THE DON JUAN THEME, VERSIONS AND CRITICISM: A BIBLIOGRAPHY

by Armand E. Singer

WEST VIRGINIA UNIVERSITY

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Morgantown
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I. PREFACE

This bibliography, greatly enlarged from my earlier compilation, contains virtually all the items from the original 1954 publication and from the three supplements appearing in the West Virginia University Philological Papers, X (1956), XI (1958), and XII (1959), plus additions bringing it to the end of 1963 and in a few cases into 1964. Included are over six times as many entries as in any previous listing. They cover individual Don Juan versions, and books, articles, essays, and other criticism (even work in progress and papers delivered orally) on them and on the Don Juan theme in general. I have combed endless lists and files, plundered the findings in many previous bibliographies of the Don Juan theme, both lengthy and abbreviated, received items from many workers in the field. Included, *inter alia*, are over a hundred entries from the Library of Congress copyright files, as far as I know never before researched for this purpose. Likewise, one will find a wealth of information out of book catalogues from a host of foreign countries. Yet a sort of law of diminishing returns has kept me from checking every possible source even if known to me. Where several hours of searching yields only a possibility of one item, let us say, the time spent is not always justified by the reward. Thus, this work can not hope for completeness. It comprises, perhaps, ninety per cent of the versions, possibly an equally high percentage of critical studies on the theme in general, but a considerably smaller share of criticism on individual versions.

In the interests of accuracy I have checked against the original a high percentage of all items included. I have tried to make citations complete, with author's given name, country of origin, date and place of publication of his version; and year, volume, and inclusive pages for articles. I have marked with an asterisk items which I did not actually see or at least find listed in two or more mutually independent and trustworthy secondary sources (catalogues of the Library of Congress or the British Museum, *Biblio*, H. W. Wilson Company's various publications, etc.). These inadequately verified entries consist mainly of a small residuum of things not available on this side of the Atlantic or not accessible to me, plus a few which I simply could not track down. As not all items could be collated at any one time and place, I could not always be sure whether certain entries represent the same text under modified titles or revised texts bearing identical titles (e.g., in the case of pantomime versions of *Don Juan, or The Libertine Destroyed*, No. 317).

There are certain aspects of the Don Juan theme in which the present bibliography is not interested. Translations have in general been omitted, unless they differ substantially from the original, that is, unless they have added something of their own. In any case, most of the translations have been of the versions of Molière, Mozart, Byron, and Zorrilla, listings of which are available elsewhere (see under "Bibliography of Bibliographies"). I have not given separate editions of versions or critical works unless they involve some change from the first edition. Nor have I attempted to include every newspaper article on the subject. The enormous number of these articles and the fact that so many of the papers containing them are inaccessible in this country render the task almost impossible. There are, nevertheless, many such articles listed. Contemporaneous reviews of works of literature or of stage performances are well but not exhaustively represented, because of their almost endless numbers and the relatively minor advantages in gathering more and more of them. Consider, for example, the astronomical total that must exist for reviews of performances of Mozart's *Don Giovanni.* Likewise, the many references to Don Juan versions in histories of literature or in general books on an author's life and works have been for the most part omitted.

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Exception has been made in the case of a few very famous critics (Sainte Beuve, et al.), whose ideas are always of interest, and of a few works about which very little has been written. The reader will not ordinarily find critical writings on versions merely related to the Don Juan theme, except where some comparison is made to Don Juan. It was felt necessary to omit pictorial representations of Don Juan, unless they were paintings or the work of one of the great artists who did engravings for literary masterpieces. This decision has meant the exclusion of innumerable wash drawings, pen - and - ink sketches, and the like, that embellish the pages of magazine articles and deluxe book editions, many of them not unworthy examples of their kind. And finally, although many reviews of critical works on Don Juan are included, almost no review appears unless the whole work deals with Don Juan.

More important, however, than all these admissions and exculpations, is the basic premise upon which this bibliography rests. It is *not* intended to imply censure or praise through exclusion or inclusion. The Don Juan theme has inspired its share of masterpieces, along with a leavening of trash. And critical writings in both these categories vary greatly in excellence. But I do not consider that it is the bibliographer's task to act as judge and jury, a role some of my predecessors have played to a greater or lesser degree. In the case of Don Juan, censors have sometimes attempted to decide which story versions are worth including. This work is latitudinarian. One will find Tirso and Mozart, naturally, but Georges Rose's vaudeville piece, *Don Juan de Montmartre*, as well. And Byron and Zorrilla. A purist seeking only Tirso's classic story will still find hundreds of more or less faithful renditions of the old theme. But he would do well to shun most late-nineteenth and twentieth century versions with limiting titles other than "Tenorio", and "Mañara," such as "Don Juan de Venise," "Ein Berliner Don Juan," etc. They usually owe little to their prototype beyond his Christian name and amorous propensities. Even so, they often owe more to the essential concept of donjuanism than some eighteenth century farce from the *théâtre de la foire*, let us say, however close it may hew to the original story line.

There is to be sure a very real danger in being overly inclusive. Eventually a bibliographer may wish to include the story of every seducer or indulger in the mildest dalliance. They are, after all, in the tradition (if not the grand one) of Don Juan. I have included a sampling of the donjuanesque works, mostly to suggest the richness of the field, without any pretention to completeness. They have been taken from lists by Simone - Brouwer and others, supplemented with additions of my own.

There are interesting variations on Don Juan: characters and legends that admit of mutual influence or parallel his story, or occasionally even fuse with it (e. g., Casanova, Robert the Devil, Punch and Judy, Lovelace, Faust). References to such para-types are included, though I have omitted most criticism on them unless the writers make specific mention of Don Juan connections. And I have noted a few of the many heroes of Restoration comedies, Regency roués, and nineteenth century rakehells - call them "viveurs," (q. v.), "lions," or whatever - that obviously owe something to Don Juan or echo his philosophy.

As Don Juan learned to his sorrow, and even for bibliographers, "... no hay plazo que no llegue ni deuda que no se pague." My own debt is substantial but the creditors are less inexorable, and the pleasure of repayment correspondingly greater. From previous listings of the Don Juan theme, if I excised a few errors, I borrowed generously. I had the opportunity to work at many libraries: the Detroit, New York, and Boston Public, Carnegie in Pittsburgh, the Library of Congress, the university libraries at Duke, Harvard, Johns Hopkins, Kentucky, Michigan, North Carolina, Pennsylvania, Pittsburgh, Stanford, Indiana, and Toronto, as well as W. V. U. From all, unfailing courtesy and aid were forthcoming. Indeed, were it not for the particularly rich collections at Harvard, the Library of Congress, and the New York Public, this book would not be possible. Many libraries (among the

foregoing and others) verified references and even read and digested material not available for loan: I think particularly of the University of California at Berkeley, Yale, the Library of Congress, Harvard, Williams, Columbia (including the Hispanic Institute), Miami University, the New York Public, the Frick Art Reference Library, the Metropolitan Museum of Art and the Danish Information Office in New York. Professors Everett W. Hesse of the University of Southern California and Leo Weinstein of Stanford sent considerable material. Professor Raymond L. Grismer of the University of Minnesota lent preliminary sheets from his general bibliography on Hispanic literature. Professor Arnold G. Reichenberger of the University of Pennsylvania, among his many kindnesses, gave me access to a not inconsiderable collection of bibliographical items on Don Juan, including a number gathered in 1932 by George C. Wright while a graduate student there. Professor Nelson F. Adkins of New York University checked their Index to Early American Periodicals. Professor Jerome W. Schweitzer of the University of Alabama has sent many items down through the years. Professor Oscar Mandel, both in person and through his new *Theatre of Don Juan*, has been most helpful. I cannot name all to whom I owe so much, especially my many colleagues at West Virginia University, but I should mention Professors Robert Stilwell, Victor Lemke, and John Draper, who have often helped compensate for my inadequacies. Our library staff aided well beyond the call of duty, notably Dr. Robert F. Munn, the Director, and Miss Berta Plaut, former Senior Catalog Librarian. My secretary, Mrs. Kay Cline, undertook the endless and thankless task of compiling the chronological list of versions. And rare is the scholar not deeply indebted to his wife for countless hours cheerfully given. In thanking Dr. Mary W. Singer, I confess to being no exception.

For any shortcomings and inaccuracies in this bibliography I am resigned to assuming full responsibility. If, however, in the long course of collecting and revising, I have not added too many errors "de mi propia cosecha," much of the credit is due these many collaborators. Let this token acknowledgment admit my gratitude.

The costs of publishing this volume were met by a generous West Virginia University Research Grant matched by another from the West Virginia University Foundation.

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

The following is a complete list of abbreviations employed for periodicals and collections frequently cited. A few of the titles themselves are abbreviated. Where applicable this bibliography follows the system in *PMLA*, LXXVIII (1963), pp. 83 - 93.

AI	*American Imago.*
AION-SG	*Annali Istitituto Universitario Orientale* (Napoli), *Sezione Germanica.*
AJP	*American Journal of Philology* (Baltimore).
ALG	*Archiv für Litteraturgeschichte* (Leipzig), 1870 - 1887.
AMZ	*Allgemeine Musik - Zeitung* (Leipzig - Berlin, etc.), 1874 --. As *Allgemeine Musikalische Zeitung*, 1798.
APL	*Annales Politiques et Littéraires* (Paris), 1883 - 1939.
Archiv	*Archiv für das Studium der Neueren Sprachen und Literaturen.*
ArH	*Archivo Hispalense.*
AUC	*Anales de la Universidad de Chile.*
BA	*Books Abroad.*
BAE	*Biblioteca de Autores Españoles* (Madrid), 1849 --
BCom	*Bulletin of the Comediantes.*
BFLS	*Bulletin de la Faculté des Lettres de Strasbourg.*
BH	*Bulletin Hispanique.*
BHS	*Bulletin of Hispanic* [formerly *Spanish*] *Studies.*
BibH	*Bibliotheca Hispana* (Madrid), 1943 --.
BibHisp	*Bibliografía Hispánica* (Madrid), 1942 --.
BLU	*Blätter für Literarische Unterhaltung* (Leipzig), 1898 --
Book	*Bookman* (New York), 1895 - 1933.
BookL	*Bookman* (London), 1891 - 1934.
BRAE	*Boletín de la Real Academia Española.*
BRD	*Book Review Digest* (New York, etc.), 1906 --.
BSO	*Blätter der Staatsoper* (Berlin), 1920 --. Title varies.
Ca	*Caecilia ...: Zeitschrift für die Musikalische Welt* (Mainz - Paris), 1824 - 1848.
CathW	*Catholic World.*
CC	*Cuba Contemporánea* (Havana), 1913 - 1927.
CE	*College English.*
CEsp	*Cultura Española* (Madrid), 1906 - 1909.
CHA	*Cuadernos Hisponoamericanos* (Madrid).
CL	*Comparative Literature.*
Cont	*Contemporáneos* (Mexico City), 1928 - 1931.
Cou	*Courrier Musical* [*et Théâtral*] (Paris), 1897 - 1935.
CR	*Contemporary Review* (London) , 1866 --.
CRB	*Cahiers de la Compagnie Madeleine Renaud - Jean Louis Barrault.*
CritRL	*Critica: Rivista di Letteratura,* etc. (Naples), 1903 --.
CS	*Cahiers du Sud.*
CuL	*Current Literature* [*Current Opinion*] (New York), 1888 - 1925.
Cweal	*Commonweal.*
DA	*Dissertation Abstracts.* Formerly *Microfilm Abstracts.*
DM	*Deutsche Musik - Zeitung* (Cologne), 1900 --.

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DVLG	*Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte.*
EA	*Études Anglaises.*
EAm	*Éstudios Americanos* (Seville).
EG	*Études Germaniques.*
EMod	*España Moderna* (Madrid), 1889 - 1914.
Esc	*Escorial* (Madrid), 1940 --.
Est	*Estudios: Revista ... de la Orden de la Merced* (Madrid), 1945 --.
Euph	*Euphorion* (Heidelberg).
Eur	*Europa: Chronik der Gebildeten Welt* (Leipzig, etc.), 1835 - 1885.
EurC	*Europa: Chronik der Gebildeten Welt.* "Chronik" section.
Expl	*Explicator.*
FBM	*Fliegende Blätter für Musik* (Leipzig), 1853 - 1857.
FL	*Figaro Littéraire. Figaro* (Paris) started in 1854, the supplement called *F. Littéraire* in 1946; I have extended PMLA's abbreviation to include the older issues.
FoR	*Fortnightly* [*Review*] (London), 1865 --.
FR	*French Review.*
FS	*French Studies.*
GaR	*Georgia Review.*
Geg	*Gegenwart* (Berlin), 1872 - 1931.
GL&L	*German Life and Letters.*
GMus	*Guide Musical* (Brussels - Paris), 1855 - 1918.
GPL	*Giornale di Politica e di Letteratura* (Pisa), 1925 --.
GQ	*German Quarterly.*
GRM	*Germanisch - Romanische Monatsschrift.*
GrR	*Grande Revue* (Paris), 1897 --.
GSLI	*Giornale Storico della Letteratura Italiana* (Turin - Rome), 1883 --.
GV	*Gil Vicente* (Guimarães, Port.).
Hisp	*Hispania* (Univ. of Conn.).
Hispano	*Hispanófila* (Madrid).
HP	*Hispania* (Paris), 1918 - 1922.
HR	*Hispanic Review.*
ICC	*Intermédiaire des Chercheurs et Curieux* (Paris), 1864 --.
IEA	*Ilustración Española y Americana* (Madrid), 1857 - 1921.
IUPHS	*Indiana University Publications: Humanistic Series.*
Janus	*Janus: Studien und Kritiken*, etc. (Leipzig), 1902 - 1903. Reprinted, 1904.
JD	*Joural des Débats*, 1894 - 1934. Weekly.
JDD	*Journal des Débats, Politiques et Littéraires*, 1789 --. Daily.
JEGP	*Journat of English and Germanic Philology.*
KFLQ	*Kentucky Foreign Language Quarterly.*
KN	*Kwartnalnik Neofilologiczny* (Warsaw).
KR	*Kenyon Review.*
KSJ	*Keats - Shelley Journal.*
L&P	*Literature and Psychology* (New York).
LanM	*Les Langues Modernes.*
LBl	*Literatur - Blatt, Beilage* to the *Morgenblatt für Gebildete Leser* (q. .).
LE	*Literarische Echo* [= *Literatur: Monatsschrift für Literaturfreunde*] (Berlin - Stuttgart), 1898 --.
Lect	*La Lectura* (Madrid), 1901 - 1920.
LetN	*Les Lettres Nouvelles.*
LJ	*Library Journal.*
LonM	*London Magazine.*
LR	*Les Lettres Romanes.*
MAm	*Musical America* (New York), 1898 --.
MC	*Musical Courier* (Philadelphia), 1880 --.

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MdF	*Mercure de France.*
Men	*Ménestrel: Journal du Monde Musical,* etc. (Paris), 1833 --.
Mer	*Merker* (Vienna), 1909 - 1922.
MGS	*Morgenblatt für Gebildete Stände* [or *Leser*] (Stuttgart - Tübingen), 1807 - 1865.
ML	*Modern Languages* (London).
MLJ	*Modern Language Journal.*
MLN	*Modern Language Notes.*
MLQ	*Modern Language Quarterly.*
MLR	*Modern Language Review.*
MMG	*Monatshefte für Musik - Geschichte* (Berlin - Leipzig), 1869 - 1905.
Mol	*Moliériste* (Paris), 1879 - 1889.
MP	*Modern Philology.*
MRom	*Marche Romane.*
MuL	*Music and Letters* (London), 1920 --.
MuQ	*Musical Quarterly* (New York), 1915 --.
Mus	*Musik* (Berlin - Leipzig), 1901 --. Suspended, 1915 - 1922. Two numbering systems for volumes.
MuS	*Musical Standard* (London), 1862 --.
MuW	*Musikalisches Wochenblatt* (Leipzig), 1870 - 1910.
N&Q	*Notes and Queries.*
Nat	*Nation* (New York), 1865 --.
NatL	*Nation* [*and Athenaeum*] (London), 1907 - 1931. Title varies. Merged with *NSN* (q. v.).
NBAE	*Nueva Biblioteca de Autores Españoles.*
Neophil	*Neophilologus.*
NewR	*New Republic.*
NL	*Nouvelles Littéraires.*
NMZ	*Neue Musik - Zeitung* (Stuttgart - Leipzig), 1880 - 1928.
NR	*Nouvelle Revue.*
NRF	*Nouvelle Revue Française.*
NRFH	*Nueva Revista de Filología Hispánica* (Mexico), 1947 --.
NSN	*New Statesman and Nation* (London), 1913 --. Before 1931, called *New Statesman* (vols. I - XXXVI). New series, vol. I, 1931 --.
NuT	*Nuestro Tiempo* (Madrid), 1901 - 1926.
NY	*New Yorker.*
NYTBR	*New York Times Book Review.*
OL	*Orbis Litterarum.*
OMZ	*Österreichische Musikzeitschrift* (Vienna).
ON	*Opera News* (New York).
PBSA	*Papers of the Bibliographical Society of America.*
PIT	*Petite Illustration: Théâtre* (Paris), 1913 --. Title varies.
PMLA	*Publications of the Modern Language Association of America.*
PQ	*Philological Quarterly* (Iowa City).
PSA	*Papeles de Son Armadans* (Mallorca).
QIA	*Quaderni Ibero - Americani.*
RABM	*Revista de Archivos, Bibliotecas y Museos.*
RasI	*Rassegna d'Italia* (Milan), 1946 --.
RBPH	*Revue Belge de Philologie et d'Histoire.*
RCC	*Revue des Cours et Conférences* (Paris), 1892 --.
RCHL	*Revue Critique d'Histoire et de Littérature* (Paris), 1866 - 1935.
RCLI	*Rassegna Critica della Letteratura Italiana* (Rome - Naples), 1896 - 1925.
RDM	*Revue des Deux Mondes.*
RdP	*Revue de Paris.*
REI	*Revue des Études Italiennes.*
RES	*Review of English Studies.*

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RESl	*Revue des Études Slaves.*
REsp	*Revista de España* (Madrid), 1868 - 1895.
Rev	*Revue* (Paris), 1890 - 1936. Also *Revue des Revues* and *Revue Mondiale.* Numbering system varies.
RevB	*Revue Bleue* [= *Revue Politique et Littéraire*] (Paris), 1863 - 1939. Title varies.
RevC	*Revista Castellana* (Valladolid), 1915 - 1924.
RevF	*Revue de France* (Paris), 1921 - 1939 (?).
RevL	*Revue Latine* (Paris), 1902 - 1908.
RevM	*Revue Musicale* (Paris), 1920 --.
RevR	*Revue des Revues* (see *Rev*, above).
RF	*Romanische Forschungen.*
RFE	*Revista de Filología Española.*
RFH	*Revista de Filología Hispánica* (Buenos Aires), 1939 --.
RFr	*Revue Française* (Paris), 1855 - 1859.
RGB	*Revue Générale Belge.*
RHeb	*Revue Hebdomadaire (Paris)*, 1892 - 1939.
RHis	*Revue Hispanique* (Paris), 1894 - 1933.
RHL	*Revue d'Histoire Littéraire de la France.*
RHM	*Revista Hispánica Moderna.*
RIB	*Revista Interamericana de Bibliografía.*
RJ	*Romanistisches Jahrbuch.*
RLC	*Revue de Littérature Comparée.*
RLR	*Revue des Langues Romanes* (Montpellier).
RMTM	*Recensionen und Mittheilungen über Theater und Musik* (Vienna), 1855 - 1860.
RO	*Revista de Occidente* (Madrid), 1923 - 1936.
RomN	*Romance Notes* (U. of N. Carolina).
RPF	*Revista Portuguesa de Filologia.*
RPFL	*Revue de Philologie Française et de Littérature* (Paris), 1887 - 1934.
RR	*Romanic Review.*
RSH	*Revue des Sciences Humaines.*
RU	*Revue Universelle* (Paris), 1920 --.
RyF	*Razón y Fe* (Madrid).
SAB	*South Atlantic Bulletin.*
SAQ	*South Atlantic Quarterly.*
SaS	*Slovo a Slovesnost.*
SatR	*Saturday Review.* Formerly *Saturday Review of Literature.*
Sc	*Scene: Blätter für Bühnenkunst* (Berlin), 1911 - 1933.
Sig	*Signale für die Musikalische Welt* (Leipzig), 1843 --.
SMZ	*Schweizerische Musikzeitung (Zurich)*, 1861 --.
Sp	*Spectator* (London), 1828 --.
SP	*Studies in Philology.*
SR	*Sewanee Review.*
SVL	*Studien zur Vergleichenden Literaturgeschichte* (Berlin) , 1901 - 1909.
SWR	*Southwest Review.*
TC	*Twentieth Century.*
TDR	*Tulane Drama Review.*
Temps	*Temps* (Paris). Daily newspaper.
ThA	*Theatre Arts* (New York), 1916 --. Also *Theatre Arts Magazine* and *Theatre Arts Monthly.*
Theat	*Theatre* (New York), 1900 - 1931. Also *Theatre Magazine.*
Time	New York
TLS	*London Times Literary Supplement.*
TR	*La Table Ronde.*
TSLL	*Texas Studies in Literature and Language.* Formerly *University of Texas Bulletin: Studies in English.*
TW	*Theatre World* (London), 1925 --.
UKCR	*University of Kansas City Review.*
VMW	*Vierteljahrsschrift für Musikwissenschaft* (Leipzig), 1885 - 1894.

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VN	*Victorian Newsletter.*
WeR	*Weekly Review* (New York), 1919 - 1921. Merged with *Indepemlent.*
WVUPP	*West Virginia University Philological Papers.*
YFS	*Yale French Studies.*
YR	*Yale Review.*
YWES	*Year's Work in English Studies.*
ZDP	*Zeitschrift für Deutsche Philologie.*
ZFSL	*Zeitschrift für Französische* (Formerly *Neufranzösische*) *Sprache und Literatur.*
ZM	*Zeitschrift für Musik* (Leipzig), 1834 . Merged with *Musikalisches Wochenblatt*, etc.
ZMW	*Zeitschrift für Musikwissenschaft* (Leipzig), 1918 - 1935.
ZRP	*Zeitschrift für Romanische Philologie.*
ZVL	*Zeitschrift für Vergleichende Litteraturgeschichte* (Berlin), 1886; 1887 - 1910.

The following symbols have been employed:

* Items unverified or inadequately verified, but not suspected of being incorrect.

** Unverified items suspected of being incorrectly noted by previous bibliographers, or actually nonexistent.

*** Versions not related to the Don Juan theme, but merely giving evidence of a coincidental similarity in name or subject matter; in the case of criticism, incorrect entries, having nothing to do with the theme.

† Versions with a donjuanesque theme, protagonist, or character; in the case of folk literature, the presence of some motif analogous to that of the popular elements in the Don Juan legend: e. g., the stone guest.

"See No..." refers to entries in this bibliography.

Contemporary articles on versions, where known to be merely reviews, are marked thus: "Rev."

BRD (the *Book Review Digest*). Since this publication is commonly found in most libraries and lists not only reviews of many current American books of all kinds but also gives generous excerpts from the reviews themselves, I have usually not included under the studies on individual authors items already given in this publication. I have, however, mentioned the number of reviews contained and the year to check.

Under such basic versions as Byron's, Zorrilla's, Mozart's, etc. (and even for less famous works, where source of an imitation is known) cross referencing numbers send the reader to all works based upon them. Cross references citing a name rather than a number also refer to versions.

Imitations and continuations of Byron's *Don Juan*, motion pictures, paintings and *objets d'art*, "viveurs," and versions derived from Le Tellier's *Festin de pierre* and from Richardson's character "Lovelace" have been listed separately, under special headings, as well as individually. A separate list, *not* repeated elsewhere, is given of various uses of "Don Juan" as a place, brand name, nom de plume, etc.

To this new edition I have appended a chronological listing of Don Juan versions. See section VIII itself for details.

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Spelling of Portuguese and Russian words follows more than one system; hence, there may be orthographic differences showing up in this bibliography, though I have attempted to be as consistent as possible.

All versions have been cited in italics, regardless of length (including such items as short stories and sonnets, etc., that would usually be given between quotation marks instead).

C. = copyright (ed); ca. = circa; Lib. Cong. = Library of Congress; n. s. = new series.

The following abbreviations have been used in indicating the nationalities of authors of versions:

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

Where the author's nationality is not known to me, place of publication for his work has usually been given instead.

The following numbering system has been used:

Nos. B1 --: bibliographical items.
Nos. 1 - 2000: versions.
Nos. 2001 - 4000: criticism of individual versions. The base No. will be in each case the same as the version to which it refers, except that it will be 2000 higher. Thus, Mozart's *Don Giovanni* bears the number 1318. Criticism of that work will be found under 3318. The number after the decimal point merely indicates the sequence number in the alphabetized list of all the books, articles, and essays which I have been able to find on that particular work. Thus 3318.17 means the seventeenth item dealing with Mozart's *Don Giovanni.*
Nos. 4001: general criticism on the Don Juan theme.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

THE DON JUAN THEME IN GENERAL:

(In addition to current entries found in such sources as *BCom*, *PMLA*, *the Yearbook of Comparative and General Literature*, *RLC* (until recently), etc., and the rudimentary lists in almost all books on the subject, the following items contain more or less extensive bibliographies on the Don Juan theme.)

B1. Baldensperger, Fernand, and Werner P. Friederich. *Bibliography of Comparative Literature* (Chapel Hill, North Carolina, 1950), pp. 463 - 465.

B2. Becker, M. L. "Novels, Plays, or Essays in which the Character of Don Juan Appears," *SatR*, VII (Aug. 23, 1930), p. 79.

B3. Engel, Karl D. L. "Zusammenstellung der Don Juanschriften," in his *Die Don Juan - Sage auf der Bühne.* Oldenburg - Leipzig, (1888). Also in his *Zusammenstellung der Faust - Schriften vom 16.Jahrhundert bis Mitte 1884* (2nd ed. Oldenburg, 1885), pp. 652 - 685. Der Bibliotheca Faustiniana. Important early listing of stage versions and criticism.

B4. Hesse, Everett W. "Catálogo bibliográfico de Tirso de Molina (1648 - 1948), incluyendo una sección sobre la influencia del tema de Don Juan," *Est.*, V (1949), pp. 781 - 889. (Lists some two hundred versions of the Don Juan theme and two hundred and seventy-five or so critical books and articles, mainly general or on Tirso, Molière, and Zorrilla.) Rev. by A. Reichenberger, *HR*, XX (1952), pp. 257 - 261.

B5 - 11. Hesse, Everett W. Suplemento primero a la bibliografía general de Tirso ...," *Est*, VII (1951), pp. 97 - 109; "Suplemento segundo ...," ibid., VIII (1952), pp. 177 - 206; "Suplemento tercero ...," ibid., IX (1953), pp. 177 - 188; "Suplemento cuarto ...," ibid., X (1954), pp. 181 - 184; "Suplemento quinto ...," ibid., XI (Jan. - April 1955),6 p.; "Suplemento sexto ...," ibid., XII (1956), pp. 159 - 162; "Suplemento séptimo ...," ibid., XVI (1960), pp. 541 - 547.

(B4 and B5 - 11 are not analytical; all critical works are listed alphabetically regardless of subject matter, which ordinarily is not specified.)

B12. Jellinek, Arthur L., et al. "Zur Don Juan - Litteratur," *LE.* IV (Jan. 1902), pp. 494 - 495.

---. (Kemp, Harry. See No. 3711.42. Contains short bibliography of versions and criticism.)

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

---. (Nozick, Martin. See No. 4305. Lists versions and criticism.)

---. (Ríos, Blanca de los. See No. 3711.67. Lists versions and criticism.)

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---. (Schröder, Theodor. See No. 4400. Contains good list of critical writings, pp. x - xv.)

---. (Sellén, Francisco. See No. 4403. Lists many versions in the course of the article.)

B13. Serís, Homero. *Manual de bibliografía de la literature española*. Part 1. Syracuse, N. Y., 1948. ("Leyenda de Don Juan," pp. 365 - 368.)

---. (Simone - Brouwer, F. de. See No.4410. Lists many versions in the course of the article.)

B14. 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.4404; rev. by Raymond S. Willis, *RR*, XLV (1954), pp. 237 - 238; rev. by W. C. Atkinson, *MLR*, L (1955), p. 577; rev. by A. G. Reichenberger, *HR*, XXIII (1955), pp. 239 - 240; rev. by A. E. Sloman, *BHS*, XXXIII, No.1 (1956), pp. 60 - 61; rev. by Ch. V. Aubrun, *BH*, LVII, Nos. 1 - 2 (1955), pp. 196 - 197; rev. by Carrasco Urgoiti, *RHM*, XXII (Jan. 1956), pp. 60 - 61; rev. by John Crow, *YWES*, XXXV (1954), p. 250.

B15. Singer, Armand E. "Supplement to a Bibliography of the Don Juan Theme: Versions and Criticism," *WVUPP*, X (1956), pp. 1 - 36. Rev. by A. G. Reichenberger, *HR*, XXVI (1958), p. 169.

B16. Singer, Armand E. "Second Supplement to a Bibliog. of the Don Juan Theme ...", *WVUPP*, XI (1958), pp. 42 - 66. Rev. by H. C. Woodbridge, *Abstracts of English Studies* (Boulder, Colorado), I (1958), p. 363; rev. by H. C. Woodbridge, *Hisp*, XLII (1959), p. 129.

B17. Singer, Armand E. "Third Supplement to a Bibliog. of the Don Juan Theme ...," *WVUPP*, XII (1959), pp. 44 - 68.

---. (Summers, Montague. See No. 4421. Vol. III, pp. 9 - 17 lists versions.)

B18. Valle, Rafael Heliodoro. "Bibliografía de Don Juan," *Universidad de Antioquia*, XXX, No. 119 (1954), pp. 719 - 731. 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 bibliography 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.

B19. Valle, Rafael Heliodoro. "Bibliografía de Don Juan," *Boletín de la Biblioteca Nacional* (Univ. Nacional Autónoma de México), segunda época, IX, No. 3 (July - Sep. 1958), pp. 3 - 26. Pp. 3 - 4 are introductory, mainly on the history of Zorrilla's *Don Juan Tenorio* in Mexico. No.B19 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 bibliog. No. B19 is about one-half longer than his previous compilation, No. B18. I have borrowed another twenty entries from his new listing. The same general comments on the strong and weak points of senor Valle's older compilation hold here.

---. (Vatteone, Augusto. See No. 4437. Good sampling of versions.)

---. (Waxman, Samuel. See No. 4444. Important early compilation of versions, etc., but not always trustworthy. Many errors in names, dates, titles.)

---. (Weinstein, Leo. See No. 4447. Lists over 200 versions, pp. 254 - 268.)

---. (Weinstein, Leo. See No. 4448. "Catalogue of Don Juan Versions," pp. 187 - 214, largely compiled from my No. B14, with additions and changes, but listed chronologically under separate languages and countries: Spain, Portugal, and Latin America; Italy; France, etc.; Holland, etc.; England and the United States; Germany and Austria; Scandinavia; other countries. Separate lists of musical versions by countries; paintings, etc.; and motion pictures. 490 entries in all. List of critical writings used in his study, pp. 177 - 186.)

---. (Worthington, M. See No. 4455. Lists versions and criticism.)

B20. *Zvantsev. "Bibliografiya D. Zhuana," *Muzykal'nyi I Teatral'nyi Vîestnik*, 1859. (Mentioned in an article in the *Soviet Encyclopedia.* No record found of the existence of this periodical in the U. S.)

INDIVIDUAL AUTHORS:

B21. BROWNING. Broughton, Leslie N., and Clark S. and Robert P. Northup. *Robert Browning: A Bibliography, 1830 - 1950.* Ithaca, N. Y., (1953).

B22. BROWNING. Förster, Meta, and Winfried Zappe. *Robert Browning Bibliographie.* Halle, 1939.

B23. BROWNING. Furnivall, Frederick J. *A Bibliography of Robert Browning from 1833 to 1881.* 2nd ed. London, 1881.

B24. BYRON. Anon. *Byron and Byroniana: A Catalogue of Books.* London: Mathews, Elkin, 1930.

B25. BYRON. Anon. *Byroniana und Anderes aus dem englischen Seminar in Erlangen*, etc. Erlangen, 1912. (Contains fine Byron bibliography.)

B26. BYRON. Bateson, F. W., ed. *Cambridge Bibliography of English Literature.* New York - Cambridge, Eng., 1941. (Byron's *Don Juan* in vol. III, pp. 197 - 199.)

---. (BYRON. Chew, S. C. See No. 2556.35.)

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---. (BYRON. Coleridge, E. H. See 2556.40. In vol. VI, xix - xx, he lists contemporary reviews of *Don Juan in Blackwood's Magazine, The Monthly Review*, etc. Most of these are not included in the present bibliography. And see Trueblood, below.)

B27. BYRON. Krug, Werner C. *Lord Byron als dichterische Gestalt in England, Frankreich, Deutschland und Amerika.* D. dissert. Potsdam, 1932. (Byron bibliography, pp. 103 - 142.)

---. (BYRON. Steffan and Pratt. See No. 2556.105, IV, pp. 293 - 340.)

---. (BYRON. Trueblood, P. G. See No. 2556.115. On pp. 176 - 177, he lists 32 contemporary reviews of *Don Juan*, 17 of them [he says, p. viii] not in Coleridge [see above]. As in the case with Coleridge's list, these are omitted from the present bibliography.)

B28. BYRON. Ward, A. W., and A. R. Waller. *Cambridge History of English Literature.* Vol. XII. New York - Cambridge, Eng., (1916). (Bibliography by Ward on *Don Juan*, pp. 423 - 440.)

B29. BYRON. Wise, Thomas J. *A Bibliography of Writings ... of ... Byron.* 2 vols. London, 1932 - 1933.

B30. BYRON. Wise, Thomas J. *A Byron Library: A Catalogue of ... Books ... by ... Byron.* London, 1928.

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

---. (CASANOVA. See No. 2155, parenthetical note.)

B31. MOLIÈRE. Desfeuilles, Arthur. "Notice bibliographique" in vol. XI of the Eugène Despois and Paul Mesnard edition of the *Oeuvres de Molière.* Paris, 1893. Grands Écriv. de la France. (Pp. 134 - 135 list contemporary observations and letters, etc., on *Don Juan*, not included in the present bibliography.)

B32. MOLIÈRE. Saintonge, Paul, and Robert W. Christ. *Fifty Years of Molière Studies: A Bibliography, 1892 - 1941.* Baltimore, Md., 1942. The Johns Hopkins Studies in Romance Literatures and Languages, extra vol. XIX. (Brings Desfeuilles up to 1941.)

B33. MOLIÈRE. Saintonge, Paul. "Omissions and Additions to [the above]," *MLN*, LIX (1944), pp. 282 - 285.

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

B34. MOZART. Curzon, Henri de. "Bibliographie mozartienne française," *Bulletin*, No. 1 (1933), pp. 137 - 141. Issued in Paris by the Société d'Études Mozartiennes. (Items up to ca. 1900.)

B35. MOZART. Curzon, Henri de. *Revue critique des ouvrages relatifs à W. A. Mozart et à ses oeuvres.* Paris, 1906. Reprinted from *Le Bibliographe Moderne*, X (1906), pp. 85 - 121.

---. (MOZART. Engel, No. B3, bibliographical section, part 2, "Mozarts Don Juan," pp. 232 - 241.)

B36. MOZART. Köchel, Ludwig Ritter von. *Chronologisch - thematisches Verzeichnis ... Wolgang Amade Mozarts.* 3rd ed. Ann Arbor, Michigan, 1947.

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B37. MOZART. Mouzon, Katherine B. "A Bibliography of Articles and Books in English about Mozart," *Bulletin of Bibliography*, XIX (1946 - 1949), pp. 259 - 267.

---. (N. B. For editions and translations of *Don Giovanni* see Loewenberg, No. 4250a, under that opera, 1787. Also Engel, No. B3.)

B38. SHAW, G. B. *The Shaw Review* (vol. VI = 1963) has for several years featured a "Continuing Checklist of Shaviana" in each issue. Also see C. Lewis and Violet M. Broad, No. 3644.26.

B39. TÉLLEZ, GABRIEL [Tirso de Molina]. Hesse, Everett W. "Bibliografía de Tirso de Molina (1648 - 1948)," *BH*, LI (1949), pp. 317 - 333. (This is virtually identical with one part of Hesse, No. B4.) Also see Hesse, Nos. B5 - 11.

---. (N. B. For editions and translations of *El Burlador de Sevilla*, see Hesse, Nos. B4 - 11, and Hämel, No. 3711.37.)

B40. VALLE - INCLÁN. Rubia Barcia, José. *A Biobibliography and Iconography of Valle Inclán (1866 - 1936).* Univ. of California Pub. in Mod. Philol., LIX (Berkeley and Los Angeles, 1960), pp. 29 - 59.

B41. ZORRILLA. Sierra Corella, Antonio. "El drama *Don Juan Tenorio:* Bibliografía y comentarios," *BibHisp*, III (1944), pp. 191 - 219. Mainly for eds. of *D. J. T.*

---. (N. B. For translations of *Don Juan Tenorio*, there is no good listing. Best known translations are Johannes C. F. Fastenrath's in German (1898) and Henri de Curzon's in French (1899). There is also G. H. de Wilde's rendering into German in 1850: see after No. 1911; and Achille Fouquier's French version, the first in that language, in 1882; Walter Owen has turned it freely into English (1944): see No. 1372; and Julio Dantas similarly into Portuguese: see No. 672. And there are, of course, others.)

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IV. THE DON JUAN THEME: ORIGINS

As a sort of introduction to the main list of versions of the Don Juan theme, the following items have been kept separate. They consist (1) of the legends and *Ur* - versions in folklore and literature, which either supposedly supplied Tirso with his "Burlador" or became integrated into subsequent versions of the story or show pre - Tirso use of Don Juan material; (2) of certain persons out of history or mythology, whose deeds or character may have influenced Tirso or later writers; (3) of themes parallel to that of Don Juan, which at times have become fused with it. Most of these items have been noted by other critics and scholars, and some cannot claim very strong grounds for inclusion.

FOLKLORE AND LITERARY VERSIONS OF:

A. *The hero who faces a specter or statue unafraid.*

1. 1. ESPINEL, VICENTE. *La Vida del escudero Marcos de Obregón*. Picaresque novel, 1618.

2. 2. MIRA DE AMESCUA, ANTONIO. *El Negro del mejor amo.* Play. (Animated statue of Benedicto Sforza appears.)

3 - 6. 3. VEGA, LOPE DE. *Dineros son calidad; El Infanzón de Illescas; El Marqués de las Navas; El Rey Don Pedro en Madrid.* Four plays.

B. *The avenging statue.*

7. 1. ARISTOTLE, *Poetics*, IX (near end). (Statue falls on Mitys, its murderer.)

8. 2. Ballad of the statue of the Cid, which comes alive, threatens with a sword a Jew who mockingly pulled its beard (Durán, *Romancero General*, vol. I, *BAE*, X, p. 572).

9. 3. DION CHRYSOSTOMUS, *Oration 31*, and PAUSANIAS, *Itinerary of Greece*, VI, xi, who relate the story of the athlete Theagenes of Thasos, whose statue fell on a jealous rival, killing him. A similar legend is told of the athlete Nicon of Thasos.

---. 4. (Leontius. See below, No. 95.)

---. 5. (Legend of Juan del Sole, who murdered people, seduced a woman, and was finally killed by the cenotaph of his adulterous mother, which fell upon him. See Kurz - Bernardon, No. 1080~)

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C. *The stone guest.*

10 - 92. The exact form in which Tirso used this old folk tale is that of the double invitation. MacKay (see No. 2010.11) has collected the largest number of these stories, 81 in all, from a dozen or more countries, going back as far as the fourteenth century. Two more folk versions from Chile of the double invitation theme, one in prose, one in verse, are reported by Campbell, No. 4093.

THE DON JUAN - LIKE FIGURE IN LITERATURE

Under this heading are included characters revealing one or more of the aspects of Don Juan: his crimes against woman, society, and church. The works of literature listed come during or before Tirso's day. Such a compilation could well prove endless; I have given a substantial number of the more commonly noted ones.

93. ANON. *Anacreontea.* An ode, possibly by Anacreon, ca. 561 - 476 B. C., variously numbered 14, 32, etc., on his numerous amours. A primitive version of the "list" in Mozart's *Don Giovanni*, which has been taken as his possible source by one commentator. But see Fletcher, No. 110.

94. ANON. *Chin P'ing Mei.* Novel. Bawdy Chinese classic, possibly by sixteenth century Wang Shih Cheng, about a twelfth century lecher named Hsi Men. Samuel Buck has trans. it as *Don Juan of China.* Tokyo - Rutland, Vermont, 1960.

95. ANON. *Von Leontio, einem Grafen welcher durch Machiavellum verführt, ein erschreckliches End genommen.* (Perhaps by Jakob Gretser. Oldest of the Jesuit "Klosterdramas," it played in Ingolstadt in 1615; reworked as *Thanatopsychie*, 1635. See Kolczawa, No. 1065.)

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

97. CALDERÓN DE LA BARCA, PEDRO. *El Alcalde de Zalamea.* Play. (Character Don Alvar de Ataide; probably, like the four other plays by Calderón listed, came after *El Burlador*.)

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

99. CALDERÓN DE LA BARCA, PEDRO. *No hay burlas con el amor.* "Comedia de capa y espada." (Character Alonso, whose servant accuses that: "...fueron tus placeres / Burlarte de las mujeres / Y reírte de los hombres" [Act I, Sc. 1]. He repents, admitting: "No hay burlas con el amor" [Act III, Sc. xv], and the play ends happily.) Harry W. Hilborn, *A Chronology of the Plays of ... Calderon ...* (Toronto, 1938), p. 16, dates it ca. 1631 - 1632.

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100. CALDERÓN DE LA BARCA, PEDRO. *No hay cosa como callar.* (Character Don Juan de Mendoza.)

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

102. 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.

103. CHAUCER. *The Shipman's Tale* in the *Canterbury Tales.* Eng. Ca. 1387 - ca. 1395. (Character of Daun John.)

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

105. CERVANTES. *El Rufián dichoso.* Play, printed 1615. (Character Don Cristóbal.)

105a. CERVANTES. *La Señora Cornelia. Novela*, printed 1613. See No. 3711.81.

106. CLARAMONTE, ANDRÉS DE, d. 1626. *Deste ague no beberé.* Comedia. Sp. Tisbea and Diego Tenorio are characters. Contains a *redondilla* virtually the same as one in Act III of Tirso's *Burlador.* (See Arjona, No. 3711.2.)

107. CUEVA, JUAN DE LA. *El Infamador.* Play, 1581.

108. FERREIRA DE VASCONCELOS. *Eufrosina.* 16th century Portuguese "novel - play."

109. FIRENZUOLA, AGNOLO. *Novelle.* Ca. 1525. (It contains one *novella* concerning a priest named Don Giovanni who loves a married woman, Tonia. Costanzo, No. 4114, p. 3, has seen in it a possible analogy with the story of Don Juan, but it strikes me as having its provenience in the tradition of Boccaccio.)

110. FLETCHER, JOHN. *The Wild Goose Chase.* Comedy, 1621. (Character Mirabell, a Don Juan, who keeps a list of the women that he has loved. George Farquhar's comedy *The Inconstant*, 1702, is based upon it.)

111. *GRUNAEUS [Grunau], SIMON, 1564 - 1628. *Preussische Chronik.* (Gives first literary form to the "guest at the gallows" story, possible source for Cokain.)

112. MACHIAVELLI. *Belfegor. Novella*, printed 1549. (Said to have inaugurated the cycle of erotic and ideological - religious works so prevalent during the Renaissance, in which general class *El Burlador* may be grouped.)

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113. 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 cathenis; / 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, pp. 8 - 9.

114. MIRA DE AMESCUA, ANTONIO. *El Esclavo del demonio.* Religious play, early 17th century.

115. MONTAIGNE. *Essais.* 1580 - 1595. (The freethinking philosophy of follow nature.)

116. MURASAKI SHIKIBU. *The Story of Genji.* (Tenth century Japanese classic about a donjuanesque prince, a figure out of history.)

117 - 120. OVID. *Ars amatoria; Remedia amoris; Amores; Heroides.* (These books already depicted, two thousand years ago, in the words of a poet who was something of a Don Juan himself, the sensual philosophy that the Renaissance was to rediscover with Tirso and many others.)

121. PLAUTUS. *Miles gloriosus.* (Prototype of the warrior *cum* ladykiller.)

122. RABELAIS. *Gargantua et Pantagruel.* 1532 --. (Philosophy of libertinism, as exemplified in the motto of the Abbaye de Thélème: "Fay ce que vouldras.")

123. ROJAS, FERNANDO DE. *La Celestina.* Dramatized novel, 1499.

124. *SALERNITANO, MASUCCIO. *Novellino.* 1475. (Costanzo, No. 4114, p. 3, says that one of the *novelle* contains an incident very similar to that of the flight of Don Juan and Doña Inés in Zorrilla's play; I was unable to find this tale despite some searching in the *Novellino*.)

125. TÉLLEZ, GABRIEL [Tirso de Molina]. *El Condenado por desconfiado.* Play. (Character Enrico the brigand.)

126. TÉLLEZ, GABRIEL. *Escarmientos para el cuerdo.* Play. (Character Don Manuel.)

127. TÉLLEZ, GABRIEL. *El Rico avariente.* Play. (Character Liberio.)

128. TÉLLEZ, GABRIEL. *La Santa Juana*, part 1. Play. (Character Don Luis.)

129. TÉLLEZ, GABRIEL. *La Santa Juana*, part 2. (Character Don Jorge.)

130. TURIA, RICARDO DE. *La Burladora burlada.* Play, 1616. (Interesting principally because of its date and the title.)

131. VALLA, LORENZO. *De professione religiosorum.* Mid-fifteeenth century Italian treatise. (Holds the vow of chastity up to ridicule.)

132. VALLA, LORENZO. *De voluptate.* (Advocates the pursuit of pleasure as the goal of life. Other Italian humanist philosophers, such as Jovianus Pontanus, held similar views.)

133. VEGA, LOPE DE. *El Bastardo Mudarra.* Play. (Character Mudarra.)

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---. (VEGA, LOPE DE. *La Circe.* Name of two poems, 1624. See "circes" under "viveurs"; really no connection with Don Juan legend.)

134. VEGA, LOPE DE. *La Fianza satisfecha.* Play. (Character Leonido.)

---. (VEGA, LOPE DE. *Las Flores de Don Juan y rico y pobre trocados.* This work, occasionally alleged as a Don Juan play, actually has no connection.)

THE LEGEND OF THE MAN WHO SEES HIS OWN FUNERAL

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

137. BRAVO, CRISTÓBAL. Torquemada's story (see No. 144) versified. Toledo, 1572.

---. (CALDERÓN. *Purgatorio de San Patricio.* See No. 101.)

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

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

140. Manuel, Don Juan, legend of.

141. Mañara, Vicentelo de Leca, Miguel de (1626 - 1679), legend of. Cf. No. 214.

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

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

129. TÉLLEZ, GABRIEL [Tirso de Molina]. *La Santa Juana*, part 2. Play.

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

145. VEGA, LOPE DE. *El Vaso de elección, San Pablo.* Play.

146. *VÉLEZ DE GUEVARA, LUIS. *El Niño Diablo.* Play. (Also attributed to Lope. See Act I.)

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147. Alcibiades of Athens.

148. Alexander the Great.

149. Almeida - Garrett, Jean Bautista de Silva Leitão de, 1799 - 1854.

150. Amiel, Henri - Frédéric, 1821 - 1881. (See No. 2150.1.)

151. Annunzio, Gabriele d', 1863 - 1938.

152. Braganza, João de [João IV of Portugal], ruled 1640 - 1656.

153. Byron, 1788 - 1824. See No. 893.

154. Caesar, Julius.

155. Casanova de Seingalt, Giacomo, 1725 - 1798.

156. Chateaubriand, François René, 1768 - 1848.

157. Constant, Benjamin, 1767 - 1830.

158. Eça de Queiroz, José Maria de, 1845 - 1900.

---. (Fra Diavolo. See No. 209.)

159. Francis I [of France], 1494 - 1547.

---. (Prince Genji. See Murasaki, No. 116.)

160. Gómez de Almaraz, Diego. (Once said to have been called "El Convidado de Piedra.")

161. Gramont, Philibert, Comte de, 1621 - 1707.

162. Jason.

163. (Don) Juan of Austria, 1547 ? - 1578.

164. Jupiter.

165. *Libertins* in France. (Several critics have seen echoes of real people in Molière's *Don Juan*.)

---. (Mañara, Vicentelo de Leca, Miguel de. See No. 141.)

166. Napoleon III of France, 1808 - 1873.

167. Nero.

168. Oliveira, Francisco Javier de [O Cavalheiro de --], 1702 - 1783.

169. Ovid.

170. Peter I of Spain [The Cruel], 1334 - 1369.

171. Philip I of Spain, 1478 - 1506.

172. Philip IV of Spain, 1605 - 1665.

173. Ponte, Lorenzo da, 1749 - 1838.

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174. Prometheus.

174a. Queriolet, Pierre Le Gouvello de, 1602 - 1660.

175. Rais [Retz], Gilles de, 1404 - 1440.

176. Regency "roués" in France.

177. Restoration "beaus" in England.

178. Richelieu, Armand, Duc de, 1696 - 1788.

---. (Robert the Devil. See No. 213.)

179. Rochester, John Wilmot, Earl of, 1648 - 1680.

180. Romanticism: the Byronic lover.

181. Ross, Lord.

182. Stendhal [Henri Beyle], 1783 - 1842.

183. Tenorio, as a family surname.

184. Theseus, King of Athens.

185. Tilly, Jacques - Pierre - Alexandre, comte de, 1764 - 1816.

185a. Vega, Lope de, 1562 - 1635.

---. (Vázquez de Leca, Mateo, 1573 - 1649. See No. 214.)

186. Villamediana, Don Juan de Tarsis [or Tassis], Conde de, died 1622.

187. Villanueva, Don Juan de.

---. (*Viveurs* in France, etc. See "viveurs," under "Versions.")

188. Zamacois, Eduardo, 1873 --.

189. Zeus.

THE DOÑA JUANA TYPE

190. Aspasia, daughter of Hermotimus, 5th century B. C.

191. Bonaparte, Pauline, 1780 - 1825.

192. Borgia, Lucrezia, 1480 - 1519.

193. Catherine the Great of Russia, 1729 - 1796.

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

195. Giovanna I, Queen of Naples, 1326 - 1382.

196. Giovanna II, Queen of Naples, 1371 - 1435.

197. Isabella II of Spain, 1830 - 1904.

198 - 200. Lais. Name of three Greek courtesans, fifth century B. C.

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201. Margaret of Burgundy, 1290 - 1315.

202. Messalina, the Roman Empress.

203. Montez, Lola, 1818? - 1861. Irish adventuress.

204. Poppaea Sabina, the Roman Emp.

205. Sand, George, 1804 - 1876. See No. 1031.

206. Stuart, Mary, Queen of Scots, 1542 - 1587.

OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

207. Dance of Death.

208. Faust.

209. Fra Diavolo [Michele Pezza], 1771 - 1806.

210. Juan de Serrallonga. See after No. 417.

---. (Juan del Sole. See No. 1080.)

---. (The Man who Sees his own Funeral. See Nos. 135 ff.)

211. Molenar, Claes.

212. Punch and Judy.

---. (Purgatory of St. Patrick. See No. 101.)

213. Robert the Devil [Sixth duke of Normandy, and father of William the Conqueror].

214. Vázquez de Leca, Mateo, 1573 - 1649. (The woman he pursues turns into a skeleton.)

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V. DON JUAN THEME: VERSIONS

215. A ---. *Don Juan. Novelle.* Den. 1849.

---. (A., G. See No. 388.)

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

216. ABT, H. *Der Fünfstöckige Don Juan. Novelle*? Ger. 1895.

217. ACCIAIUOLI, FILIPPO. *Il Empio punito.* Ital. 1669. Probably earliest Don Juan opera. Libretto and music both by him. See Melani, Ales. First staged in Rome. Adapted by Apolloni, according to Loewenberg (see No. 4250a).

---. (ACHARD, AMÉDÉE. See Richardson, S.)

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

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

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

---. (ADENIS, E. See Canal, M.)

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

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

220. AICARD, JEAN. *Don Juan 89.* Dramatic poem in 5 acts and an epilogue. Fr. 1889. Alternate title: *Don Juan, 1889.* Also issued in 1893 with new title: *Don Juan ou la comédie du siècle.*

221. ÅKERHIELM, ANNA VILHELMINA ELISABETH QUIDLING. *Don Juan Tenorio.* Four-act play. Swed. 1909.

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

223. ALAS, LEOPOLDO [Clarín]. *La Regenta.* Novel. Sp. 1884 - 1885. See Ch. xvi, wherein is described the effect of a performance of Zorrilla's drama on the heroine herself.

224. †ALAUX, J. E. *Un Fils du siècle.* Poem. Fr. 1882. Among the dozens of novels, plays, etc., of its day, with similar titles and themes.

225. ALBA, JUAN DE. *Don Juan Trapisonda.* One-act farce parody of Zorrilla's *Don Juan Tenorio.* Sp. First staged, and printed 1850.

226. 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.

227. †ALBERGATI - CAPACELLI, F. *Saggio amico.* Play. Ital. 1770. (Character Cirilli.)

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228. ALBERTINI, GIOVACCHINO. *Il Don Giovanni.* Also called *Il Convitato di pietra.* Opera. Ital. Given, Venice 1784. Librettist unknown. First, little known performance in Warsaw, 1783, as *Don Juan, albo Ukarany Libertyn*, with a Polish libretto translated out of the Italian by W. Boguslawski. (Trans. from Polish: "Don Juan, or the Libertine Punished.")

229. ALCARAZ, JOSÉ L. *Les Conquistes de Don Juan.* "Aproposit en un acte." Valencia, Sp. 1917.

230. ALFANO, FRANCO. *Don Juan de Manara.* Opera. Libretto by Ettore Moschino. Ital. First staged in Florence, May 1941. Revision of next entry below.

231. ALFANO, FRANCO. *L'Ombra di Don Giovanni.* Opera. Libretto by Moschino. 1914.

---. (ALICARD. *Don Juan.* Poem. 1889. Given in Farinelli, No. 4153. Probably misprint for Aicard, q. v.)

232. ALKIRE, ELBERN H. Preparatory study and *Don Juan minuet.* "Alkire É - Harp System." Easton, Penna., c. Feb. 21, 1949.

---. (ALLATINI, E. See Fokine, M.)

233. ALMQVIST, CARL JONAS LOVE. *Ramido marinesco.* Play. Swed. 1854.

234. ALONSO, LUIS. *Don Juan y la estatua del comendador.* Opera. Sp. 1901 (?). Libretto by A. Berlioz from Zorrilla. Alonso was a violinist from Málaga.

235. ALONSO, LUIS. *Don Juan Tenorio.* Opera. 1914. Libretto by A. Berlioz. Apparently a reworking of his earlier opera.

---. (ALTENSTEIN, A. VON. See "lions" under "viveurs.")

236. ALTHEER, PAUL. *Don Juans Freund.* Three-act comedy. Ger. 1920.

237. †ALTON - SHÉE, EDMOND DE LIGNÈRES, comte de. *Le Mariage du duc Pompée, on le séducteur marié.* Play. Fr. In *RDM*, Dec. 15, 1863.

238. *ÁLVAREZ DE AZEVEDO, MANOEL ANTONIO DE, 1831 - 1852. *Um Canto do século.* Poem. Mentions Don Juan, according to one critic. Nos. 238 - 241 would date ca. 1850.

239. ÁLVAREZ DE AZEVEDO, MANOEL ANTONIO DE. *Lyra dos vinte annos.* Poetry. Br. Part 3 contains the poem *Sombra de D. Juan*, in six short sections, the third of which carries the additional title "A canção de Don Juan."

240. ÁLVAREZ DE AZEVEDO, MANOEL ANTONIO DE. *Noite na taverna.* Poem. Imitates Byron's *Don Juan.*

241. ÁLVAREZ DE AZEVEDO, MANOEL ANTONIO DE. *Poema do frade.* Poem. Imitates Byron's *Don Juan.*

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

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

---. ***ÁLVAREZ QUINTERO, SERAFÍN. *Pepita y Don Juan.* Play. 1925. About Pepita Jiménez and Juan Valera.

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

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

245. AMORÍM, ENRIQUE. *Don Juan 38.* "Pasatiempo en tres actos." Urug. Montevideo, 1959. (Cf. Giraudoux's *Amphitryon 38* [1929], the title signifying the author's belief that his was the thirty-eighth version of the story.)

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

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

247. ANDRÉ, JULIUS. *Don Giovanni*, arr. for piano. Mozart's music. Offenbach a/M., 1835 (?).

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

---. (ANGIOLINI. See No. 879.)

249. †ANNUNZIO, GABRIELE, D'. *Piacere.* Novel. Ital. 1889. (Character Count Andrea Sperelli.) The author did many erotic novels and led a life in keeping with that of his characters.

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

250. ANON. *Aggiunta al Convitato di pietra.* See Biancolelli. Not a continuation of Corneille's version of Molière, as stated by one Italian critic, since the *Aggiunta* is dated 1673, and Corneille's play did not have its *première* until Feb. 12, 1677 (Lancaster, No. 2613.2, part 4, vol. II, p. 952).

251. ANON. *Il Ateista fulminato.* The famous early Italian will - o' - the - wisp mentioned by Shadwell and later by Coleridge, and others. Simone - Brouwer found a scenario in Rome with this title, of unknown date and author; Gendarme de Bévotte thinks it not previous to the end of the seventeenth century. Printed in *Enzo Petraccone, *La Commedia dell'arte.* Naples, 1927.

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

253. *ANON. *El Burlador de mozas.* Cited by Simone Brouwer, No. 4410, from Cayetano Alberto de la Barrera y Leirado, *Catálogo bibliográfico ... del teatro ... español ... hasta mediados del siglo XVIII.* Madrid, 1860. See Espinosa de los Monteros.

254. ANON. *Canto XI.* London: Sherwood, Neely, and Jones, 1820. Spurious continuation of Byron's *Don Juan.* At this time, only Cantos i and ii were out; thus the continuer is asking us to skip Cantos iii to x.

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

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256. *†ANON. *Carlo it seduttore.* Story. Ital. Second half, 19th century.

257. *ANON. *Eine Comedie von dem zu Gast geladenen Stein.* First perf. in Memmingen in 1695, again in 1714, by Bavarian Meistersingers. Prof. Constantin Kooznetzoff of Heidelberg, who sent me the reference, thinks that it is a Don Juan play, but is not sure. The same group did do a D. J. play in 1732, probably Molière's. Play known only by title.

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

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

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

---. ANON. (*Convié de Pierre.* See Biancolelli.)

260. *ANON. *Il Convitato di pietra: Commedia.* Trieste: Chiopris, 1909. 51 pp. Insisted in an Italian book catalogue.

261. *ANON. *Il Convitato di pietra, o sia Don Giovanni libertine.* Played in the King's Theatre, London, Dec. 21, 1726, according to No. 4251a. Only perf. mentioned, 1700 - 1776.

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

263.*ANON. *Des Don Pedro Gastmahl.* Farinelli, No. 4152, note 27 to II, p. 232, reports this play as being given by the company of J. F. Schönemann in 1741 and 1747.

264. *ANON. *Dom Juan.* "Opéra, arrangée en quatuors à deux violons, alto et violoncelle." Bonn: N. Simrock, (1802?). Mozart's *Don Giovanni.*

265. *ANON. *Don Giovanni.* Fantasia for cello and piano. C. by G. Schirmer, New York.

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

267. ANON. *Don Giovanni.* Mozart's opera, arr. for "deux violons, alto et violoncelle." Bonn, 1802 (?), reprinted from the plates of 1799. Prob. the same as No. 264.

268. ANON. *Don Giovanni.* Overture from Mozart's opera, arr. for piano. London: Latour, ca. 1828.

269. *ANON. *Don Giovanni.* "Vollständiger Klavierauszug." Mozart's opera. Leipzig: Reclam, 185 -- (?).

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

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

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

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

274. ANON. *Don Giovanni in Ireland.* Burlesque play. 1821. See Moncrieff and No. 333. Cf. No. 1120.

275. *ANON. *Don Giovanni in New York.* Play. Given in New York, 1841.

---. (ANON. *Don Giovanni, Jr.; or The Shakey Page ...* See J. C. Brennan.)

276. *ANON. *Don Giovanni, M. P.* Burlesque. Given in Edinburgh, April 17, 1874.

277. *ANON. *Don Giovanni the Second.* George C. D. Odell, *Annals of the New York Stage*, IX (New York: Columbia U. Press, 1937), p. 498, says it was given in a variety theater, the Olympic, in Brooklyn, Feb. 16, 1874.

---. (ANON. *Don Joan ou le Festin de Pierre.* See No. 1104.)

278. *ANON. *Don João de Maraña, ou A Quéda de um anjo.* "Mysterio em 5 actos, 7 quadros e 2 intermedios." *Archivo Theatral*, vol. III, Lisbon, 1840. Cited by Ríos, No. 3711.67, vol. II. Probably a trans. into Portuguese of Dumas' drama, which is in five acts, nine scenes, and has this title in French.

279. ANON. *Don John, or The Libertine Destroyed.* Given at Bartholomew Fair, 1734. Reference from Nicoll, No. 4303, who lists it under unknown authors, as a "droll." Term unexplained, but he doubtless means a "drollery," i.e., a comical entertainment. But for the date, the title is strangely reminiscent of No. 317. From Shadwell.

280. ANON. *Don Juan.* Pantomime. Vienna, Austria. 1811. Given in Hungary after being translated into Hungarian. The law at that time stated that only plays previously given in Vienna could be given in Hungary.

281. *ANON. *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. 879).

282. *ANON. *Don Juan.* Opera. Given at Drury Lane, 1838. Cited in Nicoll, No. 4303.

283. ANON. *Don Juan.* Five-act tragedy. Potsdam: Marienwerder, 1850. So listed in the British Museum catalogue. Probably this is Hornigk's play (q. v.).

284. *ANON. *Don Juan.* Drama. Given in London, Feb. 12, 1855. Same (?) drama given in Soho, London, Feb. 26, 1858. References out of Nicoll, No. 4303.

285. *ANON. *Don Juan.* Farce. Given Nov. 22, 1870, at Theatre Royal, Bradford, England.

286. ANON. *Don Juan.* Children's play. With songs and chorus. Den. 1872.

287. ANON. *Don Juan. Saynète.* Adapted from Molière. This playlet was in print in France in 1930.

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288. ANON. *Don Juan.* Four-act play. New York ? 1942 ? New York Public Library has a typescript. Names of characters suggest Zorrilla; story is original in details; Don Juan takes holy orders at the end of the play.

289. ANON. *Don Juan.* Lullo, No. 2289.1, retells several Argentinian fables about a fox: "Se trata aquí, no de un simil de 'Don Juan,' aunque muchas de sus cualidades y defectos responden a las del célebre personaje, sine 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 traditión oral del pueblo" (p. 245). Fables, pp. 250 - 275. Cf. No. 1793a.

290. ANON. *Don Juan.* 33-line poem in 5 stanzas. In *Des Knaben Wunderhorn*, ed. and coll. A. von Arnim and Clemens Brentano, II (2nd ed. Berlin, 1876), pp. 301 - 302. Seemingly titled by eds.

---. ANON. (*Don Juan: A Sequel. Cantos xix and xx.* See Longmore.)

291.*ANON. *Don Juan at Athens.* Satire on Edinburgh, imitating Byron. Edinburgh: M. Macphail, 1858. Copy at Yale, according to the Union Catalogue at the Library of Congress. Entry simply reads: *Juan at Athens.*

292. ANON. *Don Juan. Canto XVII.* London: Published by the editor, etc., 1827. Copy in Harvard Library. Spurious continuation of Byron.

293. ANON. *Don Juan. Canto the Seventeenth.* London: T. Cooper and Co.; New York: Scribner, Welford, and Co., 1870. Spurious continuation of Byron.

---. (ANON. *Don Juan, Canto the Third.* See W. Hone.)

294. ANON. *Don Juan, Canto the Third.* London: Greenlaw, 1821. Spurious continuation of Byron.

295. ANON. *Don Juan, Canto the Third.* "By H. H." London: R. Greenland, 1821. The British Museum catalogue lists its copy thus, adding that "H. H." is "Horace Hornem," the pseudonym that Byron himself once used. However, this poem is not by Byron, but rather, a spurious continuation. It would seem to be the same as the one given just above, in spite of a slight difference in the name of the publisher. However, the Harvard copy, which I examined, (and which does have "Greenlaw"), does not mention the initials "H. H." on the title page, or elsewhere, as far as I could find.

296. ANON. *Don Juan. Cantos XVII and XVIII.* London: Printed for the Booksellers by Duncombe, (1825). Spurious continuation of Byron. Found also in Byron's *Don Juan.* London: Hodgson and Co., 1823 -- (1825), vol. II.

297. *ANON. *Don Juan Considerably Aided.* Burlesque. Given in Bradford, England, Nov. 22, 1870.

298. ANON. *Don Juan Continued. By ---. Canto the Seventeenth.* London: Churton, 1849. Spurious continuation of Byron.

299. *ANON. *Don Juan d'Avalos.* 1748. See No. 376. See next entry.

300. †ANON. *Don Juan de Avilés.* Valencia: Agustín Laborda, n. d. Fourpage *romance.* Probably late eighteenth or early nineteenth century. A Faust-type story, vaguely donjuanesque. Trautmann, No. 2359ff.4, p. 361, mentions a play called *Don Juan d'Avalos*, 1748, which may have some connection.

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

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

301. *ANON. *Don Juan de Marana.* "Novela española." Madrid, 1848. Two vols. Also name of a play, supposedly by García Gutiérrez (q. v.).

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

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

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

305. *ANON. *Don Juan español y eterno.* 2nd ed., Madrid: Edit. E. C. A., n. d. Colección miniatura, No. I. Cf. No. 4123.

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

307. ANON. *Don Juan in Search of a Wife, and Other Poems.* London, 1825 - 1834. Harvard dates its copy "1839." Brit. Museum says "[1830?]." Imitation of Byron's *Don Juan.*

308. *ANON. *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. Cf. my Nos. 1500 - 1501, by Reece and Righton.

309. ANON. *Don Juan, Kärlekens vägledare, och lifvets lyckostjerna, eller anvisningen att göra lycka hos fruntimren.* Stockholm, 1872. See below, *Kun for Herrer*, etc., No. 345a. (Free trans.: "Don Juan, Guide for Lovers, and Life's Lucky Star, or Pointers for Having Luck with Women.")

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

311. *ANON. *Don Juan o el hijo de doña Inés.* "Poema en prose." Three Byronian volumes appearing in Madrid, 1843 - 1844.

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

313. ANON. *Don Juan oder der steinerne Gast.* "Ritterschauspiel in 3 Aufzügen. Frei für Kindertheater bearbeitet." Vienna, 18 --. Yale Library copy has 23 pages. Part of a series of plays shortened and revised for children, including *Othello, King Lear, Wm. Tell*, etc. Derived from Mozart. Farinelli, No. 4152, says that he saw it in 1897. Engel, No. B3, seemingly has reference to the same play, though he dates it earlier and gives another place of publication.

314. ANON. *Don Juan, oder, der steinerne Gast um Mitternacht.* See No. 1078.

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

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

316a. *ANON. *Don Juan; or, The Feast at the Spectre.* A "serio - comic pantomime." Playing at the Surrey Theatre in London, 1850.

317. ANON. *Don Juan, or The Libertine Dest[r]oyed.* Pantomime. Earliest performance date I find listed is in Nicoll, No. 4303, who gives May 10, 1782, at the Drury Lane Theatre. Cf. No. 279. Editions vary in length, title, and details, but all give the same plot, in outline form only. Dates and "first" performances are somewhat confused. See Gendarme de Bévotte, No. 4186, p. 352. I know the following editions:

---. 1) *ANON. *An Historical Account of the Tragicomic Pantomime, intituled Don Juan, or The Libertine Dest[r]oyed.* "As it is performed at Drury - Lane Theatre." London, 1782. British Museum cat. entry. The item is 18 p. long. Others that I have seen are about the same length. Despite the quaint title, apparently just another summary. However, it is listed separately from several other eds. held by that library, 1787 and later. See next paragraph.

---. 2) ANON. "... a tragic, pantomical [sic] entertainment, in two acts." Performed at the Royalty Theatre. London: A. Cleugh, (1787). Revived under the direction of Charles Antony Delpini. Songs, choruses, duets, etc., by William Reeve. Music by Gluck. In the preface, Delpini says that the pantomime was produced by Garrick several years before, at the Drury Lane Theatre, and Garrick died in 1779. Gendarme de Bévotte thinks that Garrick may even have written it. It is commonly thought to be based on Shadwell's *Libertine*, and a reading of the outline certainly suggests that; Gendarme de Bévotte, however, denies it (No. 4187, I, pp. 200 - 201). Nicoll gives the first perf. at the Royalty as June 23, 1788, apparently under the idea that it is not the same play as the one two entries above. The name Oulton is sometimes mentioned along with Delpini.

---. 3) ANON. "... a grand pantomimical ballet, in two parts." First performed at the Theatre Royal, Drury Inane, 1790. London: printed for J. Wrighten, sold by C. Lowndes, 1791. This edition was also sold, under the identical title, in the United States, Philadelphia: M. Carey, (1792), and constitutes the first American ed.

---. 4) ANON. "... a grand pantomimical ballad, in two parts." As performed at the Boston Theatre, Boston: Wm. P. Blake, 1795. Except that the first American edition read: "As performed with great applause by the Old American Company at the theatre in Southwark ...," and except for a few very minor changes, mainly in the title, this ed. is the same as the Philadelphia one.
The pantomime became very popular in the United States: see Ticknor, *History of Spanish Literature*, period 2, Ch. xxi, footnote 4; see also Nos. 4412 and 4416.

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

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

---. (ANON. *Don Juan Tenorio.* See "L'Homme des Foules"; see Arderius.)

320. *ANON. *Don Juan Tenorio, leyenda tradicional.* Seville, between 1850 - 1866, cited in Hazañas y la Rúa, No. 4214, pp. 45 - 46.

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

---. (ANON. *Don Juan Transformed.* See L. Menzies.)

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

323. ANON. *Don Juan: With a Biographical Account of Lord Byron. Canto III.* 1819. A spurious continuation of Byron's poem.

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

---. (ANON. *Der Donn Joann.* See No. 347.)

325. *ANON. *Donna Juanita.* Comic opera. Given in London, Feb. 24, 1880.

326. *ANON. *The Feast of the Statue; or, Harlequin Libertine.* Pantomime. Played at the Drury Lane Theatre, Dec. 26, 1817. Name later changed to *Harlequin's Vision; or, The Feast of the Statue.* See Nicoll, No. 4303, IV, p. 460.

327. *ANON. *Le Festin de pierre.* A play first given at the Théâtre Italian in Paris, 1667 (D'Origny, No. 2327.2, I, p. 16). Given also May 2, 1743, with new staging (I, p. 193) and Jan. 6, 1744 (I, p. 194). These latter two dates correspond with those in Brenner, No. 2327.1. But Brenner lists in all sixty-five performances for the play between Jan. 17, 1717 (first perf., given not long after the theater was reestablished in 1716) and Oct. 13, 1778. The play was done in Italian. In 1780 the group ceased giving plays in Italian and dismissed its Italian actors. Authors' names are not given in these annals and we can only guess the author. Not Molière, despite the title. Le Tellier is too late for 1667. Possibly Cicognini, with French title. This group did *commedia dell'arte* work.

328. *ANON. *Le Festin de Pierre, ou l'athée foudroyé.* According to Gendarme de Bévotte, No. 4186, pp. 244 - 245, a play with this title, modeled on Molière's, was being given in the provinces in France, even before 1669. Author unknown. Also see Gendarme de Bévotte, No. 4187, I, p. 155, note, and next entry, below. Cf. Dorimon.

329. *ANON. *Festin de Pierre, ou L'Athee foudraye, ou, Arlequin fait la valet de Don Juan.* Given in London at the New Haymarket Theatre five times from 1721 to 1735, but not again as far as 1776, according to No. 4251a. Spelling as given in my source. From Le Tellier? Cf. Dorimon.

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

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

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

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

332. *ANON. *Giovanni in Botany, or The Libertine Transported.* Burletta. Given in London, March 12, 1822.

333. *ANON. *Giovanni in Ireland.* Burletta. Given at the West London Theatre, Jan. 31, 1821. Apparently the same as No. 274. See W. T. Moncrieff, No. 1260.

334. *ANON. *Giovanni in Paris.* Given in the East London Theatre, according to Mandel, No. 4267, p. 401. The date would be ca. 1820.

335. *ANON. *Giovanni in the Country; or, A Gallop to Gretna Green.* Operatic farce. Given in London at the Royal Amphitheatre, July 31, 1820. On Aug. 15, the subtitle was changed to "The Rake Husband." Data from Nicoll, No. 4303, IV, p. 467. Nicoll adds that this theater always specialized in equestrian melodrama and spectacle. Mandel, No. 4267, p. 401, mentions a "hippodrame" with the same base title (he gives no subtitle) playing at Astley's Theatre at what would have been ca. this date. Since Nicoll notes that Astley's was another name for the same playhouse, we may assume that we are dealing with the same play. See Moncrieff, No. 1262.

336. ANON. *Giovinette.* "The favorite duet and chorus in the opera of *Don Giovanni*," arr. for piano. New York: Dubois and Stodart, (1827).

337. ANON. *Go, Forget Me, Why Should Sorrow.* "A favorite song. The words taken from the New York Mirror; the music selected from Mozart's opera *Il Don Giovanni.*" Arr. with symphonies and acc. by T. W.H. B. B. New York: Firth and Hall, 182 --(?). A similar item, with the notation "A new song from the New York Mirror," appeared in Philadelphia: G. Willig, (18 --). Arr. for piano and voice.

338. *ANON. *Gran convitato di pietra.* "Three-act tragedy for little theaters." Milan. Cited in Gendarme de Bévotte, No. 4187, II, p. 223, as is the next title below. No date given.

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

---. (ANON. *Le Grand Festin de pierre.* See Nos 1107 - 1108.)

---. (ANON. *Harlequin's Vision; or, The Feast of the Statue.* See No. 326.)

---. (ANON. *"Hauptactionen."* See "Puppet Shows, etc.," after No. 358.)

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

---. (*ANON. *An Historical Account of the Tragicomic Pantomime ... Don Juan*, etc. See No. 317.)

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

---. (ANON. *Juan at Athens.* See No. 291.)

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

343. *ANON. *Juan the Libertine.* Musical drama (or "melodrama"). Given at the Coburg Theatre, London, July 24, 1820. From Nicoll, No. 4303.

344. *ANON. *Juan's Early Days.* Extravaganza. Music by Reeve. Given at the Drury Lane Theatre, London, Feb. 18, 1828. Cf. No. 1247.

345. †ANON. Karagheuz [Karagöz]. Turkish plays for the people and for children feature this Don - Juan - like figure. See Gendarme de Bévotte, No. 4187, II, p. 258.

345a. ANON. *Kun for Herrer eller Kaerlighedens Vejleder og Livets Lykkestjerne eller Anvisning til at gøre Lykke hos Damerne. En uundvaerlig Skat for alle Ynglinge, forelskede, forloveda og gifte Maend, hvorved de kunne opnaa Livets skønneste Goder og alle Kvinders Kaerlighed.* Den. 1918. See above, *Don Juan, Kärlekens*, etc. (Free trans.: "For Men Only, or Lovers' Guide and Life's Lucky Star, or Pointers on How to be Lucky with Women. An Unbelievable Treasure for All Young People, in Love or Beloved, and Married Men, Wherewith They Can Enjoy Life's Most Beautiful Goods and the Love of All Women.")

346. ANON. *Là ci darem la mano.* Duet with piano accom., from Mozart's *Don Giovanni.* N. p., n. d., but Lib. of Cong. thinks London, ca. 1800 - 1830.

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

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

348. *†ANON. *Liebesabenteuer einer alten Wiener Jungfrau.* Vienna, 1794. "Doña Juana" character.

349. *†ANON. *Liebesabenteuer eines jungen Edelmannes oder Schäferstunden eines galenten Herren.* Leipzig, 1811.

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

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

352. *ANON. *Maschinen - ballet Don Juan.* Given in Cologne. 1768. See Gendarme de Bévotte, No. 4186, p. 367, note.

353. ANON. *Meo Breo: Don Guano, oder: Der steinerne Gastwirth, oder: Der Doctor siegt. Uleus simplex mit 5 metastasischen Processen, etc., etc.* Music, ballet, etc. Berlin, n. d. See Chemnitz, No. 620.

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

---. (ANON. *A New Don Juan.* See J. B. Buckstone.)

355. *ANON. *La Nit del Tenorio.* One-act light comedy. Given in Barcelona (?), fall, 1900. After Zorrilla? See No. 1243.

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

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

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

358. *ANON. *La Pravità castigata.* Opera. Given in Brünn (present day Brno, in Czechoslovakia; then part of Moravia), 1734. Listed in some bibliographies as being by Brunn (!). One critic says it is a Romanian work. Also ascribed to A. Mingotti (q. v.). Music ascribed by Pols (3318.268) to Eustacchio Bambini.

---. Puppet Shows, Folk plays, *Hauptactionen* (see No. 347), etc. All during the eighteenth, nineteenth, and even into the twentieth centuries, in Italy, Germany, Austria, France, and Hungary, in particular, there flourished stage productions of this kind. In Italy we think of the *commedia dell'arte* plays. In Augsburg, Strassburg, Ulm, and the Tyrol, puppet plays were especially popular. France had its *théâtre de la foire.* All of them are characterized by the fact that much of the stage action and the dialogue was not fixed. The productions have come down to us often as mere outlines (cf. the pantomime of *Don Juan, or The Libertine Destroyed*, above), and sometimes only as titles on play handbills. Thus it is impossible to make a complete or accurate listing. Different titles may refer to the same basic production, and an identical title may mask a piece completely different from its namesake. These plays are discussed at length by Gendarme de Bévotte, No. 4186, Farinelli, No. 4153, Weber, No. 4445, and others. Several puppet plays are given in Scheible, No. 4393; Lefftz, No. 4243; Mandel, No. 4267; and *Enzo Petraccone, *La Commedia dell'arte* (Naples, 1927). See Nos. 1078, 1081, and 1106.

A few typical titles are as follows:

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

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

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

362. *ANON. *Don Juan oder das Totengastmahl am Friedhofe.* Puppet play.

363. *ANON. *Don Juan oder der geladene Gast um Mitternacht.* Ditto. Nineteenth century.

364. *ANON. *Don Juan oder der Sohn der Hölle.* Puppet play.

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

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

367. *ANON. *Don Juan oder der Tod als Gast.* Puppet play.

368. *ANON. *Don Juans zweites Leben oder Kasperles Gefahren.* Munich puppet play, inspired by Mozart's opera: see Engel, No. 4147, vol. XII, which contains the play.

---. (ANON. Gendarme de Bévotte, No. 4187, II, p. 220, note, lists eight other puppet plays.)

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

370. ANON. *Salita at buhay na pinagdaanan nang haring patay na si Don Juan sampo nang caniyang capatid na si D. Pedro sa caharian Ungría, at nang princesang si Doña María na anac nang Haring Gonzalo sa reinong Alejandria.* Ballad in Tagalog verse. Manila, 1902. Copy at Library of Congress. Possibly not our D. J. (Free trans.: "Philosophy and Life of the Late Don Juan in the Kingdom of his Brother D. Pedro in the Country of Hungary, and of the Princess Doña María Daughter of King Gonzalo of Alexandria.")

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

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

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

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

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

374. *ANON. *The Songs Don Juan Used to Sing.* Cited in Steiger, I cannot locate it.

375. ANON. *The Stately Minuet.* Arr. for piano. From Mozart's *Don Giovanni.* In *Court Dances* (Sedalia, Missouri: c. A. W. Perry's Sons, 1941).

376. *ANON. *Das Steinerne Todten - Gastmahl des Don Pietro; oder Schröck - Schau und Denck - Spiegel ruchloser verkehrter Jugend / in Don Juan d'Avalos mit Hanns - Wurst*, etc. Played in Bavaria Aug. 29, 1748; reported by Trautmann, No. 2359ff.4.

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

378. ANON. *The Sultana; or, A Trip to Turkey.* Three-act melodrama based on Cantos iii - v of Byron's *Don Juan.* New York: N. B. Holmes, 1822. May be by Jonathan Bailey.

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

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

381. ANON. *Der Tote Pate.* Folk tale. Found in Paul Schlosser, *Bachern - Sagen, Volksüberlieferungen aus der alten Untersteiermark, Veröffentlichungen des Österreichischen Museums für Volkskunde*, IX (Vienna, 1956), p. 22.

381a. *ANON. *A Touch at an Unpublished Canto of* Don Juan. Appeared in *Newcastle Magazine* (N. - upon - Tyne), n. s. I (Jan. 1822). Actually spurious. The article quotes "extracts." See No. 2556.69a.

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

383. ANON. *Zur Ouvertüre von Mozart's* Don Juan. A sonnet, reproduced in Engel, No. B3, p. 171.

384. *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.

385. †ANOUILH, JEAN. *La Valse des toréadors.* Five-act play. Fr. 1952. Hero is actually called a Don Juan, a Lovelace.

386. ANTHES, OTTO. *Don Juans letztes Abenteuer.* Three-act drama. Ger. 1909. See Graener.

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

388. [APOLLINAIRE, GUILLAUME.] *Les Exploits d'un jeune Don Juan.* By "G. A." and attributed to Apollinaire. Paris, n. d. A later ed. is dated 1927. The attribution is plausible enough; Apollinaire wrote a good amount of similar literature, some of it quite salacious. He even translated *Fanny Hill* into French. And see next item.

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389. APOLLINAIRE, GUILLAUME. *Les Trois Don Juan: Don Juan Tenorio d'Espagne, Don Juan de Maraña des Flandres, Don Juan d'Angleterre.* Novel. Pol. 1914.

---. (APOLLONI. See Acciaiuoli.)

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

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

392. *ARAUZ, ÁLVARO. *Don Juan.* A dramatic version of Pushkin's play (No. 1488). Sp.

393. ARAUZ, ÁLVARO. *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. (*Le Procès de Don Juan, L'Avant Scène* (Paris), No. 175 (1958), pp. 39 - 41 [French version by André Camp], is a straight trans.)

393a. [ARDERIUS.] *Don Juan Tenorio.* "Bailable bufo," given by Arderius' company all over Spain, nineteenth cent., according to Mitjana, No. 4293.

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

395. ARGELÉS, TEODORO. *Un Émul de Don Juan.* "Monóleg en vers." Barcelona, n. d.

---. (ARIA, M. See Blanco, Ramiro.)

396. †ARNAUD, ANGÉLIQUE. *La Cousine Adèle.* Novel. Fr. 1879.

396a. *ARNAUD, MICHEL. *L'Invité de pierre.* Play, adapted from Pushkin, No. 1488. Paris, 1957.

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

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

399. *†ARNIM, LUDWIG ACHIM, Freiherr von. *Armuth, Reichtum, Schuld und Busse der Gräfin Dolores.* Novel. Ger. 1810. Contains a seducer. Mentioned in Kierkegaard, *Enten - Eller.*

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

401. ARONSON, MAURICE. Serenade from Mozart's *Don Giovanni.* Four-hand arr. C. by Art Publication Society, Feb. 6, 1933.

402. ARQUÉS, JOAQUÍN. *Tenorio en Nápoles.* "Humorada trágico bufo cómico lírico bailable en un acto y cuatro cuadros, original." Music by Liñán y Videgaín. Barcelona, 1900. Parody of Zorrilla? "L y V." is seemingly just one person, but I cannot verify the reference.

403. *ARTAGÃO, MARIO DE. Supposedly did a poem or essay on Don Juan. I have not traced it.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

404. *ARUNDELL [Arundel], DENNIS. Incidental music for Flecker's play (q. v.). Eng. 1926.

---. (ARÚS, R. See Bartrina.)

405. *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.

406. ASCHER, EMIL. Minuet from Mozart's *Don Giovanni.* Arr. by ---. New York, c. Feb. 2, 1942.

---. (ASHMORE. See No. 617.)

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

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

408. *AUBER, D. F. F., 1782 - 1871. Köchel, No. B36, 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. And see E. Scribe.

409. AUCOUTURIER, MICHEL ... *Un Don Juan.* Drama. Fr. (1946). See Hömberg.

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

411. 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. And see No. 1291.

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

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

---. (AXT, W. See No. 1293.)

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

---. (AZORÍN. See Martínez Ruiz.)

415. BACH, GUSTAVE. Duet from Mozart's *Don Giovanni.* Arr. for unaccom. violin. New York, 1912.

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

416. BACKHAUS, WILHELM. Serenade from Mozart's *Don Giovanni.* Transcribed for piano. Ger. C. Nov. 7, 1924.

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

417. BAILEY, JUNE. *Don Juan.* Song. Words by June Bailey, music by Happy Lawson Inc. (Herbert Lawson, Inc.). C. Aug. 3, 1959.

---. (BAILLOT. See Thuring.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

---. ***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.

418. BALLATORE, PIETRO. Arr. for piano of minuet from Mozart's *Don Giovanni*, in his *So Easy* (New York, c. 1947), p. 17.

419. †BALZAC, HONORÉ DE. Characters Baron Hulot, Marsay, Maxime de Trailles, and Rastignac, passim through the *Comédie humaine.*

420. BALZAC, HONORÉ DE. *L'Élixir de longue vie.* Story. Fr. 1830.

---. (BAMBINI, EUSTACCHIO. See No. 358.)

421. 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. 539.

422. †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.

423. BARANTON, RAYMOND. *La Punition de Don Juan.* Psychological novel. Paris, 1962.

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

425. *BARBIER, FRÉDÉRIC ÉTIENNE, 1829 - 1889. *Don Juan de fantaisie.* One-act operetta. Or may be an opera. Paris, 1866.

---. (BARBIER, JULES. See Richardson, S.)

---. (BARBIER, P. See Mounet - Sully.)

---. (BAREM, J. See *Pantaloons*, under "Motion Pictures.")

426. BARING, MAURICE. *Don Juan's Failure*, in his *Diminutive Dramas.* Playlet. Eng. 1911.

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

426a. †BAROJA, PÍO. *El Mayorazgo de Labraz.* Novel. Sp. (1903). Translated into Swedish as *Don Juan av Labraz* (1925).

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

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

---. (BARRERA, TOMÁS. See No. 1420.)

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

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

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

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

431. *BARRIOS, MANUEL, and AGUSTÍN EMBUENA. *Don Juan Tenorio.* Parody. Seville, 1960.

432. BARROS, JOÃO DE. *D. João.* Poem. Port. 1920.

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

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

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

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

---. (BASSANI, G. See No. 1302.)

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

438. BATAILLE, HENRI. *L'Homme à la rose.* Play. Fr. First performed, Paris, Dec. 7, 1920. Incidental music by Reynaldo Hahn. Adapted by Lawrence Langner, it played New York in 1921 as *Don Juan.* Also see *The Private Life of Don Juan* under "Motion Pictures."

439. *BATAILLE, HENRI. *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. 681 or No. 1316.

440. BAUDELAIRE, CHARLES. *Don Juan aux enfers*, poem in *Les Fleurs du mal.* Fr. Composed before the end of 1843; appeared in 1846, according to Crépet and Blin, No. 2440.1. See No. 607.

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

442. BAUER, EMIL. Arr. R. Strauss' *Don Juan* for small or full orch. and piano. Aus. Vienna, 1926.

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

443. BÄUERLE, Adolf. *Moderne Wirtschaft und Don Juans Streiche.* Farce, with songs. Aus. 1818.

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

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

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445. †BEAUMARCHAIS, PIERRE CARON DE. *Le Mariage de Figaro.* Five-act comedy in prose. Fr. 1784. See No. 2445.1.

446. *BEAZLEY, SAMUEL, JR. *Don Juan.* Opera. Music from Mozart. Given at Drury Lane Theatre, Feb. 5, 1833. From Nicoll, No. 4303. A trans. of Da Ponte?

447. *†BECERRO DE BENGOA, RICARDO. *Los Viciosos.* Sp. 1877.

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

449. †BÉCQUER, GUSTAVO A. *El Beso. Leyenda* (in this case, "short story"). Sp. 1871. (A drunken captain toasts the statue of an ancient warrior [though warned that "... esas bromas 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.)

450. BEETHOVEN, LUDWIG VAN. Variations on *Là ci darem* from Mozart's *Don Giovanni.* 1797 (?). Ger. For two oboes and English horn. Pub. in 1912. See F. Stein.

451. BELDA, JOAQUÍN. *Tenorio contra Sherlock Holmes.* Novel. Sp. 1915.

452. BELDA, JOAQUÍN. *El Tenorio de Lavapiés.* Novel. Sp. 1923.

---. (BELLEZA, N. See No. 4062.)

---. (BELOT, A. See *Don Juan - Serie*.)

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

454. BENAVENTE, JACINTO. *Ha llegado Don Juan.* Play. 1952.

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

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

---. BENEFICO, A. See No. 1311.)

456. †BENDA, JULIEN. *La Croix de roses.* Novelette. Fr. 1923.

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

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

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

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

---. (BERGMAN, INGMAR. See *The Devil's Eye*, under "Motion Pictures.")

---. (BERGNER, ELISABETH. See *Doña Juana*, under "Motion Pictures.")

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

---. (BERLIOZ, A. See Alonso, Luis.)

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

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

463. BERNHARDI, OTTO CARL [Pseud. of Richard Zoozmann]. *Don Juan.* Play. Ger. 1903.

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

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

464. †BERR DE TURIQUE, JULIEN. *Un Homme aimé*. Novel. Fr. 1886.

465. BERRIOS, PEDRO. *Don Juan Tenorio.* Musical composition. Music and lyrics by Berrios. Unpub. C. Sept. 30, 1932.

---. (BERRY, J. See *Pantaloons*, under "Motion Pictures.")

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

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

---. (BERTONI, FERDINANDO. See Cimarosa, *Il Convito*.)

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

469. BERTUCH, MAX, and KURT MARION. *Damit die Bäume nicht in den Himmel wachsen.* Three one-act plays. No. 3 is called *Don Juan.* MS. from Nice, France. Unpub. C. Oct. 22, 1946.

---. (BERWICK, Baron de. See Pushkin.)

470. BERWIÎSKI, RYSZARD W. *Don Úuan Poznaîski.* Poem. Pol. 1844. Imitation of Byron's *Don Juan.* (Trans.: "Don Juan from Posen.")

471. BESOKA [Pseud. of Gerarda Böhmer]. **Don Juan*, *der Unbekannte ...* Novel. Hol. Bern, 1945. In Dutch as *De Onbekende Don Juan.* "Een boek voor onverstandige mensen" (1947). (Trans.: "The Unknown D. J.: A Book for Unwise People.")

---. (BESSON, B. See B. Brecht.)

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

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

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

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---. (BEYLE, H. See Stendhal.)

475. *BEÚEZKI, A. *Der Verführer von Sevilla.* Play. Rus. Cited by Jellinek, No. B12. I have found no trace of it. The name would appear to be Polish, perhaps, rather than Russian. It is a translation of Tirso's play?

476. BIANCOLELLI, DOMENICO. Did the notes to the *Scénario des Italiens*, sometimes called the *Scénario de Biancolelli.* The scenario seems to be the outline of a play, first given in Paris in 1658 (or 1657 ?), called *Le Convié de pierre.* It follows Cicognini closely; or at least the outline does. The scenario was translated into French by Thomas Simon Gueulette, and published in the Elzevier ed. of *Les Oeuvres de Monsieur Molière* (Amsterdam, 1675), vol. II. In 1673 were added to the scenario certain buffoon elements, which may be found in Parfaict, No. 4325, under the title of *Aggiunta al Convitato di pietra.*

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

---. (BIÉVILLE. See Dumanoir.)

---. (BIÈVRE. See Richardson, S.)

---. (BINI, A. See *Bell'Antonio*, under "Motion Pictures.")

478. *BIRABEAU, ANDRÉ, 1890 --. *Don Juans Sohn.* Musical review. Fr. C. 1951. Music by Henri Collet. 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. 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. Birabeau has done several erotic novels appearing in the 1940's; he doubtless did the libretto.

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

480. BISHOP, HENRY ROWLEY. *Don John or The Libertine.* Two-act Opera. First performed and printed in 1817. Music by Mozart, adapted to the English stage by Bishop. Libretto by Isaac Pocock, based on Shadwell's *Libertine.* Given in Philadelphia in 1818 as *The Libertine.* (Not to be confused with *Don John or the Two Violettas*, 1820, adapted for the English stage by Bishop, music composed and arranged by W. H. Ware, from Fletcher's *The Chances*, in turn from a *novela* by Cervantes. Nicoll, No. 4303, says it is by Frederic Reynolds, music by Bishop and Ware.)

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

482. †BLAIN, ÉMILE. *Les Nuits d'amour d'un provincial à Paris.* Novel. Fr. 1890.

---. (BLANCHARD, E. F. See Wilberforce.)

---. (BLANCO, CARLOS. See No. 1294.)

---. (BLANCO, L. See Andrade, L.)

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483. BLANCO, RAMIRO, and MODESTO ARIA [pseud. of María de Soto y Sáez]. *Don Juanito.* One-act farce. First played, and printed, 1891.

484. BLANCO - FOMBONA, RUFINO, 1874 - 1944. *El Cadáver 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.

485. BLANCO - FOMBONA, RUFINO. *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.

486. †BLANCO - FOMBONA, RUFINO*. La Mitra en la mano.* Novel. 1927.

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

488. BLANK - EISMANN, MARIE, 1890 --. *Don Juans Ehe.* Novel. Ger. Rosenheim, 1952.

489. BLASCO, EUSEBIO. *Don Juan*, *el del ojo pito.* Four chapters from an unfinished novel. (Found in his *Obras comp.*, vol. II.) Sp. 1913. Any connection with Don Juan story slight.

---. (BLAT, LEOPOLDO G. See Flores, Maximiliano.)

490. BLAZE, FRANÇOIS H. J., called CASTIL - BLAZE. *Don Juan, ou le Festin de Pierre.* Four-act opera. Fr. 1821. "... d'après Molière et le drame allemand, paroles ajustées sur la musique de Mozart."

491. BLAZE, FRANÇOIS H. J., called CASTIL - BLAZE, BLAZE DE BURY [his son], and E. DESCHAMPS. *Don Juan*. Five-act opera. Fr. 1834. From Mozart - Da Ponte.

492. BLAZE, FRANÇOIS H. J., called CASTIL - BLAZE and BLAZE DE BURY. *Don Juan.* Two-act opera, in thirteen tableaux. 1866. From Mozart - DaPonte.

493. BLAZE DE BURY. *Le Souper chez le commandeur.* Lyric drama, part prose, part poetry. Fr. 1834. First appeared in *RDM* under the nom-de-plume of Hans Werner.

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

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

---. (BLUMENREICH, F. See Kapff - Essenther.)

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

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

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

496. BOCKLET, HEINRICH. *Don Juan.* Reworking of Strauss' tone poem. Leipzig (?), c. Dec. 21, 1907.

---. (BOCZEK, A. See Freiberg.)

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497. *BODANZKY, ARTUR. Revision of Mozart's *Don Giovanni*, in German. Aus. 1912 (?).

498. BOGAN, LOUISE. *Juan's Song.* Ten-line lyric poem. U. S. In *The New Yorker Book of Verse* (New York, 1935).

---. (BOGUSLAWSKI, W. See Albertini.)

---. (BÖHMER, GERARDA. See Besoka.)

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

---. (BOLOGNINI, M. See *Bell'Antonio*, under "Motion Pictures.")

499. BON. *Il Convitato di pietra.* Play. Given in Venice, 1820. A rearrangement of parts of Molière's and Corneille's plays. See Gendarme de Bévotte, No.4187, II, p. 223.

500. BONAVIA, SALVADOR, and ANTONIO RÍUS Y VIDAL. *Un Tenorio y un Mesa.* One-act comedy in verse. Sp. 1898. See No. 1545.

501. *BONDET. Ballet on Don Juan. Cited in Steiger, No. 3641.5. Extensive searches by New York Public Library, etc., failed to turn up any data on the existence of author or item.

502. BONDY, FRITZ. *Don Juans Familie.* "Geschichten und Amouresken." Zurich, 1951. Book of short stories of which the one on pp. 106 - 124 has the title above. Appeared under Bondy's nom de plume of N. O. Scarpi.

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

---. ***BONICIOLI, R. *Don Juan de Garay.* Opera. Arg. I could not locate this opera, but it could scarcely be on the Don Juan theme. Garay was the Spanish *conquistador* who founded Buenos Aires.

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

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

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

505a. BORROW, ANTONY. *Don Juan.* "A comedy, with shadows, in three acts." Eng. 1963. Third part of a trilogy (**John Faust* [1958], **Bluebeard* [1963]), obviously on the same general theme of seduction.

505b. BOSCHOT, ADOLPHE. Mozart's *Don Giovanni*, the libretto rev. and newly trans. into French by A. B. The score seemingly reworked too, but I do not know by whom. Première, March 14, 1934, in Paris. See Garban; see Chantavoine.

506. *BOSSARD, J. H. *Een vrouwelijke Don Juan.* One-act comedy. "... naar het Duitsch door J. H. Bossard." Purmerend, 1907. (Trans.: "A Female Don Juan, after the German by B.") I could not locate the original. See Nos. 528 and 1679.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

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

508. *BÖTTIGER, AD. *Don Juan und Maria.* Dramatic poem in his *Düstere Sterne.* I find no trace of author or work. Cf. No. 1635.

---. (BOUCHER, FRANÇOIS See under "Paintings.")

---. (BOULANGER, L. See under "Paintings.")

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

509a. *BOUR, JACQUES. *Le Libertin.* Play. Fr. 1964 (?). Author says it was modelled on Molière and esp. Mozart.

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

511. †BOURGET,PAUL. *Le Disciple.* Novel. 1889. (Character Robert Greslou.)

---. (BOUSIER. See BUSIER.)

---. (BOUTET DE MONVEL, JACQUES MARIE. See S. Richardson.)

512. †BOUTIQUE, ALEXANDRE. *L'Amour cynique.* Novel. Fr. 1892.

---. (BOWES, E. See No. 1293.)

513. 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.

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

515. BRAGA, THEOFILO. *A Ondina do lago.* "Poema de cavalleria." Port. 1866. In part 2, Ch. xxxviii, "Se a guitarra de Dom Juan saberá o nome da Virgem encantada?" we meet Don Juan; included is the interpolated poem, "A Barcarolla do remador", consisting of a love dialogue between Juan and a young maid.

---. (BRAISNE, HENRY DE. See Richardson, S.)

516. BRANAN, W. A. *Don Juan Tenorio.* "Blank verse version of the legend of Don Juan from the Spanish." 1906. Apparently never published. This entry taken from the U. S. volume on copyrights.

517. BRANCATI, VITALIANO. *Don Giovanni in Sicilia.* Novel. Ital. 1943. Finished, 1940. And see *Bell' Antonio*, under "Motion Pictures." Same story?

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

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

518. BRANDENBURG, ARTHUR H. Arr. of gavotte from Gluck's *Don Juan.* For three B-flat clarinets. New York: C. Fischer, Inc., c. May 13, 1935.

---. (BRAUNE, E. See Hahn, Rudolf.)

---. (BRAUNFELS, LUDWIG. *Don Juan, Der Verführer von Sevilla.* 1856. Merely a translation of Tirso's *Burlador*.)

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

520. BRAUNTHAL, BRAUN VON. *Don Juan.* Five-act play. Aus. 1842.

521. BRAUSEWETTER, ARTUR. *Don Juans Erlösung.* Novel. Ger. 1915.

522. BRECHT, BERTOLT. *Don Juan.* "Von Molière Bearbeitung." Play in four acts, thirty-five scenes. Ger. 1954. Collaborators: Benno Besson and Elisabeth Hauptmann (Besson staged it for the Berliner Ensemble). Orig. had five acts, twenty-seven scenes. Brecht added a few scenes and characters, switched some of the incidents around, but mainly shortened the play considerably. Little if any evidence of Communist slanting.

523. *BRENNEN, JOHN CHURCHILL. *Don Giovanni.* Burlesque. Given in London, Nov. 17, 1864.

524. *BRENNEN, JOHN CHURCHILL (?). *Don Giovanni, Jr.; or, The Shakey Page, More Funkey Than Flunkey.* Given May 17, 1875. Cited in Nicoll, No. 4303, who thinks that it is probably by him.

525. BRENNER, ANITA. *Dumb Juan and the Bandits.* Children's story, orig. in *The Boy Who Could Do Anything*, 1942. No connection with the D. J. theme except for the pun in the title. The Lib. of Cong. actually lists it under "Don Juan and the Bandits."

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

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

527. BRETÓN DE LOS HERREROS, MANUEL. *Cosas d e Don Juan.* Three-act *zarzuela.* Music by Rafael Hernando y Palomar. Span. 1854.

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

529. BRIGGS, W. S. Clarinet arr. for solo, duet, or trio, with piano acc., of minuet from Mozart's *Don Giovanni.* New York, c. April 18, 1939.

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

---. (BRION D'ORGEVAL. See Orgeval.)

---. (BROCA, ENRIQUE. See Nogués.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

531. BROCH, HERMANN. *Die Schuldlosen.* Novel in the form of eleven loosely connected stories. Aus. 1950. The hero Andreas, who figures in eight of the stories, is a quite innocent man who suffers from a guilt complex. In Ch. x, "Steinerner Gast", he is visited by the grandfather (the "St. Gast") of Melitte, who has committed suicide over him. The old man represents his conscience and, though comforting him, awakens his sense of guilt. Andreas kills himself. Zerline the maid is a character in almost all the chapters. Broch says that he conceived of the "Steinerner Gast" in 1941. See H. Hesse, No. 970.

532. BROCH, HERMANN. *Der Urgefährte.* 35-line lyric poem. 1946. In his *Gedichte* (Zürich, 1953), pp. 163 - 164. Companion piece to the "Steinerner Gast."

533. *BROCHET, JOSEPH J. *Le Don Juan moderne.* (Or: *Un Don Juan moderne*.) Trans. into German as *Ein Moderner Don Juan*, 1893. I could not locate the French original, if it was ever published.

534. *BROCKHAUS, A. *Don Juan.* Drama. 1840. I find no trace of author or work.

535. BROCKWAY, HOWARD. Potpourri from Mozart's *Don Giovanni* played by Brockway on the music roll. Copyright claimed for the interpretation. New York, 1912.

536. *BRODERICK, JOHN. *Don Juaneen.* Novel. London, 1963. Possibly connected with the D. J. theme.

536a. BROPHY, BRIGID. *The Snow Ball.* Short novel. Eng. London, 1964. Also in U. S. as one of *Two Novels* (New York, 1964). Anna, at a masked ball, runs from a man dressed as Don Giovanni, then seeks him out for a rendez-vous, only to cast him off scornfully at the story's end. Frequent allusions to Mozart.

537. *BROUSSE, GEORGES;. Adapt. of Tirso's *Burlador.* Paris: c. Éditions Denoel, April 15, 1961.

---. (BROWN, FORD M. See under "Paintings.")

538. BROWN, T. CONWAY. *Don Juan.* Trombone solo with piano accom. Eng. London, c. Aug. 22, 1930.

539. BROWNING, ROBERT. *Fifine at the Fair.* Poem. Eng. 1872. See No. 421 (Bantock orchestrated the poem). Browning's poem is based ultimately on Molière.

540. BRÜES, OTTO, 1897 --. *Don Juan und der Abt. Novelle.* C. 1956. Rothenburg ob der Tauber: Hegereiter - Verlag, 1957. Hero called Don Juan Tenorio; written in form of a short historical novel.

---. (BRULE, C. See *Les Liaisons dangereuses*, under "Motion Pictures.")

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

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

---. (BRYON D'ORGEVAL. See Orgeval.)

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

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

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

543. BUCKSTONE, JOHN B. *Don Juan: A Romantic Drama.* Three acts. Eng. 1828. Founded on Byron. Nicoll, No. 4303, says he finds Dec. 1, 1828 given for first perf., but this is clearly wrong since play was not licensed until 1830, he adds.

544. BUCKSTONE, JOHN B. *A New Don Juan.* "... an Operatical, Satirical, Poetical ... Burletta in Two Acts. Founded on Lord Byron's Celebrated Poem." Music by G. H. Rodwell. Eng. First perf., 1828. Second printed ed., 183-. Nicoll, No. 4303, says it is anonymous.

545. BULLA, JÁNOS, 1840 - 1915. *Don Juan.* Unfinished Epic. Cantos i and vi appeared in 1880 and 1882 respectively. Hun.

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

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

548. BURKHART, FRANZ. New arr. of *Giovinette che fate all'amore* from Mozart's *Don Giovanni.* Duet and peasants' chorus. Vienna, c. Aug. 14, 1955.

---. (BURTON, W. See S. Mutimer.)

---. (BUSCHLEN, J. P. See No. 711.)

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

550. BUSONI, FERRUCCIO. Overture from Mozart's *Don Giovanni*, "... für die Concert - Aufführung nach der Opernpartitur ergänzt von ..." C. 1911.

550a. BUSONI, FERRUCCIO. Arr. and transcr. of Liszt's *Réminiscences de Don Juan.* 1917. See No. 1147d.

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

---. (BUSSY, CHARLES DE. See Loriot - Lecaudey.)

552. †BUTTI, ENRICO A. *La Corsa al piacere.* Play. Ital. 1900.

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

554. †BYRON, GEORGE GORDON, Lord --. *Beppo.* Poem. 1818. A sort of *Don Juan* in miniature.

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

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

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

558. BYRON, GEORGE GORDON, Lord --. *El Sitio de Ismail, novela heroica por Lord Byron.* Paris, 1830. Trans. of *Don Juan*, Cantos vii and viii.

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CHECKLIST OF CONTINUATIONS AND IMITATIONS OF BYRON'S *DON JUAN*

(The following short titles of continuations and imitations - the dividing line is at times tenuous - serve as a checklist only; fuller data are found under the names of individual authors.)

I. CONTINUATIONS

Anon. *Don Juan.* London, 1819. (Canto iii.) (This is No. 323.)

Anon. *A New Canto.* London, 1819.

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

Anon. *Canto XI.* London, 1820.

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

Anon. *A Touch at an Unpub'd. Canto ...* Newcastle - upon - Tyne. 1822.

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

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

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

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

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

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

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

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

Ravonspear. *Don Juan. Canto XVII.* London, 1830.

Anon. *Canto VII of Don Juan.* London, 1832.

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

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

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

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

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

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

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

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

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

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

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

Wilberforce and Blanchard. *Don Juan, Canto Seventeenth.* London, 1857.

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

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

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

Anon. *The Shade of Byron.* (1871).

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

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

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

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II. IMITATIONS AND ADAPTATIONS *

Casella, F. *Haydée.* Date? (Imitation?)

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

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

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

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

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

Irving, W. Version of *The Isles of Greece.* 1825 (?).

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

M., Hippolyte. *Haïdée ...* Paris, 1826.

Willis, N. P. *The Lady Jane*. Ca. 1827.

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

Buckstone, J. B. *A New Don Juan.* London, 1828.

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

Lebrun, P. *Scènes du sérail.* Paris, 1829.

Desrosiers. *Belucci.* Paris, 1830.

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

Johannot, A. *Don Juan naufragé.* 1831 (See "Paintings.")

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

Arvers, F. *Ce qui peut arriver à tout le Monde.* Paris, 1833.

Pike, A. *Los Tiempos.* 1833 - 1836.

Milner, C. *Don Juan.* London, 1837.

Delacroix. *Dernière scène de Don Juan.* 1838. (See "Paintings.")

Sìowacki, J. *Podróú ...* Ca. 1839 - 1840.

Sìowacki, J. *Beniowski.* 1840.

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* Imitations merely of the general style or meter of Don Juan were omitted as being tributes to Byron rather than to the Don Juan theme. Chew, No. 2556 35, pp. 69 - 73, and No. 2556.34, gives a representative selection of them. See also Leonard, No. 2556.59. The U. S. A. contributed its fair share of such imitations.

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Banville, T. de. *Stephen.* Paris, 1841.

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

Delacroix. *La Barque de Don Juan.* 1841. (And other versions of same scene; see "Paintings.")

Paludan - Müller, F. *Adam Homo.* 1841; 1848.

Espronceda, J. de. *El Diablo Mundo*, Unfinished, 1842.

Anon. *D. J. o el hijo de D. Inés.* Madrid, 1843 - 1844.

Berwiîski, R. *Don Úuan Poznaîski.* Pol. 1844.

Mora, J. *Don Juan.* Madrid, 1844.

Álvarez de Azevedo. *Noite na taverna* and *Poema do frade.* Ca. 1850.

Anon. *Don Leon.* London, pre-1853.

Delacroix. *Don Juan et Haidée.* 1856. (See "Paintings.")

Anon. *Don Juan at Athens.* 1858.

Small, W. F. *Guadeloupe ...* Philadelphia, 1860.

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

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

Craig, R. *Don Juan.* Boston, 1870.

Craig, R. *Don Juan; or, The Byron Scandal ...* Boston, 1870.

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

Anon. *Timothy Cotten ...* London, 1871.

[Menzies, L.] *Don Juan Transformed.* Aberdeen, 1871. (Byron imitations?)

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

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

Polignac, E. *Don Juan et Haidée.* 1877.

Minor, T. C. *Don Juan.* Cincinnati, Ohio, 1878.

Reece and Righton. *Don Juan Junior.* London, 1880.

Chocano, J. S. *El Fin de Don Juan.* Mexico City, 1893.

Lutz, M. *Don Juan.* 1893.

Fibich, Z. *Hedy.* Prague, 1896.

Maragall, J. Three poems. *Haidé*, *Represa d'Haidé i altres*, and another *Haidé.* 1911 (?).

Hewitt, E. *Donna Juana.* London, 1925.

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Linklater, E. *Juan in America* (London, 1931); *Juan in China* (London, 1937).

Morata, Juan. *Les Amours de Don Juan.* Paris, 1956 (?).

Stevens, E. B. *A Reappraisal.* 1960.

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

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

561. BYRON, HENRY JAMES. *Little Don Giovanni, or Leporello and the Stone Statue.* Burlesque play in verse. Overture and incidental music by J. C. VanMaanan. London, (1867). Mainly from Mozart. First perf., London, Dec. 26, 1865.

562. BYRON, HENRY JAMES. *An Original, Musical, Pantomical, Comical Christmas Extravaganza, Entitled Don Juan!* Music by Messrs. Offenbach, C. Lecocq, F. Clay, and G. Jacobi. Dances arranged by M. Dewinne. London, (1873). Characters include Leporello, Haidee, Zerlina, Donna Anna, and a statue who shows up for dinner. Don Juan is pardoned because Haidee pleads in his behalf and because it is Christmas time. New York Public Library has a program summary of this rare old musical comedy burlesque.

---. (BYRON D'ORGEVAL. See Orgeval.)

563. C [OHEN], E [RNEST] A. R. *Don Juan, Now You Go On.* Song. Words and melody by Cohen. U. S. Unpub. C. Ju1y 17, 1924.

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

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

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

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

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

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

---. (CABRIDENS, M. E. See J. Morata.)

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---. (CACCIA, ANTONIO. *Don Giovanni.* Reported in another bibliography. This is his translation of Byron's poem. See No. 2556.33.)

570. †CAILLAVET, G. A. DE, and ROBERT DE FLERS. *Les Sentiers de la vertu.* Play. Fr. 1903.

571. CALATAYUD [Cerda], BARTOLOMÉ. Minuet from Mozart's *Don Giovanni*. Version for guitar. C. by Unión Musical Española, March 31, 1962.

---. (CALDERÓN. See No. 379.)

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

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

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

575. CALZINI, RAFFAELE, 1887 --. *Il Debutto di Don Giovanni.* One-act play. Florence, 1921 (not necessarily the first edition).

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

---. (CAMACHO, A. See Jimeno, Eduardo.)

577. CAMÍN, ALFONSO, 1890 --. *La Última burla de Don Juan.* Twenty-six line poem. Mex. Appeared in *Norte; Publicación Mensual Hispano - Mexicana* (Mexico City), IX, No. 70 (Nov. 1941), not paginated.

---. (CAMPO, IGNACIO A. See Nogués.)

578. CAMPOAMOR, RAMÓN DE. *Don Juan.* Poem. Sp. 1887.

579. CAMUS, ALBERT. *Don Faust et D*^{r} *Juan.* Play contemplated by or unfinished by Camus, who considered that Faust and Don Juan were two aspects of the same character. See Germaine Brée, *FR*, XXXIII (1960), p. 542.

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

---. ***CANAL FEIJÓO, BERNARDO. *Los Casos de Juan*. Folk play. No connection with D. J. theme.

581. CANO Y CUETO, MANUEL. *Don Mateo Vázquez de Leca.* Verse *leyenda*. Sp. 1875.

582. CANO Y CUETO, MANUEL. *Don Miguel de Mañara.* Verse *leyenda.* 1873.

583. CANO Y CUETO, MANUEL. *El Hombre de piedra.* Poem. 1889.

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

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

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

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

---. (CAPPA, A. J. See Rosell, C.)

---. (CAPRIA, R. LA. See *Leoni al sole*, under "Motion Pictures.")

---. (CAPRIOLI, V. See *Leoni al sole*, under "Motion Pictures.")

---. (CAPUA, M. DA. See Bernardini.)

---. (CARDONA. See No. 1301a.)

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

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

588. CAREY, DENIS. *Don Juan.* Ballet. Irel. First perf., Guatemala City, March 1956. Choreography and perf. by Carey. Music by Gluck.

589. CARNICER Y BATTLE, RAMÓN. *Don Juan Tenorio.* Opera. Sp. 1822 (?). Librettist unknown; the libretto is in Italian.

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

591. †CARRERE, EMILIO. *La Dama de la aventura.* Undated sketch. Sp. Character Rodríguez. In Carrere's *El Espectro de la rosa*, *Obras completas*, XV (Madrid, 1921), pp. 157 - 160.

592. CARRERE, EMILIO. *La Estela de Don Juan.* Story in his *La Amazona* (Madrid, 1925). He has done many other novels, stories, and some poetry, mainly of an erotic nature.

---. (CARROLL, BOB. See No. 1296.)

593. CARVALHO, VICENTE DE, 1866 - 1922. *Uma Impressão de D. Juan.* Sonnet. Br.

594. *CASADEMUNT, JOAN MANUEL. *Doña Juanita.* Play. Sp. 1884. I do not know with what this deals.

595. †CASANOVA DI SEINGALT, GIACOMO, 1725 - 1798. *Mémoires.* Somewhat fictionalized autobiography. Ital. First complete ed., 1826 - 1838. Stil1 earlier ed., though abridged, 1822 - 1824. Both appeared in Leipzig. Casanova's original ancestry is Spanish, a fact of curious significance to believers in hereditary racial influence, especially when considered in conjunction with the phenomenon of Don Juan, thought by many to typify the Spanish outlook on women. See note under Ponte, L. da.

596. *CASANOVA DI SEINGALT, GIACOMO. Version of Act II sextet from Mozart's *Don Giovanni.* Paul Nettl reports publishing it (see No. 3318.248.)

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597. *CASAVOLA, FRANCO. *L'Alba di Don Giovanni.* Musical pantomime. Ital. Venice, 1932.

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

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

600. CASSADÓ, CASPAR. Serenade from Mozart's *Don Giovanni.* Transcribed for cello and piano. Mainz, Germany, c. Dec. 20, 1938.

601. *CASTEILLO, RICARDO JOSÉ. *La Estocada de Don Juan.* Reported as being in *Arte y Letras*, Dec. 12, 1909.

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

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

---. (CASTIL, - BLAZE. See Blaze.)

603. *CASTILLAN, MARCEL. *La Vie amoureuse de Don Juan.* Paris, 1954. Not in Lib. Cong. Union cat. perhaps not our D. J.

604. CASTILLO, RAFAEL DEL. *El Convidado de piedra.* Music by Nicolás Manent (q. v.). Three-act *zarzuela* in verse. Sp. Barcelona, 1875. Alonso Cortés, No. 3935.8, p. 771, note, gives Oct. 1876 for date.

605. CASTRO ALVES, ANTONIO DE. *D. Juan ou A Prole dos saturnos.* Unfinished, three-part drama. Br. Ca. 1870.

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

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

---. ***CELA, CAMILO JOSÉ. *Don Juan. S*hort story in *Esas nubes que pasan* (Madrid, 2nd. ed., 1953).

607. 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.

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

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

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

611. *CHABRILLAT, HENRI, and PHILIPPE DUPIN. *Le Don Juan de la rue St. - Denis.* Vaudeville in three acts. Performed in Paris Jan. 30, 1869. Data from Prof. Beaumont Wicks. Bibliothèque Nat. does not list it in printed form, though it has others by the two collaborators. The B. N. notes that Dupin's first name is really Henri.

---. (CHALUPT, R. See Pedrell.)

612. CHAMBERLAIN, WILLIAM. *Don Juan of the Pentagon.* Story in *Sat. Eve. Post*, CCXXXII (Oct. 24, 1959), p. 30, 92, 96, 98. Owes little to the D. J. theme but the title.

---. (CHAMPFLEURY. See Eudel, P.)

613. CHAMPMESLÉ, C. CHEVILLET DE. *Les Fragmens* [*du Don Juan*] *de Molière.* Two-act prose play. Fr. 1682. Adaptation of Molière's play.

614. *CHANTAVOINE, JEAN. *Don Juan.* Opera in five acts. Music by Mozart. Fr. (1932). This seems to be another French attempt to translate Da Ponte's libretto and to adapt the opera for the French stage. The French have become notorious for their efforts in reworking *Don Giovanni.* See Schwerké, No. 3318. p. 296; see Boschot, No. 505a.

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

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

---. (CHAZOT. See Orgeval, Bryon d'.)

616. CHEKHOV, ANTON. *Ce fou de Platonov.* French version of the Russian play by Pol Quentin in four acts and eighty scenes. First perf., Bordeaux, May 17, 1956. Pub. Paris, c.1956.

617. CHEKHOV, ANTON. *Don Juan (in the Russian Manner).* English version by Basil Ashmore. Drama. Rus. London, 1952. Sir Desmond MacCarthy in the preface tells us that the play was composed by Chekhov in 1884, altered, then finally published in Moscow in 1923, then again in 1949. The present version is a trimmed, freely reworked rendition of this 1949 play. It is in three acts, with no scenes indicated. MacCarthy states that it is Englished for the first time. However, see two entries below.

618. *CHEKHOV, ANTON. *Our Friend Platonov.* Trans. by Bacil F. Kirtley. Unpub. M. A. thesis, Univ. of Texas, 1950. Five acts. Complete, literal rendition of Chekhov's play of 1880 (not 1884: see No. 617), 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.

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619. CHEKHOV, ANTON. *That Worthless Fellow Platonov.* Four-act play, in sixty scenes. Trans. by John Cournos. New York and London, 1930. This play, *pace* MacCarthy, is the first rendition in English of Chekhov's untitled drama, first published in Moscow as *Neizdannaya P'esa A. P. Chekhova* [trans.: "Unpublished play of ..."], in *Dokumenty po Istoryi Literatury i Obshchestvennosti*, No. 5 (1923). In this earlier version, the amorous hero Platonov is shot at the end of the play by one of the women characters. In the 1952 version, he dies of fever. The latter play is much shortened, also, and considerably recast.

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

---. (CHENEY, W. T. See No. 710.)

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

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

623. CHOCANO, JOSÉ SANTOS. *La Camisa del libertador.* Sonnet. Peru. Written, 1923. Pub'd. in *Oro de Indias* (4 vols.; 1939 - 1941). No. 2 of *Triptico bolivariano.* Found in *Obras completas* (Madrid - Mexico - Buenos Aires: Aguilar, 1954), p. 813. Compares Bolivar to Don Juan. Chocano had the reputation of being a great lover himself.

624. CHOCANO, JOSÉ SANTOS. *Carnaval.* Sonnet. From *En la aldea* (1895). Found in *Obras comp.*, pp. 114 - 115. Concerns donjuanesque activities during carnaval time.

625. CHOCANO, JOSÉ SANTOS. *Epistolario del amor romántico.* I. *Epístola de Don Juan* (14 three-verse stanzas plus 1 four-verse stanza). II. *Epístola de Doña Inés* (15 three-verse stanzas plus 1 four-verse stanza). III. *Epístola al Comendador* (13 three-verse stanzas plus 1 four-verse stanza). Poem. 1909. Found in *Obras comp.*, pp. 665 - 667. Characters doubtless refer to Zorrilla.

626. CHOCANO, JOSÉ SANTOS. *El Fin de Don Juan.* Narrative poem in six short cantos. 1893. Found in *Obras comp.*, pp. 190 - 193. Cites some lines from Byron's *Don Juan* at the start; vaguely modeled on the style and episodes of the latter. In one place he speaks of a beauty, "... erótica y inquieta a la Fitz - Fulke de dorados rizos ..." The hero, now very religious, has become a monk.

627. CHOCANO, JOSÉ SANTOS. *El Gallo.* Fifteen-line poem. From *En la aldea* (1895). Found in *Obras comp.*, p. 114. Calls the rooster a Tenorio who adores his Inés. A reference to Zorrilla, doubtless.

628. CHOCANO, JOSÉ SANTOS. *Pseudo - Elegía.* Short poem, undated. Orig. in *Oro de Indias.* Found in *Obras comp.*, pp. 816 - 817. To Delia Castro de González on the false report of her death. The poet says that she resembles Don Juan de Mañara: we are not sure that he is dead.

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629. CHOCANO, JOSÉ SANTOS. *Sentimental.* Forty-five-line lyric poem. Undated. From *Poemas del amor doliente* (1937). Found in *Obras comp.*, pp. 706 - 707. The poet says that he has the disdainful arrogance of a Don Juan.

---. (CHOISY, MARYSE. See Clouzet.)

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

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

---. (CHOUDENS, PAuL DE. See Richardson, S.)

632. CHURCHILL, STUART. *Now When the Day Is Fading.* Song (*La ci darem la mano*) from Mozart's *Don Giovanni*, arr. for S. A. B. New York, c. 1956.

633. CICOGNINI, GIACINTO ANDREA. *Il Convitato di pietra.* Play. Ital. Before 1650, probably. From the mid-seventeenth century on to the nineteenth, this play was the basis for countless works, mostly *commedia dell'arte* productions, of which we have preserved usually only the scenarios. See Anon., *Gran Convitato di pietra*, for example. And see Nos. 339, 360, 382, 476, and 1563.

634. CIMAROSA, DOMENICO. *Il Convitato di pietra.* It is not certain that Cimarosa wrote such an opera. He did compose *Il Convito* in 1781, with libretto by F. Livigni, which was revived in London (1782) with new music by Ferdinando Bertoni and the text altered by A. Andrei. However, although at least one critic calls this work the *Convito di pietra*, its true name is merely the *Convito*, and it has nothing to do with Don Juan. In the Library of Congress music collection, I have seen the original M. S. of the 1782 version, performed in London, and it is not the *Convitato di pietra* story at all. But did Cimarosa, in addition, do something on Don Juan? Benoym affirms that he did and that the opera was given in Turin in 1789 (see Mitjana, No. 4293, pp. 30 - 31). Engel (No. B3, pp. 132 - 133) states that it was performed at La Scala Opera House, November 4, 1796. Harvard University library lists an anonymous volume, *L'Impresario in angustie, ed Il Convitato di pietra: Farse per musica* (Milan, 1789). Part II bears the additional subtitle: *Don Giovanni, ossia Il Convitato di pietra* (Simone - Brouwer, No. 4410, cites another edition of this book [Naples, 1793]). Cimarosa composed the first of these two farces, but there is no proof that he did the second. In short, possibly, but only possibly, Cimarosa wrote an opera on the Don Juan theme. The general consensus of opinion is that he did not, and that the work attributed to him is either being confused with the earlier *Convito* or with other *Convitatos* by other composers of his day.

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

---. (CLARAMONTE, A. DE. See No. 379.)

635. 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*.

---. (CLARÍN. See Alas, L.)

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

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636. [CLARK, JOHN, of Bridgewater.] *Don Juan, Cantos 17 - 24.* Privately printed; never published. Between 1834 - 1847 (?). Harvard University has one of the two copies known; the other is in the English Seminar library at Erlangen, Germany. Chew, No. 2556.35, states that the poem contains twelve cantos, which would be 17 - 28, though the Harvard copy says 17 - 24. It is, of course, a continuation of Byron's *Don Juan.*

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

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

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

---. (CLAVEL, M. See No. 1312.)

---. (CLAY, F. See No. 562.)

640. *CLEMENTE, JUAN CARLOS, 1907 --. *Don Juan.* Poem in three acts. Arg. Buenos Aires, 1937.

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

642. *CLOUP, FRANÇOIS. *Don Juan de Séville. Mystère* in five acts. Paris. 1962.

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

644. CLUNY, CHARLES. *Le Don Juan du cirque.* "Roman ... illustré par les photographies du film Paramount." Paris: Cinéma Bibliothèque, c. 1929. Novel rewritten from the motion picture story. An American film about "Gilfoil's" circus. I have been unable to locate the original screen version or its title.

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

---. (COATSWORTH, ELIZABETH. See Hageman, Richard.)

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

---. (COHEN, E. A. R. See C., E. A. R.)

---. (COLIN, A. See under "Paintings.")

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

---. (COLLET, HENRI and JEAN - PIERRE. See No. 478.)

---. (COLLIER, JOHN PAYNE. See Piccini.)

---. COLMAN, GEORGE, 1762 - 1836. Brit. dramatist. G. W. Knight, No. 2324.5, suggests him as possible author of *Don Leon*, No. 324, and dates the poems, ca. 1833.)

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

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

648. *COMINETTI, GIAN MARIA. *Don Giovanni K. O.* "Commedia in tre atti." C. July 7, 1955.

649. †CONGREVE, WILLIAM. *Love for Love.* Play. Eng. 1695. Claimed by Jones, No. 3258.74, as an adaptation of Molière's *Don Juan.* The connection appears to me tenuous.

---. (CONRADI, A. See Hahn, Rudolf.)

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

650. CONSTANTIN, YVES DE. *Don Juan - les - Pins.* Novel. Fr. In *MdF*, CCXXI - CCXXII (Aug. 1 - Sep. 15, 1930), pp. 559 - 602, 103 - 130, 335 - 408, 595 - 670.

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

652. "El convidado de piedra, estar como ..." Expression meaning "to be like a statue" (derived from Tirso's play).

653. *El Convidado de Piedra: Periódico Político y Literario.* Weekly. It ran from Nov. 27 to Dec. 18, 1870, four Nos. I assume the title implied the punishment in store for those who disagreed with its views.

---. (COOKE. See Moncrieff.)

654. *COOPER, FREDERICK FOX. *Giovanni Redivivus; or, Harlequin in a Fox and Pantaloon on Horseback.* Pantomime. London. Performed Dec. 26, 1864.

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

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

656. CÓRDOBA Y MALDONADO, ALONSO DE. *La Venganza en el sepulcro*. Play. Span. End 17th century (?). Freely imitated from Tirso.

657. CORDOUAN, GILLE [or Gilée]. *Don Juan pris au piège.* Novel. Fr. 1933.

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658. CORNEILLE, THOMAS. *Le Festin de Pierre.* Play. Fr. First performed Feb. 12, 1677, printed 1683. This is Molière's play, put into verse, and revised. Given for many years under Molière's name. Its date of composition has been determined by several critics as 1673, but apparently without any definite evidence to prove their contention. See Anon.: *Aggiunta*, etc., Bon, Lastre, and Rivière.

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

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

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

660. *COULLAUT VALERA, FEDERICO. Bas relief showing Don Juan running his sword through the Comendador. Part of his monument to Tirso in Ciudad Trujillo, Dominican Republic. Reproduced as the frontispiece of Mandel, No. 4267, whence these data. I find only Lorenzo Coullaut Valera, 1876 - 1932, famous Spanish sculptor, who did the Cervantes monument in Madrid, as well as a bust of Tirso to be found there, and who carried out commissions in Latin America too. However, I do not find reference to this particular piece.

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

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

---. (COURNOS. See No. 619.)

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

661a. *CRAIG, ROBERT. *Don Juan.* Burlesque. Boston, 1870.

661b. *CRAIG, ROBERT. *Don Juan; or, The Byron Scandal Revised and Corrected.* Like No. 661a, a burlesque, at the same perf., given July 5, 1870, at the Boston Museum. Again, modelled on episodes from Byron's *Don Juan*.

662. †CRÉBILLON *fils*, C. - P. DE. *Les Égarements du coeur et de l'esprit, ou Mémoires de M. de Meilcour.* Novel. Fr. 1736.

663. †CRÉBILLON *fils*, C. - P. DE. *Le Hasard du coin du feu.* "Dialogue moral", i. e., a story. Written 1734, pub'd. 1763.

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

---. (CRIADO, MAESTRO. See Mosé Moreno, Julio.)

---. (CROIX. See La Croix.)

---. ***CROLY, GEORGE. *The Modern Orlando*. Epic poem. 1846. Said to be an imitation of Byron's *Don Juan*, but this is true only in the sense of its being a tale of epic wanderings told in Byronic style. I should call it a tribute rather to Byron than to his *Don Juan.*

---. (CROSLAND, A. See No 1293.)

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

---. (CUI. See Dargomyzhski.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

---. (CUNISSY. See Rivière.)

665. CUNNINGHAME - GRAHAM, Mrs. *Don Juan's Last Wager.* Play. Eng. First performed Feb. 27, 1900. Freely adapted by her from Zorrilla's *Don Juan Tenorio.* See J. M. Harvey.

666. CURTI, GIORGIO. *Don Juan Kept a Diary.* Three-act comedy. Unpub. C. March 24, 1941.

---. (CZANIGA. A name in Waxman, No. 4444. Must be a mistake for "Gazzaniga," q. v.)

---. (CZINNER, P. See No. 1290.)

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

---. (DALI, SALVADOR. See Zorrilla.)

---. (DALMAS, HERBERT. See *The Adventures of Don Juan*, under "Motion Pictures.")

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

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

669. *[DANIEL, H. J.] Supposedly did a 17th canto, continuing Byron's *Don Juan.* See *N&Q*, 5th series, VII (1877), p. 519, where Daniel himself says that he wrote such a work and published it in London some twenty years before. Thus, ca. 1857. The date has also been given as 1849.

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

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

672. DANTAS, JULIO. *D. João Tenorio.* "Versão libérrima da peça de Zorrilla." Play. Played, first time, April 14, 1920, in Lisbon, according to Vázquez, No. 2672.1.

673. DARGOMYZHSKI, ALEKSANDR SERGIEEVICH, 1813 - 1869. *Kamennyi Gost.* Opera. Rus. First performed 1872. From Pushkin. Completed after Dargomyzhski's death by Cui, and orchestrated by Rimski - Korsakov. (Trans: "The Stone Guest.")

674. DARÍO, RUBÉN. *Soneto autumnal al señor marqués de Bradomín de Rubén Darío, su amigo.* Nicaragua. Composed for Valle - Inclán's *Sonatas* (q. v.).

675. *DARÍO, RUBÉN. *Soneto iconográfico para el señor Marqués de Bradomín*. In *Valle - Inclán, *Aromas de leyenda* (Madrid, 1907). Reprinted in Darío, *Obras comp.*, XVI (Madrid, [1918]), p. 181. Here my source, Rubia Barcia, No. B40, is in error. The sonnet on p. 181 is in honor of Valle - Inclán himself, with a different title; and I can find no other reference to No. 675.

676. DARIUS, P. *Le Don Juan cosmopolite.* Novel (?). Fr. 1929.

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677. DASH [Saint - Mars, Gabrielle - Anne - Cisterne de Courtiras, Vicomtesse de]. *La Fin d'un Don Juan.* Novel. Fr. 1882. The story concerns Bussy - Rabutin. The authoress died in 1872, but 1882 is the earliest edition to which I can find a reference. Also see under "viveurs."

678. †DAUDET, ALPHONSE. *Le Nabab.* Novel. Fr. 1878. (Character Mora.)

---. (DAUDET, ERNEST. See "circes" under "viveurs.")

---. (DAUTREVAUX. See "lions" under "viveurs.")

---. ***DÁVALOS, JUAN CARLOS. *Don Juan de Viniegra Herze.* Play. 1917.

---. (DAVID, A. See Eudel, Paul.)

---. (DAVIS, L. See *The Stone Guest*, under "Motion Pictures.")

679. 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).

680. DAWES, CLARK. *Don Juan Casanova de Jones.* Musical comp. Unpub. C. Dec. 2, 1936.

---. (DAWSON, S. B. See Galla - Rini.)

---. (DE VILLIERS. See Villiers.)

681. DEBANS, CAMILLE. *La Vieillesse de Don Juan.* Novel. Fr. 1905.

682. DEIRO, PIETRO, Jr. Minuet from Mozart's *Don Giovanni*, arr. for accordion. New York, c. 1953.

683. *DEIS, CARL. Version *of Là ci darem la mano*, from Mozart's *Don Giovanni.* New York, c. Dec. 7, 1920.

---. (DEITRISCHEIN, LEO. See No. 4123, and cf. No. 305.)

684. DEKOBRA, MAURICE. *Don Juan frappe à la porte.* Story. Fr. 1948.

685. *DEL RÍO, JOAQUÍN. *Don Juan Tenorio*. "A drama in English verse in 2 parts." From Zorrilla. C. Jan. 30, 1950. Lib. Cong. copyright entry does not make it clear whether a reworking of Zorrilla, or merely a trans.

686. DEL RÍO, JOAQUÍN. *The Drama of Don Juan Tenorio.* Based on Zorrilla, etc. C. Nov. 3, 1958. Assume this to be a later version of previous entry, but if No. 685 is a trans., then this one is different.

---. (DELACROIX. See under "Paintings.")

---. (DELIÈRE, EDMOND. See Polignac.)

---. (DELPINI, C. A. See Anon.: *Don Juan*, *or the Libertine Destroyed.*)

687. †DELPIT, ÉDOUARD. *Les Fils du siècle.* Novel. Fr. 1886.

688. DELTEIL, JOSEPH ... *Don Juan ...* Novel. Fr. 1930. Called *Don Juan el Santo* in one bibliography.

---. (DELVAU, ALFRED. See "lions" under "viveurs.")

---. (DEMOLIÈRE, H. - J. See Moléri.)

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689. DERENNES, CHARLES. *Don Juan, ou Le Cocu fatal, indispensable.* Fr. Story in his *Les Cocus célèbres* (Paris, c. 1927), pp. 45 - 74.

690. DESBONNETS, CHARLES. *Une Nuit de Don Juan.* One-act prose play. Brussels, 1937. Cf. No. 814.

---. (DESCHAMPS, E. See Blaze, F. H. J.)

---. (DESLANDES, PAULIN. See Duflot, J.)

691. †DESLANDES, PAULIN, and CHARLES POTIER. *Vingt ans ou la vie d'un séducteur.* "Drama - vaudeville." Fr. 1858. The Chevalier d'Estaing is nicknamed " Don Juan."

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

693. DESNOS, ROBERT. *The Night of Loveless Nights.* Long, surrealist poem in French, despite English title. Fr. 1930. Later in *Fortunes* (1942). About Don Juan.

694. DESNOS, ROBERT. *La Ville de Don Juan.* Surrealist narrative poem in 23 three-line stanzas. Orig. in *Les Sans cou* (1934). Later in *Fortunes*.

---. (DESNOYERS DE BIÉVILLE. See Dumanoir.)

---. (DÉSORMIÈRES, R. See No. 1481.)

695. *DESROSIERS. *Belucci*, a poem in *Mercure du XIXe Siècle*, XXXI (1830), pp. 473 - 484. Amplifies Byron's *Don Juan*, Canto i, stanza cxiii, into twenty verses beginning "Quand la lune blafarde illumine la terre." Cited in Estève, No. 2556.48. Seemingly the same Desrosiers as in my No. 1803.

---. (DEVÉRIA, EUGÈNE. See under "Paintings.")

---. (DEWINNE, M. See No. 562.)

696. DEXTER, HARRY. *Deh, vieni alla finestra*, from Mozart's *Don Giovanni*, given new musical setting and arr. for T. T. B. B. London, c. 1955.

697. DEXTER, HARRY. *Give Me Your Hand; the Duet, La ci darem.* C. in London, Feb. 18, 1955. From Mozart's *Don Giovanni*, arr. for soprano, alto, tenor, and base (?) or soprano, alto, and baritone, and given a new musical setting.

698. DEXTER, HARRY. Serenade from Mozart's *Don Giovanni.* Arr. for T. T. B. B. London, c. Feb. 17, 1955.

---. (DI PUMA, B. See S. Mutimer.)

---. (DIA LUCA. See No. 1295.)

699. *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.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

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

701. DICENTA, JOAQUÍN, Sr. *La Conversión de Mañara.* "Comedia dramática." Sp. 1905.

702. †DICKENS, CHARLES. *David Copperfield.* Novel. Eng. 1849 - 1850. (Character Steerforth.)

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

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

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

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

---. (DIODATI, GIUSEPPE. See Fabrizi, V.)

704. DIVOIRE, FERNAND. *La Chasse de Don Juan.* Poetry fragment in *Vers et Prose*, XXXII (Jan. - March 1913), pp. 71 - 74.

---. ***DOBLACHE, GUILLERMO. *Don Juan the Dear Old Doctor, Bonfort's*, Jan. 10, 1905. Boston.

705. †DÓCZY, Baron LAJOS. *A Csók.* Play. Hun. 1871. (Trans.: "The Kiss.")

706. DOLOROSA, [Sister?]. *Die Chöre des Lebens: Roman - Zyklus in Drei Büchern*. 1. *Fräulein Don Juan.* Novel. Ger. 1903.

707. **DOMENCHINA, JUAN JOSÉ, 1898 --. *El Desorientado.* "Glosa, ditirambo y vejamen de un nuevo Don Juan apócrifo." Madrid, 1937 (2), pp. 75 - 82. Data from another bibliography; I could not trace the item.

"DON JUAN" USED AS A PLACE NAME, NOM DE PLUME, ETC. (Also see under "Convidado," "Tenorio," etc.)

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

709. **Don Giovanni.* "Politico, letterario, umoristico, indipendente, Giornale quindicinale." Ed. G. Caserella. Cosenza. Vol. I, No. 1 (April 1946). Apparently only one issue.

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

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

712. Don Juan. Pseud. of Norman Luthel Peterson, a song writer, says the Lib. Cong.

713. Don Juan. Pseudonym used by John E. Wheelock.

714. "Don Juan [Tenorio]." Expression meaning "lady killer" or "seducer", internationally used.

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715. Don Juan. The name of Percy B. Shelley's boat, bought in 1822. See *Complete Works* (ed. Ingpen and Peck), X, p. 388, 390, 405; letters of May 13, 16, and June 18, 1822. The name comes from Byron's poem and was Byron's idea: ibid., note 1, p. 395, to a letter of May 29, 1822.

716. Don Juan. Possibly the name of another boat. See *Jacque, No. 3386.2.

717. Don Juan. A tiny river in Ecuador, emptying into the Pacific just south of Cuaque, due west of Quito. It is but ten miles or so long.

718. Don Juan. Name of the town in Ecuador where the Don Juan River empties into the sea. See previous entry.

719. *Don Juan.* Periodical. Nov. 1951 --. Paris.

720. Don Juan. Brand name for imported rum and distilled spirits. 1941.

721. Don Juan. Name of a men's wrist watch band company in Chicago, Illinois. 1954.

722. Don Juan, Inc. Makes a lipstick called "Don Juan." New York City, ca. 1941.

723. Don Juan Products. New York City. Established in 1890. "Belts, suspenders, ties, billfolds, mufflers."

724. Don Juan Razor Blades. Durex Blade Co., New York City. 1955.

725. *Don Juan - Serie*. I. A. Belot. *Jugendsünden* (*Folies de jeunesse*, Paris, 1876); II. A. Houssaye. *Evastöchter* (*Les Filles d'Ève*, Paris, 1852); III. G. Droz. *An der Quelle der Freude* (*Autour d'un source* (?), Paris, 1869). Three vols. of novels. Berlin, 1890. Trans. by E. Berg.

726. *Don Juan Tenorio: Periódico Semanal.* Appeared in Oct. 1886. Palau y Dulcet notes that it continued to be published into 1887. He does not know the place of publication.

727 - 728. Don Wahn. Pseudonym of Philip Stack, who did a book called *Love in Manhattan* (New York, 1932), with a foreword by Walter Winchell, the New York columnist, who sometimes uses the same nom de plume himself when writing doggerel love poems.

---. (*Dondiego.* See *donjuán*.)

729. *Donjuán.* The Espasa - Calpe Enciclopedia defines a "donjuán" or "dondiego" as follows: "Presumido, galancete, entonado, elegante, afectado en su porte y maneras. Es voz clásica que no figura en los diccionarios."

730 - 731. Donjuán. Name of two villages in the Dominican Republic in the sections of San José de las Matas, Santiago, and Monte Plata, Santo Domingo.

732. Donjuán. (Botany) four o'clock, marvel - of - Peru (*Mirabilis jalapa*, and related species).

---. (Juan and Don. See No. 1040.)

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733. 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.

734. Les Pantalons Don Juan. A tailor shop, 26 Rue du Dragon, Paris VIe, France. 1954. Features a picture of Don Juan as a seventeenth century dandy on the sign.

735. DORA, Signor. *Il Don Giovanni. Don Juan.* "A Grand Opera. In Three Acts and in Verse. Adapted from the Spanish of Gabriel Téllez, by L. da Ponte ... Revised by Signor Dora." London, (1843).

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

737. †DORAT, CLAUDE JOSEPH. *Les Malheurs de l'inconstance.* Novel. Fr. 1772.

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

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

---. (DOSTAL, H. See Eysler.)

739. †DOSTOEVSKI, FËDOR. *The Brothers Karamazov.* Novel. Rus. 1879 - 1880. 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, or Fyodor, the father.

740. †DRIEU LA ROCHELLE, PIERRE. *L'Homme couvert de femmes.* Novel. Fr. 1925. (Character Gille.)

741. *DRINAN, ADAM [pseud. of Joseph Macloed]. *Don Juan in Heaven* and *A Voice in Rapallo.* "An evening's entertainment in verse." C. Jan. 12, 1960. See Nicola.

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

742. *DRUCKER, WILLY. *Don Juan und sein Sohn.* 1928. I find no trace of book or author.

743. †DRYDEN, JOHN. *The Mock Astrologer.* Play. Eng. 1668. Serstevens said that it helped him in his own conception of Don Juan: see No. 1639.

---. (DUBOURDIEU, RAYMOND. See "viveurs.")

---. (DUBUT DE LAFOREST, JEAN L. See "viveurs.")

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

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

745. †DUJARDIN, ÉDOUARD. *La Comédie des amours.* Verse. Fr. 1891.

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

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

748. DUMAS *père*, ALEXANDRE. *Don Juan de Maraña; ou la chute d'un ange.* Drama. Fr. 1836. Also see Nos. 272, 278, 458, 850, 1147a, 1147b (?), 1148, 1549, 1554, 1580, and 1792.

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

---. (DUMESNIL. See Rosimond.)

749. DUMUR, LOUIS, and VIRGILE JOSZ. *Don Juan en Flandre.* One-act play in *Vers et Prose*, XXXIII (April - June 1913), pp. 75 - 86. In prose. The valet is named Leporello.

750. DUNCAN, RONALD F. H. *The Death of Satan.* Play. Eng. First perf., August 5, 1954, in Bideford, as a part of the Devon Festival of the Arts. Sequel to his *Don Juan.* Has a scene laid in hell. Characters include Satan, Oscar Wilde, Bernard Shaw, Lord Byron, etc.

751. 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].

752. DUNGAN, OLIVE. Arr. of minuet from Mozart's *Don Giovanni.* Boston, c. April 7, 1942.

753. †DUPLAN, PAUL. *Le Capitaine Jean.* Novel. Fr. 1888.

---. (DUPUY - MAZUEL. See Frappa.)

---. (DURANTIN, ARMAND. See "viveurs.")

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

755. DUREL. *Pierrot Don Juan.* Pantomime. Fr. Played at the Folies Bergère in 1905.

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

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

---. (DUVAL, ALEXANDRE. See Richardson, S.)

---. EÇA DE QUEIROZ, JOSÉ MARÍA. This Portuguese novelist created a Don Juan - like character named Fradique Mendes, a sort of alter ego of the writer himself. His views and adventures are related in:

759. †*Cartas de Fradique Mendes.* 1889.

760. †*Cartas ineditas de Fradique Mendes.* Posthumous.

761. †*A Correspondencia de Fradique Mendes* (*memorial e notas*). 1900.

762. †*Ultimas paginas.* Contains "A Ultima carta de Fradique Mendes."

763. ECHEGARAY Y EIZAGUIRRE, JOSÉ. *En el puño de la espada.* Play. Sp. 1875.

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

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

766. ECHEVERRÍA, ESTEBAN. *El Ángel caído.* Poem. Arg. 1844 - 1846.

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

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

769. *†EGK, WERNER. *Joan von Zarissa.* Ballet. Ger. 1939. More precisely, a *Tanzspiel*, or "play for dancers." Also cited as 1940.

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

---. (ELISABETH, Queen Consort of Rumania. See Sylva, C.)

---. (ELSIE - JEAN. See Stern, E. J.)

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

771. ENGEL, KARL D. L. *Zur Ouvertüre von Mozarts Don Juan.* Sonnet. Ger. 1888. Published in No. B3.

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

773. ENNA, AUGUST. *Don Juan Maraña.* Opera in three acts. Den. 1923.

774. ENO, PAUL. Serenade from Mozart's *Don Giovanni.* Philadelphia, c. Sep. 27, 1898.

775. ERLANDE, ALBERT [Albert - Jacques Brandenbourg]. *Dongiovanninesca. Nouvelle.* Fr. *MdF*, CCIX (Feb. 1, 1929), pp. 549 - 576.

---. (ESPINO, C. See Juan de Alba, No. 226.)

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

776. ESPRONCEDA, JOSÉ DE. *El Diablo Mundo.* Philosophical poem. Sp. Unfinished at the time of his death in 1842. One critic finds it influenced by Byron's *Don Juan.*

777. ESPRONCEDA, JOSÉ DE. *El Estudiante de Salamanca.* Poem. 1840. See Ginard de la Rosa and Rodríguez Pinilla; see Nos. 795 and 849.

778. †ESPRONCEDA, JOSÉ DE. *Sancho Saldaña.* Novel. 1834.

779.*ESTREMERA, JOSÉ, 1852 - 1895. *Don Luis Mejía.* One-act comedy. Cf. Nos. 1197 and 1935.

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

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

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

---. (EVANS, FLORENCE WILKINSON. See Wilkinson.)

782. EYSLER, EDMUND. *Don Juan, burlesque.* March, after motifs from the operetta *Der Junge Papa.* For two-hands, piano. Leipzig, c. Feb. 23, 1909. On March 12, 1909, H. Dostal secured a copyright for his arr. for full orchestra, also in Leipzig.

783. FABRANCHE, JEAN. *Les Plus belles nuits d'amour de Don Juan.* Novel. Fr. 1930.

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

785. FABRIZI, VINCENZO. *Don Giovanni* [*Tenorio*]*, ossia, Il Convitato di pietra.* Opera. Libretto by Giambattista Lorenzi, or by Giuseppe Diodati. Ital. Given at Fano, in 1788. Lorenzi also did the libretto for Tritto's farce opera in 1783 (q. v.), seemingly very similar to this one. Whether he or Diodati was responsible for Fabrizi's text is not certain. Loewenberg, No. 4250a, p. 178, states that Lorenzi's text was used for *both* operas.

786. *FACCIO, M. *La Morte di Don Giovanni.* Vercelli, 1889.

787. FAIRCHILD, LEE. *Don Juan's Bouquet.* Book of love poems, one of them entitled *Don Juan's Song*. U. S. 1903.

---. (FAURE. See Le Faure.)

788. †FAVIN, ÉMILE. *La Comédie de l'amour.* Novel. Fr. 1878.

789. FAYOS, JOSÉ. *El Don Juan de Mozart.* One-act *zarzuela*. Sp. First performed, March 1901. Music by Fayos. Book by E. N. Gorosterena.

---. (FEDERICI. See Ponte, L. da.)

790. FERBA, JOSÉ. *Le Carnet de Don Juan, ou, Don Juan au repos.* Short novel. Fr. Nîmes, 1925. *Cahiers du Capricorne*, No. 2.

791. †FERNÁNDEZ FLÓREZ, WENCESLAO. Writer of salacious stories, such as *Relato inmoral*, novel (Madrid, 1930), and *Por qué te engaña tu marido*, short stories (1931); sample tale: *La Seducida.*

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

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793. [FERNÁNDEZ Y GONZÁLEZ, MANUEL, 1821 - 1888.] *Aventuras de Don Juan* (*Don Juan Tenorio*). "Novela histórica." Sp. Madrid, 1949. A ghostwritten condensation, cut to one-half or less, of F. y G.'s *Don Juan Tenorio.*

---. ***FERNÁNDEZ Y GONZÁLEZ, MANUEL. *Don Juan el Segundo, o, El Bufón del rey.* Historical novel. 1853.

794. FERNÁNDEZ Y GONZÁLEZ, MANUEL. *Don Juan Tenorio.* Novel. 1851. Trans. into Portuguese as *D. João Tenorio* (Lisbon, 186--).

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

796. FERNÁNDEZ Y GONZÁLEZ, MANUEL. *Don Miguel de Mañara*, *memorias del tiempo de Carlos V. Leyendas nacionales.* 1868.

797. FERNÁNDEZ Y GONZÁLEZ, MANUEL. *La Maldición de Dios.* Madrid, 1863. This is part two of *Don Juan Tenorio*, and like it, very popular. Six eds. known of the former, four of this item. Ends with the death of Don Juan.

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

799. [FERNÁNDEZ Y GONZÁLEZ, MANUEL.] *La Vuelta de Don Juan.* Madrid, 1952. A ghostwritten condensation, cut to about one-fourth of the original, of *La Maldición de Dios.*

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

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

801. *FERREIRA [or: Ferreyra], MANUEL. Music for Zamora's play, No. 1926. Span. Date of birth and death unknown.

802. FERRER Y CODINA, ANTONIO, 1837 - 1908. *¡¡Tenorios!!* Three-act comedy. Sp. Ca. 1890. One source gives his birth date as 1827.

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

804. FERRON, JACQUES. *Le Cheval de Don Juan.* Three-act play. First ed., Montreal: Orphée, 1957. Characters include 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.

805. †FERRUGGIA, GEMMA. *Il Fascino.* Novel. Ital. 1896.

806. †FEUILLET, OCTAVE. *Les Amours de Philippe.* Novel. Fr. 1877.

807. †FEUILLET, OCTAVE. *Monsieur de Camors.* Novel. 1867.

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

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

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

---. (FIELD, NATHANIEL See Richardson, S.)

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

810. *FIGUEIREDO, GUILHERME. *Dom Juan.* Play. Br. Performed, São Paulo, 1951. Said to have been performed in Spanish in Mexico, spring, 1962 and also to be published in Spanish. No pub. listed in Lib. Cong. through Aug. 1963.

---. (FIGUEIREDO, LUIS BOTELHO FROES DE. See Botelho.)

---. (FILISTRI. See Righini.)

811. †FITZGERALD, F. SCOTT. *This Side of Paradise.* Novel. U. S. 1920. Amory Blaine, the hero, actually calls himself a "Don Juan."

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

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

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

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

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

816. FLECKER, JAMES ELROY. *Don Juan.* Three-act play. Eng. Written, 1910 - 1911. Published, 1925. See Arundell.

817. FLECKER, JAMES ELROY. *Don Juan Declaims.* Undated, seventy-line, narrative poem. Eng. In his *Collected Poems* (London. 2nd ed., 1935). Apparently in the first, 1916 ed., too.

---. (FLECKER, JAMES ELROY. *Don Juan in Hell.* Undated trans. of Baudelaire, No. 440.)

818. *FLERES, UGO, 1857 - 1939. *Don Giovanni.* Cited, with no details, in another bibliography. I cannot locate it.

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

819. FLEURET, FERNAND. *Les Derniers plaisirs*, *histoire espagnole.* Novel. Fr. 1924. About "Don Juan Mañara", as the author calls him.

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

821. †FLORES GARCÍA, FRANCISCO, and JOAQUÍN ABATI. *Doña Juanita.* Two-act comedy in prose. First played, Dec. 1895; printed Madrid, 1895. Very slight connection with Don Juan legend. In Act I, scene 4, Jacinto is termed a "conquistador" and "Tenorio."

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---. (FLÖTER, H. See Tautz, W.)

822. *FLYGARE - CARLÉN, EMILIE, 1807 - 1892. Some novel by her from which comes a comedy called *Ein Don Juan Wider Willen.* (See Anon.) I find nothing with this title or even anything similar to it. Cf. Ney and Trautmann.

823. FOKINE, MICHEL, 1880 - 1942. *Don Juan.* Ballet in one act and three scenes. Rus. First produced in London, June 25, 1936, by the Ballet Russe de Monte Carlo. Termed a choreographic "tragi - comedy" by one critic. Music by Gluck, q. v.; choreography by Fokine; book by Eric Allatini (Ital.) and Fokine. 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 his *Don Juan*.

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

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

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

827. †FONTANE, THEODOR. *Effi Briest.* Novel. Ger. 1895. (Character Major Carcas.)

---. ***FOOTE, LUCIUS H. *Don Juan*, poem in *American Anthology* (ed. Stedman), 1900.

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

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

829.FORTÉ, FÉLIX. *Don Juan Tenorio.* "Poème dramatique." Brussels, 1959.

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

---. (FOUDRAS, Marquis de. See "viveurs.")

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

831. *†FOUQUIER, HENRY. *Paradoxes féminins*, vol. I. Paris, 1886. I have not seen this item.

832. FOX, GEORGE M., and NORBERT TERRASSAULT. TV adaptation of Shaw's *Don Juan in Hell*. C. Jan. 21, 1960.

833. *FRAISSE, AUG. *Don Luis.* Drama. Paris, 1911. Is this Don Luis de Mejía, or at least is the play connected with the Don Juan legend?

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

834a. *FRAPPA, JEAN - JOSÉ, and H. DUPUY - MAZUEL. *Les Don Juanes.* Play. Paris, 1922. Adapted from Prévost's novel, No. 1472.

---. (FRASSINETI, A. See No. 1302.)

835. FREIBERG, GÜNTHER VON [pseud. of Ada Pinelli]. *Don Juan de Marana.* Music by A. Boczek. "Monodrama." Ger. 1894. A monodrama is normally a play with music to suggest the theme and with only one actor.

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---. (FRÊNE, CAMILLE DE. See "libertines" under "viveurs.")

836. *FRESCH, CLAUDE HENRI. *Triptyque de Don Juan.* A poem of some sort. Casablanca: Imprimeries Réunies, 1942.

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

---. (FREY, H. See Stern, E. J.)

837. FRIEDMAN, IGNAZ. Free reworking of a gavotte from Gluck's *Don Juan.* Vaucluse, Australia, copyright renewed Sep. 29, 1942. This would place the original c. date ca. 1914.

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

839 - 840. FRISCH, MAX. *Don Juan; oder, Die Liebe zur Geometrie.* Five-act comedy. Swiss. Frankfort a/M., 1953. Not "für," as cited in some sources. Rev. version, Frankfurt, 1962. Première, Hamburg, 1962. See No. 1447a.

---. (FROES DE FIGUEIREDO, LUIS BOTELHO. See Botelho.)

---. (FUENSANTA DEL VALLE, Marqués de la, and JOSÉ SANCHO RAYÓN. A reworking of the play *Tan largo me lo fiáis*, 1871, has been attributed to a "Valle, Fuensate del." Actually the work in question is the text of the old *Tan largo*, included in volume XII (Madrid, 1878) of del Valle and Sancho Rayón's *Colección de libros españoles raros o curiosos.* The first editor's full name is Feliciano Ramírez de Arellano, marqués de la Fuensanta del Valle, and is sometimes listed under "R.")

---. (FULVIO. See Verlaine.)

841. FUYTER, LEON DE, fl. 1650. *Don Jan, of de gestrafte ontrouw.* Five-act tragedy in verse. Hol. Earliest ed. I find is 1716, but it was played in 1646. (Trans.: "Don Juan, or Infidelity Punished.") He also did a five-act verse tragedy entitled *Don Jan de Tessandier* (1654), imitated from Calderón, with which I am unacquainted.

---. (FUZELLIER, E. See B. Taladoire.)

---. (GABRIELSON, FRANK. See *Don Juan Quilligan* under "Motion Pictures.")

842. GALEOTTI, VINCENZO. Ferdinando Giuseppe Bertoni's *Tancredi*, an opera first performed on Dec. 26, 1766, with libretto by Balbis, had in it three ballets by Galeotti, with music by Giuseppe Antonio Le Messier. One of the three was entitled *Il Convitato di pietra.* See Sonneck, No. 4416.

843. GALLA - RINI, ANTHONY, and SYDNEY B. DAWSON. Minuet from Mozart's *Don Giovanni*, arr. by them. New York, c. Nov. 24, 1940.

844. GALLEGO, JULIÁN, 1919 --. *El Burlador burlado.* Short story. Sp. In *Mi portera*, *París y el arte: Crónicas imaginarias* (Barcelona: Seix Barral, 1957), pp. 117 - 133. In this case Don Juan is "burlado" by his own children.

845. GALLEGO, JULIÁN. *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 *caseta*, which she scrubs up weekly with a fine sense of domesticity.

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---. (GALLET, LOUIS. See Choudens, A.)

846. GANDOLFO, EUG. Serenade from Mozart's *Don Giovanni.* Arr. for quintet with piano lead. Fr. Nice, France, 1921.

847. *GARBAN, LUCIEN. Adolphe Boschot's French version of Mozart's *Don Giovanni*, his orchestration reduced to a piano score. C. June 1, 1933.

848. GARCÍA, ENRIQUE JACINTO. *Don Juan y el mundo. Novela.* Buenos Aires, 1959.

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

849. *†GARCÍA DE VILLALTA, JOSÉ. *El Golpe en vago.* Six-volume historical novel. Sp. Madrid, 1835. Has an episode in which a man sees his own funeral. Torres, No. 2777.9 below, considers it a source for Espronceda's *Estudiante de Salamanca.* García, incidentally, edited Espronceda's *Poesías* in 1840.

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

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

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

---. (GARDEL. See Thuring.)

---. (GARDENS, H. See Tautz, W.)

853. GARDI, FRANCISCO. *Il Nuovo convitato di pietra.* Also: *Il Convito di pietra, ossia Il Don Giovanni*, etc. Tragicomic opera. Libretto by Giuseppe M. Foppa. Ital. Venice, 1787.

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

854. GAUDET D'ARRAS. *Don Juan.* Fr. Paris, 18--. Adaptation of Byron's poem.

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

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

857. GAUTIER, THÉOPHILE. *La Comédie de la mort.* Poem in three parts. 1838. Section 5 of part 3 deals with Faust, and section 7 is actually entitled "Don Juan."

858. GAUTIER, THÉOPHILE. *Imitation de Byron.* In his *Poésies complètes*, I, p. 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.

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859. GAZZANIGA, GIUSEPPE. *Il Convitato di pietra.* One-act opera. Libretto by Bertati (q. v.). Venice, 1787. This opera has been reported with other titles, such as *Don Giovanni* and *Don Giovanni Tenorio*, and other first performance dates and places, such as Bergamo, 1788 and Lucca, 1792. It has also been doubted whether Bertati really did the libretto, or whether it should be considered anonymous. See Ponte, L. da.

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

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

861. GENÊT, JEAN. *Les Nègres.* Play, without acts or scenes. Fr. 1958. First perf., Paris, Oct. 28, 1959. The colored players hum, whistle, and dance the minuet from Mozart's *Don Giovanni* at the start of the play, dance it again at the end. The play within a play echoes the crime and punishment in hell theme of *Don Giovanni.* Archibald, some three-fourths through the play, refers to Don Giovanni.

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

863. GEORGE, NANCY. *Une Aventure de Don Juan. Nouvelle.* Fr. In *La Petite Illustration*, Jan. 5, 1935, pp. 3 - 30.

864. GERABEK, ELISABETH. *Carmen und Don Juan.* Short five-act tragedy. Vienna, 1954.

865. GHELDERODE, MICHEL DE. *Don Juan.* Play. Bel. 1943. In his *Théâtre complet*, vol. I, Brussels. First appeared as *Don - Juan, dramafarce pour le music - hall*, in *La Renaissance d'Occident* (Brussels), XXVII (Dec. 1928), pp. 233 - 320. Play in three episodes. Dated 1926.

866. GIBSON, LORI. *Don Juan.* Song. Words and music by Gibson. C. by Flowers Music, Dec. 18, 1961.

867. †GIDE, ANDRÉ. *L'Immoraliste.* Novel. Fr. 1902. (Character Michel.)

868. GIDLOW, ELSA. *Don Juan in Limbo.* Dance play in two scenes. C. by her, March 30, 1962.

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

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

871. *GIMÉNEZ CABALLERO, ERNESTO. *Exaltación del matrimonio: Diálogo de amor entre Laura y Don Juan.* Madrid, 1936. He is a prominent Falangist writer. I cannot locate this particular item. See No. 4189.

872. 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.

873. GINARD DE LA ROSA, RAFAEL, and A. DE LAGUARDIA. *El Estudiante endiablado.* "Ópera cómica en un acto y en verso, con motivo del cuento de Espronceda." Music by A. Vidal y Llimona. Madrid, 1895. See Guardia.

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874. GIORGI, FERDINANDO DI. *La Fine di Don Giovanni, novella* in *La Prima donna.* Ital. 1895.

---. (GIOSSO. See Grosso.)

---. (GIRARD, R. See No. 1312.)

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

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

877. *GLASS, MAX. *Don Juans Puppen.* Pottsdam, 1923. 253p. A novel?

878. *GLOMME, W. O. *Festspiel zur Jubelfeier des Don Juan (von Mozart).* 1887. I find neither author nor work.

879. GLUCK, CHRISTOPH WILLIBALD VON. *Don Juan, oder das steinerne Gastmahl.* Ballet, in four acts. Libretto by Gaspare Angiolini. Ger. - Ital. Palermo, 1758 is the earliest performance I could find, but Vienna, 1761 is apparently the correct place and date. Others cited: Parma, 1759; Vienna, 1761, etc. Extremely popular. Many references to performances up to 1800 and beyond and many *Don Juan* ballets which we hear of during those years were doubtless the Gluck version, given without credit to the composer. See Nos. 281, 317, 518, 588, 823, 837, 937, 1043, 1074, 1076, 1084, 1165, 1166, 1214, 1318, 1628, 1895, and 1915.

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

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

882. GODOY, ARMAND, 1880 --. *Sonnets pour Don Juan.* Set of twelve. Cuban. Paris, 1956. Sonnet No. 1 mentions the "mille et trois"; No. 2, "Elvire"; No. 5, "Anna."

---. (GOETHE, JOHANN WOLFGANG VON. "Byrons *Don Juan.*" This is a translation of the first five stanzas of Byron's *Don Juan.* It is to be found in a set of translations entitled *Aus fremden Sprachen*, 1819 [?].)

883. †GOETHE, JOHANN WOLFGANG VON*. Die Leiden des Jungen Werther.* Novel, 1774.

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

885. *GOLDMAN, JAMES A. *Juan.* Three-act romantic comedy. Studio production in New York City in 1959. Produced March 2 - 5, 1960 at Univ. of Alabama. Orig. play based on D. J. legend. Laid in Seville, during Spain's Golden Age, with songs and dances.

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

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

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

888a. *GONÇALVES, PAULO, 1897 --. *As Núpcias de Dom João.* Play. Br.

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

889. *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.

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

---. (GORDON, ARTHUR. See Gorman.)

891. GORGONI, AL, and GIL PERLROTH. *Don Juan.* Song. Words and music by them. C. by Aldon Music Co., Jan. 13, 1961.

892. GÖRLITZ, CARL. *Der Klub der Don Juans.* Novel (?). Ger. 1908.

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

---. (GOROSTERENA, E. N. See José Fayos.)

894. GOTTSCHALL, RUDOLF VON. *Der Steinerne Gast.* Novel. Ger. Breslau, 1891.

---. (GOYA, FRANCISCO DE. See under "Paintings.")

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

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

895. GRABBE, CHRISTIAN DIETRICH. *Don Juan und Faust.* Tragedy. Ger. 1829. See Nos. 1046, 1125, 1143, 1158, 1286, 1511, 1900, and 1920. See esp. Lortzing, No. 1158.

896. *GRAELLS, EMILIO. *Un Tenorio de actualidad.* One-act *comedia.* Unpublished.

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

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

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

---. (GRAF, ARTURO. *Il Diavolo*. 1889. Listed by Simone Brouwer, No. 4410, as a work showing the devil having *his* love affairs. The reference is misleading, since Graf's work is a critical study of beliefs about the devil through the centuries.)

---. (GRAF, H. See No. 1290.)

---. (GRAHAM. See Russell.)

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

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

---. (GRARE, F. See Joana, J.)

901. *GRAS Y ELÍAS, FRANCISCO. *Un Tenorio catalán.* Story. Appeared in *Pluma y Lapis*, No. 6 (1900). This year of the magazine is apparently not held by any library in U. S. or Canada; therefore I was unable to verify the reference.

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

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

---. (GRASSO. See Grosso.)

9O4. GRAU, JACINTO. *El Burlador que no se burla.* "... escenas tragicómicas de una vida y muerte en cinco cuadros, prólogo y epílogo." Play. Sp. 1930.

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

---. ***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.

906. GREEN, MARTIN BURGESS. *Don Juan.* "A religious pantomime in three interludes." C. Sep. 17, 1954.

907. GREEN, SYDNEY. Arr. of serenade and canzonetta from Mozart's *Don Giovanni.* New York, c. Dec. 19, 1940.

908. GREENWALD, M. Arr. of *Là ci darem la mano* from Mozart's *Don Giovanni.* Philadelphia. Copyright renewed April 5, 1944. This would place the original c. date ca. 1916.

909. GREENWOOD, WAITER. *Don Juan.* Short story. Eng. In his *Cleft Stick* (1937).

---. (GRENVILLE MURRAY, EUSTACE C. See Anon.: *Don Juan*.)

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

---. (GRETSER. See No. 95.)

---. (GRIMM, W. See Hahn, Rudolf.)

---. (GRISAR. See Saint - Georges.)

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

911. *GRUBE, HERBERT, 1891 --. *Don Juan von Debrezin.* Five-act tragicomedy. Donaueschingen, 1952. "Als Ms. gedr." "Nicht im Buchhandel." Our Don Juan?

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

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

914. †GUALDO, LUIGI. *Un Matrimonio eccentrico.* Novel. Ital. 1879 (?).

915. 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, Oct. 26, 1895. Imitation of Zorrilla.

916. GUDMAND - HØYER, J. V. *Don Juan i knibe.* Three-act comedy with songs. Den. Nykøbing, 1904. (Trans.: "Don Juan in Difficulty.")

917. GUERRA JUNQUEIRO. *A Morte de Don João.* Poem sequence. Port. 1874. Cf. No. 1371.

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

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

---. (GUEULETTE, THOMAS S. See Biancolelli.)

---. (GUGLIELMI. See Ponte, L. da.)

920. GUITRY, SACHA. *Mozart.* Music by Reynaldo Hahn. Three-act play. Fr. First performed in Paris, Dec. 2, 1925. In scene where the youthful Mozart is considering a mild flirtation, Hahn has worked the strains of *Don Giovanni* into his music.

---. (GÜTHNER, N. See "lions" under "viveurs.")

921. GUTIÉRREZ DE LA VEGA, JOSÉ. *Don Miguel de Mañara.* Traditional tale, found in his *Semanario pintoresco*. Sp. 1851.

922. GUTIÉRREZ - GAMERO DE ROMATE, EMILIO, 1844 - 1936. *La Derrota de Mañara.* Short story. Sp. Valencia, 1907.

---. (GUYS, C. See under "Paintings.")

---. (GYMIR, G. See Morris, G.)

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

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

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

---. (HAAS, R. See Kröller, No. 1074.)

924a. *HABECK, FRITZ. *Don Juan geht vorbei.* Three-act comedy. Ger. (?). 1947. Adapted from Rud. Brettschneider's trans. of Puget's play, No. 1481.

925. *HAGELSTANGE, RUDOLF, 1912 --. *Die Beichte des Don Juan.* Poem. Olten, 1954.

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

---. (HAHN, REYNALDO. Venezuela. See Bataille, H. See Guitry, Sacha.)

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

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

929. †HAHN - HAHN, IDA Gräfin von. *Cecil.* Novel. Ger. 1844. (Hero a "Don Juan.")

930. †HAHN - HAHN, IDA Gräfin von. G*räfin Faustine.* Novel. 1841. (Heroine a "Doña Juana.")

931. †HAHN - HAHN, IDA Gräfin von. *Ilda Schönholm.* Novel. 1838. (Heroine a "Doña Juana.")

932. †HAHN - HAHN, IDA Gräfin von. *Der Rechte.* Novel. 1839. (Character Catherine Desmont a "Doña Juana.")

---. (HALÉVY. See Meilhac.)

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

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

---. (HAMBERLIN, H. See S. Mutimer.)

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

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

937. HANKA, ERIKA. *Don Juan.* Ballet. 1949. Based on Gluck.

938. *HANSEN, OLUF. *Don Juan som Kusk.* "Recollections." Ringkøbing, Denmark, 1952. (Trans.: "D. J. as Coach Driver.")

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

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

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

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

---. (HARRACH. See under "Paintings.")

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

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

942. HARTENSTEIN, STEPHAN VON. *Don Juan: Ein Leben Liebe, Laster, Heiligkeit.* Story. Vienna, 1934.

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

---. (HARVEY, JOHN MARTIN. *Don Juan's Last Wager.* This item is the same as No. 665 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. 2665.1.)

943. HAUCH, JOHANN CARSTEN. *Don Juan.* Five-act tragedy. Den. Before 1836. Said to be in his *Complete Works*, 1828 - 1829.

944. †HAUFF, WILHELM. *Phantasien im Bremer Rathskeller. Novelle.* Ger. 1827. Farinelli, No. 4153, p. 193, states that the statue of Orlando in this story was suggested by that of Don Giovanni's avenger in Mozart's opera. It is at least true that some two-thirds along in the story, Hauff speaks of Don Juan, Leporello, and the statue.

945. HAUG, HANS. *Don Juan in der Fremde.* Libretto by Dominik Müller. Comic opera. Laupen - Bern, (1930). An overture by Haug with this title, described as "quasi perpetuum mobile," was copyright Jan. 8, 1933. Perhaps an addition. See Hopfinger and cf. title.

946. HAUPT, LOIS VON. Minuet from Mozart's *Don Giovanni*, arr. for two pianos. New York, c. 1952.

---. (HAUPTMANN, E. See B. Brecht.)

947. HAWES, W. Adaptation in English of Mozart's *Don Giovanni.* 1830.

948. †HAWTHORNE, NATHANIEL. C. N. Stavrou, No. 2948.1, observes that Hawthorne, who took the woman's side, has much to say about masculine infidelity. *The Scarlet Letter*, etc., have donjuanesque heroes: Westervelt, Dimmesdale, Chillingworth, Coverdale, Hollingsworth, Donatello, even Kenyon.

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

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

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

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

953. HÉBERT, MAURICE. *Le Cycle de Don Juan.* Long, rambling poem. Fr. - Can. Large sections of it appeared in the *Proceedings and Transactions of the Royal Society of Canada*, ser. 3, vol. XXXI, sect. 1 (1937), pp. 75 - 83; vol. XXXIII, sect. 1 (1939), pp. 155 - 165; vol. XXXVII, sect. 1 (1943), pp. 39 - 44; vol. XXXIX, sect. 1 (1945), pp. 89 - 102; vol. XL, sect. 1 (1946), pp. 37 - 49; vol. XLIII, sect. 1 (1949), pp. 39 - 49.

954. HEIBERG, JOHANN LUDWIG. *Don Juan.* "Romantisk comedie i 4 Acter." Den. 1814. Modeled rather closely on Molière's play. One source calls it a puppet show, 1813.

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

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

---. (HELD, FRANZ. See Herzfeld, Franz.)

957. †HELLBACH, R. *Liebesabenteuer eines alten Junggesellen.* Vienna, 1886.

958. HEMMERT, DANIELLE. *L'Offrande 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).

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

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

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

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

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

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

962. †HERMANT, ABEL. *Les Confidences d'une aïeule, 1788 - 1863.* Novel. Fr. 1893. (Character Émilie.)

963. HERNÁNDEZ - CATÁ, ALFONSO. *Un Triumfo de Don Juan*, in his *Cuentos pasionales.* Cuba. 1923 (?). Despite the title of the book, this is a play in four scenes. "El triumfo ..." in table of contents.

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

---. (HERNANDO Y PALOMAR, RAFAEL. See Bretón de los Herreros.)

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

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

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

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967. HERZFELD, FRANZ [Franz Held, pseud.]. *Don Juan's Ratskellerkneipen.* "Eine feuchtfröhliche Weinmärchen." Humorous poem. 1894.

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

969. HESSE, HERMANN. *Ladidel. Novelle.* Ger. - Swiss. Originally in *Umwege* (Berlin, 1912). Rev. and reprinted in *Kleine Welt* (Berlin, [1933]). Hero, Hermann Ladidel, who is very timid, is called a Don Juan.

970. HESSE, HERMANN. *Die Morgenlandfahrt.* Hesse calls it an "Erzählung," but often considered a short novel. 1932. Weigand, No. 2531.3, notes that the ending resembles that of Broch's *Schuldlosen* (q. v.) and that both of them hark back to the finale of Mozart's *Don Giovanni.* The self - accusing hero, H. H., actually accuses Leo of talking like the Commander in the last act of *D. G.* (see 1951 ed., Berlin and Frankfurt a/M.: Suhrkamp, p. 109).

971. HESSE, HERMANN. *Der Steppenwolf.* Novel. 1927. In the fantasy section near the end, the hero, Harry Haller, finds himself viewing the last act of Mozart's *Don Giovanni* and hears the doom music as the stone guest approaches. The novel itself, however, does not have a similar conclusion. See Weigand, No. 2531.4.

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

972. *HEUSENSTAMM, THEODOR, Graf von. Poetic rhapsody on Don Juan, in his *Gesammelte Werke* (Vienna, 1900), I, pp. 86 - 90. His works are not listed in the Library of Congress Union Catalogue.

973. HEUVEL, VAN - DEN. Mozart's *Don Giovanni*, "revu, corrigé, mis en ordre avec tous les récitatifs par ..." Vocal score and piano accomp. N. d. N. p.

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

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

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

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

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

977. HIRE, JEAN DE LA. *Mémoires d'un Don Juan et physiologie du donjuanisme.* Novel. Fr. 1904.

---. (HIRSCHMANN, H. See Richardson, S.)

977a. *HOCHWÄLDER, FRITZ, 1911 --. *1003.* Play. Aus. Produced, 1963.

978. HÖCKER, PAUL OSKAR, 1865 - 1944. *Don Juans Frau.* Novel. Stuttgart, 1906. Lib. Cong. says c. 1939. Rev. version? C. renewal date would be ca. 1934.

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

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

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981. †HOFMANNSTHAL, HUGO VON. *Cristinas Heimreise.* Three-act comedy. Ger. 1910. (Character Florindo.)

982. **HOLBERG, LUDWIG VON, 1684 - 1754. *Don Juan.* Drama. Den. 174(?). One writer so lists it. He did a *Sganarels Reyse* (which I cannot see as having 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?

983. HOLTEI, KARL VON. *Don Juan.* Dramatic fantasy in seven acts. Ger. 1834.

984. *HÖMBERG, HANS. *Ein Don Juan.* Imitation or free paraphrasing of Aucouturier's *Don Juan* (q. v.) in German. Wiesbaden, c. June 1, 1957.

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

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

987. HOPFEN, HANS. *Mein Onkel Don Juan: Eine Geschichte aus dem vorigen Jahrhundert.* Novel. Ger. 1881. It is also listed as "... aus dem 18. Jahrhundert."

988. HOPFINGER, OTTO. *Don Juan und der Fremde.* Five-act play. Copyright by him, Nov. 20, 1950. Cf. title of Haug's opera.

---. (HORNEM, HORACE. See No. 295.)

989. HÖRNIGK, R. *Don Juan.* Five-act tragedy in verse. Ger. 1850. Originally appeared anonymously, in Potsdam. See No. 283.

990. HORNSTEIN, FERDINAND VON. *Don Juan Höllenqualen.* Drama. Ger. 1900.

991. HORROCKS, HERBERT. *A Fiddler Is Passing This Way.* Twopart song from Mozart's *Don Giovanni.* Adapted and arr., with English words, by him. C. by Elkins and Co., Ltd., Aug. 11, 1959.

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

992. HOUSSAYE, ARSÈNE. *Don Juan et Célimène*, short story in *Contes pour les femmes*, part 2. Fr. 1885 - 1886.

993. HOUSSAYE, ARSÈNE. *Don Juan vaincu*, short story in ibid., part 1. Also in *Les Milles et une nuits parisiennes*, vol. I. 1875.

994. †HOUSSAYE, ARSÈNE. *Les Femmes du diable.* Novel. 1867.

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

995. HOUSSAYE, ARSÈNE. *Les Grandes Dames*, first series. Vol. I = *Monsieur Don Juan*; vol. II, *Madame Vénus*; vol. III, *Les Pécheresses blondes*; vol. IV, *Une Tragédie à Ems.* Paris, 1868 - 1869. All four deal with Jean - Octave de Parisis, nicknamed Don Juan de Parisis. Chapter headings, passim, contain the words "Don Juan."

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996. HOUSSAYE, ARSÈNE. *Madame Don Juan*, story in *Les Milles et une nuits parisiennes*, vol. III. 1875.

997. †HOUSSAYE, ARSÈNE. *Mademoiselle Phryné.* Novel. Vol. II of *Les Parisiennes.* 1877.

998. HOVEY, RICHARD. *Don Juan. Canto XVII*, poem in *To the End of the Trail*. U. S. New York: Duffield, 1908. Spurious continuation of Byron.

999. HOW, LOUIS. *The Other Don Juan.* Poem. U. S. 1932. About Don Juan de Mañara.

1000. HOWE, ALBERT. *I Can Scarce Comprehend It* and *All Joy and Pleasure.* Recitative and aria from Mozart's *Don Giovanni.* C. Oct. 1, 1935. *All Joy* is the aria *Dalla sua pace. I Can Scarce* is the recit. *Come mai creder deggio*, which is not in all scores of the opera.

1001. HOYER, WILHELM. *Don Giovanni*, adapted for marionette theater from Mozart.

1002. HOYOS GÓMEZ, JULIO DE. *Tigre Juan.* A four-act "síntesis teatral" of Pérez de Ayala's novel. Madrid, 1928.

1003. †HUCH, FRIEDRICH, 1873 - 1913. *Christels Verpflichtungen. Novelle.* Ger.

1004. HUETE ORDÓÑEZ, J. *Tenorio en el siglo XX.* One-act musical. Music by Manuel Quislant and Salvador Martí. Span. 1917. Parody of Zorrilla's *Don Juan Tenorio*.

---. (HUGO, V. See No. 4224.)

1005. HUME, JAMES ORD. Mozart's *Don Giovanni*, arr. and sel. for military band. London, c. May 26, 1916.

1006. †HUNGERFORD, MARGARET WOLFE. *An Unsatisfactory Lover.* Novel. Irel. Philadelphia, 1893.

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

1007. *HURTADO, ANTONTO. *Monólogo de ultratumba. Leyenda*. Sp. Hurtado (or: Hurtado y Valhondo, 1825 - 1878) wrote poems, novels, *leyendas*, *romances*, etc.

1008. HÜRTE, NORBERT. *Wahrhaftige Historie vom ärgerlichen Leben des spanischen Ritters Don Juan und wie ihn zuletzt ††† der Teufel geholt. Novelle.* Ger. *1856 (2nd ed.). 1865 (4th ed.). Retelling of Mozart's opera *Don Giovanni.* Hürte specialized in retelling the classics for less well educated readers.

1009. †IBSEN, HENRIK. *Fru Inger til Østraad.* Play. Nor. 1854. (Trans.: Mistress Inger from Østraad.")

1010. †IBSEN, HENRIK. *Kjaerlighedens komedie.* Play. 1863. (Trans.: Loves' Comedy.")

1011. †IBSEN, HENRIK. *Lille Eyolf.* Play. 1894. (Trans.: "Little Eyolf.")

1012. †IBSEN, HENRIK. *Peer Gynt.* Play. 1867. These plays have been cited by several critics as depicting the Don Juan type. Many may well consider the analogy somewhat thin.

---. ***INGELOW, JEAN. *Don John.* Novel.

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1013. INSÚA, ALBERTO. *El Alma y el cuerpo de Don Juan. Novela.* Cuba. 1915.

1014. IRVING, WASHINGTON. *Don Juan: A Spectral Research*, a short story with overtones of the usual rambling Irving essay, in *Crayon Miscellany*. U. S. Probably written in 1826; published in 1835, and collected as part of *Wolfert's Roost and Other Papers* (New York, 1855), pp. 322 - 333.

1015. IRVING, WASHINGTON. *The Isles of Greece.* Poem. Ca. 1825. A reworking of Byron's poem in *Don Juan*.

1016. *IUCHO, WILHELM. Selection from Mozart's *Don Giovanni*, redone for piano, in his *The Opera Wreath.* New York, ca. 1850.

1017. JACOB, MAX. *Le Cornet à Dés.* Paris, 1922. 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. A second ed., 1923, is rev. and enlarged. Originally written, 1917.

1017a. *JACOB, MAX*. Don Juan.* Short play, derived from *commedia dell'arte* tradition. Appeared in *Dos d'Arlequin.* Paris, 1921.

1018. *JACOBI, GEORGES. *Don Juan fin de siècle.* 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. 562.

1019. *JACOBS, WILLIAM WYMARK. *Ein Don Juan von der Wasserkante.* Stuttgart, 1916. I could not locate the work in the English original. Jacobs was an English playwright and story teller.

1020. JACOT, LOUIS. *Don Juan l'illuminé.* Five - act comedy. Paris, (1962).

1021. JADIUS, EMILIO. *Don Giovanni*, poem in *Inventario* (Milan), III, No. 3 (fall, 1950), pp. 55 - 59. Ital.

---. (JALLAIS, A. DE. See Cabot, C.)

1022. JAMES, BILLY. *Don Juan.* Song. Words and music by him. C. June 23, 1928.

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

1023. †JARDIEL PONCELA, ENRIQUE. *Pero ... ¿hubo alguna vez once mil vírgenes?* Humorous novel. Sp. Madrid, 1930. Cf. No. 1517.

1024. †JARDIEL PONCELA, ENRIQUE*. Usted tiene ojos de mujer fatal.* "Comedia humorística" in prologue and three acts. Span. First perf. in Madrid, Sept. 1, 1933. (Character Sergio.) In his *Obras teatrales escogidas* (Madrid, 1948).

1025. †JARNÉS, BENJAMÍN. *El Convidado de papel.* Novel. Sp. 1928. Principally of interest here because of its allusive title.

---. (JAUREGUI, G. R. See under "General Criticism.")

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

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1026. JELUSICH, MIRKO. *Don Juan: Die Todsünden.* Novel. Croatia. 19 -- (?). The subtitle is given from a German translation in 1934. 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.

1027. *JENKINS, DONALD. *Don Juan.* Song? Can. C. by Venetia Music Co., Feb. 18, 1963.

1028. *JEÚEK, JAROSLAV. *Don Juan & comp.* Musical revue. Prague, (c. 1931). Cf. Bürger. It seems Jeúek did both words and music.

1029. *JIMENO, EDUARDO. *Don Juan el burlador de la villa.* One-act *zarzuela.* Music by Arturo Camacho. Unpublished.

1030. JOANA, JOSÉ, 1921 --, and F. GRARE, 1910 --. *Don Juan el matador "Paso doble*", i. e., a march. C., Paris, April 25, 1955. For orchestra.

---. (JOHANNOT, ALFRED. See under "Paintings.")

---. (JOHNSON, C. See No. 1040.)

---. (JOHNSON, D. See S. Mutimer.)

1031 - 1031a. JOHNSON, E. MCLEAN [Ethel M. Johnson]. *Don Juan in Petticoats.* "A comedy with music in three acts." C. by her Feb. 3, 1958. Based, in part, on André Maurois' *Lélia* [a life of George Sand], she says. Reworked by her into a one-act comedy or light farce, with the same title, c. March 26, 1959.

1032. JONAS, E. J. *Ein Berliner Don Juan.* "Roman aus dem Alltagsleben." Ger. 1851.

1032a. JONES, SIDNEY, and WILLIE YOUNGE. *Linger Longer, Lou.* Song with words by Younge and music by Jones. Reported as a great success in a gaiety burlesque called *Don Juan* perf. in London in 1893. May be same as Lutz, No. 1164.

1033. JORGEFÉLICE, CÉCIL, and LUCIEN LORIN. *Don Juan malgré lui.* Novel. Fr. 1933.

1034. JOSSELIN, JEAN - FRANÇOIS. *Don Juan sous la pluie.* Novel. Paris, (1961).

---. (JOSZ, V. See L. Dumur.)

1035. JOUHANDEAU, MARCEL [pseud. of Marcel Provence]. *Carnets de Don Juan.* Short novel. Fr. 1947. More commonly titled simply *Don Juan.* The trade edition appeared in 1948.

1036. JOUHANDEAU, MARCEL [pseud. of Marcel Provence]. *Don Juan*, short story in *La Revue Européenne*, Jan. - June 1929, pp. 1855 - 1881. This story seems to be an earlier version of the 1947 novel, at least in embryo.

1037. JOURDAIN, ÉLIACIM [pseud. of Séraphin Pélican]. *Don Juan.* Drama. Fr. 1857.

1038. JOVER, GONZALO. *La Apuesta de Don Juan Tenorio.* Six-act drama. Verse. Arranged by Magnolio Juárez. Barcelona, 1913.

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1039. JOYCE, JAMES. *Ulysses.* Novel. Irel. 1925. See No. 3039.1.

1040. Juan and Don. Roland Trone, who calls himself "Don", and Claude Johnson, who calls himself "Juan," are a pair of U. S. entertainers doing "pop" songs. 1962.

---. (JUÁREZ, M. See G. Jover.)

1041. *†JURJENS, YEDE. *Den Trotsen Edelman, of Verstoorden Minnaar.* Three-act tragedy. Hol. I do not know the date. (Trans.: "The Haughty Nobleman, or, the Lover Confounded."). The evil, libertine nobleman is finally carried off to hell by two devils. The author even works in the double invitation theme, with the nobleman and a ghost as principals.

1042. *KAHLERT, A. *Donna Elvira. Novelle.* First appeared in *Gesellschafter*, 1829; then in his *Novellen*, 1832. I have not seen this item.

1043. KAHN, EMIL. Adaptation of the overture to Gluck's *Don Juan* ballet. New York, c. 1951.

---. (KAISER, A. See Léon, V.)

---. (KALKBRENNER, CHRISTIAN. See Thuring, Henri.)

---. (KALLMAN, C. See No. 1291.)

1044. *KAPFF - ESSENTHER, F. VON [pseud. of Frau Franziska Blumenreich], 1849 --. *Don Juan - Phantasie.* Stories. I was unable to verify this particular work.

1045. KARLWEIS, MARTA. *Ein Österreichischer Don Juan.* Novel. Ger. 1929. Seems to concern Erwin von Raidt, about whom I was unable to ascertain anything.

1046. KARPELES, GUSTAV. Arranged Grabbe's *Don Juan* (q. v.) for the stage. Five-act tragedy. 1876.

1047. KÄSTNER, ERICH. *Don Juans letzter Traum.* Eight-stanza poem. Ger. Undated, but in his *Die Kleine Freiheit: Chansons und Prosa 1919 - 1952* (Berlin, c. 1952), pp. 81 - 82. Ends.: "So starb Don Juan." Bears subtitle: "Entwurf zu einem Gobelin."

1048. KEES, EGON. *Don Juan*. Epic in five cantos. Ger. 1923.

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

1049. KEMP, HARRY. *Don Juan in a Garden.* One-act play. U. S. This and the item below are in Kemp's *Boccaccio's Untold Tale, and Other One-act* Plays (New York, c. 1924).

1050. KEMP, HARRY. *Don Juan's Christmas Eve: A Miracle.* One-act play. 1924.

1051. KEMP, HARRY. *Don Juan's Note - Book.* Poem in 101 short stanzas. New York, privately printed, 1929. Starts: "To lose in love, Love holds the least of crimes; / Even I, Don Juan, was crossed in love at times!"

1052. KEMP, HARRY. *The Love - Rogue.* "Poetic drama in three acts." 1923. A very free translation, with additions and omissions, of Tirso's *Burlador*.

1053. *KICK, Fr. *Le Spectre de D. Pedro ou la témérité chatiée.* Amsterdam, 1720. I was unable to verify this reference in any respect.

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1054. KIERKEGAARD, SØREN. *Forførerens dagbog. Novelle.* Den. 1843. Part of vol. I of *Enten - Eller.* (Trans.: "Diary of a Seducer"; "Either/Or.")

1055. †KIPLING, RUDYARD. "*Love - o' - Women.*" Story in his *Many Inventions.* Eng. 1893. (Character Larry Tighe ["Love - o' - Women" himself].)

1056. †KIPLING, RUDYARD. *The Story of the Gadsbys.* "Armchair" drama. 1889. This play has been suggested by one critic because of the character Captain Gadsby, though the connection is, I fear, rather tenuous.

1057. KIRMAIR, FRIEDRICH JOSEPH, ca. 1770 - 1814. *Cinq variations sur l'air "Treibt der Champagner das Blut."* For piano or harpsichord. From Mozart's *Don Giovanni.* 18--.

1058. KIRMAIR, FRIEDRICH JOSEPH. Minuet from Mozart's *Don Giovanni*, arr. for piano. Hamburg, 18--.

1059. KISFALUDY, KÁROLY. *Karácsonyéj*. A ballad. Hun. 1830. (Trans.: "Christmas Eve.") See Leon, G.

1060. *KLEIN, ERNST. *Die Erziehung zum Don Juan.* Three-act farce. Cologne; first staged June 1905.

1061. *KLINGER, FRIEDRICH MAX. VON, 1752 - 1831. *Neuer Menoza.* Play. The last scene of Act II is said to resemble the finale in Act I of Mozart's *Don Giovanni*.

1062. KNECCHT, JUSTINUS. *Don Juan oder das klägliche Ende eines Verstockten Atheisten.* Musical farce. Performed, 1772. One critic claims that Knecht's work consisted of incidental music for the farce with the title cited.

---. (KNODLE, D. See S. Mutimer.)

1063. KNUDSEN, POUL. *Don Juan in Prag.* Operetta in three acts. Music by Mozart, reworked by Emil Reesen. Copenhagen, c. 1936.

---. (KOBER, ARTHUR. See *Don Juan Quilligan* under "Motion Pictures.")

1064. KOCH - GAARDEN, OTTO. *Don Juan liquidiert.* Three-act comedy. C. by Theaterverlag Eirich Ges. m. b. H., April 19, 1948.

---. (KOCK, HENRY DE. See "libertines" under "viveurs.")

1065. *KOLCZAWA, CAROLUS. *Atheismi Poema seu vulgo Leontius.* Prague, 1713. Shows borrowings from Tirso, notes my source. Kolczawa was a Bohemian Jesuit, but I have been unable to trace this particular work. My source read "Pomea", which I emended in the interests of the sense of the Latin, but perhaps injudiciously.

(KOLM - VELTEE, H. W. See No. 1295.)

1066. KÖNIGSMARK, W. VON. *Ein Neuer Don Juan oder die modernen Kavaliere in Berlin und Hamburg.* "Ein Sittengemälde aus der Neuzeit." Novel. Berlin, 1869.

1067. KOPPEL - ELLFELD, F. *Ein Don - Juan - Examen.* Humorous tale. Ca. 1880.

1068. *KORESHCHENKO, ARSENY N., 1870 - 1921 (1918 ?). *Don Juan.* Cantata. Opus 5. Rus.

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1069. KORGANOV, G. Music to A. Tolstoi's poem *Don Juan's Serenade.* New York, 1916. Apparently from part of his poem *Don Zhuan* (q. v.). Also see Tchaikovsky.

---. (KORNELL, L. See No. 478.)

1070. KOSACH, LARISA PETROVNA [Lesya Ukrainka, pseud.]. *Kamenny Hospodar.* Play in six short acts or scenes. Ukraine. 1912. (Trans.: "The Stone Host.") Trans. into Russian by M. Aliger, 1941. Larisa Kosach was in general much influenced by Byron and Pushkin. This drama must doubtless show touches of Pushkin's play. Larisa Kosach married a man named Kvitka, and her works are sometimes listed under her married name.

---. (KOSTROWITSKI, GUILLAUME - APOLLINAIRE - ALBERT DE. See Apollinaire, G.)

1071. KOZMA, ANDOR. *Egy Don Juanhoz.* Lyric poem. Hun. 1902. (Trans.: "To a Don Juan.")

1072. *KRASSOVSKY, GEORGES. *Les Maximes de Don Juan.* Paris, 1947. Also in German as *Aphorismen eines Don Juan*, 1948. Seems to be a set of donjuanesque observations.

1073. KRATZMANN, ERNST. *Don Juan in Venedig. Novelle.* Published with *Regina Sebaldi*, Vienna, (c. 1940).

---. (KROG, HELGE;. See Hoel, S.)

1074. KRÖLLER, HEINRICH, 1880 - 1930. *Don Juan.* Ballet. Ger. 1925. Done with R. Haas. A reworking of Gluck, No. 879. Must have been produced two years after it appeared in print. He also did a ballet, *Casanova*, in 1929. Cf. No. 1084.

1075. *KRUG, D. Piano arr., without octaves, of Mozart's *Don Giovanni*. Ed. by R. de Roode. July 2, 1908. All data on Lib. Cong. card.

---. (KRÜGER, H. A. See "sirens" under "viveurs.")

1076. KRUGER, OTTO. *Don Juan.* Ballet. First perf., Dusseldorf, Germany, Jan. 27, 1958. New version of the Gluck - Angiolini piece, No. 879. Arranged in four scenes.

1077. *KRUSE, L. *Don Juan.* Arrangement, in Danish, adapted to Mozart's music. Mentioned in Kierkegaard's *Enten - Eller* (1843). Lauritz Kruse, a Dane, did dramatic works and lived at about this time, but I cannot trace this particular work.

---. (KÜCHENMEISTER. See Leyst.)

1078. [KUHN, ANTON.] *Don Juan, oder, der steinerne Gast um Mitternacht.* "Spanisches Ritterschauspiel in 6 Akten. Es stammt von dem Puppenspieler Anton Kuhn der es im Jahre 1887 von einem älteren Textheft abgeschrieben hat ..." Puppet play. It is to be found in Hans Netzle: *Das Süddeutsche Wander - Marionettentheater* (Munich, 1938), pp. 107 - 134.

1079. *KÜHNE, WALTHER. *Don Juan.* Three-act drama. Recklinghausen, Germany, 1953. "Als Ms. gedr."

---. (KURNITZ, HARRY. See *The Adventures of Don Juan* under "Motion Pictures.")

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1080. †KURZ, JOSEPH FELIX VON [Kurz - Bernardon]. *Der Ruchlose Juan del Sole.* Play. Viennese. Mid-eighteenth century. Juan, who has killed many people and seduced a woman, is himself killed by the cenotaph of his mother, which falls on him.

1081. KURZ, JOSEPH FELIX VON [Kurz - Bernardon]. *Das Steinerne Gastmahl, oder die redende statua. Hauptaction.* Ca. 1750 - 1770. A *Hauptaction* is a mixture of drama, farce, song, and dance, part written down, part improvised. It is possible that Kurz did not write it but merely acted in it. One critic states that he only set the play to music. However, since he did many other plays during the period in Salzburg, Innsbruck, Ulm, etc., he most probably did this one as well.

---. (KVITKA, LARISA KOSACH. See Kosach.)

---. (L., G. *Don Juan: A Sequel. Cantos xix and xx.* See Longmore.)

1082. †LA CROIX. *L'Inconstance punie.* Play. Fr. Published 1630. The evil lover Clarimant is struck by lightning.

1083. LA FARGE, CHRISTOPHER. *Don Juan Miscarried.* Short story in *Esquire*, Oct. 1952. U. S.

1084. LABAN, RUDOLF VON, 1879 - 1958. *Don Juan.* Ballet. Aus. - Hun. 1925. New choreography for the Gluck - Angiolini piece, No. 879. Laban also did a "Tanzdichtung" called *Casanova.* Cf. No. 1074. Same works?

---. (LACHNITH, A. See Thuring, Henri.)

1085. †LACLOS, CHODERLOS DE. *Les Liaisons dangereuses.* Novel. Fr. 1782. (Characters Le vicomte de Valmont and La marquise de Merteuil.) See No. 1310.

1086. †LAGERLÖF, SELMA. *Gösta Berlings Saga.* Novel. Swed. 1891. Gösta is a vaguely donjuanesque figure: anti - social, fascinating to women, etc., though fashioned more from the superman of the old Scandinavian sagas, as the title suggests. However, he often uses a horse named Don Juan, notably on two amorous escapades. See especially Ch. iv, "Gösta Berling poeten" (trans.: "poet"), and Ch. vi, "Balen på Ekeby" (trans.: "The Ball at Ekeby"). In the latter chapter, a Don Juan tableau is put on, including a song about the *burlador* in Seville, disguised as a monk.

1087. *LAGERLÖF, SELMA. Some sonnets by her, supposedly inspired by Mozart's opera. I could not locate them.

1088. LAKE, M. L. Arr. for band of minuet from Mozart's *Don Giovanni*. C. by C. Fischer, New York, July 31, 1951.

1089. *LALAUZE. *Le Festin de pierre.* Play. 1721. Modeled on Le Tellier (q. v.).

1090. LALO, ÉDOUARD V. A. *Namouna.* Ballet with music, in two acts. From Musset's *Namouna.* Continuity ("suite") by A. Messager. Fr. 1882.

1091. LAMPO, HUBERT. *Don Juan en de laatste nimf. Novelle.* Brussels, 1943. Part 1 of a "Triptiek van de onvervulde liefde." (Translations: "Don Juan and the Last Nymph." "A Triptych of Unfulfilled Love.")

1092. *LANDAU. *Don Juan.* Two critics cite it. Supposedly German. I could not locate it.

---. (LANG, ADAM. See Marinelli.)

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---. ***LANG, ANDREW. *Don Giovanni de la Fortuna.* Fairy tale told by him in his *Pink Fairy Book* (and elsewhere).

1093. LANGEN, MARTIN. *Don Juan.* Tragedy. Ger. 1910.

1094. *LANGEWIESCHE, WILHELM, 1807 - 1884. *Don Juan und Faust.* Poem. 1834. I could not locate the poem. Not in his *Diabolische Dichtungen* (1833).

---. (LANGNER, L. See Bataille.)

1095. LARRETA, ENRIQUE. *La que buscaba Don Juan.* "Poema dramático estrenado en Buenos Aires bajo el título *La Luciérnaga*." Play. Arg. 1938. As *La Luciérnaga* it was first performed at the Teatro Cervantes, Aug. 17, 1923.

1096. LASCANO TEGUI, EMILIO. *El Amor de Don Juan.* Sonnet. Arg. Found in *Los Mejores Poetas de la Argentina*, ed. Eduardo de Ory, Madrid, (1927). Poem undated.

1097. *LASTRE, Sieur de. A ballet modeled on Thomas Corneille's *Don Juan.* Lastre was the *maître de dance* of the Troupe Royale de Chambord. I could not locate the work.

---. (LASZLO. See M. Marceau.)

1098. LATTUADA, FELICE. *Don Giovanni.* Opera. Libretto by A. Rossato. Ital. First performed May 18, 1929, in Naples. C. 1925. Based on Zorrilla's *Don Juan Tenorio*.

---. (LAURENT, JACQUES. See C. Saint Laurent.)

1099. †LAVEDAN, HENRI. *Le Marquis de Priola.* Play. Fr. First staged 1902.

---. (LAVEDAN, HENRI. See "viveurs.")

1100. LAVERDANT, DÉSIRÉ. *Don Juan converti.* Seven-act play. Fr. 1864. This play was meant as an illustration of the theories expressed in his *Les Renaissances de Don Juan*: see No. 4241.

---. (LAWRENCE, P. See Limón.)

---. (LAWSON, HAPPY. See J. Bailey.)

1101. LE FAURE, GEORGES. *Don Juan.* Novel. Fr. 1927.

1102. LE TELLIER. *Le Festin de pierre.* Vaudeville, or comic opera. Fr. 1713. It was the basis for many succeeding works of a similar nature, on into the nineteenth century, and a good example of the *théâtre de la foire* pieces done by the *troupes foraines* common all during the eighteenth century in France. See Lalauze (1721), Jean Restier and J. - F. Colin (1746), Arnould (1777), and Rivière (1811). And in addition, the following anonymous works, given here by years:

1103. 1714. Le Tellier's play, somewhat revised, same title.

1104. 1715. *Don Joan* [sic] *ou le Festin de pierre.* Another variant of Le Tellier.

1105. 1759. A burlesque of Le Tellier and Rosimond. Same title as Le Tellier's work.

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1106. 1777. Marionette plays based on Le Tellier.

1107. 1781. *Le Grand Festin de pierre, ou L'Athée foudroyé.* Le Tellier revised, plus an amalgam of additions.

1108. 1793. *Le Grand Festin de pierre.* Based on Le Tellier.

1109. †LEBLANC, MAURICE - MARIE - ÉMILE. *L'Image de la femme nue.* Novel. Fr. 1934.

1110. LEBRUN, PIERRE, 1785 - 1873. *Scènes du sérail.* Fragment of unfinished opera. Fr. 1829. Published in his *Oeuvres*, III (Paris, 1844), 267 ff. Mainly a copy of Byron's *Don Juan*, Cantos v and vi. A lyric tragedy.

---. (LECOCQ, C. See No. 562).

---. (LEE, B. See R. P. Weston.)

---. (LEE, G. M. See Pushkin, No. 1489.)

1111. LEEDS, CORINNE. *Don Don Juan.* Song. Words and music by her. Unpub. C. Feb. 15, 1940.

---. ***LEFANU, ALICIA. *Don Juan de las sierras, or* [sic] *El Empecinado.* Novel. 1823. I believe that this "Gothic novel" has no connection with the Don Juan story, but I was unable to locate a copy to make sure.

1112. LEFÈVRE - DEUMIER, JULES. *Fragments de Don Juan.* An unfinished poem. Fr. Published, 1825. It consists of a prologue and "Séductions" Nos. 1 - 4, and is found in *Le Clocher de Saint Marc* (Paris, 1825), pp. 123 - 134.

---. (LEGRAND, M. See Nougaro.)

1113. *LEIBER, JERRY, and MIKE STOLLER. *Don Juan.* Song? C. by Progressive Music Co. and Trio Music Co., March 29, 1961.

1114. †LEMAINE, AUGUSTE. *La Femme aux trentesix amants ou le Vampire femelle.* Novel. Fr. 1872.

1115. LEMBACH, AUGUST. *Don Juan.* Three-act drama. Ger. 1912. Influenced by Tirso, Tolstoi, *Faust*, etc.

1116. †LEMERCIER, NÉPOMUCÈNE. *Le Corrupteur.* Five-act play. Fr. 1822.

1117. †LEMERCIER, NÉPOMUCÈNE. *Dame Censure*, *ou la Corruptrice.* One-act tragicomedy. 1823.

---. (LEMON, FABRICE. See "sirens" under "viveurs.")

1118. LENAU, NIKOLAUS [Nikolaus Franz Niembsch von Strehlenau]. *Don Juan.* Dramatic poem. Hun. 1844. Published posthumously in 1851. Unfinished; Lenau stopped working on it in about 1844. See Strauss.

1119. LENORMAND, HENRI - RENÉ. *L'Homme et ses fantômes.* Play. Fr. First performed June 11, 1924. A Don Juan play in Spite of the title.

---. (LÉON. See "lions" under "viveurs.")

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1120. LEON. *Don Juan in Ireland.* Announced in *The Athenaeum*, Dec. 3, 1870, p. 723, as soon to appear. It apparently never did. It may be connected in some way with the anonymous *Don Leon*, q. v., under Anon. Also cf. No. 274.

1121. *LEON, GOTTLIEB, 1757 - 1832. *Le Comte Eulenstein.* Ballad. Viennese. The story of a *débauché*, ending in the supper and punishment motif. It is said to be the source of Kisfaludy's ballad (q. v.).

1122. *LEÓN, RICARDO, 1877 - 1943. Some "fantasy" on Don Juan, which I could not locate. Probably one of the next two items.

1123. *LEÓN, RICARDO. *El Burlador que no se burló.* One bibliographer reports this title, without details. Cf. No. 904. A good deal of León's work glorifies love as a way of life, e. g., his *Varón de deseos* (1929).

1124. LEÓN, RICARDO. *El Corazón de Don Juan.* Short story, originally in his *El Hombre Nuevo* (1925?). Sp. Also in *Las Horas del amor y de la muerte* (Madrid, 1930).

1125. LÉON, V. Arrangement for stage of Grabbe's *Don Juan und Faust* (q. v.). Music by A. Kaiser. Ger. 1896.

---. (LEPAGE, A. See "sirens" under "viveurs.")

1126. *LEPAGE, ALBERT. *Faust et Don Juan.* Three-act play. Bel.? Brussels, 1960 or 1961.

1127. LEPELLETIER, EDMOND, and CLÉMENT ROCHEL. *Les Amours de Don Juan.* Novel. Fr. 1898. Adaptation of Zorrilla, with some Molière, Tirso, Mozart, and Mallefille.

---. (LÉRIS, ALFRED D. DE. See "viveurs"; see No. 695.)

1128. †LERMONTOV, MIKHAIL J. *Geroi Nazhego Vremeni.* Novel. Rus. 1839. (Character Pechorin.) (Trans.: "A Hero of our Times.")

1129. LEVAVASSEUR, GUSTAVE. *Don Juan Barbon.* One-act drama in verse. Fr. 1848.

---. (LEVI, HERMANN. *Der Bestrafte Wüstling, oder Don Juan.* Ger. 1896. Merely a translation of Mozart's *Don Giovanni*.)

1130. LEVY, BENN WOLF. *The Poet's Heart: A Life of Don Juan.* Play. Eng. 1937. John Tenison is the hero, and a statue figures in the action.

---. (LEVY, NEWMAN. *Opera Guyed.* Poems. New York, 1923. Incorrectly reported to contain a parody of Mozart's *Don Giovanni*.)

---. (LÉVY, R. - A. - M. See Puget.)

1131. LEWANDOWSKY, HERMANN. *Der Klopfgeist in der Mühle oder Ein frommer Don Juan.* One-act comedy. Ger. 1921 (?).

1132. †LEWIS, MATTHEW GREGORY ["Monk"]. *Adelmorn, or the Outlaw.* Music by Michael Kelly. Play. Eng. Acted, May 1801. The villain Ulric is carried off by two demons. When this was objected to as irreligious, Lewis replied in the preface to the 1801 ed. that audiences are used to that sort of thing: look at Don Juan.

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1133. LEWINSOHN, LUDWIG. *Don Juan.* Novel. Ger. 1923. Very little of the Don Juan story left here; the title represents what people called the unhappy hero because of an extramarital love affair he was pursuing. Lewisohn, though born in Germany, is often considered an American writer.

1134. LEYST, CARL [pseud. of Carl Küchenmeister]. *Don Juan's Mission.* Three-act drama. Ger. Ca. 1912.

1135. LIE, MONS. *Don Juans Død.* Three-act tragedy. Den. 1899. (Trans.: "D. J.'s Death.")

1136. LIEGL, LEOPOLD. Arr. of minuet from Mozart's *Don Giovanni.* New York, c. Sep. 10, 1940. This or another arr. (same year date, same piece) by him was for clarinet quartet.

1137. *LIERN Y CERACH, RAFAEL MARÍA. *Doña Juana Tenorio.* One-act comedy. Parody of Zorrilla's drama.

1138. LIGGY, L. I. *Don Juan.* Waltz. Instrumental piece. U. S. Unpub. New York, c. Oct. 4, 1918.

1139. LILAR, SUZANNE. *Le Burlador.* Three-act play. Brussels, (1945). Traditional story. Orig. subtitled "L'Ange du démon."

---. (LILLIE. See Chemnitz.)

1140. †LIMAYRAC, PAULIN. *L'Ombre d'Éric.* Novel. Fr. 1845.

1141. **LIMBECK. An author who supposedly did a version of the Don Juan theme.

1142. LIMÓN, JOSÉ. *Don Juan Fantasia.* Ballet. U. S. First perf., New London, Connecticut, by Limón's company, Aug. 22, 1953. Décor and costumes by Pauline Lawrence. Music by Franz Liszt.

1143. LINDAU, K. Stage version of Grabbe's *Don Juan und Faust* (q. v.). Ger. Staged 1896; printed 1895 (sic).

1144. LINKLATER, ERIC. *Juan in America.* Novel. Eng. 1931. Imitation of Byron's Don *Juan*.

1145. LINKLATER, ERIC. *Juan in China.* Novel. Eng. 1937. Sequel to preceding entry.

1145a. †LINNANKOSKI, JOHANNES [pseud. of Johannes Vihtori Peltonen]. *Laulu tulipunaisesta kukasta.* Novel. Finn. 1905. (Character Olof.) (Trans.: "The Song of the Blood - Red Flower."). A German trans., Rostock, 1963, renders it "Don Juan in Suomi."

---. (LIÑÁN. See Arqués, J.)

1146. LIPINER, SIEGFRIED. *Der Neue Don Juan.* Five-act tragedy. Ger. Written in 1880; not printed unti1 1914.

1147. LIPPMANN, JAKOB. *Don - Juans Ende.* "Zukunfts - Posse mit Gesang." Musical farce. Ger. 1908.

1147a. *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.

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1147b. *LISTER, HENRY BERTRAM. *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.

1147c. *LISTER, Lord, called John C. Raffles. *Ein Bestrafter Don Juan.* Berlin, 1932 - 1935. Part of a set of 83 volumes of potboilers issued under his name, all in German. I assume an English original, but was unable to trace even the author himself.

1147d. LISZT, FRANZ VON. *Don Juan Fantaisie.* For piano. Hun. 1841. From Mozart's *Don Giovanni*, and one of many similar compositions he did from operas. Ferruccio Busoni transcribed and arranged Liszt's *Réminiscences de Don Juan* in 1917. Same composition? See Limón and M. Rosenthal.

1147e. *LITTA,GIULIO, 1822 - 1891. *Don Giovanni di Portogallo.* Opera. Ital. Is this our Don Juan?

1148. LL., J. M. *D. Juan de Marana y Sor Marta.* "Drama en cinco actos y en prose, del célebre Alejandro Dumas: arreglada al teatro español por J. M. Ll." Tarragona, 1838. Dumas' work has been considerably modified in this Spanish version.

1149. *LLAMP - BROCHS. *D. C.* [sic] *Tanorio* [sic]. "Drama sengriento, aspelusnante, aspesmódico y harroroso an siete actos y muchos cuadros, adornado euan infinidad de motos astraños, rapresentado siempre cuan envidiable y ruidoso éxito, y ascribido en una cosa que parece verso, por un mancebo conocido en la república de las letras por Llamp - Brochs." Manresa, 1902. Cited, sans comment, in the *Revista de Bibliografía Catalana*, II, No. 5 (1902), p. 202. Also listed as *Don Cuan Tenorio* and *Don Joan Tenorio.* In the latter case, the *Catálogo general* (Madrid: Sociedad de Autores Españoles, 1913) 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 Catalonian version.

1150. *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.

---. (LLEO, VICENTE. See Paso.)

1151. *LLOPART MUNNÉ, JAIME. *Don Joanico.* One-act comedy, unpublished.

1152. †LONGCHAMPS, CHARLES DE, 1768 - 1832. *Le Séducteur amoureux.* Three-act verse comedy. Fr. First perf., Jan. 24, 1803. Printed Paris, 1803. (Character Cézanne.)

1153. [LONGMORE, GEORGE.] *Don Juan: A Sequel. Cantos xix and xx.* Poem. Capetown, South Africa, 1851. Published anonymously, but the preface was signed "G. L.", and the authorship is said to have been well known to the poet's fellow citizens in Capetown. Spurious continuation of Byron's *Don Juan.*

---. (LONSDALE, FREDERICK. See *The Private Life of Don Juan* under "Motion Pictures.")

1154. LÓPEZ DE AYALA, ADELARDO. *El Nuevo Don Juan.* Three-act play. Sp. 1863.

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1155. *LÓPEZ PÁEZ, J. *Los Invitados de piedra.* Title story in a collection. Mexico City, 1962. Cf. title of Ventura de la Vega and E. Mayol's parody.

---. (LORENZI, GIAMBATTISTA, See Fabrizi. See Tritto.)

1156. *†LORENZO CORIA, MARTÍN. *El Ángel caído.* Novel. Madrid, 1884. Supposed to be either a Don Juan story or one with a Don Juan type.

1157. LORIOT - LECAUDEY and CHARLES DE BUSSY. *Don Juan au cloître.* Dramatic poem. Fr. 1898.

1158. LORTZING, ALBERT. Music for Grabbe's *Don Juan und Faust* (q. v.), including an overture and entr'acte. Ger. First performed March 29, 1829. Lortzing and his wife acted in this performance as well, the former in the role of Don Juan himself.

---. (LOTHAR, R. See Berr, J.)

---. LOZANO, SALVADOR. See Calero Ortiz, Antonio.)

---. (LUBOMIRSKI, Prince. See "viveurs.")

---. (LUBOW, C. See "sirens" under "viveurs.")

1159. LUCA DE TENA, JUAN IGNACIO. *Las Canas de Don Juan.* Three-act play. Sp. 1925.

1160. LUCA DE TENA, JUAN IGNACIO. *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.

1161. *LÜDICKE. *Figurentheater*, part 3, contains *Don Juan oder der steinerne Gast. - Ein Feldlager in Schlesien.* Berlin, 1852. This might be by Lüdicke or a collection by him of other dramatists' works. But for the second part of the title, I should imagine perhaps a puppet play. I was unable to find out anything about Lüdicke.

1162. LUGONES ARGÜELLO, LEOPOLDO. *El Secreto de Don Juan.* Story in his *Cuentos fatales.* Arg. 1924.

1163. LULEHNER, CHARLE. Mozart's *Don Giovanni*, arr. for piano, with a violin obbligato. Hamburg, 18--.

1164 - 1164a. LUTZ, MEYER *Don Juan.* Burlesque. Dialogue by James T. Tanner, lyrics by Adrian Ross, libretto by Arthur Reed - Ropes, music by Meyer Lutz. Eng. (?). First performed Oct. 28, 1893, in London. Perf. again there, April 12, 1894 in revised form says Nicoll, No. 4303. C. 1894. It must have proved a popular work as it was still in print in the U. S. in 1912. Satire on Byron's *Don Juan.* See Nos. 1032a and 1499.

1165. *LUZZI, EUSEBIO. *Il Convitato.* Ital. One of three ballets by Luzzi, included in a performance of Metastasio's *Ezio* given in Pavia in 1784. As the music for the ballet was by Gluck, I assume that the short title indicates another *Don Juan* ballet, with the usual Gluck music. The original reference comes from Sonneck, No. 4416. The performance was printed as given that same year. See next entry below, which makes my supposition more tenable.

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1166. LUZZI, EUSEBIO. *Il Convitato di pietra.* One of two ballets by Luzzi given with a performance of Rutini's *Il Matrimonio per industria* in 1793. The composer for Luzzi's ballet is not mentioned, but in conjunction with the preceding entry, we may assume that it was Gluck. Cited in Sonneck, No. 4416. Probably the same work as in entry above.

1167. LYSER, J. P. *Don Giovanni. Novelle.* Ger. Appeared in *Mozart - Album: Festgabe zu Mozart's hundertjährigen Geburts - Tage*, ed. Joh. Fried. Kayser (Hamburg, 1856), part 1, pp. 22 - 28. In the *Mozartiana* section, one of sixteen "Novellenkränze" he did for this volume, elaborating on things connected with the various operas, etc.

1168. LYSER, J. P. *Erinnerungen an Mozarts Sohn ...*, ibid., Ch. xiv. Pp. 66 - 68 deal with Mozart's *Don Giovanni.*

1169. LYSTER, GEORGE. *Don Juan Was a Wonderful Man.* Song. Words and music by him. U. S. Unpub. Philadelphia, c. Jan. 16, 1920.

1170. †LYTTON, E. BULWER. *The Last Days of Pompeii.* Novel. Eng. 1834. (Character Arbaces.)

1171. M., HIPPOLYTE. *Haïdée.* "Poème hellénique en quatre chants, imité de lord Byron." Paris, 1826. Imitation of part of Byron's *Don Juan.*

1172. M [INOR], T [HOMAS] C. *Don Juan. Opéra bouffe.* Musical extravaganza in three acts. Story largely from early cantos of Byron's *Don Juan.* C. 1877; pub'd. Cincinnati, Ohio, 1878. Lib. Cong. has libretto; music composer unknovvn.

---. (MAANAN, J. C. VAN. See Byron, Henry J.: *Little Don Giovanni*.)

1173. MAATER, VAN. *Don Juan of de Gestrafte Vrygeest.* Tragicomedy. Hol. 1719. (Trans.: "Don Juan or the Libertine Punished.")

1174. *MACFARREN, NATALIE, 1827 - 1916. Mozart's *Don Giovanni*, arr. for piano, with vocal score, etc. "Novello's original octavo ed." The "Batti batti" aria was copyright New York, 1939, but must be the 28-year renewal.

1175. †MACHADO, ANTONIO. *Juan de Mairena.* Sp. 1936. Observations, essays, sayings, etc., on his *Juan de Mañara*, among other things. Interesting partly because of the curiously reminiscent title.

1176. †MACHADO, ANTONIO. *Llanto por las virtudes y coplas por la muerte de Don Guido.* Poem. In his *Poesías completas* (Madrid: E. Calpe, 1943), pp. 162 - 164. Satire against a donjuanesque reprobate who reformed in his old age.

1177. MACHADO, ANTONIO, and MANUEL MACHADO *Don Juan de Mañara.* Play. Sp. First perf., 1927.

1178. MACHADO, MANUEL. *Don Miguel de Mañara.* Short poem. Sp. 1910.

---. (MACLOED, JOSEPH. See A. Drinan.)

1179. MADARIAGA, SALVADOR DE. *Don Juan y la Don - Juanía, o, Seis Don Juanes y una dama.* One-act play in verse. Sp. 1950.

1180. *MADARIAGA, SALVADOR DE. *Vijf vrouwen om Don Juan.* Item from a 1950 - 1954 Dutch catalog. Version or criticism? I know nothing by him with a Spanish title that fits. Cf. my No. 1179. (Trans.: "Five Women Around D. J."

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1181. MAGGIONI, MANFREDO. Principal melodies from Mozart's *Don Giovanni*, arr. as piano solos. Maggioni had ed. and trans. the opera for presentation in London at the Royal Italian Opera. New York, c. 1859.

1182. MAILLET, GERMAINE. *Le Don Juan transi. Nouvelle.* Châlons - sur - Marne, France, (1950).

1183. †MAINDRON, MAURICE - GEORGES - RENÉ. *Saint - Cendre.* Novel. Fr. 1898.

1184. †MALIC, JEAN. *Les 36 femmes de La Balade.* Novel. Fr. 1887.

1185. MALLEFILLE, JEAN P. F. *Mémoires de Don Juan.* Novel. Fr. 1852. "1847" has been suggested, but I find nothing earlier than the date given. See Lepelletier.

---. (MALLEFILLE, JEAN P. F. See " sirens" under "viveurs.")

---. (MANENT, NICOLÁS. See Castillo, R. del. See Zorrilla: *Don Juan Tenorio*, 1877. Manent did the music for both *zarzuelas.* N. Alonso Cortés, No. 3935.8, imagines they represent the same music, or are at least related, but admits to not having seen the score for Castillo's piece.)

---. (MANGIN, E. See Eudel.)

1186. †MANN, THOMAS. *Bekenntnisse des Hochstaplers Felix Krull. Der Memoiren Erster Teil.* Novel. Ger. C. 1954. A fragment appeared in 1911 and a later but still incomplete version in 1937.

1187. MANSFIELD, RICHARD. *Don Juan.* Four-act play. U. S. 1891. It was registered for copyright in the U. S. as *The Adventures of Don Juan*, in 1890. I have seen the subtitle, "... *or, The Sad Adventures of a Youth.*"

---. (MANUEL, R. See Puget.)

1188. MARAGALL, JOAN. *Haidé.* Short poem. Catalonia, Spain. Found, as are the two poems given in the next two entries, in *Obres completes*, vol. I, *Poesies* (Barcelona, 1929), pp. 112 - 114. These three poems seem to be inspired by the character in Byron's *Don Juan*.

1189. MARAGALL, JOAN. *Haidé.* Ibid., pp. 205 - 207. Dated 1911.

1190. MARAGALL, JOAN. *Represa d'Haidé i altres.* Ibid., pp. 162 - 164.

1191. MARAIS, JEANNE [pseud. of Lucienne Marfaing]. *Les Trois nuits de Don Juan.* "Roman parisien." Fr. 1913. Cf. Biro's title, dated 1917.

---. (MARC - CAB. See Morata, J.)

1191a. *MARCEAU, MARCEL, and ANDRÉ LASZLO. *Don Juan.* Pantomime. Fr. 1964.

1192. MARCELLI, NINO. Piano - conductor score for minuet from Mozart's *Don Giovanni.* New York, c. Oct. 9, 1939. Elsewhere reported as an "orchestra score."

---. (MARÉCHAL. See Marquis de Bièvre, under Richardson, S.)

---. (MARESCALCHI, LUIGI. See Viganò, O.)

1193. *MARET, FRANÇOIS. *L'Insatisfait.* Short novel. Brussels, 1944. Cited in another list, without details. Perhaps contains merely a Don Juan - like character?

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1194. MARINELLI, KARL, Edler von. *Dom Juan, oder der steinerne Gast.* Four-act comedy. Vienna, 1783. The title varies somewhat as cited in different sources. Date of first performance given as 1781 as well as 1783; printed, 1783. Marinelli was an actor in plays for the common people. This play may be found in Otto Rommel, No. 3194.1 (Leipzig, 1936), II, pp. 53 - 96. It is a burlesque and said to be the source for the many *Hauptaktionen* and puppet plays that were so popular in Vienna, etc., at that time. It is apparently the same piece which Adam Lang translated into Hungarian as *Don Juan*, 1820 (?).

---. (MARION, K. See M. Bertuch.)

1195. †MARIVAUX, CHAMBLAIN DE. *Le Petit - Maître corrigé.* Play. Fr. First played, 1734.

---. (MARQUINA, EDUARDO. Translated Baudelaire's *Don Juan aux enfers* into Spanish.)

1196. †MARQUINA, EDUARDO*. Cuento de una boda y desafío del diablo.* Play in three acts, prologue, and epilogue. Sp. 1910.

1197. MARQUINA, EDUARDO, and ALFONSO HERNÁNDEZ - CATÁ. *Don Luis de Mejía.* Play. 1925. Hernández - Catá is a Cuban. The play is based on Zorrilla's *Don Juan Tenorio*, told from the point of view of the rival. Cf. No. 779.

1198. †MARQUINA, EDUARDO. *El Estudiante endiablado.* "Leyenda dramática." Three-act play. 1941. Takes place in Salamanca, but it is not Espronceda's story.

1199. †MARQUINA, EDUARDO. *Una Noche en Venecia.* Four-act drama in verse. 1923.

1200. †MARQUINA, EDUARDO. *La Vida es más.* Three-act play in verse. 1928.

1201. (MARQUINA, EDUARDO. See Vives, Amadeo.)

1202. MARTAINE, G. March from Mozart's *Don Giovanni*, arr. for piano and organ. C. Dec. 22, 1908.

1203. MARTAINE, G. Minuet from Mozart's *Don Giovanni*, arr. for piano and organ. C. Dec. 21, 1908.

---. (MARTÍ, SALVADOR. See Huete Ordóñez, J.)

1204. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *El Castigo de Don Juan.* Story. Sp. In *Los Quinteros y otras páginas* (1925). Found in *Obras comp.* (Madrid: Aguilar, 1948), IV, pp. 634 - 641. Amounts to a commentary on how Tirso composed his *Burlador.*

1205. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *Don Juan.* Novel. 1922.

---. ***MARTÍNEZ RUIZ, JOSÉ [Azorín]. *Doña Inés*. Novel. 1925. *Los Dos Luises.* Neither work concerns Don Juan.

1206. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *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), pp. 975 - 977.

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1207. MARTÍNEZ RUIZ, JOSÉ [Azorín]. *El Verdadero Don Juan.* Short story. First in his *Memorias inmemoriales* (Madrid, 1946); also in his *Obras completas*, VIII (Madrid, 1948), pp. 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.

1208. MARTÍNEZ SIERRA, GREGORIO. *Don Juan de España.* Play. Sp. 1921.

1209. †MARTÍNEZ SIERRA, GREGORIO. *Mama.* Play. 1912. The character Alfonso de Heredia is called: "Don Juan, Byron y el diablo ... Seductor, burlador, impenitente, cínico," Act I, near end.

---. ***MARTÍNEZ SIERRA, GREGORIO. *El Pobrecito Juan.* One-act play.

1210. †MARTÍNEZ SIERRA, GREGORIO. *Sueño de una noche de agosto.* Play. 1918. (Character Don Juan Medina.)

1211. MARTINS FONTES, JOSÉ. *Don Juan e as mulheres que elle amou.* Sonnet. Br. In *Verão*, section called *Palavras romanticas*, 1927 (?).

1212. MARTÍNEZ SIERRA, GREGORIO. *Madrigal de Don Juan.* Poem. Located as in entry above.

1213. MASIP, PAULINO. *El Emplazado.* Three-act farce. Sp. 1950. Pub. Mexico City in *Teatro Mexicano Contemporáneo*, vol. XIX, n. d. Hard-headed business man is told he has incurable cancer, becomes a Don Juan, discovers the doctors are wrong, tries unsuccessfully to go back to his old ways. Frequent references to Don Juan Tenorio and Doña Inés (Zorrilla).

1214. *MASSINE, LEONIDE. *Don Giovanni.* Ballet in four scenes. Story based on Molière's version. Rus. First perf., La Scala Opera, Milan, 1959. Only rev. that I saw did not specify to whose music it was danced, but a description of some of the numbers makes it fairly certain that it must be Gluck's. Rev. notes that he reused in the finale the oboe serenade of the first scene. Gluck used the oboe number only at the start. The plot resembles Angiolini's (also based on Molière), with an additional scene.

---. (MASSINGER, PHILIP. See Richardson, S.)

1215. MASSON, ARMAND. *La Cave de Don Juan.* Poem. Fr. 1895.

---. (MASSOW, MARION VON. See "sirens" under "viveurs.")

1216. MASTERS, EDGAR LEE. *Lucius Atherton.* Nineteen-line poem in his *Spoon River Anthology*. U. S. 1915. Masters calls him a "rural Don Juan."

1217. †MAULNIER, THIERRY [pseud. of Jacques Talagrand]. *Le Profanateur.* Four-act play. Fr. Paris, 1952. (Character Wilfrid de Montferrat.)

1218. †MAUPASSANT, GUY DE. *Bel - Ami.* Novel. 1885. (Character Georges Duroy.)

1218a †MAURIAC, CLAUDE. *Toutes les femmes sont fatales.* Novel. Fr. 1957. (Character Bertrand Carnéjoux.)

1219. †MAURIAC, FRANÇOIS. *Les Anges noirs.* Novel. Fr. 1936.

1220. MAY, D. M. H. Mozart's *Don Giovanni*, arr. for violin and piano. Baltimore, Md., c. Oct. 11, 1898.

---. (MAYA, ALCIDES. See Maya, under "General Criticism.")

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1221. *MAYEN, MAURICE. *Don Juan assassin: L'Affaire Pranzini.* Fr. 1950. This item seems to be the story of some famous trial of a "Don Juan" accused of murder. I have not seen it.

---. (MAYER, C. A. See Schneller.)

1222. MAYER, EDWIN JUSTUS. *The Last Love of Don Juan.* Three-act satiric comedy. First staged, Nov. 23, 1955. U. S. Incorrectly named in *ThA: The Death of Don Juan*.

---. (MAYOL, ENRIQUE See Vega, Ventura de la.)

1223. MAZZINGHI, J. Overture, songs, duets, etc., from Mozart's *Don Giovanni*, arr. for piano, harp, flute, and cello. London, 181--.

---. (MCDONALD, R. E. See Neaderland.)

1224. *MEDEIROS E ALBUQUERQUE. Contemporary Brazilian poet, who is supposed to have done something on Don Juan. The poet in question is probably José Joaquín de Campos de Costa Medeiros y Albuquerque, 1867 --, but there are others who might fit the bill. In any case, I could not locate the work or poem.

1225. *MEDEL, A. *Un Tenorio y un tremendas.* One-act comedy, unpublished.

1226. †MEILHAC, HENRI, and LUDOVIC HALÉVY. *Barbe - bleue.* Music by Jacques Offenbach. Comic opera in three acts. Fr. Staged and printed in 1866.

1227. †MEISSNER, ALFRED. *Das Weib des Urias.* Five-act tragedy. Aus. 1851. This play has been called a donjuanesque work. Like the play by Godínez (q. v.), it is the story of David's adulterous love for Bathsheba, wife of Uriah.

1228. MEJÍAS y ESCASSY, LUIS [pseud.?] *Juan el perdío.* One-act play in verse. Printed in Madrid, 1866. Parody of part 2 of Zorrilla's *Don Juan Tenorio.* See Pina, Mariano.

---. (MELANI, ALESSANDRO. *Il Empio punito.* Most critics think that this work is by Acciaiuoli, q. v.)

1229. *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.

1230. MÉLIDA, JOSÉ RAMÓN. *Don Juan decadente. Novela*. Sp. (1894.)

1231. *MENDEL, HERMANN. Reworking of DaPonte's libretto to Mozart's *Don Giovanni*. 1871.

1232. MENDÈS, CATULLE. *Le Cauchemar de Don Juan.* Poem. Fr. Found in his *Braises du cendrier*, 1900.

---. (MENDOZA. See No. 1293.)

1233. MENÉNDEZ y PELAYO, ENRIQUE. *Las Noblezas de Don Juan.* Three-act play. Sp. 1900.

1234. MENOTTI DEL PICCHIA, PAULO. *A Angustia de Don João.* Long poem. Br. 1928.

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1235. *[MENZIES, LOUIS]. *Don Juan Transformed.* Poem (?). Aberdeen, 1871. Byron imitation? It appeared anonymously. Menzies is thought to have written it.

1236. †MEREDITH, GEORGE. *The Egoist.* Novel. Eng. 1879. (Character Sir Willoughby Patterne.) Though this novel has been proposed for inclusion by a critic of sound judgment, it seems to me that Patterne scarcely qualifies as a Don Juan.

---. (MEREDYTH, BESS. See *Don Juan* under "Motion Pictures.")

1237. MÉRIMÉE, PROSPER. *Les Âmes du purgatoire. Nouvelle.* Fr. 1834. See Rivas, Duque de. Mérimée was something of a Don Juan himself.

---. (*MÉRIMÉE, PROSPER. *La Légende de Don Juan ...* Périgueux: Éditions L. H. S., 1946. Another name for *Les Âmes du purgatoire*.)

1238. MERWIN, P. *Ein Sekundaner - Don Juan.* Tragedy. Dresden, 1902.

---. (MÉRY, JOSEPH. See "circes" under "viveurs.")

---. (MESSAGER, A. See Lalo, E.)

---. (MESSIER, G. A., Le. See Galeotti, V.)

---. (MESSTER, O. See No. 1305.)

---. (METASTASIO, PIETRO. See Anon.: *Der Laufner Don Juan.* See Luzzi.)

---. (METTAIS, DR. See "lions" under "viveurs.")

1239. MEYNIEUX, ANDRÉ. *La Retraite de Don Juan.* One-act "paradoxe." Fr. 1943.

1240. *MICHAELIS, KARIN. *Don Juan - efter Døden.* Short novel. Dan. 1919. (Trans.: "D.J. - After Death.") Turned into Spanish by Jacinto Vidal in 1941 as *Pasiones y muerte de Don Juan*.

1241. MIELANTS, FLOR C. [Herwig Hensen, pseud.]. *Don Juan.* Play. Brussels, 1943.

---. (MIER, J. DE. See *Dos mujeres y un Don Juan* under "Motion Pictures.")

---. ***MIHURA, MIGUEL. *Mi adorado Juan.* Two-act play. Madrid, c. 1952; first perf., 1956.

1242. MILLÁ - GACIO, LUIS. *Las Desgracias del Tenorio.* One-act play, in verse. Barcelona, 1903. Parody of Zorrilla's *Don Juan Tenorio*.

1243. *MILLÁ - GACIO, LUIS. *La Nit del Tenorio.* Same as No. 355? 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.

1244. †MILLER, HENRY. *Tropic of Cancer.* Novel. U. S. Paris, 1934. (Characters Van Norden, Carl, and the narrator.) Miller has done a whole group of erotic novels with similar characters.

1245. MILLOSS, AUREL, 1906 --. *Don Juan.* Ballet. 1950, Hun. Milloss did the choreography.

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1246. MILNER, CHARLES. *Don Juan.* Three-act musical drama. Poetry by Edward Stirling. London: W. Strange, etc., 1837. Based on Byron's *Don Juan.*

1247. MILNER, H. M., and E. STIRLING. *Don Juan's Early Days.* London, 1837. Nicoll, No. 4303, whence this entry, calls it a "M.D.," initials he uses for both "musical drama" and "melodrama." He does not list a "Charles" Milner nor the title *Don Juan* for the H. M. Milner play. Harvard's and the British Museum copies of the printed play both follow my previous listing. The B. M. possesses copies of over a dozen plays by H. M. Milner (melodramas, musical dramas, comedies, historical dramas, etc., printed ca. 1820 - 1850), but not this one. Cf. *Juan's Early Days* (q. v.), of anonymous authorship. I suspect a confusion of titles and authors on Nicoll's part.

1248. *[MILNER, H. M.]. *The Italian Don Juan: or Memoirs of the Devil ... Trans. by ...* London, 1820. Supposedly actually by Milner himself, imitating Byron's *Don Juan*.

1249. MILOSZ, OSCAR VLADISLAS DE LUBICZ - , 1877 - 1939. *Miguel Mañara.* "Mystère en six tableaux." Play. Lithuania. 1912. See Tomasi, Nos. 1728 - 1730.

1250. MILOSZ, OSCAR VLADISLAS DE LUBICZ - . Scènes de "*Don Juan.*" Play in six scenes. Published posthumously in his *Oeuvres complètes*, vol. IV (Paris, 1946). Sganarelle figures in it. Seems to have been written before previous entry.

---. (MINER, A. See *The Stone Guest*, under "Motion Pictures.")

---. (MINGOTTI, ANGELO. *La Pravità castigata*, listed under Anon., has been ascribed to him, apparently without justification. He and his brother Pietro, husband of the famous singer Regina Mingotti, managed an Italian opera company, which toured Austria, Germany, and Denmark from 1732 - 1756. The company may well have put on the very opera in question in Brünn, where its *première* is supposed to have taken place. Nowhere, however, can I find the slightest evidence that either Angelo or his brother composed operas, this one or any other.)

---. (MINOR, T. C. See M., T. C.)

1251. "A MINOR." *Rodolph: A Dramatic Fragment. Stanzas in Continuation of Don Juan; and Other Poems.* London: T. Griffiths, 1832. The central stanzas are a continuation of Byron's *Don Juan.*

---. (MIRECOURT, E. DE. See "libertines" under "viveurs.")

1252. MIRÓ DENIS, RICARDO. *El Miedo de Don Juan.* Poem. Panama. Found in *Antología de Panamá* (ed. Demetrio Korsi). Barcelona, 1926. Also in *El Libro de oro de la literatura hispano - americana* (ed. Miguel Rivas and Juan Balagué). Barcelona, 1928.

1253. MIRZAN, R. A. *Don Juan.* Song. Words and music by him. Fr. Unpub. C. Jan. 31, 1925.

1254. MOERAN, E. J. *Nocturne.* For baritone solo, chorus, and piano. Poem from play by Robert Nichols, *Don Juan Tenorio the Great* (q. v.). C. March 12, 1935, renewed in 1962.

1255. MOHR, GERHARD. *Don Giovanni.* Tango. Leipzig, c. Sep. 26, 1928.

---. (MOLÈNES, PAUL DE. See Richardson, S.)

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1256. MOLÉRI [pseud. of Hippolyte - J. Demolière]. *Un Don Juan sur le retour. Nouvelle.* Fr. 1872. Not "Molère," as one bibliographer has it. This item turns up in German as *Ein Don Juan auf dem Rückwege.* Leipzig, 1875.

1257. *MOLOGA Y VALLS, JAIME. *Tenorio (inocentada).* One-act play.

1258. MOLIÈRE [pseud. of Jean Baptiste Poquelin]. *Don* [or *Dom*] *Juan ou le Festin de Pierre.* Five-act play, in prose. Fr. 1665. One of the three or four most influential of all the versions of Don Juan. Imitated directly or indirectly by dozens of writers. Translated as early as 1694 into German as *Das Steinerne Gastmahl*, it worked its way through the northern countries all during the eighteenth century. But its influence was felt to the south and east as well. See, in particular, Nos. 250, 257, 259, 287, 318, 328, 360, 366, 377, 490, 499, 510, 522, 539, 613, 658, 886, 912, 949, 954, 1097, 1127, 1214, 1322, after 1372, 1376, 1394, 1503, 1548, 1601, and 1651. Also see Nos. 649, 1280a, and 1754a. And No. 509a.

---. (MOLINA, TIRSO DE. See Téllez, G.)

1259. MÖLLER, ARTUR. *Don Juans synd. Novelle.* Swed. 1915. (Trans.: "Don Juan's Sin.")

1260. MONCRIEFF, WILLIAM THOMAS. *Giovanni in Ireland.* Extravaganza. Eng. Music by Cooke. First perf., Drury Lane Theatre, London, Dec. 22, 1821. A burlesque on Mozart, like his *Giovanni in London*? Not same as the anon. burletta of the same name (q. v.). Also see Nos. 274 and 333.

1261. MONCRIEFF, WILLIAM THOMAS. *Giovanni in London, or the Libertine Reclaimed.* An operatic extravaganza in two acts; burlesque, with songs, duets, and choruses. First perf., London, Dec. 26, 1817. Pub'd. 1817. The title of this work has been given variously as "Don Giovanni," "Don Juan," etc. A burlesque on Mozart's opera. Cf. Dibdin.

1262. *MONCRIEFF, WILLIAM THOMAS. Giovanni in *the Country.* 1820. "The New Comic Operatic Melo - Dramatic Pantomimic Moral Satirical Gallymaufrical Parodiacal Salmagundical Olla Podriacal Extravaganza Bizarro Entertainment." Data from Mandel, No. 4267, p. 401, who cites it and notes that it is not the same as my No. 335. I can find no other reference to it or to any work by Moncrieff with a comparable title.

---. (MONROSE, LOUIS. See "viveurs.")

1263. MONTÉGUT, MAURICE. *Don Juan à Lesbos. Nouvelle.* Fr. 1892.

1264. †MONTÉGUT, MAURICE. *Madame Tout le Monde.* Novel. 1893.

1265. †MONTÉPIN, XAVIER DE. *Les Amours de Vénus.* Novel. Fr. 1854.

1266. †MONTÉPIN, XAVIER DE. *L'Auberge du Soleil d'Or.* Novel. 1853. And dozens of other plays and novels on similar subjects.

1267. (MONTÉPIN, XAVIER DE. See "viveurs," and "sirens" under "viveurs.")

1268. *†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.

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1269. *MONTHERLANT, HENRY DE. *La Déesse Cypris, études de nus.* Fr. Paris and Bordeaux, 1946. Said to be one of Montherlant's Don Juan treatments.

1270. MONTHERLANT, HENRY DE. *Don Juan.* Three-act play. Written May 1956; pub. Paris: Gallimard, 1958. Act I appeared in *TR*, No. 119 (Nov. 1957), pp. 9 - 32.

1271. †MONTHERLANT, HENRY 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.

---. (MONVEL, J. - M. B. See Richardson, S.)

1272. MOOCK BOUSQUET, ARMANDO. *Las Amigas de Don Juan.* Play. Chile. Translated into English by Willis Knapp Jones in *Poet Lore*, XLVI (1940), p. 45 - 75, as *Don Juan's Women*.

1273. MORA, JOSÉ JOAQUÍN DE. *Don Juan.* Poem. Sp. 1844. Published anonymously in Madrid. It is an imitation of Byron's *Don Juan* and unfinished. These first five cantos were all that Mora ever wrote. One bibliographer ascribes it incorrectly to José María de Pando, apparently through a misreading of Menéndez y Pelayo, *Antología de poetas hispanoamericanos* (Madrid, 1928), III, cclxiii - xiv, the same source that I have utilized here.

1274. †MORA, JOSÉ JOAQUÍN DE. *Leyendas españolas.* Done in imitation of Byron's *Beppo* and *Don Juan.* See Menéndez y Pelayo, loc. cit.

1275. *MORALES GODOY, MARÍA LUZ. *La Última novia de Don Juan.* Madrid, 1930. A prolific writer, but I cannot trace this title, mentioned in another bibliog.

1276. †MORAND, PAUL. *Les Plaisirs rhenans.* Story in *L'Europe galante.* Fr. 1925. One critic considers it a Don Juan story. I cannot see the connection.

1277. MORATA, JUAN. *Les Amours de Don Juan.* A "fastueuse opérette à grand spectacle." Two acts, twenty tableaux, two hundred artists, three *corps de ballet.* After Lord Byron; libretto by Henri Varna,Marc - Cab (pseud. of Marcel Eugène Cabridens), René Richard; music by Juan Morata; additional airs by Paulette Zevaco. Characters of Don Juan and Haidée for the leads. Story includes episodes in Russia and England. Playing in Paris Sep. 1956; publ. Paris, c. 1957.

1278. 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, leaving 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).

---. (MOREAU *le jeune*, JEAN - MICHEL. See under "Paintings.")

---. (MORET, EUGÈNE. See "révoltées" under "viveurs.")

1279. MORETO. *El Lego del Carmen o San Franco de Sena.* Play, mid-seventeenth century. (The sinful man who later becomes a saint. Espronceda somewhat influenced by it in his *Estudiante*, especially the gambling scene.)

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1280. MORFORD, HENRY. *The Rest of Don Juan.* Poem in seven cantos. New York: Burges, Stringer, and Co., 1846. Inscribed "To the Shade of Byron," it is a continuation of Byron's *Don Juan.*

1280a. *MORGAN, BARBARA. *Don John; or, The Feast of Stone.* Play. Perf., Birmingham, England, March 10 - 24, 1956. Adapted from Molière.

1281. MÖRIKE, EDUARD. *Mozart auf der Reise nach Prag. Novelle.* Ger. 1855. See Bücken, and see Roller. Mörike's great esteem for Mozart reveals itself in this genial description of how *Don Giovanni* was composed.

1282. 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.

1283. MORRIS, GERDA, 1893 --. *Don Juan irrt sich.* "Ein herzerfrischender Roman." Hamburg, 1953. She sometimes writes under the pseud. of Gerda Gymir.

---. (MORRIS, H. See G. Shelley.)

---. (MOSCHINO, E. See Alfano, F.)

1284. MOSÉ MORENO, JULIO. *El Sueño de Doña Inés.* One-act play in verse. Music by Maestro Criado. Sp. 1909. Parody of Zorrilla's *Don Juan Tenorio*.

---. (MOSENTHAL, SALOMON H. See "sirens" under "viveurs.")

1285. *MOSES - TOBANI, THEO. Sell from Mozart's *Don Giovanni.* New York, c. Aug. 4, 1906. From Lib. Cong. copyright files, entered in a script difficult to decipher. Spelling of arranger's name may be wrong.

1286. MOSZKOWSKI, MORITZ. *Don Juan und Faust.* Opus 56. Music for Grabbe's *Don Juan und Faust* (q. v.). Ger. 1896. Consists of an overture, entr'actes, etc. One source gives "Opus 26."

MOTION PICTURES

1287. *The Adventures of Don Juan.* Early 1949. From a story by Herbert Dalmas. Screen play by George Oppenheimer and Harry Kurnitz. Errol Flynn as Don Juan. Little connection with typical Don Juan legend. Warner Brothers.

1288. *Bell'Antonio.* First shown in New York, April, 1962. Ital. Directed by Mauro Bolognini. Based on a novel by Vitaliano Brancati (See No. 517). Screenplay by Pier Paolo Pasolini and Gino Vissentini. Produced by Alfredo Bini. Embassy Films. Marcello Mastroianni in lead role. The hero, with the reputation of a Don Juan in the film, and twice so called, is actually shy and apparently impotent.

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1289. *The Devil's Eye*. 1960. Written and directed by Ingmar Bergman. Swed. An old proverb, claims Bergman, has it that "A woman's chastity is a sty in the Devil's eye." The Devil sends Don Juan back to earth to seduce the offending member of her sex. Title here as released for U. S. screen in 1961. *Djävulens öga* in Swed. Said to be freely adapted from a Danish radio play. Musical motif from Domenico Scarlatti.

1290. *Don Giovanni.* Three-hour long color motion picture, filmed directly from Mozart's opera as performed on the stage at Salzburg. Conducted by Wilhelm Furtwängler. C. Apr. 18, 1955. Paul Czinner, director; Herbert Graf, producer; H. A. Siepmann, author. Festival Productions. Harmony Films. Cesare Siepi as Don Juan.

1291. *Don Giovanni.* N. B. C. Opera Co. version for TV in English, by Wystan H. Auden, with collab. of Chester Kallman. Cesare Siepi as D. G. April, 1960.

1291a. **Don Juan*. Prod. by Pathé *frères.* 1,082 feet; more or less traditional story. Brief description in *Moving Picture World*, II (1908), p. 497.

1292. "*Don Juan*" ? True title not known to me. See C. Cluny.

1293. *Don Juan.* 1926. From Byron's *Don Juan.* Screenplay by Bess Meredyth. Directed by Alan Crosland. Music by William Axt. Warner Brothers. John Barrymore as Don Juan. Received ephemeral fame for being the first feature length picture to utilize the new Vitaphone system for synchronizing sound and film, here used only for background music. See No. 1314. *Lib. Cong. lists two songs, both entitled *Don Juan*, with different words, c. 1926, words and music by Axt, which I assume were used in the film, but issued as popular sheet music as well. David Mendoza and Major Edward Bowes are also credited with some of the film score by one source.

1294. *Don Juan.* Produced by Hapalo Films (Spain) and shot in Spain and Portugal. Released by Cifesa. C. 1950. Based on an original text by José Luis Saenz de Heredia and Carlos Blanco. With Antonio Vilar (as Don Juan), Annabella, and María Rosa Salgado.

1295. *Don Juan.* An abbreviated version of Mozart's *Don Giovanni*, adapted for the screen, featuring stars of the Vienna opera. 1955 or 1956. Directed and produced by H. W. Kolm - 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.

1296. 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. See Nos. 1297 and 1300.

1297. *Don Juan and the Starlets.* "I Love Lucy" series. C. Dec. 9, 1954. See No. 1296.

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1298. *Don Juan et Faust.* 1922. Produced by Marcel L'Herbier. Société des Établissements Gaumont. Copyright July 17, 1922.

1299. *Don Juan in Hell.* From Bernard Shaw's *Man and Superman.* In production in 1952. Supposed to follow closely the stage version of the central act from Shaw's play, currently enjoying a great success in the U. S. Charles Boyer was to fill the role of Don Juan, as he had in the stage production. Apparently never released. See Fox.

1300. *Don Juan Is Shelved.* "I Love Lucy" series. C. Feb. 3, 1955. See No. 1296.

1300a. **Don Juan; or, A War Drama of the 18th Century.* 1909. Released in the U. S. by the Film Import and Trading Co. Brief description in *Moving Picture World*, IV (1909), 811.

1301. *Don Juan Quilligan.* 1945. Screenplay by Arthur Kober and Frank Gabrielson. Twentieth Century Fox. Connections with the legend do not go beyond the title.

1301a. **Don Juan Tenorio.* Played in orig. Span. version in New York City, Dec. 1937. From Zorrilla. Directed by René Cardona. Excelsior Film Co., Mexico City.

---. ("*Don Juans Hochzeit*"? See No. 1305.)

1302. *Don Juan's Night of Love.* 1952. Released in U. S., 1955. Produced by Niccolo Theodoli. Directed by Mario Soldati. Written by Soldati, Vittorio Nino Novarese, Giorgio Bassani, Augusto Frassineti. Music by Mario Nascimbene. Cast: Raf Vallone, Silvana Pampanini, Michele Philippe. Scene set in France; Mme de Pompadour appears as a character in it.

1303. *Don Juan's Teacher.* Reported in production in Italy, 1952 - 1953, with Errol Flynn in the leading role. American producer.

1304. *Don Juan's Three Nights.* 1926. From Lajos Biro's. novel (q. v.). Presented by Henry M. Hobart. Produced by John Francis Dillon. Screen play by Clara Beranger. Copyright Aug. 12, 1926 by First National Pictures, Inc. I can find no evidence that this film was actually released.

1305. *Don Juan's Wedding.* Produced by famous pioneer German movie maker, Oskar Messter. 1909. With actor Giampietro. Fifteen minute comedy. Story not connected with traditional one. Orig. title possibly *Don Juans Hochzeit*?

1306. **Doña Juana.* With Elisabeth Bergner. Ger. 1928. Story laid in Spain. Data from a history of foreign films.

1307. *Dos Mujeres y un Don Juan.* 1934. Produced in Spain by J. de Mier. Directed by José Buchs. Story is laid in Seville, but little more than the name is indebted to the Don Juan legend.

1308. *Great Moments from* Don Giovanni. Castle Films. 1952. 16 min. In "The Music Album" series. Mozart's opera.

1309. †*Leoni al sole.* 1961 (?). Written by the Italian actor Vittorio Caprioli in conjunction with the Italian novelist Raffaele La Capria. Directed by Caprioli. About middle-aged Don Juans.

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1310. †*Les Liaisons dangereuses 1960.* Fr. 1959. Directed by Roger Vadim. Adapted by Vadim, Roger Vailland (who did the dialog), and Claude Brule. Produced by Films Marceau - Cocinor. Modernized version of Choderlos de Laclos'novel.

1311. **Merry Wives of Windsor, and Don Giovanni.* Variety Film Distributors. Dist. by United Artists, 1950. 11 minutes. C. by Amerigo Benefico, 1950. The *Wives* would be Nicolai's opera and the *D. .* Mozart's doubtless. An aria from each?

1312. *Pantaloons.* English title; film is a French import, with Fernandel in the rôle of Don Juan's valet. Reached the U. S., Dec., 1956. A satire. Screenplay by John Berry, Juan Barem, and Maurice Clavel. Directed by Berry. Produced by Roland Girard. In color. French title apparently *Don Juan*.

1313. *The Private Life of Don Juan.* 1934. From the play by H. Bataille (q. v.). Screen play by Frederick Lonsdale and Lajos Biro. Produced in England by London Films. Douglas Fairbanks played the role of Don Juan. Opened in London, Sep. 1934. See G. F. Rubens.

1314. *Some of the Greatest.* Ten-minute short. Vitaphone Corp., 1955. "Warner Varieties." Produced and directed by Robert Youngson. Humorous off - screen dialog with clips from the 1926 silent picture *Don Juan* (No. 1293).

1315. *The Stone Guest*. CBS "Route 66" TV episode, shown Nov. 8, 1963. The Central City, Colorado Opera Festival is putting on Mozart's *Don Giovanni*; offstage a real - life Don Juan in the person of a minor plays the the same role with a lonely spinster. They are caught in a mine cave - in. Written by Stirling Silliphant. Directed by Allen Miner. Produced by Leo Davis. Lee Phillips and Jo Van Fleet in lead roles.

1316. MOUNET - SULLY, JEAN, and PIERRE BARBIER. *La Vieillesse de Don Juan.* Three-act play. Fr. First perf., 1906. Cf. Debans.

1317. MOURGUE, GÉRARD, 1921 --. *Journal de Don Juan. Nouvelle* in diary form. Fr. C. 1957. Names of characters from Mozart's *Don Giovanni*, but setting is modern Paris. The dead commander punishes D. J. with the forced gift of eternal life.

1318. MOZART, WOLFGANG AMADEUS. *Il Dissoluto punito, ossia Il Don Giovanni*. Libretto by Lorenzo da Ponte (q. v.). *Opéra bouffe* in two acts. Aus. First performed in Prague, Oct. 29, 1787. The term "*bouffe*" seems rather inappropriate, though technically it is correct. Da Ponte was Italian. Three numbers were added by Mozart in 1788: the aria "Dalla sua pace", No. 11; the duet "Per queste tue manine," No. 23; and the recitative and aria "In quali eccessi", No. 24.

More than one critic has seen echoes of Gluck's ballet in Mozart's score. And Jahn, No. 3318.188, noted that the third-act fandango in his *Figaro* is identical with the one in Gluck's *Don Juan* (No. 19 of the score), though he admitted that both composers were using a melody known in Vienna at the time. Also see No. 1895.

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Don Giovanni could be said to be the world's most influential and imitated opera. Almost nine percent of my entries owe something to it. The following 182 cross references include dozens of reworkings of parts of the score. These variations and reworkings of parts of the music should not be taken too lightly. No less famous composers than Beethoven, Chopin, and Liszt considered it worthy of their talents to do them. Most of them may be found in the music collection of the Library of Congress. See Nos. 247, 262, 264, 266 - 269, 313, 336, 337, 346, 353, 368, 375, 383, 401, 406, 408, 415, 416, 418, 435, 446, 450, 480, 490 - 492, 495, 497, 505b, 513, 529, 531, 535, 542, 548, 550, 561, 562, 571, 596, 600, 614, 620, 621, 630, 632, 667, 682, 683, 696 - 698, 700, 735, 736, 749, 752, 754, 771, 774, 789, 803, 828, 843, 846, 847, 855, 861, 882, 899, 907, 908, 920, 944, 946, 947, 970, 971, 973, 991, 1000, 1001, 1005, 1008, 1016, 1057, 1058, 1061, 1063, 1075, 1077, 1087, 1088, 1127, after 1130, 1136, 1147d, 1163, 1167, 1168, 1174, 1181, 1192, 1202 - 1203, 1220, 1223, 1231, 1260, 1261, 1281, 1282, 1285, 1290, 1291, 1295, 1308, 1311, 1315, 1317, 1319, 1320, 1338, 1360, 1370, 1374, 1377, 1392, 1403, 1404, 1427, 1447, 1466, 1467, 1475, 1484, 1489, 1497, 1499, 1505, 1506, 1515, 1516, 1535, 1552, 1556, 1557, 1567, 1587, 1593, 1601, 1622, 1643, 1668, 1672, 1678, 1685, 1698, 1701, 1718, 1721, 1790, 1893 - 1898, 1904, 1907, 1908, 1925, 1941, and 2208.4. Also Nos. 536a, 775, 878, 977a, and 1392a. And No. 509a.

1319. *MOZART, WOLFGANG AMADEUS. Version of *Don Giovanni* reported as having been done in Russia, with the peasant as hero. 1954. See No. 3319.1.

1320. *MOZART, WOLFGANG AMADEUS. In Vienna, 1792, a performance of *Don Giovanni* (see No. 3318.318) 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 furiant dance." Leporello is called Casparo, and a hermit, a merchant, and a law clerk have been added to the cast. Cf. No. 266. Same version?

---. (MOZART, WOLFGANG AMADEUS. *The Libertine.* This version, reported by Daniel Blum, *A Pictorial Treasury of Opera in America* [New York, 1954], p. 61, note, as playing in Philadelphia on Dec. 26, 1818, is H. R. Bishop's, [q. v.].)

---. ***MÜHLAU, HELENE VON. *Donna Anna.* Novel.

---. (MÜLLER, D. See Haug, Hans.)

1321. MUNDET ÁLVAREZ, A. Recasting of Tirso's *Burlador de Sevilla.* Sp. 1915.

---. (MURER, EUGÈNE. See Gène - Mur.)

1322. MURGER, HENRY. *Scènes de la vie de Bohème.* Novel. Fr. 1848 - 1851. In Ch. xix, Murger imitates a scene from Molière's *Don Juan* between Don Juan and M. Dimache,and graciously admits his indebtedness.

---. (MURGER, HENRY. See "sirens" under "viveurs.")

1323. *MURGI, SALVATORE. *American Don Juan in Rome.* Fiction. Illust. New York, 1961.

---. (MURILLO, B. E. See under "Paintings.")

---. (MURRAY, E. C. GRENVILLE. See Anon.: *Jon Duan*.)

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1324. †MUSSET, ALFRED DE. *Confession d'un enfant du siècle.* Semiautobiographical novel. Fr. 1836. Dramatized by H. Rochefort and P. Véron, 1866. Musset's book resulted in a large number of "confessions" and "fils du siècle," etc., in France during the rest of the century.

1325. †MUSSET, ALFRED DE. *La Coupe et les lèvres*. Play, or dramatic poem. 1832.

1326. †MUSSET, ALFRED DE. *Les Marrons du feu.* Play. 1829. (Character Rafaël.)

1327. MUSSET, ALFRED DE. *Une Matinée de Don Juan.* Fragment of a play. 1833. The piece is entitled a "fragment" though Musset probably considered it finished.

1328. MUSSET, ALFRED DE. *Namouna.* Poem. 1832. The whole poem is donjuanesque, and Canto ii is actually about Don Juan, not Namouna. See Lalo.

1329. †MUSSET, ALFRED DE. *Rolla.* Poem. 1833. Almost all of Musset's poems, plays, and stories reveal a Byronic, donjuanesque pessimism. Musset, indeed, typifies the hopeless quest for ideal love that Don Juan came to symbolize during the Romantic period.

1330. *MUTIMER, STEVE. *Don Juan.* Song? C. by him Aug. 1, 1960. Music by him and The Rhythm Kings: Bernard DiPuma, Dale Knodle, Donald Johnson, Henry Hamberlin, and William Burton.

1331. †MYSING, OSCAR. *Moderne Liebe. Novellen.* Ger. 1893. Mysing wrote many other things of a similar nature.

1332. *N. N. *Tenorio y castañas.* One-act *zarzuela.* Music by Ángel Ruiz. See Verdú, J. Same "N. N."?

1333. NÁPRAVNIK, EDUARD F. *Don Juan*. Opus 54. Music for Tolstoi's *Don Zhuan* (q. v.). Czech. 1893. Incidental music, with choral and solo parts.

---. (NASCIMBENE, M. See No. 1302.)

1334. †NAVARIN, CHARLES [pseud. of Henri Ternaux - Compans]. *Les Aventures de D. Juan de Vargas ...* Paris, 1853. This picaresque novel has been termed donjuanesque, though its connections, if any, are slight beyond the "Juan" in the title. Few of the adventures are amorous.

1335. †NAVARRO COSTABELLA, JOSEP, 1898 --. *Don Joan de Terrassa.* Four-act farce. Sp. First perf., Barcelona, Jan. 2, 1935. Hero is in Don Juan tradition.

1336. *NAVAS, FEDERICO. *La Sombra de Don Juan: Novelario de la raza.* Vol. I. *Relatos novelescos.* Novel (?). Madrid, 1912.

1337. NEADERLAND, JOHN, and RACHEL EUBANKS MCDONALD. *Don Juan's Love.* Song. Words by Neaderland, music by McDonald. Unpub. C. by Neaderland, July 22, 1953.

1338. *NEEFE, CHRISTIAN GOTTLOB. *Der Bestrafte Wollüstling oder der Krug geht so lange zu Wasser bis er bricht.* Burlesque. Ger. 1789 (?). Supposedly a parody of Da Ponte's libretto for Mozart's *Don Giovanni*. I have not seen it. Loewenberg, No. 4250a, merely lists a trans. by Neefe for 1789, but does not say that it is burlesqued. Neefe once did a comic operetta of his own.

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1339. NEUMANN - HOFER, ANNIE. *Ein Kleiner Don Juan.* Story. It was published in Wiesbaden in 1911 in her: *Ein Kleiner Don Juan und Anderes.* On the cover of the book, it reads "Der Kleine."

---. (NEWMAN, H. See under "Paintings.")

1340. NEY, CHR. *Ein Don Juan wider Willen.* One-act farce. Ger. 1886. See Trautmann, Flygare - Carlén, and Anon., under the same title. The date for Ney's piece may be 1905.

---. (NIBOYET, P. See Fortunio.)

1341. *NICHOLS, ROBERT. *Don Juan Tenorio the Great.* Play. Eng. Mentioned by Moeran (q. v.). Apparently not the same as my following entry.

1342. *NICHOLS, ROBERT. *Don Juan the Great.* Poem. A selection from it called *Song of the Jester Dwarf* appeared in *Best Poems ... of 1932.* The selection is all that I have seen, and from the small sample, it is difficult to tell what the Don Juan connection would be. See E. J. Moeran.

1343. NICHOLS, ROBERT. *Don Juan's Address to the Sunset.* Short poem. It may be found in the *Oxford Book of Modern Verse, 1890 - 1935.* Two readings of the poem, I confess, failed to enlighten me as to the significance of the title.

1344 - 1344a. *NICOLA, ION. *My Goddess* (*The Playboy and the Goddess*). C. Aug. 28, 1961. On May 23, 1962 he copyrighted *The Funlovers* (*Don Juan in Heaven*), a three-act comedy. Copyright entry noted new material, additions, and revisions in granting it. On Nov. 6, 1962 he copyrighted *Nine Lovers in Hell*, a three-act comedy. Copyright entry says it was previously registered as *My Goddess* and *The Funlovers.* Cf. A. Drinan.

---. (NIETO, MANUEL. See Granés, S. M.)

1345. *NIEVO, IPPOLITO, 1831 - 1861. He supposedly sketched out, or planned, a *Don Giovanni*, a play in verse. I can find no other reference to it.

1346. NISSOLINO, FILIPPO. *Don Giovanni.* Novel. Ital. 1937. Library of Congress Union Catalogue lists him also in one place as "Nissolini."

1347. NOAILLES, ANNE - ELISABETH, Comtesse de. *Don Juan de Maraña*. Poem in her *Éblouissements.* Fr. 1907.

1348. NOE, JAMES MICHAEL. *Don Giovanni in Central Park.* Three-act play. C. Sep. 28, 1953.

1349. NOEL, CARLOS M. *La Boda de Don Juan.* Novel. Arg. 1927.

---. (NOËL, M. See Rouget, M.)

1350. *NOGUÉS, EMILIO J. *Un Tenorio portugués.* Two-act play. Unpublished.

1351. NOGUÉS, JOSÉ MARÍA. *Un Tenorio moderno.* One-act *zarzuela* in verse. Music by Enrique Broca and Ignacio Agustín Campo. Sp. 1864. Parody of Zorrilla's *Don Juan Tenorio.*

---. ***NOHARA, WILH. KOMAKICHI. *Don Hans von den wilden Reitern.* "An adventure story." Stuttgart, 1935. I have not seen this story, but it surely cannot be a Don Juan version.

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1352. NORVINS, BERTRAND DE. *Le Don Juan de Venise.* "Roman d'aventures inédites de Casanova." Novel. Fr. 1928.

1353. NOUGARO, CLAUDE, and MICHEL LEGRAND. *Les Don Juan.* Song for voice and piano. Words by Nougaro, music by Legrand. Paris, c. Dec. 21, 1962.

---. (NOVARESE, V. N. See No. 1302.)

---. (NOVELLI, DE. See under "Paintings.")

1354. NUNES, CLAUDIO JOSÉ. *D. João e Elvira.* A dialogue in verse. Port. In his *Scenas contemporaneas*, Lisbon, 1873. Don Juan says 26 lines; Elvira answers him in two. Undated. Cf. Saraiva, q. v.

1355. OBEY, ANDRÉ. *Don Juan.* Drama. Fr. 1934.

1356. OBEY, ANDRÉ. *L'Homme de cendres.* Drama. First perf., 1949.

1357. OBEY, ANDRÉ. *Le Trompeur de Seville.* Drama. 1937. Adaptation of Tirso's *Burlador*.

---. (O'CONNER, F. See O'Donovan.)

1358. O'DONOVAN, MICHAEL (O'Connor, Frank, pseud.). *Don Juan* (*Retired*). Short story. Eng. This item and the following one are in his *Common Chord* (1947).

1359. O'DONOVAN, MICHAEL (O'Connor, Frank, pseud.). *Don Juan's Temptation.* Short story.

1360. OESTEN, THEODOR, 1813 - 1870. *Don Juan* (*Mozart*). Opus 95, No. 12. For piano. Ger.

1361. OFFEL, HORACE VAN. *Le Don Juan ridicule.* Novel. Fr. 1918.

1362. †OFFENBACH, JACQUES, 1819 - 1880. *Les Contes d'Hoffmann.* Lyric opera, in prol., three acts, and epilogue. Fr. First perf., Paris, Feb. 10, 1881, posthumously. See No. 3362.1. Libretto by Jules Barbier. Also see H. J. Byron, No. 562, and H. Meilhac.

1363. OLDEN, HANS. *Der Ehrsame Don Juan.* Novel (?). Berlin, 1916.

1364. OLIVER [Y] CRESPO, FEDERICO. *Han matado a Don Juan.* Farce. Sp. 1929.

1365. *OLIVEROF, WILLIAM. *The Antifarce of John and Leporello.* Play. Perf. May, 1963 in Berkeley, at the University of California. Not modelled on Mozart, but does have a "Don Luis" scene, after Zorrilla.

1366. OLTRAMARE, GEORGES. *Don Juan ou la solitude.* Play. Fr. First performed, 1936.

1367. †OPPENHEIM, E. PHILLIPS. *Simple Peter Cradd.* Novel. Eng. 1931. Turned into Dutch in 1932 as *Peter Cradd de Don Juan.* (Trans.: "Peter Cradd the Don Juan.")

---. (OPPENHEIMER, GEORGE. See *The Adventures of Don Juan* under "Motion Pictures.")

---. (OPPENHEIMER, J. See No. 1296.)

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1368. ORGEVAL, ÉDOUARD BARTHÉLEMY BRYON D'. *Le Don Juan de village.* Libretto by Chazot. Comic opera in one act. Fr. First perf. in Brussels, in 1863. The name is not "Byron," as often given, according to the Library of Congress Union Catalogue. See Sand, George.

1369. ORTEGA MUNILLA, JOSÉ. *Don Juan solo.* Novel. Sp. (1880.)

---. (ORTEGA Y FRÍAS R. See "libertines" under "viveurs.")

1370. *OSBOURN, J. G. Guitar arr. of *Go Forget Me Why Should Sorrow.* Philadelphia, 18--. Supposedly a song from Mozart's *Don Giovanni*.

1371. *OSORIO, LUIZ. *A Morte de Don João.* Poem. I assume that this would be Luiz Osorio, 1860 --, the Portuguese poet, but I was unable to locate this poem. Cf. No. 917.

---. (OSSIANDER. See Persson, G.)

---. (OSSIG, H. *Don Juan, der Verführer von Sevilla und der steinerne Gast.* Leipzig, 1896. This is a translation of Tirso's play.)

1372. OWEN, WALTER. *Don Juan Tenorio.* 1944. This is an adaptation in English verse of Zorrilla's play.

---. (OZELL, JOHN. *The Libertine.* 1782. From another bibliog. This is his trans. of Molière's play, called by him *Don John; or, The Libertine*, though it dates from 1714. Ozell died in 1743.)

1373. PACINI, GIOVANNI. *Il Convitato di pietra. Opéra bouffe* in one act. Ital. Performed once at Viareggio, 1832. Pacini claims in his *Memorie artistiche* to have composed such an opera for a performance in a private family theater. There seems to be no reason to doubt his word, though the opera was never performed before the public.

1374. PAGE, N. CLIFFORD. Arr. of *Là ci darem la mano* from Mozart's *Don Giovanni.* New York, c. Sep. 13, 1926.

1375. PAGLIARA, GIUSEPPE. *Don Giovanni.* Four-act drama, in verse. Naples, 1911. N. B. Not "Pagliari," as given in another bibliog.

---. (PAGNE - COLLIER, JOHN. See Piccini.)

PAINTINGS, ETC. (titles often assigned by critics rather than by artist)

1376. BOUCHER, FRANÇOIS. *Don Juan Invites the Statue of the Commander to Supper.* Engraving. Fr. Illustration for Molière's *Don Juan.* See M.'s *Oeuvres* (Paris: Prault, 1734), III, p. 189.

1377. BOULANGER, LOUIS. *Don Juan.* Lithograph. Scene from Mozart's opera. Fr. Reproduced in *L'Artiste*, ser. 1, vol. X (1837), opposite p. 238.

1378. BROWN, FORD MADOX. *Haidée and Don Juan*. Aquarelle. Eng. Ca. 1865 - 1870. Now in Melbourne, Australia.

1379. COLIN, ALEXANDRE MARIE. *Don Juan and Haidée.* Painting. Fr. See next entry.

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1380. COLIN, ALEXANDRE MARIE. *Don Juan Disguised as a Girl.* Painting. This and preceding item were reproduced as etchings by Réveil: *Historical Illustrations of Lord Byron's Works.* ... Appeared in London in 1832 and the following year in Paris.

1381. *DELACROIX, EUGÈNE. *La Barque de Don Juan.* Sketch, on canvas. 1839.

1382. *DELACROIX, EUGÈNE . *La Barque de Don Juan.* Rough draft, color wash. 1840.

1383 *DELACROIX, EUGÈNE. *Dernière scène de Don Juan.* 1838.

1384. *DELACROIX, EUGÈNE. *Don Juan et Haïdée.* Canvas. 1856.

1385. DELACROIX, EUGÈNE. *Le Naufrage de Don Juan.* Lithograph. See *Charles Blanc, article on Delacroix, in *Gazette des Beaux - Arts*, XVI (1864), p. 20. Most of these paintings, etc., between Nos. 1381 and 1385 are discussed in *Robaut and Chesneau, *L'Oeuvre complet d'Eugène Delacroix* (Paris, 1885).

1386. DELACROIX, EUGÈNE. *La Barque de Don Juan*, or more commonly *Le Naufrage de Don Juan.* Painting. Fr. 1841 (or 1840). One of Delacroix' masterpieces (some would say *the* masterpiece), and certainly the best known painting on Don Juan. It is usually considered to be taken from an episode in Byron's *Don Juan.* However, *Charles Jacque (see No. 3386.2) argued that the title should read "du," not "de," and that the subject represented the sinking of a boat named the "Don Juan," a news item mentioned in the press at that time.

1387. *DEVÉRIA, EUGÈNE. *The Abduction of Doña Inés.* Fr. Probably the same as either one or both of the following:

1388. DEVÉRIA, EUGÈNE. *Don Juan*, *1835.* Aquarelle. Same as preceding or following entry?

1389. DEVÉRIA, EUGÈNE. *Episode de Don Juan.* Painting(?). Sold as late as 1931. Mentioned in the new Bénézit, *Dictionnaire des peintres*, etc.

1390. GOYA, FRANCISCO DE. *Don Juan and the Comendador.* Painting. Sp. 1798. Variously titled. A small canvas, 43 x 30 cms.

1391. GROSSO, GIACOMO. *Le Donne alla tomba di Don Giovanni.* Painting. Ital. Exhibited in Venice, 1895. The name is not "Grasso", or "Giosso", as given by two other bibliographers.

1392. GUYS, CONSTANTIN, 1805 - 1892. *Leporello Addressing the Commendatore (Don Giovanni*, Act II). Fr. Title as given in reprod. in *ON*, XXVIII (Dec. 28, 1963), p. 16. Guys did watercolors, etc.; this one may be only a pen - and - ink drawing.

1392a. *HARRACH, MAX, 1874 --. *Don Giovanni*. A painting (?), reported in 1906. Aus. Seemingly, a subject from Mozart's opera.

1393. JOHANNOT, ALFRED. *Don Juan naufragé trouvé par Haidée.* Painting. Ger. Exhibited at the Paris salon, 1831. Johannot did some engravings for Byron's works, ca. 1830. I assume at least one of *Don Juan* must be among them, but I have not seen it.

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1394. MOREAU *le jeune*, JEAN - MICHEL. *Le Festin de pierre.* Drawing for an etching done by J. P. Le Bas in 1770. Fr. Appeared as an illustration for Molière's *Oeuvres* (Paris: Compagnie des Libraires Associés, 1773), III, p. 211.

1395. *MURILLO, BARTOLOMÉ ESTEBAN. Sp. A Portuguese critic writes that Don Miguel de Mañara appears "... no seu retrato [painted by Murillo] como uma linda doncela ..." A search of lists of paintings by Murillo fails to turn up this one. I assume that there is a confusion in the writer's mind between Murillo and Valdés Leal (q. v.). However, the latter portrait scarcely depicts feminine traits in its subject.

1396. NEWMAN, HILDA. *Don Juan.* Handprint: gate with lattice grill and blossoms in background; Spanish baroque ledge. C. May 18, 1954.

1397. *NOVELLI, DE. *The Statue of the Commandant.* Painting. I have traced neither the artist nor the painting. Pietro Novelli, 1603 - 1647, would seem too early, and I know of nothing by him other than religious subjects.

1398. PRICE, JOYCE. *Don Juan.* Sculpture: a boy with flowers and gift in hand. U. S. 1943.

1399. *RICKETTS, CARLOS [or Charles]. *Don Juan and the Statue.* Painting. Perhaps Karl Ricketts, Swiss painter, 1866 --, or Charles Ricketts, Eng., who exhibited in London, in the 1880's.

1400. RIXENS, JEAN - ANDRÉ, 1846 - 1925. *Don Juan.* Painting. Fr. Ca. 1888.

1401. RIXENS, JEAN - ANDRÉ. *Don Juan.* Painting. Exhibited in 1922. I believe that this is a second depiction by Rixens of the same subject but it may possibly be a re-exhibiting of his earlier work.

1402. *SCHWIND, MORITZ VON, 1804 - 1871. Painter and engraver. Aus. Supposed to have done some engravings or illustrations of a similar nature on Don Juan. I have not seen them.

1403. 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."

1404. 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, obviously.

1405. VALDÉS LEAL, JUAN DE, 1622 - 1690. *Miguel de Mañara.* Painting. Found in the Hospital de la Caridad, in Seville. Valdés and Murillo were both commissioned by Mañara himself to decorate the Hospital, Murillo having joined that order in 1665. Murillo did his work in 1672. See Murillo, above. Of interest in view of Mañara's connection with the Don Juan legend.

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1406 - 1407. VERNET, ÉMILE - JEAN - HORACE, 1789 - 1863. *The Shipwreck of Don Juan.* Lithograph. Fr. Undated. I have a reference to a painting by Vernet called *Don Juan Struck by Lightning*. I believe that this is an incorrect reference to the lithograph I have listed. The Metropolitan Museum of Art tells me that no painting by Vernet on Don Juan is known.

1408. *ZULOAGA, IGNACIO. This Spanish master apparently once thought of doing something on Don Juan. I do not believe that he actually undertook the task.

1409. *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 enfers;* 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. 3409.1. The orig. titles would seem to have been in Catalan.

1410. PALESCANDOLO, FRANK JOSEPH. *Don Juan in Exile.* One-act play in two scenes. C. Jan. 6, 1949.

1411. *PALLARES, JORGE DE. *Don Juan* ("El Burlador de Sevilla y convidado de piedra", de Tirso de Molina). Sonnet. Appeared in *Don Quijote* (Mexico City), March 12, 1919. Entry copied from No. B18; I have been unable to trace the publication.

---. (PALLMANN, G. See Schlagintweit, F.)

1412. PALMA, RICARDO. *Un Tenorio americano*. A *tradición* in his *Tradiciones peruanas* (1872 - 1911). See III (Lima: Editorial Antártica, 1951), pp. 181 - 187. The Tenorio in question was General Carlos María de Alvear, who died in Montevideo in 1854.

1413. *PALMIERI, F. *Il Nuovo Don Giovanni. Opéra bouffe.* Ital. Given ca. 1887. Cited by three critics, all of them vague concerning the composer. First name may be "Benedetto." Title may be simply "Don Giovanni." Trieste, 1884 has been cited by one critic as date and place of first perf.

1414. PALUDAN - MÜLLER, FREDERIK. *Adam Homo.* Satirical epic in ottava rima. Den. In two parts, 1841 and 1848. Loosely modeled on Byron's *Don Juan*.

---. PÁLYI, ELEK. *Don Juan.* Hun. Trans. of Mozart's *Don Giovannni*.

---. (PANDO, JOSÉ MARÍA DE. See Mora, José de.)

1415. *PANTINI, R. *La Morte di Don Giovanni.* Poem. Ital. 1916. Probably Romualdo Pantini, but I have had no success tracing this item.

1416. PANZACCHI, ENRICO. *Accanto al fuoco.* Poem. Ital. In his *Nuove Liriche*, 1888.

1417. PANZACCHI, ENRICO. *Don Giovanni.* Sonnet. In his *Lyrica: Romanze e canzoni*. 1877.

---. (PAQUAY, J. See Hens, Leo.)

---. (PARDON, FÉLIX. See "lions" under "viveurs.")

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1418. PARELLADA, PABLO. *Camelo Tenorio.* "Humorada en un acto y cuatro cuadros, original." Sp. First perf., Madrid, Oct. 30, 1925. Printed Madrid, 1925. Satire on Zorrilla. None of the characters is named "Camelo", of course.

1419. PARELLADA, PABLO. *Tenorio modernista.* "... remembrucia enoemática y jocunda en una película y tres lapsos", though two other sources give "ensemática" and "eneomática"! Play. Span. Madrid, 1907. First perf., Oct. 30, 1906. Parodies Zorrilla's *Don Juan Tenorio* and also, modernist poetry.

1420. PARELLADA, PABLO. *Tenorio musical.* One-act *humorada.* Madrid, 1912. Parodies Zorrilla's *Don Juan Tenorio.* Music by Tomás Barrera.

1421. PARODI, ENRIQUETA DE. *Luis es un Don Juan.* Novel. Mex. 1937.

1422. PASO, ANTONIO, CARLOS SERVET, and VALDIVIA. *Tenorio feminista.* Music by Vicente Lleó. Musical in one act. Sp. Madrid, 1907. Parody of Zorrilla's *Don Juan Tenorio.* See No. 1652a.

---. (PASOLINI, P. See *Bell'Antonio*, under "Motion Pictures.")

1423. *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.

1424. PASTONCHI, FRANCESCO. *Don Giovanni in provincia.* "Teatrino ironico." Ten short plays. Milan, 1920. None of the ten plays in question carries the words "Don Giovanni" in the title.

1425. PATI, FRANCISCO. *Fausto e Don Juan.* Poem. Br. 1920.

1426. PATRICIO, ANTONIO. *D. João e a mascara*. "Uma fábula tragica." Port. 1924.

1427. PAUL, ERNST. Arr. and adapt. of twelve [sic] duets from Mozart's *Don Giovanni.* Vienna, c. Dec. 25, 1949.

---. (PAYNE COLLIER, JOHN. See Piccini.)

1428. PEDRELL, CARLOS. *Hispaniques pour chant et piano.* Last of the four is called *Juan Tenorio.* Paris, 1930. Music by Pedrell; words by René Chalupt. Concerns Don Juan and his love Isabelle.

---. (PÉLICAN, S. See Jourdain.)

---. (PELLEGRINI. See "sirens" under "viveurs.")

---. (PELTONEN. See Linnankoski.)

1429. **PENIG. *Don Juan der Wüstling.* Novel. 1805. Cited by another bibliographer. Seemingly in error for No. 304 (q. v.)

1430. PENSUTI, MARIO. *La Seconda vita di Don Giovanni.* Novel. Ital. 1924.

---. (PÉREZ CAPO, FELIPE. See J. Serrano Simeón.)

1431. PÉREZ DE AYALA, RAMÓN. *Curandero de su honra.* Novel. Sp. 1926.

1432. †PÉREZ DE AYALA, RAMÓN. *Don Rodrigo y don Recaredo.* Short story in *El Ombligo del mundo* (Madrid, 1924). (Character Don Rodrigo.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

1433. PÉREZ DE AYALA, RAMÓN. *Sobre las mujeres, el amor y Don Juan.* These are merely fragments of *Tigre Juan*, then unpublished. Appeared in *RO*, VII (1925), pp. 129 - 145.

1434. PÉREZ DE AYALA, RAMÓN. *Tigre Juan.* Novel. 1926. This novel is part 1, and *El Curandero* part 2, of the same variation on the Don Juan theme, as Pérez de Ayala admits in the preface to the 4th ed. of *Las Máscaras* (Buenos Aires and Mexico City, [1940]), p. 14. See Hoyos Gomez.

1435. *PÉREZ RIOJA, BONIFACIO. *Un Tenorio de broma.* One-act comedy. Unpublished. The author flourished ca. 1870 - 1880.

1436. PÉREZ Y GONZÁLEZ, FELIPE. *¡Doña Inés del alma mía!* One-act *juguete cómico* in verse. Staged, 1890. 3rd ed., Madrid, 1898. The two characters are Don Juan and Doña Inés.

1437. PÉREZ ZÚÑIGA, JUAN. *Lo que cuenta Don Juan.* "Manojo de cuentos festivos para niños menores de cincuenta años." Stories. Sp. 1920.

1438.PERKONIG, JOSEF F., 1890 --. *Die Erweckung des Don Juan.* Novel. Aus. 1949.

---. (PERLROTH, G. See A. Gorgoni.)

---. (PERRET, PAUL. See "viveurs.")

1439. PERRIER, MARTIAL. *L'Adieu à Don Juan.* Poems. Fr. 1929.

1440. PERRIER, MARTIAL. *Le Don Juan de pays sans gare.* Novel. Paris, 1921.

1441. *PERRÍN Y PALACIOS. *Don Gonzalo de Ulloa.* One-act *zarzuela.* Unpublished. Music by A. Rubio.

1442. PERRUCCI, ANDREA. *Il Convitato di pietra.* Play. Ital. 1678.

1443. PERRUCCI, ANDREA. *Il Convitato di pietra.* This is the same play, recast, and issued under the anagram "Enrico Prendarca." 1690. Several *commedia dell'arte* pieces are derived from Perrucci's play during the eighteenth century.

1444. PERSSON, GUNNAR. *Don Juan i drängkammaren*. "Lustspel i en akt av Ossiander." Eslöv, Sweden, 1934. (Translation: "Don Juan in the Men's Room. Comedy in one act from [or "by"] Ossiander.") I assume that Ossiander did a story on the same subject, but I have not traced it. Possibly, of course, Persson translated Ossiander into Swedish, though the latter could itself well be a Swedish name.

---. (PETERSON, NORMAN L. See under "Don Juan" used as a place name, etc.)

1445. *PETRA, DE. Supposedly did a Don Juan play for the puppet stage. I have not been able to trace it or the particular De Petra in question.

1446. PEYS, ADRIAAN. *De Maeltyt van Don Pederoos geest, of de gestrafte vrygeest.* Tragedy. Hol. 1699. (Trans.: "The Banquet of Don Pedro's Ghost, or The Libertine Punished.")

---. (PHILLIPS, JOHN. See Flatman, Thomas.)

1447. PHILLIPS, NORMAN. Trans. of libretto and abridgement of score of Mozart's *Don Giovanni* for junior high school presentation. C. by him April 19, 1960.

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1447a. PHILP, PETER. *Don Juan; or, The Love of Geometry.* Play. First perf., March 6, 1656, Bristol, England. Adapted from Max Frisch's play.

1448. *†PICARD. *Enfant chéri des dames*. I could not locate this item. Louis Benoît Picard, 1769 - 1828, might be the correct one

1449. PICCARD, RICHARD. *Don Juan From San Juan Puerto Rico.* Song. Words and music by him. C. April 6, 1945. Seemingly unpub.

1450. †PICCINI. *Punch and Judy.* Published in 1828. Piccini was an Italian marionette show man in London. John Payne Collier published Piccini's MS. of his play in 1828 (reprinted in 1870 and 1944, and other times as well, I believe). Piccini made Punch into a Don Juan. Collier, it will be noted, did not write the play himself, though some other bibliographers have given him the credit for it, either under his own name, or that of "Pagne - Collier", or "Raquelollier" (sic!).

1451. PICÓN, JACINTO O. *Dulce y sabrosa.* Novel. Sp. 1891. Ch. i is a portrait of "Don Juan de Todellas," but the whole book deals with him.

1452. PICÓN, JACINTO O. *Juanita Tenorio. Novela.* Sp. 1910.

1453. *PIKE, ALBERT. *Los Tiempos.* U. S. 1833 - 1836. A poem in loose imitation of Byron's *Don Juan*.

1454. ***PILKINGTON, ROGER W. *Don John's Ducats.* 1961. Not connected with D. J. theme.

1455. PINA, MARIANO. *Juan el perdío.* Play in verse. Sp. First performed, 1848. Parody of part 1 of Zorrilla's *Don Juan Tenorio.* See Mejías y Escassy. One bibliographer credits what must be the same play to "Mariano Rico", obviously a mistake for "Pina."

1456. †PINA Y DOMÍNGUEZ, MARIANO. *Un Seductor de criadas.* Novel. Madrid, 1876. Same Pina as in preceding entry?

---. (PINDAR, PETER, Esq., the Younger. See Anon.: *Georgian Revel - Ations*.)

---. (PINELLI, ADA. See Freiberg, Günther von.)

1457. PIOTROVSKI, VLADIMIR. *Smert Don Zhuana.* Play. Pol. (?). Berlin, 1929. Published with three other plays under the title *Beatrice.* (Trans.: "The Death of Don Juan.") The author's name would seem to be Polish, but the language in which the play is cited is Russian.

1458. PIQUET Y PIERA, JAIME. *D. Juan Tenorio.* "Segunda parte." Play. Barcelona, 1882. "Part 1" is Zorrilla's *Don Juan Tenorio.* This play is a continuation of it. Of course, there are already two parts to Zorrilla's drama.

1459. †PIRANDELLO, LUIGI. *Liolà.* Play in three acts. Ital. 1916.

1460. †PIRANDELLO, LUIGI. *Ma non è una cosa seria.* Play in three acts. 1918.

1461. *PLANCHÉ, JAMES ROBINSON. *Giovanni, the Vampire; or, How Shall We Get Rid of Him?* Burlesque burletta. First perf. London, Jan. 15, 1821.

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1462. PLATEN, AUGUST, Graf von. *Byrons Don Juan.* No. 75 (No. 111 by another count) of his *Epigramme* (1834). Ger. Max Koch, ed. of Platen's *Sämtliche Werke*, IV (Leipzig, [1909?]), p. 193, note, dates this one epigram 1829.

1463. *PLESNER, EINER. *Eneren.* Three-act comedy. Dan. First perf. in Aarhus, Denmark, 1956. Pub. 1956. (Trans.: "The Individualist.") My informant did not specify whether the play was about D. J. or merely related to the theme.

---. (POCOCK, ISAAC. See Bishop, Henry R.)

1464. POISSENOT, MICHEL. *Don Juan*. Three-act tragedy. Paris, 1950.

1464a. *POLIAKOFF, S. L., and N. P. POTEMKIN. *Don Juan, Consort of Death.* Three-act play. Rus.? Eng. version by Nan Bagby Stephens. I saw a report on the Eng. version dated June 14, 1928. Don Juan falls in love with Death, who ceases killing people. He finally tires of her, now shorn of all her terrible majesty, and gladly dies in her arms.

1465. POLIGNAC, EDMOND J. M. M., Prince de. *Don Juan et Haidée.* Libretto by Edmond Delière. 1877. Based on Byron's *Don Juan.* Not exactly an opera. It has been described as a "scène lyrique" and a "cantata dramática."

---. (PONSARD, FRANÇOIS. See "lions" under "viveurs.")

---. (PONSON DU TERRAIL. See "lions" under "viveurs.")

1466. PONTE, LORENZO DA. *Il Don Giovanni.* One-act tragi-comic opera. Ital. 1794. It was concocted from his own libretto for Mozart's *Don Giovanni* with parts of Bertati's libretto (q. v.) added in. The music was Gazzaniga's (q. v.) with extra airs by Giuseppe Sarti, Francesco Federici, and Pietro Guglielmi. It was produced in London, where Da Ponte was then poet to the King's Theatre, on March 1, 1794. Also see Nos. 621 and 1318.

It is an interesting sidelight on the character of Da Ponte that he was something of a Don Juan himself. Furthermore, when Casanova attended the *première* of *Don Giovanni* in Prague in 1787, he thought that his friend Da Ponte had depicted *him* in the character of the *burlador.* And that, I submit, reveals more than a little about both Casanova and Mozart's librettist.

1467. *PONZIO. *Don Juan.* "Orchestra arrangement by Ken Warner." C. by Bosworth and Co., Ltd., London, Feb. 2, 1956. Elsewhere I find it listed under Warner, as a piano - conductor's score and orch. arr., from Mozart's *Don Giovanni*, with no mention of Ponzio.

1468. †PORTO RICHE, GEORGES DE. *Le Passé.* Play. Fr. 1897. Many of his plays deal with Don Juan - like situations and characters. This one will serve as a good sample.

---. (POTEMKIN. See Poliakoff.)

---. (POTIER, CHARLES. See Deslandes, P.)

---. (POTVIN, CHARLES. *Le Séducteur de Seville.* Brussels, 1852. Trans. of Tirso's play into French verse.)

1469. *PRAVIEL, ARMAND. *Les Don Juanes.* Fr. 1934. Novel or historical study? Praviel has done a little of everything. Cf. No. 1472.

1470. PRECHT, VICTOR. *Don Juan.* Poem. Ger. 1853. Appeared in that year in the *Düsseldorfer Künstleralbum*.

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---. (PRENDARCA, ENRICO. See Perrucci, Andrea.)

1471. PRESBER, RUDOLF. *Der Don Juan der Bella Riva. Novelle.* Ger. 1915.

1472. PRÉVOST, MARCEL. *Les Don Juanes.* Novel. Fr. 1922. One edition was titled *Les Don Juan*, but the plot concerns female Don Juans. See No. 834a.

1473. †PRÉVOST, MARCEL. *Femmes.* Short stories. 1907. (Character Comte de Guercelles.)

1474. †PRÉVOST, MARCEL. *L'Heureux ménage.* Novel. 1901. Trans. into German by Gräfin zu Reventlow as *Don Juans Frau*, 1908.

---. (PRICE, J. See under "Paintings.")

1475. PRINGSHEIM, HEINZ. *Don Juan Ouverture.* From Mozart's *Don Giovanni*. C. in Berlin by him, renewed Jan. 26, 1942. This would imply original c. secured ca. 1914.

1476. PRITCHETT, V. S. *A Story of Don Juan.* Short story. Eng. In *A Book of Modern Ghosts* (New York, 1953).

1477. PROELSZ, JOHANNES. *Don Juans Erlösung.* Poem. Ger. Found in his *Gedichte* (Frankfurt a/M., 1886), pp. 210 - 218.

1478. *PROSPERI, CAROLA. *La Conquista di Don Giovanni. Novella.* Ital. Appeared in *La Stampa*, April 20, 1913; I was unable to find a copy to check.

1479. †PROUST, MARCEL. *A la recherche du temps perdu*, vol. V (*Sodome et Gomorrhe*, vol. II), speaks of the Baron Charlus as a sort of Don Juan (Paris, 1924, Ch. i, p. 87). Fr.

1480. *PRZYBYSZEWSKI, STANISLAW, 1868 - 1927. A novel on Don Juan. Pol. I have not seen it.

1481. PUGET, CLAUDE - ANDRÉ. *Échec à Don Juan.* Play in three acts, five tableaux. Fr. Written in 1941; found in his *Théâtre* (Paris, 1944), vol. I. Incidental music by Roland Manuel (Roland - Alexis - Manuel Lévy, 1891 --) and *Roger Désormières, 1898 --. Fr. See No. 924a.

---. (PUGH, M. See No. 1296.)

1482. *PUIG PUJADES, JOSÉ. *La Fi de D. Juan.* Play (?). Span. Sabadell, 1930. (Trans.: "The Faith of Don Juan.")

1483. *PUIG PUJADES, JOSÉ. *Quan s'ha perdut la fe.* Play. May be the same thing as the entry just above. (Trans.: "When Faith Has been Lost.")

---. (PUMA, B. DI. See S. Mutimer.)

1484. PURCELL, ARTHUR. Selection from Mozart's *Don Giovanni*, arr. by him. Eng. London, c. Dec. 9, 1926.

1485. PURCELL, HENRY. Music (airs and chansons) for the famous 1692 revival of Shadwell's *Libertine* (q. v.). Eng.

1486. †PUSHKIN, ALEKSANDR S. *Boris Godunov.* Tragedy. Rus. 1825. (Character Dimitri, the false pretender.)

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1487. †PUSHKIN, ALEKSANDR S. *Evgeny Oniegin.* Novel in verse. 1831. The hero is a sort of first cousin of Byron's Don Juan. Tchaikovsky did an opera with the same title based on it, 1879.

1488. PUSHKIN, ALEKSANDR S. *Kamennyi Gost.* Play. 1830. (Trans.: "The Stone Guest.") This play was turned into French verse by Baron M. de Berwick as *Don Juan*, 1902. And see Nos. 392, 396a, 673, and 1646.

1489. PUSHKIN, ALEKSANDR S. *Mozart i Salieri.* Short play. 1830; staged, 1832. ("I" means "and.") There is a reference to Mozart's *Don Giovanni*, from which the old fiddler plays an air. Rimsky - Korsakov did an opera based on it. Composed in 1897; first perf., 1898. G. M. Lee adapted the play in English: *MuL*, XXXVIII (Oct. 1957), pp. 315 - 319. See No. 1646.

---. (QUENTIN, POL. See Chekhov, No. 616.)

1490. *QUERIDO, ISRAËL. *Kater Don Juan.* Novel (?). Amsterdam, 1930. (Trans.: "Tomcat Don Juan.")

---. (QUINTERO. See Álvarez Quintero, Serafín and Joaquín.)

---. (QUISLANT, MANUEL. See Huete Ordóñez.)

---. (RACOT, ADOLPHE. See Richardson, S.)

---. (RAFFALT, REINHARD. See Schneller, C.)

1491. RAIMONDI, PIETRO. *Il Dissoluto punito* Opera. Ital. Ca. 1818. The critics are not certain about the details of this opera, or the date, though it seems fairly sure that it actually was performed.

1492. RAINALDY, H. *Un Don Juan parisien.* Novel. Paris, 1905.

1493. RAMIREZ, JUANCHIN. *Dona Juana.* Song. Words and music by him. C. by Peer International Corp. of Puerto Rico, Sep. 2, 1958. No accents on name or title on Lib. Cong. entry card.

---. (RAMÍREZ DE ARELLANO. See Fuensanta del Valle.)

---. (RAMOS CARRIÓN, MIGUEL. See "circes" under "viveurs.")

---. (RAQUELOLLIER. See Piccini.)

1494. RAVENNES, DOMINIQUE. *On l'appelait Don Juan.* Novel. Paris, 1958. In German as *Ein Mann namens Don Juan* (Bonn, 1959). About Miguel de Mañara.

1495. †RAVENSCROFT, EDWARD. *Scaramouch a Philosopher.* Play. Eng. 1677. Jones, No. 3258.74, claims that it was influenced by Molière's *Don Juan*. I frankly cannot see the connection.

1496. RAVONSPEAR [pseud.]. *Don Juan. Canto XVII.* London: printed for the author and sold by Richard Carlile. 1830. Spurious continuation of Byron's *Don Juan*.

---. ***RAYMOND, ERNEST. *Don John's Mountain Home.* Novel. London, 1936.

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1497. RAYMOND, RICHARD JOHN. *Robert the Devil, Duke of Normandy.* "Musical romance in two acts." Music by John Barnett. Eng. Found in *Cumberland's British Theatre* (London, ca. 1825 - 1855), vol. XXXIII, No. 6. According to the Library of Congress card, the editor of the series, George Daniel, remarks in the preface, p. 7: "Mr. Raymond has kept in view the celebrated opera of *Don Giovanni* [Mozart's, surely], and is indebted little or nothing to the original story."

---. (RAYÓN, J. S. See Fuensanta del Valle.)

---. (REBORDOSA, SIXTO. See Llamp - Brochs.)

1498. REBOUL, J. *Don Juan.* Poem. In *MdF*, CXLIX (July 15, 1921), pp. 345 - 346.

1499. REECE, ROBERT. *Don Giovanni in Venice.* "An operatic extravaganza in two acts and in prose." Eng. First perf. Feb. 17, 1873, according to Nicoll, No. 4303. One source refers to R. Reece's *Don Giovanni* (1873), with music by Meyer Lutz. A confusion with No. 1164?

1500 - 1501. REECE, ROBERT and E. RIGHTON, "the brothers Prendergast." *Don Juan Junior.* Burlesque (vaudeville). First performed Nov. 3, 1880, in London. The title is that of G. R. W. Baxter (q. v.). Again given, revised, Aug. 27, 1888. Music by Edward Solomon; adapted from Byron. Another source says music by Max Schroter.

---. (REESEN, EMIL. See P. Knudsen.)

---. (REEVE, WILLIAM. See Anon.: *Don Juan or the Libertine Destroyed*.)

1502. RÉGNIER, HENRI DE. *Don Juan au tombeau.* Poem. Fr. Appeared in *Revue de Paris*, Jan. 15, 1910, pp. 314 - 320.

---. (RÉGNIER, HENRI DE. *Elvire aux yeux baissés.* Poem. *Vers et Prose*, XVIII (1909), pp. 41 - 42. The woman in this poem may possibly be derived from the demure Elvire of Molière's play, though it is unlikely.)

1503. RÉGNIER, HENRI DE. *Les Scrupules de Sganarelle.* Play. 1908. Based loosely on Molière's *Don Juan*. Cf. Régnier's own title: *Les Scrupules de Miss Simpson.* Novel. 1921.

1504. *REINA Y MONTILLA, MANUEL, 1856 - 1905. *Don Juan en los infiernos.* Verses. Appeared in *La Libertad* (Morelia), II (1901), p. 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. 2163.1.

1505. REISINGER. Selections from Mozart's *Don Giovanni* and Rossini's *Barber of Seville*, arr. for flute, violin, and guitar. Offenbach a/M.: André, 1828 (?).

1506. REITER, J. W. Arr. of Mozart's *Don Giovanni* for violin and piano. Boston, 1909.

1507. REITSMA, ELISABETH. *Don Juan.* "Een moderne legende. Zilveren verpoozingen. Een keur van kunst en letteren." Anthology (?). Amsterdam, 1935. (Trans.: "A modern legend. Silver relaxations. A selection from art and letters.")

1508. RENAUDIN, PAUL. *Don Juan dépité; ou, le rival imprévu.* Play. First appeared in *RDM*, ser. 7, XXXIV (July 15, 1926), pp. 270 - 297.

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1509. RESTIER, JEAN, and JEAN - FRANÇOIS COLIN. *Le Grand festin de pierre.* Pantomime, ballet, spectacle, with fireworks. Fr. 1746. See Le Tellier. Restier and Colin were not the authors, but rather the directors of the troupe that put on the entertainment.

1510. †RESTIF DE LA BEETONNE. *Monsieur Nicolas ou le coeur humain dévoilé.* Novel, in 16 vols. Fr. 1796 - 1797. Serstevens, q. v., says that this work helped him in his conception of Don Juan.

---. ***RETCLIFFE, JOHN. *Don Juan de Lerida.* Historical Novel. 1932. I assume that this novel has nothing to do with the Don Juan story, but I have not seen a copy.

1511. REUTTER, HERMANN. *Don Juan und Faust.* Opera. Performed in Stuttgart, in 1950. Based on Grabbe's play (q. v.).

---. (RÉVEIL. See Colin, A., under "Paintings.")

1512. REVICZKY, GYULA, 1855 - 1889. *Don Juan a másvilágon.* Lyric poem. Hun. (Trans.: "Don Juan in the Other World.")

---. (REVOIL, B. H. See "sirens" under "viveurs.")

1513. REYNEKE VAN STUWE, JEANNE. *Don Juan en zijn vrouw.* "Moderne huwelijksroman." Amsterdam, 1930. (Translation: "Don Juan and his Wife. A modern novel of marriage.")

---. *([REYNOLDS, FREDERICK]. *Don Juan*. 1821. Listed thus in a dictionary of antonyms and pseudonyms. Apparently *Don John or the Two Violettas.* See under my No. 480.)

1514. [REYNOLDS, G. W. M.]. *A Sequel to Don Juan.* Poem in five cantos. London: Paget, (c. 1843). The Library of Congress copy is dated "c. 1850." The British Museum lists a work under "Anon." with identical title and place, but dates "1825 (?)." The work is usually attributed to Reynolds. Byron sequel.

1515. REYNOLDSON, T. H. Adapts Mozart's *Don Giovanni* in English. 1830.

1516. RHODA - ROYER, GÜNTER. Reworking of overture to Mozart's *Don Giovanni.* Mainz, Germany, c. Dec. 20, 1938.

1517. †RICARD, ADOLPHE [pseud. of Gustave Sandré]. *L'Amoureux des onze mille vierges.* Novel. Fr. 1846.

---. (RICARD, AUGUSTE. See "viveurs.")

---. (RICHARD, R. See Morata, J., above.)

1518. †RICHARDSON, SAMUEL. *Clarissa Harlowe.* Novel. Eng. 1747 - 1748. (Character Lovelace.)

1519 - 1520. †(PHILIP MASSINGER and NATHANIEL FIELD'S tragedy. *The Fatal Dowry* [1632] presents the character Novall, who in turn becomes "the haughty, gallant, gay Lothario" of †NICHOLAS ROWE'S tragedy *The Fair Penitent* [1703], founded on it. This play is adapted by Richardson in *Clarissa Harlowe*, Lovelace being Lothario.

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Rowe's piece remained very popular until the early nineteenth century, but Lovelace, as a character, far surpassed his source in influence. The following list of continuations and imitations will show something of the vogue of what almost represents a paraversion of the Don Juan theme. The list is expanded and revised from names given in Gendarme de Bévotte, Nos. 4186 - 4187, and Simone - Brouwer, No. 4410. Cf. "viveurs.")

1521. †BIÈVRE, Le marquis de [pseud of Maréchal]. *Le Séducteur.* Five-act play in verse. Fr. 1783. Modeled, as the marquis admits, on *Clarissa*.

1522. †MONVEL, JACQUES - MARIE BOUTET, called, and ALEXANDRE DUVAL. *La Jeunesse du duc de Richelieu ou le Lovelace français.* Five-act play in prose. Fr. 1796.

1523. †ACHARD, AMÉDÉE. *Les Petits - fils de Lovelace.* Novel. Fr. Paris, 1854.

1524. †THIBOUST, LAMBERT. *Madame Lovelace.* Three-act play. Paris, 1856.

1525. †MOLÈNES, PAUL DE. *L'Écueil de Lovelace.* Story in *RDM*, Dec. 15, 1857, pp. 705 - 736.

1526. †BLUM, ERNEST, and AUGUSTE ROUFF. *Le Lovelace du quartier latin.* One-act "comédie - vaudeville." Fr. 1862.

1527. †HOUSSAYE, ARSÈNE. *Lady Lovelace.* Story in his *Les Mille et une Nuits parisiennes*, vol. III (Paris, 1875). Fr.

1528. †RACOT, ADOLPHE. *Le Supplice de Lovelace.* Novel. Paris, 1883.

1529. †BRAISNE, HENRY DE. *Un Lovelace.* Novel. Paris, 1888.

1530. †CHOUDENS, PAUL DE, and JULES BARBIER. *Clarissa Harlowe.* Opera in three acts. Paris, 1896.

1531. †CHOUDENS, PAUL DE, and JULES BARBIER. *Lovelace.* Opera in four acts. Music by H. Hirschmann. The same opera as the preceding entry. Revised and renamed at the time of its stage *première*, 1898.

1532. RICHEPIN, JEAN. *Don Juan sauvé.* Story. Fr. In *Contes espagnols* (Paris, 1901).

1533. RICHEPIN, JEAN. *L'Inconnue.* Short play, or "saynète," in one act. 1892.

1534. RICHEPIN, JEAN. *Mille et quatre.* Ditto. Richepin called this and the preceding item "Don Juaneries." They are to be found in his *Théâtre chimérique* (Paris, 1896).

---. (RICHET, CHARLES. See "circes" under "viveurs.")

1535. RICHTER, CARL. Arr. of minuet from Mozart's *Don Giovanni.* C. Nov. 19, 1934, renewed in 1962.

---. (RICKETTS, CHARLES [or Carlos]. See under "Paintings.")

---. (RICO, MARIANO. See Pina, Mariano.)

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---. (RICOUARD, G. See "sirens" under "viveurs.")

1536. RIDRUEJO, DIONISIO. *Don Juan.* "Ensayo dramático." Three-act play in prose. Sp. 1945. Modeled loosely on Tirso and Zorrilla.

1537. RIGHINI, VINCENZO. *Don Giovanni ossia il convitato di pietra.* Opera. Librettist either unknown, or A. de' Filistri da Caramondani. Ital. 1777. First staged in Vienna, Aug. 21, 1777. Other dates suggested: 1776 and 1779. Other possible location for the *première:* Prague, 1777. Other title: *Il Convitato di pietra ossia il dissoluto.* It has been called the first opera on the Don Juan theme, though Acciaiuoli's (q. v.) is over one hundred years earlier.

---. (RIGHTON, E. See Reece, R.)

---. (RIJJ. See Ryk. Rijn --. See Ryn --.)

1538. RILKE, RAINER MARIA, 1875 - 1926. *Don Juans Auswahl.* Fourteen-line poem (not in usual sonnet form). See next entry. Ger.

1539. RILKE, RAINER MARIA. *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.

1540. *RILKE, RAINER MARIA. *Die Liebe der Magdalena.* Ger. 1919. One critic sees it as a Don Juan story in essence.

---. (RIMBAULT, II. See Deslandes, R.)

1541. RIMSKY - KORSAKOV, NIKOLAI A. *Mozart i Salieri.* Opera. Rus. Composed, 1897; first perf., 1898. See Pushkin, No. 1489, and Dargomyzhski.

1542. RÍOS DE LAMPÉREZ, BLANCA DE LOS. *Las Hijas de Don Juan. Novela*. Sp. In her *Madrid goyesco* (Madrid, 1912). Señora Ríos is the famous Tirso scholar. See under "General Criticism" and under "Téllez, criticism."

1543. RITTER, A. *Don Juan auf dem Turnfest.* Two-act comedy with songs and acrobatics. Ger. 1893.

---. (RITTNER, F. See Rittner, under "General Criticism.")

1544. RITTNER, THADDÄUS. *Unterwegs: Ein Don Juan - Drama.* Three-act play. Aus. 1909.

1545. *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."

1546. RIVAS, ÁNGEL DE SAAVEDRA, Duque de. *Un Cuento de un veterano.* Ballad. Sp. 1837. One of his *Romances históricos* and a variant of the Don Juan story.

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1547. RIVAS, ÁNGEL DE SAAVEDRA, Duque de. *Don Álvaro.* Play. 1835. The last act is very similar to the end of Mérimée's *Les Âmes du purgatoire.* Most critics believe that Rivas was indebted to Mérimée, rather than conversely, though the two works were being written at about the same time, in Paris, and the evidence is not absolutely conclusive, one way or the other. The two authors could even have collaborated. On the other hand, if Rivas seems the borrower in this case, his *Don Álvaro*, Act I, scene 8, may well have suggested the scene in Zorrilla's *Don Juan Tenorio* where Don Juan kills the Comendador (part 1, Act IV, scene 10). The resemblance is strong in places.

1548 RIVIÈRE. *Le Grand Festin de pierre.* Musical drama. Music arranged by Cunissy. Fr. 1811. Mixture of Molière, Corneille, Dorimon, De Villiers, and Le Tellier (q. v.).

---. (RIXENS, J. - A. See under "Paintings.")

1549. [ROBERGE]. *Don Juan de Marance, ou la chute d'un ange.* "... drame raconté par Robert Macaire et Bertrand, et par l'auteur des parodies de *Marie Tudor* et d'*Angèle*." Fr. Paris, 1836. Parody of Alex. Dumas' play, q. v. "Marance" is correct. Roberge hit upon the unusual device of having Robert Macaire tell the story of Dumas' drama to some of his friends. He and Bertrand discuss the drama as the former relates it.

---. ***ROBERT, LUDWIG. *Der Todte Gast.* Play based on Zschokke's tale. Staged in Berlin, 1828.

1550. ROBIN, EUGÈNE. *Livia.* Dramatic poem. Fr. 1836. One critic recalls that Victor Hugo, in the preface to his play *Cromwell*, speaks of Adolphe Dumas' play and of Robin's *Faust et Don Juan.* Hugo does mention the Don Juan theme, but not Dumas or Robin. He could scarcely have had Dumas' play in mind since it appeared several years after the preface by Hugo. As for *Faust et Don Juan*, I have found no other reference to it. Doubtless a faulty reference to *Livia.*

1551. ROC, JEAN. *Don Juan.* Short stories. Fr. 1921. Each story has a title beginning "Don Juan et ...," etc.

---. (ROCHEFORT, H. See Musset, A. de.)

---. (ROCHEL, C. See Lepelletier.)

---. (ROCHLITZ, FRIEDRICH. *Don Juan.* Ger. 1801. This is a free translation into German of Da Ponte's libretto for Mozart's *Don Giovanni*.)

1552. ROCKSTRO, W. S. Revised score of Mozart's *Don Giovanni.* Boston, 1857 (?).

1553. *RODÓN Y AMIGO, PABLO. *Lo Tenorio de Sant Just.* One-act play.

1554. *RODRÍGUEZ ESTÉBANY. He is said to have composed a poor reworking of Alex. Dumas' *Don Juan* in 7 acts, Milan, ca. 1896. I have found no trace of it.

1555. *RODRIGUEZ PINILLA, TOMÁS, 1814 - 1886. *La Fuga.* One critic claims that it is related to Espronceda's *Estudiante de Salamanca.* I can find no data on it.

---. (RODWELL, G. H. See Buckstone.)

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1556. *ROHM, WILHELM. Duo for violin and viola, K. 423. Vienna, c. Nov. 11, 1948. From Mozart's *Don Giovanni*. So state Lib. Cong. cards for this and next entry. Both pieces composed by Mozart in 1783, according to Köchel. Perhaps used as added music in some perf. of his *Don Giovanni* (1787).

1557. ROHM, WILHELM. Duo for violin and viola from Mozart's *Don Giovanni*, K. 424. Vienna, c. Dec. 10, 1949.

1558. ROIG, JOAQUÍN. *Tenorio en berlina.* "Bufonada lírica en un acto y en verso." Music by Salvador Sánchez Escalera and Antonio Segura. Barcelona, 1906.

---. (ROLAND MANUEL. See Puget.)

1569. ROLDÁN, BELISARIO. *El Burlador de mujeres.* Dramatic poem in three acts, in verse. Buenos Aires, 1922. Act I is called "Don Juan."

---. (ROLF. See "circes" under "viveurs.")

1560. *ROLLER, ALFRED. *Don Giovanni - Schloss.* Drama. First played Dec. 1905. Inspired by Mörike's *Mozart auf der Reise nach Prag* (q. v.).

1561. *ROMERO RAIZABAL, IGNACIO. *Inés Tenorio.* Novel. Madrid, 1947.

1562. ROMIJN, JAAP, 1912 --. *Rechtvaardiging van Don Juan.* Novelette. Utrecht, 1954. (Trans.: "D. J.'s Vindication.")

1563. RONTINI, EUGENIO. *Don Giovanni Tenorio, ossia il gran convitato di pietr*a. "... con Stenterello, procaccino amoroso, naufrago fortunato, spaventato dalle fiamme infernali." Four-act play. Ital. 1881. Supposedly a reworking of Cicognini, etc.

---. (ROOSEVELT, FLORENCE. See "sirens" under "viveurs.")

---. (ROPES, ARTHUR R. See Lutz, Meyer.)

1564. ROSE *le jeune*, GEORGES. *Don Juan de Montmartre.* One-act vaudeville. Fr. Given and printed, 1907.

1565. ROSE, HENRY. *Don Juan de Bronx.* Three-act farce. Unpub. C. 1938.

1566. *ROSELL Y LÓPEZ, CAYETANO, 1816 - 1883. *El Burlador burlado.* Three-act *zarzuela.* Music by Antonio José Cappa. Another source lists *Un Hurtador burlado, zarzuela.*

1567. ROSENTHAL, MORIZ. Reworking of Liszt's *Don Juan Fantasie* (based in turn on Mozart's *Don Giovanni*). Pol. Berlin, 1927.

1568. ROSIMOND, CLAUDE ROSE [or La Rose], Sieur de [pseud. of Jean - Baptiste Du Mesnil]. *Le Nouveau Festin de Pierre*, *ou l'athée foudroyé.* Tragicomedy. Fr. First played, 1669. See No. 1105.

---. (ROSS, ADRIAN. See Lutz, Meyer.)

---. (ROSSATO, A. See Lattuada.)

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1569. ROSSI, DOMENICO. *Don Juan Tenorio o por otro nombre El Combidado de piedra.* "Bayle trágico pantomimo." Ballet. Ital. (?). Ca. 1790 - 1800. Mitjana, No. 4293, discovered this work, and discusses it. Writing in Spanish, he calls the composer "Domingo", but the Library of Congress has it as above. The surname would seem to be Italian, though both this work, and the only one listed in the Library of Congress Union Catalogue (another ballet - pantomime), are in Spanish. The date above is suggested by Mitjana.

---. (ROSSOWSKI, S. See "circes" under "viveurs.")

1570. ROSTAND, EDMOND. *La Dernière nuit de Don Juan.* Dramatic poem in prologue and two acts. Fr. Published in 1921; written several years before. See No. 391.

1571. 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.

---. (ROUFF, AUGUSTE. See Richardson, S.)

1572. ROUGET, MARIE MÉLANÉE, 1883 --. *Le Jugement de Don Juan.* Play in eleven scenes. Paris, 1955. Written, 1950 - 1952. Appeared under her pseud. of Marie Noël. She calls it a "miracle." It takes place at the gates of Heaven, where the love of an innocent girl saves Don Juan.

1573. †ROUJON, HENRY. *Miremonde.* Novel. Fr. 1895.

1574. ROVETTA, GIROLAMO. *La Moglie di Don Giovanni.* Drama. Ital. Verona, 1877. Cf. C. Terron, below.

---. (ROWE, NICHOLAS. See Richardson, S.)

1575. ROYALL, CORINNE TAYLOE. *Don Juan.* Song. Unpub. C. in San Antonio, March 31, 1942.

1576. RUBENS, GEORGE FRANK. *Don Juan.* Song. New York, 1934. Words and music by Rubens, who says that it was inspired by the 1934 motion picture, *The Private Life of Don Juan* (No. 1313). Not clear whether it was actually used in the picture itself.

1577. *RUBIO, ÁNGEL, 1846 - 1906. *Don Gonzalo de Ulloa.* Light opera. Sp. I have not been able to trace this particular work of the many which Rubio composed. See Alba, Juan de, No. 226, and Perrín y Palacios.)

1578. RUDOLF, ADALBERT. *Don Juan.* Poem. 1888. Found in Engel, No. B3, pp. 175 - 183. The poem fills in the lacunae in Schiller's fragment (q. v.).

---. (RUIZ, A. See N., N.)

1579. *RUIZ IRIARTE, VICTOR, 1912 --. *Don Juan se ha puesto triste.* Play. Span. 1945.

---. (RUSHMORE, ROBERT. See No. 3318.283.)

---. ***RUSSELL, A. J., R. GRAHAM, and M. SCHAFER. *Bravo Giovanni*. Theatrical production, New York, 1962, based on Howard Shaw's novel *The Crime of Giovanni Venturi*, N. Y., (1959).

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1580. *RUTA, MICHELE, 1827 - 1896. Musical interludes for Alex. Dumas' *Don Juan de Marana.* Ital. There is supposed to be one composition for each of the first four acts. Ruta did operas, songs, etc., but I have not been able to trace this particular work.

1581. RYAN, DANIEL. *The Don Juan Complex.* Three-act comedy. C. by him July 3, 1958.

1582. RYK, FRANS. *Don Pedroos geest, of de gestrafte baldaadigheid.* Drama. Hol. 1721. Also spelled "Rijk." (Trans.: "Don Pedro's Ghost, or Temerity Punished.")

1583. RYNDORP, J. VAN. *De Gestrafte Vrygeest.* Morality play. Hol. 1721. (Trans.: "The Libertine Punished.") Supposedly the most popular of the early Dutch versions. It was printed in 1736. Also spelled "Rijndorp."

1584. RZEWUSKI, STANISLAS, Count. *Ostatni dzieî Don Juana.* Drama. Pol. 1888. (Trans.: "Don Juan's Last Day.") I have seen also the date 1893.

---. (SAAVEDRA, ÁNGEL DE. See Rivas, Duque de.)

1585. SABAT ERCASTY, CARLOS. *El Demonio de Don Juan.* Dramatic poem. Uru. 1934.

1586. SACHER - MASOCH, LEOPOLD VON. *Don Juan von Kolomea. Novelle*. Aus. 1864.

---. (SACHER - MASOCH, LEOPOLD VON. See "sirens" under "viveurs.")

---. (SAENZ DE HEREDIA, J. L. See No. 1294.)

1587. SAFRANEK, V. F. Overture to Mozart's *Don Giovanni*, arr. for band. New York, 1910.

1588. SAINT - GEORGES, HENRI DE. *Les Amours de Don Juan.* Ballet - pantomime. Fr. 1865.

1589. †SAINT - GEORGES, HENRI DE. *Les Amours du diable.* "Opéra - féerie" in four acts. Music by Albert Grisar. 1852.

1590. SAINT LAURENT, CÉCIL [pseud. of Jacques Laurent]. *Le Fils de Caroline chérie:* vol. I, *L'Espagne et Juan*; vol. II, *Napoléon et Juan.* Fr. Paris, 1958. Amorous adventures of Juan d'Arranda, some of them with historical figures, à la Upton Sinclair's Lanny Budd series. See I, 429 and 475 for references tying Juan d'Arranda to the original Don Juan. Though the volume is c. 1958, I find a translation into Swedish dated 1954, *Don Juan på äventyr* (Trans.: "D. J. on Adventure").

1591. SAINT - PAULIEN, J. *Aurélia: Scènes de la vie fantastique.* 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*.

1592. *SAJAITZSKY, SERGEI. *Der Verhinderte Don Juan.* Humorous novel. Vienna (1931). Trans. into German by Boris Krotkoff and M. Zemen, from the Russian (?), or perhaps Polish (?). I do not know the author, or the original title, or place of publication.

1593. SALABERT, FRANCIS. Arr. for orchestra and piano of overture to Mozart's *Don Giovanni.* Fr. Paris, 1922.

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1594. 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 (Cochabamba, Bolivia: Imprenta Universitaria, 1953 ?), pp. 319 - 322.

1595. *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.

1596. *SALAZAR VINIEGRA, LEOPOLDO. *Don Juan al cadalso.* Supposedly in *Manicomio* (Mexico), Nov. 1935. I cannot locate this periodical. May be criticism rather than a version.

1597. SALES, PIERRE. *La Fille de Don Juan.* Novel. Paris, 1906.

1598. SALES, PIERRE. *Sa femme: moeurs contemporaines.* Novel. Paris, 1906. Sequel to the previous entry.

---. (SALIERI. See Vogt.)

1599. *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.

1600. SALVAÑO [or SALVAGNO] CAMPOS, CARLOS. *Don Juan derrotado.* Play in three acts. Uru. 1927.

---. ***SAN JAVIER, El Vizcondi de. *D. Juan el tuerto.* "Crónica de don Alfonso XI." Novel. Sp. 18--.

---. (SÁNCHEZ ESCALERA, S. See Roig, J.)

1601. SAND, GEORGE. *Le Château des désertes.* Novel. Fr. 1851. Sand exposes some theories of hers on the theater by means of a performance of a *Don Juan* - a mixture of Molière and Mozart, etc. - in which the actors invent as they go along, thus becoming creators rather than mere interpreters, realizing a sort of glorified *commedia dell'arte* ideal.

1602. SAND, GEORGE. *Lélia.* Novel. 1833 - 1839. In the 1833 ed., Ch. xi is called "Don Juan." In the 1839 ed., reworked and augmented, it becomes Ch. lxii in vol. III of the Bonnaire ed.

1603. SAND, GEORGE, and MAURICE SAND. *Les Don Juan de village.* Vaudeville in three acts. Fr. 1866.

1604. †SANDEAU, JULES. *Jean de Thommeray.* Novel. Fr. 1873. See Augier, E.

1605. *SANDERSON, JAMES, 1769 - 1841. *Don Giovanni.* Opera (?). Eng. Of Sanderson's great output, I was unable to trace this alleged sample.

1606. SARAIVA, JOÃO. *D. João e Elvira.* Short poem. Port. In his *Lyricas* (Lisbon, 1890). Cf. the poem by Nunes. This present one is longer (nearly 40 lines) and a true dialogue, with Don Juan and Elvira discussing their love in alternating speeches. Poem undated.

1607. †SARDOU, VICTORIEN. *Le Spiritisme.* Three-act play. Fr. 1897.

1608. *†SARIN, A. *La Mujer de todo el mundo.* Madrid, 1885.

1609. SARNETTE, FERNAND. *La Fin de Don Juan.* "Fragments." Fr. In his *Collier des heures ...* (Paris, 1908). I have reference to a play by Sarnette on Don Juan's old age, ca. 1906. Seemingly, this is it.

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---. (SARTI. See Ponte, L. da.)

1610. 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.

1611. †SAVAGE, JUANITA. *Don Luis.* Novel. Eng. London, 1925. See, e. g., p. 26, where Don Luis de Osorio is termed: "A sort of 20th century Don Juan," etc.

1612. SAVELL, RICHARDSON. *Don Juan.* Long narrative poem. Brookline, Massachusetts, c. 1949.

---. (SCARLATTI. See No. 1289.)

---. (SCARPI, N. O. See Bondy.)

1613. SCHADEN, ADOLPH VON. *Der Deutsche Don Juan.* "Ein Original Roman." Berlin, 1820.

---. (SCHAFER. See Russell.)

1614. SCHARF, MAX. *Don Juan in der Sommerfrische.* "Schlesischer Dorfschwank" in one act. 2nd ed., Schweidnitz (1923).

---. (SCHEIBLE, J. See under "General Criticism.")

---. (SCHELL, or SCHEEL. See Shell.)

1615. SCHILLER, JOHANN C. F. VON. Ballad fragment on Don Juan. Ger. Ca. 1797 (?). Schiller wrote to Goethe in May of 1797 that he was thinking of doing this ballad. See Rudolf.

1616. SCHIROKAUER, ALFRED. *Don Juan auf der Flucht.* Novel. Berlin, 1932.

1617. SCHLAGINTWEIT, FELIX, 1868 --. *Don Juans Hochzeitsreise* (*Die Geschichte einer Ehe*). "Aus dem Nachlass, bearb. von Gerhard Pallmann [1906 --]." Long novel. Munich, (1953).

1618. *SCHMITT, GEORG. *Don Juans Regenmantel.* Ger. 1933. I cannot locate book or author.

1619. SCHMITZ, OSKAR A. H. *Ein Deutscher Don Juan.* Three-act comedy. Munich (1920 ? or 1917 ?).

1620. SCHMITZ, OSKAR A. H. *Don Juan und die Kurtisane.* One-act play. Munich, 1914.

1621. SCHMITZ, OSKAR A. H. *Don Juanito.* Four-act comedy. Berlin, 1908.

1622. SCHNEIDER, F. H. Arr. for piano of Mozart's *Don Giovanni.* Berlin, 1911. Vocal score newly trans. by Ernst Heinemann.

1623. SCHNELLER, CHRISTIAN. *Der Sturz.* Music by Reinhard Raffalt. Tragedy. Ger. 1948. This play begins with part 2 of Zorrilla's drama, where Don Juan has just returned to Seville after a long absence. Subtitled "Eine Don - Juan - Tragödie mit Chören." Schneller reported as nom de plume of Christian A. Mayer.

1624. †SCHNITZLER, A. *Anatol.* Drama. Aus. 1893.

1625. †SCHNITZLER, A. *Casanovas Heimfahrt. Novelle*. 1918.

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1626. †SCHNITZLER, A. *Die Schwestern oder Casanova in Spa.* Three-act comedy. 1919.

1627. SCHÖNAICH - CAROLATH, Prinz EMIL VON. *Don Juans Tod.* Dramatic poem. Ger. 1883.

1628. *SCHRÖDER, F. L. *Don Juan oder der steinerne Gast.* Ballet. Ger. 1769. Reported by Mitjana, No. 4293, pp. 21 - 22. Probably Friedrich Ludwig Schröder, 1744 - 1816. The ballet is supposed to resemble closely that of Gluck and to have been performed in Vienna.

---. (SCHROTER. See No. 1500.)

1629. SCHULENBURG, WERNER VON DER. *Don Juan im Frack.* Novel. 1912. It is vol. I of his *Hamburg, eine Romanreihe.* Dresden - Leipzig, 1912 - 1914

1630. *SCHULENBURG, WERNER VON DER. *Don Juans letztes Abenteuer*. 1925. I cannot locate this work. A mistake for No. 1629 ? And cf. Nos. 386, 838, and 897.

---. (SCHULLERN, HEINRICH VON. See "sirens" under "viveurs.")

1631. SCHULZOVÁ [or Schulz], AGNÉS. Libretto for *Hedy. Op.* Hun. 1896. See Fibich.

---. (SCHWIND, MORITZ VON. See under "Paintings.")

1632. SCOTT, FRANZ. *Der Don Juan.* Novel of manners. Dresden, 1920.

1633. SCOTT, SHIRLEY [Shirley C. Scott Ward]. *The Don Juan Sails at Dawn.* Song. C. by her July 23, 1959. Words and music both by her.

1634. †SCOTT, Sir WALTER. *Woodstock; or, The Cavalier.* Novel. Scotland. 1826. (Character Charles II.)

---. ***SCRIBE, E., and DANIEL F. E. AUBER. *Haÿdée. Opéra comique.* Fr. 1847.

1635. SEBRECHT, FRIEDRICH. *Don Juan und Maria.* Play in three acts. Leipzig, (1919).

1636. SEEGERS, F. *De Gestrafte vrygeest.* Tragedy. Hol. 1720. (Trans.: "The Libertine Punished.")

---. (SEGURA, A. See Roig, J.)

---. (SENEK, RUDOLF. See Hens, Leo.)

---. (SERRANO, J. See Serrano Simeón.)

1637. *SERRANO SEMPERE, FRANCISCO, died 1903. *Los Tenorios del día.* One-act comedy. Unpublished.

1638. SERRANO SIMEÓN, JOSÉ. *Don Miguel de Mañara.* One-act *zarzuela* in verse. Sp. Madrid, 1903. Music by Serrano. Libretto by Felipe Pérez Capo. See No. 398.

1639. SERSTEVENS, ALBERT T'. *La Légende de Don Juan.* Imaginative retelling of the legend in the form of a novel. Bel. (1923.) Rewritten in 1942 - 1944 and republished in 1946. The author calls it an "étude romanesque de la psychologie du séducteur", and it could well be placed under the "General Criticism" section.

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1640. SERSTEVENS, ALBERT T'. *La Rencontre de Don Juan.* Serstevens says that this is one of the central chapters of his novel - like story, called *La Légende amoureuse de Don Juan.* The chapter appeared in *RHeb*, VIII (1923), pp. 321 - 334. Note the projected title for the novel.

---. (SERVET, CARLOS. See Paso.)

1641. SHADWELL, THOMAS. *The Libertine.* Tragedy. Eng. 1676. First played, June 1675. See Nos. 279, 317, 480, 1485, and 1746 - 1747.

1642. SHAW, GEORGE BERNARD. *Don Giovanni Explains.* Short story. Irel. 1887. May be found in his *Short Stories, Scraps, and Shavings* (New York, 1934). Contains Shaw's philosophy on Don Juan and women. It is the germ of his *Man and Superman*, and like that work could well be placed under the "General Criticism" section.

1643. SHAW, GEORGE BERNARD. *Don Juan in Hell.* This is act III of *Man and Superman.* Since it deals with Don Juan himself and is separate from the rest of the play, it is often given by itself. In the original it bore no title. Sometimes called *Dream of Hell.* Mozart's *Don Giovanni* used for background music. See under "Motion Pictures"; see G. M. Fox. Called *Don Juan in Hades* in 1922 New York perf.

1644. SHAW, GEORGE BERNARD. *Man and Superman.* Play. 1901 - 1903. See Juanita Tanner, and A. Upward.

1645. †SHAW, GEORGE BERNARD. *The Philanderer.* Four-act, "unpleasant" comedy. Irel. Written 1893, but unproduced. Pub. 1898. (Character Leonard Charteris.)

1646. *SHEBALIN, VISSARION, 1902 --. *The Stone Guest.* One source lists this as an opera, but another says that it is incidental music to Pushkin's drama (at least, the statement is made that Shebalin did some incidental music for that drama, and also for his *Mozart and Salieri:* see Nos. 1488 - 1489). Rus. Date?

1647. *SHELL [or Sheel, Schell, Scheel], ALEKSANDR BORIS. *Don Juan Tenorio.* Opera. Rus. First performed in St. Petersburg, 1888. Inspired by Tolstoi's *Don Zhuan* (q. v.). Also listed as *Juan de Tenorio* and *Don Juan de Tenorio*. I have not seen it.

1648. SHELLEY, GLADYS, and HAYWARD MORRIS. *Don Juan John.* Song. Words by Shelley, music by Morris. C. by Laurel Music Corp., Aug. 28, 1957.

1649. †SHELLEY, PERCY B. *Epipsychidion.* Poem. Eng. 1821. A defense of free love. See *Don Juan*, above, under "D's."

1650. †SHIRLEY, JAMES. *The Opportunity.* Five-act comedy. Eng. 1634. Suggested by one bibliographer; it seems to me rather straining comparisons to include among donjuanesque works.

---. ***SHUEY, LILLIAN H. *Don Luis' Wife.* Novel. 1897.

1651. SIDDONS, HENRY. *A Tale of Terror*. Play. Eng. Given, May 1803; published, 1803. In the "advertissement" to the published play, Siddons admitted that Molière's *Don Juan* furnished the idea for the characters of Valdarno and Donna Mercia and that some of the speeches in the first scene were almost literal translations of that French play. The rescue of the brother from the robbers in act I was also indebted to Molière's piece, he added.

---. (SIEPMANN, H. A. See No. 1290.)

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1652. *SIERRA, RAFAEL M. *Doña Juana Tenorio.* One-act comedy. Unpublished. I can find nothing about this author whatsoever.

---. (SILLIPHANT, S. See *The Stone Guest*, under "Motion Pictures.")

1652a. *SILVA and PASO. *Don Juan José Tenorio.* "Obra bufa", cited in Schlatter, No. 2141.19a, without further data. Cited as "Silva y Paso", naturally. I assume dual authorship by José Silva Aramburo (or "-u") and Antonio Paso, *hijo*, who often collaborated with him on plays. See. No. 1653a.

1653. SILVA, JOSÉ ASUNCIÓN, 1865 - 1896. *Don Juan de Covadonga.* Narrative poem. Colombia. To be found in *Revista Moderna* (Mexico City), V (1902), pp. 351 - 352. Also reported to be in **El Cojo Ilustrado* (Caracas), Sep. 15, 1898. Subtitle of *Revista Moderna* is "Arse y Ciencia."

1653a. *SILVA ARAMBURO, JOSÉ, 1896 --. *¿Por qué fué Don Juan Tenorio?* Play (?). Sp. 1918 or after.

1654 - 1654a. SILVA GAIO [or Gayo], MANUEL DA. *Don João.* Symbolic poem. Port. 1906; rev., 1924. Trans. into French by Raymond Bernard in 1929.

1655. SIMÕES DIAS, JOSÉ, 1844 - 1899. *O Bandolim de D. João.* Poem. Port. Found in the Lisbon, 1899 ed. of *As Peninsulares*; under the heading "Canções" it is No. 31. Five 4-line stanzas. In this and the succeeding references to Simões Dias' poetry it is necessary to give detailed citations, because he changed the order and contents of his volumes. He uses "Juan" and "João" at will, as do many Portuguese and Brazilians.

1656. SIMÕES DIAS, JOSÉ. *O Bandolim de D. Juan.* Set of eleven lyric poems. 1863. They are in the second ed. of *O Mundo interior* (Coimbra, 1867); I assume that they are in the first (1863). In the poems, some thirty pages of them, Don Juan is talking; therefore his name does not appear. The third ed. of *O Mundo interior* is included in *As Peninsulares*, vol. I (Vizeu, 1876). Here, the section that corresponds to what he called *O Bandolim* has been enlarged from eleven to twenty-two poems, though not all of the original eleven are included, and the title has been abandoned.

1657. SIMÕES DIAS, JOSÉ. *D. Juan.* Poem. Appears in the "Canções meridionales" section of vol. II of *As Peninsulares* (Vizeu, 1876). Twenty-two 4-line stanzas.

---. ***SIMÕES DIAS, JOSÉ. *O Estudante de Salamanca.* Poem. Located as in entry above. No connection with Espronceda.

1658. SIMÕES DIAS, JOSÉ. *A Guitarra de D. João.* Poem. Located as in last two entries. Five 4-line stanzas.

1659. SIMÕES DIAS, JOSÉ. *A Hostia de oiro.* Poem. In *As Peninsulares*, vol. I (Vizeu, 1876). In this long poem in ten cantos he speaks of Don Juan, Julia (Byron's, doubtless), and Lovelace.

1660. SIMÕES DIAS, JOSÉ. *Xacara de D. João.* Poem. *As Peninsulares* (Lisbon, 1899), No. 26 in the set called "Cançoes." Twenty-one 4-line stanzas. I have a reference to 1863, as date of first appearance.

---. (SIPORIN, M. See under "Paintings.")

---. (SLEVOGT, M. See under "Paintings.")

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1661. SÌOWACKI, JULIUSZ. *Beniowski.* Poem. Pol. 1840 --. In imitation of the adventures of Don Juan in Byron's poem.

1662. SÌOWACKI, JULIUSZ. *Podróú do Ziemi Ówiåtej*. Pol. Ca. 1839 - 1840. Poem in loose structural imitation of Byron's *Don Juan.* (Trans.: "Journey to the Holy Land.")

1663. SMALL, DANNY. *Don Juan.* Song without words. Cincinnati, Ohio, c. Nov. 10, 1953.

1664. [SMALL, WILLIAM F.] *Guadeloupe: A Tale of Love and War.* "By one who served in the campaign of 1846 - 1847, in the late war with Mexico." 273 eight-versed stanzas. Philadelphia, 1860. Obviously modeled on the style and tone of Byron's *Don Juan*, some of which is cited on the title page. However, the hero is named St. Charles, and the story is not really a very good example of a Donjuanesque tale.

1665. SMIT, BARTHO. *Don Juan onder die Boere.* Three-act play, in Afrikaans. Capetown, S. Africa, 1960. Character Pierre de Villiers is the D. J., who, by the end of the drama, has reformed to the point of becoming engaged. (Trans.: "D. J. Among the Boers.")

1666. SOKOLOV, NICOLAI ALEKSANDROVICH, 1859 - 1922. Incidental music for Tolstoi's *Don Zhuan* (q. v.). Opus 5. Rus.

1667. *SOLARI, PIETRO. *Don Juan and the Statues.* Short story. Ital. Appeared in trans. in *Living Age*, CCCXXXIV (Feb. 15, 1928), pp. 347 - 351. Taken from *900* (international French - language literary and artistic quarterly), issue No. 3. I have not seen the original.

1668. SOLDAN, KURT. Abridgement for piano of Mozart's *Don Giovanni.* Leipzig, c. 1939.

---. (SOLDATI, M. See No. 1302.)

---. (SOLOMON. See No. 1500.)

1669. *SORIANO, MANUEL. *¡Don Juan! ¡Don Juan!* Poem. Sp. Supposedly in *Nuevo Mundo* (Madrid), ca. 1929 - 1930. A search by another library where a file of this magazine is held failed to turn up this item, but did discover the following entry, with which it may easily have been confused by the writer from whom I took the original reference. See Calero Ortiz.

1670. SORIANO, MANUEL. *La Marcha de Don Juan.* Poem. In *Nuevo Mundo*, Nov. 29, 1930.

---. (SOTO Y SÁEZ, MARÍA DE. See No. 483.)

---. (SOULIE, FRÉDÉRIC. See "lions" under "viveurs.")

1671. SOUVIRÓN, 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 satiety.

1672. SPICKER, MAX. Selections from Mozart's *Don Giovanni*, arr. for piano. New York, 1899.

1673. *SPIESSER, FRIEDRICH. *Don Juan oder, Der Steinerne Gast: Seine Thaten und sein furchtbares Lebensende.* "Mit einem Anhange von Liedern, welche Don Juan sang." Play. Kassel, 1857 (?).

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1674. *SPRY, HENRY. *Don Juan, the Little Gay Deceiver.* Burlesque. Given at a London Theater, June 20, 1870.

1675. 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."

---. (STACK, P. See no. 727.)

---. (STAPLEAUX, LEOPOLD. See under "viveurs.")

---. (STARK, L. See "lions" under "viveurs.")

---. (STARKLOF, L. See "sirens" under "viveurs.")

1676. STEAD, CHRISTINA. *Don Juan in the Arena.* Short story. Australia. In her *Salzburg Tales* (New York, 1934).

---. (STECHETTI, LORENZO. See Guerrini, O.)

1677. *STEFFANI, ALESSANDRO DE. There are said to be some pages dealing with *Don Juan Tenorio* in his *Cortigiana.* In checking through works by Stefani listed in the Library of Congress Union Catalogue, I do not find this one included, nor have I found other references to it.

1678. *STEIN, FRITZ. *Reich' mir die Hand mein Leben*, [ed. (?) of] Beethoven's variations on the theme from Mozart's *Don Giovanni*. C. by him in Berlin, renewed Sep. 18, 1941. This would place the orig.c. date ca. 1913. Not clear whether this is a new arr., or merely an edited text.

1679. STEINER, W. *Ein Weiblicher Don Juan, oder Mein Name ist Meyer.* Farce. Bern, 1902. Cf. Bretón de los Herreros.

1680. STEINITZER, HEINRICH. *Die Fünf Don Juans und andere Narreteien.* Stories (?). Stuttgart, 1922.

1681. STEMPFLE, H. *Ein Moderner D. Juan.* One-act comedy. Leipzig, 1886.

1682. †STENDHAL [pseud. of Henri Beyle]. *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.

1683. †STENDHAL [pseud. of Henri Beyle]. *Lamiel.* Novel. Ca. 1840. (Character Dr. Sansfin.)

1684. †STENDHAL [pseud. of Henri Beyle]. *Le Rouge et le noir.* Novel. Fr. 1830. (Character Julien Sorel.)

---. (STEPHENS, NAN. See Poliakoff.)

1685. STERN, ELSIE JEAN, 1898 --. Minuet from Mozart's *Don Giovanni.* Piano solo with words. C. New York, Oct. 1947. Published under her pseud. of Elsie - Jean. Arranged by Hugo Frey, 1874 --.

1686. STERNHEIM, CARL. *Don Juan.* Tragedy. Ger. 1909.

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1687. STEVENS, EDWARD B. *A Reappraisal*. U. S. A poem in ottava rima, imitating the style of Byron's *Don Juan*, with references to the poem itself. In *The Classical World*, LIII (April 1960), pp. 205 - 211.

---. (STIRLING, EDWARD. See C. Milner and H. W. Milner.)

---. (STOLLER, M. See J. Leiber.)

1688. STORNI, ALFONSINA, 1892 - 1937. *Divertidas estancias a Don Juan.* 9 four-verse stanzas. Arg. (Actually an Italian born in Switzerland.) Orig. appeared in book form in *Ocre* (1925). To be found in *Obra poética* (Buenos Aires, 1946), pp. 369 - 370. Reported in **Nosotros* (Buenos Aires), XVIII (1924), pp. 287 - 288; and in **La Antorcha* (Mexico City), Oct. 11, 1924.

1689. *STRADA, JOSÉ DE [Gabriel Jules Delarue de Strada]. *Don Juan.* Drama in verse. Fr. Paris, 1897.

1690. *STRADTWITZ, VALESKA VON. *Don Juans Dressur zur Ehe.* Story (?). From the Russian. Bratislava, 1906.

1691. STRAUSS, R. *Die Waffe des Don Juan.* Comedy. Vienna, 1901.

1692. STRAUSS, RICHARD. *Don Juan.* Tone poem for orchestra. Opus No.20. Ger.1887 - 1888. From Lenau (q. v.). See Ashton, E. Bauer, and Bocklet.

1693. †STRAUSS, RICHARD. *Der Rosenkavalier.* Light opera. First performed in Dresden, Jan. 26, 1911. Baron Ochs von Lerchenau is a Don Juan, as Strauss admitted: see *Time*, LIV (Dec. 12, 1949), p. 78.

1694. STRONG, LEONARD A. G. *Don Juan and the Wheelbarrow.* Short story. Eng. Appeared in *YR*, n. s. XXI (March 1932), pp. 581 - 589; then in *Don Juan and the Wheelbarrow, and Other Stories* (New York, 1933).

1695. SUBERVILLE, JEAN. *La Passion de Don Juan.* Drama in three acts. Fr. 1935. Performed 1932 (?).

1696. †SUDERMANN, HERMANN. *Das Glück im Winkel.* Play in three acts. Ger. 1895. (Character Baron von Röcknitz.)

1697. †SUDERMANN, HERMANN. *Stein unter Steinen.* Play. 1905.

1698.SUNDBERG, SUNE. Minuet from Mozart's *Don Giovanni*, arr. for three violins, cello, and piano. Stockholm, c. 1951.

1699. Sv., Sv [Sven Svensen ?]. *Don Juan.* One-act farce. Den. 1869.

1700. †SYLVA, CARMEN [pseud. of Elisabeth, Queen Consort of Charles I, King of Rumania]. *Ein Brief. Novelle* in *Aus dem Leben: Zwei Novellen.* Leipzig, 1912. (Character Reinhold, an epileptic Don Juan, as one critic calls him.)

---. (SZOMBATHELY, LANCIANO. A version of the *Burlador y Convidado de piedra* in 1916, says Farinelli, No. 4153. Translation of Tirso's play?)

1701. TALADOIRE, B., and E. FUZELLIER. *Don Juan.* A fragment. Nine scenes of Act II only. Prose. Appeared in *CS*, XXIII, No. 188 (Nov. 1936), pp. 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.

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1702. *TÁLICE, ROBERTO A., 1902 --. *Don Juan se confiesa.* Comedy. Born in Montevideo, but usually called Arg. 1930.

1703. *TÁLICE, ROBERTO A. *John, Jean y Juan.* Comedy. 1944. I do not know what this play deals with.

1704. *TÁLICE, ROBERTO A. *Juan sin sosiego.* Play. 1952? I do not know what this play deals with.

1705. *TÁLICE, ROBERTO A. *La Mujer incompleta* (*Don Juan vencido*). Three-act monodrama. 1950's?

1706. †TAMAYO Y BAUS, MANUEL. *La Locura de amor.* Play. Sp. 1855. (Character Felipe, i. e., Phillip I of Spain.)

1707. †TAMAYO Y BAUS, MANUEL. *No hay mal que por bien no venga.* Three-act play in prose. 1868. Freely adapted from the French play, *Le Feu au couvent*, by Barrière, q. v. Don Juan types.

---. (TANNER, JAMES T. See Lutz, M.)

1708. †TANNER, JUANITA [pseud.]. *The Intelligent Man's Guide to Marriage and Celibacy*. U. S. Indianapolis, (1929). Satire against Shaw's *Man and Superman* (q. v.), whose hero was John Tanner. It appeared one year after Shaw's *Intelligent Woman's Guide to Socialism and Capitalism*, whence her title.

1709. TAUTZ, WERNER. *Don Juan.* "*Paso doble*," i. e., a march. C. in Berlin, May 1955. For orchestra. Arranged by Helmut Flöter, 1914 --, under pseud. of Helmut Gardens.

1710. TCHAIKOVSKY, PETR I. *Don Juan's Serenade.* Part of Opus 38. Song. Rus. 1877. Often titled in French: *Sérénade de Don Juan*; also in German: *Ständchen des Don Juan*. I do not have the original Russian. The words for it are Tolstoi's, apparently from part of his poem *Don Zhuan* (q. v.). Also see Korganov.

---. (TCHAIKOVSKY, PETR I. See Pushkin.)

1711. TÉLLEZ, GABRIEL [Tirso de Molina, pseud.]. *El Burlador de Sevilla y Convidado de piedra.* Play. Sp. Printed, 1630. Written some years earlier, just when being a moot point. Not a version but interesting because of its title is Tirso's *Tres maridos burlados*, a humorous *novela*, which appeared in his *Cigarrales de Toledo* in 1624. For dramas, etc., based on Tirso's play, see Nos. 304, 366, 379, 393, 475, 537, 656, 735, 1052, 1065, 1127, 1204, 1206, 1320, 1321, 1357, 1411, 1536, 1591, 1727, 1793, 1798, and 1799.

---. (TELLIER. See Le Tellier.)

1712. *Los Tenorios.* A new local branch of this society (*peña*) was inaugurated and blessed by a parish priest, July 18, 1958 in Córdoba, Spain. Apparently a socio - religious organization, but I am not sure of the reason for its title.

---. (TERNAUX - COMPANS, HENRI. See Navarin, Charles.)

---. (TERRASSAULT, N. See G. M. Fox.)

1713. TERRON, CARLO. *La Moglie di Don Giovanni.* Three-act play. Ital. 1953. Cf. G. Rovetta.

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1714. **†THACKERAY, WILLIAM M. *The Amors of the Chev. de Faublas*. I suspect that no such work exists, but it is supposed to be a donjuanesque tale.

1715. †THACKERAY, WILLIAM M. *The History of Henry Esmond*, *Esquire.* Novel. Eng. 1852. (Character "The Young Pretender.")

---. (THEODOLI, N. See No. 1302.)

1716. THEURIET, ANDRÉ. *Le Don Juan de Vireloup.* "Moeurs forestières." *Nouvelle.* Fr. 1877. The German trans., *Der Don Juan von Berxen*, must surely be of this same story, 1904.

---. (THEURIET, ANDRÉ. See "sirens" under "viveurs.")

---. (THIBOUST, LAMBERT. See Richardson, S.)

1717. *THIELE, RICH. *Don Juan von Rückwärts*, *oder: Der Vergnügte steinerne Gast.* Burlesque opera. I have not seen this work, nor do I know anything about it, but it is probably by the German R. Thiele, 1847 - 1903, if correctly ascribed in the first place.

17L8. *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.

1719. THOMAS, GWYN, 1913 --. *The Love Man.* Novel. Eng. London: Gollancz, 1958. Laid in Spain, during the Renaissance; Juan Tenorio is the hero. Original story. In the U. S. entitled *A Wolf at Dusk* (N. Y., 1959).

---. (THOMAS, JOHN W. *An Apology for Don Juan.* See under Byron criticism.)

1720. THORNTON, ALFRED. *Don Juan.* "Biography of a Libertine." Novel. London: T. Kelly, 1821 - 1822. Imitation of Byron's *Don Juan*. Vol. II is sometimes called *Don Juan in London*.

1721. THURING, HENRI J. *Don Juan.* Lyrical drama in three acts. The music is by Mozart as reworked by Christian Kalkbrenner. The libretto is by Thuring and D. Baillot. The ballets are by Gardel. L. W. Lachnith is supposed to have worked with Kalkbrenner on the music. Fr., except for C. K. (Ger.) and L. W. L. (Bohemia). First performed in Paris the 30 fructidor, an XIII (Sep. 17, 1805). Kalkbrenner has been much maligned for "improving" (as one critic, tongue in cheek, puts it) on Mozart's music. But *pasticcios* such as this were then greatly in vogue and this opera played 28 times up to Jan. 27, 1807.

1722. *TIADEN, HEINRICH. *Don Juan ist unschuldig.* Novel. Leipzig, 1939. A Dutch translation: *Don Juan is onschuldig* came out in 1941.

1723. TIERI, VINCENZO. *Don Giovanni ultimo.* Play in three acts. Ital. Perf. Oct. 1950.

---. (TINSEAU, LÉON DE. See "sirens" under "viveurs.")

---. (TIRSO DE MOLINA. See Téllez, Gabriel.)

1724. TOBIAS, HENRY. *Don Juan of the Sea.* Song. Words and music by him. Unpub. C. by Toby Music Corp., Dec. 31, 1947.

1725. TOCHT, SIMON VAN DER. *Een Don Juan in de zeventiende eeuw, 1672 - 1673*. Selections from his diary. Hol. Leyden, 1928. (Trans.: "A Don Juan in the 17th Century.")

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1726. TOLSTOI, ALEKSEI K. *Don Zhuan.* Dramatic poem. Rus. 1860. Based on Zorrilla's *Don Juan Tenorio.* It has been suggested as well that the character of Don Juan himself owes much to Pechorin in Lermontov's *A Hero of our Times* (q. v.). See Nos. 1069, 1333, 1647, 1666, and 1710.

1727. TOMAN, JOSEF, 1899 --. *Don Juan: Úivot a smrt Dona Miguela z Mañary.* Novel. Czech. 1944. Fictionalized biography of Miguel de Mañara. Trans. into English by Edith Pargeter as *Don Juan: The Life and Death of Don Miguel de Mañara* (N. Y.: Knopf; London: Heinemann, 1958), the title being an exact rendering of the Czech.; also trans. into German by Franz P. Künzel, Berlin, 1957. Toman describes how Don Miguel actually saw Tirso's Burlador on the stage and shouted his encouragement to him.

1728. TOMASI, HENRI, 1901 --. *Don Juan de Mañara.* Orchestral suite. Fr. First presented in Paris, March 20, 1935 (?).

1729. TOMASI, HENRI. *Don Juan de Mañara.* Opera. World *première* in Munich, March 29, 1956. Libretto adapted from Milosz' play (No. 1249).

1730. TOMASI, HENRI. *Miguel Mañara, ou Don Juan de Mañara.* "Drame lyrique en quatre actes et six tableaux, mystère de O. V. de L. Milosz, musique de Henri Tomasi." The Milosz play (No. 1249) dates from 1912. With the music, as described, it was published in Paris: Leduc, 1952. Perf. late 1952. Tomasi's score may be the same as No. 1728.

1731. TORELLI, ACHILLE. *La Duchessa Don Giovanni.* One-act play. Ital. Milan, 1888. A Doña Juana has a Don Juan for a lover.

1732. TORRENTE BALLESTER, GONZALO. *Don Juan.* Novel. Sp. Written spring - summer, 1962. Pub'd., Barcelona, 1963.

1733. *†TORRES DEL HOYO, LUIS. *La Emoción erótica.* Madrid, 1927.

1734. TORROELLA, ALFREDO. *El Ensayo de Don Juan Tenorio.* "Descarrilamiento cómico." Farce. Cuba. Havana, 1868. In the "Repertorio de Bufos Habaneros." Probably a farce on a rehearsal of Zorrilla's play.

1735. TORROMÉ, LEANDRO. *Tenorio y Mejía.* One-act farce in verse. Sp. Valencia, 1877. Parody of Zorrilla's *Don Juan Tenorio*.

---. (TOUCHARD - LAFOSSE, G. See "lions" under "viveurs.")

1736. †TOUZIN, JENNY. *La Dévorante.* Novel. Fr. 1879.

1737. TRAKL, GEORG, 1887 - 1914. *Don Juans Tod.* Fragment of a three-act tragedy. Aus. 1907. In his *Gesammelte Werke*, vol. II (under "Die Jugenddichtungen").

1738. TRAUTMANN, P. F. *Don Juan in Wiesbaden.* One-act farce. Ger. 1865.

1739. TRAUTMANN, P. F. *Ein Don Juan wider Willen.* Three-act comedy, a burlesque fantasy. 1856. Cf. Anon.: *Ein Don Juan wider Willen*, Flygare - Carlén, and Ney (q. v.).

---. ***TRELLER, FRANZ. *Donna Inez.* Story about civil war in Central America. Ger. 1911.

1740. TRENCK, SIEGFRIED VON DER. *Don Juan - Ahasver: Eine Passion der Erde.* Poem. Ger. 1930.

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1741. TREVES, LUISA. *De Brief van Don Juan.* One-act comedy. Hol. C. 1949. First performed Dec. 9, 1950. Pub. Amsterdam?, 1952. (Trans.: "Don Juan's Letter.") Don Juan is not in the play, but his servant and six women are.

---. (TRIANON, H. See No. 855.)

1742. TRIBOUILLET, PAUL - HENRI. *Don Juan.* Poem. Hanoi, Indo - China, 1943.

1743. *†TRIGO, FELIPE. *A prueba*, story in *Así page 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.

1744. TRITTO, G. *Il Convitato di pietra.* Libretto by Giambattista Lorenzi. Farce opera in one act. Ital. First perf., Naples, 1783. See Fabrizi.

---. (TROLLOPE, THOMAS A. See "sirens" under "viveurs.")

---. (TRONE, R. See No. 1040.)

---. (T'SERSTEVENS. See Serstevens.)

1745. TURINA, JOAQUÍN. *Don Juan: Des Souvenirs de l'ancienne Espagne.* Span. C. May 15, 1930.

1746. TURNER, WILLIAM. Music for serenade *Thou Joy of All Hearts.* Words by Shadwell and from his *Libertine*, Act I. Eng. Found in *New Ayres and Dialogues* ..., ed. J. Banister and T. Low (1678), and *Choice Ayres and Songs*, vol. II, ed. John Playford (1679). See Shadwell.

1747. TURNER, WILLIAM. Music for song *When You Dispense Your Influence.* Words by Shadwell, ibid., Act I. Found same places as previous entry. These two entries cited by M. Summers, No. 4421, vol. III, Introd.

---. (UKRAINKA, LESYA. See Kosach, L. P.)

1748. †ULBACH, LOUIS. *L'Amour moderne.* Short stories. Fr. 1886.

1749. UNAMUNO, MIGUEL DE. *Don Juan de las ideas.* Sonnet. Sp. In his *Rosario de sonetos líricos* (Madrid, 1911).

1750. UNAMUNO, MIGUEL DE. *El Hermano Juan; o, el mundo es teatro.* Play. 1934.

1751. *UNAMUNO, MIGUEL DE. *Juan et Juana.* Something bearing this title is supposed to have been translated into French by Robert Picard in 1946. I have not located it, nor do I know what work of Unamuno's could be the original.

1752. †UPWARD, ALLEN. *Paradise Found; or, The Superman Found Out.* Play in three acts. Boston - New York, 1915. A satire of George Bernard Shaw and his *Man and Superman* (q. v.).

1753. URBAN, MAX. *Don Juan Tenorio.* "Musical partitur of a Mexican talking picture." Ger. Unpub. C. Dec. 30, 1937. Urban listed as the composer.

1754. †URFÉ, HONORÉ D'. *Astrée.* Pastoral novel. Fr. Four vols., 1607 - 1624. (Character Hylas.)

---. ***URQUIZO, FRANCISCO. *Mi tío Juan.* Novel. Mex. 1934. No connection with D. J. theme.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

---. (VADIM, R. See *Les Liaisons dangereuses*, under "Motion Pictures.")

1754a. VAHEL, PE~Es. *Don Juan; or, The Feast with the Statue.* Play. Perf. in New York, Jan. 3, 1956. Adapted from Molière.

---. (VALDÉS LEAL, JUAN DE. See under "Paintings.")

---. (VALDIVIA. See Paso.)

1755. VALENTI, RUBÉN, d. 1915. *Don Juan.* Story. Mex. 1907. Appeared in *Revista Moderna de México* (Mexico City), IX (1907), pp. 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.

1756. †VALERA, JUAN. *Pepita Jiménez.* Novel. Sp. 1874. Pedro de Vargas is called "una especie de Don Juan Tenorio" in the letter of March 22.

1757. VAILLAND, ROGER. *Monsieur Jean.* Three-act comedy. Fr. Paris, 1959. See *Les Liaisons dangereuses*, under "Motion Pictures."

---. (VALLE, FUENSATE [sic] DEL, [or Fuensanta del]. See Fuensanta del Valle.)

1758. *VALLE - INCLÁN, RAMÓN DEL. *Bajo los trópicos.* Story. Span. 1892. A source of S. *de estío*.

1759. VALLE - INCLÁN, RAMÓN DEL. *Beatriz.* Story in *Corte de amor: Florilegio de honestas y nobles damas.* 1903. Same story as his *Satanás*. A source of *S. de primavera.*

1760. †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. Valle - Inclán was something of a Don Juan himself.)

1761. VALLE - INCLÁN, RAMÓN DEL. *La Corte de los milagros.* Novel. 1927. (Character Bradomín.)

1762. VALLE - INCLÁN, RAMÓN DEL. *Los Cruzados de la causa.* Novel. 1908. Vol. I of trilogy, *La Guerra Carlista.* Character Bradomín, who in this particular novel does not show his D. J. character very clearly.

1763. VALLE - INCLÁN, RAMÓN DEL. *Eulalia.* Story in *Corte de amor*. 1903. A source of *S. de otoño*.

1764. †VALLE - INCLÁN, RAMÓN DEL. *Farsa de la Enamorada del rey.* Three-act play. 1920. (Character Casanova.)

1765. VALLE - INCLÁN, RAMÓN DEL. *Fué Satanás.* Short story in his *Jardín novelesco.* 1905. (Character Marqués de Bradomín again.)

1766. †VALLE - INCLÁN, RAMÓN DEL. *Las Galas de difunto.* Play in seven scenes: an "esperpento." 1930. (Character Juanito Ventolera.)

1767. VALLE - INCLÁN, RAMÓN DEL. *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. 674.)

1768. VALLE - INCLÁN, RAMÓN DEL. *El Marqués de Bradomín.* "Coloquios románticos" for the stage. 1909.

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1769. VALLE - INCLÁN, RAMÓN DEL. *La Niña Chole.* Story in his *Femininas.* 1895. A source of *S. de estío*.

1770. *VALLE - INCLÁN, RAMÓN DEL. *El Palacio de Brandeso.* Story. A source of *S. de otono.*

1771. †VALLE - INCLÁN, RAMÓN DEL. *Rosarito.* Short story in his *Jardín umbrío* (Madrid, 1903). (Character Don Miguel de Montenegro.)

1772. VALLE - INCLÁN, RAMÓN DEL. *Sonatas.* Four novels. 1902 - 1905. At the start of the *Sonata de primavera*, vol. I in the series, the author calls the hero, the *Marqués de Bradomín*, a Don Juan "... feo, católico y sentimental."

1773. VALLE - INCLÁN, RAMÓN DEL. *Una Tertulia de antaño.* Novelette. 1908. (Character Bradomín.)

1774. VALLE - INCLÁN, RAMÓN DEL. *Viva mi dueño.* Novel. 1928. (Character Bradomín.)

1775. *VALLEJO, CARLOS MARIA DE, 1890 --. *La Capa de Don Juan.* Poem (?). Uru.

1776. VALLEJO, JUAN FRANCISCO. *No hay plazo que no llegue ni deuda que no se pague.* Play. Given in Lima, Peru in 1623. Now lost. See my No. 1926 and entry under Cordeiro following No. 655. See No. 3776.1.

---. (VALLIÈRES, LOUIS DE. See "libertines" under "viveurs.")

1777. VALMONT, CLAUDE. *Le Don Juan des faubourgs.* Novel. Fr. 1946.

1778. VALONNES, BERN. *Een Moderne Don Juan.* Novel. Hol. 2nd ed., 1925.

1779. VARALDO, ALESSANDRO. *Intermezzo: Don Giovanni si pente.* Short play. Ital. 1922. In his *Donne, profumi e fiori: Novelle* (Milan, c. 1922). Despite the title, this item is not a *novella*.

---. (VARNA, H. See Morata, J.)

---. (VAST, RAOUL. See "sirens" under "viveurs.")

---. (VAUTHIER, ÉTIENNE. *Le Séducteur de Séville.* Merely a trans. of Tirso's play.)

1780. *VÁZQUEZ. *El Nieto de Don Juan.* Novel. Mex.? 19--?

1781. *VÁZQUEZ Y GÓMEZ, MARIANO, 1831 - 1894. *El Hijo de Don Juan. Zarzuela*. Sp. V. y G. was a composer. The book could be from, or actually be, Echegaray's play of the same name, but to my best knowledge there is no connection between the two works. I do not know the date for the *zarzuela*.

1782. *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.

1783. †VEGA, VENTURA DE LA. *El Hombre de mundo.* Play. Arg. 1845. Don Luis is reformed, married, and jealous; Don Juan still a bachelor and unrepentant. They bear no surnames, but they could well derive from Zorrilla's characters (1844).

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1784. VEGA, VENTURA DE LA, and ENRIQUE MAYOL. *Los Convidados de piedra.* "Pesadilla cómico - lírica - fantástica y algo bailable en un acto, tres cuadros y una apoteosis." Printed, Madrid, 1912. A parody of Zorrilla's *Don Juan Tenorio.* See López Páez.

---. (VELTHEN, JOHANNES. *Die Stadua der Ehre.* 1684. Velthen did not write this play. It is Molière's *Don Juan*, acted by Velthen. He again appeared in the Molière piece in 1690, this time under the title: *Don Juan oder des Don Pedro Todtengastmahl*.)

1785. *VERDÚ Y FELIÚ, JOSÉ, 1853 - 1885. *Don Juanitu.* Three-act *zarzuela.* Music by N. N. Sp. See N. N.

1786. VERLAINE, PAUL. *À Don Juan.* Sonnet. Fr. It may be found in his *Oeuvres postumes*, *vers et prose* (Paris: Vannier, 1903), p. 143, but not in subsequent eds. of the posthumous works. A note at the foot of p. 143 reads: "Sonnet de jeunesse douteux, publié sous la signature Fulvio." Gendarme de Bévotte, No. 4187, says that the sonnet originally appeared in *L'Art* in 1866, a copy of which I have not been able to check.

1787. VERLAINE, PAUL. *Don Juan pipé.* Poem. In *Jadis et naguère*, 1884. Fourteen 10-line stanzas.

1788. *VERMAETE, ROGER A. *Don Juan.* Unpublished play, first performed in Brussels, in 1947. I cannot find more data on this author, or the play.

---. (VERNET, HORACE. See under "Paintings.")

---. (VERNIER, VALÉRY. See under "viveurs.")

---. (VÉRON, P. See Musset, A. de.)

---. (VESTRI, GAETANO. See Busier.)

---. (VIAÑA. See Meléndez París.)

1789. VIARD, JULES. *La Vieillesse de Don Juan.* Play. Fr. Staged 1853 (?).

---. (VIDAL, PAUL. See Haraucourt.)

---. (VIDAL Y LLIMONA, A. See Ginard de la Rosa.)

---. (VIDEGAIN. See Arqués.)

1790. VIEUXTEMPS, HENRI, 1820 - 1881, and ÉDOUARD WOLFF. *Don Juan de Mozart.* "Duo concertant pour violon et piano sur les thèmes de *Don Juan* de Mozart." Opus 20. Fr.

1791. VIGANÒ, ONORATO. *Il Convitato di pietra.* "... ballo semi - tragico pantomimo." Music by Luigi Marescalchi. Ital. Given with Giuseppe Gazzaniga's *Tullo Ostilio*, in Rome, 1784. Cited in Sonneck, No. 4416.

---. (VIGNON, CLAUDE. See "révoltées" under "viveurs.")

1792. VILAREGUT, SALVADOR. *Don Juan*. Play (called here a "leyenda") in four acts and five *cuadros*. Sp. Played Oct. 30, 1918, in Barcelona. Adapted in Catalán from Dumas *père's* play.

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1793. *VILLAESPESA, FRANCISCO, 1877 - 1936. *El Burlador de Sevilla.* Play. Sp. First perf., Buenos Aires, ca. 1930. Printed in Madrid: La Farsa, 1928, according to Nozick, No. 4305, pp. 168 - 169. Not in usual collections of his drama.

1793a. *VILLAFANE, J. *Don Juan el zorro: Vida y meditación de un pícaro.* Buenos Aires, 1963. I do not know what this item deals with, but cf. No. 289.

---. (VILLIERS, CLAUDE DESCHAMPS, Sieur de. *Don - Yan*. Play. First quarter, 18th century. Only fifth act is extant. Seems to be a Russian trans. of a Polish version of de Villiers. Reported in Manning, No. 4270.)

1794. VILLIERS, CLAUDE DESCHAMPS. *Le Festin de Pierre ou le fils criminel.* Tragicomedy. Fr. 1659; printed, 1660. Much imitated in Germany in 17th and 18th centuries, and translated into German. See Rivière.

1795. †VILLIERS DE L'ISLE - ADAM, AUGUSTE, Comte de. *Le Convive des dernières fêtes.* Short story. Fr. In his *Contes cruels*, 1883.

1796. VILLIERS DE L'ISLE - ADAM, AUGUSTE, Comte de. *Hermosa.* Narrative poem. In his *Premières poésies, 1856 - 1858*. Lyon, 1859. In three cantos, the first being titled "Don Juan."

1797. VINOT, GUSTAVE. *Dona Juana.* Part 1. Dramatic poem. Fr. Paris, 1873. "Part 2" apparently never appeared.

1798. *VIRGILII, P. DE. Farinelli, No. 4153, says that vol. III of Virgilii's *Opere scelte ed inedite* was to contain a version of the *Burlador y Convidado de piedra.* A translation of Tirso's play? Farinelli mentions "Naples, 1870" in conjunction with this "vol. III."

---. (VISSENTINI, G. See *Bell'Antonio*, under "Motion Pictures.")

1799. VIVES ROIG, AMADEO, 1871 - 1932. *Don Juan. Zarzuela* (?). Sp. Libretto by Eduardo Marquina. 1905. A fusion of Tirso and Zorrilla.

1800. VIVES Y AZPIROZ, RAFAEL. *Don Juan*. One-act play in verse. Sp. Valencia, 1873.

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---. VIVEURS.

The professional pleasure seekers - the "viveur" or "viveuse" -, like the characters of Restoration comedies or the roués of the French Regency, exemplify one side of the character of Don Juan. Along with "lions" and "sirens" and other names for the same phenomenon, they represent an important phase of nineteenth century European mores. The list that follows is enlarged from names mentioned in Gendarme de Bévotte, No. 4187, and Simone - Brouwer, No. 4410. It is not ment to be exhaustive nor has it been subjected to quite as careful a checking as the regular versions of the Don Juan theme. The curious should read *Romanciers et viveurs du XIX*^{e} *siècle* (Paris, [1904]), by Philibert Audebrand, who himself wrote a *Sérénade de Don Juan.* And cf. the "Lovelaces" discussed under the heading "Richardson, S."

1801. RICARD, AUGUSTE. *Le Viveur.* Novel. Paris, 1841.

1802. DUBOURDIEU, RAYMOND. *Un Viveur.* Novel. Paris, 1842.

1803. CLAIRVILLE, LOUIS F. N., called ---, and ALFRED D. DE LÉRIS [pseud. of Alfred Desrosiers]. *Les Viveurs.* Drama. First played in Paris, 1845.

1804. MONTÉPIN, XAVIER DE, and Marquis de FOUDRAS. *Les Viveurs d'autrefois.* Novel. Paris, 1848.

1805. MONTÉPIN, XAVIER DE. *Les Viveurs de Paris.* Novel. Paris, n. d. Also as a play, 1857.

1806. MONTÉPIN, XAVIER DE. *Les Viveurs de province.* Novel. Paris, n. d.

1807. MONROSE, LOUIS, and ARMAND DURANTIN. *Les Viveurs de la maison d'or.* Play. Paris, 1849.

1808. PERRET, PAUL. *La Fin d'un viveur.* Novel. Paris, 1875.

1809. LUBOMIRSKI, Prince. *Les Viveurs d'hier.* Novel. Paris, 1878.

1810. STAPLEAUX, LÉOPOLD. *Les Viveuses de Paris.* Novel. Paris, 1880.

1811. DUBUT DE LAFOREST, JEAN LOUIS. *Le Rêve d'un viveur.* Novel. Paris, 1883.

1812. VERNIER, VALÉRY. *Un Viveur.* Novel. Paris, 1883.

1813. LAVEDAN, HENRI. *Viveurs.* Four-act play. Paris. First staged, 1895.

CIRCES.

---. (VEGA, LOPE DE. *La Circe.* Name of a sonnet and a longer poem. Sp. Both 1624. Included here since mentioned by another critic, but really no particular connection with our theme. See *BAE*, XXXVIII, p. 497, and *Clásicos castellanos*, vols. LXVIII and LXXV.)

1814. MÉRY, JOSEPH. *La Circé de Paris.* Novel. Paris, 1864.

1815. JANIN, JULES. *Circé.* Novel. Paris, 1867.

1816. VOSS, RICHARD. *Die Neue Circe.* "Eine Italien. Dorfgeschichte." Novel. Dresden, 1886.

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1817. HUNGERFORD, MARGARET W. *A Modern Circe.* Novel. New York, (1887).

1818. BLEY, F. *Circe.* Novel. Dresden, 1893.

1819. DAUDET, ERNEST. *Mademoiselle de Circé.* Novel. Paris. 1893.

1820. ENGEL, G. *Zauberin Circe.* "Berliner Liebesroman." Novel. Berlin, 5th ed., 1894.

1821. CHAPÍ, RUPERTO. *Circe.* Three-act opera. Libretto by Miguel Ramos Carrión. Sp. 1902.

1822. GEISEL, A. *Circe.* Novel. Mannheim, 1903.

1823. ROLF. *Circe: Ein Tag aus dem Leben einer Sängerin.* Drama. Dresden, 1904.

1824. ROSSOWSKI, S. *Circe.* "Dramat. Märchen." Trans. into German, 1905. The word "Märchen" could mean "tale" or "tales."

1825. HARAUCOURT, EDMOND. *Circé.* Three-act lyric poem. Music by P. - L. Hillemacher. Perf., 1907; published, Paris, 1907.

1826. RICHET, CHARLES. *Circé.* Two-act drama, in verse. Carqueiranne, France, 1920.

LIBERTINES.

1827. LIGHTERNESS, WILLIAM B. *Libertine of Paris*. Play? Ca. 1800 - 1850.

1828. ANON. *Libertine Defeated; or, African Integrity.* Burletta. Played London, Oct. 24, 1825.

1829. FITZBALL, EDWARD. *The Libertine's Lesson.* Burletta. Played London, Oct. 8, 1827.

1830. FITZBALL, EDWARD. *Libertine of Poland; or, The Colonel of Hussars.* Musical drama (or melodrama?). Played London, Oct. 11, 1830.

1831. MIRECOURT, EUGÈNE DE. *Les Libertins.* Novel. Paris, 1855.

1832. READE, CHARLES. *Libertine's Bet.* Drama. Played London, Jan. 23, 1857.

1833. ANON. *Les Libertins en campagne: Mémoires tirés du P. de la Joye, ancien aumônier de la reine d'Ivetoz.* Novel. Turin, 1870.

1834. VALLIÈRES, LOUIS DE. *Les Vieux libertins.* "Vignettes." Paris, 1870.

1835. KOCK, HENRY DE. *Histoire des libertins et libertines célèbres de tous les temps et de tous les pays.* Paris, 1871. Listed by a French catalogue under "novels."

1836. ORTEGA Y FRÍAS, RAMÓN. *Los Libertinos.* Novel. Madrid, 1876.

1837. FRÊNE, CAMILLE DE. *L'École des libertins.* Play in verse. Paris, 1884.

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LIONS.

1838. PONSON DU TERRAIL. *Le Lion de Venise.* Novel. Paris, n. d.

1839. ANCELOT, ARSÈNE P., and LÉON [pseud.]. *La Lionne.* Two-act play. Paris, 1840.

1840. TOUCHARD - LAFOSSE, G., and Dr. METTAIS. *Un Lion aux bains de Vichy.* Novel. Paris, 1842.

1841. DAUTREVAUX. *Le Lion du Santerre.* Novel. Paris, 1847.

1842. GOZLAN, LÉON. *Le Lion empaillé.* "Comédie - vaudeville." Paris, 1848.

1843. SOULIÉ, FRÉDÉRIC. *Le Lion amoureux.* Novel. Paris, 1854. Cf. Ponsard, below.

1844. DASH, La Vicomtesse, etc. *Les Lions de Paris.* Novel. Paris, 1860. See under Dash.

1845. CONSCIENCE, H. *Le Lion de Flandres.* Novel. Paris, 1862. Trans. from the Flemish.

1846. PONSARD, FRANÇOIS. *Le Lion amoureux.* Play. Paris, 1866. Cf. Soulié, above, and Cosseret, below.

1847. DELVAU, ALFRED. *Les Lions du jour: Physionomies parisiennes.* Novel. Paris, 1867.

1848. FEYDEAU, ERNEST. *Le Lion devenu vieux.* Novel. Paris, 1872.

1849. COSSERET, PAUL, and H. AGOUST. *Le Lion amoureux.* One-act ballet. Music by Félix Pardon. Paris, 1877. Cf. Ponsard and Soulié, above.

1850. ÉTHAMPES, GABRIELLE D'. *Le Lion du Coëtave.* Novel. Paris, 1877.

1851. FERRARI, PAOLO. *Il Lion in ritiro.* Play. 1878.

1852. FREUND, J. *In der Höhle des Löwen.* Play. Vienna, 1886.

1853. STARK, L. *Gereizte Löwen.* Farce. Regensburg, 1894.

1854. ALTENSTEIN, A. VON. *Das Erwachen des Löwen.* Play. Braunschweig, 1896.

1855. GÜTHNER, N. *Das Lied des Löwen.* Novel. Lübeck, 1897.

1856. DAHL, K. *Der Löwe.* Novel. 1902. Trans. into German.

1857. BLUMENTHAL, O. *Der Tote Löwe.* Drama. Berlin, 1904.

1858. DIENER, E., and A. HESSLEIN. *Der Vergoldete Löwe.* Drama. Bamburg, 1905.

1859. ADAM, PAUL. *Les Lions.* Novel. Paris, 1906.

1860. BONNETT, JOHN and EMORY [pseud. of Mr. and Mrs. John Coulson]. *Dead Lion.* Novel. New York, 1949. Trans. into Danish in 1951 with the title *Don Juan er død.* (Trans: "The Dead Don Juan.")

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1861. (CAPRIOLI, V. *Leoni al sole.* See under "Motion Pictures.")

RÉVOLTÉES.

1862. GONDINET, PIERRE E. J. *Les Révoltées.* Play. Paris, 1865.

1863. VIGNON, CLAUDE. *Révoltée*! Novel. Paris, 1879.

1864. MORET, EUGÈNE. *La Révoltée: Histoire mondaine.* Novel. Paris, 1881.

SIRENS.

1865. MONTÉPIN, XAVIER DE. *La Sirène.* Novel. Paris, 1856.

1866. REVOIL, B. H. *La Sirène de l'enfer.* Novel. Paris, 1865.

1867. MONTÉPIN, XAVIER DE and J. DORNAY. *L'Isle des sirènes.* "Fantaisie en huit tableaux" Paris, 1866.

1868. TROLLOPE, THOMAS ADOLPHUS. *A Siren.* Novel. London, 1870.

1869. THEURIET, ANDRÉ. *Sirena.* Novel. Trans. into Italian, 1874. Do not know title of French original.

1870. MOSENTHAL, SALOMON H. *Die Sirene.* Play. Berlin, staged, 1874; printed, 1875.

1871. MURGER, HENRY. *Doña Sirène.* Story (?). Paris, 1875. (Posthumous.)

1872. PELLEGRINI, ALMACHILDE. *Una Sirena.* Novel. Ital. 1876.

1873. LEPAGE, A. *La Sirène d'Argonne.* Novel. Paris, 1878.

1874. ANON. *La Piccola sirena.* Milan, 1884.

1875. BARRILI, ANT. GIULIO. *La Sirena: Storia vera.* Novel. Ital. 3rd ed., 1884.

1876. DUCHARME, JEANNE. *La Sirène.* Novel. Paris, 1886.

1877. VAST, RAOUL, and G. RICOUARD. *La Sirène.* Novel. Paris, 1888.

1878. TINSEAU, LÉON DE. *Eine Sirene.* Novel. Trans. into German, 1889. I do not know French original.

1879. LUBOW, C. *Sirene des Brandstifters.* "Criminal - Novelle." Königsberg, 1890.

1880. SACHER - MASOCH, LEOPOLD VON. *La Sirène: Étude de moeurs russes.* Trans. into French, 1890. I find no German original with title "Die Sirene." It may be *Ein Damen - Duell: Eine Russ. Hofgeschichte.* Berlin, 1876.

1881. MALLEFILLE, FÉLICIEN. *Sirena.* Novel. Trans. (?) into Italian, 1891. I cannot locate a French original, if any.

1882. VOJNOVIØ, Count LUJO. *Die Sirene.* Trans. out of the Croatian into German in 1894. I do not know the title of the original.

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1883. KRÜGER, H. A. *Sirenenliebe.* "Riviera - Roman." Leipzig - Hamburg, 1897.

1884. DIESTERWEG, M. *Auf der Sirenen - Insel.* Story. Berlin, 2nd ed., 1899.

1885. STARKLOF, L. *Sirene.* "Eine Schlösser- und Höhlen-Geschichte." Wiesbaden, 1901.

1886. ROOSEVELT, FLORENCE. *The Siren's Net: American Girls in the Quartier Latin.* Novel. London, 1905.

1887. SCHULLERN, HEINRICH VON. *Die Sirene.* One-act drama. Munich, 1906.

1888. WEIGAND, WILHELM. *Sirene.* Story. Leipzig, 1906.

1889. MASSOW, MARION VON. *Die Schwarze Sirene: Aus dem Leben einer Offiziersfrau.* Novel (?). Leipzig, 1908.

1890. LEMON, FABRICE. *La Sirène.* Three-act *opéra comique.* Paris, 1921.

1891. VLOTEN, WILLEM VAN. *Don Juan empor!* Novel. Basel, 1922.

1892. **VOERKER. Supposedly a Danish poet who did a *Don Juan* in 1864. Most diligent research has failed to unearth either poet or poem. I suspect the several references to this work spring from mention of it in the Espasa - Calpe encyclopedia article, "Sevilla." One critic actually wrote to confirm my suspicion in this one instance, at least. The Espasa article suffers from numerous minor errors of spelling and statement; I fear that we are dealing with another one here.

1893. VOGRICH, MAX. Themes on Mozart's *Don Giovanni*, improvised by him for piano. Hun. New York, 1916.

1894. VOGT, NICOLAS. *Der Färberhof oder Die Buchdruckerei in Mainz.* Three-act play - opera - ballet, in verse, unfinished. Ger. 1809. It is part 2 of his poem *Die Ruinen am Rhein.* He uses the music from Mozart's *Don Giovanni*, his *Requiem* (1791), and his opera *Die Entführung aus dem Serail* (1782); from Haydn's *The Creation* (1796 - 1798); and from Salieri's *Asur.* Vogt himself arranged this mixture. He also utilized as backgrounds for the action paintings by Raphael (his Annunciation), Michelangelo, etc.

1895. *VOGT, PETER. Shortened, rev. form of Gluck's *Don Juan.* Perf. in Salzburg, 1779, by Johannes Böhm's company. Mozart possibly utilized it for the final number in Act III of his *Nozzi di Figaro* and in his *Don Giovanni.* See Tenschert, No. 2359ff.3.

---. (VOJNOVIØ, Count LUJO. See "sirens" under "viveurs.")

---. (VOSS, R. See "circes" under "viveurs.")

---. (VULPIUS, CHRISTIAN A. See Anon.: *Don Juan der Wüstling*.)

1896. WAGNER, RICHARD. Ger. Added recitatives and reworked some of the dialogue for a performance of Mozart's *Don Gliovanni*, which he conducted in Zurich, Nov. 8, 1850.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

1897. WALDRON, MILDRED. Minuet from Mozart's *Don Giovanni*, arr. as a piano duet. New York, c. 1948.

1898. WALLACE, WILLIAM VINCENT. *Fantaisie de salon sur l'opéra Il Don Giovanni.* No. 5 of his *Souvenir de l'opéra.* Irel. (C. 1852.) From Mozart.

---. (WARD, S. C. S. See S. Scott.)

---. (WARE, W. H. See Bishop, H. R.)

---. (WARNER, K. See Ponzio.)

1899. WARNER, SYLVIA TOWNSEND. *After the Death of Don Juan.* Novel. Eng. 1938.

1900. WEBER, LUDWIG. Adaptation for the stage of Grabbe's *Don Juan und Faust* (q. v.). Leipzig, 1909.

1901. WEIGAND, WILHELM. *Don Juans Ende.* Comedy. Munich, 1896.

---. (WEIGAND, WILHELM. See "sirens" under "viveurs.")

1902. WENCKER, FRIEDRICH. *Don Juans erste Liebe.* Story. Berlin, (1923).

1903. WENCKER, FRIEDRICH. *Die Memoiren des Don Juan.* Stuttgart, 1921. Mallefille's novel (q. v.), trans. and reworked by Wencker. I have not seen the trans. and do not know how free a rendering it is. The Berlin, 1929 ed. of this same trans. is newly entitled *Die Abenteuer des Don Juan*.

1904. WENINGER, LEOPOLD. Overture to Mozart's *Don Giovanni*, arr. for orchestra and piano - organ. Aus. Leipzig, 1928.

---. (WERNER, HANS. See Blaze de Bury.)

1905. WESTON, R. P., R. HARRIS WESTON, and BERT LEE. *Don Juan.* Song. Words by R. P. Weston and Bert Lee. Music by R. H. Weston. Eng. 1922.

1906. WETTON, H. W. *The Termination of the Sixteenth Canto of Lord Byron's Don Juan.* London: Trubner, 1864. Spurious continuation. Wetton seemingly does not realize that Byron had already finished the canto in question.

---. (WHEELOCK, J. E. See No. 713.)

1907. WHITE, MARK. Arr. of minuet from Mozart's *Don Giovanni*. New York, c. Nov. 21, 1940.

1908. WHITE, MARK. Arr. of overture to Mozart's *Don Giovanni.* New York, c. April 30, 1945.

1909. WIDMANN, ADOLF. *Don Juan de Maranna.* Play in five acts. Appeared in his *Dramatische Werke* (Leipzig, 1858), vol. II.

1910. WIESE, SIGISMUND. *Don Juan.* Five-act tragedy. Leipzig, 1840.

1911. WILBERFORCE, EDWARD, and EDMUND F. BLANCHARD. *Don Juan, Canto Seventeenth.* In *Poems* (London: Longman's, 1857). Spurious continuation of Byron's *Don Juan*.

---. (WILDE, G. H. DE. *Don Juan Tenorio.* Leipzig, 1850. Translation of Tirso's play.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

1912. †WILDE, OSCAR. *The Picture of Dorian Gray.* Novel. Irel. 1891.

1913. WILKINSON, FLORENCE. *Don Juan in Portugal.* Poem. U. S. In *Poetry*, XIX (Nov. 1921), pp. 78 - 79.

1914. WILLIS, NATHANIEL P. *The Lady Jane; or, An Old Maid's Love.* Poem of two 100-stanza cantos in ottava rime. U. S. In one edition called *The Lady Jane: A Humorous Novel in Rhyme* and listed under his "college poems." He was graduated in 1827. Setting, plot, and characters are all borrowed from early cantos of Byron's *Don Juan*.

1915. WILLNER, ARTHUR. Abridgement of the Kröller ed. of Gluck's *Don Juan*, arr. for piano for two hands. Aus. Vienna, c. Nov. 4, 1924.

1916. WILSON, JOHN P. *Johnny.* Musical travesty in three acts. C. 1904, listed in U. S. copyrights, 1870 - 1916.

1917. WILSON, JOHN P. *Don Juan ad Lib.* Spectacular burlesque in three acts. C. 1896, listed in ibid.

---. (WINCHELL, W. See No. 728.)

1918. WITTE, J. *Moderne Don Juans.* Two-act drama. Berlin, 1906.

1919. WOLFE, HUMBERT. *Don J. Ewan.* Narrative poem with prologue and epilogue. Eng. 1937.

---. (WOLFF, ED. See Vieuxtemps, H.)

1920. WOLZOGEN, ALFRED, Freiherr von. Arranged Grabbe's *Don Juan and Faust* (q. v.) for the stage. Five-act tragedy. Ger. 1877.

1921. WUNSCH, HERMANN. *Don Juans Sohn.* Opera. Ger. *Première* in Weimar, Feb. 1928.

1922. †WYCHERLEY, WILLIAM. *Love in a Wood, or St. James's Park.* Play. Eng. 1671; pub., 1672. Serstevens, q. v., says that this play helped him in his own conception of the *burlador*.

1923. *YÁÑEZ, AGUSTÍN. *Don Juan va a tener un hijo.* Novel. Mex. 1943.

1924. 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: / Even 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. Since the hero of the play, Christy Mahon, was a sort of Don Juan, the critic's assumption is likely enough.

1925. YOUNG, LEON. Arr. of serenade from Mozart's *Don Giovanni.* C. by Burlington Music Co., Ltd., Nov. 13, 1958.

---. (YOUNGE. See Jones.)

---. (YOUNGSON, R. See No. 1314.)

---. (Z. *Don Juan.* "With a short Biographical Sketch of the author." London, 1827. This is Byron's poem.)

---. ***†ZAMACOIS, EDUARDO. *El Seductor.* Novel. 1902. No connection.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

1926. ZAMORA, ANTONIO DE. *No hay deuda que no se pague y Convidado de piedra.* Play. Sp. Published, 1744, in Madrid. Sometimes cited with "hay" written "ay", and "combidado" for "convidado." There is a reworking in five acts (instead of the original two) said to have appeared in Spain in 1836. See Cordeiro; see Ferreira; see Vallejo.

1927. ZAPP, A. *Lieutenant Don Juan: Erbauliche Zeitbilder.* Novel. Berlin, 1896. Zapp wrote other, equally salacious books.

1928. ZEISE, FRANZ. *Don Juan Tenorio: Ein Lebensbild.* Novel. Ger. 1941. A romantic reconstruction of Don Juan's life.

---. (ZENDRINI, BERNARDINO. In his *Opere complete*, III, *Poesie* [Milan, 1883], pp. 385 - 393, is a trans. of nineteen stanzas from Canto i of Byron's *Don Juan*.)

1929. ZÉVACO, MICHEL. *Don Juan.* Novel. Fr. (Corsica). 1916.

---. (ZEVACO, P. See Morata.)

1930. *ZIEHRER, KARL M., 1843 - 1922. *Ein Kleiner Don Juan.* Operetta. Ger. One source gives first perf. as Budapest, 1879. I have not located this item.

1931. ZORN, ALWIN H. J. *Der Sentimentale Don Juan und die lächelnden Frauen. Novelle.* Ger. Heidelberg, 1910 (?).

---. (ZOOZMANN, RICHARD. Real name of Otto Bernhardi [q. v.].)

1932. †ZORRILLA Y MORAL, JOSÉ. *A buen juez mejor testigo. Leyenda.* Sp. Originally in his *Poesías*, vol. II (Madrid, 1838). A statue of Christ testifies for a wronged heroine.

1933. ZORRILLA Y MORAL, JOSÉ. *El Capitán Montoya. Leyenda.* Originally in vol. IV of his *Obras* (Madrid, 1840). Version of the Mañara story.

1934. †ZORRILLA Y MORAL, JOSÉ. *El Desafío del diablo. Leyenda.* Originally in *Dos leyendas tradicionales* (Madrid, 1845). Statue of Christ punishes a nun fleeing with her lover.

1935. ZORRILLA Y MORAL, JOSÉ. *Don Juan Tenorio.* Drama. Part 1, four acts; part 2, three acts; in verse. *Première*, March 28, 1844. More than any other writer creating a version of the Don Juan theme, Zorrilla has been identified with this one work. He could not, and did not, forget it. Hence the many changes that he rang on the legend. *Don Juan Tenorio* has long ago repaid him for his efforts. It has become the most popular of all Spanish plays, being given throughout the Spanish speaking world every year on or near All Souls' Day.

In 1949 Salvador Dali startled Madrid with a surrealistic version of Zorrilla's drama typical of that painter's concept of art.

And see Nos. 223, 225, 234, 235, 288, 340, 355, 356, 369, 398, 402, 434, 487, 547, 573, 587, 599, 609, 625, 627, 647, 665, 671, 672, 685, 686, 750, 751, 779, 820, 845, 900, 915, 1004, 1098, 1127, 1137, 1160, 1197, 1213, 1228, 1242, 1284, 1351, 1365, 1372, 1418 - 1420, 1422, 1455, 1458, 1536, 1547, 1623, 1726, 1734, 1735, 1783, 1784, and 1799. Also See No. 1301a.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

1936. ZORRILLA Y MORAL, JOSÉ. *Don Juan Tenorio. Zarzuela* in three acts and seven *cuadros.* Music by Nicolás Manent. First performed Oct. 31, 1877. Mitjana, No. 4293, gives the date of Aug. 1875, performed in Barcelona, in four acts, music by Manent. He is apparently confusing Zorrilla's *zarzuela* with that of Rafael del Castillo, which did appear in Barcelona at that time, though supposedly in three acts, and with the title *El Convidado de piedra.* See Castillo. Mitjana also reports a *Don Juan Tenorio* given all over Spain by the company directed by Arderius. It was a "bailable bufo" and an indecent and indecorous piece of nonsense, Mitjana feels sure, like most the productions mounted by this group. No one knows who composed the music. I have no other reference to this work.

1937. ZORRILLA Y MORAL, JOSÉ. *La Leyenda de Don Juan Tenorio.* Fragment of a *leyenda.* Issued posthumously, Barcelona, 1895. Part of a very extensive *leyenda* which he projected but never finished on the Tenorios.

1938. †ZORRILLA Y MORAL, JOSÉ*. Margarita la tornera. Leyenda.* Originally in his *Cantos del trovador ...* (Madrid, 1840). Margarita is snatched from the convent, seduced, and abandoned by the libertine Don Juan de Alarcón.

1939. ZORRILLA Y MORAL, JOSÉ. *El Tenorio bordelés.* "Recuerdo legendario." Novel. Madrid, 1897. Not "cordobés."

1940. ZORRILLA Y MORAL, JOSÉ. *El Testigo de bronce. Leyenda.* Originally in *Dos leyendas tradicionales* (Madrid, 1845). A statue swears as a witness against the protagonist.

---. ***ZSCHOKKE, HEINRICH, 1771 - 1848. *Der Todte Gast. Novelle.* Humorous tale, before end of 1828. Connection with Don Juan, if any, very tenuous. See J. Berr and L. Robert.

---. (ZULOAGA, IGNACIO. See under "Paintings.")

1941. ZWEIG, STEFAN. *Leporella.* Short story. Aus. Orig. in *Kleine Chronik* (Leipzig, 1929). The amorous Baron von Ledersheim gets the habit of calling his ugly, peasant maidservant "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.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

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

2004. LOPE: *Infanzón.*

2004.1. Menéndez y Pelayo. *Estudios sobre el teatro de Lope de Vega*, Chap. xliv, in *Obras completas*, XXXII (Santander, 1949), pp. 325 - 374.

2010. STONE GUEST.

(Since most all the material on folklore deals or is to some extent connected with this legend, it has been entered under one heading.)

2010.1. Anon. "Otra versión del romance del romance del *Convidado de piedra*," *CEsp* (1906), pp.767 - 768.

2010.2. Anon. "Romance de la calavera invitada a cenar," *Pueblo* (Madrid), Nov. 5, 1949.

2010.3. Braga, Theophilo. Legend of "A Estatua que come," given in his *Contos tradicionaes do povo portuguez* (Porto, 1883), I, pp. 204 - 205.

2010.4 - 5. Busk, Rachel H., *The Folk Lore of Rome* (London, 1874), pp. 202 - 203, and Giuseppe Pitrè, *Novelle popolari toscane* (Florence, 1885), pp. 137 - 138 (discussed, note, pp. 138 - 139), retell the story of "Don Giovanni," carried to hell by the devil when he refused to repent.

---. (Campbell. See No. 4093.)

2010.6. Chaves y Rey, Manuel. Chapter "Don Juan Tenorio," in his *Páginas sevillanas*, etc. (Seville, 1894), p. 158 ff.

2010.7. Espinosa, A. M. "La Leyenda de Don Juan y las doce palabras retorneadas," *Boletín de la Biblioteca Menéndez y Pelayo*, XV (1933), pp. 216 - 219.

---. (Farinelli. See No. 4153, Ch. iii, and pp. 283 - 306.)

2010.8. Filippini, Enr. "Don Giovanni e il diavolo," in his *Spigolature folkloriche* (Fabriano, 1899), Ch. viii.

2010.9. Klapper, Joseph. "Eine Quelle der Don Juan - Sage, *SVL*, IX (1909), pp. 190 - 192.

2010.10. Klapper, Joseph. "Die Quellen der Sage vom toten Gaste," *Festschrift zur Jahrhundertfeier der Universität zu Breslau* (Breslau, 1911), pp. 202 - 231.

* See supra, p. 14, for explanation of numbering system.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

2010.11. MacKay, Dorothy E. *The Double Invitation in the Legend of Don Juan.* Stanford, Cal., (1943). Rev. by W. C. Atkinson, *MLR*, XL (1945), pp. 143 - 145; C. Bruerton, *HR*, XI (1943), pp. 353 - 355; *T. C. Smith, *BHS*, XXI (1944), p. 188; Paul S. Wood, *PQ*, XXV (1946), pp. 90 - 91.

2010.12. Menéndez Pidal, Ramón. "Los Romances tradicionales en América," *CEsp* (1906), pp. 72 - 111.

2010.13. Menéndez Pidal, Ramón. " Sobre los orígenes de *El Convidado de Piedra*," *CEsp* (1906), pp. 449 - 459. Also in his *Estudios literarios* (Madrid, 1920), pp. 105 - 136, or (Buenos Aires, 1939), pp. 81 - 108.

2010.14. Menéndez y Pelayo, Marcelino. Discussion of "Coplas de la muerte como llama a un poderoso caballero," in his *Antología de poetas líricos castellanos*, III, pp. 205 - 206 (O*bras completas* [Madrid, 1944], vol. XIX; in older ed. of *Antología*, VI, ccclxxxiii - iv).

2010.15. Menéndez y Pelayo, Marcelino. "Romance de Don Juan," *Antología*, IX, pp. 316 - 317 (*Obras completas* [Madrid, 1945], vol. XXV; in older ed. of *Antología*, X, pp. 209 - 210).

2010.16. Parlow, H. "Das Totenfest und die Don Juan - Sage in Spanien," *Die Tägliche Rundschau, Unterhaltungsbeilage* (Berlin), VI (1906), p. 275.

---. (Pitrè. See No. 2010.5.)

2095. *Leontius.*

2095.1. Ancona, Alessandro d'. "La Leggenda di Leonzio," in *Miscellanea di studi critici edita in onore di Arturo Graf.* Bergamo, 1903. Also in Ancona: *Saggi di letteratura popolare ...* Leghorn, 1913.

---. (Farinelli. See No. 4152, II, pp. 229 - 230.)

2095.2. Fischer, O. "Don Juan und Leontius," *SVL*, V (1905), pp. 226 - 242.

---. (Gendarme de Bévotte. See No. 4186, p.37 and ff.)

2095.3. Zeidler, Jacob. "Beiträge zur Geschichte des Klosterdramas: II. Thanatopsychie (Zeugnisse und Belege für Don Juan auf dem Ordenstheater)," *ZVL*, IX (1896), pp. 88 - 132.

2101. *San Patricio.*

---. (For general bibliography on this legend, see Baldensperger, No. B1, p. 134, and Serís, No. B13, pp. 373 - 374)

2101.1. Avalle Arce, Juan B. "Sobre la difusión de la leyenda del Purgatorio de San Patricio en España," *NRFH*, II (1948), pp. 195 - 196.

2101.2. Miquel y Planas, Ramón. "Influencia del *Purgatori de Sant Patrici* en la llegenda de *Don Juan*," *Bibliofilia*, fascicule XV (1914), pp. 583 - 597.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

2103. CHAUCER.

2103.1. Singer, Armand E. "Chaucer and Don Juan," *WVUPP*, XIII (1961), pp. 25 - 30.

2107. CUEVA.

2107.1. Gillet, Joseph E. "Cueva's *Comedia del Infamador* and the Don Juan Legend," *MLN*, XXXVII (1922), pp. 206 - 212.

2107.2. Icaza, F. A. de. Introd. to his ed. of Cueva's *Infamador* Clásicos Castellanos, No. 60. Madrid, 1924.

2108. FERREIRA.

2108.1. Menéndez y Pelayo, Marcelino. Discussion of *Eufrosina* in *Orígenes de la novela*, IV, pp. 114 - 125 (in *Obras completas*, vol. XVI [Madrid, 1943]).

2116. MURASAKI.

2116.1. Anon. "Don Juan as a Japanese Literary Character," *CuL*, XLI (1906), p. 56.

2116.2. Barine, Arvède. "Un Don Juan japonais," in his *Essais et Fantaisies.* Paris, 1888.

2116.3. *Bittcher, E. "Ein Don Juan in der japanischen Literatur," *Der Sammler*, vol. XLI (1913). (This year of this periodical seemingly not held in the U. S. or Canada.)

2116.4. Charpentier, Léon. "Un Don Juan dans la littérature japonaise," *GrR*, XXXVIII (1906), pp. 351 - 363.

2123. ROJAS.

2123.1. Arciniega, Rosa. "*La Celestina*, antelación del *Don Juan*," *Revista de las Indias*, XXXVI (1939), pp. 258 - 279.

2125. TÉLLEZ: *Condenado.*

2125.1. *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, could be a subtitle.

2126. TÉLLEZ: *Escarmientos.*

2126.1. Webber, Edwin J. "The Shipwreck of Don Manuel de Sousa in the Spanish Theater," *PMLA*, LXVI (1951), pp. 1114 - 1122.

2133 - 2134. VEGA.

2133 - 2134.1. Blanco Soler, C. "Lope de Vega en la génesis de Don Juan," in his *Emoción y recuerdo de España en Filipinas*, pp. 49 - 77. Madrid, 1949.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

2134. VEGA: *Fianza.*

2134.1. Barnstone, Willis. "Lope's Leonido: An Existential Hero," *TDR*, VII (fall, 1962), pp. 56 - 57.

2134.2. Valbuena Prat, Ángel. "A Freudian Character in Lope de Vega," *TDR*, VII (fall, 1962), pp. 44 - 55. Trans. by Pedro León.

2138. CARDEÑAS.

2138.1. Gómez Imaz, Manuel, and J. M. Valdenebro edited Cardeñas' book: Seville, 1903.

2139. LOZANO.

2139.1. Entrambasaguas, Joaquín de. *El Doctor D. Cristóbal Lozano.* Madrid, 1927. Also in *RABM*, XLVIII (1927), pp. 138 - 158, 205 - 233, 293 - 316; XLIX (1928), pp. 1 - 24, 156 - 177, 209 - 231. (Expanded from earlier version?)

2139.2. MacMillan García, Barbara. "Cristóbal Lozano and the Legend of Lisardo," *MP*, XLVII (1950), pp. 152 - 163.

2140. JUAN MANUEL.

---. (MacKay, No. 2010.11, p. 42, relates his legend and gives source material.)

2141. MAÑARA.

2141.1. *Anon. "La véritable histoire de Don Juan," *Marie - France* (Paris), Feb., 1957. A 24 p. art. on Mañara.

2141.2. Avilés, José. *Compendio de la vida de un ilustre sevillano D. Miguel Mañara.* Seville, 1903.

2141.3. Barrès, Maurice. "Une Visite à Don Juan," in his *Du sang, de la volupté et de la mort.* Paris, 1894. (Paris, 1909, pp. 159 - 165.)

---. (Cano y Cueto. Criticism of his own *Miguel de Mañara*, No. 2582.1.)

2141.4. *Castelot, André. "Chi era Don Giovanni," *Historia* (June 1958).

2141.5. Castelot, André. "Le Vrai Don Juan," *Jours de France* (Paris), No. 470 (Nov. 16, 1963), pp. 11 - 12, 14, 16.

---. (Cesari - Rocca. See Nos. 4105 - 4106.)

2141.6. Gautier, Théophile. *Voyage en Espagne*, Ch. xiv. Paris, 1840.

2141.7. Gómez Imaz, Manuel. *Don Miguel Mañara, algunos datos referentes al insigne fundador de la S. Caridad de Sevilla.* Seville, 1902.

2141.8. *Granero, J. M. "La Conversión de don Miguel de Mañara," *RyF*, CLXI (1960), pp. 49 - 66.

2141.9. *Granero, J. M. "Don Miguel Mañara, ¿el verdadero Don Juan?" *RyF*, CLI, No. 684 (Jan. 1955), pp. 264 - 280. (To be concluded.) Refers to No. 2141.15.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

---. (HENRIOT. See No. 4221.)

---. (HILLIS. See No. 4222.)

2141.10. Jiménez, Guillermo. "La Beatificación de Don Juan," in his *Cuaderno de notas* (Mexico City, 1929), pp. 25 - 29.

2141.11. Larroumet, Gustave. "À propos de Don Juan / Don Juan à Seville," *Le Temps*, June 29, 1897, p. 3.

2141.12. Latour, Antoine de la. *Don Miguel de Mañara, sa vie ...*, etc. Paris, 1857. More or less a free translation of Cardeñas' biography cited above, No. 138.

2141.13. Loo, Esther van. "La Conversion et la mort du Don Juan historique," *TR*, No. 119 (Nov. 1957), pp. 40 - 49.

2141.14. Loo, Esther van. "Le Véritable Don Juan," *Musica* (Chaix), No. 70 (Jan. 1960), pp. 45 - 49.

2141.15. Loo, Esther van. *Le Vrai Don Juan: Don Miguel de Mañara.* Pref. by André Castelot. Paris, (1950). Rev. in *Spanish Cultural Index*, Oct. 1, 1950, pp. 86 - 88; rev. by André Castelot, "Don Juan va être canonisé! ...," *La Gazette des Lettres*, VI (July 8, 1950), p. 3; *L. Labiau, *LR*, VI (1952), pp. 350 - 352; one source gives *Lingua Nostra* (Florence), vol. VI, 1952, instead of *LR.* See No. 2141.9.

2141.15a. *López Núñez, Juan. *Don Juan de Mañara y la leyenda de Don Juan.* Cited without details by No. 2141.19a.

2141.16. Lorenzi de Bradi, Michel ... *Don Juan, la légende et l'histoire ...* Paris, 1930. Rev. by E. Hollande, "Le Vrai Don Juan," *RevB*, LXVIII (1930), pp. 699 - 701.

2141.17. Mas y Prat, Benito. "Don Miguel de Mañara" and "Rancé y Mañara," Chs. i and ii, pp. 23 - 77, in his *Estudios literarios.* Madrid, 1872.

2141.18. Mauclair, Camille. "Don Juan ou Don Miguel," *RU*, XLIII (Nov. 15, 1930), pp. 433 - 445.

2141.19. Olivier, Paul. "En marge de l'histoire - La Canonisation de Don Juan," *RevF*, I (1921), pp. 214 - 222.

2141.19a. Schlatter, Carlos. *Don Miguel Mañara: Su época - su vida - su leyenda.* Madrid: Aguilar, 1958. Vol. X of Nova Navis. Novelized biography. Claims there is no connection between Miguel Mañara and Don Juan, and that the former led a blameless life. See esp. Chs. xxii - xxiv. Fairly extensive bibliog. of historical material on Miguel M. himself, but not always accurately cited.

2141.20. Tharaud, Jérôme, and Jean Tharaud. "Le Secret de Don Juan," in their *La Semaine sainte à Séville* (Paris, 1927) pp. 43 - 50.

---. (Toman. See No. 1727.)

2141.21. Zidonis, G. I. " Miguel Mañara: Don Juan touché par la grâce," *Spectacles: Revue ... des Arts de la scène*, No. 3 (Dec. 1958), pp. 10 - 11.

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2147ff. DON JUAN TYPE.

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2147ff.2. Prevost, John C. *Le Dandysme en France (1817 - 1839).* Geneva: Droz; Paris: Minard, 1956.

2147ff.2a. Reynders, K. "Dandies in de literatuur, " *Roeping*, XXXVII (1961), pp. 262 - 272.

2147ff.3. Sainte - Beuve, Charles - A. *Port Royal*, III (Paris, 1848), p. 303. (A note on historical Don Juans.)

2150. AMIEL.

2150.1. Marañón, Gregorio. *Amiel: Un Estudio sobre la timidez.* Bilbao - Madrid - Barcelona, 1932. See esp. pp. 89 - 90 and Ch. xiv, pp. 265 - 293.

2153. BYRON.

2153.1. Maurois, André. *Byron.* 1930. This becomes in English: "Don Juan; or, The Youth of Byron," *Forum*, LXXXII (1929), pp. 65 - 71, 183 - 192, 250 - 256, 309 - 316, 378 - 384; LXXXIII (1930), pp. 53 - 59, 114 - 121. Also in book form as *Byron.* New York, 1930. This biography emphasises the poet's love life. New Fr. ed., rev., *Don Juan; ou, La Vie de Byron.* Paris, c. 1952.

2155. CASANOVA.

---. (Included here are items dealing with Casanova and Don Juan only. For a general bibliography on Casanova, see J. Rives Childs, *Casanoviana ...* [Vienna, 1956], and the yearly supplements in his *Casanova Gleanings*, vols. I - VI [1958 - 1963]. Also see under No. 2596.)

2155.1. Arnstein, Felix G. "Casanova in the Making," *ON*, XXVII (Jan. 19, 1963) pp. 15 - 16. (Da Ponte used Casanova as model for his D. Giovanni.)

2155.2. Carrera, Julieta. *Don Juan y Casanova.* Mexico, 1946.

---. (Carrere. See No. 2188.1.)

---. (Flynn. See No. 3772.16.)

2155.3. *Flores, Luis J. "Tres posesos del amor: Werther, Don Juan, Casanova," *Puerto Rico Ilustrado*, March 5, 1949, pp. 59, 61.

---. (Grau. See No. 4199.)

2155.4. Hussey, Dyneley. "Casanova and *Don Giovanni*," *MuL*, VIII (Oct. 1927), pp. 470 - 472.

2155.5. *Lucas - Dubreton, J. *Le Don Juan de Venise: Casanova.* Paris, 1955.

2155.6. Marceau, Félicien. *Casanova ou l'anti - Don Juan.* Paris: Presses de la Cité, c. 1948. Last chapter bears the title, "L'Anti - Don Juan," pp. 179 - 192; general in nature.

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2155.6a. *Mariotti, Giovanni. "Casanova non fu un Don Giovanni," *Epoca*, XIV, No. 662 (1963), pp. 83 - 85.

---. (Nettl. See No. 2596.1.)

---. (Orico. See No. 4310, pp. 213 - 238.)

2155.7. Sarfatti, Margherita G. *Casanova contro Don Giovanni.* Milan, 1950.

2155.8. Schmitz, Oskar A. H. *Don Juan, Casanova und andere erotische Charaktere.* Stuttgart, 1906.

---. (Zweig. See Nos. 4145 and 4459.)

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2157. CONSTANT.

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2158. EÇA DE QUEIROZ.

2158.1. Edwards Bello, Joaquín ... *Don Juan lusitano: Ejercicios portugueses dedicados a los lectores de Eça de Queiroz ...* Santiago de Chile, 1934.

2162. JASON.

2162.1. *Jentsch, Karl. "Don Juan und Jason," *Zeit* (Vienna daily), 1905. Rev. by P. L., *LE*, VII (May 15, 1905), p. 1191. I have seen only the review.

2163. (DON) JUAN OF AUSTRIA.

2163.1. Castro, Américo. "Don Juan de Austria en el Nápoles histórico y en el poético," *QIA*, III, No. 17 (1955), pp. 1 - 3. Suggests opening of Tirso's *Burlador* perhaps based on some amorous adventures of Juan of Austria.

2166. NAPOLEON III.

2166.1. Assmus, Burghard. *Ein kaiserlicher Don Juan: Interessante Enthüllungen aus dem Liebesleben Napoleons III.* Leipzig, 1901. (Cf. his *Liebesabenteuer einer Kaiserin ...* Leipzig, 1902; about the Empress Eugénie.)

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2168.1. Cossío, José María de. "El Caballero de Oliveira: Documentos para la biografía de Don Juan," *RO*, VII (1925), pp. 359 - 366.

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2173.2. Friedlaender, Maryla. "Honored Adventurer," *ON*, VI (March 1942), pp. 20 - 25.

---. (Nettl. See Nos. 1466 and 2596.1.)

2174a. QUERIOLET.

2174a.1. Dreano, M. "Monsieur de Queriolet et Dom Juan," *RHL*, LXII (1962), pp. 503 - 513.

2175. RAIS [RETZ], G. DE.

2175.1. Stendhal. *Mémoires d'un touriste* (Brussels, 1838), II, pp. 47 - 55. Treats of Gilles de Retz and of Don Juan in general.

2181. ROSS.

2181.1. Lessing, Gotthold E. *Sämtliche Schriften* (3rd ed. Ed. Lachmann and Muncker, Stuttgart, 1886 --), XV, p. 281, "Entwürfe und unvollendete Schriften," section called "Collectanea." Lessing has the following short note on Lord Ross, an eighteenth century libertine and blasphemer: "Mylord Ross zu Dublin, von dem das *Journal Encyc.* 1762. p. 105. würde ein gutes Subject zu einem neuen Don Pedro seyn." The periodical citation in question is *Le Journal Encyclopédique* (Bouillon), Jan. 1, 1762, pp. 104 - 109. Lessing's note is discussed by Camille Pitollet, *Contributions à l'étude de l'hispanisme de G. E. Lessing* (Paris, 1909), pp. 240 - 245.

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2182.1. *Mélia, Jean. *Stendhal et les femmes* (Paris, 1902), esp. p. 189.

2182.2. 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 (2nd ed., Madrid, 1951), pp. 563 - 596. On Stendhal and general on Don Juan.

2183. TENORIO FAMILY.

2183.1. Cordero de Santoyo, M. T [enorio]. *El Verdadero Don Juan Tenorio o sea Memoria sobre la precedencia, enlace y continuación del apellido Tenorio.* Madrid, 1853.

2185a. VEGA.

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2186. VILLAMEDIANA.

2186. (See Marañón, No. 4272, essay entitled "Gloria y miseria del conde Villamediana.")

2187. VILLANUEVA.

---. (Grau. See No. 4199.)

2188. ZAMACOIS.

2188.1. Carrere, Emilio. "El Amor y Don Juan," in his *Espectro de la rosa, Obras completas*, XV (Madrid, 1921), pp. 57 - 59. Comparison of Zamacois, Casanova, Werther, and Lovelace.

2188.2. Carrere, Emilio. "El Hombre rico, el hombre nube ...," ibid., pp. 122 - 125. All on Zamacois.

2190ff. DOÑA JUANA TYPE.

2190ff.1. Alméras, Henri d'. *La Femme amoureuse dans la vie et dans la littérature ... Quelques représentants du donjuanisme ...* Paris, (1923).

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2195.1. Amalfi, G. *La Regina Giovanna nella tradizione.* Naples, 1892.

2205. SAND.

2205.1. Maurois, André. *Lélia, ou, La vie de George Sand.* Paris, 1952. Eng. version, N. Y., 1953. Diseusses her donjuanesque proclivities.

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---. (For a general bibliography on the Dance of Death, see Baldensperger, No. B1, p. 93. And see Mackay, No. 2010.11, pp. 33 - 34, for folk tales involving the Dance of Death, two of them connected with the double invitation theme.)

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2208.1. Bianquis, Geneviève. "Faust dans l'histoire, la légende et la littérature: Don Juan et Faust," *RCC*, XXXV (2) (1933 - 1934), pp. 730 - 744.

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2208.5. **Hartwick, M. "Faust, Don Juan and Ahasver," *Eckart*, VIII, pp. 225 - 228. Incorrect reference.

2208.6. *Hirsch, Pfarrer aus Lintorf. *Die Drei grossen Volkssagen von Don Juan, vom ewigen Juden und von Dr. Faust ...* Frankfort a/M., 1875.

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2208.8. Krogh, Torben. "Don Juan og Faust som Pantomime - Figurer," *Tilskueren* (Copenhagen), LIII (Sep. 1936), pp. 185 - 206. (Trans.: "D. J. and F. as Pantomime Figures.")

2208.9. Madariaga, Salvador de. "Fausto y Don Juan" and "Algo más sobre Fausto y Don Juan," in his *Bosquejo de Europa*, part 2, Ch. iii, pp. 61 - 66, and Ch. v, pp. 71 - 78. Mexico City, (1951).

2208.10. *Magalhães de Azeredo, Carlos de, 1872 --. Supposedly did a "literary letter" on the connection between Faust and Don Juan. I have found no trace of it.

2208.11. Nieten, Otto. "Don Juan und Faust und Gotland," *SVL*, IX (1909), pp. 193 - 222.

2208.12. Orico, Osvaldo. "La Influencia de 'Don Juan' sobre 'Mefistófeles'," *Revista Nacional de Educación* (Madrid), X (1950), pp. 29 - 33. (On Tirso and Goethe.)

2208.13. Prunaj, Giovanni B. *Le Tre leggende eterne.* Milan, 1915. (The Cid, Don Juan, Faust.)

2208.14. Quaglino, G. "Don Giovanni, Fausto e Loyola," in his *Dialoghi d'esteta.* Milan, 1899.

2208.15. Ramos, Gustavo. "A Lenda de D. Juan Tenorio, nas sues relações com a lenda faustiana," which is Ch. iv of his longer study," O Fausto de Goethe no seu duplo significado filosófico e literário," *O Instituto* (Coimbra), LX (1913) to LXV (1918), passim. Ch. iv is found in LXIII (1916), pp. 640 - 652; LXIV (1917), pp. 57 - 64, 99 - 109, 151 - 156, 187 - 194, 240 - 250, 368 - 379, 415 - 422, 485 - 489.

2208.16. *Rubens de Melo. Supposedly did a study on Faust and Don Juan. I have not located it.

2208.17. *Sánchez Castañer, F. Article comparing Don Juan, Don Quijote, and Faust. *QIA* (Turin), X (1951).

2208.18. Schmidt, Erich. "Volksschauspiele aus Tirol. Don Juan und Faust," *Archiv*, XCVIII (1897), pp. 241 - 280.

2208.19. 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.

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2209. FRA DIAVOLO.

2209.1. Kolb, Annette. "Don Juan and Fra Diavolo," *Wiener Rundschau*, III (1899), p. 25.

2210. SERRALLONGA.

---. (*Enciclopedia Universal Ilustrada*, vol. LV, has a long article on Juan de Serrallonga, a 17th century Robin Hood - like figure, whose connection with Don Juan [which some critics profess to find] is slight, if it exists at all. Many other versions of the story have been done: some of them are mentioned in the article referred to.)

2211. MOLENAR.

---. (Farinelli, No. 4153, p. 457, says that his legend recalls that of Don Juan. "Claes Molenar" would seemingly be Nicolaes (or "Claes") Molenaer (or "Molenaar"), a painter of the School of Haarlem, who died in 1676 at the age of about fifty. I know of no such legend told about him. However, the Belgian painter Corneille Molenaër (1540 - 1591) is said to have led a life of wild debauchery that led him to misery and poverty.)

2213. ROBERT THE DEVIL.

2213.1. Benezé, E. *Orendel, Wilhelm von Orense and Robert der Teufel.* Halle, 1897.

---. (Edwards. See No. 4141.)

---. (Fitzmaurice - Kelly. See No. 4167, and Farinelli, No. 4153, pp. 50 - 51 and 299 - 300.)

2213.2. Kippenberg, Anton. "Die Sage von *Robert dem Teufel* in Deutschland und ihre Stellung gegenüber der Faustsage," *SVL*, IV (1904), pp. 308 - 333.

2213.3. Tardel, Hermann. "Neue Bearbeitungen der Sage von Robert dem Teufel," *SVL*, IV (1904), pp. 334 - 345.

2213.4. Tardel, Hermann. *Die Sage von Robert dem Teufel in neueren deutschen Dichtungen und in Meyerbeers Oper.* Berlin, 1900.

2214. VÁZQUEZ DE LECA.

---. (Cano y Cueto, No. 2581.1, discusses his own version of the legend.)

2214.1. *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, pp. 645 - 663. Pub. by Real Academia de la Historia.

2214.2. Hazañas y la Rua, Joaquín. *Vázquez de Leca 1573 - 1649.* Seville, 1918.

2214.3. Mévil, André. "Le Véritable Don Juan (Mateo Vasquez de Leca, qui a servi de modèle à Tirso de Molina pour son *Burlador de Sevilla*, source de tous les Don Juan)," *JD*, XXXVI, part 2 (Nov.22, 1929), p. 845. *Also reported in *JDD*, Nov. 10, 1929.

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2217. ACCIAIUOLI.

2217.1. E [ngel], C [arl]. "Views and Reviews," *MuQ*, XXIX (1943), 527 ff.

2217.2. Fuà, Franco. *L'Opera di Filippo Acciajoli.* Fossombrone, 1921.

2220. AICARD.

2220.1. Aicard, Jean. Preface to his *Don Juan 89.*

2227. ALBERGATI - CAPACELLI.

2227.1. Filippini, Enr. " Per lo svolgimento drammatico della leggenda dongiovannesca," *RCLI*, IV (1899), pp. 63 - 67.

2233. ALMQVIST.

2233.1. *Atterbom, P. D. A. *Samlade Skrifter i obunden Stil*, VII (Örebro, Sweden, 1870), 126 ff.

2233.2. Runeberg, Johan L. *Samlade Skrifter*, VI (Stockholm, 1874), pp. 103 - 110. *Orig. in *Helsingfors Morgenblad*, 1837.

2240. ÁLVAREZ DE AZEVEDO.

2240.1. Cavalheiro, Edgard. Introd. to *Noite na taverna.* Sao Paulo, 1955.

2242. ÁLVAREZ QUINTERO.

---. (Pérez de Ayala. See No. 4331.)

---. (Torrente Ballester. See No. 4427.)

2247. ANDRÉ.

---. (See No. 3318.5.)

2266. *Don Giovanni*.

2266.1. *Rev. in *Allgemein Europäischer Journal* (Nov. 1796), p. 189 ff.

2289. *Don Juan.*

2289.1. Lullo, Orestes di. *El Folklore de Santiago del Estero* (Tucumán, Argentina, 1943), pp. 245 - 250.

2317. *Don Juan, or The Libertine Destroyed.*

2317.1. Sonneck, Oscar G. *Early Opera in America* (New York, London, Boston, c. 1915), passim.

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2324. *Don Leon.*

2324.1. Carb, Nathan R. E., Jr. "The 'Leon' - 'Noel' Anagram," *N&Q*, CCIX, n. s. XI (1964), p. 252.

2324.1a. *Chew, Samuel C. "'Don Leon' Poems," *TLS*, July 9, 1954, p.447.

2324.2. Guillemin, Henri. "Clartés sur le mystère Byron," *TR*, No. 119 (Nov. 1957), pp. 80 - 89.

2324.3. Knight, G. Wilson. "Colman and 'Don Leon'," *TC*, CLIX (1956), pp. 562 - 573.

2324.4. Knight, G. Wilson. "'Don Leon' Poems," *TLS*, June 4, 1954, p. 368.

2324.4a. Knight, G. Wilson. *Lord Byron's Marriage* (London, 1957), pp. 159 - 243 and passim. Also on Byron's *Don Juan*, passim.

2324.5. Knight, G. Wilson. "Who Wrote 'Don Leon'?" *TC*, CLVI (1954), pp. 67 - 79.

2327. *Le Festin de pierre.*

2327.1. Brenner, Clarence Dietz. *The Théâtre Italien: Its Repertory, 1716 - 1793.* Berkeley, 1961. Univ. of California Pub. in Mod. Philol., vol. LXIII.

2327.2. D'Origny, A. - J. - B. *Annales du théâtre italien depuis son origine jusqu'à ce jour.* 3 vols. Paris, 1788.

2347. *Laufner Don Juan.*

2347.1. Werner, Richard M. *Der Laufner Don Juan.* Hamburg - Leipzig, 1891. Introductory essay, notes, and text.

2359ff. PUPPET SHOWS, ETC.

2359ff.1. Kralik, R., and Jos. Winter, eds. *Deutsche Puppenspiele.* Vienna, 1885. Contains *Don Juan der Wilde.*

2359ff.2. Meyer, F. Arnold. "Beiträge zur Kenntnis des Puppentheathers. Repertoirelisten von Spielern aus Wien und Umgebung," *Euph*, VII (1900), pp. 139 - 150, esp. p. 141. Cites my Nos. 362, 364, and 367, among others. In his list, Nos. fig, 165a, 155g, 174c, 189c, 233a.

---. (Schmidt. See No. 2208.18.)

2359ff.3. Tenschert, Roland. "Die Don - Juan - Sage auf der Tanz-, Volks- und Puppenbühne," *OMZ*, V (July - Aug. 1950), pp. 151 - 154.

2359ff.4. Trautmann, Karl. "Deutsche Schauspieler am bayrischen Hofe," *Jahrbuch für Münchner Geschichte*, III, pp. 361 - 362.

2379. *Tan largo.*

2379.1. Fuensanta del Valle, Marqués de la. Introd. to vol. XII of the *Colección de libros españoles raros o curiosos* (ed. F. del V. and José Sancho Rayón. Madrid, 1878), pp. v - x. Volume includes text of the *Tan largo ...*

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---. (Hämel. See No. 4210.)

2379.2. Lida de Malkiel, María Rosa. "Sobre la prioridad de *¿Tan largo me lo fiáis?*" *HR*, XXX (1962), pp. 275 - 295. Like Wade and Mayberry below, she decides that it preceded Tirso's play.

---. (Mayberry. See below, under G. E. Wade, No. 2379.4.)

---. (Ríos, Blanca de los. See No. 3711.67.)

2379.3. Sánchez y Escribano, F., and William L. Fichter. "Una Anécdota folklórica del *Tan largo me lo fiáis* no notada haste la fecha," *RFH*, IV (1942), pp. 70 - 72.

2379.4. Wade, Gerald E., and Robert J. Mayberry. "*Tan largo me lo fiáis* and *El Burlador de Sevilla y El Convidado de piedra*," *BCom*, XIV, No. 1 (1962), pp. 1 - 16. *Rev. by Fr. V. S. Avello, *Est*, XIX, No. 60 (1963), p. 185.

2381a. *Touch at an Unpublished Canto.*

---. (Mortenson. See No. 2556.69a.)

2384. ANOUILH: *Ornifle.*

2384.1. *Rev. by Robert Abirached in *Études*, CCLXXXVIII (1956), pp. 234 - 238.

2384.2. *Rev. by Joseph Bertrand in *RGB*, yr. XCIII (April 1957), pp. 154 - 156.

2384.3. *Rev. by Alessandro Bonsanti in *Il Mondo*, yr. IX (July 26, 1957), p. 7.

2384.4. *Rev. by René Lalou in *L'Éducation Nationale*, yr. XI (Nov. 10, 1955), pp. 16 - 17.

2384.5. *Rev. by François LeGrix in *Écrits de Paris*, Dec. 1955, pp. 94 - 96.

2384.6. *Rev. by Jacques Lemarchand in *FL*, Nov. 12, 1955, p. 12.

2386. ANTHES.

2386.1. *Koch, M. *Schlesische Zeitung*, April 30, 1912.

2387. APOLLINAIRE: *Casanova.*

2387.1. Mallet, Robert. Preface (pp. 7 - 11) to Apollinaire's *Casanova* (Paris, 1952).

2407. ASHTON.

2407.1. Rev. in *Ballet*, V (Aug. - Sep. 1948), p. 44.

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3318.315. Stevenson, Edward I. P. "After Hearing *Don Giovanni*," in his *Long - haired Iopas: ... Music Criticism* (Florence, Italy, 1927), pp. 11 - 21.

3318.316. Stevenson, Florence. "The Day of the Premiere," *ON*, XXIII (Feb. 9, 1959), pp. 12 - 14. The Prague performance of Oct. 29, 1787.

3318.317. Stiepaneck, J. N. Preface to his trans. of Da Ponte's libretto into Bohemian. Prague, 1825. Also in Nissen's Mozart biography (q. v.), above.

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3318.319. Strasfogel, Ian. "Giovanni Reborn," *ON*, XXII (Dec. 9, 1957), p. 20. Eugene Berman's new sets for the Metropolitan production.

3318.320. Suarès, André. "Mozart et le dramma giocoso," *RevM*, XVI (July - Aug. 1935), pp. 81 - 84.

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---. (Edwards, Henry S. "Alfred de Musset's Don Juan." See No. 4141.)

---. (Estève. See No. 2556.48.)

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---. (For criticism of Da Ponte's earlier Mozart libretto (1787), see under Mozart: e.g., Epstein's book and Gabardi's article.)

3472. PRÉVOST: *Don Juanes.*

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---. QUINTERO.

---. (See under Álvarez Quintero.)

3499. REECE.

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3518. RICHARDSON.

---. (Carrere. See No. 2188.1.)

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3541. RIMSKY - KORSAKOV.

---. (Emmer. See No. 3489.1.)

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---. (Caracava. See No. 3237.2.)

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3568.2. Fournel, François Victor. *Les Contemporains de Molière*, III (Paris, 1875), p. 316, 318 - 320; the play itself is included, pp. 321 ff.

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3570.13. Phelps, William L. Introd. to T. Lawrason Riggs' trans. into English. Yellow Springs, Ohio, c. 1929.

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3641.4. Reihmann, Oskar. *Thomas Shadwells Tragödie* The Libertine *und ihr Verhältnis zu den vorausgehenden Bearbeitungen der Don Juan - Sage.* Inaug. - Dissert., Leipzig. Halle, 1904. Also general.

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3643.10. Rev. by H. Clurman, *NewR*, CXXV (Dec. 24, 1951), p. 22.

3643.11. Rev. by Clifton Fadiman, *Holiday* (Philadelphia), XI (Mar. 1952), p. 6. Apparently the same as essay in his **Party of One* (Cleveland, Ohio, 1955), pp. 285 - 291.

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3935.5. Alas, Leopoldo ["Clarín"]. "El Teatro de Zorrilla," under the section "Revistas literarias," in his *Palique* (Madrid, 1893), No. 6, pp. 61 - 71. Orig. article dated Feb. 7, 1893. Only partly on *D. J. T*.

3935.6. Alas, Leopoldo. *Mis plagios* (Madrid, 1888), p. 25: in praise of *D. J. T.*

3935.7. *Almagro San Martín, M. de. "Poetas y versificadores: Don Juan Tenorio se va," *La Nación* (Buenos Aires newspaper), Mar. 23, 1941. Reported as general, too.

3935.8. Alonso Cortés, Narciso. Zorrilla: *Su vida y sus obras* (2nd ed. Valladolid, 1943), Ch. vi, pp. 323 - 354, and passim, throughout book.

---. (Andrés Álvarez. See No. 4014.)

3935.9. *Rev. of the Salvador Dali version, *Arbor*, XVII (Dec. 1950), pp. 490 - 491.

3935.10. *Rev. of the modern Greek verse version by Costas Ouranis, as given at the National Theatre in Athens, *Clavileño*, II (May - June 1951), p. 76.

3935.11. Rev. in *Time*, LIV (Nov. 14, 1949), p. 44. The Salvador Dali version.

3935.12. *Anon. Article on Fastenrath's trans., *Neue Zürcher Zeitung*, Oct. 29, 1899. Newspaper.

---. (Anon. See No. 2665.1.)

3935.13. *Anon. "Notes del 'Tenorio'", *ABC* (Madrid newspaper), Oct. 30, 1930.

3935.13a. Aymerich, José. "Sobre la popularidad de *Don Juan Tenorio*," *Insula*, XVIII, No. 204 (1963), p. 1 and 10.

3935.14. Barlow, Joseph W. "Zorrilla's Indebtedness to Zamora," *RR*, XVII (1926), pp. 303 - 318.

---. (Beerbohm. See No. 2665.2.)

3935.15. Bergamín, José. *Lázaro*, *Don Juan y Segismundo* (Madrid, c. 1959), pp. 51 - 61.

3935.16. Bergamín, José. "¡Tan corto me lo fiáis!" in his *La Corteza de la letra* (B. Aires, 1957), pp. 136 - 140. Also general.

3935.17. Blanco - Fombona, R. "*Don Juan Tenorio*," in his *Motivos y letras de España* (Madrid, [1930]), pp. 173 - 178. Orig. in a Madrid newspaper.

3935.18. *Bragaglia, Antón Guido. "El *Don Juan Tenorio* visto en Venecia," *Correo Literario* (Madrid), No. 39 (1952).

3935.19. Bustillo, Eduardo. "Campañas teatrales: *Don Juan Tenorio*, de Zorrilla," *IEA*, XLIII, part 2 (1899), pp. 263 - 266.

3935.20. Bustillo, Eduardo. "Los Teatros: *Don Juan Tenorio*, de Zorrilla," *IEA*, XXXVIII, part 2 (1894), pp. 287 - 290.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

---. (Busuioceanu. See No. 3711.14.)

3935.21. C., L. "El Rito del 'Tenorio'," *ABC* (Madrid), Oct. 28, 1951, p. 13.

---. (Camargo y Marín. See No. 4090.)

3935.22. Cañete, Manuel. "Los Teatros: Inauguración - *Don Juan Tenorio*, de Zorrilla," *IEA*, XXXII, part 2 (1888), pp. 275 - 279.

3935.23. Carrere, Emilio. *El Espectro de la rosa*, *Obras*, XV (Madrid, 1921), pp. 64 - 65.

3935.23a. *Casanova. *Los Funerales del Tenorio en Cádiz.* Cited without further data by Schlatter, No. 2141.19a. I assume it is probably about Zorrilla's drama.

3935.24. Castro, Adolfo de. "El Tenorio de Zorrilla," *EMod*, I (June 1889), pp. 147 - 160.

---. (Cervera. See No. 3935.42.)

---. (Civello. See No. 2556.39.)

3935.25. Coates, Mary W. "The Spanish Woman, The Spain of Today Repudiates *Don Juan Tenorio*," *Hisp*, XIII (1930), pp. 213 - 217.

---. (Costanzo. See No. 4114, Ch. iii, pp. 59 - 117 and No. 4115.)

3935.26. *Curzon, Henri de. "Le *Don Juan Tenorio* de Zorrilla," *RevB*, ser. 4 (?), XII (1899?), pp. 74 - 76.

3935.27. Curzon, Henri de. Trans. into French of *D. J. T.* Rev. by E. Mérimée, *BH*, III (1901), pp. 73 - 76.

3935.28. Darío, Rubén. "Tenorio y Hamlet," in *España Contemporanea*, vol. XIX of his *Obras completas* (Madrid, 1917 - 1920), pp. 226 - 230. It was orig. written Nov. 10, 1899. The part on Zorrilla is on pp. 226 - 229; the section on Hamlet has nothing to do with Don Juan.

---. (Díaz - Plaja. See No. 2778.1.)

3935.29. Fastenrath, Johannes C. F. "*Don Juan Tenorio* en Colonia," in his *La Walhalla y las glorias de Alemania*, XIII (Madrid, 1912), pp. 319 - 323. Orig. written in 1901.

3935.30. Fastenrath, Johannes C. F. "*Don Juan Tenorio* en Estrasburgo," ibid., pp. 325 - 327. Orig. written in 1901.

3935.31. Fastenrath, Johannes C. F. "*Don Juan Tenorio* en Zurich, en Praga y en Bonn," ibid., pp. 313 - 318. Orig. written in 1899 and 1904.

3935.32. *Fernández - Flórez, Isidoro. An article on Zorrilla's *Don Juan Tenorio.* This is probably his short monograph: *Zorrilla: Estudio biográfico* (Madrid, n. d.), which appeared orig. in *EMod*, 1891, though it is not, of course, specifically on the play alone.

---. (Ferri. See No. 3711.29.)

3935.33. Fitz - Gerald, Thomas A. "Some Notes on the Sources of Zorrilla's *Don Juan Tenorio*," *Hisp*, V (1922), pp. 1 - 7.

---. (Franquesa y Gomìs. See No. 4171.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

3935.34. Geiger, Albert. "José Zorrillas *Don Juan Tenorio*," *Die Nation*, *Wochenschrift für Politik*, *Volkswirthschaft und Litteratur* (Berlin), XV (June 18, 1898), pp. 548 - 552. Deals with Fastenrath's trans.

---. (Granados. See Nos. 4194 - 4195.)

3935.35. Gutiérrez Nájera, Manuel. "Don Juan Tenorio," in his *Obras*, *Prosa*, II (Mexico City, 1903), pp. 117 - 121. Concerns *D. J. T.* and Bartrina's sequel, No. 348.

3935.36. Gutiérrez Nájera, Manuel. "El Padre de Don Juan," ibid., pp. 123 - 126. On *D. J. T.* only.

3935.37. *Hazañas y la Rúa, Joaquín. "El *Tenorio* de Zorrilla," *Boletín del Centro Artístico y Literario*, extra number (1917), pp. 44 - 46. (Possibly "extra Nos. 44 - 46.")

3935.38. Held, Franz. "Zorrilla's *Don Juan Tenorio*," *Die Gesellschaft*, part 4 (1898), pp. 48 - 51. On Fastenrath's translation.

3935.39. *Huerta, Eleazar. "El Centenario de *Don Juan Tenorio* de Zorrilla," *Atenea* (Concepción, Chile), March 1944, pp. 204 - 217.

3935.40. Ibáñez, D. "El *Don Juan Tenorio* de Zorrilla," *La Ciudad de Dios* (El Escorial - Madrid), CXXIV (1921), pp. 257 - 270, 401 - 411; CXXV (1921), pp. 97 - 111; CXXVI (1921), pp. 32 - 42, 161 - 175, 501 - 513; CXXVIII (1922?), pp. 5 - 24, 161 - 176, 321 - 334. N. B.: Not "Blasco," but "D."

3935.41. Jiménez Placer, Fernando. "Los Valores plásticos en el *Don Juan*, de Zorrilla," *BibHisp*, III (1944), pp. 131 - 146.

3935.42. Jiménez Placer, Fernando, Francisco Cervera y Jiménez - Alfaro, and Antonio Sierra Corella. *Centenario del estreno de* Don Juan Tenorio (*1844 - 1944*). Madrid, 1944.

3935.43. *Laín Entralgo, Pedro. Essay in his *La Aventura de leer.* Madrid - Buenos Aires: Austral, 1956.

3935.44. Langdon - Davies, John. "The Spanish Woman," *Harper's*, CLIX (1929), pp. 711 - 719. Deals with *D. J. T.*

---. (Leslie. See No. 2748.3.)

3935.45. Lollis, Cesare de. "Zorrilla e Campoamor," in his *Cervantes reazionario e altri scritti d'Ispanistica ...* (Florence: Sansoni, 1947), pp. 285 - 309, mainly on pp. 287 - 304.

---. (López Núñez. See No. 4253.)

3935.46. *Luca de Tena, Torcuato. "José Zorrilla, Luis Escobar y Salvador Dali," *ABC*, Nov. 5, 1949. Madrid newspaper.

---. (Madariaga. See No. 4260.)

3935.47. *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.

3935.48. McKnight, William. "Don Juan and the Parody," paper delivered at SAMLA, Nov. 15, 1963, Atlanta, Georgia. General on Spanish parody, with special reference to parodies of *Don Juan Tenorio.* Summary in *SAB*, XXIX (Jan. 1964), p. 13.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

3935.49. *Menéndez y Pelayo, Marcelino. A study on Zorrilla's *D. J. T.* I was unable to locate it.

3935.50. *Montes, Eugenio. An article on *D. J. T.* I was unable to locate it.

3935.51. Moreno - García, César. "El Estreno del *Tenorio*," *RevC*, III (1917), pp. 60 - 71.

3935.52. Mori, Arturo. "Panorama mensual del teatro. Alrededor de *Don Juan Tenorio.* Evolucionaron los 'ballets'," *Norte; Publicación Mensual Hispano - Mexicana* (Mexico City), IX (Nov. 1941), No. 70. *Norte* is not paginated. On Zorrilla's *D. J. T.* and general.

---. (Nozick. See No. 4306.)

3935.53. *Olaguibel, Francisco M. de. "Don Juan y Zorrilla," *Norte* (México), IX (Oct. 1941), No. 69. *Norte is* not paginated.

---. (Orico. See No. 4310, pp. 139 - 154.)

---. (Ortega y Gasset. See No. 4316.)

3935.54. Oteyza, Luis de. "Doña Inés (de Zorrilla)," in his *Las Mujeres en la literature: Estudios literarios* (Madrid, Barcelona, B. A. 2nd ed. c. 1930), pp. 79 - 85.

---. (Owen. See No. 3372.1.)

---. (Palillas. See No. 3711.70.)

---. (Pedreira. See No. 4328.)

---. (Pérez de Ayala. See No. 4331.)

3935.55. Pfandl, Ludwig. "Wie Johannes Fastenrath den *Don Juan Tenorio* übersetzte," in *Amigos de Zorrilla* (Valladolid, 1933), pp. 103 - 124. "Colección de artículos dedicados al poeta."

3935.56. *R [odríguez] A [lcalá], H. "Don Juan Tenorio en Wisconsin," *Clavileño*, III (Sep. - Oct. 1952), pp. 47 - 48.

3935.56a. Rubio Fernández, Luz. "Variaciones estilísticas del 'Tenorio'," *Revista de Literatura* (Madrid), XIX (1961), pp. 55 - 92.

---. (Salillas. See No. 3711.70.)

3935.57. San Román, M. de. "Zorrilla, dramaturgo: *Don Juan Tenorio*," *RevC*, III (1917), pp. 99 - 102.

3935.58. *Sánchez - Camargo, M. "Zorrilla, protagonista infeliz de *Don Juan*," *Revista* (Barcelona), May 20 - 26, 1954, p. 6.

3935.58a. Sassone, Felipe. "Las 'Razones' de Don Juan Tenorio," *ABC* (Madrid), Oct. 28, 1951, p. 15.

3935.59. Sedwick, Frank. "More Notes on the Sources of Zorrilla's *Don Juan Tenorio:* The 'Catalog' and Stone - Mason Episodes," *PQ*, XXXVIII (1959), pp. 504 - 509.

---. (Sierra Corella. See No. B41. Includes a few contemporary revs. of *D. J. T.* Also, discussion by S. C. And see 3935.42.

---. (Thompson. See No. 2748.5.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

3935.60. Trend, J. B. "The Romantic Don Juan," Ch. iii of section on "Spanish Plays and Incidental Music," in his *A Picture of Modern Spain* (London, 1921), pp. 175 - 179. Almost all on *D. J. T.*

3935.61. Unamuno, Miguel de. "Ante la estatua del Comendador," in his *Cuenca ibérica (Lenguaje y paisaje)* (Mexico City, [1943]), pp. 129 - 133. Orig. done, ca. 1933. Essay on the statue in *D. J. T.*

3935.62. Valbuena Prat, Ángel. "El Don Juan español del romanticismo poético," Ch. xxvi, pp. 499 - 526, in his *Historia del teatro español* (Barcelona, 1956).

---. (Valera. See No. 2777.10.)

3935.63. Valladar, Francisco de P. "El *Tenorio* y ¿Granada? ... 'Un punto de contrición' ...," *RevC*, III (1917), pp. 74 - 76.

---. (Valle. See No. B19.)

3935.64. Wilson, W. "Zorrilla's Use of the Familiar and Polite Forms of Address in his *Don Juan Tenorio*," *Hisp*, XII (1929), pp. 367 - 370.

3935.64a. Young, Stark. "Notes on the Spanish Theatre," *ThA*, IV (1920), pp. 157 - 158.

3935.65. *Zorrilla, José. "Cómo se estrenó *Don Juan Tenorio* en México en 1865," *Revista de Revistas* (México), Nov. 5, 1916. A reprint or posthumous; Zorrilla died in 1893.

3935.66. Zorrilla, José. "Cuatro palabras sobre mi *Don Juan Tenorio*," in his *Recuerdos del tiempo viejo* (Barcelona, 1880), part 1, pp. 162 - 180. At the end is found the poem cited in the next item.

3935.67. Zorrilla, José. *Don Juan.* A poem of two hundred or so lines giving his views on the nature of his play, read at a performance in 1879. Somewhat poeticized. Found in several collections of his works: e.g., *Clásicos Castellanos*, vol. LXIII.

3935.68. Zorrilla, José. Don Juan Tenorio *ante la conciencia de su autor.* A work projected by Zorrilla. Some think that his "Cuatro palabras" above would have become part of it (if we must take "su autor" seriously). He said that it was to appear some October's end before the play would take place a few days later.

3935.69. *Zorrilla, José. "*Don Juan Tenorio*: Cómo nació mi drama," *El Tiempo Ilustrado* (México), Dec. 30, 1894. A reprint, or posthumous; Zorrilla died in 1893.

3936. ZORRILLA: *Zarzuela.*

3936.1. Adams, Nicholson B. "*Don Juan Tenorio*, 1877," paper read at SAMLA meeting in Greenville, South Carolina, Nov. 13, 1964. Copy on deposit at Univ. of Georgia at Athens.

---. (Alonso Cortés, N. See No. 3935.8, pp. 770 - 780.)

3936.2. Cervera, Francisco. "Zorrilla y sus editores: El *Don Juan Tenorio*, caso cumbre de explotación de un drama," *BibHisp*, III (1944), pp. 147 - 190. Contains an account of the *zarzuela.* And see No. 3935.42.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

3936.3. *Rev. by Peregrín García Cadena in *La Ilustración Española y Americana*, Nov. 8, 1877, reproduced in Alonso Cortés, No. 3935.8, pp. 776 - 780.

3936.4. *Zorrilla, José. Pref. to his own *zarzuela*, reproduced in Alonso Cortés, No. 3935.8, pp. 775 - 777, note.

3938. ZORRILLA: *Margarita.*

3938.1. Cossío, José María de. "El Tema de 'Margarita la Tornera' en la tradición popular," *Amigos de Zorrilla* (Valladolid, 1933), pp. 31 - 33. "Colección de artículos dedicados al poeta."

---. (Rode. See No. 2792.1.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

VII. THE DON JUAN THEME: GENERAL CRITICISM

In addition to the books and articles listed below, many of those on specific individuals contain discussions of a general nature, just as virtually all of the general treatments deal at some length with one or more versions of the Don Juan theme. Ordinarily, works in this section have been cross - referenced under section VI only if the essay in question touches on no more than two such versions or has to do with some of the infrequently interpreted ones. Included here also are articles and books which I have not been able to assign to specific locations in this bibliography.

4001. AAGAARD, ANTON. *Don Juan - sagnet: Dets litterære og musikalske behandling før Mozart.* Copenhagen, 1956. Vol. LXV, No. 231, of the *Studier fra Sprog - oy Oldtidsforskning.)* (Trans.: "The Legend of Don Juan: Its Literary and Musical Treatment before Mozart.") Treats of Tirso, Molière, ballets, pantomimes, origins of the theme. Includes short bibliog.

4002. ABEL, DARREL. *The Ruined Maid.* A study of seduction in English fiction. Reported in "Research in Progress" by *PMLA* in 1951 (No. Y337). Work being done at Purdue.

---. (ABERT. See Nos. 3318.1 - 3318.2.)

4003. ACKERMAN, STEPHEN H. *Don Juan in the Generation of 98.* D. dissert. at Ohio State Univ., 1955. Summarized in *DA*, XVI (1956), p. 533. Available on microfilm as No. 15, p. 804 of the D. Dissert. Series, *Univ. Microfilms*, Ann Arbor, Mich. Treats of Valle - Inclán, Maeztu, the Machados, Unamuno, Azorín, and Baroja. Many short references to Don Juan made by Baroja cited.

4004. AGUSTÍN, FRANCISCO. *Don Juan en el teatro, en la novela y en la vida ... con un estudio preliminar sobre la vejez de Don Juan por el Dr. Gregorio Marañón.* Madrid, (1928).

4005. *AICARD, JEAN. *L'Aimé*. Exposition of donjuanism. 1891. I cannot verify the existence of this work, but have a reference to it.

4006. ALAINMAS, PAUL. "Le Vénérable Don Juan," *Temps*, Dec. 19, 1911.

4007. ALBERDI, JUAN BAUTISTA. "Noticias sobre Figaro y Don Juan Tenorio," in *Luz del día en América* (Buenos Aires, 1916), pp. 158 - 159. Orig. title of book was *Peregrinación de luz del data* (1871?).

4008. *ALDER, ESTHER R. *The Don Juan Theme in the Contemporary French Theatre.* D. dissert. at Univ. of California (Berkeley), 1964.

---. (ALMAGRO SAN MARTÍN. See No. 3935.7.)

---. (ALMÉRAS. See No. 2190 ff.1.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4009. ALOYA, JUAN DE. "Don Juan Tenorio, en los altares," *Spes: Revista de Acción Católica* (Pontevedra, Spain) , No. 167 (Nov. 1948), pp. 15 - 16.

4010. ALTERMANN, J. P. "La Leyenda de Don Juan," *HP*, IV (1921), pp. 169 - 175.

4011. ÁLVAREZ DE AZEVEDO, MANOEL. Pref. to his *Lyra dos vinte annos*, part 2, concerns Don Juan. See under the author himself, under "Versions."

4012. ÁLVAREZ TURIENZO, SATURNINO. "Don Juan y el donjuanismo," *La Estafeta Literaria* (Madrid), No. 252 (first Nov. issue, 1962), pp. 1, 3 - 4. No day of month used. By way of being a special Don Juan issue. Two articles on the nature of love, plus half a dozen quotes on the D. J. theme.

4013. AMFREVILLE, HENRI D'. "Don Juan et la démocratisation de l'amour," *TR*, No. 119, (Nov. 1957), pp. 149 - 155.

4014. ANDRÉS ALVAREZ, VALENTÍN. "Otra vez Don Juan o el español y su teatro," *Clavileño*, I (May - June 1950), pp. 22 - 30.

ANON.

(Starred items, which I have not seen, may have actually been signed.)

---. (Anon. See No. 2665.1.)

4015. **Anon. Article reported to be in *BLU* (1892), but not to be found in that year.

4016. Anon. Article in *The Dancing Times*, n. s. No. 457 (Oct. 1948), p. 2.

4017. *Anon. Art. in *La Nación* (B. Aires), Aug. 5, 1956.

4018. *Anon. Article reported to be in *Vossische Zeitung*, No. 36 (1892). Berlin newspaper.

4019 *Anon. "Ana Mariscal, apasionada de Don Juan," *Pueblo* (Madrid), Nov. 5, 1949.

4020. Anon. "Briefe aus Madrid," *Eur* or *EurC* (?), II (1837), p. 152. Contains a short reference to Don Juan.

4021. *Anon. "Don Giovanni, mito mediterraneo," *Minerva*, vol. LX. Probably, periodical in question is *Minerva: Rivista delle Riviste*, LX (1950).

4022. *Anon. "Don Juan," *Bull. I. E.*, No. 6 (1948), pp. 1 - 3. I am not sure what the abbreviation stands for and have been unable to locate this item.

4023. Anon. "Don Juan," Espasa - Calpe *Enciclopedia Universal Ilustrada*, vol. XVIII, part 2. N. B. Almost all the encyclopedias have general articles on Don Juan. Only the more important ones are listed here.

4023a. Anon. "Don Juan," in Laffont - Bompiani, *Dictionnaire des oeuvres*, II (Paris, 1952), pp. 84 - 88.

4024. *Anon. "Don Juan auf der Drehbühne," *Neue Freie Presse*, No. 11509 (1896). Vienna newspaper.

4025. *Anon. "Don Juan en la buena y en la mala suerte," *Pueblo* (Madrid), Nov. 5, 1949.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

---. (Anon. *Don Juan español y eterno.* See No. 305.)

4026. *Anon. "Don Juan existe sólo en la imaginación de las mujeres," *Pueblo* (Madrid), Nov. 5, 1949.

4027. Anon. "Don Juan in deutscher Übersetzung und auf deutschen Bühnen," *Eur* (1866), cols. 393 - 400. Mainly a review of Bitter, No. 3318.88 (q. v.).

4028. Anon. "Don Juan und der steinerne Gast," *BLU* (1853), pp. 1003 - 1005. Two bibliographies list this article under "Joh. Karl Seidemann," but it bears no author's name in the original.

4029. *Anon. "Don Juan und Donna Anna," *Beilage der Allgemeinen Zeitung*, No. 210 (1903). I also find what is apparently the same article reported in the *Norddeutsche Allgemeine Zeitung*, No. 3210. It would appear to be another name for the same paper. 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.

4030. Anon. "Die Don - Juan - Legende," *Janus*, I (1902), pp. 216 - 218. *Janus* was reprinted in 1904, same pagination.

4031. Anon. "Die Don Juan - Sage in der Poesie," *EurC* (1875), cols. 230 - 232. Mainly a review of Engel, No. 4147 (q. v.).

4032. *Anon. "Doña Blanca de los Ríos ve dos Don Juanes diferentes," *Pueblo* (Madrid), Nov. 5, 1949.

4033. *Anon. "La Familia de Don Juan," *El Imparcial*, Jan. 23, 1896.

4034. *Anon. *Le Général Don Juan (étude contemporaine) par l'auteur de* Quand j'étais ministre. Paris, 1889. I do not know with what this study deals.

4035. *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.

4036. *Anon. "El K. O. Elvira Noriega en la quinta de Don Juan," *Pueblo* (Madrid), Nov. 5, 1949.

---. (Anon. *The London Stage 1660 - 1800.* See No. 4251a.)

4037. *Anon. "Mario Cabré (Don Juan Tenorio) adora la inocencia de Doña Inés," *Pueblo* (Madrid), Nov. 5, 1949.

4038. *Anon. "No deja obras, no deja hijos," *Pueblo* (Madrid), Nov. 5, 1949.

4039. *Anon. "¿Quién fué Don Juan Tenorio?" *El Hogar*, May 1927.

4040. Anon. "Sevilla," Espasa - Calpe *Enciclopedia Universal Ilustrada*, LV, pp. 802 - 806. This section of the article deals with Don Juan.

4041. *Anon. "Der Ursprung und die Heimat Don Juans," *Neue Freie Presse*, Aug. 11, 1899. Vienna newspaper.

4042. *Anon. "La Verdadera psicópata es la mujer, no Don Juan," *Pueblo* (Madrid), Nov. 5, 1949.

4043. *ARDAVIN, LUIS FERNÁNDEZ, 1892 --. Something on Don Juan. I have been unable to trace it.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4044. **ARGONNE, BONAVENTURE D' [pseud. of Vigneul - Marville]. "Notes sur les changements du Festin de Pierre," *Mélanges d'histoire et de littérature*, 2 vols., Paris, 1699 - 1700. Nothing of this nature is to be found in these volumes, nor in the enlarged three-vol. ed. of 1725.

---. (ARTAGÃO. See No. 403.)

4045. *ASTRANA MARÍN, LUIS. "El Don Juan clásico," *ABC* (Madrid), 1952. The same source that listed this reference as 1952 elsewhere gave it as 1942.

4046. AUBRUN, CH. V. "Une Conférence sur 'Don Juan' de M. Henry V. Besso à la Faculté des Lettres de Bordeaux," *BR*, XLIX (1947), pp. 84 - 88. Besso's lecture was apparently never published. See No. 4068.

4047. AUDIBERTI, JACQUES. "Don Juan: Indispensable et grandiose nigaud," *Spectacles: Revue ... des Arts de la Scène*, No. 3 (Dec. 1958), pp. 3 - 6.

4048. AUSTEN, JOHN. *The Story of Don Juan: A Study of the Legend and the Hero.* London, 1939.

---. (AYALA. See No. 3711.5.)

4049. *AYENDE, AUREA DE. "El 'Tenorio' en España," *Tierra Firme* (Caracas), Dec. 1952.

---. (AZORÍN. See No. 4108, and see below, under Martínez Ruiz.)

4050. BADANELLI, PEDRO. *La Cuna de Don Juan.* Santa Fe, Argentina, 1947. 2nd ed. First ed. would be 1929 or later. Collection of essays on Don Juan.

4051. BAEZA, RICARDO. "Origen de Don Juan," in his *En compañía de Tolstoy.* Madrid, c. 1932.

4052. BALBUENA, WESLEY M. *El Donjuanismo en la literatura moderna.* D. dissert. in progress at Univ. of Southern California, reported in *PMLA*, "Research in Progress," 1960.

4053. BALMONT, K. "Typ Don Zhuana v mirovoy literaturye," *Mir Iskusstvo* (St. Petersburg) (1903), pp. 269 - 292. (Trans.: "The Don Juan Type in World Literature.") Balmont was a famous Russian critic. See No. 4127.

4054. *BARGA, CORPUS. "Don Juan y los doctores," *El Sol*, Dec. 18, 1926. And see No. 3258.14.

4055. BARGA, CORPUS. "Don Juan y los placeres renanos," *RO*, IX (1925), pp. 374 - 381.

4056. BAROJA, PÍO. *La Dama errante.* See p. 33 of the Madrid, 1920 ed. of this novel for a discussion of Don Juan and the nature of sin. And see No. 4003.

4057. 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.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4058. BARRIÈRE, MARCEL. *L'Art des passions: Essai sur le donjuanisme contemporain.* Paris, 1904. Reissued in 1922 with shortened title, *Essai sur*, etc. Rev. by Enrique Gay Calbó, *CC*, XXX (1922), pp. 310 - 314.

4059. BARROCAL, JULIO. "Las Criaturas del genio y las creaciones del pueblo," *REsp*, CI (1884), pp. 127 - 139.

4060. *BAUER, WALTER. *Kurtisanen und Don Juans.* Munich, (1920). Possibly fictional, not factual?

4061. BAUMANN, JULIUS. *Dichterische und wissenschaftliche Weltansicht, mit besonderer Beziehung auf "Don Juan," "Faust" und die Moderne.* Gotha, 1904. And see No. 4029.

---. (BECKER. See No. B2.)

4062. *BELLEZA, NEWTON. "A Sementeira de D. Juan," *Dionysos*, V, (1954), pp. 3 - 9. Cannot locate the periodical.

4063. BERGAMÍN, JOSÉ. "Don Juan y Segismundo," in his *La Corteza de la letra* (B. Aires, 1957), pp. 63 - 67. And see No. 3935.16.

4064.*BERGAMÍN, JOSÉ. "Genio y figura de Don Juan," *ABC*, Nov. 21, 1929. Madrid newspaper.

4065. BERGAMÍN, JOSÉ. *Lázaro*, *Don Juan y Segismundo* (Madrid, c. 1959), passim. Principally on Tirso's version.

4066. BERTINI, G. M. "Il *Convidado de piedra* in Italia," *QIA*, No. 7 (Feb. - April 1949), pp. 161 - 163.

4067. BERVEILLER, MICHEL. *L'Éternel Don Juan.* Paris, c. 1961. Rev. by Pierre Marly, *RdP*, yr. LXIX (July 1962), p. 132.

4068. **BESSO, HENRY. "Étude sur le personnage de Don Juan, " *BH*, XLIX (1947), pp. 141 - 152. See No. 4046. 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.

---. (BIANCOLLI. See No. 3318.86.)

---. (BIANQUIS. See No. 2208.1.)

4069. BLAZE, FRANÇOIS HENRI J., called Castil ---. *Molière musicien: Notes sur les oeuvres de cet illustre maître*, etc., I (Paris, 1852), pp. 189 - 339. General and on Molière.

4070. BLOCH, HENRY. "A Fiend for Punishment," *ON*, XIX (Feb. 7, 1955), pp. 10 - 11, 26 - 27.

4071. BOLIN, WILHELM. "Don Juan - Studien," *Geg*, XXV (1884), pp. 325 - 329, 349 - 350, 363 - 365. Also in *Finsk Tidskrift för Vitterhet*, etc., XIX (1885), pp. 323 - 341, under title "Don Juan - Studier."

4072. BOLTE, JOHANNES. "Über den Ursprung der Don Juan - Sage, " *ZVL*, XIII (1899), pp. 374 - 398.

---. ***BONAFOUX, LUIS. "Las Cartas de Don Juan," in his *Casi críticas.* Paris, 19--. The "Don Juan" in this case is Juan Valera.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4073. BONSANTI, ALESSANDRO. "Don Giovanni: Un Giuoco di società," *Letteratura*, VIII (July - Dec. 1960), pp. 3 - 21.

4074. BOUCHSPIES, FRANZ. "Don Juan," *Armas y Letras* (Univ. of Nuevo León, Monterrey, México), XIV (Sep. 1957), pp. 5 - 7.

4075. BOURGET, PAUL. "Le Vrai et le faux homme à femmes," meditation III in his *Physiologie de l'amour moderne.* Paris, 1891.

4076. BRAGA, THEOPHILO. "A Lenda de Dom João," *Positivismo: Revista de Philosophia*, IV (1882), pp. 333 - 349. Also in *As Lendas christães.* Porto, 1882.

4077. BRAUN, E. G. *Literaturnaya istoriya tipa Don - Zhuana.* St. Petersburg, 1889. (Trans.: "Literary History of the Don Juan Type.")

4078. BRIEGER - WASSERVOGEL, LOTHAR. *Liebesspieler: Über Weltanschauung und Kriegskunst der Frauenlieblinge.* Berlin, 1913.

4079. BRISSON, PIERRE. "Donjuanisme," in his *Du meilleur au pire (à travers le théâtre)* (Paris, 1937), pp.39 - 43. *Also reported to be in *FL*, June 14, 1936.

---. (BROPHY. See Nos. 3318.102 - 3318.102a.)

4080. BROUSSON, J. J. " La Légende de Don Juan du *Festin de pierre* au *Trompeur de Séville*," *NL*, Feb. 20, 1937.

4081. BRUCHARD, HENRY DE. "Notes sur le Don Juanisme," *MdF*, XXVI (1898), pp. 58 - 73.

4082. *BÜCHNER, ALEX. "Don Juan bei Tirso, Molière, Mozart and Byron," *MGS*, Nos. 16 - 18 (1860).

4083. BUNIN, IVAN. "'Don Juan ruso'." In *El Alma de España* (Madrid, 1951), pp. 29 - 39. Ed. by G. Marañón. On Tolstoi's and Pushkin's versions, and general.

4084. *BUSCH, CURT. "Die Don Juan - Sage," W*issenschaftliche Beilage der Leipziger Zeitung*, No. 44, May 30, 1885.

4085. CABAL, JUAN. "Don Juan," in his *Los Héroes universales de la literatura española* (Barcelona, 1942), pp. 179 - 206.

4086. CADILLA DE MARTÍNEZ, MARÍA. "Don Juan y Hamlet," in her *La Mística de Unamuno y otros ensayos* (Madrid, 1934), pp. 67 - 81.

4087. CAILHAVA DE L'ESTENDOUX, JEAN - FRANÇOIS. *De l'art de la comédie*, etc. (Paris, 1772), I, p. 94 and ff., and III, pp. 217 - 250, on Don Juan.

4088. *CAILLARD, MAURICE. "Don Juan et les poètes," *Gemmes d'art*, June, 1921.

4089. *CALVO, LUIS. "Don Juan en el teatro," *ABC* (Madrid newspaper), Oct. 30, 1930.

4090. CAMARGO Y MARÍN, CÉSAR. *Un Tríptico sobre Don Juan: Tres estudios*, etc. Madrid, 1934. General and on Zorrilla.

4091. *CAMBA, JULIO. "El Donjuanismo y los superhombre," *El Sol*, Nov. 14, 1926. Madrid paper.

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4092. *CAMP, JEAN. "Un Héros méditerranéen: Don Juan," *Annales du Centre Universitaire Méditerranéen*, VI (1952 - 1953), p. 215. From a lecture given Dec. 19, 1952.

4093. CAMPBELL, MARGARET V. "Don Juan en el Nuevo Mundo," *Hispano*, No. 12 (May 1961), pp. 53 - 56. Latin Amer. versions only. Includes discussion of two Chilean folk tales.

4094. CAMUS, ALBERT. "Le Donjuanisme," in his *Le Mythe de Sisyphe* (Paris, 1942), pp. 96 - 106. Discussed by Gerald E. Wade in "Albert Camus, Don Juan and Tirso de Molina," paper read at the South Atlantic Modern Language Ass'n. meeting in Atlanta, Georgia, Nov., 1956 (abstracted in *SAB*, XXII [Jan. 1957], p. 11), and in "Camus' Absurd Don Juan," *RomN*, I (spring, 1960), pp. 85 - 91.

4095. CANSINOS - ASSÉNS, R. *Evolución de los temas literarios: ... El Mito de Don Juan.* Santiago de Chile, 1936.

4096. *CAPDEVILA, ARTURO. An article on Don Juan in *La Prensa* (Buenos Aires), Nov. 1948.

4097. CAPOUYA, EMILE. "Apropos of Don Juan," *Nation* (N. Y.), CLXXXIX (1959), pp. 93 - 95.

4098. *CARETTE, LOUIS. *Cadavre exquis, ou Don Juan entre deux guerres.* Paris, 1942. Possibly fictional, not factual.

---. (CARRERA. See No. 2155.2.)

---. (CARRERE. See No. 2188.1.)

4099. CARTIÀ, GIUSEPPE. "La Figura del Don Giovanni nella vita e nell'arte," *GPL*, IX (1933), pp. 380 - 388, 442 - 452.

4100. CASALDUERO, JOAQUÍN. C*ontribución al estudio del tema de Don Juan en el teatro español.* Northampton, Mass., 1938. Smith Coll. Stud. in Mod. Lang., vol. XIX, Nos. 3 - 4. Rev. by W. C. Atkinson, *MLR*, XXXIV (1939), p. 479; rev. by G. Cirot, *BH*, XLII (1940), pp. 173 - 175; rev. by V. G. Domblide, *RFH*, I (1939), pp. 391 - 393; rev. by O. H. Green, see No. 4202; rev. by A. E. LeVey, *BA*, XIII (1939), pp. 453 - 454; rev. by K. Vossler, *RF*, LIII (1939), pp. 133 - 134.

4101. CASONA, ALEJANDRO. "Don Juan y el diablo (Las dos negaciones del amor)," *Cuadernos (del Congreso por la Libertad de la Cultura)* (Paris), No. 16 (Jan. - Feb. 1956), pp. 68 - 70.

---. (CASSOU. See No. 3711.19.)

4102. CASTELLANE, MAURICE. *Die Grossen Don Juans und das Geheimnis ihres Liebens.* Leipzig, 1908.

---. (CASTIL - BLAZE. See No. 4069.)

4103. CASTRO, AMÉRICO. "Don Juan en la literature española," *Conferencias del Año 1923* (Jockey Club, Buenos Aires, 1924), pp.145 - 168. Also in *Centro América* (Guatemala), 1923. And see No. 4108.

4104. *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.

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4105. CESARI - ROCCA, COLONNA DI. "Don Juan (Miguel Mañara): Sa famille, sa légende, sa vie d'après des témoignages contemporains," *MdF*, CXIX (1917), pp. 193 - 220.

4106. CESARI - ROCCA, COLONNA DI. "La Genèse de Don Juan," *Rev*, CXXV (1919), pp. 317 - 329. Lib. Cong. copy has "CXXX" on spine, but "CXXV" on title page. Another bibliog. gives "CXXX" also.

4107. *CHAMORRO, JOAQUÍN. *Don Juan*, *artista y Don Juan*, *psicólogo.* Madrid, 1947. Cannot locate this item.

4108. *5* [i.e., "Cinco"] *ensayos sobre Don Juan.* Santiago de Chile, 1933 (?). Prologue by Américo Castro, q. v., and essays by the following five men, q. v.: José Ingenieros, Ramiro de Maeztu, Gregorio Marañón, Martínez Ruiz [Azorín], and Ramón Pérez de Ayala.

4109. *CLERC, MICHEL. "Avec Don Juan à Séville (Reportage)," *Marie - Claire* (Paris), VIII (May 1955), pp. 110 - 115.

4110. COHN, RUBY. "Hell on the Twentieth Century Stage," paper read at MLA meeting in Chicago, Dec. 28, 1963.

4111. (COLERIDGE. See No. 3641.3.)

4112. COLIN, Mlle J. *Le Thème de Don Juan dans les lettres argentines.* Reported in "Work in Progress" by *PMLA* in 1951 (No. X 3201). Dissert. for the Doctorat de l'Université.

4113. *CORTINA, AUGUSTO. "Don Juan y Doña Juana, de Tirso a Bernard Shaw en dos jornadas y en éxodo," *Instituto Popular de Conferencias*, *Anales* (Buenos Aires, 1944), ciclo XXIX, pp. 69 - 82. Article title thus in my source.

4114. COSTANZO, LUIGI. *Don Giovanni Tenorio nel teatro spagnolo e romeno.* Naples, 1939. Not "romano." Chaps. on Zorrilla and Eftimiu.

4115. COSTANZO, LUIGI. *La Leggenda di Don Giovanni e Don Juan Tenorio de Zorrilla.* D. dissert.

4116. CUATRECASAS, JUAN. "Donjuanismo y tenorismo," *Nosotros* (B. Aires), VIII (1938), pp. 297 - 318.

4117. CUATRECASAS, JUAN. "Meditaciones sobre el tenorismo," *Cuadernos Americanos*, VIII (1949), pp. 125 - 147.

4118. CUETO, JUAN. "Don Juan y Don Quijote," in his *La Vida y la raza a través del* Quijote. Luarca, 1916.

4119. DAFFNER, H. "Der Don Juan Typus," *LE*, XXII (1919 - 1920), cols. 1281 - 1291.

4120. *DANTÍN - GALLEGO, J. "Raíces prehistóricas del mito de Don Juan," C*ongreso Internacional de Ciencias Prehistóricas y Protohistóricas.* Actas de la IV sesión (Zaragoza, 1956),p.105. Often found listed in Eng. under "Intern. Congress ..."

4121. 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.*

4122. DAVIDS, WILLIAM. "De Oorsprong van de Don Juan - legende," *De Gids*, LXXIX (July 1, 1915), pp. 54 - 87. (Trans.: "The Origin of the ...")

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4123. DEITRISCHEIN, LEO. *El Eterno Don Juan*, n. d., n. p. Cited by another bibliographer. I can trace neither author nor title.

---. (DENSLOW. See Nos. 2208.2 - 2208.3.)

4124. DÉON, MICHEL. "Postérité de Don Juan," *TR*, No. 119 (Nov. 1957), pp. 167 - 168.

4125. *DESCHAMPS, G. "La Conversion de Don Juan," *Temps*, Mar. 29, 1866.

4126. DESCHANEL, ÉMILE. *Le Romantisme des classiques*, ser. 1. Paris, 1883. Lessons x, xi, and xii on Molière's *Don Juan* and others; lesson xiii on "Des statues et du fantastique au théâtre." Deals with prototypes and progeny of the "man of stone."

4127. DEUTSCH, A. "Typ Don - Zhuana v mirovoy literaturye: Literaturnoistoricheskii ocherk," *Niva: Ezhemiesiachnyia Literaturnyia*, part 3 (Sep. - Dec. 1911), pp. 251 - 272; 383 --. (Trans.: "The Don Juan Type in World Literature: Literary - Historical Outline.") The copy which I checked has a section missing; hence the incomplete reference. As the subtitle indicates, this is the "literary monthly" *Niva*, not the illustrated one with which it is often confused. See No. 4053.

4128. DÍAZ PLAJA, GUILLERMO. *Geografía e historia del mito de Don Juan: Discurso ... en el acto inaugural del curso 1944 - 1945.* Barcelona, 1944.

4129. DÍAZ PLAJA, GUILLERMO. *Nuevo asedio a Don Juan.* Buenos Aires, (1947).

4130. *DIERCKS, G. "Don Juan [Tenorio] als Erzieher zu moralischem Leben," *Tägliche Rundschau*, No. 265 (1904).

---. (DOMENCHINA. See No. 707.)

4131. DOMINGO, JOSÉ L. "Don Juan y el Burlador: I. Un Alto en el camino. II. Lo que pensaban del amor," *Codal* (Suplemento literario de *Berceo*), No. 9 (Jan. - Mar. 1951).

4132. DOMINGUÍN, LUIS MIGUEL. "Toros y toreros," *Atlas* (N. Y.), I (June 1961), pp. 67 - 70, esp. 70. The bullfighter as a Don Juan. Orig. in **Les Lettres Françaises* (Paris), March 22, 1961. Englished in *Atlas.*

4133. DORESSE, JEAN. " Don Juan, figure d'un siècle ou de toujours," *TR*, No. 119 (Nov. 1957), pp. 50 - 56.

4134. DOUBROVSKY, J. S. "Don Juan on the Classical Stage in France and England," paper given at the MLA meeting in Chicago, Dec. 27, 1961.

4135. DOUGLAS, SIR G. B. S. "Don Juan in Literature and Music," *The Cornhill Magazine*, n. s., LI (July 1921), pp. 96 - 104.

4136. DUPUIS, RENÉ. "De la naissance espagnole de Don Juan à sa maturité française (1630 - 1665)," *TR*, No. 119 (Nov. 1957), pp. 57 - 66.

4137. DÜRRWÄCHTER, A. "Das Jesuitendrama und die literarisch - historische Forschung am Ende des Jahrhunderts, " *Historisch - Politische Blätter für das Katholische Deutschland*, CXXIV (1899), pp. 276 - 293, 346 - 364, 414 - 427.

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4138. DUTOURD, 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 lighthearted satire by the well known French novelist is divided into two parts: 1) a treatise, and 2) recipes [for seduction].

4139. 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*.

4140. 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 introd. to his *Ángel caído.* See No. 766. The orig., of course, was written over one hundred years ago.

4141. EDWARDS, HENRY S. *The Lyrical Drama: Essays on Subjects*, *Composers*, *and Executants of Modern Opera.* London, 1881. Six general essays on the Don Juan theme, including one on "The Original Don Juan," and one on "Robert the Devil." Four on specific authors.

---. (EDWARDS, HENRY S. "The Original Don Juan." See previous entry.)

---. (EDWARDS BELLO, JOAQUÍN. *Don Juan lusitano.* See under "Versions.")

4142. EHRHARD, AUGUSTE. *Les Comédies de Molière en Allemagne: Le Théâtre et la critique.* Paris, 1888. Ch. x, pp. 516 and ff. on the Don Juan type in Hoffmann, Grabbe, Lenau, and Heyse.

4143. ELÍAS DE TEJADA, FRANCISCO. "El Superhombre y Don Juan," *EAm*, IV (1952), pp. 221 - 227.

4144. ELSEN, CLAUDE. "La Fin d'un mythe," *TR*, No. 119 (Nov. 1957), pp. 161 - 166.

4145. ELSEN, CLAUDE. *Homo eroticus: Esquisse d'une psychologie de l'érotisme.* Paris, 1953. Chap. "Visages de Don Juan," pp. 59 - 67, and a section "Le 'Dossier Don Juan'," pp. 168 - 226. Includes: Denis de Rougement, "Don Juan et Tristan," pp. 168 - 171; Stefan Zweig, "Don Juan et Casanova," pp. 172 - 176; Thierry Maulnier, "Le Don Juan de Molière et le nôtre," pp. 177 - 182; Henry de Montherlant, "Don Juan le satisfait," pp. 183 - 189; Albert Camus, "Don Juan et l'homme absurde," pp. 189 - 198; Claude Jamet, "L'Éternelle figure de Don Juan," pp. 198 - 202; Alfred Fabre Luce, "Le Dernier visage de Don Juan," pp. 202 - 226. The Camus essay is my No. 4094. The Jamet piece is about one-half of No. 2409.1. The Maulnier piece is No. 3258.104. The others have been noted in their proper places. Not all of them are complete in Elsen.

4146. ENESCO, RADU. "La Metamorfosis de un personaje: Del don Juan de Tirso al donjuán del siglo XX," *Mercurio Peruano*, XLI (1960), pp. 105 - 114, 160 - 177.

4147. ENOEL, KARL D. L. *Deutsche Puppenkomödien.* Oldenburg, 1875. Pref. to vols. III and XII. Vol. XII contains the puppet play: *Don Juans Zweites Leben oder Kasparles Gefahren.* See No. 4031 for review.

---. (ENGEL, KARL D. L. *Die Don Juan - Sage auf der Bühne.* See No. B3. Reviewed by A. L. Stiefel, *Literaturblatt für Germanische und Romanische Philologie*, XI [1890],cols. 74 - 78.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4148. ENGEL, KARL D. L. "Zwei Kapitel aus der Geschichte der Don Juan - Sage," *ZVL*, old ser., I (1886 - 1887), pp. 392 - 406. Two chaps. from entry above. Not by "Koch" as listed in some bibliographies, and not in the regular vol. I of *ZVL*, which comes a few months later.

4149. ESCHELBACH, HANS. "Über die dramatischen Bearbeitungen der Sage von Don Juan," *Monatsblätter für Deutsche Litteratur*, VI (1901 - 1902), pp. 128 - 133. **Also reported to be in *Geg*, vol. XVII, No. 12.

4150. *ESCOBAR, LUIS. *Don Juan y el teatro en España.* Madrid, 1955. Photographs by Juan Gyenes. Introd. by Enrique Llovet.

4151. FABRE - LUCE, ALFRED. "Le Dernier visage de Don Juan," in his *Intermèdes* (Paris, 1934), pp. 117 - 137. See No. 4145.

4152. FARINELLI, ARTURO. "Cuatro palabras sobre Don Juan y la literatura donjuanesca del porvenir," *Homenaje a Menéndez y Pelayo* (Madrid, 1899), I, pp. 205 - 222. Minus the first three words of the title, this essay is reprinted in Farinelli's *Divagaciones hispánicas* (Barcelona, 1936), II, pp. 216 - 235. *Also reported to be in his *Estudios de erudición* (Madrid, 1899). *Also in *Ensayos y discursos de crítica literaria hispano - europea* (Rome, 1925), vol. II. Rev. by A. Morel - Fatio, *BH*, I (1899), pp. 218 - 219.

4153. FARINELLI, ARTURO. *Don Giovanni.* Milan, 1946. Rev. by I. L. McClelland, *BHS*, XXIV (1947), p. 202. Basically the same as the following item, with the notes enlarged and brought up to date.

4154. FARINELLI, ARTURO. "Don Giovanni: Note critiche," *GSLI*, XXVII (1896), pp. 1 - 77; 254 - 326. Also as a book, Torino, 1896. Rev. in *RCLI*, I (1896), pp. 61 - 62. One of the two or three basic books of criticism on the Don Juan legend, always rewarding and stimulating, though not always trustworthy.

4155. FARINELLI, ARTURO. "Don Juan en la vida contemporánea," an article which Farinelli says that he sent to Buenos Aires, adding that it disappeared. He apparently never rewrote it. See his *Divagaciones hispánicas* (Barcelona, 1936), II, p. 216.

4156. FASTENRATH, JOHANNES. "Die Don Juan Sage in Spanien und in der Weltlitteratur," pref. to his trans. of Zorrilla's *Don Juan Tenorio.* Dresden, 1898.

4157. *FELDMANN, S. "Der Steinerne Gast," *Vossische Zeitung*, *Sonntagsbeilage*, XLV (1915).

4158. FENICHEL, OTTO. *The Psychoanalytic Theory of Neurosis* (New York, c. 1945), pp. 243 - 245, 502 - 504. Cf. No. 4286.

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4160. *FERNÁNDEZ ALMAGRO, M. "Salvación del 'Tenorio'," *ABC*, Nov. 17, 1949. Madrid paper.

4161. FERRARI, VITTORIO. *Don Giovanni nella letteratura e nella vita.* "Conferencia pronunciata al Circolo filologico di Milano, il giorno 7 febbraio 1892." Milan, (1892).

4162. FIDAO - JUSTINIANI, J. - E. Pref. to his *Le Mariage de Don Juan* (Paris, 1909), on donjuanism.

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4163. FIGUEIREDO, FIDELINO DE SOUSA. "Donjuanismo e anti - donjuanismo em Portugal," essay in his *Critica do exilio.* Lisbon, 1930. Originally in *Instituto* (Coimbra), LXXVII (1929), pp. 335 - 366, 471 - 494. Trans. into Spanish in the *Boletín de la Universidad de Madrid*, I (1929), pp. 101 - 117, 209 - 231. And into French (Coimbra, 1933). One critic says orig. written, 1919.

4164. FIGUEIREDO, FIDELINO DE SOUSA. "Novas annotações sobre o 'donjuanismo.' 1) Donjuanismo monogamico [pp. 241 - 249]; 2) Donjuanismo feminino [pp. 250 - 254]," in his *Ultimas aventuras.* Rio de Janeiro, n. d. (1941 ?).

4165. FIGUEIREDO, FIDELINO DE SOUSA. "A Resurreição de D. Juan," *Revista de Historia* (Lisbon), XV (1926), pp. 295 - 299.

4166. FIORILLO, EDGARDO. "Dal *Burlador de Seville* al *Don Giovanni* di Mozart," *Il Marzocco*, XV (Nov. 27, 1910), p. 3.

4167. FITZMAURICE - KELLY, JAMES. "Don Juan, article in *Encyclopedia Britannica*, 11th ed. (1910 - 1911), vol. VIII. Abridged in later eds.

4168. FITZMAURICE - KELLY, JAMES. Two articles on Don Juan, inspired by Simone - Brouwer's book (q. v.), but general in nature, *The New Review*, XIII (1895), pp. 504 - 514, 665 - 673.

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4170. FRANCO SODI, CARLOS. *Don Juan delincuente y otros ensayos.* Mexico City, 1951.

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4176. *GABRIELLI, A. "Don Giovanni Tenorio," *Fanfulla della Domenica* (Rome), XXXIII (1911).

4177. GAL, ANDRÉ LE. "Don Juan n'est pas l'homme," *TR*, No. 119 (Nov. 1957), pp. 138 - 143.

4178. *GARCÍA MEROU, MARTÍN. "El Alma de Don Juan," *El Progreso Latino* (Mexico City), IV (1906), pp. 131 - 132, 164 - 165.

4179. GARCÍA RAMIRO, DEMÓFILO. "Notas sobre donjuanismo," *Medicamenta, Revista de Estudios y Trabajos Profesionales de Ciencias Médicas* (Madrid), XVIII (1952), pp. 29 - 33.

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4180. *GARCÍA VIÑOLAS. Something on Don Juan. I have not succeeded in tracing it.

4181. GARIANO, CARMELO. "Don Juan, personaje proteico y universal," paper on program for May 7, 1960 at the Central States Mod. Lang. Teachers Ass'n meeting in Chicago.

---. (GASSNER. See No. 3643.12.)

4182. GATO, J. A. "The Legend of Don Juan," *Playboy*, VI (Dec. 1959), pp. 57 - 60.

4183. GAUCHEZ, MAURICE. "Essai sur Don Juan," *Flandre Littéraire*, cahier No. 8 (Ostende - Bruges, 1926). A twenty-page monograph.

4184. GAUTIER, THÉOPHILE. "Italiens: *Don Giovanni*," *Histoire de l'art dramatique en France depuis vingt-cinq ans* (Paris, 1858 - 1859; five vols.), 4th ser., Jan. 27, 1845; IV, pp. 35 - 38. General in scope, but inspired by a perf. of Mozart's *Don Giovanni.*

4185. GENDARME DE BÉVOTTE, GEORGES. *Le Festin de pierre avant Molière: Dorimon - de Villiers - Scénario des Italiens - Cicognini*. Paris, 1907. Texts, introd., lexicon, and notes. An earlier ed. of the same year, issued as his *thèse complémentaire*, does not contain the section on Cicognini.

4186. GENDARME DE BÉVOTTE, GEORGES. *La Légende de Don Juan, son évolution dans la littérature des origines au romantisme.* "Thèse doctoral." Paris, 1906. Along with the next entry, probably the best of all the earlier general studies on the Don Juan theme, certainly among the soundest and least opinionated. Rev. by *F. Baldensperger, *Revue Critique* (1907); rev. by G. Cirot, *BH*, XLI (1939), p. 290, XLII (1940), p. 172; rev. by *Martinenche, *Revue Latine* (1907); rev. by R. Menéndez Pidal, *CEsp*, VII (1907), pp. 807 - 808; rev. by E. Rigal, *RLR*, LIV (1911), pp. 522 - 523; rev. by *Max J. Wolff, *Archiv*, CXXVIII (1915?), pp. 406 - 408; rev. by Jules Marsan, *RHL*, XVIII (1911), pp. 708 - 710. Reviews of this item and the following one have been given together.

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4188. GEROTHWOHL, MAURICE A. "Ethics of Don Juan," *FoR*, LXXVII (1905), pp. 1061 - 1074.

4189. *GIMÉNEZ CABALLERO, E. "Don Juan o el Burlador de Sevilla," *Pueblo* (Madrid), Nov. 5, 1949.

4190. GINARD DE LA ROSA, RAFAEL. "Don Juan," in his *Hombres y obras.* Madrid, 1896.

---. (GIULIO BRAGAGLIA. See No. 3711.34.)

---. (GLASS. See under "Versions.")

4191. *GÓMEZ BAQUERO. Something in *Los Lunes del Imparcial* (Madrid), April 6, 1908. May be a review of Said Armesto's book on Don Juan, No. 4383. I cannot find this No. of 1908 in the U. S.

---. (GONZÁLEZ. See No. 3197.3.)

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4192. GONZÁLEZ RUIZ, NICOLÁS. "Definición de Don Juan," *Revista de las Indias* (Bogotá, Colombia), 2nd ser., XXXV (1949), pp. 417 - 427.

4193. G [raça] B [arreto], J. A. DA. "Tradições sobre D. João Tenorio em Portugal," *Boletim de Bibliographia Portugueza*, II (1880 - 1882), pp. 155 - 156.

4194. GRANADOS DE BAGNASCO, JUANA. *L'Aspetto classico e romantico del Don Juan.* Milan: La Goliardica, 1957. Essay, pp. 1 - 145; texts of Tirso's and Zorrilla's plays; short bibliography (pp. 401 - 406).

4195. *GRANADOS DE BAGNASCO, JUANA. *Due aspetti del Don Giovanni spagnolo.* Milan: La Goliardica, 1952. Looks like an earlier (or identical) version of the previous entry.

4196. *GRANDMONTAGNE, FRANCISCO. "Don Juan en frigorífico," *El Sol* (Madrid), April 15, 1928.

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4198. GRAU, JACINTO. "Don Juan," *Argentina Libre* (Buenos Aires), July 25, 1940.

4199. GRAU, JACINTO. *Don Juan en el tiempo y en el espacio, análisis histórico - psicológico.* Buenos Aires (1953). And other essays. Essay with the title above is on pp. 21 - 35. There is also one on the "Psicología de Don Juan y su inconsciente grandeza," pp. 37 - 46; and on "Casanova," pp. 161 - 166. "Un Señor singular," pp. 227 - 231, deals with a certain Don Juan de Villanueva, a gentleman with Donjuanish characteristics. The article on pp. 37 - 46 is apparently identical with Chap. ii of his introd. to *Don Juan en el drama*, No.4200. Rev. in *RHM*, XXI (1955), p. 345.

4200. GRAU, JACINTO. "Estudio preliminar" to his *Don Juan en el drama.* Buenos Aires, 1944. The rest of the book consists of an anthology of Don Juan plays.

4201. GRAU, JACINTO. Pref. to *El Burlador que no se burla*, *Don Juan de Carillana*, etc. Buenos Aires, (1941).

4202. GREEN, OTIS H. "New Light on Don Juan: A Review Article," *HR*, VII (1939), pp. 117 - 124. Principally a review of Casalduero's book, No. 4100.

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---. (GUERLE. See No. 3318.164.)

4205. GUILLEMOT, JULES. "Autour de Don Juan," *RevB*, ser. 4, VIII (July 1897), pp. 20 - 25. *Also reported to be in *Temps*, Mar. 29, 1860, I believe incorrectly.

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4207. GUTIÉRREZ VILLASANTA, LUIS. *El Laberinto de Don Juan y otros ensayos.* Madrid, 1951.

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---. (GYENES. See No. 4150.)

4209. HAASS, C. "Die Quellen des Don Juan - Stoffes und Mozarts Don Juan," *Der Klavier - Lehrer*, XXIX (1906), pp. 68 - 70, 83 - 85.

4210. HÄMEL, ADALBERT. "Das Älteste spanische Don Juan - Drama," *Spanien*, I (1919), pp. 39 - 45. General *aperçu* as well as a study of the *Tan largo me lo fiáis.*

4211. HARDOUIN, MARIA LE. "Passage de Don Juan," *TR*, No. 119 (Nov 1957), pp. 144 - 148.

---. (HARTWICK. See No. 2208.5.)

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4213. HAYEM, ARMAND. *Le Donjuanisme.* Paris, 1886. See under "Versions."

---. ***HAYES, FRANCIS. "Sarcasm of 'Don' Juan del Pueblo," *Hisp*, XXXV (1952), pp. 31 - 36. Listed in another bibliography, but deals, of course, with the Spanish "John Doe."

4214. HAZAÑAS Y LA RÚA, JOAQUÍN. *Génesis y desarrollo de la leyenda de Don Juan Tenorio.* Seville, 1893.

4215. HAZARD, PAUL. "La Légende de Don Juan," *Action Sociale de la Femme et le Livre Français*, year XXXV (July - Aug. 1937), pp. 171 - 172. Summary of a lecture given by Hazard, May 20, 1937.

4216. HECKEL, HANS. *Das Don Juan - Problem in der neueren Dichtung.* Stuttgart, 1915. Rev. by W. Davids, *Neophil*, II (1916), pp. 151 - 154; rev. by E. Metis, *Literarisches Zentralblatt für Deutschland*, VIII (1916), p. 220.

---. (HÉGUIN DE GUERLE. See No. 3318.164.)

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4222. *HILLIS, GEORGE. "The Real Don Juan Myth," lecture given at the Institute of Spain, London. Reported in the **Spanish Cultural Index*, No. 126, Ju1y 1, 1956.

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---. (HIRSCH. See No. 2208.6.)

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---. (JAHN. See No. 3318.188.)

4227. JAMET, CLAUDE. "L'Éternelle figure de Don Juan." See No. 4145. I do not know where it orig. appeared.

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---. (JELLINEK et al. See No. B12.)

---. (JENTSCH. See No. 2162.1.)

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4233. KIRCHNER, RALPH EUG. *Der Moderne Don Juan: Über die Kunst zu verführen.* "Mit Benutzung einer spanischen Quellenschrift des Don Alcansar del Castelnuovo." Leipzig, 1908.

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---. (KOCH. See Engel, No. 4148.)

---. (KOLB. See No. 2209.1.)

---. (KROGH. See No. 2208.8.)

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4238. *LARROUMET, GUSTAVE. "Donjuanisme," *Temps*, Feb. 1892. Seemingly the same article appeared in **Temps*, Feb. 17 and 19, 1902.

4239. LARROUMET, GUSTAVE. "La Légende de Don Juan," Société des Amis de l'Université de Lyon, *Bulletin*, XI (1899), pp. 229 - 243. Most of Larroumet's studies on Don Juan are also in his *Études de critique dramatique*, 2 vols. Paris, 1906.

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4242. LEBESGUE, PHILÉAS. "Don Juan et le démon intérieur," *Prometeu: Revista Ilustrada de Cultura* (Oporto, Portugal), II (1948), pp. 121 - 123.

4243. LEFFTZ, J. *Strassburger Puppenspiele: Geschichtlicher Rückblick mit den alten Texten des Strassburger Don Juan und Faust.* Strassburg, 1942.

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4246. LEWALD, AUGUST. "Zur Geschichte des Don Juan," in section called "Feuilleton," *EurC*, III (1837), pp. 571 - 572.

4247. *LEYST, CHARLES [pseud. of Carl Küchenmeister]. *Das Don Juan - Problem.* Berlin, ca. 1911 - 1914. Possibly a mistake for No. 4216.

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4249. *LITZMANN, B. "Don Juan als Ballet," S*onntags - Beilage* of the *National Zeitung* (Berlin), No. 43 (1887).

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4250a. LOEWENBERG, ALFRED. *Annals of Opera 1597 - 1940.* Cambridge, Eng., 1943. Indispensable.

---. (LOLLIS. See No. 3935.45.)

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4253. LÓPEZ NÚÑEZ, JUAN. Don Juan Tenorio *en el teatro*, *la novela y la poesía.* "Orígenes, antecedentes, historia y anécdotas de esta obra famosa." Madrid, 1946. See No. 2141.15a.

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4256. MACCHIA, GIOVANNI. "Don Giovanni tra Mozart e Stravinsky," *Letteratura* (Rome), II, Nos. 8 - 9 (1954), pp. 58 - 83. And see No. 3318.226.

4257. *MACHADO, MANUEL. "Intenciones: Más sobre Don Juan," *La Libertad*, June 10, 1921.

---. (MADARIAGA, SALVADOR DE. *Bosquejo de Europa.* See No. 2208.9.)

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4259. MADARIAGA, SALVADOR DE. *Don Juan as a European Figure.* Nottingham, England, 1946. Byron Foundation Lecture, No. 22. Rev. by Pattison, *MLR*, XLII (1947), p. 512; rev. in *N&Q*, CXCI (Dec. 14, 1946), p. 264; rev. in *TLS*, Oct. 12, 1946, p. 498.

4260. MADARIAGA, SALVADOR DE. *Don Juan y La Don - Juanía.* Buenos Aires, (1950). Besides the one-act play, this book contains seven general studies, pp. 11 - 42, on Byron, Molière, Pushkin, Zorrilla, Tirso, and Mozart. See Nos. 1179 - 1180.

4261. *MAEZTU, MARÍA DE. "Los Mitos de la fantasía: I. El Drama de Don Juan," *La Prensa* (Buenos Aires), April 17, 1938.

4262. *MAEZTU, MARÍA DE. "Los Mitos de la fantasía: II. La Conversión de Don Juan," ibid., May 1, 1938.

4263. MAEZTU, RAMIRO DE. *Don Quijote*, *Don Juan y la Celestina: Ensayos de simpatía.* Madrid, (c. 1926). A chap. from it, "Don Juan o el poder," is in No. 4108. Rev. by G. Cirot, *RCHL*, XCIII (1926), pp. 259 - 260; rev. by Dotor y Municio, *Consultor Bibliográfico* (Barcelona), III (1926), pp. 62 - 66; rev. by J. López Ibor, *CHA* (Madrid), Nos. 33 - 34 (Sep. - Oct. 1952), pp. 107 - 114, with particular reference to Don Juan.

---. (MAGALHÃES DE AZEREDO. See No. 2208.10.)

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4265. MÄHLY, JAKOB A. "Die Sage von Don Juan," *Die Grenzboten*, XXXV, part 2 (1876), pp. 121 - 136.

4266. *MALIS, D. *La Leyenda de Don Juan desde el punto de vista biológico.* Saint Petersburg, 1908. Marañón, No. 4272, says that he owes the trans. into Spanish of this Russian work to Dr. Goldberg. He does not actually state that it was printed in Spanish; thus the Spanish title as I have given it is for the convenience of the reader only. I have not found any other reference to the original.

4267. MANDEL, OSCAR. *The Theatre of Don Juan: A Collection of Plays and Views*, *1630 - 1963.* Lincoln, Nebraska, 1963. Tirso, Molière, Shadwell, an 18th century German puppet play, DaPonte's libretto, Grabbe, a 19th century musical extravaganza by Moncrieff, Zorrilla, Rostand, plus excerpts from Dorimon, Villiers, Hoffmann, Musset, Shaw, Montherlant, and Frisch, with introd. and essays by Mandel and views by Kierkegaard, Shaw, Ranke, Grau, etc. All in English. Illustrated. A basic anthology. Rev. by A. E. Singer, *Hisp*, XLVII (1964), pp. 661 - 662.

4268. MANDEL, OSCAR. Discussion of modern D. J. drama, delivered at the conference on the Present State of Research on the Don Juan Theme held at the MLA meeting in Chicago, Dec. 28, 1963. Martin Nozick talked on "Further Views on Don Juan in the Twentieth Century," Armand Singer spoke on problems of bibliography with reference to Don Juan, and Leo Weinstein on the present state of Don Juan research, as part of the same conference.

4269. MANDOLINI, HERNANI. "Psicopatología del Don Juan," *Revista de Criminología*, *Psiquiatría y Medicina Legal* (Buenos Aires), XIII (May - June 1926), pp. 322 - 330.

4270. MANNING, CLARENCE A. "Russian Versions of Don Juan," *PMLA*, XXXVIII (1923), pp. 479 - 493.

4271. *MARAÑÓN, GREGORIO. "Biología de Don Juan," *El Universal Ilustrado*, 1924.

---. (MARAÑÓN, GREGORIO. See Luz - León, No. 2157.1.)

4272. MARAÑÓN, GREGORIO. *Don Juan: Ensayos sobre el origen de su leyenda.* Buenos Aires - Mexico City, (1940). Rev. by H. Delgado, *Revista de la Universidad Católica del Perú* (Lima), VIII (1940), pp. 353 - 355; rev. by E. A. Peers, *BHS*, XX (1943), p. 167. *Don Juan et le donjuanisme* (Paris: Stock, 1958) seems to be a trans. of this item.

4273. *MARAÑÓN, GREGORIO. *Ensayos sobre la vida sexual* (1st ed.), p. 175.

4274. MARAÑÓN, GREGORIO. "La Leyenda de Don Juan," *Cuadernos de Adán* (Madrid), No. 1 (1944), pp. 27 - 51. Origins, Villamediana (see No. 186), etc. From a lecture given before the Círculo Eça de Queiroz de Lisboa, Jan. 16, 1942. Not a trans. of No. 4277. May be the same as the next item.

4275. **MARAÑÓN, GREGORIO. *El Mito de Don Juan.* I cannot locate this item.

4276. MARAÑÓN, GREGORIO. "Notas pare la biología de Don Juan," *RO*, III (1924), pp. 15 - 53. Also in No. 4108.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4277. MARAÑÓN, GREGORIO. "Les Origines de la légende de Don Juan," *RHeb*, year XLVIII (Jan. 21, 1939), pp. 263 - 287. Trans. as: "Los Orígenes de la leyenda de Don Juan," *Universidad de San Francisco Xavier, Central de Bolivia* (Sucre), VI (1939), pp. 195 - 222.

4278. MARAÑÓN, GREGORIO. "Sobre Carmen y Don Juan," in his *Meditaciones* (Santiago de Chile, 1937), pp. 85 - 89. Essay not dated, nor is its origin listed.

---. (MARAÑÓN, GREGORIO. "La Vejez de Don Juan." This is the "Estudio preliminar" to Agustín, No. 4004.)

---. (MARCEAU. See No. 2155.6.)

4279. MARMIER, XAVIER. "Les Don Juan," *Revue de Paris* VI (June 1834), pp. 73 - 82.

---. (MARONE. See No. 3711.52.)

4280. MARRERO, VICENTE. "Don Juan en tant que juge, *TR*, No. 141 (Sep. 1959), pp. 70 - 81. Trans. by Mathilde Pomès, from an unpub'd. work: *Ortega: Philosophe mondain.* On Ortega y Gasset's concept of D. J., with especial reference to my Nos. 4315, 4318, 4321, and O. y G.'s preface to Yebes: *Veinte años de veneria* (O. y G., *Obras comp.*, vol. VI).

---. (MARTÍNEZ RUIZ [Azorín]. See No. 4108. The first two chaps. of his novel *Don Juan*, which are used here, are really philosophical observations. And see No. 1206.)

4281. MARTÍNEZ RUIZ. "El Último Don Juan," *ABC* (Madrid), July 28, 1950, p. 3.

4282. MARZIANI, G. VON. "Die Don Juan - Legende: Eine Skizze ihres historischen Ursprung," *Fremden - Blatt* (1891), either No. 45, or vol. XLV. I cannot locate this periodical.

4283. MAUGHAM, W. SOMERSET. *The Land of the Blessed Virgin* (London, 1905), Ch. xv, pp. 77 - 81.

4284. MAUROIS, ANDRÉ. "Don Juan," *Illustration* (Paris), Dec. 3, 1938, pp. 469 - 476. The Christmas number, beautifully illustrated by C. S. de Tejada, in watercolors. Trans. as "Don Juan Across the Centuries," *ON*, V (Oct. 21, 1940), pp. 5 - 6, 23.

4285. *MAYA, ALCIDES, 1878 - 1944. An essay (?) on Don Juan. I could not locate it.

---. (MAYEN. See under "Versions.")

4286. 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. Cf. Nos. 4158, 4308, 4352, 4446, etc.

4286a. McKNIGHT, WILLIAM A. "Don Juan on the Spanish Stage Since 1844." Article reported in "Research in Progress" by *PMLA*, 1952 (No. 8017). Work being done at the Univ. of North Carolina. See No. 3935.48.

4287. *MÉLIDA, JOSÉ RAMÓN. An article on Don Juan. I could not locate it.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4288.MENÉNDEZ VIVES, ÁNGEL. "Estudio psicológico de la figura de Don Juan," *Revista de la Escuela de Estudios Penitenciarios*, V (May 1949), pp. 40 - 46.

4289. MERKLING, FRANK. "Summer Lightning in Seville," *ON*, XVII (Dec. 1, 1952), pp. 2 - 5 and 26.

4290. METZELER, H. "Die Literarische Wandlung Don Juans," *Über den Wassern* (Munich), V (1911), pp. 504 - 510.

4291. *MEYER, F. A. "Kasperl als Benefiziant," *Badener Zeitung*, Dec. 25, 1909.

4292. MILÁ Y FONTANALS, MANUAL. *"Don Juan Tenorio," *Diario de Barcelona*, Jan. 1854. Also in his *Estudios sobre el teatro español*, *Obras* (Barcelona, 1892), IV, pp. 151 - 169.

4293. MITJANA, RAFAEL. "Don Juan en la música." This study represents five chaps. out of his book *Discantes y contrapuntos* (Valencia, 1905), pp. 9 - 92.

4294. *MOLAND, LOUIS E. D. "Don Juan avant Molière," *Le Français*, Aug. 15, 1881.

4295. MÖNCH, WALTER. "Don Juan: Ein Drama der europäischen Bühne," *RLC*, XXXV (1961), pp. 617 - 639. On Tirso, Molière, and Mozart. See next entry.

4296. 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. See No. 3119.11.)

4297. MONTALVO, JUAN. "Essais: Portrait de Don Juan ...," *Revue de L'Amérique Latine*, X (1925), pp. 139 - 140, out of a longer article. Trans. into French by Miomandre. Montalvo was an Ecuadorian (1833 - 1889); I do not have a reference to the original article.

4298. MONTERO, LÁZARO. "Don Juan en el '98'," *Esc*, X (1943), pp. 83 - 105.

4299. MONTHERLANT, HENRY DE. "Don Juan le satisfait," in his *Sur les femmes.* Paris, 1958. See No. 4145. *Also in earlier ed., Sceaux, 1946.

4300. MOOREFIELD, ALLEN S. *An Evaluation of Tirso de Molina's* El Burlador de Sevilla y convidado de piedra *with the Origins and Development of the Don Juan Theme.* Unpub. M. A. thesis, University of Tennessee, 1944.

4301 *MORALES GODOY, MARÍA LUZ. Essays on Don Juan in *La Vanguardia*, a Span. newspaper.

4302. MORF, H. "Don Juan," *Die Nation: Wochenschrift*, etc. (Berlin), V (1887 - 1888), pp. 60 - 63.

---. (MORI. See No. 3935.52.)

4303. NICOLL, ALLARDYCE. *A History of English Drama 1660 - 1900.* 6 vols. First ed. of vol. I issued Cambridge, England, 1923. Vol. VI, ibid., 1959. Very usefu1 for checking first perf. dates for little known Eng. D. J. plays, esp. the comprehensive index, vol. VI.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4304. *NIEMETTA, ELEANOR. *A Comparison of Three Don Juan Plays.* Unpub. M. A. thesis at Wayne University, Detroit, Michigan, 1938. I do not know which three plays are involved.

---. (NIETEN. See No. 2208.11.)

---. (NIETZSCHE, FRIEDRICH. His concept of the "superman" has often been compared with the modern Don Juan. However, as far as I can ascertain, Nietzsche himself never discussed Don Juan in this or in any other connection.)

4305. NOZICK, MARTIN. *The Don Juan Theme in the Twentieth Century.* D. dissert. at Columbia U., 1953. Abstracted in *DA*, XIV (Sep. 1954), pp. 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. Also see No. 4268.

4306. NOZICK, MARTIN. "Some Parodies of *Don Juan Tenorio*," *Hisp*, XXXIII (1950), pp. 105 - 112. Versions of Zorrilla's play.

4307. NUBIOLA, P. "Comentarios biológicos al donjuanismo," *Medicina Clínica* (Barcelona), XV, No. 1 (1950), pp. 55 - 62. From a lecture given in Barcelona.

4308. OLIVER BRACHFELD, F. *Los Complejos* (Caracas, 1951) and *Los Sentimientos de inferioridad* (Barcelona, 1936) treat passim of Don Juan psychologically. See No. 4286.

4309. ORÍA, J. A. "Don Juan en el teatro francés," *Cuadernos de Cultura Teatral*, No. 9, *Instituto Nacional de Estudios de Teatro* (Buenos Aires, 1940) , pp. 9 - 39.

4310. ORICO, OSVALDO. *Don Juan o el vicio de amar.* Madrid, 1950. Rev. in *BibH*, IX, Nos. 1 - 2 (1951), p. 137. Rev. in *ABC* (Madrid), Feb. 7, 1951, pp. 7 - 8.

4311. *ORS, EUGENIO D'. "Eternidad y vicisitud: La Superación de su antinomia desde Suárez hasta Don Juan," *Finisterre* (Madrid), III (Sep. 1948), pp. 5 - 21. And see No. 3205.13.

4312. ORTEGA Y GASSET, JOSÉ. "Buscando un tema," in "Meditación del marco," in his *Notas* (Buenos Aires, 1943), pp. 83 - 84. Dated 1921. Also in *Obras completas*, vol. II (2nd ed. Madrid, 1950), 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 would be da Vinci's, except that he says that it is in the Prado, not the Louvre. Also see Nos. 2182.2 and 4280.

4313. *ORTEGA Y GASSET, JOSÉ. "Consideraciones finales sobre el hinchamento," La *Nación* (Buenos Aires), Jan. 1936.

4314. ORTEGA Y GASSET, JOSÉ. "Divagación ante el retrato de la marquesa de Santillana," *Obras completas*, II, 2nd ed. (Madrid, c. 1950), pp. 689 - 696. Dated 1918.

4315. ORTEGA Y GASSET, JOSÉ. "Las Dos ironías, o Sócrates y Don Juan," Ch. vi of his *El Tema de nuestro tiempo* (1923). In *Obras completas*, vol. III (1st ed. Madrid, 1947), pp. 174 - 179. Also see No. 4280.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4316. ORTEGA Y GASSET, JOSÉ. "La Estrangulación de Don Juan," in *Obras completas* (Madrid, 1947), V, pp. 238 - 246. Orig. in *El Sol*, Nov. 17, 1935.

4317. ORTEGA Y GASSET, JOSÉ. "La Figure de Don Juan," *TR*, No. 119 (Nov. 1957), pp. 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.

4318. ORTEGA Y GASSET, JOSÉ. "Introducción a un 'Don Juan'," *Obras completas* (Madrid, 1947), VI, pp. 121 - 137. Orig. in *El Sol* (Madrid), June 1921. Also see No. 4280.

4319. *ORTEGA Y GASSET, JOSÉ. "Meditación de Don Juan," *El Sol* (Madrid), June 1921.

4320. ORTEGA Y GASSET, JOSÉ. *Meditaciones de Don Juan.* Madrid, 1921.

4321. ORTEGA Y GASSET, JOSÉ. "Para una psicología del hombre interesante," *Estudios sobre el amor.* Buenos Aires, 1939. Also see No. 4280.

4322. OSMA, JOSÉ M. DE. "Variaciones sobre el tema de Don Juan," *Hisp*, XV (1932), pp. 55 - 62.

4323. PALUDAN, J. Short reference to Don Juan, p. 341, in his "Deutsche Wandertruppen in Dänemark," *ZDP*, XXV (1893), pp. 313 - 343.

4324. PARFAICT, FRANÇOIS and CLAUDE. *Dictionnaire des théâtres de Paris.* Paris, 1756. 7 vols. Article "Festin de pierre."

4325. PARFAICT, FRANÇOIS and CLAUDE. *Histoire de l'ancien théâtre italien ...* Paris, 1753. These last two items are well known early sources for theories on the Don Juan legend.

4326. *PASSILLE, GUY DE. "Les Métamorphoses de Don Juan," *Gaulois*, Jan. 22, 1921. Paris daily.

4327. *PAULME, DENISE. "La Statue du commandeur," *Revue de l'Histoire des Religions*, CLIII (1958), pp. 34 - 67. Seemingly concerns Don Juan.

4328. PEDREIRA, ANTONIO S. "Donjuanerías: A. Dualismo y síntesis titular. B. Espectacularismo zorrillesco," in his *Aristas: Ensayos* (San Juan, Puerto Rico, 1930), pp. 258 - 272.

4329. *PEIXOTO, AFRANIO, 1876 --. Essay or study on Don Juan. I could not locate it.

4330. PELADAN, SAR. "Die Don Juan - Sage," *Mer*, III, part 4 (1912), pp. 735 - 737.

---. (PENNA. See No. 3711.58.)

4331. PÉREZ DE AYALA, RAMÓN. *Las Máscaras.* Madrid, 1919. Among the essays there are eleven on Don Juan: "Don Juan," vol. I; "Don Juan, buena persona," on the Quintero play, eight more under "Don Juan" including two on Shaw's *Man and Superman*, and one called "El Donjuanismo," vol. II. All but one or two of these are to be found in No. 4108. The essay in vol. I is mainly on Zorrilla.

---. (PÉREZ DE AYALA, RAMÓN. "Sobre las mujeres, el amor y Don Juan." See under "Versions.")

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4332. *PÉREZ RIOJA, JOSÉ A. *Diccionario de símbolos y mitos.* Madrid, 1962. Section on Don Juan; includes a bibliography.

4333. PERLBERG, ZELMA. *The Don Juan Theme in Spanish Literature in the Twentieth Century.* Unpub. M. A. Thesis, University of Maryland, 1954.

4334. PETRICONI, H. *Die Verführte Unschuld: Bemerkungen über ein literarisches Thema.* Hamburg, 1953. Tirso's *Burlador* (pp. 20 - 22), etc.

4335. PÍ Y MARGALL, FRANCISCO. *Observaciones sobre el carácter de Don Juan.* In *Comedias de Tirso de Molina*, ed. Fuensanta del Valle. Madrid, 1878. See Fuensanta del V., under "Versions." Also in Pí y M.'s *Opúsculos* (Madrid, 1884) and his *Trabajos sueltos* (Barcelona, 1895). Trans. by Magnabal; see No. 4264.

4336. *PICATOSTE, FELIPE. "Don Juan, Don Quijote y Hamlet," in his *Estudios literarios.* Madrid, 1883.

4337. PICATOSTE, FELIPE. "Don Juan Tenorio," ibid. The only copy of this book that I have seen does not have essay No. 4336 mentioned above; there may be an incorrect reference involved. The second one is the one which Magnabal translated: see No. 4264.

---. (PILZ. See No. 4338.)

---. (PIRIE. See No. 3318.266.)

4338. *PITZ, H. "Don Juan," *Leipziger Tageblatt*, No. 14 (1899). Also cited as *"Pilz," "1889," and "No. 4."

4339. *PIZZO, GIUS. Article on Don Juan. Not traced.

4340. *PLATZHOFF - LEJEUNE, EDUARD. "Don Juan als Zeitspiegel," *Der Tag*, V (1903), p. 30.

4341. PLATZHOFF - LEJEUNE, EDUARD. An article variously titled by different bibliographers: "Sur la légende de Don Juan," and "Zur Don Juan - Literatur," etc. The original bears no title: *LE*, IV (Nov. 1901), p. 286. I have a reference to a similar article, ibid., Jan. 1, 1902, but it is apparently in error for the earlier date, since nothing is to be found in the Jan. 1 issue.

---. (POLS. See No. 3318.268.)

4342. *PORRAS, ANTONIO. *El Burlador de Sevilla.* Critical essay. Valencia, 1937. Rev. by B. Jarnés, *La Nación* (Buenos Aires), Oct. 24, 1937.

4343. POULET, ROBERT. "Un Don Juan en prose," *TR*, No. 119 (Nov. 1957), pp. 156 - 160.

4344. PRADINES, MAURICE. "Les Méprises de l'affectivité, " *TR*, No. 119 (Nov. 1957), pp. 114 - 127; pp. 124 - 127 are specifically on Don Juan.

4345. PRATT, DALLAS. "The Don Juan Myth," *AI*, XVII (1960), pp. 321 - 335.

---. (PRAVIEL. See under "Versions.")

4346. *PRITCHETT, V. S. "The Idea of Don Juan," *The Listener*, April 23, 1953, pp. 682 - 683.

---. (PRUNAJ. See No. 2208.13.)

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4347. PUIBUSQUE, ADOLPHE DE. *Histoire comparée des littératures espagnole et française.* 2 vols. Paris, 1843. Don Juan discussed, II, pp. 236 - 271, 467 - 472.

---. (QUAGLINO. See No. 2208.14.)

4348. *RADIUS, EMILIO. *Amici di mezzanotte:* Robinson *Crusoè ... Don Giovanni.* Milan, 1933. Data are correct, but I have not seen the volume. Includes other figures as well.

4349. RAGEOT, GASTON. La Légende de Don Juan," *FL*, Dec. 12, 1920.

---. (RAMOS. See No. 2208.15.)

4350. RANK, O. *Die Don Juan Gestalt.* Leipzig - Vienna, 1924. *Also reported in *Imago*, VIII (1922?), pp. 142 - 196.

4351. RAUBER, AUGUST. *Die Don Juan - Sage im Lichte biologischer Forschung.* Leipzig, 1899.

---. (REIHMANN. See No. 3641.4.)

4352. REIK, THEODOR. Has written on the Don Juan complex from a psychologist's point of view. E.g., see *Of Love and Lust* (New York, [1957]), pp. 391 - 392, 400 - 401; or *Psychology of Sex Relations* (New York and Toronto, 1945), pp. 157 - 166 (esp. 161), 186 - 190 (esp. 188 - 190), 191 - 203 (esp. 193). See No. 4286.

---. (REITSMA. See under "Versions.")

4353. REPASS, RICHARD. "Don Giovanni and the Eternal Quest," *ON*, XVIII (March 8, 1954), pp. 14 - 15.

4354. RÉVÉSZ SPEIER, ANDRÉS. *El Anti - Tenorio.* Madrid, 1944.

4355. REVILLA, MANUEL DE LA. "El Tipo legendario de Don Juan Tenorio y sus manifestaciones en las modernas literatures," **La Crítica* (1874). Not in *IEA* (1878) as stated in some bibliographies. Enlarged in Revilla's *Obras* (Madrid, 1883), pp.431 - 456. Trans. by Magnabal; see No. 4264.

4356. REYES, ALFONSO. "Metamorfosis de Don Juan," in his *Tertulia de Madrid* (Buenos Aires - Mexico City, 1949), pp. 89 - 93. Essay dated 1922. Also in his *Simpatías y diferencias*, 4th ser. Madrid, 1923.

4357. REYES, ANTONIO. "Don Juan," in his *Mitos*, *mujeres y encajes* (Caracas, 1940), pp. 15 - 43.

4358. REYES, ANTONIO. "La mujer Don Juan," ibid., pp. 47 - 54.

4359. REYLES, CARLOS. "Don Juan: Materia literaria y esencia donjuanesca," in his *Incitaciones: Breves ensayos* (Santiago, Chile, 1936), pp. 79 - 107.

4360. REYNIER, GUSTAVE. "Les Origines de la légende de Don Juan, " *RdP*, XIII, part 3 (1906), pp. 314 - 338.

4361. RICCOBONI, LULI. *Histoire du théâtre italien depuis la décadence de la comédie latine*, etc. 2 vols. Paris, 1731. Famous early source of theories on Don Juan. In it he states that a Don Juan play was trans. into French, ca. 1620.

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4362. *RIDRUEJO, DIONISIO. *En algunas ocasiones* (Madrid, 1960), pp. 15 - 16.

4363. RIEGER, ERWIN. *Phantasie über Don Juan.* Vienna - Leipzig, 1922. Mozart and general.

4364. RÍOS DE LAMPÉREZ, BLANCA DE LOS. "'Don Juan,' ciudadano del mundo," *ABC* (Madrid), Nov. 17, 1950, p. 3.

4365. RÍOS DE LAMPÉREZ, BLANCA DE LOS. "Don Juan en la literature y en la música," *EMod*, I (Dec. 1889), pp. 5 - 31.

4366. RÍOS DE LAMPÉREZ, BLANCA DE LOS. "Le Don Juan español," *Nouvelle Revue Internationale* (Paris and Madrid), XXXII, part 2 (Aug. 15, 1900), pp. 134 - 137.

4367. *RÍOS DE LAMPÉREZ, BLANCA DE LOS. "Don Juan y sus avatares," *Revista Nacional de Educación*, VIII (1948), pp. 37 - 41.

4368. RÍOS DE LAMPÉREZ, BLANCA DE LOS. "Los Grandes mitos de la edad moderna - Don Quijote, Don Juan ..." Paper read at the Ateneo Científico de Madrid, May 17, 1916.

---. (RÍOS DE LAMPÉREZ, BLANCA DE LOS. See her studies under No. 3711. Most of them contain general observations.)

4369. *RITTNER, F. *Don Juan*. 1919. Listed by one critic as criticism. I cannot trace it at all.

4370. ROBBINS, L. L. "A Contribution to the Psychological Understanding of the Character of Don Juan," *Bulletin of the Menninger Clinic* (Topeka, Kansas), XX (1956), pp. 166 - 180.

4371. RODRÍGUEZ LAFORA, GONZALO. *Don Juan, los milagros y otros ensayos.* Madrid, 1927. Contains the essay "La Psicología de Don Juan."

---. ***RODRÍGUEZ MARÍN, F. *Burla burlando.* Madrid, 1914. Nothing to do with D. J.

4372. *ROGERS, JOHN H. *A Brief Comparison of Three Don Juan Characters.* M. A. thesis, Univ. of Miami, 1955.

---. (ROF CARBALLO. See No. 3054.11.)

4373. ROMERA - NAVARRO, M. "El Burlador de España: Ensayo sobre la leyenda de Don Juan," *NuT*, XVI (1916), pp. 35 - 68.

4374. ROUGEMONT, DENIS DE. *Comme toi - même: Essais sur les mythes de l'amour.* Paris, (1961). "Nietzsche et Don Juan," pp. 102 - 108; "Kierkegaard et Don Juan," pp. 109 - 117; "Le Nomadisme [d'André Gide], ou Don Juan," pp. 174 - 175; and passim.

4375. ROUGEMONT, DENIS DE. "Don Juan," *NRF*, LIII (1939), pp. 62 - 68.

4376. ROUGEMONT, DENIS DE. "Don Juan et Sade," in his *L'Amour et l'occident* (Paris, c. 1939), pp. 194 - 198. In Elsen, No. 4145, under title "D. J. et Tristan."

4377. ROUSSET, JEAN. "Don Juan and the Baroque," *Diogenes*, No. 14 (summer, 1956), pp. 1 - 16. This publication is put out simultaneously in Eng., Fr., Ger., Ital., etc. The article, then, exists as "Don Juan et le baroque," etc.

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4378. ROYO VILLANOVA Y MORALES, RICARDO. *Los Médicos Donjuanes: El Nuevo donjuanismo.* Valladolid, 1930.

4379. ROYO VILLANOVA Y MORALES, RICARDO. *Redescubrimiento de Don Juan.* Essay. Madrid, 1932.

4380. ROZ, FIRMIN. "Les Métamorphoses de Don Juan," *RHeb*, X (1911), pp. 459 - 477.

---. (RUBENS DE MELO. See No. 2208.16.)

4381. S [imiani], C. "Storia d'un procedimento penale per stregoneria," **Giorn. di Sicil.*, XXX (Feb. 17, 1890), reprinted in *Archivio per lo Studio delle Tradizioni Popolari* (Palermo), IX (1900), pp. 275 - 276. Loosely titled by one critic: "Stregonerie di Don Giovanni." About an evil Giovanni la Barbera, who practiced witchcraft, etc. A faint Don Juan connection, only.

4381a. *S [ouday], P. "Autour de 'Don Juan'," *Temps*, Feb. 5, 1917, p. 1. *This or a similar article also said to be in *Paris - Midi*, Jan. 22, 1917.

4382. SACHSE, LEOPOLD. "Don Juan an der Volksopernbühne," *Sc*, VII (1917), pp. 136 - 138.

4383. SAID ARMESTO, VÍCTOR. *La Leyenda de Don Juan.* "Orígenes poéticos de *El Burlador de Sevilla y Convidado de piedra.*" Madrid, 1908. Rev. by R. Menéndez Pidal, *Estudios literarios* (1920); rev. by Henri Mérimée, *RLR*, LI (1908), pp. 566 - 569. A basic book. See Nos. 3711.24, 4191, and 4431.

4384. *SAINT - AUBAN, E. DE. "Les Évolutions de la figure dramatique de Don Juan," *Revue des Français*, Feb. 15, 1917. Unable to verify this reference, cited by several bibliographers. The periodical in question is supposed to have ceased publication in 1915. If "1917" is a possible misprint for "1907," we are confronted with the fact that this year of the periodical is apparently not held by any library in the U. S. or Canada.

4385. *SAINTE - BEUVE, CHARLES - A. *Nouveaux lundis*, V, p. 134; VII, p. 389; IX, p. 307. References to Don Juan. The ed. of the *Nouveaux lundis* which I had at my disposal did not bear out these pages, cited in another bibliography. Sainte Beuve reportedly once contemplated doing a general study on Don Juan. We may all regret that he did not carry out his project. See also No. 3258.135.

4386. SALAZAR CHAPELA, ESTEBAN. "Sobre Don Juan," *Atenea* (Santiago, Chile), XXX (May 1953), pp. 196 - 205.

4387. SALAZAR CHAPELA, ESTEBAN. "El Tema de Don Juan," *Revista de Guatemala* (Guat. City), V (April - June 1952), pp. 49 - 59. Possibly same as No. 4386; I read the two articles at different times.

4388. SALAZAR VINIEGRA, LEOPOLDO. "Don Juan y el amor," *Cont*, IV (April 1929), pp. 23 - 53. And see No. 1596. Version or Criticism?

4389. SALGOT, ANTONIO DE. *Don Juan Tenorio y donjuanismo.* Barcelona, 1953.

---. *(SÁNCHEZ CASTAÑER. See No. 2208.17.)

4390. *SÁNCHEZ ZINNY, E. F. "La Realidad de Don Juan," *Nac*, Nov. 4, 1951. La *Nación*, I suppose; probably the Buenos Aires daily.

---. (SARFATTI. See No. 2155.7.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4391. SAUVAGE, MICHELINE. *Le Cas Don Juan.* Paris, 1953. Rev. by Vintila Horia, *CHA*, XV (1953), pp. 247 - 249; rev. by Pierre - Gabriel Monti, *LetN*, I (1955), pp. 361 - 362.

4392. SCHÄDEL, OTTO. *Ein Beitrag zur Don Juanlitteratur.* Bensheim, Germany, 1891. Programm des Grossherzoglichen Gymnasiums, No. 619.

4393. SCHEIBLE, JOHANN. *Das Kloster*, vol. III (Stuttgart, 1846), eleventh cell, contains the following *Don Juan* material: a few general introductory remarks, unsigned, pp. 665 - 667; Kahlert's study (see No. 2208.7), pp. 667 - 695; Lewald's article (see No. 4246), unsigned here, pp. 695 - 698; three puppet plays, pp. 699 - 765; a German trans. of Mérimée's *Les Ames du purgatoire*, pp. 766 - 840. N. B. Scheible did not write a Don Juan play called *Das Kloster*, which, despite frequent references to it that reveal a want of familiarity, is a collection of plays, studies, etc., in several volumes, with the general title of "The Monastery," and divided into "cells." Several critics have described this "play" in glowing terms. References to vol. III are also often garbled.

4394. SCHERILLO, MICHELE. "La Storia di un'ombra, *La Tavola Rotonda* (Naples), II (May 1, 1892), pp. 1 - 3.

---. (SCHMIDT, E. See No. 2208.18.)

4395. *SCHMIDT, M. D. "Les Incarnations de Don Juan dans la littérature française" (résumé des dernières leçons d'un cours de M. D. Schmidt), *Bulletin de l'Institut Français de Copenhague*, Feb. 1960.

4396. *SCHMIDT - AGRICOLA, M. "Das Urbild des Don Juan," *Litterarische Charakterbilder* (Wiesbaden) (1898), pp. 76 - 84. Another source gives "Charakteristiken." I cannot trace the reference as a periodical. A book?

---. (SCHMITZ. See No. 2155.8.)

4397. SCHNEIDER, MARIUS. "La Leyenda de Don Juan, ¿un mito de carnaval?" *Clavileño*, Nos. 10 and 11 (July - Aug. and Sep. - Oct. 1951), pp. 11 - 23 and 4 - 11.

4398. SCHOPENHAUER, ARTHUR. *Die Welt als Wille und Vorstellung* (1819), "Ergänzungen zum vierten Buch," Ch. xliv: "Metaphysik der Geschlechtsliebe"; and Ch. xxvii: "Über die Weiber," in his *Parerga und Paralipomena.* Not on Don Juan, but rather, Schopenhauer's philosophy on donjuanism.

4399. *SCHRÖDER, THEODOR. "Die Don Juan Sage: Ihre Entstehung und ihre Bearbeitungen bis auf Mozart," *Deutsche Welt: Beilage zur Deutschen Zeitung*, IV (Oct. 27, 1912).

4400. SCHRÖDER, THEODOR. "Die Dramatischen Bearbeitungen der Don Juan - Sage in Spanien, Italien und Frankreich bis auf Molière einschliesslich," *ZRP*, Beiheft XXXVI (1912), pp. 1 - 215. Also as a book: Halle, 1912. Rev. by A. Castro, *RFE*, I (1914), 410 - 411; rev. by A. Farinelli, *Deutsche Literaturzeitung*, No. 35 (1913); rev. by A. Hämel, *Literaturblatt für Germanische und Romanische Philologie*, XXXVI (1915), cols. 227 - 229; rev. by M. K., *Literarisches Zentralblatt für Deutschland* (Leipzig), XIV (1913), p. 16; rev. by J. M. Wolff, *Archiv*, CXXXII (1914), pp. 190 - 191.

---. (SCHWOB. "A propos de Don Juan," *Temps*, June 29, 1897. Incorrect reference taken from another bibliog. Actually by Larroumet. See No. 2141.11.)

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4401. SEDWICK, FRANK. *"El Burlador*, *Don Giovanni*, and the Popular Concept of Don Juan," *Hisp*, XXXVIII (1955), pp. 173 - 177. Also see Nos. 3318.299 and 3711.74.

4402. SEDWICK, FRANK. "The Frustrated Spaniard," *ON*, XXII (Dec. 9, 1957), pp. 4 - 5, 22.

---. (SEIDEMANN. See No. 4028.)

4403. SELLÉN, FRANCISCO. "El Tipo de Don Juan en las literatures modernas," *Cuba y América*, X (1902), pp. 97 - 102.

4404. 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. B14.

4405. SENDER, RAMÓN. "Three Centuries of Don Juan," *BA*, XXIII (1949), pp. 227 - 232.

4406. SERSTEVENS, ALBERT T'. Pref. to his own *La Légende de Don Juan.* Paris, 1946. The work itself is by way of being a psychological study of the seducer type.

---. (SHAW, GEORGE BERNARD. See "Don Giovanni Explains," under "Versions.")

4407. SHAW, GEORGE BERNARD. "Epistle Dedicatory to Arthur Bingham Walkley," dated 1903 and serving as a pref. to Shaw's own *Man and Superman*, which in itself is a study of donjuanism (its subtitle is "A Comedy and a Philosophy"). One might also include *The Revolutionist's Handbook and Pocket Companion*, appended by Shaw to *Man and Superman*, wherein his hero John Tanner's opinions are cited.

4408. SICCARDI, VESTA. *Les Don Juan célèbres: Influence de l'Italie sur le théâtre de Molière.* Asti, Italy, 1907.

---. (SIMIANI. See No. 4381.)

4409. *SIMONE - BROUWER, F. DE. "Ancora una raccolta di scenari," *Rendiconti della R. Accademia dei Lincei*, ser. 5, X (1901), p. 391 ff. Reprints two old Don Juan scenarios.

4410. SIMONE - BROUWER, F. DE. "Ancora Don Giovanni (osservazioni ed appunti)," *RCLI*, II (1897), pp. 56 - 66, 145 - 165.

4411. SIMONE - BROUWER, F. DE. *Don Giovanni nella poesia e nell'arte musicale: Storia di un dramma.* Naples, 1894. Rev. by A. Farinelli, *Revista Crítica de Historia y Literatura Españolas*, I (Mar. 1895), pp. 8 - 12. N. B. This journal is not the one with the lengthened title: ... *Portuguesas e Hispano - Americanas*, which followed it. For another review, see Fitzmaurice - Kelly, No. 4168.

4412. SINGER, ARMAND E. "Don Juan in America," *KFLQ*, VII (1960), pp. 226 - 232. Also see No. 4268.

4412a. SINGER, ARMAND E. Chairman of conference on "Don Juan and Psychology," Dec. 28, 1964, MLA meeting, New York City. Included were psychological interpretations of aspects of Tirso's *Burlador* by Stephen Ackerman and by Pat Hinkle (*in absentia*) and of Flaubert's *Nuit de Don Juan* by Mabel Worthington.

4413. *SINGER, L. "Zur Geschichte der Don Juan - Sage," *Deutsche Zeitung*, No. 6879 (1891). A Berlin newspaper.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4414. SINISCALCO LASALA, FRANCISCO A. *De Beatriz a Don Juan: La Doctrina del perfecto amor y el donjuanismo en la literatura.* Montevideo, 1949.

---. (SMIRNOV. See No. 3258.144.)

4415. SNEYERS, GERMAINE. *Un Grand type littéraire: Don Juan ...* Brussels, 1943. A short essay precedes her extracts from Tirso's and Molière's plays.

4416. SONNECK, OSCAR G. T. *Catalogue of Opera Librettos Printed Before 1800.* 2 vols. Washington, D. C.: Gov. Printing Office, 1914.

---. (SOUDAY, See No. 4381a.)

4417. *SOUVIRÓN, JOSÉ MARÍA. "Don Juan y Don Quijote," *Estudios* (Santiago, Chile), July 1948, pp. 4 - 25.

---. (SOUZA. See No. 2156.1.)

---. (*Spectacles: Revue Trimestrielle des Arts de la Scène* [Paris], No. 3 [Dec. 1958]. Special No. devoted to Don Juan. See Nos. 2141.21, 3270.17, 3318.139a, 4047, and 4432a.)

4418. SPITTELER, CARL. "Don Juan Idee," in a section called "Allotria," in his *Lachende Wahrheiten.* Florence, 1898. Short essay.

---. (SRETENSKIJ. See No. 2556.93.)

---. (STEFAN. See No. 3318.313.)

---. (STENDHAL. See Nos. 1682, 2175.1, and 2883.1.)

4419. STIEFEL, A. - L. Discussion of a few Don Juan items under " Stoffgeschichte, " *Jahresberichte für Neuere Deutsche Litteraturgeschichte*, X (1899), part 1, section 7, Nos. 74 - 78a, section 8, No. 206; part 3, section 4, No. 11.

4420. SUBIRÁ, JOSÉ. "La Leyenda de 'Don Juan'," *Revista Contemporánea*, CXXXII (1906), pp. 129 - 136.

4421. SUMMERS, MONTAGUE. "Introduction," I, cxxii - cxli; "Source" and "Theatrical History" [of *The Libertine*], III, pp. 9 - 17, *The Complete Works of Thomas Shadwell.* London, 1927. General as well as on Shadwell.

4422. SYKES, CHRISTOPHER. "Lust," the sixth chap. in *The Seven Deadly Sins*, by various hands (New York, 1962), pp. 66 - 76, esp. 75 - 76.

---. (*TR*, No. 119 [Nov. 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.)

4423. TAILHADE, LAURENT. "Don Juan," in his *Masques et visages* (Paris, 1925), pp. 145 - 180. I believe that this is the same as his *"Don Juan (de fray Gabriel Téllez à Echegaray)," *NR*, ser. 2, XLIV (1907), pp. 152 - 170.

4424. *TEIXEIRA REGO, J. "Des origens da lenda de D. João," *Aguia* (Porto - Madrid), III (1923), pp. 84 - 92. No library in the U. S. or Canada seems to hold this volume of *Aguia.*

4425. TEJADA, FRANCISCO E. DE. "El Superhombre y Don Juan," *EAm*, IV (1952), pp. 221 - 227.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4426. *TORRE, GUILLERMO DE. *Las Metamorfosis de Proteo.* Buenos Aires: Losada, 1956. Supposed to contain an essay on Don Juan.

4427. 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 Mañara*; pp. 183 - 185 discuss M. Sierra's *Don Juan de España*; and pp. 185 - 188, the Quinteros' *Don Juan, buena persona.*

4428. *TUDISCO, ANTHONY. "Algunas observaciones sobre Don Juan," *ArH*, XXII, No. 69 (1955), pp. 75 - 78.

4429. *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.

4430. *TUSCHAK, HELENE. "Don Juan," *Die Zeit* (Wiener Tageszeitung), No. 2287.

4431. UNAMUNO, MIGUEL DE. "Sobre Don Juan Tenorio," in his *Mi religión y otros ensayos breves.* Madrid, 1910. This essay is dated "1908." Partly a rev. of No. 4383.

4432. UNAMUNO, MIGUEL DE. "Sobre la lujuria," in his *Mi religión y otros ensayos breves.* Madrid, 1910. This essay dated March 1907.

4432a. VAILLAND, ROGER. "Don Juan: Esprit fort," *Spectacles: Revue ... des Arts de la Scène*, No. 3 (Dec. 1958), p .14.

4433. VALBUENA, ÁNGEL. "En torno al psicoanálisis de Don Juan," *Revista de Psicología y Pedagogía* (Barcelona), V (Feb. 1937), pp. 170 - 183. Probably this is V. Prat.

4434. *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. A1so see No. 3711.82.

4435. VALÉRY, PAUL. "Les Divers Don Juan," in his *Mauvaises pensées & autres* (Paris, c. 1942), p. 182. Aphoristic remarks.

4436. *VALLADAR, P. "Los Ascendientes de D. Juan Tenorio," *La Alhambra* (Granada) , Oct. 30, 1905. Only the Frick Art Reference Library in New York is listed as possessing this periodical, and they write me to say that their copy of this year is broken, not including the number in question.

4437. VATTEONE, AUGUSTO C. "Don Juan y la leyenda donjuanesca," *Nosotros*, LII (1926), pp. 169 - 194.

4438. *VAUDOYER, JEAN - LOUIS. "Le Don Juan des romantiques," *Gaulois*, Feb. 15, 1922.

4439. *VESELOVSKIJ, ALEKSEI. "Don Juans Legende," *Severnyi Viestnik* (St. Petersburg), Jan. 1887. The *Soviet Encyclopedia* does not give the title, which I got from another source. The latter gives date as 1889. This article was enlarged as "Leyenda o Don - Zhuane," in his *Etyudy i Kharakteristiki* (Moscow, 1894), I, pp. 47 - 84.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph.* In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4440. VIARDOT, LOUIS. *Études sur l'histoire des institutions, de la littérature, du théâtre et des beaux - arts en Espagne.* Paris (?), 1835. Early source on origins, etc., of the Don Juan theme.

---. (VIGANO. See No. 3711.84.)

---. (VIGNEUL - MARVILLE. See Argonne, B. de.)

4441 *VILLASEÑOR, FEDERICO. "El Mito de Don Juan," *El Universal* (Mexico City), Aug. 12, 1940.

4442. *VILLEMUR, MAURICE. Something on Don Juan or donjuanism. I have not traced it.

4443. VORONOV, A. S. "Don Zhuan v Ispanskoy literaturye," *Sovremennik* (St. Petersburg), No. 5, XLII (1846), pp. 178 - 196. (Trans.: "Don Juan in Spanish Literature.") Voronov adds in a subtitle that this article is based on Puibusque (see No. 4347.)

---. (WADE. See No. 4094.)

4444. WAXMAN, SAMUEL M. "The Don Juan Legend in Literature," *Journal of American Folklore*, XXI (1908), pp. 184 - 204. Rev. by F. de Onís, *Lect*, X (1909), pp. 465 - 470. Standard older study in English, but very untrustworthy, especially the bibliography appended.

4445. WEBER, ARTHUR. "Don Juan en Hongrie," *Revue des Études Hongroises*, III (1925), pp. 36 - 50. *Also reported to be in *Revue de Hongrie*, vol. V (Aug. 15, 1912).

4446. WEININGER, OTTO. *Geschlecht und Charakter.* Vienna and Leipzig, 1903. Sex, sexual ethics, and Don Juan, passim. See No. 4286.

4447. WEINSTEIN, LEO. *A Critical Study of the Don - Juan Legend.* Unpub'd. dissert. Stanford University, 1951. List of Don Juan versions, pp. 254 - 268. Also see Nos. 2208.19 and 4268.

4448. WEINSTEIN, LEO. *The Metamorphoses of Don Juan.* Stanford, Cal., 1959. Rev. in *TLS*, Feb. 26, 1960, p. 130; rev. by Burton A. Robie, *LJ*, LXXXIV (1959), p. 2187; rev. by A. E. Singer, *HR*, XXIX (1961), pp. 153 - 156; rev. by J. Voisine, *EA*, XIV (1961), pp. 171 - 172; rev. by Albert J. George, *Symposium*, XV (1961), pp. 67 - 69; rev. by Ronald Grimsley, *RLC*, XXXV (1961), pp. 682 - 684; rev. by Alfred O. Aldridge, *MLJ*, XLV (1961), pp. 101 - 102; rev. by G. S. Smith, *RIB*, X (1960), pp. 174 - 175; rev. by Richard N. Coe, *MLR*, LVII (1962), pp. 584 - 585; rev. by Henry W. Knepler, *MP*, LVIII (1961), pp. 204 - 205.

4449. WEINSTEIN, LEO. "The Two Don Juans," a paper read at the MLA meeting, Dec. 28, 1961, in Chicago. The "glandular" and the "cerebral" seducer.

4450. *WELTI, H. "Don Juans Auferstehung," *Die Nation*, No. 2 (1897).

4451. *WIDMANN. Don Juan article. *Gymnasium*, No. 10 (1892).

4452. WIDMANN, WILHELM. "Don Juans Bühnenwallen: Entstehungs- und Entwicklungsgeschichte," *Mer*, VII (Feb. 15, 1916), pp. 121 - 131. Possibly same as previous entry.

---. (WILLIAMSON. See No. 3318.339.)

4453. WORP, J. A. "Nederlandsche Don Juan Drama's," *Taal en Letteren*, VIII (1898), pp. 409 - 413.

Armand E. Singer: *Don Juan Theme. Versions and Criticism: A Bibliograph*. In: West Virginia University Bulletin. Series 66. No. 6-4, December 1965. Morgantown, West Virginia University Press. (online-Version; http://www.donjuanarchiv.at)

4454. WORTHINGTON [SOKEL], MABEL PARKER. "Don Juan as Myth," *L&P*, XII (1962), pp. 113 - 124. This is pretty much the same article as her paper read Dec. 27, 1962 at the MLA meeting in Washington, D. C., entitled "The Myth and Don Juan."

4455. WORTHINGTON [SOKEL], MABEL PARKER. *Don Juan: Theme and Development in the Nineteenth Century.* Columbia Univ., 1953. Abstracted in *DA*, XIII, No. 3 (1953), p. 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.

4456. XAVIER, ALBERTO. *Dom João, tipo de sedutor de mulheres: Ensaio sobre* El Burlador de Sevilla y Convidado de piedra, *drama de Tirso de Molina, e algumas das suas repercussões literárias.* Lisbon, (1960). Rev. by F. S., *Ocidente* (Lisbon), LX (1961), pp. 205 - 206; rev. by Pinharanda Gomes, *GV*, XII (1961), pp. 31 - 32.

4457. *ZAVALLA, ANDRÉS DE. "Cómo nació el *Don Juan.*" Valle, No. B19, who cites this item, says that this represents all the information that he has on it.

4458. *ZEIDLER, JACOB. "Die Ahnen Don Juans," *Wiener Zeitung*, No. 135 (1886).

4459. ZWEIG, STEFAN. "Don Juan et Casanova," in Elsen, No. 4145. This is a short selection originally from Zweig's **Drei Dichter ihres Lebens* (Leipzig, 1928), the part dealing with Casanova. See his *Baumeister der Welt*, chap. on Casanova, pp. 399 - 463 (Vienna - Leipzig - Zürich, 1936). Elsen's sel. is on pp. 439 - 441.

4460. *ZYGULSKI, Z. *Legenda o Don Juanie w literatur ze czterech stuleci.* Lodz, 1947. Trans.: "The Legend of Don Juan in the Literature of Four Centuries."

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VIII. CHRONOLOGICAL LIST OF VERSIONS

This chronological listing of Don Juan versions uses short titles and the last name only for authors. The user must refer back to section V for further details. Version types have been abbreviated and simplified as follows: a ballet is "bal."; any type of musical is "mus. play" and of musical composition "must comp."; a novel is "nov."; an opera or operetta is "op."; a pantomime is "pant."; any type of play or drama is "play," but puppet plays are so indicated; any type of poem is "poem," of story "st." "C. p." is "El Convidado de piedra," "Il Convitato di pietra," etc.; "D. G." is "Don Giovanni"; "D. J." is "Dom Juan," "Don João," "Don John," "Don Juan," etc.; "F. p." is "Le Festin de pierre"; "T." is "Tenorio." The date is the earliest one known, that of composition or publication. The place is the author's native country, or if not known, the city of publication. A few undatable items were perforce omitted. Left out by design were paintings, etc., and the uses of the name "Don Juan" (both listed separately under "P" and "D" in section V); versions merely related to the Don Juan theme (marked with a "†" in section V); and continuations and imitations of Byron's *Don Juan* and the list of "viveurs," etc. (both already to be found chronologically arranged in section V under Byron and the letter "V"). The original sources of the Don Juan theme, not included, are given in section IV. All other material - anonymous, of multiple authorship, approximately datable items, motion pictures, etc. - are listed here.

Besides its obvious use in influence studies, this list reveals many interesting facts about the Don Juan legend itself. For instance, its durability is suggested by the fact that in the last 165 years, at the most only 1800, 1801, 1806, 1807, 1810 (?), 1812, 1815, 1823, 1824, 1826 (?), 1847, 1867, 1878, and 1879 (?) have failed to provide one or more Don Juan works, none of these dates falling within the past three quarters of a century. The list also reveals shifts in literary values. The earlier years attest to the supremacy of the stage. 1783, for instance, witnessed five productions, two of them operas; and 1787, the year of Mozart's *Don Giovanni*, saw four other operas, all from Italy. As more recent times bring poems, novels, motion pictures, and TV dramas, it may be worth noting that the cinema industry was still in its infancy in 1908 - 1909 when three Don Juan films appeared (yet, five date from the past four years). A rough curve of interest in the theme may be plotted. One hundred years ago, the maximum annual output of Don Juan works (up from six or so, ca. 1830 - 1840) was about eight; by the turn of the present century it averaged eleven to twelve; by the 1920's it ran closer to twenty (a figure actually reached in 1930, the apparent high water mark for Don Juan productions); ten to fifteen years ago we might expect around fourteen. 1962, a typical current year and the last one for which I can claim any degree of completeness in my records, brought ten works, at least two of them by major writers. The quality, length, and seriousness of the average version are probably down from those of the classic period of the Don Juan theme, but this may simply reflect the present day commercial spirit abroad in the arts and letters in general. By any standard, the legend of Don Juan gives evidence of a remarkable vitality.

1623

Vallejo. *No hay plazo que no llegue.* Play. Peru.

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ca. 1630

Anon. *Tan largo me lo fiáis.* Play. Sp.
Téllez. *Burlador.* Play. Sp.

1646

Fuyter. *D. J.* Play. Hol.

ca. 1650

Cicognini. *C. p.* Play. Ital.

1652

Giliberto. *C. p.* Play. Ital.

1658

Anon. *Convié de pierre.* Play. Ital.(?)
Dorimon. *F. p.* Play. Fr.

1659

Villiers. *F. p.* Play. Fr.

1662

Cockayn. *Tragedy of Ovid.* Play. Eng.

1665

Molière. *D. J.* Play. Fr.

1667

Anon. *F. p.* Play. Paris.

1669

Acciaiuoli. *Empio punito.* Op. Ital.
Anon. *F. p.* Play. (Or earlier.)
Rosimond. *Nouveau F. p.* Play. Fr.

1673

Anon. *Aggiunta al C. p.* Play.

Anon. *Tragicomedia ... 1673.*

1675

Shadwell. *Libertine.* Play. Eng.

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1677

Corneille. *F. p.* Play. Fr.

1678

Perrucci. *C. p.* Play. Ital.
Turner. *Thou Joy of all Hearts.* Mus. comp. Eng.
Turner. *When You Dispense Your Influence.* Mus. comp.

1682

Champmeslé. *Fragmens* [*du D. J.*] *de Molière.* Play. Fr.

1690

Perrucci. *C. p.* Play. Ital.

1692

Purcell. *Libertine.* Mus. comp. Eng.

1695

Anon. *Comedie von dem zu Gast geladenen Stein.* Play. Ger.

1699

Peys. *Maeltyt van D. Pederoos geest.* Play. Hol.

End 17th Cent. (?).

Anon. *Atheista fulminato.* Play. Ital.

18th Century

Anon. *D. J. oder das steinerne Gastmahl.* Play. Vienna.

ca. 1700

Botelho. *C. p.* Play (?). Port.
Córdoba y Maldonado. *Venganza en el sepulcro.* Play. Sp.

1713

Kolczawa. *Atheismi Poema seu vulgo Leontius.* Prague.
Le Tellier. *F. p.* Op. Fr.

1714

Anon. *F. p.* Play. Fr.

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1715

Anon. *D. J.* Play. Fr.

1716

Anon. *D. J. oder der steinerne Gast.* Play. Vienna.

1719

Maater. *D. J. of de Gestrafte Vrygeest.* Play. Hol.

1720

Kick. *Spectre de D. Pedro.* Amsterdam.
Seegers. *Gestrafte vrygeest.* Play. Hol.

1721

Anon. *F. p.* Play. London.
Lalauze. *F. p.* Play.
Ryk. *Don Pedroos geest.* Play. Hol.
Ryndorp. *Gestrafte Vrygeest.* Play. Hol.

1726

Anon. *C. p.* Play. London.

1734

Anon. *D. J.* Play. Eng.
Anon. *Pravità castigata.* Op. Brünn.

1735

Anon. *Schrecken Spiel ...*

1736

Goldoni. *D. G. T.* Play. Ital.

1740's (?)

Holberg. *D. J.* Play. Den.

1741

Anon. *Des Don Pedro Gastmahl. Play.*

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1744

Zamora. *No hay deuda que no se pague.* Play. Sp.

1746

Restier and Colin. *Grand F. p.* Pant. Fr.

1748

Anon. *D. J. d'Avalos.*
Anon. *Steinerne Todten-Gastmahl.* Play. Bavaria.

ca. 1750 - 1770

Kurz. *Steinerne Gastmahl.* Mus. play. Aus.(?).

1751

Anon. *Steinerne Todten - Gastmahl.* Play. Dresden.

1759

Anon. *F. p.* Play. Fr.

1761

Gluck. *D. J.* Bal. Ger. - Ital.

1766

Galeotti. *C. p.* Bal. Ital.

1768

Anon. *Maschinen - ballet D. J.* Cologne.

1769

Schröder. *D. J.* Bal. Ger.

1772

Knecht. *D. J.* Mus. play.

1777

Anon. Marionette plays based on Le Tellier. Fr.
Arnould. *Vice puni.* Play. Fr.
Calegari. *C. p.* Op. Ital.
Righini. *D. G.* Op. Ital. 1777 (?).

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1779

Vogt. *D. J.* Bal. Aus. (?).

1781

Anon. *Grand F. p.* Play. Fr.

1782

Anon. *D. J. ...* Pant. London.

1783

Albertini. *D. J.* [*D. G.*]. Op. Ital.
Anon. *D. J.* Puppet play. Vienna. Played 1783 - 1821.
Anon. *C. p.* Play. Port. Or 1775 (?).
Marinelli. *D. J.* Play. Vienna.
Tritto. *C. p.* Op. Ital.

1784

Luzzi. *Convitato.* Bal. Ital.
Viganò. *C. p.* Bal. Ital.

1787

Bertati. *C. p.* Op. Ital.
Gardi. *Nuovo convitato.* Op. Ital.
Gazzaniga. *C. p.* Op. Ital. 1787 (?).
Mozart. *Dissoluto punito.* Op. Aus. - Ital.

1788

Fabrizi. *D. G.* Op. Ital.

1789

Anon. *C. p.* Play. Rome. (A *pasticcio.)*
Neefe. *Bestrafte Wollüstling ...* Play. Ger. 1789 (?).

ca. 1790 - 1800

Casanova. *D. J.* Mus. comp. Ital.
Rossi. *D. J. T.* Bal. Ital.(?).

1791

Cherubini. *D. G. T.* Mus. comp. Ital.

1792

Anon. *C. p.* Play. Venice. (A *pasticcio.)*
Bernardini (?). *C. p.* Play. Venice.

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[Mozart.] *D. G.* Mus. play. Vienna.

1793

Anon. *Grand F. p.* Play. Fr.
Luzzi. *C. p.* Bal. Ital.

1794

Ponte. *D. G.* Op. Ital.

1796

Anon. *D. G.* Op. Prague.

1797

Anon. *C. p.* Play. Bastia. (A *pasticcio.*)
Beethoven. *Là ci darem.* Mus. comp. Ger. 1797 (?).
Schiller. Poem. Ger. 1797 (?).

1799

Anon. *D. G.* Op. Bonn.

19th Century

Anon. *D. J. der Wilde.* Puppet play.
Anon. *D. G. oder der geladene Gast.* Puppet play.
Anon. *D. J. oder der steinerne Gast.* Puppet play. Also title of a children's play, Vienna.
Anon. *D. J. ... Martelaar.* Nov.(?) Hol.
Bochsa. *Fantasie and Variations ...* Mus. comp. Philadelphia.
García Rodríguez. *D. J. Merino.* Poem. Sp.
Hurtado. *Monólogo de ultratumba.* Poem (?). Sp.
Kirmair. *Cinq variations sur l'air ...* Mus. comp. Ca. 1800 - 1814.
Kirmair. *D. G.* Mus. comp. Hamburg.

Ca. 1800 - 1814.

Litta. *D. G. di Portogallo.* Op. Ital.
Lulehner. *D. G.* Mus. comp. Hamburg.
Oesten. *D. J.* Mus. comp. Ger.
Osbourn. *Go Forget Me Why Should Sorrow.* Mus. comp. Philadelphia
Rodríguez Pinilla. *Fuga.*
Rosell y López. *Burlador burlado.* Mus. play.
Ruta. *D. J. de Marana.* Mus. comp. Ital.
Sanderson. *D. G.* Op. Eng. Possibly late eighteenth cent.
Serrano Sempere. *Los Tenorios del día.* Play.
Vázquez y Gómez. *Hijo de D. J.* Mus. play. Sp.
Verdú y Feliú. *D. Juanito.* Mus. play. Sp.
Vieuxtemps and Wolff. *D. J. de Mozart.* Mus. comp. Fr.

ca. 1800

Anon. *Laufner D. J.* Salzburg. Play.

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Anon. *Là ci darem la mano.* Mus. comp. Ca. 1800 - 1830.
Klinger. *Neuer Menoza.* Play.
Leon. *Comte Eulenstein.* Poem. Vienna.

1802 (?)

Anon. *D. J.* Op. Bonn.

1803

Siddons. *Tale of Terror.* Play. Eng.

1804

Haydn. *D. J.* Bal.

1805

Anon. *D. J. der Wüstling.* Nov. Perhaps by Vulpius.
Penig. *D. J. der Wüstling.* Nov. Prob. same as prev. entry.
Thuring. *D. J.* Mus. play. Paris.

1808

[Benzel - Sternau.] *Steinerne Gast ...* Nov. Ger.

1809

Vogt. *Färberhof ...* Mus. play. Ger.

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Mazzinghi. *D. G.* Mus. comp. London.

1810 (?)

Anon. *Life of D. G.* Poem. Dublin.

1811

Anon. *D. J.* Pant. Vienna.
Rivière. *Grand F. p.* Mus. play. Fr.

1813

Hoffmann. *D. J.* St. Ger.

1814

Heiberg. *D. J.* Play. Den. Puppet play (?). 1813 (?).

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1816

Anon. *D. J., or, the Battle of Tolosa.* Poem. London.

1817

Anon. *Feast of the Statue.* Pant. Eng.
Bishop. *D. J.* Op. Eng.
Dibdin. *D. G.* Mus. play. London.
Moncrieff. *Giovanni in London.* Mus. play. Eng.

1818

Bäuerle. *Moderne Wirtschaft ...* Mus. play. Aus.
Calzioni. *Stone Guest.* Bal.
Raimondi. *Dissoluto punito.* Op. Ital. Ca. 1818.

1819

Byron. *D. J.* Poem. Eng. 1819 - 1824.

1820's

Anon. *D. J.*(?). Bal. Rus.
Anon. *Go, Forget Me, Why Should Sorrow.* Mus. comp. N. Y.

1820

Anon. *G. in Paris.* Play. London

Ca. 1820.

Anon. *G. in the Country.* Op. London.
Anon. *J. the Libertine.* Mus. play (?) Eng.
Bon. *C. p.* Play. Venice.
Moncrieff. *G. in the Country.* Mus. play. Eng.
Schaden. *Deutsohe D. J.* Nov. Berlin.

1821

Anon. *D. G. in Ireland.* Play.
Anon. *G. in Ireland.* Play. Eng.
Blaze. *D. J.* Op. Fr.
Moncrieff. *G. in Ireland.* Mus. play. Eng.
Planché. *G. the Vampire.* Play. London.

1822

Anon. *G. in Botany.* Play. Eng.
Carnicer y Battle. *D. J. T.* Op. Sp. 1822 (?).

1825

Lefèvre - Deumier. *Fragments de D. J.* Poem. Fr.
Raymond. *Robert the Devil.* Mus. play. Eng. 1825 (?).

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1826 (?)

Irving. *D. J.: A Spectral Research.* St. U. S.

1827

Anon. *Giovinette.* Mus. comp. N. Y.

1828

Anon. *D. G.* Mus. comp. London.
Anon. *J.'s Early Days.* Mus. play. Eng.
Hauch. *D. J.* Play. Den. 1828 (?).
Reisinger. *D. G.* Mus. comp. Offenbach a/M. 1828 (?).

1829

Grabbe. *D. J. und Faust.* Play. Ger.
Kahlert. *Donna Elvira.* St.
Lortzing. *D. J. und Faust.* Mus. comp. Ger.
Platen. *Byrons D. J.* Poem. Ger. 1829 (?).

1830

Balzac. *Élixir de longue vie.* St. Fr.
Hawes. *D. G.* Op. Eng.
Kisfaludy. *Karácsonyéj.* Poem. Hun.
Pushkin. *Kamennyi Gost.* Play. Rus.
Pushkin. *Mozart i Salieri.* Play.
Reynoldson. *D. G.* Op.

1831

Chopin. *Là ci darem la mano.* Mus. comp. Pol.

1832

Gautier. *Albertus.* Poem. Fr.
Musset. *Namouna.* Poem. Fr.
Pacini. *C. p.* Op. Ital.

1833

Beazley. *D. J.* Op. Eng.
Musset. *Matinée de D. J.* Play. Fr.
Sand. *Lélia.* Nov. Fr. 1833 - 1839.

1834

Anon. *Mascherata di D. G.* Bal. Naples.
Blaze, Blaze de Bury, and Deschamps. *D. J.* Op. Fr.
Blaze de Bury. *Souper ...* Play. Fr.
Holtei. *D. J.* Play. Ger.
Langewiesche. *D. J. and Faust.* Poem.

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Mérimée. *Âmes du purgatoire.* St. Fr.

1835

André. *D. G.* Mus. comp. Offenbach a/M.
Anon. *D. J. in Leipeig.* Leipzig.
Rivas. *Don Álvaro.* Play. Sp.

1836

Creizenach. *D. J.* Poem. Ger. 1836 - 1837.
Dumas, Adolphe. *Fin de la Comédie.* Play. Fr.
Dumas *père. D. J. de Maraña.* Play. Fr.
Roberge. *D. J. de Marance.* Play. Fr.
Robin. *Livia.* Poem. Fr.

1837

Milner and Stirling. *D .J.'s Early Days.* Play (?). London.
Rivas. *Cuento de un veterano.* Poem. Sp.

1838

Anon. *D. J.* Op. Drury Lane.
Gautier. *Comédie de la mort.* Poem. Fr.
Ll. *D. J. de Marana.* Play. Tarragona.

1839

García Gutiérrez. *D. J. de Maraña.* Play. Sp.

1840

Anon. *D. G. di Marana.* Pant. Parma.
Anon. *D. J. de Maraña.* Play. Lisbon.
Brockhaus. *D. J.* Play.
Espronceda. *Estudiante de Salamanca.* Poem. Sp.
Wiese. *D. J.* Play. Leipzig.
Zorrilla. *Capitán Montoya.* Poem. Sp.

1841

Anon. *D. G. in New York.* Play. N. Y.
Liszt. *D. J. Fantaisie.* Mus. Comp. Hun.

1842

Anon. *D. G. in Gotham.* Play. New York.
Braunthal. *D. J.* Play. Aus.
Fonbone. *D. J. de Servandona.* Nov. Paris.

1843

Anon. *D. J. o el hijo de doña Inés.* Prose poem. Madrid. 1843 - 1844.
Baudelaire. *D. J. aux enfers.* Poem. Fr.

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Dora. *D. G.* Op. London.
Kierkegaard. *Forførerens daybog.* St. Den.
Kruse. *D. J.* Mus. comp. (?). Den.

1844

Echeverría. *Ángel caído.* Poem. Arg. 1844 - 1846.
Gobineau. *Adieux de D. J.* Play. Fr.
Lenau. *D. J.* Poem. Hun.
Zorrilla. *D. J. T.* Play. Sp.

1845

Zorrilla. *Testigo de bronce.* Poem. Sp.

1846

Hesekiel. *Faust and D. J.* Nov. Ger.

1848

Anon. *D. J. de Marana.* Nov. Madrid.
Levavasseur. *D. J. Barbon.* Play. Fr.
Murger. *Scènes de la vie de Bohème.* Nov. Fr. 1848 - 1851.
Pina. *Juan el perdío.* Play. Sp.

1849

A---. *D. J.* St. Den.

Second half 19th Century

Anon. *Ravanello ...* Puppet play. Ital.
Azevedo. *Último D. J.* Poem (?). Port.
Baudelaire. *Fin de D. J.* Play. Fr.
Carvalho. *Impressão de D. J.* Poem. Br. (Or early 1900's.)
Choudens. *Jeunesse de D. J.* Op. Fr.
Estremera. *Don Lois Mejía.* Play.
Kapff - Essenther. *D. J. - Phantasie.* Sts.
Osorio. *Morte de D. J.* Poem. Port.
Palma. *Tenorio americano.* St. Peru.
Pérez Rioja. *Tenorio de broma.* Play.
Reviczky. *D. J. a masvilagón.* Poem. Hun.
Ríus y Vidal. *Tenorios d'estiu.* Play.
Rubio. *D. Gonzalo de Ulloa.* Op. Sp.
Silva. *D. J. de Covadonga.* Poem. Colombia.
Sokolov. *D. J.* Mus. comp. Rus.
Thiele. *D. J. von Rückwärts.* Op. Ger.

185(?)

Anon. *D. G.* Mus. comp. Leipzig.

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1850

Alba. *D. J. Trapisonda.* Play. Sp.
Álvarez de Azevedo. *Canto do século. Lyra dos vinte annos.* Poems. Br. Ca. 1850.
Anon. *D. J.* Play. Potsdam.
Anon. *D. J. T.* Poem (?). Seville. Ca. 1850 - 1866.
Hörnigk. *D. J.* Play. Ger.
Iucho. *D. G.* Mus. comp. N. Y. Ca. 1850.
Anon. *D. J.; or, The Feast of the Spectre.* Play. London.
Wagner. *D. G.* Op. Ger.

1851

Flaubert. *Nuit de D. J.* St. Fr. Ca. 1851.
Fernández y González. *D. J. T.* Nov. Sp.
Gutiérrez de la Vega. *D. Miguel de Mañara.* St. Sp.
Jonas. *Berliner D. J.* Nov. Ger.
Sand. *Château des désertes.* Nov. Fr.

1852

Fontaine. *D. J. Carréguy.* Play. Paris.
Lüdicke. *D. J. oder der steinerne Gast.* Play. Berlin.
Mallefille. *Mémoires de D. J.* Nov. Fr.
Wallace. *Fantaisie de salon.* Mus. comp. Irel.

1853

Precht. *D. J.* Poem. Ger.
Viard. *Vieillesse de D. J.* Play. Fr. 1853 (?).

1854

Almqvist. *Ramido marinesco.* Play. Swed.
Bretón de los Herreros. *Cosas de D. J.* Mus. play. Sp.

1855

Anon. *D. J.* Play. London.
Cabot and de Jallais. *Médecin sans enfants.* Play. Paris.
Mörike. *Mozart auf der Reise ...* St. Ger.

1856

Hürte. *Wahrhaftige Historie ...* St. Ger. 1856 or earlier.
Lyser. *D. G.* St. Ger.
Lyser. *Erinnerungen an Mozarts Sohn.*
Trautmann. *D. J. wider Willen.* Play. Ger.

1857

Hebbel. *D. J.* Poem. Ger.
Jourdain. *D. J.* Play. Fr.
Rockstro. *D. G.* Mus. comp. Boston. 1857 (?).
Spiesser. *D. J.* Play. Kassel. 1857 (?).

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1858

Widmann. *D. J. de Maranna.* Play. Leipzig.

1859

Maggioni. *D. G.* Mus. comp. N. Y.
Villiers de L'Isle - Adam. *Hermosa.* Poem. Lyon.

1860

Tolstoi. *D. Zhuan.* Poem. Rus.

1861

Alvensleben. *D.J.s erste and letzste Liebe.* Nov. Ger.

1862

Hamel. *D. J. de Padilla.* Nov. Fr.

1863

Anon. *Des D. J. zweiter Theil.* Op. Ger.
Byron, H. J. *Beautiful Haidée.* Mus. play. Eng.
Fernández y González. *D. Luis Osorio* Play. Sp.
Fernández y González. *Maldición de Dios.* Nov. Sp.
López de Ayala. *Nuevo D. J.* Play. Sp.
Orgeval. *D. J. de village.* Op. Fr.
Simões Dias. *Bandolim de D. J.* Poem. Port. 1863 (?).
Simões Dias. *Xacara de D. J.* Poem. 1863 (?)

1864

Brennen. *D. G.* Play. Eng.
Cooper. *G. Redivivus.* Pant. London.
Dutouquet, *Venture de D. J.* Poem. Fr.
Hahn. *D. J.* Mus. play. Ger.
Laverdant. *D. J. converti.* Play. Fr.
Nogués. *Tenorio moderno.* Play. Sp.
Sacher - Masoch. *D. J. von Kolomea.* St. Aus.
Voerker. *D. J.* Poem. Den.

1865

Byron, H. J. *Little D. G.* Mus. play. Eng.
Saint - Georges. *Amours de D. J.* Bal. Fr.
Trautmann. *D. J. in Wiesbaden.* Play. Ger.

1866

Auber. *D. G.* Bal. Fr.
Barbier. *D. J. de fantaisie.* Op. Paris.
Blaze and Blaze de Bury, *D. J*, Op. Fr.

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Braga. *Ondina do lago.* Poem. Port.
Gautier. *D. G.* Mus. comp. Fr.
Mejías y Escassy. *Juan el perdío.* Play. Madrid.
Sand and Sand. *D. J. de village.* Mus. play. Fr.
Verlaine, *Á D. J.* Poem. Fr. 1866 (?).

1868

Anon. *D. J. T.* Poem. Bareelona.
Fernández y González. *D. Miguel de Mañara.* Nov. Sp.
Houssaye. *Grandes Dames.* Nov. Fr. 1868 - 1869.
Torroella. *Ensayo de D. J. T.* Play. Cuba.

1869

Chabrillat and Dupin, *D. J. de la rue St. - Denis.* Play. Fr.
Königsmark. *Neuer D. J.* Nov. Berlin.
S*v. D. J.* Play. Den.

1870

Anon. *D. J.* Play. Eng.

Anon. *D. J. Considerably Aided.* Play. Eng.
Castro Alves. *D. J.* Play. Br.
Spry. *D. J.* Mus. play. London.
Virgilii. *Burlador y Convidado ...* Naples. 1870 (?).

1871

Ackermann. *Idéal.* Poem. Fr. Ca. 1871.
Mendel. *D. G.* Op.
Menzies (?). *D. J. Transformed.* Poem (?). Aberdeen.

1872

Anon. *D. J.* Mus. play. Den.
Anon. *D. J., Kärlekens vägledare ...* Stockholm.
Browning. *Fifine.* Poem. Eng.
Dargomyzhski. *Kamennyi Gost.* Op. Rus.
Fernández y González. *Tenorios de hoy.* Nov. Sp.
Moléri. *D. J. sur le retour.* St. Fr.

1873

Byron, H. J. *Original ... Extravaganza Entitled D. J.* Mus. play. Eng.
Cano y Cueto. *Don Miguel de Mañara.* Poem. Sp.
Nunes. *D. J. e Elvira.* Poem. Port.
Reece. *D. G. in Venice.* Op. Eng.
Vinot. *Dona Juana.* Poem. Fr.
Vives y Azpiroz. *D. J.* Play. Sp.

1874

Anon. *D. G., M. P.* Play. Edinburgh.
Anon. *D. G. the Second.* Play. Brooklyn.

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Autran. *D. J. de Padilla.* Play, Fr. 1874 (?).
Barbey d'Aurevilly. *Plus bel amour a D. J.* St. Fr.
Cano y Cueto. *Rosales de Mañara.* Play. Sp.
Grandaur. *D. J.* Op. Munich.
Guerra Junqueiro. *Morte de D. J.* Poems. Port.

1875

[Brennen.] *D. G. Jr. ...* Play, Eng.
Cano y Cueto. *Don Mateo.* Poem. Sp.
Castillo. *C. p.* Mus. play. Sp.
Echegaray. *En el puño de la espada.* Play. Sp.
Gomes Leal. *Ultima phase da vida de D. J.* Poem. Port.
Houssaye. *D. J. Vaincu.* St. Fr.
Houssaye. *Madame D. J.* St. Fr.

1876

Colona. *D. J. of Seville.* Play. Mex. (?).
H. *D. J.* Play. Den.
Karpeles. *D. J.* Play.
Simões Dias. *D. J.* Poem. Port. Dates for this and next two entries no certain.
Simões Dias. *Guitarra de D. J.* Poem.
Simões Dias. *Hostia de oiro.* Poem.

1877

Alba. *Mocedades de D. J. T.* Mus. play. Sp.
Cabanne. *D. J. III.* Play. Paris.
Panzacchi. *D. G.* Poem. Ital.
Rovetta. *Moglie di D. G.* Play. Ital.
Tchaikovsky. *D. J.'s Serenade.* Mus. comp. Rus.
Theuriet. *D. J. de Vireloup.* St. Fr.
Torromé. *Tenorio y Mejía.* Play. Sp.
Wolzogen. *D. J. und Faust.* Play. Ger.
Zorrilla. *D. J. T.* Mus. play. Sp.

1879 (?)

Ziehrer. *Kleiner D. J.* Op. Ger.

1880

Anon. *Donna Juanita.* Op. Eng.
Bulla, *D. J.* Poem. Hun. 1880; 1882.
Chekhov. Play. Rus.
Fortunio. *D. J. de Paris.* Nov. Fr.
Koppel - Ellfeld. *D. J. - Examen.* St. Ca. 1880.
Lipiner. *Neue D. J.* Play. Ger.
Ortega Munilla. *D. J. solo.* Nov. Sp.
Reece and Righton. *D. J. Jr.* Mus. play. Eng.

1881

Anon. *D. J., Jr.* Play (?). N. Y.
Friedmann. *D. J.s Letztes Abenteuer.* Play. Ger.

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Hart. *D. J. T.* Play. Ger.
Hopfen. *Mein Onkel D. J.* Nov. Ger.
Rontini. *D. G. T.* Play. Ital.

1882

Claudin. *Lady D. J. "Iseult."* Nov. Fr.
Dash. *Fin d'un D. J.* Nov. Fr. 1882 (?).
Lalo. *Namouna.* Bal. Fr.
Piquet y Piera. *D. J. T.* Play. Barcelona.

1883

Cesareo. *D. J. Gli Amori.* Poem. Ital.
Ferrand. *Mariage de D. J.* Poem. Fr.
Heyse. *D. J.s Ende.* Play. Ger.
Schönaich - Carolath. *D. J.s Tod.* Poem. Ger.

1884

Alas. *Regenta.* Nov. Sp. 1884 - 1885.
Bassi. *Cena di D. G.* Play. Milan.
Burgos. *Novio de Doña Inés.* Play. Sp.
Verlaine. *D. J. pipé.* Poem. Fr.

1885

Bartrina. *El Nuevo Tenorio.* Play. Sp.
Houssaye. *D. J. et Célimène. St.* Fr. 1885 - 1886.

1886

Granés. *Juanito Tenorio.* Play. Sp.
Hayem. *D. J. d'Armana.* Play. Fr.
"L'Homme des Foules." *D. J. T.* Essay - poem. Paris.
Ney. *D. J. wider Willen.* Play. Ger. Or 1905 (?).
Proelsz. *D. J.s Erlösung.* Poem. Ger.
Stempfle. *Moderner D. J.* Play. Leipzig.

1887

Audebrand. *Sérénade de D. J.* Nov. Fr.
Busier. *Nuovo D. G.* Play. Fr.
Campoamor. *D. J.* Poem. Sp.
Chemnitz. *D. Guano ...* Op. Ger.
Glomme. *Festspiel zur Jubelfeier des D. J.* Play (?).
[Kuhn.] *D. J.* Puppet play. Ger.(?).
Palmieri. *Nuovo D. G.* Op. Ital. 1887(?).
Shaw. *D. G. Explains.* St. Irel.
Strauss. *D. J.* Mus. comp. Ger. 1887 - 1888.

1888

Engel. *Zur Ouvertüre von Mozarts D. J.* Poem. Ger.
Panzacchi. *Accanto al fuoco.* Poem. Ital.
Reece and Righton. *D. J. Jr.* Mus. play. Eng.

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Rudolf. *D. J.* Poem.
Rzewuski. *Ostatni dzieî D. J.* Play. Pol.
Shell. *D. J. T.* Op. Rus.
Torelli. *Duchessa D. G.* Play. Ital.

1889

Aicard. *D. J. 89.* Play. Fr.
Anon. *Aventures du charlatan X ...* Nov. (?). Besançon.
Cano y Cueto. *Hombre de piedra.* Poem. Sp.
Faccio. *Morte di D. G.* Vercelli.
Herzfeld. *Abenteuerliche Pfaffe D. J.* Nov. Ger.

1890

Ferrer y Codina. *¡¡Tenorios!!* Play. Sp. 1890 (?).
Mansfield. *D. J.* Play. U. S.
Pérez y González. *¡Doña Inés del alma mía!* Play. Sp.
Saraiva. *D. J. e Elvira.* Poem. Port.

1891

Blanco and Aria. *D. Juanito.* Play.
Gottschall. *Steinerne Gast.* Nov. Ger.
Picón. *Dulce y sabrosa.* Nov. Sp.

1892

Benavente. *Criado de D. J.* Play. Sp.
Echegaray. *Hijo de D. J.* Play. Sp.
Eudel. *Statue du Commandeur.* Pant. Fr.
Jacobi. *D. J. fin de siècle.* Bal. Fr. (?)
Montégut. *D. J. à Lesbos.* St. Fr.
Richepin. *Inconnue.* Play. Fr.
Valle Inclán. *Bajo los trópicos.* St. Sp.

1893

Barsony. *Bauern - D. J.* St. Hun.
Brochet. *D. J. moderne.*
Lutz, *D. J.* Mus. play. London.
Nápravnik. *D. J.* Mus. comp. Czech.
Ritter. *D. J. auf dem Turnfest.* Mus. play. Ger.

1894

Freiberg, *D. J. de Marana.* Mus. play. Ger.
Herzfeld. *D. J.'s Ratskellerkneipen.* Poem. Ger.
Lutz, *D. J.* Mus. play. London.
Mélida. *D. J. decadente.* Nov. Sp.

1895

Abt. *Fünfstöckige D. J.* St? Ger.
Cano y Cueto. *Última aventura ...* Poem. Sp. 1895 (?).
Chocano. *Carnaval.* Poem. Peru.

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Chocano. *Gallo.* Poem. Peru.
Ginard de la Rosa and Laguardia. *Estudiante endiablado.* Op. Madrid.
Giorgi. *Fine di D. G.* St. Ital.
Guardia. *D. Mateo Tenorio.* Play. Madrid.
Lindau. *D. J. und Faust.* Play. Ger.
Masson. *Cave de D. J.* Poem. Fr.
Valle - Inclán. *Niña Chole.* St. Sp.
Zorrilla. *Leyenda de D. J. T.* Poem. Sp. (Pub. posthumously.)

1896

Bretón de los Herreros. *Weiblicher D. J.* (?). Play. Sp.
Durdilly. *D. J.* Op. Fr.
Duro. Two poems. Port.
Léon. *D. J. und Faust.* Play. Ger.
Mordvin - Shchodro. *D. Zhuan.* Play. Moscow.
Moszkowski. *D. J. und Faust.* Mus. comp. Ger.
Richepin. *Mille et quatre.* Play. Fr. 1896 (?).
Rodríguez Estébany. *D. J.* Play. Milan.
Weigand. *D. J.s Ende.* Play. Munich.
Wilson. *D. J. ad Lib.* Mus. play.
Zapp. *Lt. D. J.* Nov. Berlin.

1897

Careta y Vidal. *Audaz D. J. T.* Play. Sp.
Strada. *D. J.* Play. Fr.
Zorrilla. *Tenorio bordelés.* Nov. Sp. (Pub. posthumously.)

1898

Bonavia. *Tenorio y ... Mejía.* Play. Sp.
Eno. *D. G.* Mus. comp. Philadelphia.
Hahn and Braune. *Onkel D. G.* Mus. play. Ger.
Hallström. *D. J.s rubiner.* St. Swed.
Haraucourt. *D. J. de Mañara.* Play. Fr.
Lepelletier and Rochel. *Amours de D. J.* Nov. Fr.
Loriot - Lecaudey and Bussy. *D. J. au cloître.* Poem. Fr.
May. *D. G.* Mus. comp. Baltimore.

1899

Blanco - Fombona. *D. J.* Poem. Venez. 1899 (?).
Lie. *D. J.s Død.* Play. Den.
Simões Dias. *Bandolim de D. J.* Poem. Port. 1899 (?).
Spicker. *D. G.* Mus. comp. N. Y.

20th Century

[Apollinaire.] *Exploits ... D. J.* Nov. (?). Pol.
Araquistain. *Salvación de D. J.* St. Sp.
Arauz. *D. J.* Play. Mex.
Ãapek. *D. J.'s Confession.* St. Czech.
Darío. *Soneto autumnal al ... Bradomín.* Nicaragua.
Gonçalves. *Núpcias de D. J.* Play. Br.
Góngora. *D. J.* Play (?). Sp. (?).
Jelusich. *D. J.* Nov. Croatia.
Koreshchenko. *D. J.* Mus. comp. Rus. Ca. 1890 - 1920.

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León. *Burlador.* Sp.
MacFarren. *D. G.* Mus. comp. 1911 (?)
Millá - Gacio. *Nit del Tenorio.* Play (?) Ca. 1900.
Milosz. *Scènes de "D. J."* Play. Lithuania. (Early 1900's.)
Nichols. *D. J. T. the Great.* Play. Eng.
Nichols. *D. J.'s Address ...* Poem.
Palau. *Théâtre de D. J.* Plays. Sp.
Pasternak. *Safe conduct.* Rus.
Saltiveri. *D. J. T.* Play.
Shebalin. *Stone Guest.* Op. (?). Rus.
Silva and Paso. *D. J. José T.* Play (?) Sp. 1900 or later (?).
Silva Aramburo. *¿Por qué fué D. J. T.?* Play (?). Sp. 1918 or later.
Vallejo. *Capa de D. J.* Poem (?). Uru.
Vázquez. *Nieto de D. J.* Nov. (?). Mex.

1900

Anon. *Hazañas de Tenorio.* Play. Barcelona (?).
Anon. *Nit del Tenorio.* Play. Barcelona (?).
Arqués. *Tenorio en Nápoles.* Mus. play. Barcelona.
Barrière. *Nouveau D. J.* Nov. Fr. 1900 - 1909.
Cunninghame - Graham. *D. J.'s Last Wager.* Play. Eng.
Gras y Elías. *Tenorio catalán.* St.
Heusenstamm. Poem. Vienna.
Hornstein. *D. J. Höllenqualen.* Play. Ger.
Mendès. *Cauchemar de D. J.* Poem. Fr.
Menéndez y Pelayo. *Noblezas de D. J.* Play. Sp.
Valle Inclán. *Palacio de Brandesa.* St. Sp. Ca. 1900.

1901

Alonso. *D. J. y la estatua del comendador.* Op. Sp. 1901 (?).
Anon. *D. J. ou F. p.* Play. Paris. (Or earlier.)
Blumenthal. *D. J.* Mus. comp.
Fayos. *D. J. de Mozart.* Mus. play. Sp.
Reina y Montilla. *D. J. en los infiernos.* Poem. Morelia.
Richepin. *D. J. sauvé.* St. Fr.
Shaw. *Man and Superman.* Play. Irel. 1901 - 1903.
Strauss. *Waffe des D. J.* Play. Vienna.

1902

Anon. *Salita at buhay ...* Poem. Manila.
C., von. *Mond und ... Mai ...* Poem. Dresden.
Dantas. *Ceia dos cardeaes.* Play. Port.
Fábregues Sintes. *Tenorio y el poeta.* Play. Sp.
Kozma. *Egy D. Juanhoz.* Poem. Hun.
Llamp - Brochs. *D. C. Tanorio.* Play. Manresa.
Merwin. *Sekundaner - D. J.* Play. Dresden.
Steiner. *Weiblicher D. J.* Play. Bern.
Valle - Inclán. *Sonatas.* Nov. Sp. 1902 - 1905.

1903

Bernhardi. *D. J.* Play. Ger.
Bertrand. *Rival de D. J.* Nov. Fr.
Dolorosa. *Chöre des Lebens.* Nov. Ger.
Fairchild. *D. J.'s Banquet.* Poems. U. S.
Millá - Gacio. *Desgracias del Tenorio.* Play. Barcelona.

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Serrano Simeón. *D. Miguel de Mañara.* Mus. play. Sp.
Valle - Inclán. *Beatriz.* St. Sp.
Valle - Inclán. *Eulalia.* St.

1904

Benedek. *D. J. feltámadása.* Nov. Hun.
Blanco - Fombona. *Cadaver de D. J.* St. Venez. 1904 (?).
Franz. *D. J.* Play. Ger.
Gudmand - Høyer. *D. J. i knibe.* Mus. play. Den.
Hire. *Mémoires d'un D. J.* Nov. Fr.
Wilson. *D. Johnny.* Mus. play.

1905

Anon. *D. J. moderne.* Play. Paris.
Bürger. *D. J. & Co.* Play.
Debans. *Vieillesse de D. J.* Nov. Fr.
Dicenta. *Conversión de Mañara.* Play. Sp.
Durel. *Pierrot D. J.* Pant. Fr.
Graf. *Dannazione di D. G.* Poem. Ital.
Héros. *D. J. moderne.* Play. Fr.
Klein. *Erziehung zum D. J.* Play. Cologne.
Rainaldy. *D. J. parisien.* Nov. Paris.
Roller. *D. G. Schloss.* Play.
Valle - Inclán. *Fué Satanás.* St. Sp.
Vives Roig. *D. J.* Mus. play (?). Sp.

1906

Anon. *Giftelystne Damer ...* Den.
Branan. *D. J. T.* Poem.
Höcker. *D. J.s Frau.* Nov. Stuttgart.
Moses - Tobani. *D. G.* Mus. comp. N. Y.
Mounet - Sully and Barbier. *Vieillesse de D. J.* Play. Fr.
Parellada. *Tenorio modernista.* Play. Sp.
Roig. *Tenorio en berlina.* Mus. play. Barcelona.
Sales. *Fille de D. J.* Nov. Paris.
Sales. *Sa femme ...* Nov. Paris.
Silva Gaio. *D. J.* Poem. Port.
Stradtwitz. *D. J.s Dressur zur Ehe.* St. (?). Bratislava.
Witte. *Moderne D. J.s.* Play. Berlin.

1907

Anon. *D. G. d'Alvarados.* Play. Ital.
Bossard. *Vrouwelijke D. J.* Play. Purmerend.
Bocklet. *D. J.* Mus. comp. Leipzig.
Bruni. *Deux nuits de D. J.* Nov. Fr.
Busse - Palma. *D. J. von Bank.* St.
Cena. *D. G. all'inferno.* Poem. Ital.
Gutiérrez - Gamero de Romate. *Derrota de Mañara.* St. Sp.
Noailles. *D. J. de Maraña.* Poem. Fr.
Paso. *Tenorio feminista.* Mus. play. Sp.
Rose. *D. J. de Montmartre.* Mus. play. Fr.
Trakl. *D. J.s Tod.* Play. Aus.
Valenti. *D. J.* St. Mex.

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1908

Don Juan. Motion picture.
Görlitz. *Klub der D. J.s.* Nov.(?). Ger.
Krug. *D. G.* Mus. comp.
Lippmann. *D. J.s Ende.* Mus. play. Ger.
Martaine. *D. G.* Mus. comps.
Régnier. *Scrupules de Sganarelle.* Play. Fr.
Sarnette. *Fin de D. J.* Play. Fr.
Schmitz. *D. Juanito.* Play. Berlin.
Valle - Inclán. *Cruzados de la causa.* Nov. Sp.
Valle - Inclán. *Tertulia de antaño.* Nov.

1909

Åkerhielm. *D. J. T.* Play. Swed.
Anon. *C. p.* Play. Ital.
Anthes. *D. J.s letztes Abenteuer.* Play. Ger.
Casteillo. *Estocada de D. J.*
Chocano. *Epistolario del amor romántico.* Poem. Peru.
Don Juan; or, A War Drama ... Motion picture.
D. J.'s Wedding. Motion picture. Ger.
Eysler. *D. J.* Mus. comp. Leipzig.
Fernández Shaw. *Margarita la tornera.* Mus. play. Sp.
Fidao - Justiniani. *Mariage de D. J.* Nov. Fr.
Guerrini. *Scrive Donna Elvira.* Poem. Ital. 1909 (?).
Mosé Moreno. *Sueño de Doña Inés.* Play. Sp.
Reiter. *D. G.* Mus. comp. Boston.
Rittner. *Unterwegs ...* Play. Aus.
Sternheim. *D. J.* Play. Ger.
Valle - Inclán. *Marqués de Bradomín.* Play. Sp.
Weber. *D. J. und Faust.* Play. Leipzig.

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Arniches and García. *Trust de los Tenorios.* Mus. play. Sp.
Bethge. *D. J.* Play. Ger.
Flecker. *D. J.* Play. Eng. 1910 - 1911.
Langen. *D. J.* Play. Ger.
Machado. *D. Miguel de Mañara.* Poem. Sp.
Picón. *Juanita Tenorio.* Nov. Sp.
Régnier. *D. J. au tombeau.* Poem. Fr.
Safranek. *D. G.* Mus. comp. N. Y.
Zorn. *Sentimentale D. J.* St. Ger. 1910 (?).

1911

Baring. *D. J.'s Failure.* Play. Eng.
Boyesen. *D. J. Duped.* Play.
Busoni. *D.G.* Mus. comp. Ital. (?).
Calero Ortiz. *¡D. J. ...!* Mus. play. Barcelona.
Neumann - Hofer. *Kleiner D. J.* St. Wiesbaden.
Pagliara. *D. G.* Play. Naples.
Schneider. *D. G.* Mus. comp. Berlin.
Unamuno. *D. J. de las ideas.* Poem. Sp.

1912

Andrade. *Tenorio Maderista.* Play. Mex. 1912 (?).

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Bach. *D. G.* Mus. comp. N. Y.
Bantock. *Fifine.* Mus. comp. Eng.
Bodanzky. *D. G.* Op. Aus. 1912 (?).
Brockway. *D. G.* Mus. comp. N. Y.
Calzini. Something on D.J. Ital.
Ferrier. *D. J.* Op. Fr.
Grasset. *Pauvre D. J.* St. Fr.
Grube. *D. J.* Play. Ger.
Hesse. *Ladidel.* St. Ger. - Swiss.
Kosach. *Kamenny Hospodar.* Play. Ukraine.
Lembach. *D. J.* Play. Ger.
Leyst. *D. J.'s Mission.* Play. Ger. Ca. 1912.
Milosz. *Miguel Mañara.* Play. Lithuania.
Navas. *Sombra de D. J.* Nov. (?). Madrid.
Parellada. *Tenorio musical*. Mus. play. Madrid.
Ríos de Lampérez. *Hijas de D. J.* St. Sp.
Schulenburg. *D. J. im Frack.* Nov. Ger.
Vega and Mayol. *Convidados ...* Madrid.

1913

Amfiteatrov. *D. G. a Napoli.* Play. Rus.
Arniches. *Locura de D. J.* Play. Sp.
Bennett. *D. J. de Marana.* Play. Eng.
Blasco. *D.J.* Nov. Sp.
Divoire. *Chasse de D. J.* Poem.
Dumur. *D. J. en Flandre.* Play.
Grau. *D. J. de Carillana.* Play. Sp.
Jover. *Apuesta de D. J. T.* Play. Barcelona.
Marais. *Trois nuits de D. J.* Nov. Fr.
Prosperi. *Conquista di D. G.* St. Ital.
Stein, Fritz. *Reich' mir die Hand mein Leben.* Mus. comp. 1913 (?).

1914

Alfano, *Ombra di D. G.* Op. Ital.
Alonso, *D. J. T.* Op. Sp.
Apollinaire. *Trois D. J.* Nov. Pol.
Friedman. *D. J.* Mus. comp. Australia 1914 (?).
Gimmerthal. *Drei Szenen aus D. J. T.* Play. Leipzig.
Graener. *D. J.s letztes Abenteuer.* Op. Ger.
Pringsheim. *D. J. Ouverture.* Berlin. 1914 (?).
Schmitz. *D. J. und die Kurtisane.* Play. Munich.

1915

Belda. *Tenorio contra S. Holmes.* Nov. Sp.
Brausewetter. *D. J.s Erlösung.* Nov. Ger.
Insúa. *Alma y ... cuerpo de D. J.* Nov. Cuba.
Masters. *Lucius Atherton.* Poem. U. S.
Möller. *D. J.s synd.* St. Swed.
Mundet Álvarez. *Burlador ...* Play. Sp.
Presber. *D. J. der Bella Riva.* St. Ger.

1916

Calonge. *D. J. y su escudero.* Play.
Flecker. *D. J. Declaims.* Poem. Eng. 1916 (?).
Greenwald. *Là ci darem la mano.* Mus. comp. Philadelphia. 1916 (?).

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Hume. *D. G.* Mus. comp. London.
Jacobs. *D. J. von der Wasserkante.* Stuttgart.
Korganov. *D. J.'s Serenade.* Mus. comp. N. Y.
Olden. *Ehrsame D. J.* Nov. (?). Berlin.
Pantini. *Morte di D. G.* Poem. Ital.
Vogrich. *D. G.* Mus. comp. Hun.
Zévaco. *D. J.* Nov. Fr.

1917

Alcaraz. *Conquistes de D. J.* Play. Sp.
Biró. *D. J. ...* Nov. Hun.
Flores and Blat. *Tenorio taurino.* Play. Barcelona.
Huete Ordóñez. *Tenorio en el siglo XX*. Mus. play. Sp.

1918

Álvarez Quintero. *D. J., buena persona.* Play. Sp.
Anon. *Kun for Herrer ...* Den.
Bierbaum. *D. J. T.* St. Ger.
Chianca. *Alma de D. J.* Play. Port. (?).
Liggy. *D. J.* Mus. comp. N. Y.
Offel. *D. J. ridicule* Nov. Fr.
Vilaregut. *D. J.* Play. Sp.

1919

Bonsels. *D. J.* Poem. Ger.
Heinemann. *D. J. von Banausia.* Leipzig.
Michaelis. *D. J. - efter Døden.* Nov. Den.
Pallares. *D. J.* Poem. Mex.
Sebrecht. *D. J und Maria.* Play. Leipzig.

1920

Altheer. *D. J.s Freund.* Play. Ger.
Anon. *D.J. ...* Vienna.
Barros. *D. J.* Poem. Port.
Bataille. *Homme à la rose.* Play. Fr.
Canal. *D. J.* Mus. play (?). Fr. (?).
Dantas. *D. J. T.* Play. Port.
Deis. *Là ci darem la mano.* Mus. comp. N. Y.
Lyster. *D. J. Was a Wonderful Man.* Mus. comp. U. S.
Pastonchi. *D. G. in provincia.* Plays. Milan.
Pati. *Fausto e D. J.* Poem. Br.
Pérez Zúñiga. *Lo que cuenta D. J.* Sts. Sp.
Rilke. *D. J.s Auswahl.* Poem. Ger.
Rilke. *D. J.s Kindheit.* Poem.
Schmitz. *Deutscher D. J.* Play. Munich. 1920 (?) or 1917 (?).
Scott. *D. J.* Nov. Dresden.

1921

Calzini. *Debutto di D. G.* Play. Ital. (Or earlier.)
Carrere. *Dama de la aventura.* St. Sp.
Gandolfo. *D. G.* Mus. comp. Fr.
Heymann. *D. J. und die Heilige.* Nov. Leipzig.
Lewandowsky. *Klopfgeist in de Mühle ...* Play. Ger. 1921 (?)

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Martínez Sierra. *D. J. de España.* Play. Sp.
Perrier. *D. J. de pays sans gare.* Nov. Fr.
Reboul. *D. J.* Poem. Paris.
Roc. *D. J.* Sts. Fr.
Rostand. *Dernière nuit de D. J.* Play. Fr.
Wencker. *Memoiren des D. J.* Nov. Stuttgart.
Wilkinson. *D. J. in Portugal.* Poem. U. S.

1922

D. J. et Faust. Motion picture. Fr.
Eftimiu. *D. J.* Play. Rom.
Engel, Ludwig. *D. J. vom Jungfernstieg.* Nov. Ger.
Frappa and Dupuy - Mazuel. *D. Juanes.* Play. Fr.
Grasset. *D. J. bourgeois.* Nov. Fr.
Hermanns. *D. J.s Wiederkehr.* Puppet play. Aachen.
Martínez Ruiz. *D. J.* Nov. Sp.
Prévost. *D. Juanes.* Nov. Fr.
Roldán. *Burlador ...* Play. Buenos Aires.
Salabert. *D. G.* Mus. comp. Paris.
Steinitzer. *Fünf D. J.s.* St. Stuttgart.
Varaldo. *Intermezzo ...* Play. Ital.
Vloten. *D. J. empor!* Nov. Basel.
Weston, Weston, and Lee. *D. J.* Mus. comp. Eng.

1923

Adcock. *D. J. of Haggerston.* St. U. S.
Belda. *Tenorio de Lavapiés.* Nov. Sp.
Chocano. *Camisa del libertador.* Poem. Peru.
Enna. *D. J. Maraña.* Op. Den.
Glass. *D. J.s Puppen.* Nov.(?). Pottsdam.
Hermanns. *Steinerne Gast.* Puppet play. Aachen.
Hernández - Catá. *Triumfo de D. J.* St. Cuba. 1923 (?).
Jacob, Max. *Cornet à Dés.* Poems. Paris.
Kees. *D. J.* Poem. Ger.
Kemp. *Love - Rogue.* Play. U. S.
Larreta. *Luciérnaga.* Play. Arg.
Lewisohn. *D. J.* Nov. Ger.
Scharf. *D. J. in der Sommerfrische.* Play. Schweidnitz. Or earlier.
Serstevens. *Légende de D. J.* Nov. Bel.
Serstevens. *Rencontre de D. J.* St.
Wencker. *D. J.s erste Liebe.* St. Berlin.

1924

Backhaus. *D. G.* Mus. comp. Ger.
Basa. *D. J. de América.* Nov. Sp.
Bringer. *D. J. de Vincennes.* Nov. Fr.
Chasalle. *Terugkeer van D. J.* Play. Hol.
C [ohen]. *D. J. Now You Go On.* Mus. comp. U. S.
Ehrenberg. *D. J.s Duell mit Gott.* Play. Ger.
Fleuret. *Derniers plaisirs.* Nov. Fr.
Kemp. *D. J.'s Christmas Eve.* Play. U. S.
Kemp. *D. J. in a Garden.* Play. U. S.
Lenormand. *Homme et ses fantômes.* Play. Fr.
Lugones Argüello. *Secreto de D. J.* St. Arg.
Patricio. *D. J. e a mascara.* Port.
Pensuti. *Seconda vita di D. G.* Nov. Ital.
Silva Gaio. *D. J.* Poem. Port.

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Storni. *Divertidas estancias a D. J.* Poem. Arg.
Valle - Inclán. *Luces de Bohemia.* Play. Sp.
Willner. *D. J.* Mus. comp. Vienna.

1925

Becker. *D. J.s Anfang.* Play. Munich.
Borrmann. *D. J. der halben Dinge.* St. Ger.
Braunfels. *D. J.* Mus. comp. Vienna - N. Y.
Carrere. *Estela de D. J.* St. Sp.
Ferba. *Carnet de D. J.* Nov. Fr.
Guitry. *Mozart.* Mus. play. Fr.
Joyce. *Ulysses.* Nov. Irel.
Kröller. *D. J.* Bal. Ger.
Laban. *D. J.* Bal. Aus. - Hun.
Lattuada. *D. G.* Op. Ital.
León. Corazón *de D. J.* St. Sp. 1925 (?).
Luca de Tena. *Canas de D. J.* Play. Sp.
Marquina and Hernández - Catá. *Don Luis de Mejía.* Play. Sp. - Cuba.
Martínez Ruiz. *Castigo de D. J.* St. Sp.
Mirzan. *D. J.* Mus. comp. Fr.
Parellada. *Camelo Tenorio.* Play. Sp.
Schulenburg. *D. J.s letztes Abenteuer.*
Valonnes. *Moderne D. J.* Nov. Hol. Or earlier.

1926

Arundell. Music for Flecker's play. Eng.
Bauer. *D. J.* Mus. comp. Aus.
Cline. *D. J. in Baltimore.* St.
D. J. Motion picture. U. S.
D. J.'s Three Nights. Motion picture. U. S. (?).
Ghelderode. *D. J.* Play. Bel.
Miró Denis. *Miedo de D. J.* Poem. Panama.
Page. *Là ci darem la mano.* Mus. comp. N. Y.
Pérez de Ayala. *Curandero de su honra.* Nov. Sp.
Pérez de Ayala. *Tigre Juan.* Nov.
Purcell. *D. G.* Mus. comp. London.
Renaudin. *D. J. dépité.* Play. Paris.

1927

Derennes. *D. J.* St. Fr.
Hesse. *Der Steppenwolf.* Nov. Ger - Swiss.
Lascano Tegui. *Amor de D. J.* Poem. Arg. 1927 (?).
Le Faure. *D. J.* Nov. Fr.
Machado and Machado. *D. J. de Mañara.* Play. Sp.
Martins Fontes. *D. J. e as mulheres.* Poem. Br. 1927 (?).
Martins Fontes. *Madrigal de D. J.* Poem. 1927 (?).
Noel. *Boda de D. J.* Nov. Arg.
Rosenthal. *D. J. Fantasie.* Mus. comp. Pol.
Salvaño Campos. *D. J. derrotado.* Play. Uru.
Valle - Inclán. *Corte de los milagros.* Nov. Sp.

1928

Casinos Moltó. *Tenorio a la forsa.* Play Valencia.
Doña Juana. Motion picture. Ger.
Drucker. *D. J. und sein Sohn.* Nov. (?).

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Forbes - Mosse. *D. J.s Töchter.* St. Ger.
Grupe - Lörcher. *Wiedererstandene D. J.* Nov. Ger.
Hoyos Gómez. *Tigre J.* Play. Madrid
James. *D. J.* Mus. comp.
Menotti del Picchia. *Angustia de D. J.* Poem. Br.
Mohr. *D. G.* Mus. comp. Leipzig.
Norvins. *D. J. de Venise.* Nov. Fr.
Poliakoff and Potemkin. *D. J. ...* Play. Rus. (?). 1928 (?).
Solari. *D. J. and the Statues.* St. Ital. 1928 (?).
Tocht. *D. J. ...* From his diary. Hol.
Valle - Inclán. *Viva mi dueño.* Nov. Sp.
Villaespesa. *Burlador de Sevilla.* Play. Sp.
Weniger. *D. G.* Mus. comp. Aus.
Wunsch. *D. J.s Sohn.* Op. Ger.

1929

Cluny. *D. J. de Paris.* Nov. Paris.
Darius. *D. J. cosmopolite.* Nov. (?) Fr.
Erlande. *Dongiovanninesca.* St. Fr.
Jouhandeau. *D. J.* St. Fr.
Karlweis. *Österreichischer D. J.* Nov. Ger.
Kemp. *D. J.'s Note - Book.* Poem. U. S.
Oliver y Crespo. *Han matado a D. J.* Play. Sp.
Perrier. *Adieu à D. J.* Poems. Fr.
Piotrovski. *Smert D. Zhuana.* Play. Pol. (?).
Soriano. *¡D. J.! ¡D. J.!* Poem. Sp. Ca. 1929 - 1930 (?).
Zweig. *Leporella.* St. Aus.

1930.

Anon. *D. J.* (*Saynète*). Play. Fr.
Barre. *D. J. s'amuse.* Nov. (?). Fr. Ca. 1930.
Brown. *D. J.* Mus. comp. Eng.
Chekov - Cournos *... Platonov.* Play. Rus. N. Y. and London.
Constantin. *D. J. - les - Pins.* Nov. Fr.
Deltail. *D. J.* Nov. Fr.
Desnos. *Night of Loveless Nights.* Poem. Fr.
Fabranche. *Plus belles nuits d'amour de D. J.* Nov. Fr.
Grau. *Burlador ...* Play. Sp.
Haug. *D. J. in der Fremde.* Op. Laupen - Bern.
Hoel and Krog. *D. J.* Play. Nor.
Morales Godoy. *Última novia de D. J.* Madrid.
Pedrell. *J. Tenorio.* Mus. comp. Paris.
Puig Pujades. *Fi de D. J.* Play (?). Sp.
Querido. *Kater D. J.* Nov. (?). Amsterdam.
Reyneke van Stuwe. *D. J. en zijn vrouw.* Nov. Amsterdam.
Soriano. *Marcha de D. J.* Poem. Sp.
Tálice. *D. J. se confiesa.* Play. Arg.
Trenck. *D. J. - Ahasver.* Poem. Ger.
Turina. *D. J.* Sp.

1931

Bartsch. *Schauer im D. G.* Nov. Ger.
Fontan. *Doña Juana.* Poem. Paris.
Jeúek. *D. J. & Company.* Mus. play. Prague.
Sajaitzsky. *Verhinderte D. J.* Nov. Vienna.

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1932

Berrios. *D. J. T.* Mus. comp.
Casavola. *Alba di D. G.* Mus. pant. Ital.
Chantavoine. *D. J.* Op. Fr.
Giusso. *D. G. ammalato.* Poems. Ital.
Hesse. *Morgenlandfahrt.* St. Ger. - Swiss.
How. *Other D. J.* Poem. U. S.
Lister. *Bestrafter D. J.* Berlin.
Nichols. *D. J. the Great.* Poem. Eng.
Schirokauer. *D. J. auf der Flucht.* Nov. Berlin.
Strong. *D. J. and the Wheelbarrow.* St. Eng.

1933

Aronson. *D. G.* Mus. comp.
Clouzet. *D. J. de Paris.* Nov. Fr.
Cordouan. *D. J. pris au piège*. Nov. Fr.
Garban. *D. G.* Mus. comp.
Heimerdinger. *D. J.* Bal. Berlin.
Hesse. *Ladidel.* St. Ger. - Swiss.
Jorgefélice and Lorin, *D. J. malgré lui.* Nov. Fr.
Schmitt. *D. J.s Regenmantel.* Ger.

1934

Boschot. *D. G.* Op. Fr.
Desnos. *Ville de D. J.* Poem. Fr.
Dos Mujeres y un D. J. Motion picture. Sp.
Edwards Bello. *D. J. lusitano.* St. - essay. Chile.
Gorman. *Youth of D. J.* Radio play.
Hartenstein. *D. J.* St. Vienna.
Obey. *D. J.* Play. Fr.
Persson. *D. J. i drängkammaren.* Play. Swed.
Praviel. *D. Juanes.* Fr.
Private Life of D. J. Motion picture. Eng.
Richter. *D. G.* Mus. comp.
Rubens. *D. J.* Mus. comp. N. Y.
Sabat Ercasty. *Demonio de D. J.* Poem. Uru.
Stead. *D. J. in the arena.* St. Australia.
Unamuno. *Hermano J.* Play. Sp.

1935

Bjerne. *D. J. i Tarbusch.* Stockholm.
Bogan. *Juan's Song.* Poem. U. S.
Brandenburg. *D. J.* Mus. comp. N. Y.
George. *Aventure de D. J.* St. Fr.
Howe. *I Can Scarce Comprehend It. All Joy and Pleasure.* Mus. comps.
Lister. *Renaissance Gangster.* Play. San Francisco.
Luca de Tena. *De lo pintado a lo vivo.* Play. Sp.
Moeran. *Nocturne.* Mus. comp.
Reitsma. *D. J.* Anthology (?). Amsterdam.
Salazar Viniegra. *D. J. al cadalso.* Mex.
Suberville. *Passion de D. J.* Play. Fr. Or 1932 (?).
Tomasi. *D. J. de Mañara.* Mus. comp. Fr. 1935 (?).

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1936

Angelis. *D. G.* St. (?).
Bowman. *D. J.* Bal. U. S. 1936 (?).
Carot. *D. J.* Play. Fr.(?).
Dawes. *D. J. Casanova de Jones.* Mus. comp.
Fokine. *D. J.* Bal. Rus.
Giménez Caballero. *Exaltación del matrimonio ...* Sp.
Knudsen. *D. J. in Prag.* Op. Copenhagen.
Oltramare. *D. J. ou la solitude.* Play. Fr.
Taladoire and Fuzellier. *D. J.* Play. Marseilles.

1937

Bernède. *D. J. des Grands Bars.* Nov. Fr.
Chocano. *Sentimental.* Poem. Peru.
Clemente. *D. J.* Poem. Arg.
Desbonnets. *Nuit de D. J.* Play. Bel. (?).
Domenchina. *Desorientado.* Madrid.
Don Juan Tenorio. Motion picture. Mex.
Goosens. *D. J. de Mañara.* Op. Eng.
Greenwood. *D. J.* St. Eng.
Hébert. *Cycle de D. J.* Poem. Fr. - Can. 1937 - 1949.
Hens and Paquay. *Moderne D. J.s.* Op. Antwerp.
Levy. *Poet's Heart.* Play. Eng.
Nissolino. *D. G.* Nov. Ital.
Obey. *Trompeur de Seville.* Play. Fr.
Parodi. *Luis es un D. J.* Nov. Mex.
Urban. *D. J. T.* Mus. comp. Ger.
Wolfe. *D. J. Ewan.* Poem. Eng.

1938

Beyerlin. *D. J.s Überwindlung.* St. Ger.
Cassadó. *D. G.* Mus. comp. Mainz.
Rhoda - Royer. *D. G.* Mus. comp. Mainz.
Rose. *D. J. de Bronx.* Play.
Rostand. *D. J. de Sodome.* St. Paris.
Warner. *After the Death ...* Nov. Eng.

1939

Borberg. *Synder og helgen.* Play. Den.
Briggs. *D. G.* Mus. comp. N. Y.
Chocano. *Pseudo - Elegía.* Poem. Peru.
Lister. *D. J. de Maraña.* Play. San Francisco.
Marcelli. *D. G.* Mus. comp. N. Y.
Soldan. *D. G.* Mus. comp. Leipzig.
Tiaden. *D. J. ist unschuldig.* Nov. Leipzig.

1940

Brancati. *D. G. in Sicilia.* Nov. Ital.
Galla - Rini and Dawson. *D. G.* Mus. comp. N. Y.
Green. *D. G.* Mus. comp. N. Y.
Kratzmann. *D. J. in Venedig.* St. Vienna.
Leeds. *Don D. J.* Mus. comp.
Liegl. *D. G.* Mus. comp. N. Y.
Moock Bousquet. *Amigas de D. J.* Play. Chile. 1940 (?).

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White. *D. G.* Mus. comp. N. Y.

1941

Alfano. *D. J. de Manara.* Op. Ital.
Anon. *Stately Minuet.* Mus. comp. U. S.
Brenner. *Drei Abenteuer D. J.s* Sts. Ger.
Camín. *La Última burla de D. J.* Poem. Mex.
Curti. *D. J. Kept a Diary.* Play.
García Martí. *Voz de los mitos.* Play. Sp.
Puget. *Échec à D. J.* Play. Fr.
Zeise. *D. J. T.* Nov. Ger.

1942

Anon. *D. J.* Play. N. Y.(?). 1942 (?).
Ascher. *D. G.* Mus. comp. N. Y.
Brenner. *Dumb Juan and the Bandits.* St.
Dungan. *D. G.* Mus. comp. Boston.
Fresch. *Triptyque de D. J.* Poem. Fr. (?).
Royall. *D. J.* Mus. comp. San Antonio.
Serstevens. *Légende de D. J.* Nov. Bel. 1942 - 1944.
Vega. *D. J.* Poem. Chile.

1943

Lampo. *D. J. en de laatste nimf.* St. Brussels.
Martínez Ruiz. *Habla Juan Tenorio.* St. Sp.
Meynieux. *Retraite de D. J.* Play. Fr.
Mielants. *D. J.* Play. Brussels.
Tribouillet. *D. J.* Poem. Hanoi, Indo - China.
Yáñez. *D. J.* ... Nov. Mex.

1944

Maret. *Insatisfait.* Nov. Brussels.
Owen. *D. J. T.* Play.
Tálice. *John, Jean y Juan.* Play. Arg.
Toman. *D. J.* Nov. Czech.

1945

Auden. *In Sickness and in Health.* Poem. Eng. (Or earlier.)
Besoka. *D. J.* Nov. Hol.
Davison. *D. J.'s Dream.* Poem. U. S. - Scotland.
D. J. Quilligan. Motion picture. U. S.
Lilar. *Burlador.* Play. Brussels.
Piccard. *D. J. From San Juan Puerto Rico.* Mus. comp.
Ridruejo. *D. J.* Play. Sp.
Ruiz Iriarte. *D. J. se ha puesto triste.* Play. Sp.
White. *D. G.* Mus. comp. N. Y.

1946

Aucouturier ... *D. J.* Play. Fr.
Bertuch and Marion. *D. J.* Play. Fr.
Blanco Soler. *Hijo de D. J.* Nov. Sp.

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Broch. *Urgefährte.* Poem. Aus.
Martínez Ruiz. *Verdadero D. J.* St. Sp.
Montherlant. *Déesse Cypris.* Fr.
Unamuno. *J. et Juana*. Sp.
Valmont. *D. J. des faubourgs.* Nov. Fr.

1947

Ballatore. *D. G.* Mus. comp. N. Y.
Bertin. *D. J.* Play. Bel. (?).
Habeck. *D. J. ...* Play. Ger. (?).
Jouhandeau. *Carnets de D. J.* Nov. Fr.
Krassovsky. *Maximes de D. J.* Paris.
O'Donovan. *D. J. (Retired).* St. Eng.
O'Donovan. *D. J.'s Temptation.* St.
Romero Raizabal. *Inés Tenorio.* Nov. Madrid.
Stern. *D. G.* Mus. comp. N. Y.
Tobias. *D. J. of the Sea.* Mus. comp.
Vermaete. *D. J.* Play. Brussels.

1948

Araujo Lima. *Última Noite de D. J.* Play. Port.
Ashton. *D. J.* Bal. Eng. - Ger.
Dekobra. *D. J. frappe à la porte.* St. Fr.
Heath - Stubbs. *D. J. Muses.* Poem.
Koch - Gaarden. *D. J. liquidiert.* Play.
Rohm. *D. G.* Mus. comp. Vienna.
Schneller. *Sturz.* Mus. play. Ger.
Waldron. *D. G.* Mus. comp. N. Y.

1949

Adventures of D. J. Motion picture. U. S.
Alkire. *D. J. minuet.* Mus. comp. U. S.
Bücken. *D. J.* Nov. Ger.
[Fernández y González.] *Aventuras de D. J.* Nov. Sp.
Hanka. *D. J.* Bal.
Obey. *Homme de cendres.* Play. Fr.
Palescandolo. *D. J. in Exile.* Play.
Paul. *D. G.* Mus. comps. Vienna.
Perkonig. *Erweckung des D. J.* Nov. Aus.
Rohm. *D. G.* Mus. comp. Vienna.
Savell. *D. J.* Poem. Massachusetts.
Treves. *Brief van D. J.* Play. Hol.
Yeats. *On Those That Hated "The Playboy ..."* Poem. Irel. Written earlier.

1950

Broch. *Schuldlosen.* Nov. Aus.
Chekhov - Kirtley ... *Platonov.* Play. Rus. - U. S.
Del Río. *D. J. T.* Play.
... D. G. Motion picture. U. S. (?).
D. J. Motion picture. Sp. - Port.
Hopfinger. *D. J. und der Fremde.* Play.
Jadius. *D. G.* Poem. Ital.
Madariaga. *D. J. ...* Play. Sp.
Madariaga. *Vijf vrouwen om D. J.* 1950 - 1954 (?).
Maillet. *D. J. transi.* St. Châlons - sur - Marne.

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Masip. *Emplazado.* Play. Sp.
Mayen. *D. J. assassin.* Fr.
Milloss. *D. J.* Bal. Hun. 1950 (?).
Poissenot. *D. J.* Play. Paris.
Reutter. *D. J. und Faust.* Op. Stuttgart.
Tálice. *Mujer incompleta.* Play. Arg. Ca. 1950 (?).
Thiess. *D. J.s Letzte Tage.* St. Vienna - Linz.
Tieri. *D. G. ultimo.* Play. Ital.

1951

Birabeau. *D. J.s Sohn.* Mus. play. Fr.
Bondy. *D. J.s Familie.* St. Zurich.
Figueiredo. *D. J.* Play. Br.
Kahn. *D. J.* Mus. comp. N. Y.
Lake. *D. G.* Mus. comp. N. Y.
Sundberg. *D. G.* Mus. comp. Stockholm.

1952

Benavente. *Ha llegado D. J.* Play. Sp.
Blank - Eismann. *D. J.s Ehe.* Nov. Ger.
Chekhov - Ashmore. *Don Juan.* Play. Rus. - Eng.
D. J. in Hell. Motion picture. U. S.
D. J.'s Night of Love. Motion picture. Ital. (?).
D. J.'s Teacher. Motion picture. U. S.
[Fernández y González.] *Vuelta de D. J.* Nov. Sp.
Great Moments from D. G. Motion picture. U. S.
Grube. *D. J. von Debrezin.* Play. Donaueschingen.
Hansen. *D. J. som Kusk.* "Recollections." Den.
Haupt. *D. G.* Mus. comp. N. Y.
Kästner. *D. J.s letzter Traum.* Poem. Ger. 1952 (?).
La Farge. *D. J. Miscarried*. St. U. S.
Tálice. *Juan sin sosiego.* Play. Arg. 1952 (?).
Tomasi. *Miguel Mañara.* Mus. play. Fr.

1953

Deiro. *D. G.* Mus. comp. N. Y.
Duncan. *D. J.* Play. Eng.
Frisch. *D. J.* Play. Swiss.
Kühne. *D. J.* Play. Recklinghausen, Ger.
Limón. *D. J. Fantasia.* Bal. U. S.
Morris. *D. J. irrt sich.* Nov. Hamburg.
Neaderland and McDonald. *D. J.'s Love.* Mus. comp.
Noe. *D. G. in Central Park.* Play.
Pritchett. *Story of D. J.* St. Eng. 1953 (?).
Salamanca. *Una de las aventuras de D. J. T.* Play. Bolivia. 1953 (?).
Schlagintweit. *D. J.s Hochzeitsreise.* Nov. Munich.
Small. *D. J.* Mus. comp. Ohio.
Terron. *Moglie di D. G.* Play. Ital.

1954

Brecht. *D. J.* Play. Ger.
Castillan. *Vie amoureuse de D. J.* Paris.
D. J. and the Starlets. TV play.
Duncan. *Death of Satan.* Play. Eng.
Gerabek. *Carmen und D. J.* Play. Vienna.

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Green. *D. J.* Pant.
Hagelstange. *Beichte des D. J.* Poem. Olten.
[Mozart.] *D. G.* Op. Aus. - Rus.
Romijn. *Rechtvaardiging van D. J.* Nov. Utrecht.
Sascha. *Tod des D. J.* St. Zurich.

1955

Anouilh. *Ornifle.* Play. Fr.
Burkhart. *Giovinette che fate all' amore.* Mus. comp. Vienna.
Cominetti. *D. G. K. O.* Play.
Dexter. *Deh, vieni alla finestra.* Mus. comp. London.
Dexter. *D. G.* Mus. comp. London.
Dexter. *Give Me Your Hand.* Mus. comp. London.
D. G. Motion picture.
D. J. Motion picture. Or 1956.
D. J. is Shelved. TV play.
Joana and Grare. *D. J. el matador.* Mus. comp. Paris.
Mayer. *Last Love of D. J.* Play. U. S.
Rouget. *Jugement de D. J.* Play. Paris.
Some of the Greatest. Motion picture. U. S.
Tautz. *D. J.* Mus. comp. Berlin.

1956

Brües. *D. J. und der Abt.* St.
Carey. *D. J.* Bal. Irel.
Chekhov - Quentin. *Ce fou de Platonov.* Play. Rus. - Fr.
Churchill. *Now When the Day Is Fading.* Mus. comp. N. Y.
Godoy. *Sonnets pour D. J.* Poems. Cuba.
Montherlant. *D. J.* Play. Fr.
Morgan. *D. J.* Play. Eng.
Mörike and Mozart. *Mozart auf der Reise nach Prag.* Op. *pasticcio.* Vaduz.
Pantaloons. Motion picture. Fr. 1956 (?).
Philp. *D. J.* Play. Eng.
Plesner. *Eneren.* Play. Den.
Ponzio. *D. J.* Mus. comp.
Tomasi. *D. J. de Mañara.* Op. Fr.
Vahel. *D. J.* Play. U. S.

1957

Arauz. *Proceso a D. J.* Play. Mex.
Arnaud. *L'Invité de pierre.* Play. Fr.
Ferron. *Cheval de D. J.* Play. Montreal.
Gallego. *Burlador burlado.* St. Sp.
Gallego. *Mujer muy de su tumba.* St.
Hemmert. *Offrande à D. J.* Poems. Paris.
Hömberg. *D. J.* Play. Wiesbaden.
Mourgue. *Journal de D. J.* St. Fr.
Saint - Paulien. *Aurélia.* Nov. Paris.
Shelley and Morris. *D. J. John.* Mus. comp.
Souvirón. *D. J. el loco.* Poems. Sp.

1958

Del Río. *Drama of D. J. T.* Play.
Genêt. *Nègres.* Play. Fr.
Johnson. *D. J. in Petticoats.* Play.

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Krüger. *D. J.* Bal. Ger.
Ramirez. *Dona Juana.* Mus. comp. Puerto Rico.
Ravennes. *On l'appelait D. J.* Nov. Paris.
Ryan. *D. J. Complex.* Play.
Saint Laurent. *Fils de Caroline chérie.* Paris. 1958 (?).
Thomas. *Love Man.* Nov. Eng.
Young. *D. G.* Mus. comp.

1959

Amorím. *D. J. 38.* Play. Uru.
Bailey. *D. J.* Mus. comp.
Chamberlain. *D. J. of the Pentagon.* St. U. S. (?).
Forté. *D. J. T.* Poem. Brussels.
García. *D. J. y el mundo.* Nov. Buenos Aires.
Goldman. *Juan.* Play. N. Y.
Horrocks. *Fiddler Is Passing This Way.* Mus. comp.
Massine. *D. G.* Bal. Rus.
Scott. *D. J. Sails at Dawn. Mus.* comp.
Vailland. *Monsieur Jean.* Play. Fr.

1960

Barrios and Embuena. *D. J. T.* Play. Seville.
Devil's Eye. Motion picture. Swed.
D. G. TV play.
Drinan. *D. J. in Heaven.* Poem (?).
Fox and Terrassault. *D. J. in Hell.* TV play.
Lepage. *Faust et D. J.* Play. Bel. 1960 or 1961.
Mutimer. *D. J.* Mus. comp.
Phillips. *D. G.* Mus. comp.
Smit. *D. J. onder die Boere.* Play. S. Africa.

1961

Brousse. *Burlador.* Play. Paris.
Gibson. *D. J.* Mus. comp.
Gorgoni and Perlroth. *D. J.* Mus. comp.
Josselin. *D. J. sous la pluie.* Nov. Paris.
Leiber and Stoller. *D. J.* Mus. comp.
Murgi. ... *D. J. in Rome.* Nov. N. Y.
Nicola. *My Goddess.* Play.

1962

Baranton. *Punition de D. J.* Nov. Paris.
Bell'Antonio. Motion picture. Ital. 1962 (?).
Calatayud. *D. G.* Mus. comp. Sp. (?).
Cloup. *D. J. de Séville.* Play. Paris.
Frisch. *D. J.* Play. Swiss.
Gidlow. *D. J. in Limbo.* Mus. play.
Jacot. *D. J. l'illuminé.* Play. Paris.
López Páez. *Invitados de piedra.* St. Mexico City.
Nicola. *Funlovers.* Play.
Nougaro and Legrand. *D. J.* Mus. comp. Paris.
Torrente Ballester. *D. J.* Nov. Sp.

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1963

Borrow. *Don Juan.* Play. Eng.
Broderick. *D. Juaneen.* Nov. Eng.
Hochwälder. *1003.* Play. Aus.
Jenkins. *D. J.* Mus. comp.
Oliverof. *Antifarce of John and Leporello.* Play. U. S.
Stone Guest. TV play. U. S.

1964

Bour. *Le Libertin.* Play. Fr. 1964 (?). Fr.
Brophy. *The Snow Ball.* Nov. Eng.
Marceau and Laszlo. *Don Juan.* Pant.

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Anhang

Abweichungen vom Original (Druckfehlerliste)

pp. wird eingefügt, detto Ziffern (z.B. 486 - 96 wird zu pp. 486 - 496)

ANON. wird eingefügt

- am Anfang der Nummer wird zu Ziffer (z.B. -.22a wird zu 3258.22a)

--- (in Gänsefüßchenfunktion) wird durch den Namen ersetzt

Wiederholung der Kopfzeile auf dem nächsten Blatt wird ausgelassen

offensichtliche Druckfehler werden korrigiert, einige Akzents können nicht geschrieben werden (Seitenzahlen beziehen sich auf das Original):

p. 18: *Vîestnik*
p. 19: dichterische
p. 21: LOPE DE.
p. 23: (Character Don Cristóbal.)
p. 29: Poem.
p. 45: Volksüberlieferungen
p. 49: edition
p. 72: DE.
p. 76: SERGIEEVICH
p. 95: Ger.
p. 140: Farce. Sp.
p. 157: Ein Don Juan - Drama
p. 157: *históricos* and
p. 165: *Hedy. Op.* Hun.
p. 170: *Mein Name*
p. 177: Valle - Inclán
p. 193: Don
p. 199: kaiserlicher
p. 203: Umgebung
p. 209: "Mr.
p. 216: *Seriiâ*
p. 230: 50. Geburtstag
p. 249: Ehre,"
p. 261: in den
p. 266: man
p. 267: der
p. 269: "Slavná
p. 270: musikalischen
p. 281: *lusitania; Revista de Estudos Portugueses*
p. 282: *sochinenii*
p. 283: Kotliarevskii
p. 283: *Viêstnik*
p. 283: *Mirovaiâ*
p. 283: *Pushkiniê*
p. 284: Vtoroklassnyii
p. 284: *Krasnaiâ*
p. 312: VII. THE DON JUAN
p. 315: Heimat
p. 323: "Zwei
p. 328: histórico - psicológico
p. 339: Bemerkungen
p. 345: Geschlechtsliebe
p. 347: "Stoffgeschichte,"

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