Philological Papers

(VOLUME 12)
DRAMATIC IRONY IN SHAKESPEARE’S EARLIER PLAYS

Sarcasm is a plain, denotative statement satiric in purpose and directly opposite to the speaker’s intended meaning: a sprinter has lost his race, and someone unkindly tells him, “You are good, aren’t you?” Irony has a similar but subtler effect; it is an oblique statement, on a plane not of bald denotation but of connotation, that implies the speaker’s purpose: the critic of the unsuccessful athlete blandly inquires, “All ready for the Olympics?” Dramatic irony is an artistic device in a play or a story in which a character shows his ignorance concerning some fact or situation that the audience understands. This is one of the most effective devices in all literature: it flatters the audience or the reader with Olympian omniscience; it can be prolonged in successive phases throughout an entire play; whereas surprise, which is its opposite and is based on the reader’s ignorance, lasts but a moment; and, in both comic and tragic situations, dramatic irony is a true reflection of actual life, in which ignorance and misunderstanding are unhappily ubiquituous.

Shakespeare, of course, presents examples of all three of these devices: sarcasm appears when Trinculo calls Caliban “a brave monster indeed”; irony, when Sir Toby tells the low-born Malvolio, who dares to reprove his social betters, to go shine up his steward’s chain of office (“Go, sir, rub your chain with crumbs”); dramatic irony appears in as many forms as there are misunderstandings, crass and subtle. The simplest is perhaps mistaken identity, as when Rosalind woos Orlando in the disguise of a man. (If she actually fools him, then he is the subject of the irony; if not, then she is, for thinking that she has.) More complex are the misunderstandings of motive and character as when Othello calls Iago “honest,” or Gloucester believes the bastard’s accusations against his son. Dramatic irony is the subject of this essay. Shakespeare’s plays are full of it in one form or another; and, indeed, serious drama, which aims to give an insight into life, can hardly avoid reflecting life’s many misunderstandings.
THIRD SUPPLEMENT TO A BIBLIOGRAPHY OF THE DON JUAN THEME: VERSIONS AND CRITICISM

TWO YEARS AGO I decided to end my bibliographical labors on Don Juan with a second supplement (West Virginia University Philological Papers, XI [1958], 42-66; see also the first supplement: ibid., X [1956], 1-36; and the original bibliography: W. V. U. Bulletin, series 54, No. 10-1, April, 1954). I meant my retirement to be final, but new items kept cropping up and here and there some which required correction. This third addition covers the same period as its predecessor, but adds items through 1958 and, in a few cases, into early 1959.

See my original Bibliography of the Don Juan Theme, pp. 7-12 for a full list of symbols and abbreviations and an explanation of the numbering system. The following few notes, however, will probably suffice in most cases. An asterisk indicates an item not seen, or inadequately verified. Three asterisks signify an entry not connected at all with the Don Juan theme. Versions bear the numbers 1 to 2000; criticism of individual versions, 2001 to 4000 (the criticism having a number exactly 2000 higher than the work to which it refers: thus, Molière's Don Juan is numbered 907; criticism on it, 2907). Small "a," "b," etc., affixed to the numbers represent intercalations, occasionally by now slightly out of alphabetical order with reference to the original system, since strict adherence to the alphabet would at times necessitate too much tampering with the original. Abbreviations of periodicals are mainly the standard ones; those of nationality are quite obvious. ON for Opera Neoas and TR for La Table Ronde (Paris) are not in the original list. A few of my abbreviations differ from those used by PMLA but were retained to conform to my earlier bibliographies.

My criteria for including items in these four bibliographies may be worth restating. I have striven for completeness within the bounds set for myself. I am not passing judgment on the worth of the items. In the matter of sources, I have listed those suggested by any serious critic, improbable as some of them may well be. As for criticism, I have included ephemeral pieces where nothing much else exists, as in the case of many of the modern writers, but not always such things, for instance, as reviews of performances of Mozart's Don Giovanni or Molière's Don Juan, works on which scholarly observations abound.

June 1, 1959

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

GENERAL:


B19e. Valle, Rafael H. "Bibliografia de Don Juan," Boletín de la Biblioteca Nacional (Univ. Nacional Autónoma de México), segunda época, IX (Julio-Sept., 1958), No. 3, pp. 3-26. Pp. 3-4 are introductory, mainly on the history of Zorrilla's Don Juan Tenorio in Mexico. No. B19e contains over 350 items, about 125 of them being articles and reviews from Latin American newspapers largely unobtainable in the U. S. and hence omitted from the present bibliography. No. B19e is about one-half longer than his previous compilation, No. B19e. In addition to some thirty entries used in my second supplement I have borrowed another twenty here. Again, I acknowledge my source. The same general comments on the strong and weak points of señor Valle's compilation hold here (see my second supplement, p. 43).

Weinstein, Leo. See No. 42689a, below. Will contain extensive listing of versions and critical material. I have
added a dozen versions to my own list from a typescript which Dr. Weinstein generously allowed me to see.

IV. THE DON JUAN THEME: ORIGINS

The Don Juan Type in Real Life and Mythology

Zamaos, Eduardo.

V. THE DON JUAN THEME: VERSIONS

Anonymous.


259a. *Don Juan, Jr., or, Leporello, the Naughty Fellow. George C. D. Odell, Annals of the New York Stage, vol. XI (New York: Columbia Univ. Press, 1939), p. 281, mentions it as being given in New York as part of a variety stage show, Feb. 14, 1881. I have been unable to trace it. Cf. my No. 1056, by Reece and Righton.


316. *Anouilh, Jean. Ornifle; ou, Le courant d’air. Four-act play. Fr. Performed 1955; pub. Paris: La Table Ronde, 1956. Setting is modern; Ornifle, the aging poet-seducer is dying, an unbeliever and desirous of one last affair. There are connections with Molière implicit in the play.


321c. ———. Proceso a Don Juan. One-act play. Printed Dec. 7, 1957. México, 1957, in Colección Teatro Español. The time is modern, but Tirso’s Tisbea is the girl whom Don Juan is accused of having seduced. It turns out that he seduced the trial judge’s daughter.

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——. (Barrera, Tomás. See No. 997, below.)

——. (Bassani, G. See No. 923a, below.)

356a. †Beaumarchais, Pierre Caron de. Le Mariage de Figaro. Five-act comedy in prose. Fr. 1784. See No. 2356a.1, below.

359. †Bécquer. El Beso. A drunken captain toasts the statue of an ancient warrior (though warned that “… esa broma con la gente de piedra suelen costar caras…”), then attempts to kiss the statue of his wife; at this, the warrior raises his stone hand and with a fearful slap of his gauntlet fells the impious captain. Correct the summary given in my original bibliog.


405a. Bowman, Patricia. Don Juan. Short ballet. U. S. Performed by her in London, at the Palladium, in 1936 or early 1937. Music was from Mozart’s Don Giovanni. Miss Bowman seemingly did the choreography as well.

417a. *Brockhaus, A. Don Juan. Drama. 1840. I find no trace of author or work.


——. (Cabrédens, Marcel E. See Morata, No. 915c, below.)

447a. Callimachus of Cyrene, ca.310—ca.240 B.C. Don Juan. Epigram of six lines. Alexandrine Greece. Variously numbered 31, 32, or 33, by different editors. It concerns Epicydes, the huntsman, who chases animals until he catches them, whereupon he loses interest. The poet says that he resembles the hunter, for he does not want girls once they surrender themselves to him. The title is the one selected by Frank L. Lucas for his trans. of the poem in his Greek Poetry for Everyman (N. Y.: Macmillan, 1951), p. 302.
clude Don Juan and the horse. At the end of the play Don Juan is ascending to heaven, in a sort of apotheosis, happy that he will see no more women.


605a. Fokine. Don Juan. Add: First perf., June 25, 1936, by Ballet Russe de Monte Carlo. In the last scene, where the furies tear Don Juan to pieces, the music is from Gluck’s Orfeo; the rest of the music is from Gluck’s Don Juan.

(FRASINETT, A. See No. 923a, below.)


617b. ——. Una Mujer muy de su tumba. Short story. Ibid., pp. 148-157. Concerns the Inés of Zorrilla’s play, who buries Don Juan in Père-Lachaise Cemetery and erects there in his honor a Sevillian-style casea, which she scrubs up weekly with a fine sense of domesticity.


637. Gluck. Don Juan. Add: See Nos. 267, 458a, 775b, 775c, 780a.

GRANDAUR, FRANZ. Don Juan. Reworking of Da Ponte’s libretto for Mozart’s Don Giovanni. Munich, 1874.


(Haas, R. See Kröller, No. 775b, below, and No. 2637.2 in orig. bibliog.)

HANKA. Don Juan. Dance or ballet. 1949.

HARVEY, JOHN MARTIN. Don Juan’s Last Wager. Correct entry in orig. bibliog.: This item is the same as No. 507 and is by Mrs. Cunninghame-Graham. Harvey acted the rôle of Don Juan in the London stage production and seems to have had a hand in producing it. See No. 2507.1, below.

**HAYDN, JOSEPH. Don Juan. Add: The New York Public Library, Music Department, lists it, with the notation “Leibach, 1804.” This would presumably refer to a city, but I cannot find it.

JACOBI, GEORGES. Don Juan fin de siécle. Ballet. Fr.? London, 1892. He became music director of the Alhambra Theatre in London in 1872, and between then and 1898 did some hundred ballets for them. Cf. No. 437 in my second suppl.


(KOLM-VELTEE, H. W. See No. 920c, below.)

KRÖLLER, HEINRICH, 1880-1930. Don Juan. Ballet. Ger. 1925. Done with R. Haas. No. changed from No. 2637.2 in orig. bibliog. Must have been produced two years after it appeared in print. He also did a ballet, Casanova, in 1929. Cf. No. 780a, below.


LARRATA, ENRIQUE. La que buscaba Don Juan. Add: As La Luciérnaga it was first performed in Buenos Aires at the Teatro Cervantes, Aug. 17, 1923.

(LAWRENCE, PAULINE. See Limón, No. 827a, below.)

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LISTZ. Add: See Limón, No. 827a.


LUCA DE TENA, JUAN IGNACIO, 1807—. De lo pintado a lo vivo. Play. Sp. C.1935. First staged in Madrid, March 28, 1944, during the centennial year of Zorrilla’s Don Juan Tenorio. This play depicts a dress rehearsal of Zorrilla’s play and the first seven minutes are actually taken verbatim from the latter.

MEYNIEX, ANDRÉ. La Retraite de Don Juan. One-act “paradoxe.” Fr. 1943.


MILOSE, O. See Tomasí, Nos. 1209-1209b, below.

*MONTHELANT, HENRY DE. La Déesse Cypris, études de mus. Fr. Paris and Bordeaux, 1946. Said to be one of Montéherlant’s Don Juan treatments.

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MOTION PICTURES

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Don Juan. Add: See No. 927a, below.

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Don Juan. Add: Directed and produced by H. W. Kolms-Veltee. Choreography by Dia Luca. Corps de Ballet of
the Vienna State Opera. Conducted by Baumgartner and the Vienna Symphony. Cesare Danova as Don Juan.


929. Mozart. Don Giovanni. Add: See Nos. 384, 405a, 649a, 928a, and 1371; all in this suppl. except No. 384. 929a. ——. The Libertine. Delete this No. from the first suppl. It is actually No. 384.


991b. *Palau, Josep, 1917—. Théâtre de Don Juan. Five independent plays. Sp. The five plays are named: 1) La Tragédie de Don Juan; 2) Don Juan aux enfer; 3) Squelette de Don Juan; 4) Prince des Ténèbres; 5) L’Excès ou Don Juan fou. These French titles come from a preface to the plays which Palau himself trans. into French. See No. 2991b.1. The orig. titles would seem to have been in Catalan.

992. *Palmieri, F. Il Nuovo Don Giovanni. First name may be “Benedetto.” Title may be simply “Don Giovanni.”

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Trieste, 1884 has been cited by one critic as date and place of first perf.


996. ———. Tenorio modernista. Correct subtitle is rather: “. . . remembrancia enemática y jocunda en una película y tres lapsos,” though two other sources give “enemástica” and “enemasticar”! First perf., Oct. 30, 1906.

997. ———. Tenorio musical. Add: Music by Tomás Barrera.

999a. *Pasternak, Boris, 1890—. Safe Conduct. Rus. The author conjures up a vision of the State as the “stone guest” at the funeral of his poet friend Mayakovsky (who committed suicide after becoming Soviet poet laureate). This reference was not in the edition of Safe Conduct which I used.


1051a. †Ravenscroft, Edward. Scurramouch a Philosopher. Play. Eng. 1677. Jones, No. 2907.50b, claims that it was influenced by Molière’s Don Juan. I frankly cannot see the connection.


1118a. Saint-Paulien, J. Aurélia: Scènes de la vie fantasque. Novel. Fr. Book II, out of three plus an epilogue, is entitled “Don Juan séduit.” Paris: Fayard, 1957. Story is original, but the name Don Juan Tenorio and others are out of Tirso’s Burlador.

1119b. Salamanca, Octavio. Relato de una de las aventuras de Don Juan Tenorio. Monologue, to be given on stage. Bolivia. In Por un ratón, Política y amor . . ., Obras, II
in Munich, March 29, 1956. Libretto adapted from Milosev's play (No. 900).


VALLEJO, Juan Francisco. No hay plazo que no llegue viendote que no se pague. Play. Given in Lima, Peru in 1623. Now lost. See my No. 1355 and entry under Cordeiro following No. 498, in my orig. biblog. See entry under Fueila, following No. 3223, below.

YOUNGSON, R. See No. 927a, above.

ZEVACO, P. See No. 915c, above.


ZORRILLA. Don Juan Tenorio. Add: See Nos. 552c, 617a, 617b, 842a, and 995a, above.

ZSCHOKKE. Der Todte Gast. Zschokke lived 1771-1848. Date in orig. biblog. is obviously too late. Must antedate L. Robert's play (1828), based on it.

ZWEIG, Stefan. Leporello. Short story. Aus. Orig. in Kleine Chronik (Leipzig, 1929). The amorous Baron von Ledersheim gets the habit of calling his ugly, peasant maid servant "Leporella" after some friend says to him, "Don Juan, I wish you'd send for that Leporella of yours." The author notes that, like Mozart's servant, she comes to take pride in the name and to act as his willing accomplice. One critic speaks of a Don Juan by Zweig depicted as a ferocious sadist for whom injury inflicted on a woman is a pleasure. The description does not fit the Baron overly well, but I find no other Don Juan story by the author in question.

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2137. Mañara.


(Toman. See under No. 1208a, above.)
2143 (etc.). **Don Juan Type.**


- 2150. Casanova.


- 2165a. Da Ponte.


- 2177b. Zamacois.


- .2. ——. “El Hombre rico, el hombre nube . . .,” ibid., pp. 122-125. All on Zamacois.

- 2219. Álvarez Quintero.

- .1. (Torrente Ballester, G. See No. 4284d, below.)

- 2274. Don Leon.


- 2297 (etc.). Puppet Shows, Etc.


- .1b. (Monteverdi, A. See No. 2381.2, below.)

- 2329. Ashton.

- .1e. Rev. in *Ballet,* V (Aug.-Sep., 1948), 44.


- .1g. Rev. in *Dancing Times* (London), n. ser. No. 460 (Jan., 1949), 180-188.


- 2356a. Beaumarchais.


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2381. Biancolelli.


- 2390. Blake.

- .5a. (Gellat. See No. 2920a.4, below.)

- 2405a. Bowman.


- 2418. Browning.


- 2432. Byron.


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- 2441. Caballero.


- 2458a. Carey.


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- .2. (Gellat. See No. 2920a.4, below.)

- 2482. Cicognini.

- .3. *Gobbi, G. “Le Fonti spagnuole del teatro di G. A.*
Cicoglini," Biblioteca delle Scuole Italiane (1905), pp. 18-20. (?).

2507. CUNNINGHAME-GRAHAM.
-2. Rev. in Athenaum (London), Nos. 3775-3776 (March 3 and 10, 1900), pp. 283-284 and 316.

2573. ESPRONCEDA: Estudiante.

2605a. FORKIN.


2617c. GARCÍA DE VILLALTA.
—. (Torres. See No. 2573.5a, above.)

2637. GLUCK.

2639a. GODAY.

2654-2655. GRAT.
—. (Torrente Ballester, G. See No. 4284d, below.)

2670a. HANKA.

2712. HOFFMANN.
—. (Andres. See No. 2929.3a, below.)

-1. (Freeman. See No. 2958a.1, below.)

2763. KIERKEGAARD.


-3e. Sauvage, Micheline. "L'Ombre d'un séducteur: Kierke-
list,” NQ, CCII (1957), 383-389. Claims Congreve’s 
*Love for Love and Ravenscroft’s Scaramouche a Philosopher 
are adapted partly from Molière’s Don Juan.

-75a. Moore, Will G. “‘Dom Juan’ Reconsidered,” MLR, LII 
(Oct., 1957), 510-517.

les chefs-d’œuvre les plus disçutés de Molière—Appendice: 
Le Dom Juan de Molière a-t-il été interdit,” Revue des 

-86c. *Ruch, M. “Le Personnage de Sganarelle dans la comédie 
de Dom Juan,” Les Humanités (Classes de Lettres, Sections 

dans Dom Juan (V, 2),” L’École, Jan. 26, 1957.

2912b. Montherlant: Jeunes filles. 
(Caprier. See No. 2912d, below.)

2912c. Montherlant: Déesse. 
(Caprier. See No. 2912d, below.)

2912d. Montherlant: Don Juan.


No. 119 (Nov., 1957), 169-171. Also considers Les Jeunes 
jolles and La Déesse Cypris.

-3. Fernandez, Dominique. “Le Don Juan de Henry de 
Montherlant,” NRF, VII, No. 73 (Jan. 1, 1959), 111-118. 
Also general.


2915c. Morata.

-1. Woodring, Carl. “Byron in Musical Comedy,” Keats- 
Shelley Journal, VI (1957), 2.

2919a. Don Giovanni.


-6. Rev. by W. S. M.[unn?] and P.[hilip] H[ope]-W.[allace], 
Opera (London), VI (June, 1955), 398.

-7. Rev. by M. E. P., ON, XX (March 26, 1956), 10-11.

9, sect. 2.

2920c. Don Juan.

-209. Tchaikovsky. Again reproduced, this time as "Tchaikovsky on Mozart," The Musical Times (London), XCVII (Jan., 1956), 42.
-2936 (etc.). MUSSET.
-2958a. Offenbach.
-1. Freeman, John W. "The Libertine Quest," ON, XXIII (Feb. 2 and 9, 1959), 4-6. Notes that Nicklause sings a few notes of Leporello’s first aria in the prologue of the Tales of Hoffmann, and discusses Offenbach’s opera as a sort of Don Juan piece.
-2991b. Palau.
-3047. Pushkin.
-3070. Richardson.
-1. Carrere. See No. 2177b.1, above.)
3088c. RIMSKY-KORSAKOV.
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(Emmer. See No. 3048.1, above.)

3198. TÉLÉZ.
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(Fueilla. See No. ---1, under "VALLEJO," below.)

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(Granados. See No. 4126a and No. 4126b [7], below.)

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3209. ---
Rev. of first perf. by René Dumansil in MF, CCLX (May 15, 1955), 171-173.

3209a. ---

3209b. ---
Rev. in Opera (London), VII (June, 1956), 364.

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*Rev. by J. Hermann in Musica (Kassel-Willhelmshöhe, Germany), X (May, 1956), 338-340.

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Rev. by Horst Koegler in MC, CLIII (May, 1956), 25.

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*Rev. by H. Schmidt-Garre, Melos (Mainz), XXIII (June, 1956), 172-173.

3223. UNAMUNO: Hermano Juan.
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(Torrente Ballester, G. See No. 4284d, below.)

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VALLEJO.
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3365. ZORRILLA: Don Juan.
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(Anon. See No. 2507.2, above.)

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Carrere, Emilio. El Espejo de la rosa, Obras, XV (Madrid, 1921), 64-65.

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(Granados. See No. 4126a and No. 4126b [7], below.)

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*Huerta, Eleazar. "El Centenario de Don Juan Tenorio," Ateneo (Concepción, Chile), March, 1944, pp. 204-217.

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*Ologuibel, Francisco M. de. "Don Juan y Zorrilla," Norte (México), IX (Oct., 1941), No. 60. Norte is not paginated.

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(Valle. See No. B19e, above.)

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*———. "Don Juan Tenorio: Cómo nació mi drama," El Tiempo Ilustrado (México), Dec. 30, 1894. A reprint, or posthumous; Zorrilla died in 1893.

VII. THE DON JUAN THEME: GENERAL CRITICISM


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(Anon. See No. 2507.2, above.)

*Bergamín, José.* Essay in *La Carteza de la letra* (Buenos Aires, 1957).

—. (Biancolli. See No. 2929.46a, above.)

*Bouchspies, Franz.* "Don Juan," *Armas y Letras* (Univ. of Nuevo León, Monterrey, México), XIV (Sep., 1957), 5-7.


—. (Cariere, E. See No. 2177b.1, above.)


*Doresse, Jean.* "Don Juan, figure d'un siècle ou de toujours," *TR*, No. 119 (Nov., 1957), 50-56.

*Dupuis, René.* "De la naissance espagnole de Don Juan à sa maturité française (1630-1665)," *TR*, No. 119 (Nov., 1957), 57-66.


—. (Fernandez, D. See No. 2912d.3, above.)


—. (Freeman. See No. 2958a.1, above.)

*Gall, André.* "Don Juan n'est pas l'homme," *TR*, No. 119 (Nov., 1957), 138-143.


*Due aspetti del Don Giovanni spagnolo* (Milan: La Goliardica, 1952). Looks like an earlier (or identical) version of the previous entry.


—. (Lollis. See No. 3365.29a, above.)

—. (Macchia. See No. 2929.149b, above.)

MADARIAGA. *Don Juan as a European Figure.* Add: Rev. in *NY*, CXCI (Dec. 14, 1946), 264; rev. in *TLS*, Oct. 12, 1946, p. 498.


—. (Marceau. See No. 2150.5c, above.)

*Obs, Eugenio d'.* "Eternidad y vicisitudes: La Superación de su antinomia desde Suárez hasta Don Juan," *Finisterre* (Madrid), III (Sep., 1948), 5-21.

ORTEGA Y GASSET, José. "La Figure de Don Juan," *TR*, No. 119 (Nov., 1957), 33-39. Probably a trans. of one of Ortega's many pieces on Don Juan, but I know of none with the exact Spanish equivalent of this title. At the time I checked this reference I did not have Ortega's works at hand to compare.


—. (Penna. See No. 3198.30a, above.)

—. (Prie. See No. 2929.175b, above.)


RADIUS, Emilio. *Amici di mezzanotte: Robinson Crusoe... Don Giovanni* (Milan: Ceschina, 1933). Data are correct, but I have not seen the volume. Includes other figures as well.

—. (Salazar Viniegra, L. See No. 1119c. Version or criticism?)


*La Table Ronde*, N o. 119, November, 1957 is almost entirely devoted to "Don Juan: Thème de l'art universel." The
many articles have been listed in this bibliography in their proper places.

4284d. **TORRENTE BALLESTER, GONZALO.** "Don Juan tratado y maltratado," a section in his *Teatro español contemporáneo* (Madrid: Guadarrama, c.1957), pp. 159-188. Pp. 159-166 and 179-180 are general; pp. 166-173 treat of Grau's two Don Juan plays; pp. 174-179 deal with Unamuno's *Hermano Juan*; pp. 180-183 deal with the Machados' *Juan de Mañana*; pp. 183-185 discuss M. Sierra's *Don Juan de España*; and pp. 185-188, the Quinteros' *Don Juan, buena persona*.

4284e. "**TURCIOS H., SALVADOR.** "El Don Juan es un síntoma," *A.N.C.* (Tegucigalpa), No. 11 (1939), p. 11. I do not know to what periodical these initials refer.


4302a. **ZAVALLA, ANDRÉS DE.** "Cómo nació el Don Juan." *Valle*, No. B19c, who cites this item, says that this represents all the information that he has on it.

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