp. 213 - 217.
- 3365.---.
(Costanzo, L. No. 4075, chap. III, pp. 59 - 117, and No. 4076.)
- 3365.16.
*Curzon, Henri de. "Le Don Juan Tenorio de Zorrilla," Revue Bleue [=Revue Politique et Littéraire], series 4 (?), XII (1899?), pp. 74 - 76.
- 3365.17.
Curzon, Henri de. Trans. into French of D. J. T. Rev. by E. Mérimée, Bulletin Hispanique, III (1901), pp. 73 - 76.
- 3365.---.
(Díaz-Plaja, F. See No. 2574.1.)
- 3365.18.
Fastenrath, Johannes C. F. "Don Juan Tenorio en Colonia," in his La Walhalla y las glorias de Alemania, XIII (Madrid, 1912), pp. 319 - 323. Orig. written in 1901.
- 3365.19.
Fastenrath, Johannes C. F. "Don Juan Tenorio en Estrasburgo," *ibid.*, pp. 325 - 327. Orig. written in 1901.
- 3365.20.
Fastenrath, Johannes C. F. "Don Juan Tenorio en Zurich, en Prago y en Bonn," *ibid.* pp. 313 - 318. Orig. written in 1899 and 1904.
- 3365.21.
*Fernández-Flórez, Isidoro. An article on Zorrilla's Don Juan Tenorio. This is probably his short monograph: Zorrilla; estudio biográfico (Madrid, n. d.), which appeared orig. in España Moderna, 1891, though it is not, of course, specifically on the play alone.
- 3365.22.
Fitz-Gerald, Thomas A. "Some Notes on the Sources of Zorrilla's Don Juan Tenorio," Hispania (California), V (1922), pp. 1 - 7.
- 3365.---.
(Franquesa y Gomès, J. See No. 4111.)
- 3365.23.
*Geiger, A. Article on Fastenrath's trans. of D. J. T., Die Nation, June 18, 1899. Not in Die Nation, Wochenschrift für Politik, etc., vol. XVI.

3365.24.

*Hazañas y la Rúa, Joaquín. El Tenorio de Zorrilla," Boletín del Centro Artístico y Literario, 1917, extra number, pp. 44 - 46. (Possibly "extra Nos. 44 - 46.")

3365.25.

Held, Franz. "Zorrilla's Don Juan Tenorio," Die Gesellschaft, part 4 (1898), pp. 48 - 51. On Fastenrath's translation.

3365.26.

Ibáñez, D. "El Don Juan Tenorio de Zorrilla," La Ciudad de Dios (El Escorial - Madrid), CXXIV (1921), pp. 257 - 270, pp. 401 - 411; CXXV (1921), pp. 97 - 111; CXXVI (1921), pp. 32 - 42, pp. 161 - 175, pp. 501 - 513; CXXVIII (1922?), pp. 5 - 24, 161 - 176, 321 - 334. Not "Blasco," of course, but "D."

3365.27.

Jiménez Placer, Fernando. "Los Valores plásticos en el Don Juan, de Zorrilla," Bibliografía Hispánica, III (1944), pp. 131 - 146.

3365.28.

Jiménez Placer, Fernando, Francisco Cervera y Jiménez-Alfaro, and Antonio Sierra Coralla. Centenario del estreno de "Don Juan Tenorio" (1844 - 1944). Madrid, 1944.

3365.29.

Langdon-Davies, John. "The Spanish Woman," Harper's Magazine, CLIX (1929), pp. 711 - 719. Deals with D. J. T.

3365.---

(Leslie, J. K. See No. 2552.2.)

3365.---

(López Núñez, Juan. See No. 4172.)

3365.30.

*Luca de Tena, Torcuato. "José Zorrilla, Luis Escobar y Salvador Dali," A B C, November 5, 1949. Madrid newspaper.

3365.---

(Madrariaga, Salvador de. See No. 4176.)

3365.31.

*Menéndez y Pelayo, Marcelino. A study on Zorrilla's D. J. T. I was unable to locate it.

3365.32.

*Montes, Eugenio. An article on D. J. T. I was unable to locate it.

3365.33.

Moreno-García, César. "El Estreno del Tenorio," Revista Castellana, III (1917), pp. 60 - 71.

3365.---

(Nozick, Martin. See No. 4205.)

3365.---

(Orico, O. See No. 4207, pp. 139 - 154.)

3365.---

(Pereira, A. S. See No. 4219.)

3365.---

(Pérez de Ayala, R. See No. 4222. The first essay entitled "Don Juan" is mainly on Zorrilla.)

3365.34.

Pfandl, Ludwig. "Wie Johannes Fastenrath den Don Juan Tenorio übersetzte," in Amigos de Zorrilla (Valladolid, 1933), pp. 103 - 124. "Colección de artículos dedicados al poeta."

3365.---

(Salillas, Rafael. See No. 3198.40.)

3365.35.

San Román, M. de. "Zorrilla, dramaturgo. Don Juan Tenorio," Revista Castellana, III (1917), pp. 99 - 102.

3365.---

(Sierra Corella, A. See No, B 40. Includes a few contemporary revs. of D. J. T. Also, discussion by S. C. And see Jiménez Placer, above.)

3365.---

(Thompson, John A. See No. 2552.3.)

3365.36.

Trend, J. B. "The Romantic Don Juan," chap. III of section on "Spanish Plays and Incidental Music," in his A Picture of Modern Spain (London, 1921), pp. 175 - 179. Almost all on D. J. T.

3365.37.

Unamuno, Miguel de. "Ante la estatua del Comendador," in his Cuenca ibérica (Lenguaje y paisaje) (Mexico City, [1943]), pp. 129 - 133. Orig. done, ca. 1933. Essay on the statue in D. J. T.

3365.---

(Valera, J. See No. 2573.6.)

3365.38.

Valladar, Francisco de P. "El Tenorio y ¿Granada? ... 'Un punto de contrición'" Revista Castellana, III (1917), pp. 74 - 76.

3365.39.

Wilson, W. "Zorrilla's Use of the Familiar and Polite Forms of Address in his Don Juan Tenorio," Hispania (California), XII (1929), pp. 367 - 370.

3365.40.

Zorrilla, José. "Cuatro palabras sobre mi Don Juan Tenorio," in his Recuerdos del tiempo viejo (Barcelona, 1880), part I, pp. 162 - 180. At the end is found the poem cited below.

3365.41.

Zorrilla, José. Don Juan. A poem of two hundred or so lines giving his views on the nature of his play, read at a performance in 1879. Somewhat poeticized. Found in several collections of his works: e. g., Clásicos Castellanos, vol. LXIII.

3365.42.

Zorrilla, José. Don Juan Tenorio ante la conciencia de su autor. A work projected by Zorrilla. 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.

3366. ZORRILLA: ZARZUELA.

3366.1.

Cervera, Francisco. "Zorrilla y sus editores. El Don Juan Tenorio, caso cumbre de explotación de un drama," Bibliografía Hispánica, III (1944), pp. 147 - 190. Contains account of the zarzuela. And see Jiménez Placer, above.

3368. ZORRILLA: MARGARITA.

3368.1.

Cossío, José María de. "El Tema de 'Margarita la Tornera' en la tradición popular," Amigos de Zorrilla (Valladolid, 1933), pp. 31 - 33. "Colección de artículos dedicados al poeta."

3368.---

(Roda, Cecilio de. See No. 2584.1.)

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 preceded by "++" are concerned in part 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 Publications of the Modern Language Association in 1951 (No. Y337). Work being done at Purdue.

(ABERT, H. See No. 2929.1.)

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' Aimé. Exposition of donjuanism. 1891. I cannot verify the existence of this work, but have a reference to it.

4004.

ALAINMAS, PAUL. "Le Vénérable Don Juan," Temps, Dec. 19, 1911.

(ALMÉRAS, HENRI d'. La Femme amoureuse, etc. See No. 2179 (etc.).1.)

4005.

ALOYA, JUAN de. "Don Juan Tenorio, en los altares," Spes, Revista de Acción Católica (Pontevedra, Spain), No. 167. November 1948, pp. 15 - 16.

4006.

ALTERMANN, J. P. "La Leyenda de Don Juan," Hispania (Paris), IV (1921), pp. 169 - 175.

4007.

ÁLVAREZ de AZEVEDO, MANOEL. Preface to his Lyra dos vinte annos, part II, concerns Don Juan. See under the author himself, under "Versions".

4008.

ANDRÉS ÁLVAREZ, VALENTIN. "Otra vez Don Juan o el español y su teatro," Clavileño, I, No. 3 (May - June, 1950), pp. 22 - 30.

ANON.

(Starred items, which I have not seen, may have actually been signed.)

4009.

*ANON. "Ana Mariscal, apasionada de Don Juan," Pueblo (Madrid), November 5, 1949.

4010.

ANON. "Briefe aus Madrid," Europa; Chronik der Gebildeten Welt or Europa; Chronik der Gebildeten Welt. "Chronik"section. (?), II (1837), p. 152. Contains a short reference to Don Juan.

4011.

*ANON. "Don Giovanni, mito mediterraneo," Minerva, vol. LX. Probably, periodical in question is Minerva, Rivista delle Riviste, LX (1950).

4012.

*ANON. "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.

4013.

ANON. "Don Juan," Espasa-Calpe Enciclopedia Universal Ilustrada, vol XVIII, part 2. N. B. Almost all the encyclopedias have general articles on Don Juan. The more important ones only are listed here.

4014.

*ANON. Don Juan article. reported in Vossische Zeitung (1892), No. 36. Berlin newspaper.

4015.

*ANON. "Don Juan auf der Drehbühne," Neue Freie Presse (1896), No. 11509. Vienna newspaper.

4016.

*ANON. "Don Juan en la buena y en la mala suerte," Pueblo, (Madrid), November 5, 1949.

4017.

*ANON. "Don Juan existe sólo en la imaginación de las mujeres," Pueblo, November 5, 1949.

4018.

ANON. "Don Juan in deutscher Übersetzung und auf deutschen Bühnen," Europa; Chronik der Gebildeten Welt (1866), cols. 393 - 400. Mainly a review of Bitter, No. 2929.48, q.v.

4019.

ANON. "Die Don-Juan-Legende," Janus - Studien und Kritiken, etc. I (1902), pp. 216 - 218. Janus was reprinted in 1904, same pagination.

4020.

ANON. "Die Don Juan-Sage in der Poesie," Europa; Chronik der Gebildeten Welt. "Chronik"section. (1875), cols. 230 - 232. Mainly a review of Engel, No. 4093, q.v.

4021.

ANON. "Don Juan und der steinerne Gast," Blätter für Literarische Unterhaltung, (1853), pp. 1003 - 1005. Two bibliographies list this article under "Joh. Karl Seidemann," but it bears no author's name in the original.

4022.

*ANON. "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.

4023.

*ANON. "Doña Blanca de los Ríos ve dos Don Juanes diferentes," Pueblo (Madrid), November 5, 1949.

4024.

*ANON. "La Familia de Don Juan," El Imparcial, January 23, 1896.

4025.

*ANON. Le Général Don Juan (étude contemporaine) par l'auteur de "Quand j'étais ministre." Paris, 1889. I do not know with what this study deals.

4026.

*ANON. "El K. O. Elvira Noriega en la quinta de Don Juan," Pueblo (Madrid), November 5, 1949.

4027.

*ANON. "Mario Cabré (Don Juan Tenorio) adora la inocencia de Doña Inés," Pueblo, loc. cit. [*JW: i. e. November 5, 1949*]

4028.

*ANON. "No deja obras, no deja hijos," Pueblo, loc. cit.

4029.

*++ANON. "¿Quién fué Don Juan Tenorio?," El Hogar, May, 1927.

4030.

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*GIMÉNEZ CABALLERO, E. "Don Juan o el Burlador de Sevilla," Pueblo (Madrid), Nov. 5, 1949.
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(GLASS, MAX. See under "Versions.")

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4128.

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4129.

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++(GUERLE, De. See No. 2929.104.)

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4134.

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4136.

++HAASS, C. "Die Quellen des Don Juan-Stoffes und Mozarts Don Juan," Der Klavier-Lehrer, XXIC (1906), pp. 68 - 70, 83 - 85.

4137.

HÄMEL, ADALBERT. "Das Älteste spanische Don Juan-Drama," Spanien, I (1919), pp. 39 - 45. General aperçu as well as a study of the Tan largo me la fiáis.

(HARTWICK, M. See No. 2189.4.)

4138.

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++HAZAÑAS y la RÚA, JOAQUÍN. Génesis y desarrollo de la leyenda de Don Juan Tenorio. Seville, 1893.

4141.

HECKEL, HANS. Das Don Juan-Problem in der neueren Dichtung. Stuttgart, 1915. Rev. by W. Davids, Neophilologus, II (1916), pp. 151 - 154; E. Metis, Literarisches Zentralblatt für Deutschland, VIII (1916), p. 220.

++(HÉGUIN de GUERLE. See No. 2929.104.)

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++HELBIG, FR. "Das Original der Don Juane," Die Gartenlaube, XXII (1874), pp. 322 - 325.

4145.

HELLENUS, A. "Don Juan-typens utveckling inom literaturen," Ny Illustrerad Tidning (Stockholm), XXIII (1887), pp. 197 - 198, 215 - 216, 223, 230 - 231, 254 - 255. (Trans.: "The Development of the Don Juan Type in Literature.")

4146.

*HENRIOT, ÉMILE. "Le Véritable Don Juan," Temps, March 1, 1922.

4147.

HIRE, JEAN de la. Mémoires d'un Don Juan et Physiologie du donjuanisme. Paris, 1904. The "Physiologie" part of this work is a study.

(HIRSCH, PFARRER aus LINTORF. See No. 2189.5.)

4148.

HUGO, VICTOR. Reference to Don Juan in Préface to his play Cromwell (1827), and a page-long note. (No. V) dated 1828. See Oeuvres complètes (Paris: Hetzel and Quantin, n. d.), vol. I.

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.

(JELLINEK, ARTHUR L., et al. See No. B18.)

(JENTSCH, KARL. See No. 2156.1.)

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*JIMÉNEZ de ASÚA, LUIS. "Don Juan ante el derecho penal y la sociología." Lecture delivered, ca. 1940, at the Colegio Libre de Estudios Superiores de Buenos Aires. Pub'd. in Tucumán, Argentina.

4152.

JOUBERT, M. "Don Juan in Literature and Music," Contemporary Review, CXLIX (Feb., 1936), pp. 216 - 222.

(KAHLERT, A. See No. 2189.6.)

4153.

KAHN, GUSTAVE. "Don Juan," Revue Encyclopédique VII (1898), pp. 326 - 329.

4154.

KALTNECKER, HANS. "'Don Juan' in der modernen Dichtung und Musik," Rheinische Musik und Theater-Zeitung, XV (1914), pp. 453 - 455, 472 - 474, 488 - 490, 505 - 507, 520 - 522.

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KIRCHNER, RALPH EUG. Der Moderne Don Juan: Über die Kunst zu verführen. "Mit Benutzung einer spanischen Quellschrift des Don Alcansar del Castelnuovo." Leipzig, 1908.

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*KLEMPERER, V. "Vom Aufstieg des Don Juanthemas," Zeitgeist, III (1910). I cannot locate the periodical.

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KNAAK PEUSER, ANGÉLICA. "Reflexiones filosóficas y teológicas sobre Don Juan," Sapientia. Revista Tomista de Filosofía (Buenos Aires), III (1948), pp. 157 - 174.

(KOCH, M. See Engel, No. 4094.)

(KOLB, ANNETTE. See No. 2190.1.)

(KROGH, T. See No. 2189.7.)

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*LARROUMET, GUSTAVE. "Donjuanisme," Temps, Feb., 1892.

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LARROUMET, GUSTAVE. "La Légende de Don Juan," Société des Amis de l'Université de Lyon, Bulletin, XI (1899), pp. 229 - 243. Most of Larroumet's studies on Don Juan are also in his Études de critique dramatique, 2 vols. (Paris, 1906).

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LARROUMET, GUSTAVE. "La Renaissance espagnole et la légende de Don Juan," Temps, June 23, 1897.

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LAVERDANT, DÉSIÉRE. Les Renaissances de Don Juan, histoire morale du théâtre moderne. 2 vols. Paris, 1864.

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LEFFTZ, J. Strassburger Puppenspiele. Geschichtlicher Rückblick mit den alten Texten des Strassburger Don Juan und Faust. Strassburg, 1942.

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LEROUX, PIERRE. Study of the character of Don Juan on p. 132 of his "Première lettre sur le Fouriérisme," on "Fénelon et son critique," Revue Sociale, ou Solution Pacifique du Problème du Proletariat (Paris), June, 1846, pp. 129 - 135.

4165.

LEWALD, AUGUST. "Der Steinerne Gast in der grossen Oper zu Paris," Morgenblatt für Gebildete Stände [or Leser], XXVIII (1834), Nos. 85 - 87.

4166.

LEWALD, AUGUST. "Zur Geschichte des Don Juan," in section called "Feuilleton," Europa; Chronik der Gebildeten Welt. "Chronik"section., III (1837), pp. 571 - 572.

4167.

*LEYST, CHARLES [pseud. of Carl Küchenmeister]. Das Don Juan-Problem. Berlin ,ca. 1911 - 1914. Possibly a mistake for No. 4141.

4168.

*LITZMANN, B. "Don Juan als Ballet," Sonntags-Beilage of the National Zeitung (Berlin), 1887, No. 43.

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*LIVET, CHARLES-LOUIS. Something on Don Juan in Moniteur Universel (Paris), March, 14, 1878.

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LOMBA y PEDRAJA, J.R. La Leyenda y la figura de Don Juan Tenorio en la literatura española. Murcia, 1921.

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LOPEZ ESTRADA, FRANCISCO. "Rebeldía y castigo del avisado Don Juan," Separata de Anales de la Universidad Hispalense , XII (1951), pp. 109 - 131. And as a book, Seville, 1951. Rev. by J. M. Asensio, Estudios, VIII (Jan. - April, 1952), pp. 213 - 214.

4172.

++LOPEZ NÚÑEZ, JUAN. "Don Juan Tenorio" en el teatro, la novela y la poesía. "Orígenes, antecedentes, historia y anécdotas de esta obra famosa." Madrid, 1946.

(LORENZI de BRADI, MICHEL. See No. 2137.8.)

4172a.

*LOTHAR, R. "Don Juan und die Wissenschaft," Die Wage, II (1875), No. 14. Cannot locate.

(LUZ-LEÓN, JOSÉ de la. See No. 2152.1.)

4172b.

*MacCARTHY, D. "Don Juan; critica," New Statesman and Nation, XXII (1947 - 1948), pp. 20, 23. The year is wrong, or the volume number. In any case, I cannot find any trace of such an article by MacCarthy.

4173.

*MACHADO, MANUEL. "Intenciones. Más sobre Don Juan," La Libertad, June 10, 1921.

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McKNIGHT, WILLIAM A. "Don Juan on the Spanish stage since 1844." Article reported in "Research in Progress" by Publications of the Modern Language Association, 1952 (No. 8017). Work being done at the Univ. of North Carolina.

(MADARIAGA, SALVADOR de. Bosquejo de Europa. See No. 2189.8.)

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MADARIAGA, SALVADOR de. Don Juan as a European Figure. Byron Foundation Lecture, No. 22. Nottingham, England, 1946. Rev. by Pattison, Modern Language Review, XLII (1947), p. 512.

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MADARIAGA, SALVADOR de. Don Juan y La Don-Juanía. Buenos Aires,(1950). Besides the one-act play, this book contains seven general studies, pp. 11 - 42, on Byron, Molière, Pushkin, Zorrilla, Tirso, and Mozart.

4177.

MÄHLY, JAKOB A. "Die Sage von Don Juan," Die Grenzboten, XXXV, part II (1876), pp. 121 - 136.

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*MAEZTU, MARÍA de. "Los Mitos de la fantasía. I. El Drama de Don Juan. II. La Conversión de Don Juan," La Prensa (Buenos Aires), April 17 and May 1, 1938.

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MAEZTU, RAMIRO DE. Don Quijote, Don Juan y la Celestina; ensayos de simpatía. Madrid, (c. 1926). A chapter from it, "Don Juan o el poder," is in Cinco ensayos, q.v., above. Rev. by G. Cirot, Revue Critique d'Histoire et de Littérature, XCIII (1926), pp. 259 - 260; Dotor y Municio, Consultor Bibliográfico (Barcelona), III (1926), pp. 62 - 66.

(MAGALHÃES de AZEREDO, 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; Picatoste, No. 4225; Pí y Margall, No. 4223.

4181.

*MALIS, D. La Leyenda de Don Juan desde el punto de vista biológico. Saint Petersburg, 1908. Marañón, No. 4185, 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.

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MANDOLINI, HERNANI. "Psicopatología del Don Juan," Revista de Criminología, Psiquiatría y Medicina Legal (Buenos Aires), XIII (May - June, 1926), pp. 322 - 330.

4183.

MANNING, CLARENCE A. "Russian Versions of Don Juan," Publications of the Modern Language Association, XXXVIII (1923), pp. 479 - 493.

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*MARAÑÓN, GREGORIO. "Biología de Don Juan," El Universal Ilustrado, 1924.

(MARAÑÓN, GREGORIO. See Luz-León, No. 2152.1.)

4185.

++MARAÑÓN, GREGORIO. Don Juan; ensayos sobre el origen de su leyenda. Buenos Aires - Mexico City, (1940), pp. 353 - 355; E. A. Peers, Bulletin of Spanish Studies, XX (1943), p. 167.

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MARAÑÓN, GREGORIO. "Notas para la biología de Don Juan," Revista de Occidente, III (1924), pp. 15 - 53. And in Cinco Ensayos, q.v., above.

4187.

++MARAÑÓN, GREGORIO. "Les Origines de la légende de Don Juan," Revue Hebdomadaire, 48th year (Jan. 21, 1939), pp. 263 - 287.

(MARAÑÓN, GREGORIO. "La Vejez de Don Juan." This is the "Estudio preliminar" to Agustín, No. 4002.)

4188.

MARMIER, XAVIER. "Les Don Juan," Revue de Paris, VI (June, 1834), pp. 73 - 82.

(MARTÍNEZ RUIZ [Azorín]. See Cinco ensayos, above. The first two chapters of his novel Don Juan, which are used here, are really philosophical observations.)

4189.

++MARZIANI, G. von. "Die Don Juan-Legende. Eine Skizze ihres historischen Ursprung^{oo}," Fremden-Blatt (1891), either No. 45, or vol. XLV. I cannot locate this periodical.

4190.

MAUROIS, ANDRÉ. "Don Juan," Illustration (Paris), (Dec. 3, 1938), pp. 469 - 476. The Christmas number, beautifully illustrated by C. S. de Tejada, in watercolors.

4191.

*MAYA, ALCIDES, 1878 - 1944. An essay (?) on Don Juan. Not located.

(MAYEN, MAURICE. See under "Version.")

4192.

*MÉLIDA, JOSÉ RAMÓN. An article on Don Juan. I could not locate it.

4193.

MENÉNDEZ VIVES, ÁNGEL. "Estudio psicológico de la figura de Don Juan," Revista de la Escuela de Estudios Penitenciarios, V (May, 1949), pp. 40 - 46.

4194.

METZELER, H. "Die Literarische Wandlung Don Juans," Über den Wassern (Munich), V (1911), p. 504 - 510.

4195.

*MEYER, F. A. "Kasperl als Benefiziant," Badener Zeitung, December 25, 1909.

4196.

MILÁ y FONTANALS, MANUAL. "Don Juan Tenorio," Diario de Barcelona, January, 1854. Also in his Estudios sobre el teatro español, Obras (Barcelona, 1892), IV, pp. 151 - 169.

4197.

MITJANA, RAFAEL. "Don Juan en la música." This study represents five chapters out of his book Discantes y contrapuntos (Valencia, 1905), pp. 9 - 92.

4198.

*MOLAND, LOUIS E. D. "Don Juan avant Molière," Le Français, August 14, 1881.

4199.

MONTALVO, JUAN. "Essais. Portrait de Don Juan, ..., Revue de L'Amérique Latine (Paris), X (1925), pp. 139 - 140, out of a longer article. Trans. into French by Miomandre. Montalvo was an Ecuadorian (1833 - 1889); I do not have a reference to the original article.

4200.

MONTERO, LÁZARO. "Don Juan en el '98'," Escorial, X (1943), pp. 83 - 105.

4201.

++MOOREFIELD, ALLEN S. An Evaluation of Tirso de Molina's "El Burlador de Sevilla y convidado de piedra" with the Origins and Development of the Don Juan Theme. Unpublished M. A. thesis, University of Tennessee, 1944.

4202.

MORF, H. "Don Juan," Die Nation, Wochenschrift, etc. (Berlin), V (1887 - 1888), pp. 60 - 63.

4203.

*NIEMETTA, 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.

(NIETEN, OTTO. See No. 2189.10.)

(NIETZSCHE, FRIEDRICH. His concept of the "superman" has often been compared with the modern Don Juan. However, as far as I can ascertain, Nietzsche himself never discussed Don Juan in this or in any other connection.)

4204.

NOZICK, MARTIN. The Don Juan Theme in the Twentieth Century. Doctoral dissertation in progress at Columbia University, as of October, 1952.

4205.

NOZICK, MARTIN. "Some Parodies of Don Juan Tenorio," Hispania (California), XXXIII (1950), pp. 105 - 112. Versions of Zorrilla's Don Juan Tenorio.

***OLIVEIRA MARTINS, JOAQUIM. Os Filhos de D. João I. Lisbon, 1891. Historical study; nothing to do with Don Juan.

[ONÍS, FEDERICO de. Something on Don Juan. La Lectura, year IX, vol. III (1909), p. 466. Nothing there. See No. 4296.]

[ONÍS, FEDERICO de. Estvdio, X (1915), pp. 408 - 416. On Said Armesto, not Don Juan.]

4206.

ORÍA, J. A. "Don Juan en el teatro francés," Cuadernos de Cultura Teatral, No. 9, Instituto Nacional de Estudios de Teatro (Buenos-Aires, 1940), pp. 9 - 39.

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ORICO, OSVALDO. Don Juan o el vicio de amar. Madrid, 1950. Rev. Bibliotheca Hispana, IX (1951), Nos. 1 - 2, p. 137.

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*ORTEGA y GASSET, JOSÉ. "Consideraciones finales sobre el hinchamento," La Nación (Buenos Aires), January, 1936.

4209.

ORTEGA y GASSET, JOSÉ. "La Estrangulación de Don Juan," In Obras completas (Madrid, 1947), V, pp. 238 - 246. Orig. in El Sol November 17, 1935.

4210.

ORTEGA y GASSET, JOSÉ. "Introducción a un 'Don Juan'," op. cit., VI, pp. 121 - 137. Originally in El Sol (Madrid), June, 1921.

4211.

*ORTEGA y GASSET, JOSÉ. "Meditación de Don Juan," El Sol (Madrid), June, 1921.

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ORTEGA y GASSET, JOSÉ. "Meditaciones de Don Juan." Madrid, 1921.

4213.

ORTEGA y GASSET, JOSÉ. "Para una psicología del hombre interesante," Estudios sobre el amor, (Bueno Aires, 1939).

4214.

OSMA, JOSÉ M. de. "Variaciones sobre el tema de Don Juan," Hispania (California), XV (1932), pp. 55 - 62.

4215.

PALUDAN, J. Short reference to Don Juan, p. 341, in his "Deutsche Wandertuppen in Dänemark," Zeitschrift für deutsche Philologie, XXV (1893), pp. 313 - 343.

4216.

PARFAICT, FRANÇOIS and CLAUDE. Dictionnaire des théâtres de Paris. Paris, 1756. 7 vols. Article "Festin de pierre."

4217.

PARFAICT, FRANÇOIS and CLAUDE. Histoire de l'ancien théâtre italien 1753. These last two items are well known early sources for theories on the Don Juan legend.

4218.

*PASSILLE, GUY de. "Les Métamorphoses de Don Juan," Gaulois, January 22, 1921. Paris daily.

4219.

PEDREIRA, ANTONIO S. "Donjuanerías: A. Dualismo y síntesis titular. B. Espectacularismo zorrillesco," in his Aristas, ensayos (San Juan, Puerto Rico, 1930), pp. 258 - 272.

4220.

*PEIXOTO, AFRÂNIO, 1876--. Essay or study on Don Juan. I could not locate it.

4221.

PELADAN, SAR. "Die Don Juan-Sage," Merker, III, part 4 (1912), pp. 735 - 737.

4222.

PÉREZ de AYALA, RAMÓN. La Máscaras. Madrid, 1919. Among the essays there are eleven on Don Juan: "Don Juan," vol. I; "Don Juan, buena persona," on the Quintero play, eight more under "Don Juan" including two on Shaw's Man and Superman, and one called "El Donjuanismo," vol. 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.

(PÉREZ de AYALA, RAMÓN. "Sobre las mujeres, el amor y Don Juan." See under "Versions.")

4223.

PÍ y MARGALL, FRANCISCO. Observaciones sobre el carácter de Don Juan. In Comedias de Tirso de Molina, ed. Fuensanta del Valle, Madrid, 1878 (See Fuensanta del V., under "Versions."). Also in Pí y M.'s Opúsculos (Madrid, 1884) and his Trabajos sueltos (Barcelona, 1895). Trans. by Magnabal; see above, No. 4180.

4224.

*PICATOSTE, FELIPE. "Don Juan, Don Quijote y Hamlet," in his Estudios literarios (Madrid, 1883).

4225.

PICATOSTE, FELIPE. "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 Magnabal translated; see above, No. 4180.

4226.

*PITZ, H. "Don Juan," Leipziger Tageblatt (1899), No. 14. Also cited as "Pilz," "1889," and "No. 4."

4227.

*PLATZHOFF-LEJEUNE, EDUARD. "Don Juan als Zeitspiegel," Der Tag, V (1903), 30.

4228.

PLATZHOFF-LEJEUNE, EDUARD. An article variously titled by different bibliographers: "Sur la légende de Don Juan," and "Zur Don Juan-Literatur," etc. The original bears no title. Literarische Echo [=Literatur: Monatsschrift für Literaturfreunde], IV (Nov., 1901), p. 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. 1 issue.

(POLS, ANDRÉ. See No. 2929.176a.)

4229.

*PORRAS, ANTONIO. El Burlador de Sevilla. Critical essay. Valencia, 1937. Rev. by B. Jarnes, La Nación (Buenos Aires), Oct. 24, 1937.

(PRAVIEL, ARMAND. See under "Versions.")

(PRUNAJ, GIOVANNI B. See under No. 2189.12.)

4230.

PUIBUSQUE, ADOLPHE de. Histoire comparée des littératures espagnole et française. 2 vols. Paris, 1843. Don Juan discussed, II, pp. 236 - 271, 467 - 472.

(QUAGLINO, G. See No. 2189.13.)

4231.

RAGEOT, GASTON. "La Légende de Don Juan," Figaro, Dec. 12, 1920.

(RAMOS, GUSTAVO. See No. 2189.14.)

4232.

RANK, O. Die Don Juan Gestalt. Leipzig-Vienna, 1924. * Also reported in Imago, VIII (1922 ?), pp. 142 - 196.

4233.

*RANK, O. Don Juan. Une Étude sur le double. "Traduite d'une nouvelle version allemande par S. Lautman." Paris, 1932. The German original is probably Der 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.

REIHMANN, OSKAR. Thomas Shadwells Tragödie The Libertine und ihr Verhältnis zu den vorausgehenden Bearbeitungen der Don Juan-Sage. Inaug.-Dissert. Leipzig, 1904.

(REITSMA, E. See under "Versions.")

4236.

RÉVÉSZ 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. (?). Not in Ilustración Española y Americana (1878) as stated in some bibliographies. Enlarged in Revilla's Obras (Madrid, 1883), pp. 431 - 456. Trans. by Magnabal; see No. 4180.

4238.

REYLES, CARLOS. "Don Juan; materia literaria y esencia donjuanesca," in his Incitaciones, breves ensayos (Santiago, Chile, 1936), pp. 79 - 107.

4239.

++REYNIER, GUSTAVE. "Les Origines de la légende de Don Juan," Revue de Paris, XIII, part 3 (1906), pp. 314 - 338.

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.

4241.

RIEGER, ERWIN. Phantasie über Don Juan. Vienna - Leipzig, 1922. Mozart and general.

4242.

RÍOS de LAMPÉREZ, BLANCA de los. "Don Juan en la literatura y en la música," España Moderna, I (Dec., 1889), pp. 5 - 31.

4243.

RÍOS de LAMPÉREZ, BLANCA de los. Le Don Juan español," Nouvelle Revue Internationale (Paris and Madrid), XXXII, part 2 (August 15, 1900), pp. 134 - 137.

4244.

*RÍOS de LAMPÉREZ, BLANCA de los. "Don Juan y sus avatares," Revista Nacional de Educación, VIII (1948), pp. 37 - 41.

4245.

RÍOS de LAMPÉREZ, BLANCA de los. "Los Grandes mitos de la edad moderna -- Don Quijote, Don Juan, ..." Paper read at the Ateneo Científico de Madrid, May 17, 1916.

(RÍOS de LAMPÉREZ, BLANCA de los. See her studies under "Téллеz," [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 LAFORA, 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 España. Ensayo sobre la leyenda de Don Juan," Nuestro Tiempo, XVI (1916), pp. 35 - 68.

4249.

ROUGEMONT, DENIS de "Don Juan," Nouvelle Revue Française, LIII (1939), pp. 62 - 68.

4250.

ROYO VILLANOVA y MORALES, RICARDO. Redescubrimiento de Don Juan. Essay. Madrid, 1932.

4251.

ROZ, FIRMIN. "Les Métamorphoses de Don Juan," Revue Hebdomadaire, XX (9) (1911), pp. 459 - 477.

4252.

S. [imiani], C. "Storia d'un procedimento penale per stregoneria," * Giorn. di Sicil., XXX (Feb. 17, 1890), reprinted in Archivio per lo Studio delle Tradizioni Popolari (Palermo), IX (1900), pp. 275 - 276. Loosely titled by one critic: "Stregonerie di Don Giovanni." About an evil Giovanni la Barbera, who practiced witchcraft, etc. A faint Don Juan connection, only.

4253.

SACHSE, LEOPOLD. "Don Juan an der Volksopernbühne," Scene, Blätter für Bühnenkunst, VII (1917), pp. 136 - 138.

4254.

++SAID ARMESTO, VÍCTOR. La Leyenda de Don Juan. "Orígenes poéticos de El Burlador de Sevilla y Convidado de piedra." Madrid, 1908. Rev. by R. Menéndez Pidal, Estudios literarios (1920); Henri Mérimée, Revue des Langues Romanes, LI (1908), pp. 566 - 569. A basic book.

4255.

*SAINT-AUBAN, 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 apparently not held by any library in the U. S. or Canada.

4256.

*SAINTE-BEUVE, CHARLES-A. Nouveaux lundis, V, p. 134; VII, p. 389; IX, p. 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. Sainte 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 VINIEGRA, LEOPOLDO. "Don Juan y el amor," Contemporáneos, IV (April, 1929), pp. 23 - 53.

(SÁNCHEZ CASTAÑIER, F. See No. 2189.15a.)

(SARFATTI, MARGHERITA. See No. 2150.7a.)

4257a.

SAUVAGE, MICHELINE. Le Cas Don Juan. Paris, 1953.

4258.

SCHÄDEL, OTTO. Ein Beitrag zur Don Juanlitteratur. Programm des Grossherzoglichen Gymnasiums, No. 619. Bensheim, Germany, 1891.

4259.

SCHEIBLE, JOHANN. Das Kloster, vol. III (Stuttgart, 1846), eleventh cell, contains the following Don Juan material: a few general introductory remarks, unsigned, pp. 665 - 667; Kahlert's study (see No. 2189.6), pp. 667 - 695; Lewald's article (see No. 4166), unsigned here, pp. 695 - 698; three puppet plays, pp. 699 - 765; a German translation of Mérimée's Les Âmes du purgatoire, pp. 766 - 840. N. B. Scheible 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), pp. 1 - 3.

4261.

*++SCHMIDT-AGRICOLA, M. "Das Urbild des Don Juan," Litterarische Charakterbilder (Wiesbaden) (1898), pp. 76 - 84. Another source gives "Charakteristiken." I cannot trace it as a periodical. It may be a book.

(SCHMITZ, O. A. See No. 2150.8.)

4262.

SCHNEIDER, MARIUS. "La Leyenda de Don Juan ¿un mito de carnaval?" Clavileño, (July - August and Sept. - Oct., 1951), Nos. 10 and 11, pp. 11 - 23, 4 - 11.

4263.

SCHOPENHAUER, ARTHUR. Die Welt als Wille und Vorstellung (1819), "Ergänzungen zum vierten Buch," chap. 44: "Metaphysik der Geschlechtsliebe;" and chap. 27: "Über die Weiber," in his Parerga und Paralipomena. Not on Don Juan, but rather, Schopenhauer's philosophy on donjuanism.

4264.

*SCHRÖDER, THEODOR. "Die Don Juan Sage, ihre Entstehung und ihre Bearbeitungen bis auf Mozart," Deutsche Welt, Beilage zur Deutschen Zeitung, IV (October 27, 1912).

4265.

SCHRÖDER, THEODOR. "Die Dramatischen Bearbeitungen der Don Juan-Sage in Spanien, Italien und Frankreich bis auf Molière einschliesslich," Zeitschrift für Romanische Philologie, Beiheft XXXVI (1912), p. 1 - 215. Also as a book, Halle, 1912. Rev. by A. Castro, Revista de Filología Española, I (1914), pp. 410 - 411; A. Farinelli, Deutsche Literaturzeitung (1913), No. 35; A. Hämel, Literaturblatt für Germanische und Romanische Philologie, XXXVI (1915), cols. 227 - 229; M. K., Literarisches Zentralblatt für Deutschland (Leipzig), LXIV (1913), p. 16; J. M. Wolff, Archiv für das Studium der Neueren Sprachen und Literaturen, CXXXII (1914), pp. 190 - 191.

(SEIDEMANN. See Anon.: "Don Juan und der steinerne Gast.")

4266.

SELLÉN, FRANCISCO. "El Tipo de Don Juan en las literaturas modernas," Cuba y América, X (1902), pp. 97 - 102.

4267.

SENDER, RAMON. "Three Centuries of Don Juan," Books Abroad, XXIII (1949), pp. 227 - 232.

4268.

SERSTEVENS, ALBERT t'. Preface to his own La Légende de Don Juan. Paris, 1946. 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.

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