FIRST SUPPLEMENT TO
"THE DON JUAN THEME,
VERSIONS AND CRITICISM:
A BIBLIOGRAPHY" (1965)

by

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This supplement covers material appearing after or omitted from The Don Juan Theme, Versions and Criticism: A Bibliography (1965), which itself is a greatly expanded reworking of my original Bibliography of the Don Juan Theme: Versions and Criticism (1954). The numbering system and the abbreviations follow those used in the newer volume. Briefly, Nos. 1 - 2000 are reserved for versions; criticisms on specific works bear a number 2000 higher than the version to which they refer (e.g., Tirso's Burlador is No. 1711; criticism on it, No. 3711); and general studies are numbered 4000 and above. PMLA abbreviations have been employed for magazines and journals. In the listing of versions, "Br." is Brazil; "Fr.,” France; "Ger.,” Germany; "Irel.,” Ireland; etc. An asterisk before a name signifies an item not seen or inadequately verified, three asterisks something not at all connected with the Don Juan theme. A dagger denotes a work merely related to the Don Juan theme.

It may interest the user of this bibliography to note that the ratio of criticism to versions among new items is over four to one. My last supplement in 1959 revealed a similar imbalance. In contrast, the original compilation listed almost as many versions as critical writings, and even in the 1965 edition (which reflects more strongly the current change in emphasis) there are only about one and onehalf times as many critical articles and books as versions. Aside from the questions of excellence, length, and importance of the entries in either group, this growing disparity must result from the nature of our times: an age of research and criticism, not creativity. But it also suggests the possibility that the Don Juan theme has reached a later stage in its evolution. If we accept Gendarme de Bévotte's thesis that Don Juan was born during the Renaissance, when men first dared to ignore Christianity's strictures against sex but while the Church still possessed the power to condemn and punish the transgressors, then we may understand the seeming decline of the transgressors, then we may understand the seeming decline of the legend today. Men continue to sin but society no longer reacts very strongly in this permissive, growingly amoral age. In this one sense at least, we are returning to Greco-Roman times, when Jupiter's amours were forgiven, even admired.

June 1, 1966
III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

---. (Alder, E. See No. 4008. Extensive list of modern French drama versions, criticism on them, etc., pp. 169 - 179.)

Bla. Anon. A bibliography of the Don Juan theme is supposedly being compiled by members of the Romance Language Department at Hebrew University, Jerusalem, Israel (1965).

V. THE DON JUAN THEME: VERSIONS

240. ÑÁLVARES DE AZEVEDO, M. A. DE. Correct spelling from "Álvarez."

ANONYMOUS.

*Don Juan. Statue. Pictured in Life, LIX (Dec. 17, 1965), p. 69. I have not had the opportunity to ascertain the name of the sculptor. Owned by Bennett College, New York state.

---. ***Don Juan Zurumbete. Spanish folktale version of the "Brave Tailor" story.

---. ***Salita at buhay na pinapdaanan ni prinsipe Don Juan Tiñoso sa reinong Valencia. Manila, 19 ---? (Trans.: "Philosophy and Life in Olden Times of Prince D. J. T. in the Kingdom of Valencia.") Done in modern style by F. Lacsamana. A Filipina lady tells me that it is a traditional ballad story not related to the Don Juan legend. Cf. No. 370.


---. (BEAUMONT, W. See under Walker, R.)

493a. BLEI, FRANZ. Epilog zu Sternheims Don Juan. One-act play, serving as a critical commentary on Sternheim's tragedy. Aus. To be found in Blei's Über Wedekind, Sternheim und das Theater (Leipzig, 1915), pp. 75 - 83. Also see No. 4069a.
580a. CANAL - FEIJÓO, BERNARDO. Los Casos de Juan. This play concerns "Juan el zorro," as with No. 289. Correct entry.


---. (DANNAY. See under Queen, E.)

"DON JUAN" USED AS A PLACE NAME, NOM DE PLUME, ETC.


---. (JENKINS. See Nos. 606a and 1027.)


---. (LAURATOLL. See No. 639a.)

---. (LEE, MANFRED B. See under Queen, E.)

1181a. *MAIL, LÉONE. Don Juan. Ballet (?). Fr. I have seen only a reference in the Bibliothèque de l'Opéra in Paris to a program of Nov. 29, 1952 for the Grand Théâtre de Bordeaux, but it was missing from their files. Music by R. Strauss. Choreography by Mail.

1191b. MARCEAU, MARCEL. *BIP joue le personnage de Don Juan.* Pantomime. Fr. First performed in Buenos Aires, 1965. Background music from Mozart's *Don Giovanni.* BIP dreams that he is the traditional Don Juan even to the encounter with the statue, but awakes to the reality of life as a henpecked husband.

1248a. †MILOSZ, OSCAR VLADISLAS DE LUBICZ-. *L'Amoureuse initiation.* Novel. Lithuania, though Milosz is considered French by adoption. Paris, 1910. (Character Comte de Pinamonte.)


MOTION PICTURES.


1318. MOZART, WOLFGANG AMADEUS. *Don Giovanni.* Add: See Nos. 1191b and 1897a.


1434a. †PÉREZ GALDÓS, BENITO. *Doña Perfecta.* Novel. Sp. 1876. (Character Don Juan Tafetán, described in Ch. xii as a "Tenorio").


1510a. REUTER, SUSANNE. *Don Juan heiratet.* "Roman am Sonnabend" collection, No. 38. Düsseldorf, 1963.

---. (ROCQUET. See No. 639a.)

1553a. *RODRIGUES, URBANO.* *O Castigo de Don João.* 1948. Mentioned by Rodrigues himself in No. 4370a, but I have not been able to trace it. The younger Rodrigues (Urbano Tavares, Portuguese) was born in 1923 and has done novels, stories, etc. The older Rodrigues (Urbano, also Portuguese), born 1888, is a playwright.

---. (RODRIGUEZ, R. See No. 639a.)


1692. STRAUSS, RICHARD. *Don Juan.* Add: see No. 1181a.

---. (TERRAL. See No. 639a.)


1929. ZEVACO, MICHEL. Add: Trans. into Spanish, in print in 1953 and still for sale in 1964 (Barcelona: Araluce), in three vols.: I, Don Juan; II, La Estatua del comendador; III, La Cena de la muerte. One of his numerous potboiler historical romances in the Dumas tradition. Orig. appeared in 1917, not 1916.
VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2134. VEGA: Fianza.


2141. MAÑARA.


2240. ÁLVARES DE AZEVEDO: Noite.


2289. Don Juan.


2324. Don Leon.


2384. ANOUILH: Ornifle.


2411. AUDEN.


2424. BARBEY D'AUREVILLY.


2438. BATAILLE: Homme.

2450. BEETHOVEN.
2450.1. Prog. notes to Westminster recording, No. W 9008 (formerly 18189). (1963.)

2505. BORRMANN.
2505.1. Rev. by Heinz Dietrich Kenter, Die Literatur, XXIX (1926), p. 46.

2556. BYRON: Don Juan.

2604. CASTILLO.
2604.1. Mansour, George P. "El Convidado de piedra, a zarzuela by Rafael del Castillo," Hispania, XLVIII (1965), pp. 811 - 815.

2813. FLAUBERT: Madame Bovary.

2839 - 2840. FRISCH.

2895. GRABBE.

2980. HOFFMANN.


3026. JELUSICH.


3054. KIERKEGAARD.


3085. LACLOS.


3147d. LISZT.

3147d.2. Rosen, Charles. Prog. notes to Epic recording, No. LC 3878. (1964.)

3237. MÉRIMÉE.


3249. MILOSZ: M. Mañara.


3249.1b. *Rev. in Figaro, April 11, 1951.


3249.1e. *Coquet, James de. Rev. in Figaro, Dec. 20, 1927.

3249.1g. *Fouras, H. Rev. in FL, March 1, 1958.


3249.2b. Godoy, Armand. Milosz, le poète de l'amour. Fribourg, 1944. Incl. facsimile MSS of M.M.


3249.3c. *Jakštas, A. Rev. in Ūidinys (Kaūnas), No. 5, May 1926.


3250. MILOSZ: Scènes.

3258. MOLIÈRE.


3258.44. Doolittle. See No. 3258.64a.


3258.65. Hall. See No. 3258.64a.

3258.69. Hubert, J. D. Correct entry to read: "Ch. xi, pp. 113 - 129, and passim."


3258.154. Villiers. See No. 3258.64a.

3270. MONTHERLANT: Don Juan.


3281. MÖRIKE.


3318. MOZART: Don Giovanni (1787).

3318.68a. Prog. notes to selections from D. G., Deutsche Grammophon Gesellschaft recording, No. LPEM 19224. (1963.)


3318.320a. Sutherland, Donald. "Don Giovanni," Prairie Schooner (Nebraska), XXXVII (1963), pp. 36 - 83.

3355. OBEY: Don Juan.


3356. OBEY: Homme.


3357. OBEY: Trompeur.


3431 - 3434. PÉREZ DE AYALA.


3547. RIVAS: Álvaro.

---. (Caravaca. See No. 3237.2a.)

3608a. SARMENT.

---. (Alder, Esther. See No. 4008, pp. 24 - 26, 55 - 56.)

3644. SHAW: Man and Superman.


3686. STERNHEIM.
---. (Blei, Franz. See No. 493a.)

3692. STRAUSS: Don Juan.
3692.5d. Downes, Edward. Prog. notes to Mercury recording, No. SR 90334. (1963.)
3692.6b. Herzfeld, Friedrich. Prog. notes to Deutsche Grammophon Gesellschaft recording, No. LPM 18960. (1964.)

3695. SUBERVILLE.

3711. TÉLLEZ.
---. (Ruano. See No. 3935.56b.)
3729. TOMASI (opera).


3732. TORRENTE BALLESTER.


3772. VALLE – INCLÁN: Sonatas.


3935. ZORRILLA: Don Juan.


3935.56b. *Ruano, Nazario. Muerte de amor: Don Juan Tenorio y San Juan de la Cruz. Mexico City, 1962. On Zorrilla or Tirso?
VII. THE DON JUAN THEME: GENERAL CRITICISM


---. (COLETTE. See No. 646a.)


---. (ORS. See No. 3935.53a.)


---. (RUANO. See No. 3935.56b).


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DEPARTMENT OF FOREIGN LANGUAGES

Anhang

Abweichungen vom Original (Druckfehlerliste)

pp. wird eingefügt, detto Ziffern (z.B. 486 - 96 wird zu pp. 486 - 496)

- am Anfang der Nummer wird zu Ziffer (z.B. -.22a wird zu 3258.22a)

--- (in Gänsefüßchenfunktion) wird durch den Namen ersetzt