

WEST VIRGINIA UNIVERSITY BULLETIN

# Philological Papers

(VOLUME 10)



WEST VIRGINIA UNIVERSITY BULLETIN

# Philological Papers

(VOLUME 10)

THE BOARD OF EDITORS:

RUEL E. FOSTER      JOHN L. HICKS, JR.

ROBERT STILWELL

ARMAND E. SINGER, *Editor-in-chief*

JOHN LUCHOK, *University Editor*

---

SERIES 56, No. 11-1

MAY, 1956

---

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

## CONTENTS

	PAGE
Supplement to A Bibliography of the Don Juan Theme: Versions and Criticism .....	Armand E. Singer 1
The "Turk" in <i>Henry VI, Part I</i> .....	John W. Draper 37
Evidence of the Revolt from the Village in the Eighteen Nineties .....	Philip H. Ford 40
Herbert von Hoerner as Poet .....	Robert Stilwell 55
Andalucismos y gitanismos de los cantes y cantos flamencos .....	F. Herrera y Sánchez 62

SUPPLEMENT TO A BIBLIOGRAPHY OF THE  
DON JUAN THEME: VERSIONS  
AND CRITICISM

**T**HIS SUPPLEMENT covers the period from February 1954 to July 1955 and supersedes the two-page "Addenda and Corrigenda," dated May 15, 1954 and supplied with the original bibliography. In addition to recent material, there are included many items missing from the first list, a few corrections, and several entries relisted with fuller data. Among the versions most are short bits, off the beaten path, as might be expected. But a few should help remind even the least arrogant bibliographer how many are the pitfalls of omission. I confess, for my part, to more humility than I would have admitted a year ago.

Many of the individuals and institutions previously cited have let me renew my debt due their valuable collaboration. To a growing list I should add Mr. Vito J. Brenni, Chief Reference Librarian at West Virginia University, Professor Nelson Adkins of New York University (for checking in the Index to Early American Periodicals there), CBS Television in New York and Desilu Productions in Hollywood, the University of California library at Berkeley, the University of Kentucky library, and especially, Professor Arnold G. Reichenberger of the University of Pennsylvania (for the use of a not inconsiderable collection of bibliographical items on Don Juan, including a number gathered in 1932 by Mr. George C. Wright, while a graduate student there). To them all, for aid major and minor, I tender my thanks.

Symbols, abbreviations, and numbering follow the same system as listed on pp. 7-12 of my original *Bibliography of the Don Juan Theme: Versions and Criticism* (West Virginia University Bulletin, series 54, No. 10-1, April, 1954), but a short summary may be of help. An asterisk before an entry signifies that it is unverified or inadequately verified, but not suspected of being incorrect. Three asterisks mean that the entry has nothing to do with the Don Juan theme. A dagger refers to versions containing a Don Juan-like character. Bibliographical items bear numbers prefixed with a "B."

Versions are numbered between 1 and 2000; criticisms of individual versions, 2001 to 4000 (in each case the criticism has a number exactly 2000 higher than the work to which it refers: thus Mozart's *Don Giovanni* is numbered 929 and criticism of it, 2929); and general criticism, 4001—. Small letters "a," "b," etc., affixed to the number represent intercalations in the original system. My earlier intention was to prefix the symbol "S" to entries in any supplements, but I finally decided merely to insert new items in with the old. The few abbreviations for periodicals in the main follow the conventional letters found in most bibliographies. Similarly, abbreviations to indicate nationality of authors are most of them obvious. In any event, listings of both may be found in my original monograph.

July 25, 1955

### III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

#### GENERAL:

- B5a. *Catálogo general*. Madrid: Sociedad de Autores Españoles, 1913. (Lists plays, operas, *zarzuelas*, etc., but only by title. No date or place indicated. Very inclusive.)
- B11a. Parker, Jack H., and Arnold G. Reichenberger. "A Current Bibliography of Foreign Publications Dealing with the Comedia," *Bulletin of the Comediantes*, II (1950),—. Items on Tirso and the Don Juan theme.
- B16. Hesse, E. W. "Catálogo bibliográfico de Tirso . . . , incluyendo una sección sobre . . . el tema de Don Juan," *Estudios*, V (1949), 781-889. Rev. by A. Reichenberger, *HR*, XX (1952), 257-261.

- B17. —. "Suplemento segundo a la bibliografía general de Tirso . . . , " *Estudios*, VIII (Jan.-April, 1952), 177-206. "Suplemento tercero . . . , " *ibid.*, IX (Jan.-April, 1953), 177-188. "Suplemento cuarto . . . , " *ibid.*, X (Jan.-April, 1954), 181-184. "Suplemento quinto," *ibid.*, XI (Jan.-April, 1955), 6 p. (B16 and B17 are not analytical; all critical works are listed alphabetically regardless of subject matter, which ordinarily is not specified.)

- . Nozick, Martin. See No. 4204. Lists versions and criticism.
- . Ríos, Blanca de los. See No. 3198.37. Lists versions and criticism.

- B19a. Singer, Armand E. *A Bibliography of the Don Juan Theme: Versions and Criticism*. West Virginia University Bulletin, Morgantown, West Virginia. Series 54, No. 10-1, April, 1954. Rev. by George B. Funnell, *Amherst Alumni News* (Amherst, Mass.), July, 1954. Rev. by Ramón Sender: see No. 4266a. Rev. by Raymond S. Willis, *RR*, XLV (Oct., 1954), 237-238. Rev. by W. C. Atkinson, *MLR*, L (Oct., 1955), 577. Rev. by A. G. Reichenberger, *HR*, XXIII (July, 1955), 239-240. Rev. by A. E. Sloman, *BSS*, XXXIII, No. 1 (1956), 60-61. Rev. by Ch. V. Aubrun, *BH*, LVII (1955, Nos. 1-2), 196-197.
- B19b. \*Valle, Rafael Heliodoro. "Bibliografía de Don Juan," *Universidad de Antioquia*, XXX, No. 119 (Nov.-Dec., 1954), 719-731.
- . Worthington, M. See No. 4302. Lists versions and criticism.
- INDIVIDUAL AUTHORS:
- B20a. CASANOVA. \*Childs, J. R. *Casanoviana*. Vienna: Nebhay, in press 1956. Editions and criticism.
- B21a. BROWNING. Broughton, Leslie N., and Clark S. and Robert P. Northup. *Robert Browning: A Bibliography, 1830-1950*. Ithaca, N. Y., (1953).

### IV. THE DON JUAN THEME: ORIGINS

#### THE DON JUAN-LIKE FIGURE IN LITERATURE

- 105a. MATHEOLUS [called the Bigamist, died ca. 1320]. *Liber lamentationum Matheoli*. Poem. 1290. "Ducere si cupias aliquam, me consule spreto,/Non unam capias, sed centum, lector, habeto!/Femina millenis hominem ligat una catherinis;/Si quis habet mille, nullas habet; est suus ille" (ll. 2285-2288). Trans. into French by Jehan Le Fèvre de Ressons, ca. 1370 (see ll. 4075-4083). Both citations are from Book II. See A. G. Van Hamel's ed., *Les Lamentations de Matheolus* (*Bibl. École des Hautes Études*, fascicle 95. Paris, 1892). And cf. Jean de Meun, *Roman de la Rose*, ll. 13145-13173 (Société des Anciens Textes Français, ed. E. Langlois. Paris, 1922. IV, 8-9).
128. Delete entry.

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

157. Read "Jupiter."

172a. Stendhal [Henri Beyle], 1783-1842.

THE DOÑA JUANA TYPE

179. Read "5th century B. C."

179a. Bonaparte, Pauline, 1780-1825.

181a. Éboli, Ana de Mendoza de la Cerda, Princesa de, 1540-1592.

183a. Isabella II of Spain, 1830-1904.

183b. Lais. Name of three Greek courtesans, fifth century B.C.

183c. Margaret of Burgundy, 1290-1315.

184a. Montez, Lola, 1818?-1861. Irish adventuress.

OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

188. Juan de Serrallonga. See after No. 331a.

V. THE DON JUAN THEME: VERSIONS

201a. †ALARCÓN, PEDRO DE. *La Última calavera*. Short story. Sp. 1874. In his *Cuentos amatorios* (Madrid, 1881).

204a. ALBA, JUAN DE. *Las Mocedades de Don Juan Tenorio*. "Apropósito lírico-cómico-dramático." Two acts, verse. Sp. 1877. Music by Ángel Rubio and Casimiro Espino y Teisler.

\*\*\*ÁLVAREZ QUINTERO, S. and J. *Pepita y Don Juan*. Play. 1925. About Pepita Jiménez and Juan Valera.

ANONYMOUS.

232a. \**Il Convitato di pietra: commedia*. Trieste: Chiopris, 1909. 51 pp. Listed in an Italian book catalogue.

—. \**Don João de Maraña, ou A Queda de um anjo*. "Mysterio em 5 actos, 7 quadros e 2 intermedios." *Archivo Theatral*, vol. III. Lisbon, 1840. Cited by Ríos, No. 3198.37. Apparently a translation into Portuguese of Dumas' drama, which is in nine scenes and has this title in French.

242a. \**Don Juan* [?]. Janko Lavrin, in his *Pushkin and Russian Literature* (New York, 1948), p. 175, speaks of a ballet on Don Juan popular in Moscow and Saint Petersburg in the 1820's. This may be Gluck's (No. 637).

—. *Don Juan*. See Nos. 920a and 920b under "Motion Pictures."

247. *Don Juan at Athens*. Copy at Yale, according to the Union Catalogue at the Library of Congress. Entry reads: *Juan at Athens*. Edinburgh: M. Macphail, 1858. No "Don."

253a. \**Don Juan d'Avalos*. 1748. See Nos. 309 and 2297 (etc.). 2 and cf. No. 254.

—. *Don Juan, oder, der steinerne Gast um Mitternacht*. See No. 776.

—. *Juan at Athens*. See No. 247.

297 (etc.). Puppet plays: several more listed by A. Meyer, No. 2297 (etc.). 1a.

299a. \**Don Juan oder das Totengastmahl am Friedhof*.

300a. \**Don Juan oder der Sohn der Hölle*.

302a. \**Don Juan oder der Tod als Gast*.

310. Read "Das Steinerne . . ." for "Dan Steinerne . . ."

†APOLLINAIRE, GUILLAUME. *Casanova*. "Comédie parodique." Three-act play. 1918.

317a. Read "Les Trois Don Juan."

319. 321a. \*ARENA, FRANÇOIS S. *Don Juan de Sicile*. Five-act tragicomedy. 1952. About Don John of Austria, Viceroy of Sicily, 1648-1651?

327. ARQUÉS, JOAQUÍN. *Tenorio en Nápoles*. Apparently "Liñán and Videgain" should read "y" and refers to one man only; however, I cannot find any reference to "this man."

328a. \*ARUNDELL[Arundell], DENNIS. Incidental music for Flecker's play (No. 602). Eng. 1926.

328b. \*†ARVERS, FÉLIX. *Ce qui peut arriver à tout le monde*. Poem in *Mes Heures perdues*. Fr. 1833. Short rehandling of Byron's *Don Juan*, canto I.

329a. \*AUBER, D. F. F., 1782-1871. Köchel, No. B37, speaks of a translation of Mozart's *Don Giovanni* in 1866 with a "Ballett-Einlage" by Auber. Fr. I find no other reference to it. Auber also did a \**Zerline, ou la corbeille d'oranges* in 1851.

331a. AUDEN, WYSTAN H. *In Sickness and in Health*. Poem in 15 eight-line stanzas. Eng. Stanza six deals with Don Juan. In his *Collected Poetry* (New York, 1945), pp. 29-33.

\*\*\*BALAGUER, V. *Don Juan de Serrallonga*. Play, 1863, and novel, 1864. Sp. Juan de Serrallonga, a sort of Spanish Robinhood, is frequently mentioned in connection with Don Juan, but I suspect that had his first name been Ramón or Francisco, the relationship would not have struck anyone. Many another writer, such as Maragall or Enrique Morena, has done pieces on him.

BANTOCK, GRANVILLE. *Amphibian*. This is from the prologue to his *Fifine at the Fair: A Defence of Inconstancy*.

- "An orchestral Drama with a Prologue." Eng. 1912. Based on No. 418.
- 338b. †BANVILLE, THÉODORE DE. *Stephen*. Narrative poem. Fr. 1841. Canto I is a short reworking of canto I of Byron's *Don Juan*. In *Les Cariatides* (Paris, 1842). Banville later reworked his own poem, renaming it *Les Baisers de pierre*, and as such it appears in the definitive edition of *Les Cariatides*. The hero's name is now Prosper.
341. BARING, M. *Don Juan's Failure*. Read "1911," not "1919."
- 352a. \*\*BATAILLE, H. *La Vieillesse de Don Juan*. Play. Ca, 1914. Cited in another bibliography. I can find no other reference to it and suspect a confusion with No. 518 or No. 928.
353. BAUDELAIRE, C. *Don Juan aux enfers*. Composed before the end of 1843; appeared in 1846, according to Crépet and Blin, No. 2353.1. See No. 468a.
- 364a. †BENDA, JULIEN. *La Croix de roses*. Novelette. Fr. 1923.
371. BERNHARDI, OTTO. Pseudonym of Richard Zozmann.
387. MODESTO ARIA. Pseudonym of María de Soto y Sáez.
- 387a. BLANCO-FOMBONA, RUFINO, 1874-1944. *El Cadaver de Don Juan*. Short story. Venezuela. From section "Cuentos americanos" in his *Dramas mínimos* (Madrid, n.d. First ed., 1930). First ed. of collection called *Cuentos americanos* was 1904.
- 387b. ——. *Don Juan*. Narrative poem in 68 lines. Orig. in *Pequeña ópera lírica*, 1899-1904. Found in *Pequeña ópera lírica. Trovadores y trovas* (Madrid, 1919), pp. 41-45. Expanded and commented on in prose, ibid., pp. 19-20.
- 387c. †——. *La Mitra en la mano*. Novel. 1927.
- 395a. BOGAN, LOUISE. *Juan's Song*. Ten-line lyric poem. U. S. In *The New Yorker Book of Verse* (New York, 1935).
- 396a. BONAVIA, SALVADOR, and ANTONIO RÍUS Y VIDAL. *Un Tenorio y un Mejía*. One-act comedy in verse. Sp. 1898. See No. 1091a.

## CHECK LIST OF CONTINUATIONS AND IMITATIONS OF BYRON'S DON JUAN

## I. CONTINUATIONS

Squire, J. C. *The Seventeenth Canto of... Don Juan*. London, (1921).

## II. IMITATIONS AND ADAPTATIONS

Desrosiers. *Belucci*. Paris, 1830.  
Gautier, T. *Imitation de Byron*. Paris, ca. 1830.

- Arvers, F. *Ce qui peut arriver à tout le monde*. Paris, 1833.
- Banville, T. de. *Stephen*. Paris, 1841.
- Clare, John. *Don Juan: A Poem*. 1841.
- .
- 449.
- 460a.
- 462b.
- 468a.
- 475a.
- 483a.
- CACCIA, ANTONIO. *Don Giovanni*. Reported in another bibliography. This is his translation of Byron's poem. See No. 2432.23.
- CALZINI, RAFFAELE, 1887—. Change to read: *Il Debutto di Don Giovanni*. One-act play. Florence, 1921 (not necessarily the first edition).  
(CAMACHO, A. See Jimeno, Eduardo.)  
(CAPPA, A. J. See Rosell, C.)
- CARRERE, EMILIO, 1881—. *La Estela de Don Juan*. Story in his *La Amazona* (Madrid, 1925). He did many other novels, stories, and some poetry, mainly of an erotic nature.  
(CARROLL, BOB. See No. 920b under "Motion Pictures.")
- \*CASAVOLA, FRANCO. *L'Alba di Don Giovanni*. Musical pantomime. Ital. Venice, 1932.
- CENA, GIOVANNI, 1870-1917. *Don Giovanni all'inferno*. A sonnet in a collection called *Homo* (Rome, 1907). Title is obviously from Baudelaire, the concluding five words from whose *Don Juan aux enfers* he quotes at the head of his poem. It is not even a free translation of the twenty-line French poem, however. It may be found in *Poesie* (Florence, 1922), p. 242.
- \*CHEKHOV, ANTON. *Our Friend Platonov*. Trans. by Basil F. Kirtley. Unpubl. M. A. thesis, Univ. of Texas, 1950. Five acts. Complete, literal rendition of Chekhov's play of 1880 (not 1884: see No. 475), from the text of the annotated Russian ed. of his *Sobranie Sochinenii* [trans.: "Collected Works"], vol. XII (1949). Cournos' trans. in four acts omits all the lengthy first act, and reveals other omissions, inaccuracies, and changes, according to Dr. Kirtley, who furnished me with the data above.
- CLARE, JOHN, 1793-1864. *Don Juan: A Poem*. Eng. 1841. In *Poems of John Clare's Madness* (London, 1949), pp. 64-72. Clare not only was mad; he also thought that he was Byron himself, writing *Don Juan*.

- (COLMAN, GEORGE, 1762-1836. Brit. dramatist. G. W. Knight, No. 2274.2, suggests him as possible author of *Don Leon*, No. 274, and dates the poems, ca. 1833.)
513. DANTAS. Played, first time, April 14, 1920, in Lisbon, according to Vázquez, No. 2513.1.
- 514a. DARÍO, RUBÉN. *Soneto autumnal al señor marqués de Bradomín de Rubén Darío, su amigo*. Nicaragua. Composed for Valle-Inclán's *Sonatas*, q.v.
- 517a. DAVISON, EDWARD. *Don Juan's Dream*. Sonnet. U. S. citizen; born in Scotland, 1898. In *The Music Makers, An Anthology of Recent American Poetry* (New York, 1945). (DELACROIX. See under "Paintings.")
- 521a. DESBONNETS, CHARLES. *Une Nuit de Don Juan*. One-act prose play. Brussels, 1937. Cf. No. 600.
- 523a. \*DESROSIERS. *Belucci*, a poem in *Mercure du XIX<sup>e</sup> Siècle*, XXXI (1830), 473-84. Amplifies Byron's *Don Juan*, canto I, stanza cxiii, into twenty verses beginning "Quand la lune blaflare illumine la terre." Cited in Esteve, No. 2432.33a. Seemingly the same Desrosiers as in my No. 1250.
- 523b. \*DÍAZ, JOSÉ MARÍA. *Don Juan de Pacheco*. Three-act comedy. Unpublished. Our Don Juan?
- \*\*\*DÍAZ DE ESCOVAR, NARCISO. *Don Juan de Ovando*. Account of seventeenth century military leader.
- 527a. DIVOIRE, FERNAND. *La Chasse de Don Juan*. Poetry fragment in *Vers et Prose*, XXXII (Jan.-March, 1913), 71-74.
531. Delete the number "531" at the bottom of p. 45.
- "DON JUAN" USED AS A PLACE NAME, NOM DE PLUME, ETC.
- 536a. Don Juan. Name of a men's wrist watch band company in Chicago, Illinois. 1954.
- 536b. Don Juan Razor Blades. Durex Blade Co., New York City. 1955.
- 543a. Lucky Don Juan Number 3. A uranium mine site near Barstow, California. News dispatch of June 23, 1955. Presumably there are Nos. one and two, as well.
- 543b. Les Pantalons Don Juan. A tailor shop, 26 Rue du Dragon, Paris VI<sup>e</sup>, France. 1954. Features a picture of Don Juan as a seventeenth century dandy on the sign.
- 546a. †DOSTOEVSKI, FÉDOR. *The Brothers Karamazov*. One critic professes to see something of Don Juan in Ivan, the atheist and intellectual brother. Other than in his revolt against

- society, I do not see it. The sensuous Dmitri would seem to fit as well.
- 552a. DUMUR, LOUIS, and VIRGILE JOSZ. *Don Juan en Flandre*. One-act play in *Vers et Prose*, XXXIII (April-June, 1913), 75-86. In prose. The valet is named Loporello.
- 552b. DUNCAN, RONALD F. H. *Don Juan*. Three-act play, in free verse. First performed July 13, 1953, as part of the Taw and Torridge Festival, at Bideford, England. Published, 1954. Modeled roughly on Zorrilla's drama, some lines being actually free translations. Many of the characters are from Z., though the valet is named Catalion [sic].
- 567a. \*†EGK, WERNER. *Joan von Zarissa*. Ballet. Ger. 1939. More precisely, a *Tanzspiel*, or "play for dancers." Also cited as 1940.
- (ESPINO, C. See Juan de Alba, No. 204a.)
- \*ESTREMERA, JOSÉ, 1852-1895. *Don Luis Mejía*. One-act comedy.
- (EVANS, FLORENCE WILKINSON. See Wilkinson.)
579. Read "FACCIO," not "Fazzio."
582. 582. Music by Fayos. Book by E. N. Gorosterena, according to No. B5a.
- 590a. \*FERREIRA [or: Ferreyra], MANUEL. Music for Zamora's play, No. 1355. Span. Date of birth and death unknown.
- 590b. FERRER Y CODINA, ANTONIO, 1837-1908. *¡Tenorios!!* Three-act comedy. Sp. Ca. 1890. One source gives his birth date as 1827.
602. FLECKER. See No. 328a.
- 602a. \*FLERES, UGO, 1857-1939. *Don Giovanni*. Cited, with no details, in another bibliography. I cannot locate it.
- 602b. FLEURET, FERNAND. *Les Derniers plaisirs, histoire espagnole*. Novel. Fr. 1924. About "Don Juan Mañara," as the author calls him.
- 615a. \*FRESCH, CLAUDE HENRI. *Triptyque de Don Juan*. A poem of some sort. Casablanca: Imprimeries Réunies, 1942.
- 616a. FRISCH, MAX. *Don Juan; oder, Die Liebe zur Geometrie*. Five-act comedy. Frankfort a/M., 1953. Not "für," as cited in some sources. Change former 616a, Leon de Fuyter, to 616b.
- 616b. FUYTER, LEON DE. *Don Jan, of de gestrafte ontrouw* was played in 1646.
- (FUZELLIER, E. See B. Taladoire.)

- 625a. GAUTIER, THÉOPHILE. *Imitation de Byron*. In his *Poésies complètes*, I, 77, in a section called "Poésies, 1830-1832." A poem in 9 four-line stanzas. Imitated from Byron, *Don Juan*, canto I, stanzas cxxii-cxxvii. Some of it is a translation, very freely conceived, some of it is original, merely inspired by Byron.
629. GELDERODE, MICHEL DE. First appeared as *Don-Juan, dramefarce pour le music-hall*, in *La Renaissance d'Occident* (Brussels), XXVII (Dec., 1928), 233-320. Play in three episodes. Dated 1926.
- 632a. GIMMERTHAL, ARMIN, 1858—. *Drei Szenen aus Don Juan Tenorio*. In *Ehrengabe dramatischer Dichter und Komponisten* (Leipzig, 1914), pp. 59-85. This is an original play, not, e.g., a translation of Zorrilla.
- 644a. \*GÓNGORA, MANUEL DE. *Don Juan*. Since 1930. There is a playwright in Madrid of this name, or has been recently. I cannot trace the title above, however.  
(GOROSTERENA, E. N. See José Fayos.)
- 647a. \*GRAELLS, EMILIO. *Un Tenorio de actualidad*. One-act *comedia*. Unpublished.
649. GRAF, A. Read "Dannazione," not "Damnazione."
- \*\*\*GRAVES, ROBERT. *To Juan at the Winter Solstice*. Lyric poem. Eng. Composed, 1945; published, 1946. Apparently no connection with *Don Juan*, though the author's own note on the meaning of the poem does not make the point entirely clear.
651. Read "GRAS Y ELÍAS," not "Elias."
- 659a. GUARDIA, ÁNGEL DE LA. *Don Mateo Tenorio*. "Parodia, hasta cierto punto, de *Don Juan Tenorio*, en un acto y cinco cuadros, en verso...." Madrid, 1895. First played, October 26, 1895. Imitation of Zorrilla.
682. HAUCH, J. C. One writer says that it is in Hauch's *Complete Works*, 1828-1829, but he also calls it a "light play," which it scarcely is. The second edition of the drama is 1859.
690. HÉBERT, MAURICE. Add: ser. 3, vol. XXXI, sect. 1 (1937), 75-83; ser. 3, vol. XXXIII, sect. 1 (1939), 155-165.
691. HEIBERG, J. L. One source says that it was a puppet show play, dated 1813.
699. HERNÁNDEZ-CATÁ, A. Despite the title of the book in which it appears, *Un Triunfo de Don Juan* is a four-scene

- 713a. play. In the table of contents, it is listed as "El triunfo...."  
\*\*HOLBERG, LUDWIG VON, 1684-1754. *Don Juan*. Drama. Den. 174(?). One writer so lists it. He did a *Sganarel Reyse* (which I cannot see to have any connection with Molière's valet, or *Don Juan*) and a *Don Ranudo de Colibrados*, but seemingly not any *Don Juan*. Perhaps a confusion with J. L. Heiberg?
- 719.
- 729b.
- 729c.
- 730.
- 740a.
- 744.
- 745a.
- 750a.
- 768.
- 771a.
- 776.
- 788a.
- 813.
- HORNSTEJN, F. VON. Date 1900, not 1901, as I had it.
- HOYOS GÓMEZ, JULIO DE. *Tigre Juan*. A four-act "síntesis teatral" of Pérez de Ayala's novel. Madrid, 1928.
- HUCH, F. Renumber from 729b.
- HÜRTE, N. My date of 1865 is actually a fourth edition. A second ed. is reported as 1856.
- JACOB, MAX. *Le Cornet à Dés*. Paris, 1923. A collection of "poèmes en prose." One of them, "Poème dans un goût qui n'est pas le mien," dedicated "à toi, Baudelaire," concerns *Don Juan*. It is about a page long.
- JELUSICH, MIRKO. *Don Juan*. Much cited by different critics in its numerous foreign translations, usually taken to be the original. It appears in Dutch, in 1943; in Italian, in 1931; in Spanish, in 1950; in Lithuanian, as *Don Zuanas; septynios didziosios nuodemes*. As here, a subtitle concerning the "seven mortal sins" is common. Jelusich was born in 1866.
- \*JIMENO, EDUARDO. *Don Juan el burlador de la villa*. One-act *zarzuela*. Music by Arturo Camacho. Unpublished. (JOSZ, V. See L. Dumur.)
- JOVER, GONZALO. *La Apuesta de Don Juan Tenorio*. Six-act drama. Verse. Arranged by Magnolio Juárez. Barcelona, 1913.
- (JUÁREZ, M. See G. Jover.)
- KNECHT. One critic claims that Knecht's work consisted of incidental music for the play with the title that I cited.
- \*KORESHCHENKO, ARSENY N., 1870-1921 (1918?). *Don Juan*. Cantata. Opus 5. Rus.
- [KUHN]. In line three, read "Jahre" for "Jabre."
- \*LANGIEWIESCHE, WILHELM, 1807-1884. *Don Juan und Faust*. Poem. 1834. I could not locate the poem. Not in his *Diabolische Dichtungen* (1833).
- \*\*LEÓN, RICARDO DE. *El Burlador que no se burló*. One bibliographer reports this title, without details. Cf. No. 654.

- A good deal of León's work glorifies love as a way of life, e.g., his *Varón de deseos* (1929).
- 813a. ——. *El Corazón de Don Juan*. Short story, originally in his *El Hombre Nuevo* (1925?). Also in *Las Horas del amor y de la muerte* (Madrid, 1930).
- 823a. LIE, MONS. *Don Juans Dod*. Three-act tragedy. Den. 1899.
824. LIERN Y CERACH, RAFAEL MARÍA. *Doña Juana Tenorio*. One act comedy. Parody of Zorrilla's drama.
- 831a. \*LISTER, HENRY BERTRAM. *Don Juan de Marana*. "A drama in three acts translated from the French of the drama of Alexander Dumas, senior, . . . with an original climactic last act." San Francisco: La Bohème Club, c. 1939. He eliminated Dumas' last two acts and the prologue, and inserted an entirely new last scene.
- 831b. \*———. *A Renaissance Gangster, or Adventures of Don Juan*. "Unpublished drama not for sale. Mimeographed by La Bohème Club, San Francisco, 1935." This may be an earlier version, or even the same play. See previous entry.
836. LLAMP-BROCHS. *D. C. Tanorio*. Also listed as *Don Cuan Tenorio* and *Don Joan Tenorio*. In the latter case, B5a calls it a three-act comedy, but under the title "Don Cuan Tenorio," it says "one act." It also notes that "Llam-Brochs" [sic] is the same person as "Sixto Rebordosa." We may be dealing with more than one version of the play, of course. Or, there may be a Spanish, as well as a Catalan version.
- 836a. \*LLANAS, ALBERTO DE SICILIA, 1840-1915. *Don Gonzalo, o l'orgull del gech*. Three-act Catalán play. 1879. The subtitle means "or pride in (one's) jacket." I have not seen this item but imagine that it does not deal with the Don Gonzalo of the Don Juan story.
- 836b. \*LLOPART MUNNÉ, JAIME. *Don Joanico*. One-act comedy, unpublished.  
—. (Lucky Don Juan Number 3. See No. 543a.)
- 866a. \*MARET, FRANÇOIS. *L'Insatisfait*. Short novel. Brussels, 1944. Cited in another list, without details. Perhaps contains merely a Don Juan-like character?
- 882a. MAYER, EDWIN JUSTUS. *The Last Love of Don Juan*. Three-act satiric comedy. First staged, Nov. 23, 1955. U. S. Incorrectly named in *TA: The Death of Don Juan*.

- 883a. \*MEDEL, A. *Un Tenorio y un tremendas*. One-act comedy, unpublished.
- 886a. \*MELÉNDEZ PARÍS, MANUEL. *Tenorio que no acaba*. One-act zarzuela. Music by Viaña. I find another reference to an *Un Tenorio que no acaba*, this time a one-act play, with no indication of music. Probably the same play, but perhaps a non-musical version of it.
893. MÉRIMÉE, PROSPER. Add: "And something of a Don Juan himself."
- 897a. \*MILLÁ-GACIO, LUIS. *La Nit del Tenorio*. He also did a one-act verse play called *Don Jaume'l Conquistador* (Barcelona, 1901). Perhaps because of the misleading Valencian spelling of "Jaime," or the suggestive appellation, this title led one bibliographer to include it among the Don Juan plays. It deals, of course, with James I, King of Aragon and Catalonia, 1208-1276, capturer of Valencia in 1238.
900. MIŁOSZ, O. V. *Miguel Mañara*. See Tomasi, H.
901. ——. *Scènes de "Don Juan"*. Seems to have been composed before No. 900.
- 906a. \*MOLGOSA Y VALLS, JAIME. *Tenorio (inocentada)*. One-act play.
- 912a. \*†MONTFORT, EUGÈNE, 1877—. One of his novels is supposed to contain a Don Juan-like character. As he wrote a large number of similar works, it is a not unlikely supposition.
- 912b. †MONTHERLANT, HENRI DE. *Les Jeunes Filles*. Four-volume novel. Fr. I. *Les Jeunes Filles* (1936); II. *Pitié pour les femmes* (1936); III. *Le Démon du bien* (1937); IV. *Les Lépreuses* (1939). Character Pierre Costa, renamed Costals in vol. III because a real man with that name objected to the use of his name for such a hero.
- 915a. †MORAND, PAUL. *Les Plaisirs rhénans*. Story in *L'Europe galante*. Fr. 1925. One critic considers it a Don Juan story. I cannot see it.
- 915b. MORDVIN-SHCHODRO, A. O. *Don Zhuan*. Five-act verse tragedy. Moscow, 1896. Published by the Society for the Propagation of Useful [or "Edifying"] Books. The author works out an unusual twist to the usual story. The Commander takes poison, leaves his daughter Isabella, who has gone crazy, to Don Juan. Marriage to an insane bride will be his punishment (and the justification for publishing the book on the part of the Society).

- MOTION PICTURES
- 920a. *Don Juan*. With Antonio Vilar (as Don Juan), Annabella, María Rosa Salgado. A Spanish-Portuguese production, shot in those two countries. 1950. Still playing in Cairo, Egypt, e.g., on July 1, 1954.
- 920b. In the television series "I Love Lucy," episode 103 (Nov. 8, 1954), the hero Ricky Ricardo (Desi Arnaz) receives an offer to make a screen test for a picture about Don Juan to be produced in Hollywood. After a few references to the film, it is mentioned as being shelved (episode of March 21, 1955). Mr. Charles Pomerantz, in charge of public relations for Desilu Productions, writes me that as far as he knows there will not be a "Don Juan" picture actually filmed for the series, written by Jess Oppenheimer (head writer and producer), Madelyn Pugh, and Bob Carroll.
929. MOZART, W. A. See Nos. 329a, 988a, 1193a, 1202a, 2189.3a.
- 929a. \*—. *The Libertine*. A version of *Don Giovanni* supposed to have been playing in Philadelphia on December 26, 1818. I have not had the opportunity to check in old newspaper files for that city to verify the reference. See D. Blum, No. 2929.50a.
- 938a. \*N. N. *Tenorio y castañas*. One-act zarzuela. Music by Ángel Ruiz. See Verdú, J. Same "N. N."?
948. NISSLINO, FILIPPO. Library of Congress Union Catalogue lists him also in one place as "Nissolini."
- 950a. \*NOGUÉS, EMILIO J. *Un Tenorio portugués*. Two-act play. Unpublished.  
(OPPENHEIMER, J. See No. 920b under "Motion Pictures.")
969. PAGLIARA, GIUSEPPE. *Don Giovanni*. Four-act drama, in verse. Naples, 1911. Not "Pagliari," as in my original list.
- PAINTINGS
- 974a. \*DELACROIX, EUGÈNE. *La Barque de Don Juan*. Sketch, on canvas. 1839.
- 974b. \*—. *La Barque de Don Juan*. Rough draft, color wash. 1840.
975. —. *Le Naufrage de Don Juan* (or: *La Barque de—*). One art historian dates it 1840, instead of 1841.
- 975a. \*—. *Dernière scène de Don Juan*. 1838.
- 975b. \*—. *Don Juan et Haïdée*. Canvas. 1856.
- 975c. \*—. *Le Naufrage de Don Juan*. Lithograph. See

- \*Charles Blanc, article on Delacroix, in *Gazette des Beaux-Arts*, XVI (1864), 20. Most of these paintings, etc., between Nos. 974a and 975c are discussed in \*Robaut and Chesneau, *L'Œuvre complet d'Eugène Delacroix* (Paris, 1885).
- SLEVOGT, MAX, 1868-1932. *Das Champagnerlied*. Also called *D'Andrade in the Role of Don Juan*. Painting. Ger. 1902. In Stuttgart museum. Francisco de Andrade was a famous actor. First title suggests Mozart's opera. (Les Pantalons Don Juan. See No. 543a.)
- \*\*PENIG. *Don Juan der Wüstling*. Novel. 1805. Cited by another bibliographer. Seemingly in error for No. 257, q.v.
- †PÉREZ DE AYALA, R. *Don Rodrigo y don Recaredo*. Short story in *El Ombligo del mundo* (Madrid, 1924). Character Don Rodrigo. And see No. 729b.
- \*PÉREZ RIOJA, BONIFACIO. *Un Tenorio de broma*. One-act comedy. Unpublished. The author flourished ca. 1870-1880.
- \*PERRÍN Y PALACIOS. *Don Gonzalo de Ulloa*. One-act zarzuela. Unpublished. Music by A. Rubio.
- PICÓN, JACINTO O. *Dulce y sabrosa*. Novel. Sp. 1891. Chapter I is a portrait of "Don Juan de Todellas," but the whole book deals with him.
- †PROUST, MARCEL. *A la recherche du temps perdu*, vol. V (*Sodome et Gomorrhe*, vol. 2), speaks of the Baron Charlus as a sort of Don Juan (Paris, 1924, chap. I, p. 87). Fr. (PUGH, M. See No. 920b under "Motion Pictures.") (REBORDOSA, SIXTO. See Llamp-Brochs.)
- RILKE, RAINER MARIA, 1875-1926. *Don Juans Auswahl*. Fourteen-line poem (not in usual sonnet form). See next entry. Ger.  
—. *Don Juans Kindheit*. Twelve-line poem. Both this and previous entry are in his *Der neuen Gedichte anderer Teil* (Leipzig, 1920), the first on p. 82, the second on p. 81.
- \*RÍUS Y VIDAL, ÁNGEL. *Tenorios d'estiu*. One-act comedy. Unpublished. Another source calls him "Antonio." He flourished toward the end of the nineteenth century. See Bonavia, S. Still another source calls him "Ángel de Ríus Vidal." I assume that there is but one person involved here.
- \*RODÓN Y AMIGO, PABLO. *Lo Tenorio de Sant Just*. One-act play.
- ROIG, JOAQUÍN. *Tenorio en berlina*. "Bufonada lírica en

- un acto y en verso." Music by Salvador Sánchez Escalera and Antonio Segura. Barcelona, 1906.
- 1103a. \*ROSELL Y LÓPEZ, CAYETANO, 1816-1883. *El Burlador burlado*. Three-act zarzuela. Music by Antonio José Cappa. Another source lists *Un Hurtador burlado*, zarzuela.
- 1106a. ROSTAND, MAURICE. *Don Juan de Sodome*, short story in his *Les Sentiments exceptionnels* (Paris, 1938), pp. 83-86. Fr. Concerns Leporello and Don Juan. Not dated.  
(RUBIO, A. See Alba, Juan de, No. 204a, and Perrín y Palacios.)  
(RUIZ, A. See N., N.)
- 1119a. \*SALAVERRÍA Y IPENZA, JOSÉ MARÍA, 1873—. Something on the Don Juan theme. I cannot locate it. He has done several things that could possibly fit.
- 1121a. \*SALTIVERI, ANTONIO. *Un Don Juan Tenorio a Trossos*. One-act play. Unpublished. The author was writing in 1913. I have found no other data on him.  
(SÁNCHEZ ESCALERA, S. See Roig, J.)
- 1131a. SASCHA. *Der Tod des Don Juan*. Short story. Appeared in *Die Wochen Zeitung* (Zürich), Thursday, June 24, 1954 (65th year, No. 25), p. 9. Signed as above.
1139. SCHMITZ, O. A. H. *Don Juanito*. Four acts. Comedy. Berlin, 1908.  
(SEGURA, A. See Roig, J.)
- 1151a. \*SERRANO SEMPERE, FRANCISCO, died 1903. *Los Tenorios del día*. One-act comedy. Unpublished.
- 1151b. \*SERRANO SIMEÓN, JOSÉ. *Don Miguel de Mañara*. "a theatrical production." He was a Spanish composer, born in Valencia, in 1873. See No. 325.
- 1161a. \*SIERRA, RAFAEL M. *Doña Juana Tenorio*. One-act comedy. Unpublished. I can find nothing about this author whatsoever.  
(SLEVOGT, M. See "Paintings.")
1169. SLOWACKI. Read Slowacki, Juliusz.  
(SOTO Y SÁEZ, MARÍA DE. See No. 387.)
- 1175a. SQUIRE, JOHN COLLINGS. *The Seventeenth Canto of Byron's Don Juan*. "Now first edited and published by David M'Kie. (The Scots Reviewers' Society. Two guineas net.)." In *Collected Parodies* (London, [1921]), pp. 126-130. Squire "reviews" the "recently found" canto, "quotes" over twenty lines from it. It is No. 4 in a set of "imaginary reviews."

- 1180a. †STENDHAL. *Les Cenci*. Story in *L'Abbesse de Castro*. Fr. Ca. 1837. Character Francesco Cenci. Stendhal begins the tale with several pages of discussion on the nature of Don Juan as portrayed by Byron, Tirso, Mozart, Molière, etc. Cenci, was, of course, an historical character. It might be added that Stendhal was something of a Don Juan himself.
- 1180b. †——. *Lamiel*. Novel. Ca. 1840. Character Dr. Sansfin.
- 1193a. TALADOIRE, B., and E. FUZELLIER. *Don Juan*. A fragment. Nine scenes of Act II only. Prose. Appeared in *Les Cahiers du Sud* (Marseilles), XXIII, No. 188 (Nov., 1936), 817-830. Starts with Don Juan's saying, "1001, 1002, 1003." He meets Don Quijote and Sancho and the three of them converse with Leporello.
- 1202a. \*THIESS, FRANK, 1890—. *Don Juans Letzte Tage*. Vienna-Linz, 1950. A story told from Leporello's point of view (taken from Mozart, i.e.) but continues after Don Juan's death.
1209. TOMASI, H. Add: "based on the story by Milosz (see No. 900.)"
- 1210a. \*†TORRES DEL HOYO, LUIS. *La Emoción erótica*. Madrid, 1927.
- 1217a. \*†TRIGO, FELIPE. *A prueba*, story in *Así paga el diablo*. 1916? The hero of this story is said by one critic, and the fact denied by another, to be a sort of Don Juan.
- 1226a. †VALLE-INCLÁN, RAMÓN DEL. *Comedias bárbaras*. I. *Cara de plata* (three acts, 1922); II. *Águila de blasón* (five acts, 1907); III. *Romance de lobos* (three acts, 1908). Character Don Juan Manuel de Montenegro, a relative of the author and of the Marqués de Bradomín as well.
- 1226b. †——. *Farsa de la Enamorada del rey*. Three-act play. 1920. Character Casanova.
- 1226c. ———. *Fué Satanás*. Short story in his *Jardín novedoso*. 1905. Character Marqués de Bradomín again.
- 1226d. ———. *Luces de Bohemia*. Play in fifteen scenes. 1924. An "esperpento," he calls it. The Marqués de Bradomín again. Rubén Darío figures in it, too, speaking to the Marqués. See No. 514a.
- 1227a. †——. *Rosarito*. Short story in his *Jardín umbrío* (Madrid, 1903). Character Don Miguel de Montenegro. Valle-Inclán was something of a Don Juan himself.
- 1235a. \*VERDÚ Y FELIÚ, JOSÉ, 1853-1885. *Don Juanitu*. Three-act zarzuela. Music by N. N. Sp. See N.N.

- 1237a. \*VERMAETE, ROGER A. *Don Juan*. Unpublished play, first performed in Brussels, in 1947. I cannot find more data on this author, or the play.  
(VIAÑA. See Meléndez París.)
- 1241a. \*VILLAESPESA, FRANCISCO. *El Burlador de Sevilla*. Play. Madrid, 1928. Discussed by Nozick, No. 4204, pp. 168-169. I still have not been able to locate it.
- 1247a. VIVES Y AZPIROZ, RAFAEL. *Don Juan*. One-act play in verse. Sp. Valencia, 1873.
- 1354b. YEATS, WILLIAM BUTLER. *On Those That Hated "The Playboy of the Western World,"* 1907. In his *Collected Poems* (New York, 1949), p. 126. Irel. The complete poem reads: "Once, when midnight smote the air,/Eunuchs ran through Hell and met/On every crowded street to stare/Upon great Juan riding by:/Ever like these to rail and sweat/Staring upon his sinewy thigh." The reference in the title is, of course, to John M. Synge's play; there is no "Juan" or "John" in it. One critic has assumed the "Juan" of the poem to be Don Juan. With a *double-entendre* on the playwright's first name, he is probably right.
- \*\*\*†ZAMACOIS, EDUARDO. *El Seductor*. Novel. 1902. No connection.
1355. ZAMORA. See No. 590a.
- (ZOOZMANN, RICHARD. Real name of Otto Bernhardi, q.v.)
1365. ZORRILLA Y MORAL, JOSÉ. *Don Juan Tenorio*. See Nos. 552b and 659a.

#### VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2010. STONE GUEST.  
-13. Read "orígenes" for "origines."
2100. FERREIRA.  
-1. Read "orígenes" for "origines."
2118. -1. TÉLLEZ: CONDENADO.  
\*Marquina, R. Comparison of the *Burlador* and the *Condenado* in *Mensuario de Arte, Literatura, Historia y Ciencias* (Havana, Cuba), I (1950). No such periodical seemingly held in the U. S. The title, taken from another list, sounds like a subtitle.
2137. MAÑARA.  
-4a. \*Granero, J. M. "Don Miguel Mañara, ¿el verdadero Don

- Juan?" *Razón y Fe*, CLI, No. 684 (Jan., 1955), 264-280.  
(To be concluded.) Refers to No. 2137.7.  
Add: See No. 2137.4a.
- 7. CASANOVA.  
2150. -1a. \*Childs, J. Rives. "Further Clues Bearing on the Mystery of Casanova's *Memoirs*," *Papers of the Bibliographical Society of America*, XLVIII (1954), 248-262. Cf. *ibid.*, XLVI, 287-326.
- 5a. Marañón, Gregorio. "Historia clínica y autopsia del caballero Casanova, ensayo de interpretación sexual," in *Libro-Homenaje a Marañón* (Madrid, 1929), pp. 1199-1232. Originally in \**Sagitario* (Buenos Aires), Dec., 1927.
- 5b. Maynial, Édouard. *Casanova et son temps*. Paris, 1910.
- 6a. ———, and R. Vèze. *La Fin d'un aventurier: Casanova après les Mémoires*. Paris, 1952.
- 7a. Rostand, Maurice. *La Vie amoureuse de Casanova*. Paris, c. 1924.
- 7b. Samaran, Charles. *Jacques Casanova, Vénitien; une vie d'aventurier au XVIII<sup>e</sup> siècle*. Paris, c. 1914.
- 7c. Sarfatti. Change from No. 2150.7a.  
(Vèze, R. See No. 2150.6a.)
2167. RAIS[RETZ], G. DE.  
-1. Stendhal. *Mémoires d'un touriste* (Brussels, 1838), II, 47-55. Treats of Gilles de Retz and of Don Juan in general.
- 2172a. STENDHAL.  
-1. \*Mélia, Jean. *Stendhal et les femmes* (Paris, 1902), esp. p. 189.
- 2. Ortega y Gasset, José. "Amor en Stendhal," a chapter in his *Estudios sobre el amor*. First in \**El Sol* (Madrid), Aug., 1926. First ed. of the *Estudios*, in German, 1933; in Spanish, 1941. Article also in his *Obras completas*, V (Madrid, 1951, 2nd. ed.), 563-596. On Stendhal and general on Don Juan.
2173. TENORIO FAMILY.  
-1. M. T.'s full name is Cordero de Santoyo, D. M. T.
2189. FAUST.  
-3a. Eckermann, Johann Peter. *Gespräche mit Goethe* (Leipzig, 1902. Ed. A. Bartels), I, 394, remark of Feb. 11, 1829. Goethe tells E. that Mozart should have done the music for *Faust* and its music should be in the character of Don Juan.

- 17. Weinstein, Leo. "The Development of the Don Juan Legend Compared with that of the Tristan and Faust Legends," paper read Nov. 27, 1953 at a meeting of the Philological Association of the Pacific Coast. Dr. Weinstein is at Stanford Univ.
2194. VÁZQUEZ DE LECA.  
-1. \*Cuartero y Huerta, Baltasar. "¿Fué don Mateo Vázquez de Lecca el modelo más probable de que se sirvió Tirso de Molina para crear su *Don Juan Tenorio*?" *Historia de la Cartuja de Santa María de las Cuevas, de Sevilla, y de su Filial de Cazalla de la Sierra* (Madrid, 1950), I, 645-663. Pub. by Real Academia de la Historia.
- 1a. Hazañas y la Rúa, J. Renumber from 2194.1.
2274. ANON: DON LEON.
- 1. \*Chew, Samuel C. "'Don Leon' Poems," *TLS* (July 9, 1954), p. 447.
- 2. Knight, G. Wilson. "Who Wrote 'Don Leon'?" *Twentieth Century*, CLVI (1954), 67-79.
- 2297(etc.). PUPPET SHOWS, ETC.  
-1a. Meyer, F. Arnold. "Beiträge zur Kenntnis des Puppentheaters. Repertoirelisten von Spielern aus Wien und Umbelung," *Euphorion (=Dichtung und Volkstum)*, VII (1900), 139-150, esp. p. 141. Cites my Nos. 299a, 300a, and 302a, among others. In his list, Nos. 62, 155a, 155g, 174c, 189c, 233a.
2312. TAN LARGO.  
—. (Ríos, Blanca de los. See No. 3198.37.)
- 2317a. APOLLINAIRE: CASANOVA.  
-1. Mallet, Robert. Preface (pp. 7-11) to Apollinaire's *Casanova* (Paris, 1952).
2353. BAUDELAIRE: DON JUAN.  
-1. Crépet, Jacques, and Georges Blin. Notes to their critical ed. of *Les Fleurs du mal* (Paris, 1942), pp. 320-323.
- 1a. Croce. Renumber from 2353.1.
2418. BROWNING.  
-1-21. Add: And see No. B21a, pp. 116-118. According to this source, there were also reviews in *The Galaxy*, XIV (Aug., 1872), 277-279; *The Nation* (N. Y.), XV (July 4, 1872), 13-14; *The Overland Monthly*, IX (Oct., 1872), 385-387; *Scribner's Monthly*, IV (Oct., 1872), 775-776; *The Westminster Review*, N. S. XLII (Oct. 1, 1872), 545-546.

- 25a. \*Bayne, P. "Discussion of the Paper of J. T. Nettleship on *Fifine at the Fair*," (Read to the Browning Society, Feb. 24, 1882), *Browning Society Papers*, 1882, pp. 17\*, 20\*.
- 25b. \*\_\_\_\_\_. Mr. Browning's *Fifine*: an Occasional Study," *Literary World* (London), N. S. XXV (March 3, 1882), 136-138.
- . (Campbell, Jean Morison. See Morison, Jeanie.)
- 28a. \*Colomb, G. "Browning in *Fifine* on 'lay' in Shakespeare and Byron," *NQ*, XI, 4th ser. (Feb. 22, 1873), 152. And see query by T.W.C., May 10, 384, and reply by S. H. Williams, May 17, p. 411.
- 33a. \*Libby, Nancy D. *Browning's Fifine at the Fair*. Doctoral dissertation, Duke Univ., 1955.
- 35. \*Nettleship. Also abstracted in *Academy*, XXI (March 4, 1882), 161.
- 38a. Price, W. J. "Browning and Slang," *Nation*, C (Feb. 4, 1915), p. 142.
- 41a. Senex. "Browning Queries," *NQ*, CLXXIX (Aug. 31, 1940), 152.
- 44a. \*Simpson, Mrs. "Fifine at the Fair," (read to the Browning Society, Feb. 24, 1888). Abstracted in *Browning Society Papers*, 1888, II, 240; and discussed, *ibid.*, pp. 240-243.
- 44b. Spence, R. M. "*Fifine at the Fair*, Stanza lxxiv," *NQ*, VII, 8th ser. (May 11, 1895), 368.
2432. BYRON.  
—. Among contemporary reviews of Byron's poem, the Early American Magazine Index at New York University lists those in the \**Analectic Magazine*, XIV (Nov., 1819), 405-410 (reprints several English reviews); *Athenaeum* (Boston), VI (Nov. 1, 1819), 100-107 (from Blackwood's *Edinburgh Magazine*); \**Port-Folio*, VIII, ser. 5 (Nov., 1819), 428 (from *British Review—Edinburgh Magazine*); \**Port-Folio*, XVI, ser. 5 (Aug., 1823), 157-162; \*by J. G. B. in *The Minerva*, II (Sept. 20 and Nov. 8, 1823), 190-191, 247 (cantos VI, VII, and VIII; cantos IX, X, and XI).
- 1a. \*Anon. Rev. of the  *Beauties of Don Juan*, *Museum of Foreign Literature*, XIII (Dec., 1828), 728-729. Early U. S. periodical. Reprinted from the *Athenaeum*. See No. 429.
- 1b. \*Item announcing discovery at Genoa of eight additional cantos of *Don Juan*, in *Brother Jonathan*, VI (July 8, 1843), 291. Early U. S. periodical.

- .4a. \*Anon. "Don Juan and Southey," *Minerva*, III (April 9, 1825), 7. About dedication of *Don Juan* to Southey. Early U. S. periodical.
- .11a. \*———. "Original of the Shipwreck in *Don Juan*," *Museum of Foreign Literature*, XIV (May, 1829), 474-477. Reply to article in the *Literary Gazette* entitled "Plagiarisms of Lord Byron." Early U. S. periodical.
- .26a. Churchman, Philip H. "The Beginnings of Byronism in Spain," *RHis*, XXIII (1910), 333-369, passim.
- .33a. Estève, Edmond. *Byron et le romantisme français, essai sur la fortune et l'influence de l'œuvre de Byron en France de 1812 à 1850* (Paris, 1907), passim, but esp. Book II, chap. 6, pp. 199-246; Book III, chap. 10, pp. 406-448 (mainly influence on Musset's *Namouna*).
- . (M'Kie, David. See Squire, J. C., No. 1175a.)
- .65a. Squire, J. C. Criticism of a supposed "Canto XVII" of *Don Juan*. See No. 1175a.
- .82. Trueblood, Paul G. Still in progress, April, 1954, now as No. 1987.
- .83a. ———. "The Influence of Fielding on *Don Juan*," listed under "Research in Progress," *PMLA*, LXIX (April, 1954), No. 1988.
- . CAÑIZARES.
- .1. Cotarelo y Mori, Emilio. *Don Juan de Espina*. "Noticias de este célebre y enigmático personaje." Madrid, 1908.
- 2462. CASANOVA. See No. 2150.
- 2465. CASTI. (Chasles. See No. 2929.36.)
- 2475. CHEKHOV: DON JUAN. \*See *Insula*, No. 78, June, 1952.
- .1. MacCarthy, D. Renumber from 2475.1.
- 2475a. CHEKHOV: OUR FRIEND PLATONOV. \*Kirtley, Bacil F. Introd. and notes to his trans. of the play. Univ. of Texas M. A. thesis, 1950. Unpublished.
- 2507. CUNNINGHAME-GRAHAM. \*Rev. by Max Beerbohm, *Saturday Review* (London), March 10, 1900. In his *Around Theatres* (N. Y., 1954), 69-72.
- 2513. DANTAS: D. João. Vázquez, José Andrés. "Don Juan Tenorio en Portugal," *Archivo Hispalense* (Seville), VII, 2nd. period (1946), 217-223.

- 2552. DUMAS.
- .1a. Blaze de Bury, Henri. *Alexandre Dumas, sa vie, son temps, son oeuvre* (Paris, 1885), pp. 68-75. Vol. in his *Mes Études et mes souvenirs*.
- .2a. Thackeray, William M. *Paris Sketch Book*, account of the Dumas play in a section called "French Dramas and Melodramas." A. L. Burt ed., New York, n.d., pp. 264-267; or in *The Works* (London and Philadelphia, 1879), 262-265. Original ed., 1840.
- 2552b. DUNCAN.
- .1. \*Rev. in *The Listener* (London), LII (Sept. 2, 1954), 367.
- .2. \*Rev. in *The Spectator*, April 9, 1954, No. 6563.
- 2563. ECHEGARAY: HIJO.
- .2. Shaw, George Bernard. "Spanish Tragedy and English Farce," \**The Saturday Review*, April 27, 1895. Reprinted in *Our Theatres in the Nineties* (London, 1932), I, 99-106.
- 2647. GRABBE.
- .7. Wanke, Gerhart. *Don Juan und Faust*, doctoral dissert. listed under "Research in Progress" *PMLA*, LXIX (April, 1954), No. 3771. Work being done at Free Univ., Berlin.
- 2712. HOFFMANN.
- .3. Stedman, Jane. "The Don of E. T. A. Hoffmann," *Opera News*, XVIII (March 8, 1954), 11-13.
- 2763. KIERKEGAARD.
- . (Grimsley, R. See No. 2907. 46a.)
- 2772. KOSACH.
- .2. Change entry to read: Manning, Clarence A. "Lesya Ukrainka and Don Juan," *MLQ*, XVI (March, 1955), 42-48. Manning renders "Hospodar" as "master" rather than "host."
- 2781. LACLOS.
- .10a. Hudon, Mrs. Edna S. "Love and Myth in *Les Liaisons Dangereuses*," *Yale French Studies*, XI (1953), 25-38.
- .11. ———. Change entry to read: *The Genesis of a Novel, a Study of the Art and Technique of the Novel in Laclos' Les Liaisons dangereuses*. Doctoral dissertation, Yale, 1955.
- .11a. Le Hir, Yves. Ed. of *L.D.* (Paris, 1952).
- 2810. LENORMAND.
- .1. \*Rev. by Claude Berton, *NL*, June 27, 1925. \*Article analyzed in *Chronique des Lettres Françaises*, 1926, pp. 390-393.
- .2. \*Rev. by Henry Bidou, *JD*, June 16, 1924.

- .3. \*Rev. by Pierre Brisson, *Temps*, June 13, 1924.
- .4. ———. Formerly No. 2810.1. May be the same as preceding entry.
- .5. Díez-Canedo, Enrique. "R.-H. Lenormand y el paisaje dramático," *RO*, XVII (1927), 64-76. Following the article is a Spanish translation of the play.
- .6. \*Rev. by Robert de Flers, *Figaro*, June 23, 1924.
- .7. \*Rev. by André George, *Les Lettres*, Oct., 1924.
- .8. Lenormand, H.-R. Formerly No. 2810.2.
- .9. Rev. by Gabriel Marcel, *NRF*, XXJII (July, 1924), pp. 123-124.
- .10. \*Rev. by Émile Mas, *RH*, June 12, 1924.
- .11. Monner Sans, José María. "Lenormand y el donjuanismo," chap. VIII, pp. 49-61, in his *El Teatro de Lenormand* (Buenos Aires, 1937). Also on Don Juan in general.
- .12. \*Rev. by Nozière, *Avenir*, June 12-15, 1924.
- .13. Rev. by G. Rageot. Formerly No. 2810.3.
- .14. \*Rev. by André Rivoire, *Temps*, May 16, 1924. (Before play was staged.)
- .15. \*Rev. by L. Schneider, *Gaulois*, May 14, 1924. (Before play was staged.)
- .16. \*Rev. by Paul Souday, *RH*, May 12, 1924. (Before play was staged.)
- .17. \*Rev. by Maurice Wolff, *NL*, June 21, 1924.
- .18. Wolff, M. "Le Théâtre de H.-R. Lenormand [L'homme et son fantôme]," *NL*, June 27, 1925.
- 2816. LERMONTOV.
- .1. Entwistle, W. J. "The Byronism of Lermontov's *A Hero of Our Time*," *Comparative Literature*, I (1949), 140-146.
- 2874. MARTÍNEZ RUIZ.
- .2. Ors, Eugenio d'. *Los Diálogos de la pasión meditabunda* (Madrid, 1923), pp. 209-219. General essay; also, a discussion of M. Ruiz's novel.
- .3. Reyes, Alfonso. "El Don Juan de «Azorín»," in his *Tertulia de Madrid* (Buenos Aires-Mex. City, 1949), chap. VII, pp. 36-37 of a section called "Apuntes sobre «Azorín»." Not dated.
- 2882a. MAYER.
- .1. Rev. by Brooks Atkinson, *New York Times*, Nov. 24, 1955, p. 40.

- .2. Rev. by Henry Hewes, *SRL*, XXXVIII (Dec. 10, 1955), p. 25.
- 2893. MÉRIMÉE.
- .2. Prince, J. Roy. "Mérimée's *Les Ames du purgatoire* and the Duque de Rivas' *Don Álvaro*," abstracted in *South Atlantic Bulletin*, XX (May, 1954), 11. From a paper read at the Seventh Univ. of Kentucky Foreign Language Conference, April 23, 1954.
- .3. Trahard, Pierre. *La Jeunesse de Prosper Mérimée (1803-1834)* (Paris, 1925), II, 332-353.
- 2905. MÖRIKE.
- .1b. \*Study of the *Novelle* in *Deutschunterricht* (Stuttgart), 1953, No. 1. Reference from a British listing. I can find no further trace of article nor periodical.
- .4. Change entry to read: Immerwahr, Raymond. "Apocalyptic Trumpets: The Inception of *Mozart auf der Reise nach Prag*," *PMLA*, LXX (June, 1955), 390-407.
- 2907. MOLIÈRE.
- .11a. \*Banville, Théodore de. "Sganarelle," *EM*, LVIII (1893), 38-42. I have not located what I assume must have been the original appearance of this article. A study of his on Molière's *Don Juan* is reported included in *Critiques; choix et préface* (Paris, 1917; ed. V. Barrucand). Seemingly the same piece.
- .13a. Baumal, Francis. *Tartuffe et ses avatars*, "De Montufar à Dom Juan," *histoire des relations de Molière avec la Cabale des Dévots*. Paris, 1925. See esp. pp. 184-247.
- .21a. C.[alvet], J.[ean]. Article on *Don Juan* in *Dictionnaire des lettres françaises*. II. (*Le Dix-septième siècle*). Paris, 1954.
- .46a. Grimsley, Ronald. "The Don Juan Theme in Molière and Kierkegaard," *Comparative Literature*, VI (1954), 316-334.
- .51a. \*Jouvet, Louis. *Témoignages sur le théâtre*. Paris, 1951. Includes details of his staging of *Don Juan*.
- .51b. Kerr, Alfred. *Die Welt im Drama* (Berlin, 1917), III, 326-329. Same as vol. III of the *Gesammelte Schriften*, of which this five-volume study is a part. Formerly misplaced and numbered 4155.
- . (Mérimée, P. See No. 3198.29a.)
- .70a. Meyerhold, Vsevolod E. "Theatricality," in *Directing the Play*, etc. (Indianapolis and New York, 1953), pp. 136-141; a collection edited by Toby Cole and Helen Chinoy. Orig-

- . nally in \**O Teatre* (Petrograd, 1913), pp. 121-128.  
 —. —.  
 —. 89. (Mönch, Walter. See No. 4197a.)  
 Sainte-Beuve. Add: The reference is on p. 345 in Maurice Tournoux's article, "La Bibliothèque de Sainte-Beuve."  
 2929. MOZART.  
 —. 9a. \*Rev. of performance, *Le Globe*, May 3, 1831, p. 498.  
 —. 12a. \*Rev. of performance, *La Mode*, XIV, 78. Probably *La Mode Nouvelle*, etc., Paris, 1829-1854.  
 —. 12b. \*Rev. of performance, *ibid.*, XVI, 294.  
 —. 12c. \*Rev. of performance, *ibid.*, XVIII, 89 and 187.  
 Formerly, 2929.12a.  
 —. 12d. Formerly, 2929.12b.  
 —. 12e. Rev. of performance, *Nat*, CLXXVIII (Jan. 23, 1954), 80.  
 —. 12f. Rev. of performance, *Nat*, CLXXVIII (Feb. 27, 1954), 187.  
 —. 20c. Rev. of performance, *NY*, XXX (Jan. 22, 1955), 78.  
 —. 20d. Rev. of performance, *NY*, XXXI (March 19, 1955), 89-90.  
 —. 25b. Rev. of performance, *SRL*, XXXVI (Dec. 26, 1953), 32.  
 —. 25c. Rev. of performance, *SRL*, XXXVII (Jan. 2, 1954), 60.  
 —. 29a. \*Anon. "Astonishing Instance of the Genius of Mozart," *Minerva*, II (Jan. 24, 1824), 339. Early U. S. periodical.  
 Concerns M.'s preparation for writing *Don Giovanni*.  
 —. 29b. Formerly, 2929.29a.  
 —. 29c. Anon. "Don Giovanni at the Metropolitan," *Opera News*, XVIII (March 8, 1954), 30-31. Discusses various performances at the Metropolitan.  
 —. 29d. Anon. "Don Giovanni; Broadcast of the Week," *ibid.*, XVII (Dec. 1, 1952), 16-22.  
 —. 33a. \*Anon. "Introduction of Mozart's Music into Italy," *The Lyre*, I (March, 1825), 156-158. Early U. S. periodical.  
 —. 35a. \*Anon. "Mozart's *Don Giovanni*," *New World*, I (Aug. 29, 1840), 202-204. Early U. S. periodical. Article reprinted from \*Colburn's *New Monthly Magazine*.  
 —. 36. Anon. *Notice sur Don Juan*, etc. Full title is: *Don Giovanni dramma giocoso/Notice sur Don Juan/drama bouffon en deux actes/paroles de l'abbé Casti/musique de Mozart*. N.p., n.d. 32 p. Yale Univ.'s copy has been assigned to Philharète Chasles in brackets. Pace M. Chasles (?), but the examples cited in his text from the "Casti" libretto are all DaPonte's, slightly garbled in one or two spots. See No. 465.

- . 45a. Baumann, Ken C. "The Paradox of Don Giovanni," *Opera News*, XII (Dec. 1, 1947), 8-10.  
 —. 50a. \*Blom, E., and P. Sanborn. "DG," in L. Biancolli (ed.), *Opera Reader* (N. Y., 1953), pp. 291-300.  
 —. 50b. Blum, Daniel. *A Pictorial Treasury of Opera in America* (New York, 1954), p. 61, n. Mentions English version of D.G. called *The Libertine*, presented at Philadelphia, Dec. 26, 1818. Could this be *Don Juan, or the Libertine Destroyed?* See No. 267.  
 (Chasles, P. See No. 2929.36.)  
 (Chrysander. See No. 2626.1.)  
 (Eckermann. See No. 2189.3a.)  
 —. 87a. Friedländer, Maryla. "Ups and Downs of *Don Giovanni*," *Opera News*, XVII (Dec. 1, 1952), 28-29.  
 (Goethe, J. W. von. See No. 2189.3a.)  
 —. 91a. Goldovsky, B. Add: Also in his \**Accents on Opera* (N. Y., 1953), pp. 76-82. Expanded?  
 —. 93a. Griffith, Katherine. "Technique for Tension," *Opera News*, XVII (Dec. 1, 1952), 12-13, 29-31.  
 (Hall, V. See No. 2751.1.)  
 —. 113a. Henry-Jacques. "Un Magnifique enregistrement de *Don Juan* de W. A. Mozart," *Disques* (Paris), V (Oct.-Nov., 1952), 552-553.  
 —. 124. Jouve. Rev. by Evelyn Reuter, *Revue Musicale* (Paris), No. 210 (Jan., 1952), 181-192.  
 —. 149a. \*Macchia, Giovanni. "Don Giovanni prima di Mozart," *Letteratura, Rivista di Lettere*, etc. (Rome), I, Nos. 5-6 (Sept.-Dec., 1953), 3-20.  
 —. 164b. Nettl, Paul. "Goethe and Mozart," *Indiana Univ. Publications, Humanities Series*, No. 22 (1950), esp. pp. 98-101.  
 —. 164c. —. "Improvisation in Opera," *Opera News*, XVII (Dec. 1, 1952), esp. p. 11.  
 —. 187b. Ruskin, John. He makes four references to *Don Giovanni*. See *Complete Works* (ed. E. T. Cook and A. Wedderburn. London, 1903-1912), XV, 165; XVII, 336; XXXIV, 315; XXXVII, 402.  
 —. 190a. Schauensee, Max de. "Opera on Records," *Opera News*, XVII (Dec. 1, 1952), 24-25.  
 —. 197a. Sedwick, B. Frank. "Mozart's Sources for *Don Giovanni*," *HC*, XXXVII (Sept., 1954), 269-273. And see No. 4265b.  
 —. 208a. Sykes, Christopher. "A Vision of Judgment," *Punch*,

- CCXXVII (Aug. 25, 1954), 253-255. Humorous mock review of the opera; Sykes pretends that it is being written at the time of the first performance of *D. G.*
- .226a. \*Wright, A. "A Plea for Donna Elvira," *Opera* (London), III (May, 1952), 287-291.
- 2936(etc.). MUSSET.
- . (Estève, E. See No. 2432.33a.)
2966. OWEN.
- .1. Owen. Add: pp. ix-xvii.
3063. REUTTER.
- .1. Rev. of performance at Nürnberg, *Musikleben* (Mainz), V (Oct., 1952), 298-299.
- .2. Formerly, No. 3063.1.
- .3. Rev. of performance at Nürnberg by M. L., *Musica* (Basel), VI (Sept., 1952), 374-375.
- .4. Formerly, No. 3063.2.
3093. RIVAS.
- . (Prince. See No. 2893.2.)
3154. SHADWELL.
- \*\*\*RICHARDS, A. E. "Literary Link between Shadwell and Christian Felix Weisse," *PMLA*, XXI (1906), 808-830. Cited in another bibliography. No connection with Don Juan.
3156. SHAW: DON JUAN.
- .6a. \*Anon.? "The Quartette in John Tanner's Dream," *Shaw Bulletin*, No. 4 (summer, 1953), pp. 21-22.
- .10. Fadiman, C. Add: Apparently the same as essay in his *\*Party of One* (Cleveland, Ohio, 1955), pp. 285-291.
3157. SHAW: MAN AND SUPERMAN.
- .23. Beerbohm, M. Add: Also in his *Around Theatres* (N. Y., 1954), pp. 268-272.
- .25a. \*Brower, R. A. "Man and Superman," in G. B. Harrison (ed.), *Major British Writers* (N. Y., 1954), II, 535-537.
- 3180b. STENDHAL: LAMIËL.
- .1. Stryienski, Casimir. Introd. to Stendhal's *Lamiel*. Paris, 1889.
3198. TÉLLEZ.
- .1. \*Arauz, Álvaro. *Tirso y Don Juan*. Mexico, 1954.
- .1a. Formerly, No. 3198.1.
- .4. Bergamín, José. Correct year and volume are IV (1950), but pages should be 99-128.

- .4a. \*Blanco Soler, Dr. "Obligada reivindicación de Don Juan y otros motivos. Apuntes para un libro," *Vértice* (Buenos Aires), V (1942), 38-40.
- .7a. Cadilla de Martínez, María. "El Interior de Don Juan," in her *La Mística de Unamuno y otros ensayos* (Madrid, 1934), pp. 85-94. Not general; Tirso Only.
- .7b. \*Caplá, José María. "Tirso, padre de Don Juan," *Trimestre* (Havana, Cuba), II (1948), 354 ff.
- .12. Castro. One bibliography lists this article under Said Arnesto, but it must be rather a review of S. A.'s book by Castro.
- .12a. \*Croce, Alda. "Tirso de Molina. Studio critico," *Quaderni della "Critica"* (Bari), VI (Sept., 1951), 47-111. Deals at length with the *Burlador*.
- .13a. \*Croce, Benedetto. Ed. of the *Burlador*. Bari, 1952.
- .17a. \*Giulio Bragaglia, Antón. "El Don Juan Tenorio visto en Venecia," *Correo Literario* (Buenos Aires?), No. 39 (1952).
- .18a. \*Hageberg, Karl August. Introduction to his translation of the *Burlador* into Swedish. Uppsala and Stockholm, 1924.
- .20a. Hill, John McMurray, and Mabel M. Harlan. Introd. and notes to their ed. of the *Burlador* in *Cuatro Comedias* (New York, 1941).
- .27a. Maldonado de Guevara. Correct reference is vol. XLIII, year XII. Also in his *\*Cinco salvaciones* (Madrid, 1953), pp. 151-211.
- . (Marquina, R. See No. 2118.1.)
- .29a. \*Mérimée, Paul. "Trois images de Don Juan: de Tirso à Zamora en passant par Molière," *Bulletin des Bibliothèques de l'Institut Français en Espagne*, No. 29 (Nov., 1948). (Mönch, Walter. See No. 4197a.)
- . (Palillas, R. Name in another bibliography. Should be Salillas. See No. 3198.40.)
- . (Petriconi, H. See No. 4222b.)
- .31a. \*Placer López, G. *Los Lacayos de las comedias de Tirso*. 1946. Surely would contain something on Catalinón, but I cannot locate the volume to verify my supposition.
- Ríos de Lampérez, Blanca de los. Vol. II (Madrid, 1952) of Tirso's *Obras* contains her "El Viaje de Tirso a Santo Domingo. La Génesis de 'El Rey Don Pedro en Madrid' y la creación del 'Don Juan'" (pp. 513-585), which is on Tirso in particular, but general as well; annotated texts of

- the *Tan largo* and the *Burlador*; a "Nota adicional a 'El Burlador de Sevilla'" (pp. 686-688), concerning dating the play; and a short bibliography of versions and criticism (pp. 688-694), not too accurate in spots and poorly arranged.
- .40a. Sánchez y Escrivano, F. "El Burlador de Sevilla, Hombre sin Nombre," *Bulletin of the Comediantes*, VII (spring, 1955), 9.
- .42a. Sedwick, Frank B. "On the meaning of Catalinón," *Bulletin of the Comediantes*, VI (fall, 1954), 4-6. Also discusses Leporello, Sganarelle, etc. And see No. 4265b.
- .47a. Varey and Shergold. Cambridge, 1954. \*Rev. by A. E. Sloman, *BSS*, XXXI (Oct., 1954), 249-250.
- .47b. Vossler, Karl. Introd. and commentary to his transl. of *Drei Dramen* by Tirso. Includes the *Burlador*. Berlin, 1953; fascicle 45 of the Deutsche Akademie der Wissenschaften publications in Berlin.
3208. TOLSTOI.
- .2. \*Salomon, M. "Don Zhuan Grafa Alekseja Tolstogo. Istoriko-literaturnyj Etjud," *Vestnik Evropy* (St. Petersburg), 10-11 (1907). "10-11" apparently does not refer to pages, but should not fit the volume number either. Trans.: "The Don Juan of Count Aleksei Tolstoy. Historical-Literary Study." "10-11" probably indicates issue numbers.
3209. TOMASI.
- .1. \*Rev. of first perform., *MC*, XCLVII (Jan. 1, 1953), 5.
3228. VALLE-INCLÁN: SONATAS.
- .3a. \*Casalduero, Joaquín. "Elementos funcionales en las *Sonatas* de Valle-Inclán," *Clavileño*, V (1954), 20-27.
- .4a. Fichter, William L. "Sobre la génesis de la *Sonata de estío*," *NRFH*, VII (1953), 526-535.
- .4b. Ortega y Gasset, José. "La *Sonata de estío*, de don Ramón del Valle-Inclán," in his *Obras completas*, vol. I (Madrid, 1950. 2nd. ed.), pp. 19-27. \*Originally in *La Lectura*, Feb., 1904.
- .5a. Reyes, Alfonso. "Brodomín y Aviraneta," in his *Simpatías y diferencias*, 2nd. series (Madrid, 1921), pp. 149-152. Aviraneta is a character in Pío Baroja's *Los Recursos de la astucia*.
- .5b. —. "Las «fuentes» de Valle-Inclán," in his *Tertulia de Madrid* (Buenos Aires-Mexico City, 1949), pp. 67-70. Dated 1922. Chap. III of his "Apuntes sobre Valle-Inclán,"

- pp. 57-88, which mentions the *Sonatas* passim. Pp. 67-70 concern plagiarism in the novel.
- 3241a. VILLAESPESA.
- . (Nozick. See No. 4204, pp. 168-169.)
3355. ZAMORA.
- . (Mérimée. See No. 3198.29a.)
3365. ZORRILLA: DON JUAN.
- . (Beerbohm, M. See No. 2507.1.)
- .11a. Blanco-Fombona, R. "Don Juan Tenorio," *Motivos y letras de España* (Madrid, [1930]), pp. 173-178. Orig. in a Madrid newspaper.
- .13a. C., L. "El Rito del 'Tenorio,'" *A B C* (Madrid), Oct. 28, 1951, p. 13.
- .30a. \*Marañón, (Gregorio?). "La Primavera de Don Juan," published in programs of a gala performance of *D. J. T.* in Madrid, and in the press, Nov. 30, 1954.
- . (Ortega y Gasset. See No. 4209.)
- . (Owen, Walter. See No. 2966.1.)
- .34a. \*R.[odríguez] A.[lcalá], H. "Don Juan Tenorio en Wisconsin," *Clavileño*, III (Sept.-Oct., 1952), 47-48.
- .35a. \*Sánchez-Camargo, M. "Zorrilla, protagonista infeliz de *Don Juan*," *Revista* (Barcelona), May 20-26, 1954, p. 6.
- .35b. Sassone, Felipe. "Las 'Razones' de Don Juan Tenorio," *A B C* (Madrid), Oct. 28, 1951, p. 15.

## VII. THE DON JUAN THEME: GENERAL CRITICISM

4022. ANON. One bibliographer attributes this article to J. Baumann. In any case, I find that it is not contained in the *Beilage*, etc., anywhere in the year 1903.
- 4025a. \*ANON. "La Historia de Don Juan; su leyenda, su tradición, su vida, su historia y su dramática," *Novela Teatral*, V (1920). Publication ran during the years 1916-1921(?), in Madrid. A few scattered numbers are held in the U. S.
- 4033a. \*ASTRANA MARÍN, LUIS. "El Don Juan clásico," *A B C* (Madrid), 1952. The same source that listed this reference as 1952 elsewhere gave it as 1942.
- 4040a. BAROJA, Pío. "Sobre Don Juan," in a section called "Variedades sobre el dandysmo," in his *El Amor, el dandysmo y la intriga* (Madrid, 1923), pp. 100-101.
- . (BAUMANN, J. See No. 4022.)
- . (BERGAMÍN, J. See No. 3198.4.)

- 4046a. \*\*BESSO, HENRY. "Étude sur le personnage de Don Juan," *BH*, XLIX (1947), 141-152. See No. 4034. Apparently a confusion with Aubrun's report on Besso's lecture. In any event, no article by Besso of such a nature is in the *BH* in the years 1946-1951, inclusive. The source from which I took the reference, however, has the year and volume right for the periodical in question.
- \*\*\*BONAFOUX, LUIS. "Las Cartas de Don Juan," in his *Casi críticas* (Paris, 19—). The "Don Juan" in the case is Juan Valera.
4054. BRISSON, PIERRE. Also reported in \**Figaro*, June 14, 1936.
- 4058a. CABAL, JUAN. "Don Juan," in his *Los Héroes universales de la literatura española* (Barcelona, 1942), pp. 179-206.
- 4058b. CADILLA DE MARTÍNEZ, MARÍA. "Don Juan y Hamlet," in her *La Mística de Unamuno y otros ensayos* (Madrid, 1934), pp. 67-81.
- 4061a. \*CAMP, JEAN. "Un Héros méditerranéen: Don Juan," *Annales du Centre Universitaire Méditerranéen*, VI (1952-1953), 215. From a lecture given Dec. 19, 1952.
- 4064a. \*CAPDEVILA, ARTURO. An article on Don Juan in *La Prensa* (Buenos Aires), Nov., 1948.
- 4069a. \*CASTRO, AMÉRICO. "Don Juan y Eneas," originally in *El Nacional* (Caracas), 1953. Supposed to be included in a forthcoming memorial volume, *Ensayos y estudios de Américo Castro*, scheduled for early 1955.
- 4072a. \*CLEMENT, FRANÇOIS. "Ideas sobre Don Juan," *Universidad de Antioquia*, XXX (May-June, 1954), 237-244.  
(COLERIDGE, SAMUEL. See No. 3154.3.)
- 4080a. DARÍO, RUBÉN. "La Herencia de Don Juan," article in a section called "Varia," in his *Todo al vuelo* (Madrid, 1919?), pp. 146-153. Vol. XVIII of his *Obras completas*.
4081. Read "DAVIDS," not "Davis." Full data include vol. LXXIX, pp. 54-87. Delete dash between "Don" and "Juan."
- 4081a. DEITRISCHEIN, LEO. *El Eterno Don Juan*, n.d., n.p. Cited by another bibliographer. I can trace neither author nor title.
- 4090a. ECHAGÜE, JUAN PABLO. "¿Don Juan plagiario?" in his *Enfoques intelectuales* (Buenos Aires, 1943), pp. 53-63. He also did an *El Amor en la literatura*.
- 4095a. \*ESCOBAR, LUIS. *Don Juan y el teatro en España*. Madrid,

- 4105a. 1955. Photographs by Juan Gyenes. Introd. by Enrique Llovet.
- FIGUEIREDO, FIDELINO DE. "Novas annotações sobre o 'donjuanismo.' 1) Donjuanismo monogámico [pp. 241-249]; 2) Donjuanismo feminino [pp. 250-254]," in his *Últimas aventuras* (Rio de Janeiro, n.d.; 1941?).
- 4114a. \*GABRIELLI, A. "Don Giovanni Tenorio," *Fanfulla della Domenica* (Rome), XXXIII (1911).
- 4114b. GARCÍA RAMIRO, DEMÓFILO. "Notas sobre donjuanismo," *Medicamenta, Revista de Estudios y Trabajos Profesionales de Ciencias Médicas* (Madrid), XVIII (1952), 29-33.  
(GIULIO BRAGAGLIA, A. See No. 3198.17a.)  
(GONZÁLEZ, MANUEL P. See No. 2870.3.)  
(GYENES, J. See L. Escobar, No. 4095a.)
- . \*\*\*HAYES, FRANCIS. "Sarcasm of 'Don' Juan del Pueblo," *HC*, XXXV (1952), 31-36. Listed in another bibliography, but deals, of course, with the Spanish "John Doe."
4155. KERR, A. Delete entry. See No. 2907.51b.  
(LLOVET, E. See L. Escobar, No. 4095a.)
- 4172c. \*MACCHIA, GIOVANNI. "Don Giovanni tra Mozart e Stravinsky," *Letteratura, Rivista di Lettere*, etc. (Rome), II, Nos. 8-9 (1954), 58-83.
4179. MAEZTU. Rev. by J. López Ibor, *Cuadernos Hispanoamericanos* (Madrid), Nos. 33-34 (Sept.-Oct., 1952), pp. 107-114, with particular reference to Don Juan.
- 4185a. \*\*MARANÓN, GREGORIO. *El Mito de Don Juan*. I cannot locate this item.  
—. "Sobre Carmen y Don Juan," in his *Meditaciones* (Santiago de Chile, 1937), pp. 85-89. Essay not dated, nor is its origin listed.
- 4187a. MARTÍNEZ RUIZ, JOSÉ. "El Último Don Juan," *A B C* (Madrid), July 28, 1950, p. 3.
- 4188a. MAUGHAM, W. SOMERSET. *The Land of the Blessed Virgin* (London, 1905), chap. XV, pp. 77-81.
- 4189a. MAYREDER, ROSA. *Geschlecht und Kultur* (Jena, 1923), chapters on "Sexuelle Lebensideale" (pp. 114-185), and on "Der Weg der weiblichen Erotik" (pp. 186-214). Also a book on *Ideen der Liebe* (Jena, 1927). Like many other modern psychologists and psychiatrists, Frau Mayreder has considered at length the general question of what constitutes and causes the Don Juan. Hers are not studies on Don Juan

- as a fictional character, but as a psychological phenomenon.
- 4193a. MERKLING, FRANK. "Summer Lightning in Seville," *Opera News*, XVII (Dec. 1, 1952), 2-5 and 26.
- 4197a. ††MÖNCH, WALTER. *Das Gastmahl; Begegnungen abendländischer Dichter und Philosophen* (Hamburg, 1947), pp. 88-171, section called "Don Juan. Ein Drama der europäischen Bühne." General study with esp. reference to Tirso and Molière; discussion of origins.  
(MONNER SANS, J. M. See No. 2810.11.)
4204. NOZICK, MARTIN. Change entry to read: *The Don Juan Theme in the Twentieth Century*. Columbia U., 1953. Abstracted in *Dissertation Abstracts*, XIV (Sept., 1954), 1417-1418. Available on microfilm as No. 8747. Bibliog. of versions and criticism, pp. i-xx (in all, 291 entries). Aims at bringing Gendarme de Bévotte up to date.
- 4205a. NUBIOLA, P. "Comentarios biológicos al donjuanismo," *Medicina Clínica* (Barcelona), XV, No. 1 (1950), 55-62. From a lecture given in Barcelona.
- 4205b. OLIVER BRACHFELD, F. *Los Complejos* (Caracas, 1951) and *Los Sentimientos de inferioridad* (Barcelona, 1936) treat passim of Don Juan psychologically. See No. 4191a.
4207. ORICO. Rev. in *A B C* (Madrid), Feb. 7, 1951, pp. 7-8. The article is not by Orico.
- . (ORS, EUGENIO D'. See No. 2874.2)
- 4208a. ORTEGA Y GASSET, JOSÉ. "Las Dos ironías, o Sócrates y Don Juan," chap. VI of his *El Tema de nuestro tiempo* (1923). In *Obras completas*, vol. III (Madrid, 1947. 1st ed.), pp. 174-179.
- 4211a. —. "Buscando un tema," in "Meditación del marco," in his *Notas* (Buenos Aires, 1943), pp. 83-84. Dated 1921. Also in *Obras completas*, vol. II (Madrid, 1950. 2nd. ed.), pp. 308-309. Here, Sr. Ortega sees in the picture, "La Gioconda," in the Prado, the typical Doña Juana, and in the "Hombre con la mano al pecho" by the "frenético griego de Toledo," the typical Don Juan. The Don Juan is obviously El Greco's "Portrait of a Knight with his hand on his Breast." The Gioconda should be da Vinci's, except that he says that it is in the Prado, not the Louvre.  
(—. See No. 2172a.2.)
- 4222a. PERLBERG, ZELMA. *The Don Juan Theme in Spanish Literature in the Twentieth Century*. Unpublished M. A. Thesis, University of Maryland, 1954.

- 4222b. PETRICONI, H. *Die Verführte Unschuld; Bemerkungun über ein literarisches Thema*. Hamburg, 1953. *Tirso's Burlador* (pp. 20-22), etc.
- 4229a. \*PRITCHETT, V. S. "The Idea of Don Juan," *The Listener*, April 23, 1953, pp. 682-683.
4233. RANK, O. Delete. The *Don Juan* part of the title is merely a translation into French of the previous entry. RAUBER, formerly No. 4234 becomes No. 4233.
4234. REIJHMANN, O. Formerly, No. 4235.
4235. REPASS, RICHARD. "Don Giovanni and the Eternal Quest," *Opera News*, XVIII (March 8, 1954), 14-15.
- 4237a. REYES, ALFONSO. "Metamorfosis de Don Juan," in his *Tertulia de Madrid* (Buenos Aires-Mexico City, 1949), pp. 89-93. Essay dated 1922.
- 4237b. REYES, ANTONIO. "Don Juan," in his *Mitos, mujeres y encajes* (Caracas, 1940), pp. 15-43.  
—. "La mujer Don Juan," ibid., pp. 47-54.
- 4241a. RÍOS DE LAMPÉREZ, BLANCA DE LOS. "'Don Juan', ciudadano del mundo," *A B C* (Madrid), Nov. 17, 1950, p. 3.  
(R.[ODRÍGUEZ] A.[LCALÁ], H. See No. 3365.34a. General?)
- 4247a. \*ROGERS, JOHN H. *A Brief Comparison of Three Don Juan Characters*. M. A. thesis, Univ. of Miami, 1955.
- 4249a. ROYO VILLANOVA Y MORALES, RICARDO. *Los Médicos Donjuanes. El Nuevo donjuanismo*. Valladolid, 1930.
4254. (SAID ARMESTO, V. See Nos. 3198.12 and 4286.)
- 4256a. SALAZAR CHAPELA, ESTEBAN. "Sobre Don Juan," *Atenea* (Santiago, Chile), XXX (May, 1953), 196-205.
- 4257a. SALGOT, ANTONIO DE, *Don Juan Tenorio y donjuanismo*. Barcelona, 1953.
- 4257b. SAUVAGE, M. Formerly, 4257a. Rev. by \*V. H., *Cuadernos Hispanoamericanos*, XV (1953), 247-248.
- . (SCHWOB. "A propos de Don Juan," *Temps*, June 29, 1897. Incorrect reference taken from another bibliog. Actually by Larroumet. See No. 2137.5.)
- 4265b. SEDWICK, FRANK. "El Burlador, Don Giovanni, and the Popular Concept of Don Juan," *HC*, XXXVIII (May, 1955), 173-177.  
(—. See No. 3198.42a.)
- 4266a. SENDER, RAMÓN. "En la semana de Don Juan," *El Tiempo*

- (Bogotá, Colombia newspaper), Sunday, Nov. 21, 1954, p. 2; in the "Suplemento literario." General, and a review of No. B19a.
- .  
4286. (STENDHAL. See Nos. 1180a, 2103.1, and 2167.1.)  
UNAMUNO, MIGUEL DE. Partly a review of Said Armesto, No. 4254.  
4286a. —. "Sobre la lujuria," in his *Mi religión y otros ensayos breves* (Madrid, 1910). This essay dated March, 1907.  
4286b. VALBUENA, ÁNGEL. "En torno al psicoanálisis de Don Juan," *Revista de Psicología y Pedagogía* (Barcelona), V (Feb., 1937), 170-183.  
4286c. \*VALBUENA PRAT, ÁNGEL. Something on Don Juan in a *Gaceta Literaria*, Nov. 1, 1930. I find no periodical with that title, and no newspaper, listed as held in the U. S. The previous entry is also probably by the same Spanish critic, but not so signed.  
4292. VILLAESPESA. Delete entry. See No. 1241a.  
4297a. WEININGER, OTTO. *Geschlecht und Charakter*. Vienna and Leipzig, 1903. Sex, sexual ethics, and Don Juan, *passim*. See No. 4191a.  
—.  
4302. (WEINSTEIN, L. See No. 2189.17.)  
WORTHINGTON [SOKEL], MABEL PARKER. Change entry to read: *Don Juan: Theme and Development in the Nineteenth Century*. Columbia Univ., 1953. Abstracted in *Dissertation Abstracts*, XIII, No. 3 (1953), 399. Available on microfilm as No. 5217. Bibliography of *Don Juan* versions, pp. 207-214; list of critical works consulted, pp. 215-233; general bibliography, pp. 234-239.  
4303. ZEIDLER, J. Read: "Die Ahnen Don Juans," not "Juan."  
4304. \*ŻYGULSKI, Z. *Legenda o Don Juanie w literaturze czterech stuleci*. Lodz, 1947. Transl.: "The Legend of Don Juan in the Literature of Four Centuries."

ARMAND E. SINGER.

DEPARTMENT OF ROMANCE LANGUAGES

## THE "TURK" IN *HENRY VI, PART I*

**I**N THE fourth act of *Henry VI, Part I*, Lucy, not knowing that the heroic Talbot has just been killed, seeks him on the field of battle, and recites his heraldic honors in a dozen lines of eulogy. To this La Pucelle sardonically replies:

Here is a silly stately style indeed!  
The Turk that two and fifty kingdoms hath,  
Writes not so tedious a style as this.  
Him that thou manifest with all these titles  
Stinking and fly-blown lies here at our feet.<sup>1</sup>

The reference to the "Turk" with his "two and fifty kingdoms" and his "tedious style," according to Schmidt's *Lexicon*, is "supposed to allude to an ostentatious letter of the Sultan Solyman the Magnificent to the Emperor Ferdinand." To be sure, the diplomatic phraseology of the Porte during Solyman's long reign, with customary Oriental extravagance, refers to the Sultan with such titles as "Lord of Lords, ruler of the East and of the West";<sup>2</sup> but, since Solyman died in 1564 and Ferdinand in 1566, such a reference in the 1590's was certainly not timely. Diplomatic correspondence, moreover, between the Porte and the Emperor would hardly be available to the average Londoner, or to Shakespeare, before the publication of Knolles's *Historie of the Turkes* in 1603, or at least before the publication in 1596 of Boissard's *Vitæ et Icones*<sup>3</sup> on which Knolles's work is based; and scholars agree in giving *Henry VI* an earlier date. One might, therefore, seek a more probable source for Shakespeare's allusion.

The Sultans that followed Solyman, especially after the defeat at Lepanto in 1571, are generally less grandiose in the titles that they claimed.<sup>4</sup> The fortunes of war in the Balkans, having swung back and forth for years, finally reached an uneasy peace, which each side

<sup>1</sup> *Henry VI, Part I*, IV, vii, 72 et seq.

<sup>2</sup> R. Knolles, *General Historie of the Turkes*, London, 1638 (*ed. princ.*, 1603), p. 789. Cf. p. 618.

<sup>3</sup> J. J. Boissard, *Vitæ et Icones Sultanorum Turcicorum*, Frankford, 1596.

<sup>4</sup> E.g. Knolles, p. 926.