THE DON JUAN THEME
THE DON JUAN THEME,
VERSIONS AND CRITICISM:
A BIBLIOGRAPHY

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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 Philosophical 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.
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 excusions, 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.
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.

ARMAND E. SINGER

WEST VIRGINIA UNIVERSITY
July 15, 1964
## 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.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AI</td>
<td>American Imago.</td>
</tr>
<tr>
<td>AION-SG</td>
<td>Annali Istituto Universitario Orientale (Napoli), Sezione Germanica.</td>
</tr>
<tr>
<td>ALG</td>
<td>Archiv für Litteraturgeschichte (Leipzig), 1870 - 1887.</td>
</tr>
<tr>
<td>AMZ</td>
<td>Allgemeine Musik-Zeitung (Leipzig - Berlin, etc.), 1874 --. As Allgemeine Musikalische Zeitung, 1798.</td>
</tr>
<tr>
<td>APL</td>
<td>Annales Politiques et Littéraires (Paris), 1883 - 1939.</td>
</tr>
<tr>
<td>Archiv</td>
<td>Archiv für das Studium der Neuern Sprachen und Literaturen.</td>
</tr>
<tr>
<td>ArH</td>
<td>Archivo Hispalense.</td>
</tr>
<tr>
<td>AUC</td>
<td>Anales de la Universidad de Chile.</td>
</tr>
<tr>
<td>BA</td>
<td>Books Abroad.</td>
</tr>
<tr>
<td>BAE</td>
<td>Biblioteca de Autores Españoles (Madrid), 1849 --.</td>
</tr>
<tr>
<td>BCom</td>
<td>Bulletin of the Comediantes.</td>
</tr>
<tr>
<td>BFLS</td>
<td>Bulletin de la Faculté des Lettres de Strasbourg.</td>
</tr>
<tr>
<td>BH</td>
<td>Bulletin Hispanique.</td>
</tr>
<tr>
<td>BibH</td>
<td>Bibliotheca Hispana (Madrid), 1943 --.</td>
</tr>
<tr>
<td>BibHisp</td>
<td>Bibliografía Hispánica (Madrid), 1942 --.</td>
</tr>
<tr>
<td>BLU</td>
<td>Blätter für Literarische Unterhaltung (Leipzig), 1898 --.</td>
</tr>
<tr>
<td>Book</td>
<td>Bookman (New York), 1895 - 1933.</td>
</tr>
<tr>
<td>BRAE</td>
<td>Boletín de la Real Academia Española.</td>
</tr>
<tr>
<td>BRD</td>
<td>Book Review Digest (New York, etc.), 1906 --.</td>
</tr>
<tr>
<td>BSO</td>
<td>Blätter der Staatsoper (Berlin), 1920 --. Title varies.</td>
</tr>
<tr>
<td>Ca</td>
<td>Caecilia ...: Zeitschrift für die Musikalische Welt (Mainz - Paris), 1824 - 1848.</td>
</tr>
<tr>
<td>CathW</td>
<td>Catholic World.</td>
</tr>
<tr>
<td>CC</td>
<td>Cuba Contemporánea (Havana), 1913 - 1927.</td>
</tr>
<tr>
<td>CE</td>
<td>College English.</td>
</tr>
<tr>
<td>CEsp</td>
<td>Cultura Española (Madrid), 1906 - 1909.</td>
</tr>
<tr>
<td>CHA</td>
<td>Cuadernos Hispanoamericanos (Madrid).</td>
</tr>
<tr>
<td>CL</td>
<td>Comparative Literature.</td>
</tr>
<tr>
<td>Cont</td>
<td>Contemporáneos (Mexico City), 1928 - 1931.</td>
</tr>
<tr>
<td>CR</td>
<td>Contemporary Review (London), 1866 --.</td>
</tr>
<tr>
<td>CRB</td>
<td>Cahiers de la Compagnie Madeleine Renaud - Jean Louis Barrault.</td>
</tr>
<tr>
<td>CritRL</td>
<td>Critica: Rivista di Letteratura, etc. (Naples), 1903 --.</td>
</tr>
<tr>
<td>CS</td>
<td>Cahiers du Sud.</td>
</tr>
<tr>
<td>Cweal</td>
<td>Commonweal.</td>
</tr>
<tr>
<td>DM</td>
<td>Deutsche Musik-Zeitung (Cologne), 1900 --.</td>
</tr>
<tr>
<td>Acronym</td>
<td>Title</td>
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<td>---------</td>
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<tr>
<td>DVLG</td>
<td>Deutsche Vierteljahrschrift für Literaturwissenschaft und Geistesgeschichte.</td>
</tr>
<tr>
<td>EA</td>
<td>Études Anglaises.</td>
</tr>
<tr>
<td>EAm</td>
<td>Études Americanos (Seville).</td>
</tr>
<tr>
<td>EG</td>
<td>Études Germaniques.</td>
</tr>
<tr>
<td>EMod</td>
<td>España Moderna (Madrid), 1889 - 1914.</td>
</tr>
<tr>
<td>Esc</td>
<td>Escorial (Madrid), 1940 --.</td>
</tr>
<tr>
<td>Est</td>
<td>Estudios: Revista ... de la Orden de la Merced (Madrid), 1945 --.</td>
</tr>
<tr>
<td>Euph</td>
<td>Euphorion (Heidelberg).</td>
</tr>
<tr>
<td>Eur</td>
<td>Europa: Chronik der Gebildeten Welt (Leipzig, etc.), 1835 - 1885.</td>
</tr>
<tr>
<td>Expl</td>
<td>Explicator.</td>
</tr>
<tr>
<td>F&amp;N</td>
<td>Fliegende Blätter für Musik (Leipzig), 1853 - 1857.</td>
</tr>
<tr>
<td>FL</td>
<td>Figaro Littéraire. Figaro (Paris) started in 1854, the supplement called <em>F. Littéraire</em> in 1946; I have extended PMLA's abbreviation to include the older issues.</td>
</tr>
<tr>
<td>FoR</td>
<td>Fortnightly [Review] (London), 1865 --.</td>
</tr>
<tr>
<td>FR</td>
<td>French Review.</td>
</tr>
<tr>
<td>FS</td>
<td>French Studies.</td>
</tr>
<tr>
<td>GaR</td>
<td>Georgia Review.</td>
</tr>
<tr>
<td>Geg</td>
<td>Gegenwart (Berlin), 1872 - 1931.</td>
</tr>
<tr>
<td>GL&amp;L</td>
<td>German Life and Letters.</td>
</tr>
<tr>
<td>GPL</td>
<td>Giornale di Politica e di Letteratura (Pisa), 1925 --.</td>
</tr>
<tr>
<td>GQ</td>
<td>German Quarterly.</td>
</tr>
<tr>
<td>GRM</td>
<td>Germanisch - Romanische Monatsschrift.</td>
</tr>
<tr>
<td>GR</td>
<td>Grande Revue (Paris), 1897 --.</td>
</tr>
<tr>
<td>GSLI</td>
<td>Giornale Storico della Letteratura Italiana (Turin - Rome), 1883 --.</td>
</tr>
<tr>
<td>GV</td>
<td>Gil Vicente (Guimarães, Port.).</td>
</tr>
<tr>
<td>Hisp</td>
<td>Hispania (Univ. of Conn.).</td>
</tr>
<tr>
<td>Hispano</td>
<td>Hispanófila (Madrid).</td>
</tr>
<tr>
<td>HP</td>
<td>Hispania (Paris), 1918 - 1922.</td>
</tr>
<tr>
<td>HR</td>
<td>Hispanic Review.</td>
</tr>
<tr>
<td>ICC</td>
<td>Intermédiaire des Chercheurs et Curieux (Paris), 1864 --.</td>
</tr>
<tr>
<td>IEA</td>
<td>Ilustración Española y Americana (Madrid), 1857 - 1921.</td>
</tr>
<tr>
<td>IUPHS</td>
<td>Indiana University Publications: Humanistic Series.</td>
</tr>
<tr>
<td>JDD</td>
<td>Journal des Débats, Politiques et Littéraires, 1789 --. Daily.</td>
</tr>
<tr>
<td>KFLQ</td>
<td>Kentucky Foreign Language Quarterly.</td>
</tr>
<tr>
<td>KN</td>
<td>Kwartalnik Neofilologiczny (Warsaw).</td>
</tr>
<tr>
<td>KR</td>
<td>Kenyon Review.</td>
</tr>
<tr>
<td>KSJ</td>
<td>Keats - Shelley Journal.</td>
</tr>
<tr>
<td>L&amp;P</td>
<td>Literature and Psychology (New York).</td>
</tr>
<tr>
<td>LanM</td>
<td>Les Langues Modernes.</td>
</tr>
<tr>
<td>LB1</td>
<td>Literatur - Blatt, Beilage to the Morgenblatt für Gebildete Leser (q. .).</td>
</tr>
<tr>
<td>LE</td>
<td>Literarische Echo [= Literatur: Monatsschrift für Literaturfreunde] (Berlin - Stuttgart), 1898 --.</td>
</tr>
<tr>
<td>Lect</td>
<td>La Lectura (Madrid), 1901 - 1920.</td>
</tr>
<tr>
<td>LetN</td>
<td>Les Lettres Nouvelles.</td>
</tr>
<tr>
<td>LJ</td>
<td>Library Journal.</td>
</tr>
<tr>
<td>LonM</td>
<td>London Magazine.</td>
</tr>
<tr>
<td>LR</td>
<td>Les Lettres Romanes.</td>
</tr>
<tr>
<td>MAm</td>
<td>Musical America (New York), 1898 --.</td>
</tr>
<tr>
<td>MC</td>
<td>Musical Courier (Philadelphia), 1880 --.</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Title</td>
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<td>--------------</td>
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</tr>
<tr>
<td>MdF</td>
<td>Mercure de France.</td>
</tr>
<tr>
<td>Men</td>
<td>Ménestrel: Journal du Monde Musical, etc. (Paris), 1833 --.</td>
</tr>
<tr>
<td>Mer</td>
<td>Merker (Vienna), 1909 - 1922.</td>
</tr>
<tr>
<td>MGS</td>
<td>Morgenblatt für Gebildete Stände [or Leser] (Stuttgart - Tübingen), 1807 - 1865.</td>
</tr>
<tr>
<td>ML</td>
<td>Modern Languages (London).</td>
</tr>
<tr>
<td>MLJ</td>
<td>Modern Language Journal.</td>
</tr>
<tr>
<td>MLN</td>
<td>Modern Language Notes.</td>
</tr>
<tr>
<td>MLQ</td>
<td>Modern Language Quarterly.</td>
</tr>
<tr>
<td>MLR</td>
<td>Modern Language Review.</td>
</tr>
<tr>
<td>MMG</td>
<td>Monatshefte für Musik - Geschichte (Berlin - Leipzig), 1869 - 1905.</td>
</tr>
<tr>
<td>Mol</td>
<td>Moliériste (Paris), 1879 - 1889.</td>
</tr>
<tr>
<td>MP</td>
<td>Modern Philology.</td>
</tr>
<tr>
<td>MRom</td>
<td>Marche Romane.</td>
</tr>
<tr>
<td>MuL</td>
<td>Music and Letters (London), 1920 --.</td>
</tr>
<tr>
<td>MuQ</td>
<td>Musical Quarterly (New York), 1915 --.</td>
</tr>
<tr>
<td>Mus</td>
<td>Musik (Berlin - Leipzig), 1901 --. Suspended, 1915 - 1922. Two numbering systems for volumes.</td>
</tr>
<tr>
<td>MuS</td>
<td>Musical Standard (London), 1862 --.</td>
</tr>
<tr>
<td>MuW</td>
<td>Musikalisches Wochenblatt (Leipzig), 1870 - 1910.</td>
</tr>
<tr>
<td>N&amp;Q</td>
<td>Notes and Queries.</td>
</tr>
<tr>
<td>Nat</td>
<td>Nation (New York), 1865 --.</td>
</tr>
<tr>
<td>NatL</td>
<td>Nation [and Athenaeum] (London), 1907 - 1931. Title varies. Merged with NSN (q. v.).</td>
</tr>
<tr>
<td>NBAE</td>
<td>Nueva Biblioteca de Autores Españoles.</td>
</tr>
<tr>
<td>Neophil</td>
<td>Neophilologus.</td>
</tr>
<tr>
<td>NewR</td>
<td>New Republic.</td>
</tr>
<tr>
<td>NL</td>
<td>Nouvelles Littéraires.</td>
</tr>
<tr>
<td>NMZ</td>
<td>Neue Musik - Zeitung (Stuttgart - Leipzig), 1880 - 1928.</td>
</tr>
<tr>
<td>NR</td>
<td>Nouvelle Revue.</td>
</tr>
<tr>
<td>NRF</td>
<td>Nouvelle Revue Française.</td>
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<tr>
<td>NRFH</td>
<td>Nueva Revista de Filología Hispánica (Mexico), 1947 --.</td>
</tr>
<tr>
<td>NuT</td>
<td>Nuestro Tiempo (Madrid), 1901 - 1926.</td>
</tr>
<tr>
<td>NY</td>
<td>New Yorker.</td>
</tr>
<tr>
<td>OL</td>
<td>Orbis Litterarum.</td>
</tr>
<tr>
<td>OMZ</td>
<td>Österreichische Musikzeitschrift (Vienna).</td>
</tr>
<tr>
<td>ON</td>
<td>Opera News (New York).</td>
</tr>
<tr>
<td>PBSA</td>
<td>Papers of the Bibliographical Society of America.</td>
</tr>
<tr>
<td>PIT</td>
<td>Petite Illustration: Théâtre (Paris), 1913 --. Title varies.</td>
</tr>
<tr>
<td>PMLA</td>
<td>Publications of the Modern Language Association of America.</td>
</tr>
<tr>
<td>PQ</td>
<td>Philological Quarterly (Iowa City).</td>
</tr>
<tr>
<td>PSA</td>
<td>Papeles de Son Armadans (Mallorca).</td>
</tr>
<tr>
<td>QIA</td>
<td>Quaderni Ibero - Americani.</td>
</tr>
<tr>
<td>RABM</td>
<td>Revista de Archivos, Bibliotecas y Museos.</td>
</tr>
<tr>
<td>RasI</td>
<td>Rassegna d'Italia (Milan), 1946 --.</td>
</tr>
<tr>
<td>RBPH</td>
<td>Revue Belge de Philologie et d'Histoire.</td>
</tr>
<tr>
<td>RCC</td>
<td>Revue des Cours et Conférences (Paris), 1892 --.</td>
</tr>
<tr>
<td>RCLI</td>
<td>Rassegna Critica della Letteratura Italiana (Rome - Naples), 1896 - 1925.</td>
</tr>
<tr>
<td>RDN</td>
<td>Revue des Deux Mondes.</td>
</tr>
<tr>
<td>RdP</td>
<td>Revue de Paris.</td>
</tr>
<tr>
<td>REI</td>
<td>Revue des Études Italiennes.</td>
</tr>
<tr>
<td>RES</td>
<td>Review of English Studies.</td>
</tr>
</tbody>
</table>
RES1 Revue des Études Slaves.
RESp Revista de España (Madrid), 1868 - 1895.
RevC Revista Castellana (Valladolid), 1915 - 1924.
RevF Revue de France (Paris), 1921 - 1939 (?).
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.
Theat Theatre (New York), 1900 - 1931. Also Theatre Magazine.
Time New York.
TLS London Times Literary Supplement.
TR La Table Ronde.
TW Theatre World (London), 1925 --.
UKCR University of Kansas City Review.
VMW Vierteljahresschrift für Musikwissenschaft (Leipzig), 1885 - 1894.
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.
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:

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<th>Abbreviation</th>
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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. 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.
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.)


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


---. (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.)
---. (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.)


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


---. (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. "Bibliografia 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 bibliography. 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.)


INDIVIDUAL AUTHORS:


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


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

---. (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.)


---. (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.)


---. (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.)


---. (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.)


---. (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 Hänel, No. 3711.37.)


---. (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.)
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. ESPINEL, VICENTE. La Vida del escudero Marcos de Obregón. Picaresque novel, 1618.

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

3 - 6. 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. ARISTOTLE, Poetics, IX (near end). (Statue falls on Mitys, its murderer.)


9. 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.

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

---. (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~)
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.


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.
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.)


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 Mirabel, 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.)


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

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.)

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

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

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

*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.)

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

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

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

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

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

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

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

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.)

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


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


146. *VÉLEZ DE GUEVARA, LUIS. El Niño Diablo. Play. (Also attributed to Lope. See Act I.)
THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

147. Alcibiades of Athens.
148. Alexander the Great.
150. Amiel, Henri - Frédéric, 1821 - 1881. (See No. 2150.1.)
152. Braganza, João de [João IV of Portugal], ruled 1640 - 1656.
153. Byron, 1788 - 1824. See No. 893.
154. Caesar, Julius.
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.")
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.
174. Prometheus.
175. Richelieu, Armand, Duc de, 1696 - 1788.
177. Regency "roués" in France.
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.
186. Villamediana, Don Juan de Tarsis [or Tassis], Conde de, died 1622.
187. Villanueva, Don Juan de.
188. Zamacois, Eduardo, 1873 --.
189. Zeus.

THE DOÑA JUANA TYPE

190. Aspasia, daughter of Hermotimus, 5th century B. C.
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.
201. Margaret of Burgundy, 1290 - 1315.
202. Messalina, the Roman Empress.
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.
---. (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.)
V. DON JUAN THEME: VERSIONS


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

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


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


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


---. (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.


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


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


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


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.


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.


---. ***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.***


245. AMORÍN, 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").


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


---. (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.


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.

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.


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.)


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. Schönenmann in 1741 and 1747.


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.


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.


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


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


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).


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.).


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

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, sino del zorro de la fábula santiagueña, llamado Don Juan o Juan a secas o también Juancito, cuyas hazañas forman un prontuario asaz voluminoso en los archivos de la tradición oral del pueblo" (p. 245). Fables, pp. 250 - 275. Cf. No. 1793a.


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


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


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


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.


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.

---. ***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 donjuanésque 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 donjuanésque flavor; probably no connection. Yale Library has a copy.


309. ANON. Don Juan, Kärleksens vägledare, och lifvets lyckostjärna, 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.")


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 it dates it earlier and gives another place of publication.

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


317. ANON. Don Juan, or The Libertine Destroyed. 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 Destroyed. "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, pantomimical [sic] entertainment, in two acts." Performed at the Royalty Theatre. London: A. Cleugh, (1787). Revised 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.

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


---. (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.


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.)


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). 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 Cognini, 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'Atthee 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.")
330. **ANON.** _Georgian Revelations ... With Twenty Suppressed Stanzas of "Don Juan."*_ Great Totham: Charles Clark, 1838. Possibly by Clark himself. Listed in a Danish book 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 Liveladsagerinde._ 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."


335. **(ANON.** _Giovinette._ Burletta. 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.


338. **ANON.** _Gran convitatod 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.


---. **(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.)

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


345. †ANON. Karagheuz [Karaköz]. 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 Kærlighedens Vejleder og Livets Lykkestjerne eller Anvisning til at gøre Lykke hos Damerne. En uundværlig Skat for alle Ynglinge, forelskede, forloveda og gifte Maend, hvorved de kunne opnaa Livets skønneste Goder og alle Kvinders Kærlighed. 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.")


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 Schauspil in 4 Aufzigen is the same thing. It has been wrongly attributed to Metastasio.

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


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


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


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, 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 Petracccone, La Commedia dell'arte* (Naples, 1927). See Nos. 1078, 1081, and 1106.

A few typical titles are as follows:


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.


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.


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


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


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

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


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.
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.


379. ANON. Tan largo me lo fíás. 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.


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.


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.


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.

---. (APOLLONI. See Acciaiuoli.)


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.)


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


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.


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

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.


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


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


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


412. †AUGIER, ÉMILE, and JULES SANDEAU. Jean de Thommenay. 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.)


---. (AZORÍN. See Martínez Ruiz.)


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


---. (BAILLOT. See Thuring.)
---. ***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.


419. †BALZAC, HONORÉ DE. Characters Baron Hulot, Marsay, Maxime de Trailing, and Rastignac, pass 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.


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.


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

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

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


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


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


---. (BARRERA, TOMÁS. See No. 1420.)

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.")


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.


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


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.")


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


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

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


---. (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*.


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


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.")


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


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

475. *BEÜEZKI, 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 Convité 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 Parfait, No. 4325, under the title of Aggiunta al Convitato di pietra.


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


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


493. BLAUE 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.)


---. (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--.


---. (BOCZEK, A. See Freiberg.)
1912 (?).

Yorker Book of Verse (New York, 1935).

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

---. (BÖHMER, Gerarda. See Besoka.)


---. (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.

---. (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.

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.


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.
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 Cœur 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.)


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

515. BRAGA, THEOFILÔ. *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?
---. (BRANDENBOURG, A. - J. See Erlande, A.)


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


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."


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


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.)

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.


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.


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.


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


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.


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


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

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

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

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.


546. BÜRGER, LISKÁ. *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.


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

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


550. BUSONI, FERRUCCIO. Overture from Mozart's *Don Giovanni,* "... für die 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 Erzählchen.* Story. 1907.

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


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.


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


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


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

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


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.


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


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

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


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.

II. IMITATIONS AND ADAPTATIONS *

Casella, F. Haydée. Date? (Imitation?)
Gaudet d'Arras. Don Juan. Paris 18--.
Anon. The Sultana ... New York, 1822.
Irving, W. Version of The Isles of Greece. 1825 (?).
M., Hippolyte. Haïdée ... Paris, 1826.
Buckstone, J. B. Don Juan ... London, 1828.
Johannot, A. Don Juan naufragé. 1831 (See "Paintings."
Colin, A. Don Juan and Haïdée 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."
Siowacki, J. Podróú ... Ca. 1839 – 1840.
Siowacki, J. Beniowski. 1840.

* 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.


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

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


Berwiński, R. *Don Úuan Poznański*. Pol. 1844.

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


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

Anon. *Don Juan at Athens*. 1858.


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 (?).


[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.


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

Lutz, M. *Don Juan*. 1893.


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

Linklater, E.  Juan in America (London, 1931); Juan in China (London, 1937).
Morata, Juan. Les Amours de Don Juan. Paris, 1956 (?).

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 
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. 

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 

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.


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. 

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


---. (CALDERÓN. See No. 379.)

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


576. °CALZONI. 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 Dr 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.


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


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.
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].)


---. (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. 130la.)


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


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


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.)


596. *CASANOVA DI SEINGALT, GIACOMO. Version of Act II sextet from Mozart's Don Giovanni. Paul Nettl reports publishing it (see No. 3318.248.)

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?


601. *CASTEILLO, RICARDO JOSÉ. La Estocada de Don Juan. Reported as being in Arte y Letras, Dec. 12, 1909.


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.)


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.


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.

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.)


---. (CHAMFLEURY. See Eudel, P.)


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.")


---. (CHAZOT. See Orgeval, Bryon d'.)


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.

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 Istoriy 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, verfasset 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.


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.


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.
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.)


CHOUDENS, ANTOINE, 1849 – 1902. La Jeunesse de Don Juan. Opera.
Libretto by Louis Gallet, 1835 – 1898. Fr.

---. (CHOUDENS, PAUL DE. See Richardson, S.)


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.

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.)

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.)
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.


639. CLAUDIN, GUSTAVE. Lady Don Juan "Iseult." Novel. Fr. 1882.

---. (CLAVEL, M. See No. 1312.)

---. (CLAY, F. See No. 562.)


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.)
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.


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 be tenuous.

---. (CONRADI, A. See Hahn, Rudolf.)

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


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.)


655. *CORDEIRO [or Cordero], JACINTO, 1606 - 1646. El Convidado de piedra. Attributed to him by Vicente García de la Huerta in his Catálogo ... [del] ... teatro hispánol (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.

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 Rivièrè.

659. *CORREA [Correia], RAYMUNDO, 1860 - 1911. Poem on Don Juan. I could not locate it.


---. (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.").


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.


---. (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.)
---. (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").

---. (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").

667. †DANCOURT, FLORENT CARTON [dit sieur d'Anecourt]. *Chevalier à la mode.* Play. Fr. 1687.

668. *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.


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.


674. DARÍO, RUBÉN. *Soneto autumnal al señor marqués de Bradomín de Rubén Darío, su amigo.* Nicaragua. Composed for Valle - Inclán's *Sonatas* (q. v.).


676. DARIUS, P. *Le Don Juan cosmopolite.* Novel (?). Fr. 1929.
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 "circres" 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.")


---. (DAWSON, S. B. See Galla – Rini.)

---. (DE VILLIERS. See Villiers.)


---. (DEITRISCHEIN, LEO. See No. 4123, and cf. No. 305.)

684. DEKOBRÁ, MAURICE. *Don Juan frappe à la porte*. Story. Fr. 1948.


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.

---. (DELCROIX. See under "Paintings.")

---. (DELIÈRE, EDMOND. See Polignac.)

---. (DELPINI, C. A. See Anon.: Don Juan, or the Libertine Destroyed.)


688. DELTEIL, JOSEPH ... *Don Juan ...* Novel. Fr. 1930. Called Don Juan el Santo in one bibliography.

---. (DELVAU, ALFRED. See "lions" under "viveurs.")

---. (DEMOULÈRE, H. – J. See Moléri.)


---. (DESCAMPS, 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.


---. (DESNOYERS DE BIÉVILLE. See Dumanoir.)

---. (DÉSORMIÈRES, R. See No. 1481.)


---. (DEVÉRIA, EUGÈNE. See under "Paintings").

---. (DEWINNE, M. See No. 562.)


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.


---. (DI PUMA, B. See S. Mutimer.)

---. (DIA LUCA. See No. 1295.)


---. ***DÍAZ DE ESCOVAR, NARCISO. Don Juan de Ovando.* Account of seventeenth century military leader.
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.


703. †DICKESEN, 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.")

---. (DİLLON, JOHN F. See Don Juan's Three Nights, under "Motion Pictures.")

---. (DİODATI, GIUSEPPE. See Fabrizi, V.)


---. ***DOBŁACHE, GUILLERMO. Don Juan the Dear Old Doctor, Bonfort’s, Jan. 10, 1905. Boston.

705. †DỌCZY, Baron LAJOS. A Csók. Play. Hun. 1871. (Trans.: "The Kiss.")


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.


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.
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.


720. Don Juan. Brand name for imported rum and distilled spirits. 1941.


722. Don Juan, Inc. Makes a lipstick called "Don Juan." New York City, ca. 1941.


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. Donjún. (Botany) four o'clock, marvel of Peru (Mirabilis jalapa, and related species).

---. (Juan and Don. See No. 1040.)
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.


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.


--- (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.)


---. (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.
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.


---. (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.


---. (DUPUY - MAZUEL. See Frappa.)

---. (DURANTIN, ARMAND. See "viveurs.")


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.

765. ECHEGARAY Y EIZAGUIRRE, JOSÉ. Vida alegre y muerte triste. Play. 1885. The hero gives his mistress to a friend.


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.


777. ESPRONCEDA, JOSÉ DE. El Estudiante de Salamanca. Poem. 1840. See Ginard de la Rosa and Rodriguez Pinilla; see Nos. 795 and 849.

778. †ESPRONCEDA, JOSÉ DE. Sancho Saldaña. Novel. 1834.

---. (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.


---. (EVANS, FLORENCE WILKINSON. See Wilkinson.)


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.


---. (FEDERICI. See Ponte, L. da.)


791. †FERNÁNDEZ FLOREZ, 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 Seduccida.


794. FERNÁNDEZ Y GONZÁLEZ, MANUEL. Don Juan el Segundo, o, El Bufón del rey. Historical novel. 1853.

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 Mañana, and Félix de Montemar to sup with him.

796. FERNÁNDEZ Y GONZÁLEZ, MANUEL. Don Miguel de Mañana, 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.


---. (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.


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.


---. (FEYDEAU, ERNEST. See "lions" under "viveurs."


---. (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 Obrígón 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.


---. (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.


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.


815. †FLAUBERT, GUSTAVE. Salammbô. Novel. 1862. The barbarian Mâtho has been suggested as a wild, brutal Don Juan.


---. (FLECKER, JAMES ELROY. Don Juan in Hell. Undated trans. of Baudelaire, No. 440.)


---. (FLERS, ROBERT DE. See Caillavet, G. A. de.)


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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.


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.)


---. (FOUDRAS, Marquis de. See "viveurs.")


833. *FRAISSE, AUG. Don Luis. Drama. Paris, 1911. Is this Don Luis de Mejia, or at least is the play connected with the Don Juan legend?


---. (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.

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.


841. FUYTER, LEON DE, fl. 1650. Don Jan, of de gestraffe 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.


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.
---. (GALLEY, LOUIS. See Choudens, A.)


847. *GARBAN, LUCIEN. Adolphe Boschot's French version of Mozart's Don Giovanni, his orchestration reduced to a piano score. C. June 1, 1933.


---. (GARCÍA ÁLVAREZ, ENRIQUE. See Arniches, Carlos.)


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. 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.)


---. (GARRICK, DAVID. See Anon.: Don Juan, or the Libertine Destroyed.)


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.
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.")


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.


867. †GIDE, ANDRÉ. L'Immoraliste. Novel. Fr. 1902. (Character Michel.)


869. *GISSSEN. 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.

874. GIORGI, FERDINANDO DI. La Fine di Don Giovanni, novella in La Prima donna. Ital. 1895.

---. (GIOSO. 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.


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. †GÓDÍNEZ, 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.


---. (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 [?].)


884. †GOGOL, NIKOLAJ. Pochozhdennyi 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.")

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 Ultime 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)."


---. (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 Mañana. Opera. Libretto by A. Bennett. Eng. 1937.

---. (GORDON, ARTHUR. See Gorman.)


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.)


---. (GOYA, FRANCISCO DE. See under "Paintings.")


---. (GOZLAN, LÉON. See "lions" under "viveurs.")


---. (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.


---. (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.


---. (GRASSO. See Grosso.)

904. 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.


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.


---. (GRENVILLE MURRAY, EUSTACE C. See Anon.: Don Juan.)


---. (GRETSER. See No. 95.)

---. (GRIMM, W. See Hahn, Rudolf.)

---. (GRISAR. See Saint - Georges.)
---. (H. H. Don Juan. Canto the Third. See Anon.)

---. (HAAS, R. See Kröller, No. 1074.)


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.)


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.)


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.


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.
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, BRETT. The Right Eye of the Commander. Short story.


---. ***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. Cunningham - 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.)


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.


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.

952. HEBBEL, FRIEDRICH. Epigramme auf Lord Byron. No. 8 is on Don Juan. Ger. Appeared in 1857.


---. (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).


---. (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 Triunfo 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.)


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.


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.

---. (HESSELEIN, 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.


---. (HEYM, PAUL. Apparently a wrong reference for "Paul Heyse," q. v.)


---. (HILLEMACHER, P. - L. See "circes" under "viveurs.")


---. (HIRSCHMANN, H. See Richardson, S.)


979. HOEL, SIGURD, and HELGE KROG. Don Juan. Play. Nor. 1930.

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 Sganarel's 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.


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.


---. (HORNEM, HORACE. See No. 295.)


990. HORNSTEIN, FERDINAND VON. Don Juan Höllenqualen. Drama. Ger. 1900.


---. (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.


---. (HOUSSAYE, ARSÈNE. Les Filles d'Ève. See Don Juan - Serie.)


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 credo deggio, which is not in all scores of the opera.

1001. HOYER, WILHELM. Don Giovanni, adapted for marionette theater from Mozart.


---. (HUGO, V. See No. 4224.)


---. (HUNGERFORD, MARGARET WOLFE. See "circres" under "viveurs.")


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.


1016. *IUCHO, WILHELM. Selection from Mozart's Don Giovanni, redone for piano, in his The Opera Wreath. New York, ca. 1850.


1022. JAMES, BILLY. Don Juan. Song. Words and music by him. C. June 23, 1928.


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).


1026. (JAUREGUI, G. R. See under "General Criticism.")

1027. (JEHNSCH, MIRTO. Apparently a mistake for "Jelusich, Mirko," q. v.)
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.


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.)


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.


---. (JOSZ, V. See L. Dumur.)


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.


---. (JOHANNOT, ALFRED. See under "Paintings.")

---. (JOHNSON, C. See No. 1040.)

---. (JOHNSON, D. See S. Mutimer.)


---. (JONAS, E. J. Ein Berliner Don Juan. "Roman aus dem Alltagsleben." Ger. 1851.

---. (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.

---. (JORGEFÉLICE, CÉCIL, and LUCIEN LORIN. Don Juan malgré lui. Novel. Fr. 1933.


---. (JOSZ, V. See L. Dumur.)

---. (JOHANNOT, ALFRED. See under "Paintings.")

---. (JOHNSON, C. See No. 1040.)

---. (JOHNSON, D. See S. Mutimer.)


---. (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. *KAFFT-ESSENTHER, F. VON [pseud. of Frau Franziska Blumenreich], 1849 --. Don Juan - Phantasie. Stories. I was unable to verify this particular work.

1045. KARWEIS, 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.


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!"


1053. *KICK, Fr. Le Spectre de D. Pedro ou la témérité chatiée. Amsterdam, 1720. I was unable to verify this reference in any respect.


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--.


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.)


---. (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.)


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.")


1073. KRATZMANN, ERNST. Don Juan in Venedig. Novelle. Published with Regina Sebaldi, Vienna, (c. 1940).

---. (KROG, HELGE; . See Hoel, S.)


---. (KRÜGER, H. A. See "sirens" under "viveurs.")


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.)


---. (KURNITZ, HARRY. See The Adventures of Don Juan under "Motion Pictures.")
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.


---. (LACHNITH, A. See Thuring, Henri.)

1085. †LA CROIX. 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.


1089. *LALAUZE. Le Festin de pierre. Play. 1721. Modeled on Le Tellier (q. v.).


1092. *LANDAU. Don Juan. Two critics cite it. Supposedly German. I could not locate it.

---. (LANG, ADAM. See Marinelli.)


---. (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.


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.)


---. (LAURENT, JACQUES. See C. Saint Laurent.)

1099. †LAVERDANT, DÉSIRÉ. Le Marquis de Priola. Play. Fr. First staged 1902.

---. (LAVERDANT, 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.)


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 Riviére (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.

---. ***LANG, ANDREW. Don Giovanni de la Fortuna. Fairy tale told by him in his Pink Fairy Book (and elsewhere).
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.


1109. †LEBLANC, MAURICE - MARIE - ÉMILE. L'Image de la femme nue. Novel. Fr. 1934.


---. (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.


---. (LEGRAND, M. See Nougaro.)


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.")


---. (LÉON. See "lions" under "viveurs.")
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).


---. (LEPAGE, A. See "sirens" under "viveurs").


---. (LÉRIS, ALFRED D. DE. See "viveurs"; see No. 695.)


1129. LEVAVASSEUR, GUSTAVE. Don Juan Barbon. One-act drama in verse. Fr. 1848.

---. (LEVI, HERMANN. Der Befrafte Wüstling, oder Don Juan. Ger. 1896. Merely a translation of Mozart's Don Giovanni.)


---. (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.
1133. LEWINSON, 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.


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.


---. (LILLIE. See Chemnitz.)


1141. *LIMBECK. An author who supposedly did a version of the Don Juan theme.


1143. LINDAÚ, K. Stage version of Grabbe's Don Juan und Faust (q. v.). Ger. Staged 1896; printed 1895 (sic).


---. (LIÑÁN. See Arqués, J.)


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.
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 prosa, del célebre Alejandro Dumas: arreglada al teatro español por J. M. Li." Tarragona, 1838. Dumas' work has been considerably modified in this Spanish version.

1149. *LLAMP - BROCHS. D. C. [sic] Tanorío [sic]. "Drama sengriento, aspelusnante, aspesmódico y horroroso an siete actos y muchos cuadros, adornado euan infinidad de motos astraños, representado siempre cuan envidiable y ruidoso éxito, y ascribid in 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 Catalanian version.

1150. *LLANAS, ALBERTO DE SICILIA, 1840 - 1915. Don Gonzalo, o l'orgull del gech. Three-act Catalán play. 1879. The subtitle means "one 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.)


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.")


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.


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.


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.
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.


1168. LYSER, J. P. Erinnerungen an Mozarts Sohn ..., ibid., Ch. xiv. Pp. 66 - 68 deal with Mozart's Don Giovanni.


---. (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.


---. (MACLOED, JOSEPH. See A. Drinan.)


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.


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.)


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. *Represa d'Haidé i altres*. Ibid., pp. 162 - 164.


---. (MARC - CAB. See Morata, J.)


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.)

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.)


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.)


1203. MARTAINE, G. Minuet from Mozart's Don Giovanni, arr. for piano and organ. C. Dec. 21, 1908.

---. (MARTÍ, SALVADOR. See Huete Ordóñez, J.)


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.
1207. MARTÍNEZ RUIZ, JOSÉ [Azorín]. El Verdadero Don Juan. Short story. First in his Memorias inmemoriables (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.


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 românticas, 1927 (?).

1212. MARTÍNEZ SIERRA, GREGORIO. Madrigal de Don Juan. Poem. Located as in entry above.


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").


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.)


---. (MAYA, ALCIDES. See Maya, under "General Criticism.")
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.)


---. (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.


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. *MELENDEZ 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. MENDES, CATULLE. Le Cauchemar de Don Juan. Poem. Fr. Found in his Braises du cendrier, 1900.

---. (MENDOZA. See No. 1293.)


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.)


---. (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.


---. (MIER, J. DE. See Dos mujeres y un Don Juan under "Motion Pictures.")


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.


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.


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.)


---. (MIRECOURT, E. DE. See "libertines" under "viveurs.")


---. (MOLÈNES, PAUL DE. See Richardson, S.)
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.


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.")


1262. *MONCRIEFF, WILLIAM THOMAS*. Giovanni in the Country. 1820. "The New Comic Operatic Melo–Dramatic Pantomimic Moral Satirical Gallymaufrical Parodiacaal Salmagundical Olla Podriacaal 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.


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.
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.


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 biblog.

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.


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.)
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*.


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.)


---. (MOSENTHAL, SALOMON H. See "sirens" under "viveurs").


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


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.


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 Maria Rosa Salgado.


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.


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.


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.


---. ("Don Juans Hochzeit"? See No. 1305.)


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?


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.


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.


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.


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.
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, 703, 705, 707, 711, 771, 774, 789, 803, 828, 843, 846, 847, 855, 859, 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, 1555, 1557, 1558, 1578, 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.)


---. (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.")


---. (MURILLO, B. E. See under "Paintings.")

---. (MURRAY, E. C. GRENVILLE. See Anon.: Jon Duan.)
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.


1331. †MYSING, OSCAR. Moderne Liebe. Novellen. Ger. 1893. Mysing wrote many other things of a similar nature.


---. (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.


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.
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.


---. (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.


1347. NOAILLES, ANNE - ELISABETH, Comtesse de. Don Juan de Maraña. Poem in her Éblouissements. Fr. 1907.


---. (NOËL, M. See Rouget, M.)


---. (NOVARESE, V. N. See No. 1302.)

---. (NOVELLI, DE. See under "Paintings").


1355. OBEY, ANDRÉ. Don Juan. Drama. Fr. 1934.


---. (O'CONNOR, 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.


1366. OLTRAMARE, GEORGES. Don Juan ou la solitude. Play. Fr. First performed, 1936.

1367. †OPFENHEIM, 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").

---. (OPFENHEIMER, GEORGE. See The Adventures of Don Juan under "Motion Pictures").

---. (OPFENHEIMER, J. See No. 1296.)
1368. ORGEVAL, ÉDOUARD BARTHELEMY 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").


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 biblio. This is his trans. of Molière's play, called by him *Don John; or, The Libertine,* though it dates from 1714. Ossel 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.


---. (PAGNE-COLLIER, JOHN. See Piccini.)

PAINTINGS, ETC. (titles often assigned by critics rather than by artist)


1379. COLIN, ALEXANDRE MARIE. *Don Juan and Haidée.* Painting. Fr. See next entry.
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.


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 repro. in ON, XXVIII (Dec. 28, 1963), p. 16. Guys did watercolors, etc.; this one may be only a pen - and - ink drawing.


1393. JOHANNOT, ALFRED. Don Juan naufragé trouvé par Haïdée. 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.

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.


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 made 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."


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.
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.


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.)


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.


---. 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.


1417. PANZACCHI, ENRICO. Don Giovanni. Sonnet. In his Lyrica: Romanze e canzoni. 1877.

---. (PAQUAY, J. See Hens, Leo.)

---. (PARDON, FÉLIX. See "lions" under "viveurs."


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.


1426. PATRICIO, ANTONIO. D. João e a mascara. "Uma fábula tragica." Port. 1924.


1428. PEDRELL, CARLOS. Hispaniques pour chant et piano. Last of the four is called Juan Tenorio. Paris, 1930. Music by Pedrell; words by René Chalup. Concerns Don Juan and his love Isabelle.


1432. †PÉREZ DE AYALA, RAMÓN. Don Rodrigo y don Recaredo. Short story in El Ombligo del mundo (Madrid, 1924). (Character Don Rodrigo.)
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.


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.


---. (PERLOTH, G. See A. Gorgoni.)

---. (PERRET, PAUL. See "viveurs."

1439. PERRIER, MARTIAL. L'Adieu à Don Juan. Poems. Fr. 1929.


1443. PERRUCCI, ANDREA. Il Convitato di pietra. This is the same play, recast, and issued under the anagram "Enrico Prendacra." 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"] Ossianer.") I assume that Ossianer did a story on the same subject, but I have not traced it. Possibly, of course, Persson translated Ossianer 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.

1448. *PICARD, PETER. 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.


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 Revelations.)

---. (FINELLI, 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.


1460. †PIRANDELLO, LUIGI. Ma non è una cosa seria. Play in three acts. 1918.


---. (POCOCK, ISAAC. See Bishop, Henry R.)


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 Federici, 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.


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.)


---. (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.


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.


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.)


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.)


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.)
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: Mel, 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.


---. (RAMÍREZ DE ARELLANO. See Fuensanta del Valle.)

---. (RAMOS CARRIÓN, MIGUEL. See "circes" under "viveurs").

---. (RAQUELOLLIER. See Piccini.)


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.


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.)


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?


---. (REESE, ROBERT. See Anon.: Don Juan or the Libertine Destroyed.)


---. (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.)


---. ***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 (?).


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.)


1515. REYNOLDSON, T. H. Adapts Mozart's *Don Giovanni* in English. 1830.


---. (RICARD, AUGUSTE. See "viveurs.")

---. (RICHARD, R. See Morata, J., above.)

1518. †RICHARDSON, SAMUEL. *Clarissa Harlowe.* Novel. Eng. 1747 - 1748. (Character Lovelace.)
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.


1526. †BLUM, ERNEST, and AUGUSTE ROUFF. Le Lovelace du quartier latin. One-act "comédie - vaudeville." Fr. 1862.


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.


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).

---. (RICHTER, 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.)
1536. RIDRUEJO, 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.


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.


---. (RICOUARD, G. See "sirens" under "viveurs.")
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.


---. (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.


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 (?) .


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.)


---. (ROLAND MANUEL. See Puget.)


---. (ROLF. See "circres" under "viveurs.")


1563. RONTINI, EUGENIO. Don Giovanni Tenorio, ossia il gran convitato di pietra. "... 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.


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.)
1569. ROSSI, DOMENICO. Don Juan Tenorio or por otro nombre El Combardado 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.


---. (ROUFF, AUGUSTE. See Richardson, S.)


1573. †ROUJON, HENRY. Miremonde. Novel. Fr. 1895.


---. (ROWE, NICHOLAS. See Richardson, S.)


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 Perrin y Palacios.)


---. (RUIZ, A. See N., N.)


---. (RUSHMORE, ROBERT. See No. 3318.283.)

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.


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 dziel 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.)


---. (SACHER - MASOCH, LEOPOLD VON. See "sirens" under "viveurs").

---. (SAENZ DE HEREDIA, J. L. See No. 1294.)


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.

1594. SALAMANCA, OCTAVIO. Relato de una de las aventureas de Don Juan Tenorio. Monologue, to be given on stage. Bolivia. In Por un raton, 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, LEOPOLODO. Don Juan al cadalso. Supposedly in Manicomio (Mexico), Nov. 1935. I cannot locate this periodical. May be criticism rather than a version.


---. (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. SALVANO [or SALVAGNO] CAMPOS, CARLOS. Don Juan derrotado. Play in three acts. Uru. 1927.


---. (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.


---. (SCARLATI. See Ponte, L. da.)

---. (SCARPI, N. O. See Bondy.)

1613. SCHAEDEN, ADOLPH VON. Der Deutsche Don Juan. "Ein Original Roman." Berlin, 1820.

---. (SCHAFER. See Russell.)


---. (SCHEIBLE, J. See under "General Criticism.")

---. (SCHILL, 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.


1619. SCHMITZ, OSKAR A. H. Ein Deutscher Don Juan. Three-act comedy. Munich (1920 ? or 1917 ?).


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.

---. (SARTI. See Ponte, L. da.)


---. (SCHROTER. See No. 1500.)


---. (SCHULLERN, HEINRICH VON. See "sirens" under "viveurs.")


---. (SCHWIND, MORITZ VON. See under "Paintings.")


1634. †SCOTT, Sir WALTER. Woodstock; or, The Cavalier. Novel. Scotland. 1826. (Character Charles II.)


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.)


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.
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.)


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.


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.


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.


1651. SIDDONS, HENRY. A Tale of Terror. Play. Eng. Given, May 1803; published, 1803. In the "advertisement" 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.)

---. (SILLIPHANT, S. See The Stone Guest, under "Motion Pictures.")


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.


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.


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 "Canções." 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.")


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.")


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.


---. (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.


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.")


---. (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.


1680. STEINITZER, HEINRICH. Die Fünf Don Juans und andere Narreteien. Stories (?). Stuttgart, 1922.


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.)


---. (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.


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.


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.


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?)


1703. *TÁLICE, ROBERTO A. John, Jean y Juan. Comedy. 1944. 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.)


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.)

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.

1718. *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.


---. (THOMAS, JOHN W. An Apology for Don Juan. See under Byron criticism.)


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.


---. (TINSEAU, LÉON DE. See "sirens" under "viveurs.")

---. (TIRSO DE MOLINA. See Téllez, Gabriel.)


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")
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.


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.


---. (TOUCHARD - LAFOSSE, G. See "lions" under "viviers").

1736. †TOUZIN, JENNY. La Dévorante. Novel. Fr. 1879.


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.

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.)


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.


---. (TROLLOPE, THOMAS A. See "sirens" under "viveurs."

---. (TRONE, R. See No. 1040.)

---. (T'SERSTEVENS. See Serstevens.)


---. (UKRAINKA, LESYA. See Kosach, L. P.)

1748. †ULBACH, LOUIS. *L'Amour moderne.* Short stories. Fr. 1886.


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.


1754. †URFÉ, HONORÉ D'. *Astrée.* Pastoral novel. Fr. Four vols., 1607 - 1624. (Character Hylas.)

---. (VADIM, R. See Les Liaisons dangereuses, under "Motion Pictures.")


---. (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.


---. (VALLE, FUENSATE [sic] DEL, [or Fuensanta del]. See Fuensanta del Valle.)


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. Aguila 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.)


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.)


1769. VALLE - INCLÁN, RAMÓN DEL. La Niña Chole. Story in his Femininas. 1895. A source of S. de estío.


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 Brandomín, a Don Juan "... feo, católico y sentimental."

1773. VALLE - INCLÁN, RAMÓN DEL. Una Tertulia de antaño. Novelette. 1908. (Character Brandomín.)

1774. VALLE - INCLÁN, RAMÓN DEL. Viva mi dueño. Novel. 1928. (Character Brandomín.)


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").


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.)


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).

---. (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.)


1786. VERLAINE, PAUL. À Don Juan. Sonnet. Fr. It may be found in his Œuvres 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.


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 Paris.)

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.


---. (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.


---. (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.


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."


1798. *VIRGILII, P. DE. Farinelli, No. 4153, says that vol. III of Virgili'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.")


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 meant 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 XIXe siècle (Paris, [1904]), by Philibert Audebrand, who himself wrote a Sérénade de Don Juan. And cf. the "Lovelaces" discussed under the heading "Richardson, S."


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.)


1824. ROSSOWSKI, S. *Circe*. "Dramat. Märchen." Trans. into German, 1905. The word "Märchen" could mean "tale" or "tales.


LIBERTINES.


1830. FITZBALL, EDWARD. *Libertine of Poland; or, The Colonel of Hussars*. Musical drama (or melodrama?). Played London, Oct. 11, 1830.


1851. FERRARI, PAOLO. Il Lion in ritiro. Play. 1878.


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.")
1861. (CAPRIOLI, V. Leoni al sole. See under "Motion Pictures.")

RÉVOLTÉES.


SIRENS.

1871. MURGER, HENRY. Doña Sirène. Story (?). Paris, 1875. (Posthumous.)
1874. ANON. La Piccola sirena. Milan, 1884.
1878. TINSEAU, LÉON DE. Eine Sirene. Novel. Trans. into German, 1889. I do not know French original.
1881. MALLEFILLE, FÉLICIEN. Sirena. Novel. Trans. (?) into Italian, 1891. I cannot locate a French original, if any.
1882. VOJNOVIĆ, Count LUJO. Die Sirene. Trans. out of the Croatian into German in 1894. I do not know the title of the original.


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.


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.


---. (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 Glioivanni, which he conducted in Zurich, Nov. 8, 1850.
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.)


1900. WEBER, LUDWIG. Adaptation for the stage of Grabbe's Don Juan und Faust (q. v.). Leipzig, 1909.


---. (WEIGAND, WILHELM. See "sirens" under "viveurs").


1903. WENCCKER, FRIEDRICH. Die Memoiren des Don Juan. Stuttgart, 1921. Mallefille's novel (q. v.), trans. and reworked by Wenccker. 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.


---. (WERNER, HANS. See Blaze de Bury.)


---. (WHEELOCK, J. E. See No. 713.)

1907. WHITE, MARK. Arr. of minuet from Mozart's Don Giovanni. New York, c. Nov. 21, 1940.


1909. WIDMANN, ADOLF. Don Juan de Maranna. Play in five acts. Appeared in his Dramatische Werke (Leipzig, 1858), vol. II.


---. (WILDE, G. H. DE. Don Juan Tenorio. Leipzig, 1850. Translation of Tirso's play.)


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*.


1917. WILSON, JOHN P. *Don Juan ad Lib*. Spectacular burlesque in three acts. C. 1896, listed in ibid.

---. (WINCHELL, W. See No. 728.)


---. (WOLFF, ED. See Vieuxtemps, H.)


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*.


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.


---. (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.)

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.


---. (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.*)


---. (ZEVACO, P. See Morata.)


---. (ZOOZMANN, RICHARD. Real name of Otto Bernhardi [q. v.].)


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 surrealist version of Zorrilla's drama typical of that painter's concept of art.

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.


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.


---. (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.
VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS


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.)


---. (Campbell. See No. 4093.)


---. (Farinelli. See No. 4153, Ch. iii, and pp. 283 - 306.)


*See supra, p. 14, for explanation of numbering system.


---. (Pitrè. See No. 2010.5.)

2095. Leontius.


---. (Farinelli. See No. 4152, II, pp. 229 - 230.)


---. (Gendarme de Bévotte. See No. 4186, p.37 and ff.)


2101. San Patricio.

---. (For general bibliography on this legend, see Baldensperger, No. B1, p. 134, and Seris, No. B13, pp. 373 - 374 )


2103. CHAUCER.


2107. CUEVA.


2107.2. Icaza, F. A. de. Introd. to his ed. of Cueva's Infamador Clásicos Castellanos, No. 60. Madrid, 1924.

2108. FERREIRA.


2116. MURASAKI.


2116.3. *Bittcher, E. "Ein Don Juan in der japanischen Literatur," Der Sammler, vol. XI (1913). (This year of this periodical seemingly not held in the U. S. or Canada.)


2123. ROJAS.


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.


2133 - 2134. VEGA.

2134. **VEGA: Fianza.**


2138. **CARDEÑAS.**


2139. **LOZANO.**


2140. **JUAN MANUEL.**

---. (MacKay, No. 2010.11, p. 42, relates his legend and gives source material.)

2141. **MAÑARA.**


2141.2. Avilés, José. *Compendio de la vida de un ilustre sevillano D. Miguel Mañara*. Seville, 1903.


---. (Cano y Cueto. Criticism of his own Miguel de Mañara, No. 2582.1.)

2141.4. *Castelot, André. "Chi era Don Giovanni," Historia (June 1958).*


---. (Cesari - Rocca. See Nos. 4105 - 4106.)


---. (HENRIOT. See No. 4221.)

---. (HILLIS. See No. 4222.)


2141.11. Larrouturou, Gustave. "À propos de Don Juan / Don Juan à Seville," Le Temps, June 29, 1897, p. 3.


---. (Toman. See No. 1727.)

2147ff. DON JUAN TYPE.


2150. AMIEL.


2153. BYRON.


2155. CASANOVA.


---. (Nettl. See No. 2596.1.)

---. (Orico. See No. 4310, pp. 213 - 238.)


---. (Zweig. See Nos. 4145 and 4459.)

2156. CHATEAUBRIAND.

2156.1. *Souza, Claudio de. An essay on Chateaubriand's sentimental adventures, with a discussion of donjuanism. 1948. (Reported elsewhere; I had no success in tracing it.)

2157. CONSTANT.


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.


2163. (DON) 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.)

2168. OLIVEIRA.

2173. DAPONTE.


---. (Nettl. See Nos. 1466 and 2596.1.)

2174a. QUERIOLET.


2175. RAIS [RETZ], G. DE.


2181. ROSS.


2182. STENDHAL.


2183. TENORIO FAMILY.


2185a. VEGA.

2186. VILLAMEDIANA.

2186. (See Marañón, No. 4272, essay entitled "Gloria y miseria del conde Villamediana.")

2187. VILLANUEVA.

---. (Grau. See No. 4199.)

2188. ZAMACOIS.


2190ff. DOÑA JUANA TYPE.


2195. GIOVANNA I.


2205. SAND.


2207. DANCE OF DEATH.

---. (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.)


2208. FAUST.


2208.3. Denslow, Stewart. "Don Juan and Faust; Their Parallel Development and Association in Germany, 1790 - 1850," D. Dissert., abstracted in Univ. of Virginia Abstracts of Dissertations, 1941, pp. 23 - 27.
2208.4. Eckermann, Johann Peter. Gespräche mit Goethe (Leipzig, 1902. Ed. A. Bartels), I, p. 394, remark of Feb. 11, 1829. Goethe tells E. that Mozart should have done the music for Faust and its music should be in the character of Don Juan.


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.


2208.12. 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.)


2208.16. *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).


2208.19. 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.
2209. FRA DIAVOLO.


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 Molenaar" 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.


---. (Edwards. See No. 4141.)

---. (Fitzmaurice - Kelly. See No. 4167, and Farinelli, No. 4153, pp. 50 - 51 and 299 - 300.)


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.


2214.3. 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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2324. Don Leon.


2327. Le Festin de pierre.


2347. Laufner Don Juan.


2359ff. PUPPET SHOWS, ETC.


---. (Schmidt. See No. 2208.18.)


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 ...
---. (Hämel. See No. 4210.)


---. (Mayberry. See below, under G. E. Wade, No. 2379.4.)

---. (Ríos, Blanca de los. See No. 3711.67.)


2381a. Touch at an Unpublished Canto.

---. (Mortenson. See No. 2556.69a.)

2384. ANOUILH: *Ornifle*.


2386. ANTHES.


2387. APOLLINAIRE: *Casanova*.


2407. ASHTON.


2407.5. Rev. in *Dancing Times* (London), n. s. No. 460 (Jan. 1949), pp. 186 - 188.

2409. AUCOUTURIER.


2419. BALZAC.

---. (Trahard. See No. 3237.8.)

2420. BALZAC: *Élixir*.

2420.2. Balzac, H. Introd. to *L'Élixir*.

2434. BARTINA.

---. (Gutiérrez Nájera. See No. 3935.35.)

2438. BATAILLE: *Homme*.

2438.2. Rev. by René Doumic, *RDM* (Jan. 1, 1921), pp. 185 - 188.

2438.5. Rev. in *Dramatic Mirror* (New York), LXXXIV (Sep. 17, 1921), p. 412.


2440. **BAUDELAIRE**: *Don Juan*.


2441. **BAUDELAIRE**: *La Fin*.


2445. **BEAUMARCHAIS**.


2448. **BECKER**.


2545. **BENAVENTE**: *Ha llegado*.


2558. **BENNETT**.


2458.4. Bennett, Arnold. Preface to his own *Don Juan de Marana*.


2468. BERTRAND.

2468.1. *Rev. by André Chaumeix, *JDD*, July 1 or 3, 1903.

2470. BERWIŚKI.


2476. BIANCOLLI.

---. (Gendarme de Bévotte. See No. 4185.)


2476.2. **Monteverdi, A. "Lo Scenario italiano del Convitato di pietra," Studi di Filologia Moderna, VI (1913). This art. is not in vols. V - VII; I cannot locate it.


2490. BLAZE.

---. (Gelatt. See No. 3295.5.)

2497. BODANZKY.

---. (Eberts. See No. 3318.130.)

---. (Rosenthal - Mannheim. See No. 3318.280.)

2505a. BOSCHOT.

---. (Boschot. See No. 3318.94.)

---. (Boschot and Rouche. See No. 3318.95.)

---. (Schwerké. See No. 3318.296.)

2507. BOTELHO.

2509a. BOUR.


2513. BOWMAN.


2522. BRECHT.


2531. BROCH: Schuldlosen.


2531.2. Rev. by Henry B. Kranz, BA, XXV (1951), 240.


2536a. BROPHY.


2539. BROWNING.


2539.28. Rev. in Every Saturday (Boston), II, ser. 3 (July 13, 1872), pp. 53 - 55. Reprinted from the Examiner.


2539.35. Burt, Mary E. "A Picture of Constancy," in her Browning’s Women ... (Chicago, 1887), Ch. xi, pp. 151 – 164.

---. (Campbell. See No. 2539.45.)

---. (Clarke. See No. 2539.49.)


2539.49. Porter, Charlotte, and Helen A. Clarke. Introd. to Browning's Prince Hohenstiel-Schwangau, Fifine at the Fair, Pacchiarotto, etc. (New York, 1898), esp. pp. xiii – xxi.


2539.53. Reul, Paul de. "Fifine à la foire; ou, Le Don Juan de Robert Browning (1872)," Revue de l'Université de Bruxelles, XXXII (1927), pp. 478 – 493. Appears later as Ch. vii, pp. 386 – 404, of part 2 of his L'Art et la pensée de Robert Browning (Brussels, 1929). This book is not to be confused with his The Art and Thought of Robert Browning, a series of four lectures delivered at the Rice Institute and printed by Rice in 1926. There are only scattered references to Fifine in it.


---. (Smith. See No. 2539.27.)


2539.62. Rev. by Frederick Wedmore, Academy (London), III (July 1, 1872), pp. 243 - 244.

2556. BYRON: Don Juan.

---. (Among contemporary reviews of Byron's poem, the Early American Magazine Index at New York University lists those in the *Analectic Magazine, XIV [Nov., 1819], pp. 405 - 410 [reprints several English reviews]; Athenaeum [Boston], VI [Nov. 1, 1819], pp. 100 - 107 [from Blackwood's Edinburgh Magazine]; *Port - Folio, VIII, ser. 5 [Nov., 1819], p. 428 [from British Review - Edinburgh Magazine]; *Port - Folio, XVI, ser. 5 [Aug., 1823], pp. 157 - 162; *by J. G. B. in The Minerva, II [Sept. 20 and Nov. 8, 1823], pp. 190 - 191, 247 [Cantos vi, vii, and viii; Cantos ix, x, and xi]. And see Nos. 2556.40 and 2556.115.)


2556.5. Anon. Don John; or, Don Juan Unmasked ..." ... being a key to the Mystery; Attending that Remarkable Publication; with a Descriptive Review of the Poem, and Extracts." London: W. Hone, 1819. Attributed by some to W. Hone, and also to William Hazlitt.


2556.7. Anon. Don Juan: With a Biographical Account of Byron, ... Canto III. London: W. Wright, 1819. This is not a continuation of Byron's poem, but rather a 144-stanza diatribe in ottava rima pretending to be Byron's own story of his life, and under this guise slandering him unmercifully.

2556.8. Anon. Don Juan. "With a preface by a clergyman." The poem really is Byron's, Cantos i - v.


---. ("Ardelius." See No. 2556.11.)


---. (Black. See No. 2556.12.)


---. ("Bull, John." See No. 2556.12.)


---. (C., C. C. See No. 2556.41.)

2556.33. *Caccia, Antonio. An essay on Don Juan. I have not been able to locate it. However, Caccia translated Don Juan into Italian in 1853, published in Torino. Perhaps the essay is included as an introduction to this volume.


2556.38. Churchman, Philip. "Byron and Espronceda," RHis, XX (1909), pp. 5 - 210; esp. 160 - 210, on Don Juan, etc., and El Estudiante de Salamanca.


2556.42. Cunningham, A. Introd. and notes to his ed. of Don Juan. Philadelphia: Davis and Porter, 18--.


---. (Ford, R. See No. 2556.6.)


---. (Gendarme de Bévotte. See Nos. 4186 - 4187.)

---. (Guillemin. See No. 2324.2.)

---. (Hazlitt. See No. 2556.5.)

Hewlett, Maurice. "Don Q. on Don Juan," The Times (London), July 20, 1922, p. 13. About Quiller-Couch's address on Byron; see No. 2556.80.

---. (Hone. See No. 2556.5.)


---. (Knight. See No. 2324.4a.)


---. (Lockart. See Nos. 2556.12 and 2556.108 - 2556.109.)

---. ("London Hermit, The." See No. 2556.14.)


McGing, Margaret E. "A Possible Source for the Female Disguise in Byron's Don Juan," MLN, LV (1940), pp. 39 - 42.

---. (Madariaga. See No. 4260.)


---. (Maurois. See No. 2153.1.)

---. (Meinecke. See No. 2556.107.)

2556.66. *Mérimée. Article on Byron's Don Juan, National, Mar. 7, 1830. The Paris newspaper?

---. (M'Kie. See Squire, J. C., No. 1675.)


2556.70. Muller, Henri Constantinos A. "Enkele beschouwingen over Byron's Don Juan." Extracted from a larger work, pp. 255 - 273, and dated "[1924]" in the pamphlet copy which I saw at Harvard. I have not been able to locate the original work. (Trans.: "A Few Thoughts about Byron's Don Juan.")


---. (Nieschmidt. See No. 2895.9.)

2556.73. Oteyza, Luis de. "Doña Julia (de Lord Byron)," in his Las Mujeres en la literatura (Madrid, Barcelona, c. 1930), pp. 241 - 245.


2556.74. Partington, Wilfred. "'Don Juan' and his Swarm of Queer Offspring," Book, LXXV (Oct. 1932), iii - iv, vii. Concerns sequels to Don Juan.


---. (Pratt. See Steffan, No. 2556.105.)


---. (Révész, Andrés. See No. 4354, pp. 34 - 43.)


2556.89. Shelley, Percy B. The following letters discuss Don Juan, in the Ingpen and Peck ed. of the Complete Works (London - New York, 1926). To T. L. Peacock, Oct. 8, 1818 (IX, p. 334); to Byron, May 26, 1820 (X, p. 173); to Byron, April 16, 1821 (X, p. 255); to Mary Shelley, Aug. 9, 1821 (X, pp. 303 - 304); to Byron, Sep. 1821 (X, p. 322); and esp., to Byron, Oct. 21, 1821 (X, pp. 330 - 331).

2556.91. *Smirnov, M. T. Due tipi di Don Giovanni: Pushkin e Byron.* Moscow, 1902. I have found no reference to this work other than one in an Italian work citing it as I have given. May refer to the authors rather than to their Don Juan versions.

2556.92. Squire, J. C. Criticism of a supposed "Canto xvii" of Don Juan. See No. 1675.

2556.93. *Sretenskij, N. Shekspirizm Bajrona v Don - Zhuane," Uchenye Zapiski, Rostov Pedagogical Institute, I (1938), pp. 159 - 184. (Trans.: "Shakespearism, Byron, and Don Juan.")

---. (Stacy. See No. 2556.4.)


2556.101. Steffan, Guy T. "The Imagery of Don Juan and Other Poems," reported by *PMLA*, "Work in Progress," as of April 1952 (No. 2629c). Monograph. Work being done at the Univ. of Texas. Some of this would doubtless have gone into No. 2556.105.

2556.102. Steffan, Guy T. "The Mind and Art of Byron as Revealed in the Composition and MS. Revisions of Don Juan," ibid., as of April 1951 (No. 2207). Not listed, April 1952. Most of this doubtless went into No. 2556.105.


2556.111. T. "Don Juan," The Western Review (Lexington, Kentucky), II (Feb. 1820), pp. 1 - 16.


2556.114. Trueblood, Paul G. Critical introd. to Don Juan. Listed in "Research in Progress" by PMLA, April 1956 (No. 1031). Work being done at the Univ. of Washington.


2556.125. (Wiehr. See No. 2895.12.)


2556.127. Williams, Peyton. The Influence of Pulci, Ariosto, and Casto on Byron's Don Juan. Dissert. in progress at Vanderbilt Univ., listed in "Research in Progress" by PMLA, as of April 1952 (No. 2632).

---. (Woodring. See No. 3277.1.)


2561 - 2562. BYRON, H. J.

---. (Stedman, J. See No. 3261.1.)

2566. CABALLERO.

2572. CALEGARI.


2681. CANO: Mateo.


2582. CANO: M. de Mañara.


2583. CANO: Hombre.


---. CAÑIZARES.


2588. CAREY.


2596. CASANOVA: Don Giovanni.

2596.1. Nettl, Paul. "Casanova and Don Giovanni," SatR, XXXIX (Jan. 28, 1956), pp. 44 – 45, 55, 57 – 58. Casanova's revision of the sextet in act II of Mozart's Don Giovanni. Also discusses how like Casanova Da Ponte was, to the point of taking the former as a sort of model for his life. Also see No. 3318.248.


---. CASTIL - BLAZE.

---.1. (Gelatt. See No. 3295.5.)

2603. CASTILIAN.

2603.1. Saint - Laurent, Cécil. Pref. to Castillan's La Vie amoureuse de Don Juan.

2613. CHAMPMESLÉ.

2613.1. Lacroix, Paul. Ed. of Champmeslé's Fragmens (San Remo, Italy, 1875), with notice, etc.

2616 - 2619. CHEKHOV.


2617. CHEKHOV: *Don Juan*.

2617.1. *See Ínsula*, No. 78 (June, 1952).


2618. CHEKHOV: *Friend Platonov*.


2619. CHEKHOV: *Platonov*.

2619.1. Cournos, John. Foreword to his trans. of *That Worthless Fellow Platonov*.

2630. CHOPIN.


2633. CICOGNINI.


---. (Gendarme de Bévotte. See No. 4185.)

2646. COCKAYN.


2646.2. Scouten, Arthur H. *Aston Cokain and his Adapter Nahum Tate* (Louisiana State Univ., etc., 1942), pp. lxxiii - lxxv.


2647. COLONA.


2656. CÓRDOBA.


2658. CORNEILLE.


2665. CUNNINGHAME - GRAHAM.

2665.1. Rev. in *Athenaeum* (London), Nos. 3775 - 3776 (March 3 and 10, 1900), pp. 283 - 284 and 316. Also deals with Zorrilla and general matters.


2672. DANTAS: D. João.


2688. DELTEIL.


2688.5. Rev. by Gonzague True, *Comoedia*, July 1, 1930.

2688.6 - 11. And, when turned into English, six revs. in *BRD*, 1931.

2738. DORIMON.

---. (Gendarme de Bévotte. See No. 4185.)

2738.1. *Knörich, M. W. Preface to Festin de pierre text, Molière - Museum, I (1879), 34 ff. One critic states that it is de Villier's text, not Dorimon's.

---. (Lancaster. See No. 2613.2, part 3, II [Baltimore, Maryland, 1936], pp. 35 - 38.)


2748. DUMAS.


2748.3. Leslie, J. K. "Towards the Vindication of Zorrilla: the Dumas - Zorrilla Question Again; Relationship Between Don Juan Tenorio (1844) and Don Juan de Maraña, or La Chute d'un ange (1836)," *HR*, XIII (1945), pp. 288 - 293.


2750. DUNCAN: Death of Satan.


2751. DUNCAN: Don Juan.


2764. ECHEGARAY: Hijo.

2764.1. Alas, Leopoldo. *Palique* (Madrid, 1893), pp. 5 - 16; article of April 2, 1892.
---. (Révész, Andrés. El Anti Tenorio, pp. 106 - 112. See No. 4354.)


---. (Tailhade. See No. 4423.)

2766. ECHEVERRÍA.

---. (Echeverría. See No. 4140.)

2768. EFTIMIU.

---. (Costanzo. See No. 4114, Ch. iv, pp 119 - 144.)

2777. ESPRONCEDA: Estudiante.


2777.4. Domenchina, Juan José. Introd. to E.'s Obras poéticas completas (Madrid: Aguilar, 1936), pp. 98 - 115. In the 1945 ed. no name is cited as author of the introd. (pp. 73 - 85), but text is the same.

2777.5. *Entrambasaguas, Joaquín de. "Ascendencia y descendencia de El Estudiante de Salamanca," Sí (suplemento de Arriba), March 24, 1942. I cannot locate this paper in the U. S. The Falangist daily called Arriba suspended publication long before 1942.


---. (Pujals. See No. 2556.78.)

---. (Santelices. See No. 2556.87.)

2777.10. Valera, Juan. Del Romanticismo en España, y de Espronceda (1854), parts 2 and 3, passim; he discusses Zorrilla's Don Juan as well.

2778. ESPRONCEDA: Sancho.


2792. FERNÁNDEZ SHAW.


2803. FERRIER.

---. (Pougin. See No. 3318.270.)

2809. FIDAO - JUSTINIANI.

---. (Fidao - Justiniani. See No. 4162.)

2811. FITZGERALD.


2814. FLAUBERT: Nuit.


---. (Worthington. See No. 4412a.)

2816. FLECKER: Don Juan.

2816.1 - 10. Ten revs., BRD, 1926.


2816.13. Rev. in NatL, XXXIX (May 1, 1926), p. 128.


2816.15. Rev. in TLS, Nov. 26, 1925.


2816.19. Rev. by J. Redfern, NSN, XXVII (May 1, 1926), pp. 81 - 82.
2823. FOKINE.

2828. FORBES - MOSSE.

2834a. FRAPPA.

2839. FRISCH, MAX.
2839.1. Frisch, Max. Glossen zu Don Juan. "Geschrieben als Nachwort zur Komödie Don Juan; oder, Die Liebe zur Geometrie." Zürich, 1960(?).

2849. GARCÍA DE VILLALTA.
---. (Torres. See No. 2777.9.)

2850. GARCÍA GUTIÉRREZ.
---. (Adams. See No. 2748.1.)
---. (Thompson. See No. 2748.5, pp. 82 - 83.)

2859. GAZZANIGA.

2870. GILIBERTO.
2879. GLUCK.


2880. GOBINEAU.


2882. GODOY.


2883. GOETHE.

---. (Carrere. See No. 2188.1.)
---. (Flores. See No. 2155.3.)
---. (Ingenieros. See No. 4226.)


---
2887. GOLDONI: Don Giovanni.


2889. GOOSENS.


2889.2. Rev. in NSN, XIV (July 3, 1937), p. 16.

2889. GRABBE.

2895.1. *Anon. LBl, July 16 and 19, 1830, Nos. 73 and 74.


2904. GRAU: Burlador.


2904 - 2905. GRAU.

2904 - 2905.1. Fernández, Oscar. The Theatre of Jacinto Grau. Dissert. at Univ. of Wisconsin, listed in "Research in Progress" by PMLA, as of April 1952 (No. 8030).


---. (Grau. See Nos. 4197 and 4201.)

---. (Torrente Ballester. See No. 4427.)

2912. GRUBE, M.

---. (Pordes - Milo. See No. 3258.125.)

2917. GUERRA JUNQUEIRO.


2937. HANKE.


2938. HANSEN.

2938.1. Soya, Carl E. Ed. of Hansen's Don Juan som Kusk.

2939. HARAUCOURT.

2939.1. Rev. by Boisrouvray, Vérité, March 22, 1898.

2939.2. Rev. by Jules Case, NR, March 15, 1898.

2939.3. Rev. by Henry Fouquier, FL, March 9, 1898.

2939.4. Rev. by R. de Fréchencourt, Gazette de France, March 10, 1898.

2939.5. Rev. by Gustave Geffroy, Revue Encyclopédique, April 16, 1898.

2939.6. Rev. by Gustave Guiches, Gaulois, March 7, 1898.

2939.7. Haraucourt, E. Introd. to his Don Juan ... Paris, 1901.
2939.9. Rev. by Jules Lemaître, RDM, April 1, 1898, pp. 696 - 709.

2948. HAWTHORNE.

2965. HERVÉ.
2965.1. Rev. in Fraser's Magazine, VII (June 1833), p. 658.

2976. HEYSE.

2979. HOEL.
---. (Longum. See No. ---.1, after 3070, under Krog.)

2980. HOFFMANN.
---. (Andrews. See No. 3318.6.)
---. (Breuillac. See No. 2419 - 2420.1.)
---. (Edwards, Henry S. "Mozart's 'Don Juan' Described by Hoffmann"; see No. 4141, vol. I.)
---. (Freeman. See No. 3362.1.)


2980.2. **Hoffmann, E. T. A. Don Juan. M. Seliger zu seinem 50. Geburtstag. Leipzig, 1915. This entry, copied from a previous bibliography, is obviously confused. I assume an article on Hoffmann's Don Juan appearing in a Festschrift volume for Max Seliger, who was fifty in 1915. However, I have not been able to locate such a volume.

---. (Kron. See No. 2980.3.)


2987. HOPFEN.
2987.1. Rev. by Otto Brahm, Deutsche Literaturzeitung für Kritik ... (Berlin), II (1881), pp. 378 - 379.
2998. HOVEY.
2998.1 - 2. Two revs. in BRD, 1908.

3015. IRVING: Isles.

3026. JELUSICH.

3039. JOYCE.

3054. KIERKEGAARD.

---. (Christensen. See No. 2895.3.)

3054.2. Elton, William. "A Study of Kierkegaard's Either / Or," reported in "Research in Progress" by PMLA, as of April 1951 (No. 6159).


---. (Grimsley. See No. 3258.64.)


---. (Reich. See No. 3054.8.)


---. (Rushmore. See No. 3318.283.)


---. (Rougement. See No. 4374.)

---. (Rushmore. See No. 3318.331.)


---. (Turner. See No. 3318.331.)


3070. KOSACH.

3070.1. Anon. *Bol'shaya Sovetskaya Entsiklopediya*, LV, colt 726 of article on Kosach is on her *Kamenny Hospodar*. (Trans.: "The Great Soviet Encyclopedia.")


---. KROG.


3074. KRÖLLER.

---. (Beaumont. See No. 2823.3.)

3080. KURZ: Ruchlose.

---. (Gendarme de Bévotte. See No. 4186, pp. 374 – 375.)
3082. LA CROIX.


3085. LACLOS.


---. (Wotton. See No. 3054.13.)

3098. LATTUADA.

3098.1. Rev. in *MC*, CIX (July 14, 1934), p. 18.

3099. LAVEDAN.

3099.1. Rev. in *Revue Universelle*, 1902, pp. 144 - 145.


3099.5. Rev. by Félix Duquesnil, *Gaulois*, Feb. 8, 1902.


3110. LEBRUN.


3118. LENAU.


3119. LENORMAND.


3119.2. *Rev. by Henry Bidou, JD*, June 16, 1924.


3119.4. *Rev. by P. Brisson, Temps*, June 13, 1924. May be the same as preceding entry.


3119.10. Rev. by Émile Mas, *RHeb*, June 12, 1924.


3119.15. *Rev. by André Rivoire, Temps*, May 16, 1924. (Before play was staged.)

3119.16. *Rev. by L. Schneider, Gaulois*, May 14, 1924. (Before play was staged.)

3119.17. *Rev. by Paul Souday, RHeb*, May 12, 1924. (Before play was staged.)


3128. LERMONTOV.

3133. LEWISOHN.

3139. LILAR.
3139.1. Lilar, Suzanne. Three - page pref. to her own play.

3142. LIMÓN.

3144. LINKLATER: Juan in America.
3144.1 - 14. Fourteen revs. in BRD, 1931.

3145. LINKLATER: Juan in China.

3145a. LINNANKOSKI.
3145a.1 - 3. Three revs. of Eng. trans. in BRD, 1921.

3147d. LISZT.

3153. LONGMORE.

3175. MACHADO, A.: Mairena.
---. (Machado. See No. 3772.21.)
3177. MACHADOS.


---. (Machado. See No. 1175.)

---. (Torrente Ballester. See No. 4427.)

3185. MALLEFILLE.

3185.1. Wencker - Wildberg, Friedrich. Introd. to his trans. of Mallefille's Mémoires. Berlin, 1929. There was an earlier ed., Stuttgart, 1921, but I do not know whether it carried the introduction.

3187. MANSFIELD.


3194. MARINELLI.


3197. MARQUINA: Don Luis.


3197.2. Rev. by H. Bidou, JD, XXXII, Part 1 (April 24, 1925), pp. 714 - 715.


3205. MARTÍNEZ RUIZ: Don Juan.

3205.1 - 8. Eight revs. in BRD, 1924, when trans. into English.


---. (Montero. See No. 4298.)


3208. MARTÍNEZ SIERRA: Don Juan.


---. (Torrente Ballester. See No. 4427.)

3214. MASSINE.


3218. MAUPASSANT.


3218a. MAURIAC, C.


3222. MAYER.


3231. MENDEL.

---. (Mendel. See No. 3318.240.)

3237. MÉRIMÉE.


---. (Cueto. See No. 3547.1.)

---. (Groussac. See No. 3547.2.)


3237.8. Trahard, Pierre. La Jeunesse de Prosper Mérimée (1803 - 1834) (Paris, 1925), II, pp. 332 - 353. Trahard (p. 337) thinks that the convent scene in Balzac's Duchesse de Langeais influenced the similar one in Les Ames.


3240. MICHAELIS.


3245. MILLOSS.


3245.2. Picture of Milloss in rôle of Don Juan in Chrysalis, III (1950), No. 5, p. 19.

3249. MIŁOŚZ: M. Mañara.


3249 - 3250. MILOSZ.


3258. MOLIÈRE.


3258.5. Amato, Modesto. Introd., notes, and study of sources, in his ed. of Don Juan. Palermo, 1930.

3258.6. Anon. A sonnet on Don Juan reproduced by Estrée (No. 3258.48.), contemporary with Molière, criticising his drama for its immorality and lack of religion. It may be by Roullé, curé de Saint Barthélemy, or by his acolyte, the Sieur de Rochemont, suggests Estrée.


3258.13. "Banville, Théodore de. "Sganarelle," EMod, LVIII (1893), pp. 38 - 42. I have not located what I assume must have been the original appearance of this article. A study of his on Molière's Don Juan is reported included in Critiques; choix et préface. Paris, 1917. Ed. V. Barrucand. Seemingly the same piece.


---. (Blaze. See No. 4069.)


---. (Cailhava de l'Estendoux. See No. 4087.)


3258.35. Clédat, Léon. "Un Contresens dans les éditions de Molière (Don Juan, III, 2)," RPFL, XXII (1908), pp. 66 - 68.


3258.37. Copeau, Jacques. Introd. to Dom Juan in Oeuvres de Molière (Paris, 1930), vol. IV.


---. (Deschanel. See No. 4126.)


3258.43. Dolgov, N. "Don Zhuan Mol'era," Ezhegodnik Imperatorskikh Teatrov (Petrograd), VII (1910), pp. 67 - 83. (Trans.: "M.'s Don Juan.")


---. (Dreano. See No. 2174a.1.)

---. (Edwards, Henry S. "Molière's Don Juan." See No. 4141.)

---. (Ehrhard. See No. 4142.)


3258.58. *Ganderax, Louis. A lecture of his given at the Odéon, Feb. 19, 1891, was published in Conférences de l'Odeon, vol. IV (1897). It may be the same as the first citation.


3258.69. Hubert, J. D. Molière and the Comedy of Intellect (Berkeley and Los Angeles: Univ. of Cal., 1962), Ch. ii, pp. 113 - 129, "The Seducer as Catalyst."


3258.73. *Janin, Jules. JDD, Jan. 18, 1847.


---. (Lancaster, H. C. "Don Juan." See No. 2613.2, part 3, II [Baltimore, Maryland, 1936], pp. 639 - 644.)


3258.95. Lévêque, André. "Le 'Spectre en femme voilée, dans le Dom Juan de Molière," MLN, LXXVI (1961), pp. 742 - 748.


---. (Lüder. See No. 2887.2.)

---. (Madariaga. See No. 4260.)


---. (Mérimée. See No. 3711.55.)

---. (Mesnard. See Despois, No. 3258.42.)


---. (Mönch. See Nos. 4295 - 4296.)


3258.120. Page, F. "Note sur une source du Don Juan de Molière," French Quarterly (London), III (1921), pp. 222 - 224.


---. (Rochemont. See Anon., No. 3258.6.)


---. (Roullé. See Anon., No. 3258.6.)


3258.135. Sainte - Beuve, Charles - A. A MS. note of his regarding the character of the Spanish Don Juan and the transformation given it by Molière is reproduced in the Livre d'or de Sainte - Beuve. Paris, 1904.


3258.139. Schouten, J. "Enkele aanteekeningen ter inleiding tot een vertaling van Molière's Don Juan," Witte Mier: Maandschrift, etc. (Apeldoorn), n. s., III (1926), pp. 17 - 23. (Trans.: "A Few Notes to the Introduction to a Translation of ... Don Juan."")

---. (Schröder, T. See No. 4400.)


3258.151. Valera, Juan. A page-long comparison of the Don Juan of Tirso and that of Molière, in his article "De la naturaleza y carácter de la novela," orig. in *Crónica de Ambos Mundos*, 1860. Easily found in several collections of his literary essays. Not a whole article, as implied in some other bibliographies, or even an integral part of the essay in question.

3258.152. *Veselovskij, Aleksei. Études sur Molière: Don Juan. Moscow, 1881. I do not have a reference to the orig. Russian title; Desfeuilles, No. B31, is not sure that it ever appeared in print, though two other bibliographers list it as above.


3261. MONCRIEFF: Giovanni in London.


3269. MONTHERLANT: Déesse.

---. (Caprier. See No. 3270.4.)

3270. MONTHERLANT: Don Juan.


3270.2. Rev. by André Blanchet, Études, CCC (1959), pp. 78 - 82.


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3270.15. Rev. by Gabriel Marcel, NL, Nov. 13, 1958, p. 10.


3271. MONTHERLANT: Jeunes filles.


---. (Caprier. See No. 3270.4.)

---. (Florence. See No. 3270.7.)


3277. MORATA.


3281. MÖRIKE.


3281.3. *Study of the Novelle in Deutschunterricht (Stuttgart), 1953, No. 1. Reference from a British listing. I can find no further trace of article nor periodical.


3281.5. Bernt, Friedrich. Introd. to his ed. of Mozart ... Halle a/S., (1906).

3281.7. Coeuroy, André. Pref. to Albert Béguin's trans. of Mozart ... into


3281.14. Glascock, Clyde C. Introd. and notes to his ed. of Mozart ... Boston and New York, (1912).


3281.19. Howard, William G. Introd. and notes to his ed. of Mozart ... Boston, etc.: Heath, 1905.


3281.23. Klenz, Heinrich. Introd. and notes to his ed. of Mozart ... Leipzig, 1906.


---. (Rowley. See No. 3281.13.)

3281.35. Sallwürk, Edm. V. Introd. to his ed. of Mozart ... Leipzig, (1906).


3287. The Adventures of Don Juan.

3287.1. Rev. in Good Housekeeping, CXXVIII (Feb. 1949), p. 10 and 110.

3287.2. Rev. in Newsweek, XXXIII (Jan. 10, 1949), p. 76.


3288. Bell'Antonio.

3289. Devil’s Eye.

3290. Don Giovanni.
3290.2. Rev. in Nat, CLXXXIII (March 31, 1956), pp. 265 – 266.
3290.3. Rev. in Newsweek, XLVII (March 26, 1956), p. 103.
3290.9. Rev. by M. E. P., ON, XX (March 26, 1956), pp. 10 – 11.
3291. *Don Giovanni*: TV.

3293. *Don Juan*.

3295. *Don Juan*.
3295.2. (Rev. in *MAm*. See No. 3290.1.)
3295.4. Rev. in *NY*, XXXII (March 17, 1956), p. 78.
---. (Rev. by A. Knight. See No. 3290.7.)
---. (Taubman. See No. 3290.10.)

3301. *Don Juan Quilligan*.
3301.2. Rev. in *Time*, XLVI (July 30, 1945), p. 98.

3301a. *Don Juan Tenorio*.

3312. *Pantaloons*.
3313. Private Life of Don Juan.

3313.2. Rev. in Newsweek, IV (Dec. 1, 1934), p. 22.

3316. MOUNET - SULLY.

3318. MOZART: Don Giovanni (1787).
3318.5. André, Julius. Pref. (dated 1835) to his piano arr. of D. G. Offenbach a/M., 1835 (?).

3318.15. *Rev. of performance, La Mode, XIV, p. 78. Probably La Mode Nouvelle, etc., Paris, 1829 - 1854.


3318.26. Rev. of perf., NSN, XIX (Feb. 17, 1940), pp. 203 - 204.


3318.30. Rev. of perf., NY, XXVIII (Dec. 6, 1952), p. 137.

3318.31. Rev. of perf., NY, XXVIII (Jan. 24, 1953), p. 82.


3318.34. Rev. of perf., NY, XXXI (March 19, 1955), pp. 89 - 90.

3318.35. Rev. of perf., Newsweek (New York), XXIV (Dec. 11, 1944), p. 91.


3318.37. Rev. of perf., RDM (April 1, 1934), pp. 700 - 709.

3318.38. Rev. of perf., RDM (April 1, 1938), pp. 693 - 702.


3318.44. Rev. of perf., Sp, CLXIV (Feb. 16, 1940), pp. 213 - 214.

3318.47. Rev. of perf., Time, L (Nov. 3, 1947), p. 66.
3318.61. Anon. "I Read it in the Papers ... 100 Years Ago," ON, II (Dec. 27, 1937), p. 3. Reproduces the article from the Evening Post (N. Y.), May 22, 1826, the day preceding the U. S. premiere of D. G.


3318.66. Anon. Notice sur Don Juan, etc. Full title is: Don Giovanni dramma giocoso / Notice sur Don Juan / drama bouffon en deux actes / paroles de l'abbé Casti / musique de Mozart. N. p., n. d. 32 p. Yale Univ.'s copy has been assigned to Philarète Chasles in brackets, but the examples cited in this text from the "Casti" libretto are all DaPonte's, slightly garbled in one or two spots. See No. 602.

3318.67. *Anon. Notice sur Don Juan, drame bouffon en 2 actes, de Mozart. Paris, 1845. Same as preceding item?


3318.70. Anon. "Who Was Who in Don Giovanni," ON, XXIII (Feb. 9, 1959), p. 15. World première in Prague; U. S. première in 1826; and première at the Metropolitan, 1883.


3318.83. Baumann, Ken C. "The Paradox of Don Giovanni," ON, XII (Dec. 1, 1947), pp. 8 – 10


3318.86. Biancolli, Louis. The Mozart Handbook (Cleveland and N. Y.: World Book, c. 1954). Don Giovanni, on pp. 232 – 268, has articles by Christopher Benn, Eric Blom, Edward J. Dent, Philip Hale, Pitts Sanborn, and Henry W. Simon. These selections have been extracted from books and articles by these authors.


---. (Blaze de Bury. See Nos. 3318.207 – 3318.208.)


3318.96. Brady, Agnes Marie. "Una Cosa rara and Don Giovanni." Reported in "Research in Progress" by PMLA as of April 1952 (No. 5582).

---. (Brandt. See No. 3054.1.)


3318.109. Āermák, Vladimir. "Mozartuv Don Juan," Dalibor (Prague), vol. XXVII, Nos. 4 - 7 (1906). (Trans.: "Mozart's Don Juan.")

---. (Chasles. See No. 3318.66.)


---. (Chrysander. See No. 2859.1.)


3318.120. Dg. "Mozarts Don Juan auf der französischen Opernbühne," MGS, XXVIII (April 1, 1834), pp. 310 - 312.


3318.141. Freeman, John W. Rev. of D. G. recordings, ON, XXV (Jan. 14, 1961), p. 35. And see No. 3362.1.


---. (Gautier. See No. 4184.)


---. (Glöggl. See Viardot, No. 3318.334.)

---. (Goethe. See No. 2208.4.)


---. (Guerle. See No. 3318.164.)


---. (Haass. See No. 4209.)


3318.158. Hale, Philip. Article on Don Giovanni in the Boston Symphony Orchestra Program, 43rd season (March 8, 1924), pp. 1312 - 1317.

---. (Hall. See No. 3039.1.)


---. (Harewood, Earl of. See 3318.201a.)


3318.162. Hartmann, Rudolf. "'Don Juan' oder 'Don Giovanni'" Mus, XXV (Dec. 1932), pp. 179 - 182.


---. (Hirschberg. See No. 3318.224.)


3318.180a. Hughes, Patrick C. Prog. notes to Deutsche Grammophon Gesellschaft recording of D. G., No. DGMO 302. (1959.)


---. (Hussey, Dyneley. See No. 2155.4.)


3318.188. Jahn, Otto. "Don Giovanni," in his *W. A. Mozart* (Leipzig, 1859), part 4, pp. 296 - 452. Also general on D. J. theme, Mozart's sources, etc.


3318.208. Lagenevais, F. "Le Don Juan de Mozart et les Don Juan aux Théâtres - Lyriques de Paris, *RDM*, May 15, 1866, pp. 499 - 519. Neither this nor the preceding article is by Blaze de Bury, as one bibliography has it.


3318.211. *Langhans, Wilhelm. "Der Endreim in der Musik: Ein Kapitel von der musikalischen Deklamation," Bayreuther Blätter (Leipzig), 1892. This year would be vol. XV, but it does not contain the article in question.


3318.224. *Lyser, Johann P. Three articles of his, 1883 [read "1833"]?, 1845, and 1847, were reprinted by L. Hirschberg as "Verschollenes vom ersten Don Giovanni," Sonntagsbeilage der Vossischen Zeitung (Berlin), No. 8 (1908).


3318.235. Masarnau, Santiago de. Articles on Don Giovanni, El Artista (Madrid), I (1835), pp. 11 - 12, 22 - 24, 94 - 95.


---. (Milhaud. See No. 3318.122. Milhaud's article is also in the Rassegna Musicale.)
---. (Mönch. See No. 4295.)


3318.244. **Musset, Alfred de. La Serenata de Don Juan. Leipzig, 1855. A book or article, supposedly on Don Giovanni. Cited in a Spanish bibliography. I find no other reference to the item whatsoever.

---. (Myers. See No. 3318.111.)


---. (Nettl, Paul. See Nos. 2596.1 - 2.)


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3318.267. Planche, Gustave. "Don Juan à l'Opéra," RDM, March 15, 1834, pp. 667 - 681. This essay is part of a larger "Histoire et philosophie de l'art," by him and A. Loève - Veimars. A section of the larger work by Loève (ibid., pp. 641 - 667), on Mozart, contains some discussion of Don Giovanni. Planche's "Don Juan" is also to be found in his Études sur les arts. Paris, 1855.


---. (Prochazka, Rudolph von. Arpeggien: Musikalisches aus alten und neuen Tagen. Dresden, 1897. Supposed to contain a chapter on Don Giovanni, but has only passing references.)


---. (Rieger. See No. 4363.)

---. (Ríos, Blanca de los. See No. 4365, pp. 16 - 29 on Don Giovanni.)
3318.274. "Rodríguez, Gabriel. "Conferencia explicada en la Institución Libre de Enseñanza durante el curso de 1878 a 1879: Fragmento de un ensayo inédito sobre la ópera de Don Juan de Mozart," in Album Limosna, March 1896. Palau y Dulcet lists an "Album: Limosna a los afligidos por la catástrofe que enlutó ... Palma ... (M., 1896)."

Assuming that the "M." confused the bibliographer from whom I took the original reference, allowing him to read "March" for "Madrid," I attempted to check in the Album volume, but it is not listed in the Lib. Cong. Union Cat.


3318.277. "Rogge, Hendrik C. "De Opvoeringen van Mozart's Don Juan in Nederland," Tijdschrift der Vereeniging voor Noord - Nederlands Musikgeschiedenis, II (1887), p. 237. (Trans.: "The Presentations of Mozart's Don Giovanni in Holland.") I find it cited by one critic as a book. Amsterdam, 1886. However, I cannot find such a book listed in Dutch catalogues. The periodical is seemingly not held in the U. S. Since the periodical date is a year after that of the book, we are probably dealing with a review.


---. (Rouche. See No. 3318.95.)


---. (Sachse. See No. 4382.)


3318.288a. Saul, Glen. Prog. notes to Angel recording of D. G., No. D/L 3605. (1960.)

---. (Schatz. See No. 3318.142.)


3318.291. Schenker, Heinrich. "Schenker als Opernkritiker: Mozarts Don Juan ...," Der Dreiklang (Vienna), Nos. 4 - 5 (1937), pp. 120 - 127.


3318.296. Schwerké, I. Article on Adolphe Boschot's coming rendition of Don Giovanni, faithful to the original, to be given in Paris, MC, CVI (April 1, 1933), p. 9.


---. (Siepi. See No. 3318.236.)


3318.309. Sonneck, Oscar G. T. "The New Mise en Scène of Mozart's Don Giovanni at Munich," in his *Miscellaneous Studies in the History of Music* (New York, 1921), pp. 1 - 15. Also found in Italian as "La Nuova rappresentazione del Don Giovanni di Mozart a Monaco," *Rivista Musicale Italiana*, III (1896), pp. 741 - 755. Apparently the article was done in German by Sonneck before he came to this country, but I do not have a reference to the orig.


3318.311. Spaan, Peter. "Don Juan - Regie," *Weekblad voor Muziek* (Amsterdam), XIV (1907), pp. 253 - 255. (Trans.: "Don Juan Stage Management.")


3318.328. Turner, Walter J. Rev. of perf., *NSN*, XXXIII (June 1, 1929), pp. 238 - 239.


3318.334. Viol, W. Introd. to his trans. of the libretto of *Don Giovanni* into German. Breslau, 1858.


---. (Widmann. See No. 4452.)


3318.341. Wörz, Johann G., Ritter von. Über die Scenirung des Don Juan im K. K. Hofoperntheater. Vienna, 1866. *Also cited as being in Wiener - Zeitung, Nos. 293, 295, 302, 303 (1866). I have not had the opportunity to check this newspaper.


---. (Wotton. See No. 3054.13.)


---. (Wutzky. See No. 3054.14.)


3318.347. *Zellner. "Über D. Juan Scenirungen," Blätter für Theater, Musik und Bildende Kunst, 1867. No library seems to have the year 1867 of this periodical in the U. S. or Canada.


3319. MOZART: Don Giovanni (1954).

3320. MOZART: Don Juan's Adventures (1792).

---. (Stokowski. See No. 3318.318.)

3324 - 3329. MUSSET.

---. (Breuillac. See No. 2420.3.)

---. (Edwards, Henry S. "Alfred de Musset's Don Juan." See No. 4141.)

---. (Estève. See No. 2556.48.)

---. (Giraud. See No. 2980.1.)


3349. NOEL.


3349.3. Pérez de Ayala. Introd. to Noel's La Boda, etc. Madrid, 1927.

3355. OBEY: Don Juan.


3356. OBEY: Homme.


3362. OFFENBACH.

3362.1. Freeman, John W. "The Libertine Quest," ON, XXIII (Feb. 2 and 9, 1959), pp. 4 - 6. Notes that Nicklausse sings a few notes of Leporello's first aria in the prologue of the Tales of Hoffmann, and discusses Offenbach's opera as a sort of Don Juan piece.

3366. OLTRAMARE.


3372. OWEN.


3377. BOULANGER.


3386. DELACROIX.

3386.1. Anon. "Encore le Don Juan de Delacroix et le portrait de Mme Recamier de David," La Chronique des Arts et de la Curiosité (Paris), 1895, pp. 299 - 300. Not by Durand - Gréville, as cited in one source; at least, unsigned.

3386.2. *Jacque, Charles E., 1813 - 1894. The previous entry cites Jacque as having an article in FL about Delacroix's painting. I have not been able to locate it.

3404. SLEVOGT.

3404.1. *Slevogt, Max. Der Sänger D'Andrade als Don Giovanni (Stuttgart, 1959), 32 pp., with 16 pp. of illustrations. Introd. by Bruno Bushart. Not sure with what this item deals, though I assume it is an account of the painting, with illustrations of details.

3409. PALAU.


3426. PATRICIO.


3431 - 3434. PÉREZ DE AYALA.


3431 - 3434.2. Rev. by W. C. Atkinson, BHS, X (1933), pp. 102 - 103, when trans. into English by Walter Starkie.


3434.7. Starkie, Walter S. Introd. to his trans. of Tigre Juan into Eng. London, (1933) and New York, 1933.


3437. PÉREZ ZÚÑIGA.


3450. PICCINI.


3453. PIKE.

3453.1. Riley, Susan B. "Albert Pike as an American Don Juan," Arkansas Historical Quarterly, XIX (1960), pp. 207 - 224. Title misleading: it is not a question of Pike as a D. J., but of an imitation of his based on Byron.

---. PONTE.

---. (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.


3480. PRZYBYSZEWSKI.

---. (Balmont. See No. 4053.)

3488. PUSHKIN: Kamennyi Gost.


---. (Bunin. See No. 4083.)
---. (Edwards, Henry S. "Poushkin's ... New Last Act for Don Juan." See No. 4141.)
---. (Madariaga. See No. 4260.)
3488.10. Nusinov, Isaak M. "Kamennyi Gost'," in his Pushkin i Mirovaiâ Literatura (Moscow, 1941), pp. 147 - 261. (Trans.: "The Stone Guest. P. and World Lit.")
3488.11. *Shcheglov, Ivan [pseud. of Ivan L. Leont'ev]. Novoe o Pushkiniê. St. Petersburg, 1902. Tried to prove that characters in the Stone Guest were modelled on real people. (Trans.: "New material on P.")
---. (Smirnov. See No. 2556.91.)
---. (Tomashevskii, B. V. See No. 3488.1.)
---. (Viardot. See No. 3488.12.)
3489. PUSHKIN: Mozart i Salieri.
3499. REECE.
---. (Stedman. See No. 3261.1.)

3511. REUTTER.
3511.3. Rev. of performance at Nürnberg by M. L., Musica (Basel), VI (1952), pp. 374 – 375.
3511.4. Rev. by O. Riemer, Musica (Basel), IV (Sep. 1950), pp. 345 – 347.

3518. RICHARDSON.
---. (Carrere. See No. 2188.1.)

3541. RIMSKY – KORSAKOV.
---. (Emmer. See No. 3489.1.)

3547. RIVAS: Álvaro.
---. (Caracava. See No. 3237.2.)
3547.2. Groussac, Paul A. Une Énigme littéraire, ... Paris, 1903. This work supposedly discusses the Duque de Rivas' debt to Mérimée. Actually it merely refers the reader to the discussion cited in the previous entry, above. See p. 290, footnote.
---. (Prince. See No. 3237.7.)

3560. ROLLER.
3568. ROSIMOND.


---. (Lancaster. See No. 2613.2, part 3, II [Baltimore, Maryland, 1936], pp. 44 – 47.)

3570. ROSTAND, E.


3570.6. Rev. by M. Brown, ThA, X (Jan. 1926), pp. 5 – 7. Rev. of English stage version (1925), as are the other later revs.

3570.7. Rev. by René Doumic, RDM, April 1, 1922, pp. 703 – 710.


3573. ROUJON.


3600. SALVAÑO CAMPOS.

3602. SAND: Lélia.


3627. SCHÖNAICH - CAROLATH.

3627.1. *Tielo. Article in Beilage to the Allgemeine Zeitung (Munich), No. 210 (1899). Should be July 31, but I could not locate the Beilage for that date.

3639. SERSTEVENS: Légende.

---. (Serstevens. Pref. to his own book: See No. 4406.)

3641. SHADWELL.


3641.3. Coleridge, Samuel T. So - called "Critique on Bertram" (untitled in orig.) on Shadwell's Libertine, Biographia Literaria (London, 1817), II, Ch. xxiii, esp. pp. 166 - 173.

---. (Fagerström. See No. 3568.1.)

---. (Morley. See No. 2556.69.)


---. (Summers. See No. 4421.)

3643. SHAW: Don Juan.


3643.2. Rev. in Cweal, LV (Nov. 9, 1951), p. 118. This and most of the following revs. are of the Charles Laughton "Drama Quartette" production.

3643.3. Rev. in Fortune (Denver, Colo.) XLV (Jan. 1952), p. 142.

3643.4. Rev. in Life (Chicago), XXXI (Nov. 4, 1951), pp. 46 - 47.

3643.5. Rev. in Newsweek, XXXVIII (Dec. 10, 1951), p. 50.

3643.6. Rev. in Time, LVIII (Nov. 5, 1951), pp. 63 - 64.


3644. SHAW: Man and Superman.


3644.3. Rev. in BookL, XXV (1903), p. 45.

3644.4. Rev. in CathW, CLXVI (Nov. 1947), p. 169. This and other revs. of this general period are of Maurice Evans' revival of Man and Superman.

3644.5. Rev. in CuL, XXXVII (1904), pp. 165 - 167.


---. (Cortina. See No. 4113.)


3644.36. Rev. by Paul Goldman, Neue Freie Presse (Vienna), Jan. 25, 1907, pp. 1 – 4, morning ed. As given in German at the Berliner Theater.


3644.44. *Rev. by S. J., in Die Weltbühne (Berlin), Nos. 50 – 51 (1906).


---. (Pérez de Ayala. Two articles in No. 4331.)
3644.52. *Rev. by Alfred Polgar, Die Weltbühne (Berlin), No. 31 (1926).

3644.53. Rev. by S. Potter, NSN, XXXII (July 20, 1946), p. 46.


---. (Shaw. See Nos. 1642 and 4407.)


3654. SILVA GAIO.


3661. SŁOWACKI: Beniowski.

---. (Erlich. See No. 2556.46. There is a considerable body of criticism on the poem, but since the poem is an imitation of Byron's Don Juan as an expression of Byronism rather than of the D. J. theme itself, I have decided not to include the material in this work.)

3676. STEAD.


3683. STENDHAL: Lamiel.


3692. STRAUSS: Don Juan.


3692.2a. Prog. notes to Epic recording, No. BC 1127. (1961.)

3692.3. Perf. rev. in New York Philharmonic Symphony Society Program Notes, March 31, 1951.


3692.4a. Affelder, Paul. Prog. notes to Everest recording, No. LPBR 6023. (1959.)


3692.5a. Burr, Charles. Prog. notes to Columbia recording, No. ML 5338. (1959.)

3692.5b. Canby, Edward T. Prog. notes to Mercury recording, No. MG 50202. (1960.)

3692.5c. Cooke, Deryck. Prog. notes to Angel recording, No. 35784. (1960.)


3692.6a. Harrison, Jay S. Prog. notes to RCA Victor recording, No. LM 2462. (1961.)


3692.8a. Schauensee, Max de. Prog. notes to Columbia recording, No. ML 5724. (1962.)


3694. STRONG.

3694.1 – 11. Eleven revs., BRD, 1933.

3695. SUBERVILLE.


3695.2. Rev. by Armand Praviel, L'Illustration, CLXXXIII (OCT. 1, 1932), XLVI.

3708. TANNER.

3711. TÉLLEZ.

---. (Ackerman. See No. 4412a.)


3711.6. Barja, César. Libros y autores clásicos (Brattleboro, Vermont, 1922), Ch. xxx, mainly on El Burlador.


3711.8. Bergamín, José. "Moralidad y misterio de Don Juan (Lo que va del hombre al nombre)," Revista de la Facultad de Humanidades, Universidad de la República (Montevideo), IV (1950), pp. 99 - 128. And see No. 4065.


3711.11. Bricca, John F. Critical ed. in English of the Burlador, listed under "Research in Progress," PMLA, LXXI (April 1956), No. 3271. Work being done at Loyola, Los Angeles, Cal.


3711.15. Cadilla de Martínez, María. "El Interior de Don Juan," in her La Mística de Unamuno y otros ensayos (Madrid, 1934), pp. 85 - 94. Not general; Tirso only.


---. (Castro, Américo. See Nos. 2163.1 and 3258.33.)


---. (Civello. See No. 2556.39.)


---. (Cotarelo y Mori, E. There are supposed to be some observations on his Burlador text in BH, XVI (1914), p. 205 ff. Actually an article by S. Griswold Morley, having little to do with the Burlador; it consists of a list of missing verses, etc., in Cotarelo's ed. of Tirso's Comedias, given without comment.)


3711.29. Ferri, Giustino L. "Rassegna drammatica: Il Don Juan Tenorio di José Zorrilla ... e il vecchio Burlador di Tirso de Molina," Nuova Antologia (Rome), CLVII (1912), pp. 159 - 162.


---. (Fucilla. See No. 3776.1.)


---. (Granados. See Nos. 4194 – 4195.)


---. (Hainsworth, G. "New Details on the 'Nouvelles' of Scarron and Boisrobert: Plus d'effets que de paroles," BH, XLIX (1947), pp. 145 – 169. Cited as about Tirso's Burlador, but deals only with his Palabras y plumas.)

---. (Hämel, Adalbert. See No. 4210.)


3711.38. Hartzenbusch, Juan Eugenio. Ed. of the Burlador (BAE, vol. V, 2nd ed., Madrid, 1850), with a few notes. Cotarelo y Mori (q. v., above) considered it so poorly done that he included the play ill his own NBAE ed. of Tirso, making it the only play to occur in both eds.


---. (Hinkle. See No. 4412a.)


3711.45. Larroumet, Gustave. "Le Don Juan de Tirso de Molina," Temps, June 26, 1897. And see No. 3258.84.


---. (Latour. See No. 3258.86.)

---. (Latin. See Nos. 3258.88 – 3258.89.)


---. (Livermore. See No. 4249a.)

3711.47a. *MacCurdy, Raymond R. Introd. and notes to his ed. of the Burlador, etc. New York: Dell, (1965 ?).

---. (Madariaga. See No. 4260.)


---. (Marquina. See No. 2125.1.)


3711.56. Michel, Herm. "Das Erste Don Juan – Drama," Dramaturgtsche Blätter, Beiblatt to Das Magazin für Literatur, year LXVIII (1899), pp. 105 – 110

---. (Molinier. See No. 3258.111.)

---. (Mönch. See Nos. 4295 – 4296.)

---. (Moorefield. See No. 4300.)


---. (Orico. See No. 2208.12.)

---. (Palillas. Name in another bibliography. Should be "Salillas. " See No. 3711.70.)


3711.63. Revilla, Manuel de la. "Una Redacción nueva de El Burlador de Sevilla, de Tirso de Molina," *IEA*, XXIII, part 2 (1878), pp. 255 – 257, 287. N. B. This article is not on pp. 40 ff., as stated in some other bibliographies, nor do the pages above contain an article on the "Tipo legendario de Don Juan, etc."

---. (Ríos, Blanca de los. See her several articles under the section of general criticism; most of them deal in part with Tirso's Burlador. As a Tirso specialist she has always approached the Don Juan theme through Tirso himself.)


3711.65. **Ríos, Blanca de los. "Discurso de contestación," *Memorias de la Real Academia Española*, vol. VIII. Supposed to contain her Don Juan bibliography. Vol. VII falls in the year 1902, but there is nothing by her in the volume. Nor is the title suggestive of a bibliography.


3711.70. Salillas, Rafael. "Poesía matonesca (Romances matonescos)," *RHis*, XV (1906), pp. 402 - 422. This part of a longer article is on Tirso's and Zorrilla's plays. Not "Palillas" as given in another bibliog.


3711.73. Santullano, Luis. Introd., etc., to his ed. of Tirso's Burlador, etc. Mexico City, 1949.

3711.74. Sedwick, Frank B. "On the meaning of Catalinón," *BCom*, VI (fall, 1954), pp. 4 - 6. Also discusses Leporello, Sganarelle, etc. And see Nos. 3318.300 and 4401.) ---. (Shergold. See No. 3711.83.)

3711.75. Sloman, Albert E. El Burlador de Sevilla, a book in progress at Univ. of Liverpool. Listed in *PMLA*, "Research in Progress," 1960, as No. 2045.

3711.75a. Sloman, Albert E. A forthcoming article on the Burlador will argue even more strongly than Nos. 2379.2 and 2379.4 for the priority of the Tan largo.


---. (Spitzer, Leo. "Una Variante italiana del tema del condenado por desconfiado," *RFH*, I (1939), pp. 361 - 368. Does not discuss the question from the Don Juan side.)

3711.78. Tamayo, Antonio. Introd. and notes to his ed. of the Burlador, etc. Madrid, 1944.


3711.80. Templin, E. H. "The Literary Antecedents of Tisbea (El Burlador de Sevilla)," reported in "Research in Progress" by *PMLA*, as of April 1951 (No. 5009).


---. (Valera. See No. 3258.151.)


3711.87. Wade, Gerald E. New textbook ed. of Burlador in progress, 1963. And see Nos. 2379.4 and 4094.


---. (Weinstein. See No. 3258.160.)

---. (Xavier. See No. 4456.)

3713. TERRON.

3713.1. Rev. in Teatro (Madrid), No. 7 (May 1953), pp. 75 - 76.

3723. TIERI.

3723.1. *Rev. in Il Dramma, XXVI (Nov. 15, 1950), p. 44.

---. TIRSO.

---. (See under Téllez.)

3726. TOLSTOI.

---. (Bunin. See No. 4083.)


3728. TOMASI (orch. suite).

3729. TOMASI (opera).
3729.3. Rev. by Horst Koegler in MC, CLIII (May 1956), p. 25.
3729.5. *Rev. by H. Schmidt - Garre, Melos (Mainz), XXIII (June 1956), pp. 172 - 173.

3730. TOMASI (play).

3732. TORRENTE BALLESTER.

3749 - 3750. UNAMUNO.
---. (Montero. See No. 4298.)

3750. UNAMUNO: Hermano Juan.
---. (Torrente Ballester. See No. 4427.)

3752. UPWARD.

3754. D'URFÉ.
3754.1. Ehrmann, Jacques. "Hylas, Dom Juan de pastorale," paper to be read at Dec. 29, 1961 meeting of the MLA.
3757. VAILLAND.


3761. VALLE - INCLÁN: Corte de los milagros.


3766. VALLE - INCLÁN: Galas.


3772. VALLE - INCLÁN: Sonatas.

3772.1. Agustín, Francisco. "Un Don Juan erótico," chap. in his Don Juan en el teatro, etc. (Madrid, 1928), pp. 197 - 205.


3772.8. Casares, Julio. *Crítica profana*. 2nd ed. Madrid; Barcelona; Buenos Aires, (1933?). Pp. 17 - 130 constitute a ten-chapter study on V. - I. Ch. viii, pp. 97 - 109, discusses V. - I.'s borrowings in the Sonatas from Casanova, Barbey d'Aurevilly, and D'Annunzio; Ch. ix, pp. 110 - 119, is on the Sonatas; also see passim.


3772.33. *Valdés, F. "Vida y letras: Lectura de una sonata," La Provincia (Huelva), March 7, 1936.

---. (Vane. See No. 3772.23.)


3774. VALLE - INCLÁN: Viva mi dueño.


3776. VALLEJO, J. F.


3793. VILLAESPESA.

---. (Nozick. See No. 4305.)

3794. VILLIERS.


---. (Gendarme de Bévotte. See No. 4185.)


---. (Lancaster. See No. 2613.2, part 3, II [Baltimore, Maryland, 1936], pp. 38 - 39.)

---. (Mahrenholtz. See No. 3258.101, section 1, pp. 1 - 10, on de Villiers; also see No. 2738.2.)

3813. LAVEDAN.


3838 ff. LIONS.


3894. VOGT, N.
---. (Pauly. See No. 3318.259.)

3896. WAGNER.
---. (Stokowski. See No. 3318.318.)

3899. WARNER, S. T.

3919. WOLFE.
3919.1. Rev. in TLS, Feb. 6, 1937, p. 89.

3921. WUNSCH.

3926. ZAMORA.
---. (Barlow. See No. 3935.14.)

---. (Mérimée. See No. 3711.55.)

3932. ZORRILLA: Testigo.

3935. ZORRILLA: Don Juan.
3935.5. Alas, Leopoldo: ["Clarín"]. "El Teatro de Zorrilla," in his Palique (Madrid, 1893), No. 6, pp. 61 - 71. Orig. article dated Feb. 7, 1893. Only partly on D. J. T.


---. (Andrés Álvarez. See No. 4014.)


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.


---. (Anon. See No. 2665.1.)


---. (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.


---. (Busuiocanu. See No. 3711.14.)


---. (Camargo y Marín. See No. 4090.)


3935.23. Carrere, Emilio. El Espectro de la rosa, Obras, XV (Madrid, 1921), pp. 64 - 65.


---. (Cervera. See No. 3935.42.)

---. (Civello. See No. 2556.39.)


---. (Costanzo. See No. 4114, Ch. iii, pp. 59 - 117 and No. 4115.)


3935.27. Curzon, Henri de. Trans. into French of D. J. T. Rev. by E. Mérimée, BH, III (1901), pp. 73 - 76.


---. (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.


3935.32. *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.)


---. (Franquesa y Gomís. See No. 4171.)


---. (Leslie. See No. 2748.3.)


---. (López Núñez. See No. 4253.)


---. (Madariaga. See No. 4260.)


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.


---. (Nozick. See No. 4306.)


---. (Orico. See No. 4310, pp. 139 - 154.)

---. (Ortega y Gasset. See No. 4316.)


---. (Owen. See No. 3372.1.)

---. (Palillas. See No. 3711.70.)

---. (Pedreira. See No. 4328.)

---. (Pérez de Ayala. See No. 4331.)


---. (Salillas. See No. 3711.70.)


---. (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.)


---. (Valera. See No. 2777.10.)


---. (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.


3935.66. 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.


3936. ZORRILLA: Zarzuela.


---. (Alonso Cortés, N. See No. 3935.8, pp. 770 - 780.)


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.


---. (Rode. See No. 2792.1.)
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.


---. (ABERT. See Nos. 3318.1 - 3318.2.)


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.)
4009. ALOYA, JUAN DE. "Don Juan Tenorio, en los altares," Spes: Revista de Acción Católica (Pontevedra, Spain), No. 167 (Nov. 1948), pp. 15 - 16.


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.


4014. ANDRÉS ALVARÉZ, 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.


4018. *Anon. Article reported to be in Vossische Zeitung, No. 36 (1892). Berlin newspaper.


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.


---. (Anon. *Don Juan español y eterno.* See No. 305.)


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.


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.


---. (Anon. *The London Stage 1660 - 1800.* See No. 4251a.)


4039. *Anon.* "¿Quién fué Don Juan Tenorio?" *El Hogar*, May 1927.


4043. *ARDAVIN, LUIS FERNÁNDEZ, 1892 --. Something on Don Juan. I have been unable to trace it.
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.


---. (AYALA. See No. 3711.5.)


---. (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.


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.


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.


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.)


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.


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.)


---. **BONAFOUX, LUIS.** "Las Cartas de Don Juan," in his *Casi críticas.* Paris, 19--. The "Don Juan" in this case is Juan Valera.
4073. BON SANTI, ALESSAN DRO. "Don Giovanni: Un Giuoco di societa,"

4074. BOUCHSPIES, FRANZ. "Don Juan," Armas y Letras (Univ. of Nuevo León, Monterrey, México), XIV (Sep. 1957), pp. 5 - 7.


4077. BRAUN, E. G. Literaturnaya istoriya tipa Don - Zhuana. St. Petersburg, 1889. (Trans.: "Literary History of the Don Juan Type.")


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.)


4082. *BÜCHNER, ALEX. "Don Juan bei Tirso, Molière, Mozart and Byron," MGS, Nos. 16 - 18 (1860).


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.


4090. CAMARGO Y MARÍN, CÉSAR. Un Tríptico sobre Don Juan: Tres estudios, etc. Madrid, 1934. General and on Zorrilla.


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.


4095. CANSINOS - ASSÈNS, 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.


---. (CARRERA. See No. 2155.2.)

---. (CARRERE. See No. 2188.1.)


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 literatura española," Conferencias del Año 1923 (Jockey Club, Buenos Aires, 1924), pp.145 - 168. Also in Centro América (Guatemala), 1923. And see No. 4108.


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.


4111. (COLERIDGE. See No. 3641.3.)


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.


4122. DAVIDS, WILLIAM. "De Oorsprong van de Don Juan - legende," De Gids, LXXIX (July 1, 1915), pp. 54 - 87. (Trans.: "The Origin of the ...")

---. (DENISLOW. See Nos. 2208.2 - 2208.3.)


4125. *DESCAMPS, 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 literature: Literaturnoistoricheskii ocherk," Niva: Ezhe MESIACHNYIA 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.


---. (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).


4133. DORESSE, JEAN. " Don Juan, figure d'un siècle ou de toujours," TR, No. 119 (Nov. 1957), pp. 50 - 56.


4136. DUPUIS, RENÉ. "De la naissance espagnole de Don Juan à sa maturité française (1630 - 1665)," TR, No. 119 (Nov. 1957), pp. 57 - 66.

4138. DOUTOURD, 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 plagiatoro?" 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.")


4143. ELÍAS DE TEJADA, FRANCISCO. "El Superhombre y Don Juan," EAm, IV (1952), pp. 221 - 227.


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.


---. (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.)
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.


4152. FARINELLI, ARTURO. "Cuatro palabras sobre Don Juan y la literatura donjuanescas 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.


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.


---. (FERNANDEZ. See No. 3270.6.)

4159. *FERNÁNDEZ, SERGIO. Essay on Don Juan in his Ensayos sobre literatura española de los siglos XVI y XVII. Mexico City, 1961.


4162. FIDAO - JUSTINIANI, J. - E. Pref. to his Le Mariage de Don Juan (Paris, 1909), on donjuanism.


4167. FITZMAURICE-KELLY, JAMES. "Don Juan, article in *Encyclopedia Britannica*, 11th ed. (1910 - 1911), vol. VIII. Abridged in later eds.


4170. FRANCO SODI, CARLOS. *Don Juan delincuente y otros ensayos*. Mexico City, 1951.


4172. FRIEIRO, EDUARDO. "Em tôrno do tema de Don Juan," *Kriterion* (Univ. of Minas Gerais), XI (1958), pp. 221 - 248.

4173. FUÀ, FRANCO. *Don Giovanni attraverso le letterature spagnuola e italiana*. Torino, 1921 (?).


4175. GABETTI, GIUSEPPE. "Don Giovanni," article in *Enciclopedia Italiana* (1932), vol. XIII.


4177. GAL, ANDRÉ LE. "Don Juan n'est pas l'homme," *TR*, No. 119 (Nov. 1957), pp. 138 - 143.


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.)


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.


4187. GENDARME DE BÉVOTTE, GEORGES. La Légende de Don Juan. Two vols. Paris, 1911. Vol. I is a condensation of the previous entry; vol. II carries his study up to ca. 1900.


---. (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.)


4197. GRAU, JACINTO. "Ante la figura de Don Juan," pref. to his El Burlador que no se burla (Madrid, 1930), pp. 11 – 21.

4198. GRAU, JACINTO. "Don Juan," Argentina Libre (Buenos Aires), July 25, 1940.


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).


---. (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.

4206. *GULLICHSEN, HARALD. "Korte møter med Don Juan: noen hovedtrekk av Don Juanskikkelsens historie og psykologi," Edda, LV (1955), pp. 305 – 327. (Trans.: "Short Notes About Don Juan: Some Main Features About the History and Psychology of the Figure [or Form] of Don Juan.")


---. (GYENES. See No. 4150.)


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 fíais.


---. (HARTWICK. See No. 2208.5.)

4212. **HARTZ, S. W. Don Juan and Hamlet. London, 1837. Cited by two bibliographers. A long search through English catalogues, Shakespeare and Hamlet bibliographies, etc., failed to locate it.

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.


---. (HÉGUIN DE GUERLE. See No. 3318.164.)


4223. HIRE, JEAN DE LA. Mémoires d'un Don Juan et Physiologie du donjuanisme. Paris, 1904. The "Physiologic" part of this work is a study.

---. (HIRSCH. See No. 2208.6.)

4224. HUGO, VICTOR. Reference to Don Juan in Préface to his play Cromwell (1827), and a page-long note (No. V) dated 1828. See Œuvres complètes (Paris: Hetzel and Quantin, n. d.), vol. I. A reference to "Don Juan," by Hugo and trans. by Ismael Enrique Arciniegas, *Revista de México, IV, No. 34 (1890), p. 527, found in another biblog., must be to this item.

4225. INFANTE GALÁN, JUAN. "Más sobre Don Juan," EAm, III (Jan. 1951), pp. 59 - 70.

4226. INGENIEROS, JOSÉ. "Werther y Don Juan." See No. 4108.

---. (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.

4228. *JAUREGUI, G. R. Biografía espiritual del médico y burla de burladores. B. Aires, 1960. I do not know what this is.

---. (JELLINEK et al. See No. B12.)

---. (JENTSCH. See No. 2162.1.)

4229. *JIMÉNEZ DE ASÚA, LUIS. "Don Juan ante el derecho penal y la sociología." Lecture delivered, ca. 1940, at the Colegio Libre de Estudios Superiores de Buenos Aires. Pub'd. in Tucumán, Argentina.


---. (KAHLELT. See No. 2208.7.)


---. (KOCH. See Engel, No. 4148.)

---. (KOLB. See No. 2209.1.)

---. (KROGH. See No. 2208.8.)
4236. LAMELA, ALBERTO. "El Problema biológico de Don Juan," Hablemos Magazine (Publicación Dominical de los Diarios de América), 1961, p. 8. No day or month given, but the issue is the New Year's one. New York.

4237. *LAPI, F. DE. "Don Juan. Un Don Juan," Gaceta Literaria (Madrid), No. 6 (March 1927).


4240. LARROUMET, GUSTAVE. "La Renaissance espagnole et la légende de Don Juan," Temps, June 23, 1897.


4242. LEBESGUE, PHILÉAS. "Don Juan et le démon intérieur," Prometeu: Revista Ilustrada de Cultura (Oporto, Portugal), II (1948), pp. 121 – 123.


4249. *LITZMANN, B. "Don Juan als Ballet," Sonntags – Beilage of the National Zeitung (Berlin), No. 43 (1887).


---. (LOVET. See No. 4150.)


---. (LOLLIS. See No. 3935.45.)
4251. LOMBA Y PEDRAJA, J. R. La Leyenda y la figura de Don Juan Tenorio en la literatura española. Murcia, 1921.


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.

---. (LORENZI DE BRADI. See No. 2141.16.)


---. (LUZ - LEÓN. See No. 2157.1.)


---. (MADARIAGA, SALVADOR DE. Bosquejo de Europa. See No. 2208.9.)


---. (MAGALHÃES DE AZEREDO. See No. 2208.10.)


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.


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.


---. (MARAÑÓN, GREGORIO. See Luz - León, No. 2157.1.)


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.


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.

---. (MARMIER. See No. 3711.52.)


---. (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.


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 MLA, 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.


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.


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.


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.)

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.)


4308. OLIVER BRACHFELD, F. Los Complejos (Caracas, 1951) and Los Sentimientos de inferioridad (Barcelona, 1936) treat passim of Don Juan psychologically. See No. 4286.


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.


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.


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.


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.


4329. *PEIXOTO, AFRANIO, 1876 --. Essay or study on Don Juan. I could not locate it.


---. (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.")


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.


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.

---. (FILZ. See No. 4338.)

---. (PIRIE. See No. 3318.266.)


4339. *PIZZO, GIUS. Article on Don Juan. Not traced.


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.

---. (POLZ. See No. 3318.268.)


---. (PRAVIEL. See under "Versions.")


---. (PRUNAJ. See No. 2208.13.)


---. (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.


---. (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.

---. (REIHANN. 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.")


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 literaturas," *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.


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.


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.


4364. RÍOS DE LAMPÉREZ, BLANCA DE LOS. "Don Juan," ciudadano del mundo," ABC (Madrid), Nov. 17, 1950, p. 3.


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.


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.


---. (ROF CARBALLO. See No. 3054.11.)


4375. ROUGEMONT, DENIS DE. "Don Juan," NRF, LIII (1939), pp. 62 - 68.


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.


---. (RUBENS DE MELO. See No. 2208.16.)


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.


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.)*


---. *(SARFATTI. See No. 2155.7.)*


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.)


---. (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. xlv: "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.


---. (SCHWOB. "A propos de Don Juan," *Temps,* June 29, 1897. Incorrect reference taken from another bibliography. Actually by Larroumet. See No. 2141.11.)


---. (SEIDEMANN. See No. 4028.)


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.)


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.


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.


---. (SOUAD, 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.)


---. (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 2, section 4, No. 11.


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.


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.


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.


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. Also see No. 3711.82.


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.


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 Kharakteristik (Moscow, 1894), I, pp. 47 - 84.

---. (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.)


4451. *WIDMANN. Don Juan article. Gymnasium, No. 10 (1892).


---. (WILLIAMSON. See No. 3318.339.)

4453. WORP, J. A. "Nederlandsche Don Juan Drama's," Taal en Letteren, VIII (1898), pp. 409 - 413.
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."


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.


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.

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 "Don 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 "vivéurs," 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.

1646

Fuyter.* D. J.* Play. Hol.

ca. 1650


1652


1658

Anon. *Convié de pierre.* Play. Ital.(?)
Dorimon.* F. p.* Play. Fr.

1659

Villiers.* F. p.* Play. Fr.

1662


1665

Molière.* D. J.* Play. Fr.

1667


1669

Anon.* F. p.* Play. (Or earlier.)
Rosimond.* Nouveau F. p.* Play. Fr.

1673

Anon.* Aggiunta al C. p.* Play.

Anon.* Tragicomedia ...* 1673.

1675


End 17th Cent. (?).

18th Century

ca. 1700


1715

1716

1719

1720

1721

1726

1734

1735
Anon. Schrecken Spiel ...

1736

1740's (?)

1741
1744
Zamora. *No hay deuda que no se pague.* Play. Sp.

1746

1748
Anon. *D. J. d’Avalos.*

ca. 1750 - 1770

1751

1759

1761

1766

1768

1772

1777
Anon. Marionette plays based on Le Tellier. Fr.
1779


1781


1782

Anon. D. J. ... Pant. London.

1783

Anon. C. p. Play. Port. Or 1775 (?)

1784


1787


1788


1789

Neefe. Bestrafte Wollüstling ... Play. Ger. 1789 (?)

ca. 1790 - 1800

Rossi. D. J. T. Bal. Ital.(?)

1791


1792


Mozart.

D. G. Mus. play. Vienna.

1793


1794


1796


1797

Beethoven. Là ci darem. Mus. comp. Ger. 1797 (?).
Schiller. Poem. Ger. 1797 (?).

1799


19th Century

Anon. D. J. ... Martelaar. Nov. (?) Hol.

Ca. 1800 - 1814.

Rodríguez Pinilla. Fuga.

1802 (?)


1803


1804

Haydn. D. J. Bal.

1805


1808

[Benzel - Sternau.] Steinerne Gast ... Nov. Ger.

1809

Vogt. Färberhof ... Mus. play. Ger.

181-.


1810 (?)


1811


1813


1814

1816
Anon. *D. J., or, the Battle of Tolosa*. Poem. London.

1817

1818

1819

1820's

1820
Ca. 1820.
Anon. *J. the Libertine*. Mus. play (?) Eng.

1821

1822

1825
Lefèvre - Deumier. *Fragments de D. J.* Poem. Fr.

1826 (?)  

1827  
Anon. Giovinette. Mus. comp. N. Y.

1828  
Reisinger. D. G. Mus. comp. Offenbach a/M. 1828 (?)  

1829  
Platen. Byrons D. J. Poem. Ger. 1829 (?)  

1830  
Balzac. Élixir de longue vie. St. Fr.  

1831  

1832  

1833  
Musset. Matinée de D. J. Play. Fr.  

1834  
Blaze de Bury. Souper ... Play. Fr.  
Mérimée. Âmes du purgatoire. St. Fr.

1835

André. D. G. Mus. comp. Offenbach a/M.

1836

Dumas, Adolphe. Fin de la Comédie. Play. Fr.

1837


1838


1839


1840


1841


1842


1843


1844

Echeverría. Ángel caído. Poem. Arg. 1844 - 1846.
Gobineau. Adieux de D. J. Play. Fr.

1845


1846


1848


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.)
Pérez Rioja. Tenorio de broma. Play.
Rius y Vidal. Tenorios d'estiu. Play.

185(?)

1850


1851


1852

Viard. Vieillesse de D. J. Play. Fr. 1853 (?).

1853


1854

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.

1857

1858

1859
Maggioni. D. G. Mus. comp. N. Y.

1860

1861

1862

1863
Simões Dias. Bandolim de D. J. Poem. Port. 1863 (?).
Simões Dias. Xacara de D. J. Poem. 1863 (?)

1864
Dutouquet, Venture de D. J. Poem. Fr.

1865
Saint - Georges. Amours de D. J. Bal. Fr.

1866
Auber. D. G. Bal. Fr.
Blaze and Blaze de Bury, D. J. Op. Fr.
Verlaine, A D. J. Poem. Fr. 1866 (?)..

1868

Torroella. Ensayo de D. J. T. Play. Cuba.

1869

Chabrillat and Dupin, D. J. de la rue St. - Denis. Play. Fr.

1870

Virgili. Burlador y Convidado ... Naples. 1870 (?)..

1871


1873

Byron, H. J. Original ... Extravaganza Entitled D. J. Mus. play. Eng.

1874

Autran. D. J. de Padilla. Play, Fr. 1874 (?).
Barbey d'Aurevilly. Plus bel amour a D. J. St. Fr.

1875

[Brennen.] D. G. Jr. ... Play, Eng.
Houssaye. Madame D. J. St. Fr.

1876

Simões Dias. Guitarra de D. J. Poem.

1877


1879 (?)


1880

Chekhov. Play. Rus.

1881

Anon. D. J., Jr. Play (?). N. Y.

1882

Claudin. Lady D. J. "Iseult." Nov. Fr.
Dash. Fin d'un D. J. Nov. Fr. 1882 (?)

1883

Ferrand. Mariage de D. J. Poem. Fr.

1884


1885


1886


1887

Audebrand. Sérénade de D. J. Nov. Fr.
Glomme. Festspiel zur Jubelfeier des D. J. Play (?).
[Kuhn.] D. J. Puppet play. Ger.(?).

1888


1889

Anon. Aventures du charlatan X ... Nov. (?). Besançon.
Faccio. Morte di D. G. Vercelli.

1890

Ferrer y Codina. ¡¡Tenorios!! Play. Sp. 1890 (?).

1891


1892

Jacobi. D. J. fin de siècle. Bal. Fr. (?)

1893

Brochet. D. J. moderne.
Lutz, D. J. Mus. play. London.

1894

Lutz, D. J. Mus. play. London.

1895

Cano y Cueto. Última aventura ... Poem. Sp. 1895 (?).
Masson. Cave de D. J. Poem. Fr.
Zorrilla. Leyenda de D. J. T. Poem. Sp. (Pub. posthumously.)

1896

Duro. Two poems. Port.
Richepin. Mille et quatre. Play. Fr. 1896 (?).

1897


1898

Hahn and Braune. Onkel D. G. Mus. play. Ger.
Lepelletier and Rochel. Amours de D. J. Nov. Fr.

1899

Simões Dias. Bandolim de D. J. Poem. Port. 1899 (?).
Spicker. D. G. Mus. comp. N. Y.

20th Century

[Apollinaire.] Exploits ... D. J. Nov. (?). Pol.
Dario. Soneto autumal al ... Bradomín. Nicaragua.
Góngora. D. J. Play (?). Sp. (?).
MacFarren. D. G. Mus. comp. 1911 (?)
Milosz. Scènes de "D. J." Play. Lithuania. (Early 1900's.)
Nichols. D. J.'s Address ... Poem.
Pasternak. Safe conduct. Rus.
Saltiveri. D. J. T. Play.
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 (?)
Gras y Elías. Tenorio catalán. St.
Heusenstamm. Poem. Vienna.
Mendès. Cauchemar de D. J. Poem. Fr.

1901
Blumenthal. D. J. Mus. comp.

1902
Anon. Salita at buhay ... Poem. Manila.
C., von. Mond und ... Mai ... Poem. Dresden.

1903
Bertrand. Rival de D. J. Nov. Fr.

1904

Blanco - Fombona. *Cadaver de D. J.* St. Venez. 1904 (?).
Hire. *Mémoires d'un D. J.* Nov. Fr.

1905

Debans. *Vieillesse de D. J.* Nov. Fr.

1906

Anon. *Giftelystne Damer ...* Den.
Moses - Tobani. *D. G. Mus. comp*. N. Y.
Mounet - Sully and Barbier. *Vieillesse de D. J.* Play. Fr.
Stradtwitz. *D. J.s Dressur zur Ehe*. St. (?). Bratislava.

1907

Bruni. *Deux nuits de D. J.* Nov. Fr.
Rose. *D. J. de Montmartre*. Mus. play. Fr.
Valenti. *D. J. St*. Mex.
1908

Don Juan. Motion picture.
Martaine. D. G. Mus. comps.
Sarnette. Fin de D. J. Play. Fr.

1909

Casteillo. Estocada de D. J.
Don Juan; or, A War Drama ... Motion picture.
D. J.’s Wedding. Motion picture. Ger.
Rittner. Unterwegs ... Play. Aus.

1910

Safranek. D. G. Mus. comp. N. Y.
Zorn. Sentimentale D. J. St. Ger. 1910 (?).

1911

Calero Ortiz. ¡D. J. ...! Mus. play. Barcelona.

1912

Andrade. Tenorio Maderista. Play. Mex. 1912 (?).
Bach. D. G. Mus. comp. N. Y.
Brockway. D. G. Mus. comp. N. Y.
Calzini. Something on D. J. Ital.
Grasse. Pauvre D. J. St. Fr.
Navas. Sombra de D. J. Nov. (?). Madrid.
Vega and Mayol. Convidados ... Madrid.

1913

Divoire. Chasse de D. J. Poem.
Marais. Trois nuits de D. J. Nov. Fr.
Stein, Fritz. Reich' mir die Hand mein Leben. Mus. comp. 1913 (?).

1914

Friedman. D. J. Mus. comp. Australia 1914 (?).

1915

Insúa. Alma y ... cuerpo de D. J. Nov. Cuba.

1916


1917

Flores and Blat. Tenorio taurino. Play. Barcelona.

1918

Anon. Kun for Herrer ... Den.
Chianca. Alma de D. J. Play. Port. (?)..
Liggy. D. J. Mus. comp. N. Y.
Offel. D. J. ridicule Nov. Fr.

1919


1920

Anon. D.J. ... Vienna.
Canal. D. J. Mus. play (?). Fr. (?)..
Deis. Là ci darem la mano. Mus. comp. N. Y.
Schmitz. Deutscher D. J. Play. Munich. 1920 (?) or 1917 (?)..

1921

Calzini. Debutto di D. G. Play. Ital. (Or earlier.)
Lewandowsky. Klopfgeist in de Mühle ... Play. Ger. 1921 (?)

Rostand. Dernière nuit de D. J. Play. Fr.

1922

D. J. et Faust. Motion picture. Fr.
Varaldo. Intermezzo ... Play. Ital.

1923

Hernández - Catá. Triumfo de D. J. St. Cuba. 1923 (?)..
Serstevens. Rencontre de D. J. St.

1924

Lugones Argüello. Secreto de D. J. St. Arg.

1925

Braunfels. D. J. Mus. comp. Vienna - N. Y.
Ferba. Carnet de D. J. Nov. Fr.
León. Corazón de D. J. St. Sp. 1925 (?).
Mirzan. D. J. Mus. comp. Fr.
Schulenburg. D. J.s letztes Abenteuer.

1926

D. J. Motion picture. U. S.
D. J.'s Three Nights. Motion picture. U. S. (?).
Miró Denis. Miedo de D. J. Poem. Panama.
Page. Là ci darem la mano. Mus. comp. N. Y.
Pérez de Ayala. Tigre Juan. Nov.

1927

Derennes. D. J. St. Fr.
Lascano Tegui. Amor de D. J. Poem. Arg. 1927 (?).
Martins Fontes. Madrigal de D. J. Poem. 1927 (?).

1928

Drucker. D. J. und sein Sohn. Nov. (?).
1932

How. Other D. J. Poem. U. S.

1933

Jorgefélice and Lorin, D. J. malgré lui. Nov. Fr.

1934

Desnos. Ville de D. J. Poem. Fr.
Dos Mujeres y un D. J. Motion picture. Sp.
Praviel. D. Juanes. Fr.
Private Life of D. J. Motion picture. Eng.
Rubens. D. J. Mus. comp. N. Y.

1935

Bogan. Juan's Song. Poem. U. S.
Brandenburg. D. J. Mus. comp. N. Y.
George. Aventure de D. J. St. Fr.
Suberville. Passion de D. J. Play. Fr. Or 1932 (?).
Angelis. D. G. St. (?).
Carot. D. J. Play. Fr. (?).
Giménez Caballero. Exaltación del matrimonio ... Sp.

1937

Desbonnets. Nuit de D. J. Play. Bel. (?).
Don Juan Tenorio. Motion picture. Mex.
Obey. Trompeur de Seville. Play. Fr.

1938

Warner. After the Death ... Nov. Eng.

1939

Green. D. G. Mus. comp. N. Y.
Leeds. Don D. J. Mus. comp.
Liegler. D. G. Mus. comp. N. Y.
Moock Bousquet. Amigas de D. J. Play. Chile. 1940 (?).
White. D. G. Mus. comp. N. Y.

1941

Camin. La Última burla de D. J. Poem. Mex.
Curti. D. J. Kept a Diary. Play.
Puget. Échec à D. J. Play. Fr.

1942

Anon. D. J. Play. N. Y. (?). 1942 (?).
Ascher. D. G. Mus. comp. N. Y.
Brenner. Dumb Juan and the Bandits. St.
Fresch. Triptyque de D. J. Poem. Fr. (?).

1943

Meyniex. Retraite de D. J. Play. Fr.
Yáñez. D. J. ... Nov. Mex.

1944

Owen. D. J. T. Play.

1945

Audén. In Sickness and in Health. Poem. Eng. (Or earlier.)
D. J. Quilligan. Motion picture. U. S.
White. D. G. Mus. comp. N. Y.

1946

Aucouturier ... D. J. Play. Fr.
Bertuch and Marion. D. J. Play. Fr.
Montherlant. Déesse Cypris. 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.
Stern. D. G. Mus. comp. N. Y.

1948

Araujo Lima. Última Noite de D. J. Play. Port.
Dekobra. D. J. frappe à la porte. St. Fr.
Waldron. D. G. Mus. comp. N. Y.

1949

Adventures of D. J. Motion picture. U. S.
Hanka. D. J. Bai.

1950

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.
Madariaga. Vijf vrouwen om D. J. 1950 – 1954 (?)
Mayen. D. J. assassin. Fr.

1951

Kahn. D. J. Mus. comp. N. Y.
Lake. D. G. Mus. comp. N. Y.

1952

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.
Great Moments from D. G. Motion picture. U. S.
Haupt. D. G. Mus. comp. N. Y.
La Farge. D. J. Miscarried. St. U. S.
Tálice. Juan sin sosiego. Play. Arg. 1952 (?)

1953

Deiro. D. G. Mus. comp. N. Y.
Pritchett. Story of D. J. St. Eng. 1953 (?)
Salamanca. Una de las aventuras de D. J. T. Play. Bolivia. 1953 (?)

1954

D. J. and the Starlets. TV play.
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Sascha. Tod des D. J. St. Zurich.  
D. G. Motion picture.  
D. J. Motion picture. Or 1956.  
D. J. is Sheived. TV play.  
Mayer. Last Love of D. J. Play. U. S.  
Some of the Greatest. Motion picture. U. S.  
Pantaloons. Motion picture. Fr. 1956 (?).  
Ponzio. D. J. Mus. comp.  
Arnaud. L'Invité de pierre. Play. Fr.  
Gallego. Mujer muy de su tumba. St.  
Mourgue. Journal de D. J. St. Fr.  
Del Río. Drama of D. J. T. Play.  
1959

Goldman. Juan. Play. N. Y.
Horrock. Fiddler Is Passing This Way. Mus. comp.

1960

Gibson. D. J. Mus. comp.
Leiber and Stoller. D. J. Mus. comp.
Murgi. ... D. J. in Rome. Nov. N. Y.

1961

1963

Stone Guest. TV play. U. S.

1964


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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 Akzente können nicht geschrieben werden (Seitenzahlen beziehen sich auf das Original):

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