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

THIS 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 unverifified 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.”
PHILOLOGICAL PAPERS (VOLUME 10)

 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.)


THE DON JUAN THEME:


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.)

—. Noziek, Martin. See No. 4294. Lists versions and criticism.

—. Ríos, Blanca de los. See No. 3198.37. Lists versions and criticism.


—. Worthington, M. See No. 4302. Lists versions and criticism.

INDIVIDUAL AUTHORS:


IV. THE DON JUAN THEME: ORIGINS

THE DON JUAN-LIKE FIGURE IN LITERATURE


128. Delete entry.

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

157. Read "Jupiter."
172a. Stendhal [Henri Beyle], 1783-1842.

THE DONNA JUANA TYPE

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


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.


OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

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

V. THE DON JUAN THEME: VERSIONS


ANONYMOUS.


"Don Juan d’Arajos. 1748. See Nos. 309 and 2297 (etc.). 2 and cf. No. 254.

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ARMAND E. SINGER

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

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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.


310. Read “Das Steinerne . . .” for “Don Steinerne . . .”


319. Read “Les Trois Don Juan.”


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. *ARUNDEL [Arundel], 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.


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

338a. BANTOCK, GRANVILLE. Amphibian. This is from the prologue to his Fêfîne at the Fair: A Defence of Inconstancy.
"An orchestral Drama with a Prologue." Eng. 1912. Based on No. 418.


341. Barin, 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 Crétet and Blin, No. 2353.1. See No. 468a.

364a. †Benda, Julien. La Croix de roses. Novelette. Fr. 1923.


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

I. CONTINUATIONS


II. IMITATIONS AND ADAPTATIONS

Armand E. Singer


Clare, John. Don Juan: A Poem. 1841.

Caccia, Antonio. Don Giovanni. Reported in another bibliography. This is his translation of Byron's poem. See No. 2432.23.


(Camacho, A. See Jimeno, Eduardo.)

(Cappa, A. J. See Rosell, C.)

Carrere, Emilio, 1881—. La Estela de Don Juan. Story in his La Amazonia (Madrid, 1925). He did many other novels, stories, and some poetry, mainly of an erotic nature.

(Carroll, Bob. See No. 920b under "Motion Pictures.")


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.


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.


531. Delete the number “531” at the bottom of p. 45.

“Don Juan” Used as a Place Name, Nom de Plume, etc.


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.


546a. †Dostoëvski, 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 VirgileJosz.** Don Juan en Flandre. One-act play in Vers et Prose, XXXIII (April-June, 1913), 75-86. In prose. The valet is named Leporello.

552b. **Duncan, Ronald F. H.** Don Juan. Three-act play, in verse. First performed July 13, 1953, as part of the Taw and Torridge Festival, at Bidford, 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 Catalon [sic].


(ESPINO, C. See Juan de Alba, No. 204a.)


(EVANS, Florence Wilkinson. See Wilkinson.)

579. Read “Faccio,” not “Fazzio.”

582. Music by Payos. Book by E. N. Gorosterena, according to No. 35a.


602. **Fleckner.** See No. 328a.


616b. **Futter, Leon de.** Don Jan, de gestrafte ontrouw was played in 1646.

(FUZELIER, E. See B. Taladoire.)
Gautier, Théophile. *Imitation de Byron.* In his *Poesies completes*, I, 77, in a section called “Poesies, 1830-1832.” A poem in 9 four-line stanzas. Imitated from Byron, *Don Juan*, canto I, stanzas cxix-cxxvii. Some of it is a translation, very freely conceived, some of it is original, merely inspired by Byron.


Gimmaertal, 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.

*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. (Gorosteguina, E. N. See José Fayos.)


Graf, A. Read “Damnazione,” 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.

Read “Grais y Elías,” not “Elias.”


Hauch, C. J. 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.


Heiberg, J. L. One source says that it was a puppet show play, dated 1813.

Hernández-Catá, A. Despite the title of the book in which it appears, *Un Triunfo de Don Juan* is a four-scene play. In the table of contents, it is listed as “El triumfo…”

**Hoffman, Ludovico von, 1684-1754. Don Juan. Drama. Den. 174(?). One writer so lists it. He did a Spanisches Regie (which I cannot see to have any connection with Molliere's valet, or Don Juan) and a Don Raimundo de Colibrados, but seemingly not any Don Juan. Perhaps a confusion with J. L. Heiberg?**

Hornstein, F. von. Date 1900, not 1901, as I had it.


Huch, F. Renumber from 729b.

Hütte, N. My date of 1865 is actually a fourth edition. A second ed. is reported as 1856.


Jelusich, Mikko. *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 Zvunas; sepptynios didžiosios nudemos. As here, a subtitle concerning the “seven mortal sins” is common. Jelusich was born in 1866.


Knecht. One critic claims that Knecht's work consisted of incidental music for the play with the title that I cited.


Kuhn. [In line three, read “Jahre” for “Jahre.”]


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 (1923). Also in Las Horas del amor y de la muerte (Madrid, 1930).


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. Tenorio. Also listed as Don Cuan Tenorio and Don Juan Tenorio. In the latter case, 85a calls it a three-act comedy, but under the title "Don Cuan Tenorio," it says "one act." It also notes that "Llamp-Brochs [sic] is the same person as "Sixto Rebrodosa." 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.


———. (Lucky Don Juan Number 3. See No. 543a.)


886a. *MELÉNDEZ PARÍS, MANUEL. Tenorio que no acaba. One-act zarzuela. Music by Víaña. 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.

803. MÉRIMÉE, PROSPER. Add: "And something of a Don Juan himself."

897a. *MILLÁ-GACIO, LUIS. La Nuit del Tenorio. He also did a one-act verse play called Don Jaime '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, 1298-1276, capturer of Valencia in 1238.

900. MILOSZ, O. V. Miguel Mañara. See Tomasi, H.

901. ———. Scènes de "Don Juan." Seems to have been composed before No. 900.


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 Costalas in vol. III because a real man with that name objected to the use of his name for such a hero.


915b. MORDYN-SCHIODRO, 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, Maria 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.

929a. Mozart, W. A. See Nos. 329a, 988a, 1193a, 1202a, 2189a.

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. 2929a.


948. Niessolino, Filippo. Library of Congress Union Catalogue lists him also in one place as “Nessolini.”


(Popenhagen, J. See No. 920b under “Motion Pictures.”)


Paintings


974b. *——. La Barque de Don Juan. Rough draft, color wash. 1840.

975. ——. Le Nauphrage 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 Haidée. Canvas. 1856.

975c. *——. Le Nauphrage de Don Juan. Lithograph. See

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*Charles Blanc, article on Delacroix, in Gazette des Beaux-Arts, XVI (1864), 20. Most of these paintings, etc., between Nos. 974a and 975e are discussed in *Robaut and Chesneau, L'Oeuvre complet d'Eugène Delacroix (Paris, 1885).


(Des Pantages Don Juan. See No. 543a.)


(Rosborda, Sixto. See Llampo-Brochês.)


1088b. ———. 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.


1119a. *Salaverriá 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.)


1169. Slowacki. Read Slowacki, Juliusz. (Soto y Sáez, Marfa de. See No. 387.)

1175a. Squire, John Collins. 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. fStendhal. 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.


1202a. fThiers, Frank, 1890—. Don Juan’s Laste 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. fTorres del Hoyos, Luis. La Emoción erótica. Madrid, 1927.

1217a. fTrigo, 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. fValle-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.


1227a. f———. Rosarito. Short story in his Jardín umbra (Madrid, 1903). Character Don Miguel de Montenegro. Valle-Inclán was something of a Don Juan himself.

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2010. **STONE GUEST.** —13. Read "origenes" for "origines."

2100. **FERREIRA.** —1. Read "origenes" for "origenes."

2118. **TÉLÉZ: CONDENADO.** —1. *Marquina, R. Comparison of the Burlador and the Condensed in Menéndez de Arte, 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 Mañana, ¿el verdadero Don Juan?" Razón y Fe, CLII, No. 684 (Jan., 1955), 264-280. (To be concluded.) Refers to No. 2137.7.


—7a. **Rostand, Maurice. La Vie amoureuse de Casanova. Paris, c. 1924.**


—7c. **Sarfatti. Change from No. 2150.7a.**

2167. **RAJ[N]ZETZ, G. DE.**

—1. **STENDHAL. Mémoires d'un touriste (Brussels, 1838), II, 47-55. Treats of Gilles de Retz and of Don Juan in general.**


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.
2194. VÁZQUEZ DE LECa.
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*Cuartero y Huerta, Baltasar. "¿Fue don Mateo Vázquez de Leca 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.
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Hazañas y la Rúa, J. Renumber from 2194.1.

2274. Anon: Don Leon.
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2297(etc.). Puppet Shows, etc.
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Meyer, F. Arnold. "Beiträge zur Kenntnis des Puppentheaters. Repertoirelisten von Spielern aus Wien und Umgebung," Enphorion (=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, 174e, 189c, 239a.

2312. Tan Largo.
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(Ríos, Blanca de los. See No. 3198.37.)

2317a. Apollinaire: Casanova.
-
Mallet, Robert. Preface (pp. 7-11) to Apollinaire's Casanova (Paris, 1952).

2353. baudelaire: Don Juan.
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Creece. Renumber from 2353.1.

2418. Browning.
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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.
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2432. Byron.
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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); Atheneum (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).
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*Item announcing discovery at Genoa of eight additional cantos of Don Juan, in Brother Jonathan, VI (July 8, 1843), 291. Early U. S. periodical.


— (M'Kie, David. See Squire, J. C., No. 1175a.)


- 82. Trueblood, Paul G. Still in progress, April, 1954, now as No. 1857.


— (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. 2029.36.)

2475. Chekhov: Don Juan.


2507. Cunningham-Graham.


2552. Dumas.


2552b. Duncan.


2647. Grabbe.


2712. Hoffmann.


2763. Kierkegaard.

— (Grimsey, R. See No. 2907.46a.)

2772. Kosach.


2781. Lacroix.


2810. Lenormand.


-4. ———. Formerly No. 2810.1. May be the same as preceding entry.
-14. *Rev. by André Rivoire, *Temps*, May 16, 1924. (Befoer 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.)

2816. LERMONTOV.


2874. MARTÍNEZ RUIZ.


2882a. MAYER.


2893. MÉRIMÉE.


2907. MOLIÈRE.

-1a. *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.


2907. MOLIÈRE.

-11a. *Banville, Théodore de. “Sganarelle,” *EM*, LVIII (1803), 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. Barruecas). Seemingly the same piece.


-52. (Mérimée, P. See No. 3198.29a.)

-70a. Meyerhold, Veevold E. “Theatricality,” in *Directing the Play*, etc. (Indianapolis and New York, 1953), pp. 130-141; a collection edited by Toby Cole and Helen Chinoy. Origi-
nally in "O Teatre" (Petrograd, 1913), pp. 121-128.

(.MONCH. WALTER. See No. 4197a.)

-48. Sainte-Beuve. Add: The reference is on p. 345 in Maurice
Tourneux's article, "La Bibliothèque de Sainte-Beuve."

2929. MOZART.


-12a. *Rev. of performance, Le Mode, XIV, 78. Probably La
Mode Nouvelle, etc., Paris, 1829-1854.

-12b. *Rev. of performances, ibid., XVI, 294.

-12c. *Rev. of performances, ibid., XVIII, 89 and 187.

-12d. Formerly, 2929.a.12c.

-12e. Formerly, 2929.12b.


-12g. Rev. of performance, Nat, CLXXVIII (Feb. 27, 1954), 187.


-20d. Rev. of performance, NY, XXXI (March 19, 1955), 89-90.


Concerns M.'s preparation for writing Don Giovanni.

-29b. Formerly, 2929.29a.

-29c. Anon. "Don Giovanni at the Metropolitan," Opera News,
XVIII (March 8, 1854), 30-31. Discusses various per-
formances 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.

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 Gio-
vanni 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
Philatélie 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.
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.


2936(etc.). MUSSET.

- (Estève, E. See No. 2432.33a.)

2966. OWEN.


3063. REUTTER.

- . Rev. of performance at Nürnberg, Musikleben (Mainz), V (Oct., 1952), 298-299.

3063.1. Formerly, No. 3063.1.

- . Rev. of performance at Nürnberg by M. L., Musica (Basel), VI (Sept., 1952), 374-375.

3063.2. Formerly, No. 3063.2.

3093. RIVAS.

- (Prince. See No. 2893.2.)

3154. SHADWELL.


3156. SHAW: DON JUAN.


3157. SHAW: MAN AND SUPERMAN.


3180b. STENDHAL: LAMIEL.


3198. TÉLÉZÉ.


- 1a. Formerly, No. 3198.1.

- .4. Bergamin, José. Correct year and volume are IV (1950), but pages should be 99-128.


- 12. Castro. One bibliography lists this article under Said Armeso, but it must be rather a review of S. A.’s book by Castro.


- (Marquina, R. See No. 2118.1.)


- (Mönch, Walter. See No. 4197a.)

- (Palladas, R. Name in another bibliography. Should be Saillias. See No. 3198.40.)

- (Petriconi, H. See No. 4222b.)


- 37. 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. 680-688), concerning dating the play; and a short bibliography of versions and criticism (pp. 688-694), not too accurate in spots and poorly arranged.


-.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. 4253b.


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3208. Tolstoi


3209. Tomasi


3228. Valle-Inclán: Sonatas


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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.)


—. (Ortega y Gasset. See No. 4209.)

—. (Owen, Walter. See No. 2966.1.)


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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,” Noveda Teatral, V (1920). Publication ran during the years 1916-1921(?), in Madrid, A few scattered numbers are held in the U. S.


—. (Baumann, J. See No. 4022.)

—. (Bergamín, J. See No. 3198.4.)
**BESSON, HENRY.** “Étude sur le personnage de Don Juan,” *BH*, XLIX (1947), 141-152. See No. 4034. Apparently a confusion with Aubrun’s report on Besson’s lecture. In any event, no article by Besson 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.

**BONAPARDOUX, LUIS.** “Las Cartas de Don Juan,” in his *Casos críticos* (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.


4064a. **Capdevila, Arturo.** An article on Don Juan in *La Prensa* (Buenos Aires), Nov., 1948.


4072a. **Clement, François.** “Ideas sobre Don Juan,” *Universidad de Antioquia*, XXX (May-June, 1954), 237-244.


4081. **Read “DAVIES,” not “DAVIS.”** Full data include vol. LXXIX, pp. 54-87. Delete dash between “Don” and “Juan.”


4090a. **Echagüe, Juan Pablo.** “¿Don Juan plagiaario?” in his *Enfoques intelectuales* (Buenos Aires, 1943), pp. 53-63. He also did an *El Amor en la literatura*.


4155. **Kerr, A.** Delete entry. See No. 2007,51b.


4185a. **Marañón, Gregorio.** *El Mitó de Don Juan.* I cannot locate this item.

4187a. ———. “Sobre Carmen y Don Juan,” in his *Meditaciones* (Santiago de Chile, 1937), pp. 85-89. Essay not dated, nor is its origin listed.

4188a. **Martínez Ruiz, José.** “El Último Don Juan,” *A B C* (Madrid), July 28, 1950, p. 3.


4191a. **Mayrerder, 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 Mayrerder 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.


(Monnier Sans, J. M. See No. 2810.11.)


Oliver Bracheffi, F. Los Complejos (Caracas, 1951) and Los Sentimientos de inferioridad (Barcelona, 1936) treat passim of Don Juan psychologically. See No. 4191a.

Orico. Rev. in A B C (Madrid), Feb. 7, 1951, pp. 7-8. The article is not by Orico.

(Orosi, Eugenio B' See No. 2874.2)


Ortega y Gasset. "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.


Petriconi, H. Die Verführte Unschuld; Bemerkungen über ein literarisches Thema. Hamburg, 1953. Tirso's Burlador (pp. 20-22), etc.


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.

Reimann, O. Formerly, No. 4235.


--. "La mujer Don Juan," ibid., pp. 47-54.

Ríos de Lampérez, Blanca de los. "'Don Juan', ciudadano del mundo," A B C (Madrid), Nov. 17, 1950, p. 3. (R. Ordóñez A. [Calá], SJ. See No. 3365.34a. General?)


Said Armesto, V. See Nos. 3198.12 and 4286.

Salazar Chapela, Esteban. "Sobre Don Juan," Atenea (Santiago, Chile), XXX (May, 1953), 196-205.


Schwob. A propos de Don Juan," Temps, June 29, 1897. Incorrect reference taken from another bibliog. Actually by Larroumet. See No. 2137.5)


Sender, Ramón. "En la semana de Don Juan," El Tiempo
THE “TURK” IN HENRY VI, PART I

In 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.¹

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 Solymán the Magnificent to the Emperor Ferdinand.” To be sure, the diplomatic phraseology of the Porte during Solymán’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”;² but, since Solymán 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 Knölle’s Historie of the Turkes in 1603, or at least before the publication in 1596 of Boissard’s Vita et Icones³ on which Knölle’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 Solymán, especially after the defeat at Lepanto in 1571, are generally less grandiose in the titles that they claimed.⁴ The fortunes of war in the Balkans, having swung back and forth for years, finally reached an uneasy peace, which each side

¹ Henry VI, Part I, IV, vii, 72 et seq.
³ J. J. Boissard, Vita et Icones Sultanorum Turcicorum, Frankford, 1596.
⁴ E.g. Knölle, p. 926.