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CHARACTERIZATION IN SHAKESPEARE'S PLAYS

Just as music has as its aesthetic elements, rhythm and melody and sometimes harmony, and just as the artistry of painting consists of composition, color, value, and light and shade, so drama has its elements of plot, characterization, setting, style, and theme. Plot is the ordering and inter-relating of events; characterization is the art of expressing in speech and action the inner selves of the dramatic figures; setting is their background of age, of nation, and of social class; style is the form of the dialogue and the techniques of acting—their beauty and power to express plot, character, and setting; and theme is the general significance of the whole in our real world of men and things, not only a mere moral but an expression of vital truth set forth in the relations especially of action, character, and setting. Thus character, as both the cause and the effect of the action of the piece, would seem to be the most essential element in significant drama; and, without truth to character, a play is mere farce or melodrama. Indeed, any one of the other elements could almost be omitted: pantomime has no literary style; and dramas have been written that are either suspended in a vacuous setting of Nowhere, or might be Anywhere; but everything called a play has some sort of figure that either acts or is acted upon. Characterization then is the very crux of dramaturgy; and a playwright's growth in the technique of portraying characters in action should be the most revelatory index of his art and his growth in art.

The characters of fiction and drama fall into three categories. The first is the incoherent effort of the apprentice-playwright, who is not yet even a journeyman in the dramatic mystery. The second is the simple type—"simple" either because the character represents merely one single vice or virtue, like the figures of the old moralities or Moliere's Pource, or because it represents a combination of associated traits so usual in the society of the age that they belong to an entire class rather than to its individual members, as, for example, in modern times, the stupid policeman, the corrupt politician, the tired business man, or the social butterfly. The third category is the
SECOND SUPPLEMENT TO A BIBLIOGRAPHY OF THE DON JUAN THEME: VERSIONS AND CRITICISM

This second supplement covers the period from approximately July, 1955 to June, 1957, and is meant to be used in conjunction with my Bibliography of the Don Juan Theme: Versions and Criticism (West Virginia University Bulletin, series 54, No. 10-1, April, 1954) and my “Supplement to a Bibliography of the Don Juan Theme...” (West Virginia University Philological Papers, X [1956], 1-36). In addition to items appearing subsequent to July, 1955, there are numerous additions, deletions, and corrections for the period covered by the two earlier compilations.

For the symbols, abbreviations, and numbering system the reader is referred to the original Bibliography of the Don Juan Theme, pp. 7-12. However, the following short summary will at least give a general idea. 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. Versions are numbered between 1 and 2000; criticisms of individual versions, 2001 to 4000 (in each case, the criticism bears a number exactly 2000 higher than the work to which it refers: thus Molière’s Don Juan is numbered 907, and criticisms of it, 2907). Small letters “a,” “b,” etc., affixed to the number represent intercalations in the original system. In some cases where assigning a new sub-letter in correct alphabetical order would have necessitated considerable tampering with the older numbering system, I have settled for an approximation, in the interests of economy and simplicity. Abbreviations of periodicals follow conventional symbols found in most bibliographies, and abbreviations to indicate nationality are quite obvious. A full list of both is in any case to be found in my original monograph. ON for Opera Nova has not been employed previously.

I do not have in mind producing a third supplement. With the PMLA annual international bibliography, the Yearbook of Comparative and General Literature, listings in the Bulletin of the

Comediantes, NRFH, SP, and others, most of the new books and articles will be caught. The Comediantes semiannual listing even includes a few versions. As for past items, I have already reaped a satisfying full harvest, and the gleanings become less and less profitable. So fertile a field will never be picked absolutely bare but I for one am content to leave it now and seek new fields over the hill.

June 30, 1957

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

General


B19b. ———. “Supplement to a Bibliography of the Don Juan Theme: Versions and Criticism,” West Virginia University Philological Papers, X (1956), 1-36.


This compilation lists more than two hundred names of authors and critics, some with two or more entries devoted to them, though some of the multiple entries consist of different eds. of the same book. Versions and criticisms and reviews are intermixed, usually without comment or clue. Errors in spelling and citation are not infrequent. Of the two hundred or so entries, over one hundred and ten are references to newspaper articles and reviews. Almost all the latter are omitted from the present list on the grounds that the articles in question appeared in newspapers rarely available in the U.S.A. (therefore almost impossible for me to verify) and that they are, in any case, largely ephemeral pieces. I am indebted to señor Valle for about thirty items in my list and take this opportunity to acknowledge the fact. Perhaps the principal value of his listing lies in its Latin American emphasis, with reference both to versions and to criticism as well. Bibliogs. of contributions from South of the Border represent almost virgin territory.

Individual Authors

IV. THE DON JUAN THEME: ORIGINS

The Don Juan-Like Figure in Literature


The Don Juan Type in Real Life and Mythology

156a. (Don) Juan of Austria, 1547?-1578.
177a. Villanueva, Don Juan de.

V. THE DON JUAN THEME: VERSIONS

201. Åkerhielm. Change entry to read: Åkerhielm, Anna Vilhelmina Elisabeth Quiding.

—. (Allatini, E. See Fokine, M.)

Anonymous

245a. Don Juan. Lullo, No. 2245a.1, retells several Argentinian fables about a fox: "Se trata aqui, no de un simil de 'Don Juan,' aunque muchas de sus cualidades y defectos responden a las del célebre personaje, sino del zorro de la fábula santiagueña, llamado Don Juan o Juan a secas o también Juancito, cuyas hazañas forman un prontuario asaz voluminoso en los archivos de la tradición oral del pueblo." (p. 245) Fables, pp. 250-275.

—. ***Don Juan de Escobar. "Novela corta." Mexico, 1901.

In Biblioteca de Autores Mexicanos, vol. XXXIII.


335. Badenelli. Delete entry. See No. 4035b, below.

337. Ballzac. See No. 2893; 3, note added in this supplement.

—. (Barey, J. See No. 926a.)


—. (Belleza, N. See No. 4044a.)

—. (Berry, J. See No. 926a.)


382a. *Birabeau, André, 1890—. Don Juan in Sohn. Musical review. Fr. 1951 or before. Jazz numbers by Jean-Pierre Collet. German version (or transl.) by Lore Kornell. Published in Zurich in 1951.

Library of Congress has vocal score with piano in its music collection, not available for checking at the time I saw the reference card in May, 1957. Listed under Henri Collet by L.C. I assume a French original by some such title as Le Fils de Don Juan, though I have not come upon it. Henri Collet, 1885-1951, was a well known Fr. composer, who did some pieces of a Spanish nature. Birabeau has done several novels of love appearing in the 1940’s; he doubtless did the libretto.


—. (Böhmer, Gerarda. See Besoka, above.)


400. Bossard. Add: See Nos. 415 and 1178. Same work?

Check List of Continuations and Imitations of Byron’s Don Juan

II. Imitations and Adaptations


Álvarez de Azevedo. Noite na taverna and Poema do frade. Dates?


Chocano, J. S. El Fin de Don Juan. Mexico City, 1896.

Morata, Juan. Les Amours de Don Juan. Paris, 1956?


450a. Camín, Alfonso, 1890—. La Última burla de Don Juan. Twenty-six line poem. Mex. Appeared in Norte; Publicación Men- sual Hispano-Mexicana (Mexico City), IX (Nov., 1941), No. 70.

Magazine not paginated.
565. Read: Echeverría.


588a. La Maldición de Dios. Madrid, 1863. This is part two of the previous entry, and like its predecessor, very popular. Six eds. known of No. 586; four of this item. Ends with the death of Don Juan.


659a. Gudmand-Höyer, J. V. Don Juan i knibe. Three-act comedy
with songs. Den. Nykøbing, 1904. (Trans.: "Don Juan in Difficulty.")

———. (Gymir, G. See Morris, G., below.)


694a. Hemmert, Danielle. L’Ofrande à Don Juan. Paris, c. 1957. 73 love poems, including "À Don Juan" (15 lines, a sort of sonnet with a one-line coda) and "Le baiser de Don Juan" (14 lines, a sonnet with untraditional rhyme scheme).

701. Hervé. Add acute accent.

———. (Hugo, V. See No. 4148, below.)


———. (Lecoco, C. See No. 437, above.)

823a. Lie: Read: Ded.


———. (Marc-Cab. See Morata, J., below.)

874a. Martínez Ruiz, José [Azorín, pseud.]. Habla Juan Tenorio. Philosophical monologue, in which (Tirso’s) Don Juan explains his theory on women, etc. Span. First in his Capricho (Madrid, 1943); also in his Obras completas, VI (Madrid, 1948), 975-977.

874b. ———. El Verdadero Don Juan. Short story. First in his

Memorias inmemoriables (Madrid, 1946); also in his Obras completas, VIII (Madrid, 1948), 513-517. An earlier, 1943 ed. of Memorias may contain it, too. An old man named Juan García Tenorio tells his story to the author, claiming to be the real Don Juan.

———. (Mayer, C. A. See Schneller, below.)


909a. Mörike, Eduard, and W. A. Mozart. Mozart auf der Reise nach Prag. Scenario after Mörike’s story and music by Mozart. Cast includes a baritone, a pianist, a speaker of thoughtful words, etc. The music includes the “Champagne Aria” from Don Giovanni, something from The Magic Flute and The Marriage of Figaro. It was being given in Vaduz, Liechtenstein, in July, 1956, as part of the two hundredth anniversary of the birth of Mozart. A pasticcio, in short.


Motion Pictures


920d. See above, under No. 490. Title unknown.


927. The Private Life of Don Juan. Add: See No. 1108a, below.
929. Mozart. Add: See Nos. 437, 5236, 639a, 905a, 919a, 920c, 929b, 929c, 988b, 1055, 1181a, 1334a.

929b. *———. Version of Don Giovanni reported as having been done in Russia, with the peasant as hero. 1954. See No. 2929b.1, below.

929c. *———. In Vienna, 1792, a performance of Don Giovanni (see No. 2929.207a, below) was given with the title Don Juan's Adventures in Spain. "... an entertaining and comic Singspiel in three acts, from the Spanish of Molinar [sic], to which has been added a furtian dance." Leporello is called Casparo, and a hermit, a merchant, and a law clerk have been added to the cast. Cf. No. 235. Same version?

———. (Noël, M. See Rouget, M., below.)

———. (Offenbach. See No. 437, above.)

Paintings

988b. Siporin, Mitchell, 1910—. Serenade from Don Giovanni. Watercolor. U.S. 1957. 22" x 30". Depicts an innocent, young Mozart playing the pianoforte, accompanied on the mandolin by a Don Juanish Da Ponte. One of Siporin's satirical "imaginary portraits."

Pallares, Jorge de. Don Juan ("El Burlador de Sevilla y convidado de pedra"). Depicting the scene in" by Tirso de Molina. Sonnet. Appeared in Don Quijote (Mexico City), March 12, 1919. Entry copied from No. 810c; I have been unable to trace the publication.

———. (Pallmann, G. See Schlagintweit, F., below.)

1002a. Pedrell, Carlos. Hispaniques pour chant et piano. Last of the four is called Juan Tenerio. Paris, 1930. Music by Pedrell; words by René Chalupt. Concerns Don Juan and his love Isabelle.


1047-1048. Pushkin. Add: See No. 1157a, below.

1053a. *Reina y Montilla, Manuel, 1856-1905. Don Juan en los infernos. Verses. Appeared in La Libertad (Morelia), II (1901), 211. I was unable to locate this periodical.

———. ***Reis, Kurt. Don Juan, der grosse Abenteurer. Novel. Berlin, 1953. Concerns not our Don Juan, but Don Juan of Austria. However, see No. 21568.1, below.

———. (Richard, R. See Morata, J., above.)

1096. Robin. Delete "which has" at end of last line.
cited on the title page. However, the hero is named St. Charles, and the story is not really a very good example of a Donjuanaque tale.

1173a. Sournich, José María, 1904—. Don Juan el Loco, y otros poemas. Span. C. 1957. The “Don Juan” section of the book consists of 27 free-verse lyric-narrative poems (pp. 13-73), supposedly by Don Juan himself. His “punishment” is his sense of mortal satisy.


1193. Sylva, C. Add: Pseud. of Elisabeth, Queen Consort or Charles I, King of Rumania. As Carmen Sylva, poetess and novelist, she wrote extensively. Her Aus dem Leben; Zwei Novellen contains Ein Brief. Leipzig, 1912. My thanks to Dr. Arnold Reichenberger of the Univ. of Penn., who solved the identity of “C. Sylva.”


1193c. *——. John, Jean y Juan. Comedy. 1944. I do not know what this play deals with.

1193d. *——. Juan sin sosiego. Play. 1952? I do not know what this play deals with.

1193e. *——. La Mujer incompleta (Don Juan vencido). Three-act monodrama. 1950’s?


1198. Téllez. Add: See Nos. 874a, 929c, and 991a.


1225a. Valenti, Rubén, d. 1915. Don Juan. Story. Mex. 1907. Appeared in Revista Moderna de México (Mexico City), IX (1907), 161-164. The author calls it a “poema” but it is a short story in eight parts, taking Don Juan from his youth to his end in hell.

**——. (Varma, H. See Morata, J., above.)

1233a. Vega, Daniel de la, 1892—. Don Juan. Poem. Appeared in Ariel (San José de Costa Rica), July 15, 1942. In spite of place of pub., Vega is a Chilean.


1358. Zendrini. Add: In Zendrini’s Opere complete, III, Poesie (Milan, 1883), pp. 385-393, is a trans. of nineteen stanzas from canto I of Byron’s Don Juan.

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2137. Mañara.


2150a. Casanova.

——. (Grau. See No. 4129a.)


——. (Nettl. See No. 2462a.1, below.)

2156a. (Don) Juan of Austria.

2165a. Ponte.
       ———. (Nettl. See No. 2462a.1, below.) (Also see No. 1029.)
2177a. Villanueva.
       ———. (Grau, J. See No. 4129a, below.)
2217. Álvarez de Azevedo.
2245a. Don Juan.
2274. Don Leon.
2297(etc.). *Puppet Shows, etc.*
2329. Ashton.
— 1c. Rev. in *Dancing Times,* n.s. No. 506 (Nov., 1952), 67.
— 1d. Rev. by Clive Barnes in *Dance and Dancers,* III (Dec., 1952), 15.
2348. Bartrina.
       ———. (Gutiérrez Nájera, M. See No. 3365.23a, below.)
2418. Browning.
2432. Byron.
— 33a. Estève. Read: 1812 à.

       ———. (Pratt, W. W. See Steffan, G. T., No. 2432a.67a, below.)
— 68a. Steffan, Guy T. "The Devil a Bit of Our Boppo," *PQ,* XXXII (1953), 154-171. Steffan himself connects this article with the inception of Byron's *Don Juan.*
— 78a. Swinburne, Algernon Charles. "Byron," essay in his *Essays and Studies* (London, 1875); pp. 238-258 in the 1911 ed. Orig. it was the preface to his *A Selection from the Works of Lord Byron* (London, 1866). Largely on *Don Juan.*
— 82. Trueblood. Add: Still in progress, April, 1956, now as No. 1031.
2437-38. Byron, H. J.
       ———. (Stedman, J. See No. 2908.1.)
2462a. Casanova: Don Giovanni.
— 1. Nettl, Paul. "Casanova and Don Giovanni," *SRL,* XXXIX (Jan. 28, 1956), 44-45, 55, 57-58. Casanova's revision of the sextet in act II of Mozart's *Don Giovanni.* Also discusses how like Casanova Da Ponte was, to the point of taking the former as a sort of model for his life. Also see No. 2920.164a.
— 2. ———. "Casanova Models and Remodels Don Giovanni," *ON,* XII (Dec. 1, 1947), 4-6.
2475-76. Chekhov.
2565. Echeverría.
2573. ESPRÓNCEA: Estudiante.

2605a. FOKINE.

2637. GLUCK.

2763. KIERKEGAARD.

2803a. LEBRUN.

2810. LENORMAND.

2893. MÉRIMÉE.
- 3. Trahard. Add: Trahard (II, 337) thinks that the convent scene in Balzac's Duchesse de Langeais influenced the similar one in Les Ames.

2897b. MILLOS.

2903. MÔRIKE.

2907. MOLIÈRE.
- 11b. Barga, Corpus. "Don Juan," Revista de América (Bogotá), XIII (1948), 198-200. General remarks; Jouvet's acting in M.'s Don Juan; spelling M.'s version with an "m" or "n.”

2919a. Don Giovanni.
— 1. Rev. in Nat, CLXXXII (March 31, 1956), 265-266.
— 2. Rev. in Newsweek, XLVII (March 26, 1956), 103.
— 4. Rev. in TA, XL (April, 1956), 85.
2920c. Don Juan.
— 1. Rev. in Catholic World, CLXXXIII (April, 1956), 62.
— 2. Rev. in Nat, Parent Teach., 1 (April, 1956), 39.
— 3. Rev. in NY, XXXII (March 17, 1956), 78.
——. (Rev. by A. Knight. See No. 2919a.5, above.)
2920a. Pantaloon.
— 2. Rev. in Newsweek, XLIX (Jan. 7, 1957), 68.
2929. Mozart.
(Jan. 26, 1953), 5-6, 31-32. Carmen and Don Giovanni, and their connection as characters.


— 221a. *Wagner, Richard. A letter to Felix Mottl (1882) on how to produce D. G. I cannot locate the original text, but it is trans. in ON, XII (Dec. 1, 1947), 27.


2929c. Mozart: Don Giovanni (1792).

— ——— (Stokowski, O. S. See No. 2929.207a, above.)

3047. Pushkin.


— 4. *Tomashkevskii, S. (?) V. Commentary on the Stone Guest, end of vol. 7 of Complete Works, ed. of Acad. of Sciences of the U.S.S.R. I cannot locate this ed.


3055. Reece.

— ——— (Stedman, J. See No. 2908.1.)

3157. Shaw: Man and Superman.

VII. THE DON JUAN THEME: GENERAL CRITICISM


4001 b. Badanelli, Pedro. La Cuna de Don Juan. Santa Fe, Argentina (1947). 2nd ed. First ed. would be 1929 or later. Delete entry No. 335 and change spelling of author's name. Work is a collection of essays on Don Juan.

4001 b. Barga, Corpus. See No. 2907.11b, above.

4001 b. Baroja, Pío. See No. 4001a, above.


4001 a. Casona, Alejandro. "Don Juan y el diablo (Las dos negaciones del amor)," Cuadernos (del Congreso por la Libertad de la Cultura) (Paris), J.-Feb., 1956, No. 16, pp. 68-70.


4083. DSCHANEL, E. Add chap. (or lesson) XIII on "Des statues et du fantastique au théâtre." Deals with prototypes and progeny of the "man of stone."
———. (DOMENCHINA, J. J. See No. 529a, above.)

4090b. DUTOUR, JEAN, 1920. — Le Petit Don Juan, Traité de la séduction. Paris, 1955. This is the first ed. in French to which I can find a reference, though it already appeared in Bonn, Germany, in 1951 under the title of Der Kleine Don Juan. This light-hearted satire by the well-known French novelist is divided into two parts: 1) a treatise, and 2) recipes for seduction.

4090c. ECHEVERRÍA, ESTEBAN. "La Leyenda de Don Juan," in his Prosa literaria (Buenos Aires, 1944; notes by R. F. Giusti), pp. 198-200. The ed. suggests (p. 200, n.) that these three pages are a fragment, surely, of a longer study, unfinished, and perhaps intended for an introduction to his Ángel caído. See No. 565. The origin, of course, was written one hundred years ago.

4114c. GARCÍA MEROU, MARTÍN. "El Alma de Don Juan," El Progreso Latino (Mexico City), IV (1906), 131-132, 164-165.

4119. GENDARME DE BÉVOTTE, G. Rev. by Jules Marsan, RHL, XVIII (1911), 708-710.


4132a. GULLICHSSEN, HARIAD. "Korte miter med Don Juan: noen hovedtrekk av Don Juanakkelsens historie og psykologi." Eda: Nordisk Tidsskrift for Litteratur-Forskning, LV (1955), 305-327. (Trans: "Short Notes About Don Juan: Some Main Features About the History and Psychology of the Figure [or Form] of Don Juan.")


4148. HUGO, VICTOR. Add: A reference to "Don Juan," trans. by
4284c. *TUDISCO, ANTHONY. "Algunas observaciones sobre Don Juan," Archivo Histórico, XXII (1955), No. 69, pp. 75-78.
——. (VALBUENA PRAT, A. See No. 3198.47c.)

ARMAND E. SINGER

DEPARTMENT OF ROMANCE LANGUAGES