Philological Papers

(Volume 20)

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The Philological Papers appears annually and its pages are open to members of all institutions of higher learning in the state of West Virginia. PMLA format and abbreviations are employed.
Third Supplement to
The Don Juan Theme,
Versions and Criticism:
A Bibliography (1965)

This supplement covers material appearing after or missing from my Don Juan Theme, Versions and Criticism: A Bibliography and the "Second Supplement..." (WVUPP 17 [1970]: 102-78), which already incorporated items listed in the shorter "First Supplement..." (WVUPP 15 [1966]: 76-88). The numbering system of the 1965 volume and the two later supplements is preserved: Nos. 1-2000 are reserved for versions; criticisms of specific works bear numbers 2000 higher than the versions to which they refer (e.g., Tirso's Buradur is No. 1711; criticism on it, No. 3711); and general studies are numbered 4000 and above. Because of difficulties encountered in inserting items alphabetically between other items, the new numbers assigned occasionally throw a new item or two slightly out of order. Some numbers in this supplement refer to items found only in the 1965 volume or the two supplements previous to the present one. PMLA abbreviations are employed for journals. In listing versions, "Eng." is England; "Fr.," France; "Ger.," Germany, etc. An asterisk signifies an item not seen or inadequately verified, two asterisks one suspected of being incorrect, three something not at all connected with the Don Juan theme. The chronological list at the end continues that in the 1965 volume and includes items from the two previous supplements, which did not contain one.

A word might be said about the present state of Don Juan studies, as evidenced from the current listing. A few names continue to monopolize the interest of scholars: Mozart, Molière, Browning, Shaw, and especially Byron. There are twenty-one Byron entries other than book reviews; of these eleven are dissertations, five of them entirely on Don Juan, six substantially so, accepted during the four years 1969-1972, plus one more on Don Juan dated 1969 and listed in the 1970 supplement. Tirso, Zorrilla, Espronceda, Kierkegaard, Valle-Inclán, and Mörike receive most of whatever critical attention remains to be paid. Despite the obvious answer that the finer works demand more attention because of the potentially greater dividends, some sort of a literary equal-time doctrine should work toward finding a forum for some of the others. Prose works (Valle-Inclán's Sonatas a rare exception) have hardly had their day in court, especially those of the twentieth century. It is high time that they do.

Let us for the moment disregard the matter of which works head the popularity list; we must admit that the theme itself has proven remarkably viable. For instance, consider the number of doctoral dissertations, 1969-1972. Six, as we have already noted, completely involve Byron's Don Juan, and many more treat of Browning's Don Juan and Pérez de Ayala's. The theme is truly Antaean—and who would dare play the role of Hercules to finish it off? I offer the following rounded-figure table to support my conclusions:

<table>
<thead>
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<th>versions</th>
<th>studies on individual versions (not including reviews)</th>
<th>general studies</th>
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<tr>
<td>1965 book</td>
<td>1940</td>
<td>2125</td>
<td>470</td>
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<td>1970 synoptic</td>
<td>185</td>
<td>355</td>
<td>110</td>
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<tr>
<td>supplement (= I + II)</td>
<td>60</td>
<td>220</td>
<td>35</td>
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<td>1973 present supplement</td>
<td></td>
<td></td>
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<td>GRAND TOTALS</td>
<td>2185</td>
<td>2700</td>
<td>615</td>
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Most of the 2185 versions represent works with Don Juan characters so named, not merely a character showing some of his traits. If we subtract for prototypes of the theme (ca. 215) and merely related characters (ca. 360), there remains a more or less hard core of about 1600 versions.

The perennial problem of what to include or omit might stand another airing. I have not based inclusion on the criterion of importance or excellence, but by and large I omitted reviews of performances of ever-popular plays like Molière's or operas like Mozart's. I did include similar material in the case of less discussed works. It often constitutes the only mention of the work in question. Related works, as against true versions of the theme, are another gray area. Actually, a work with "Don Juan" in the title may be no more a genuine Don Juan version—perhaps even less—than one with a Don-Juan-like character depicted under another name. My decision, as in my previous listings, has been to include all works using the name: they are, at the least, a nominal tribute to Don Juan. I included any other works that seemed close in intent or that received substantial comment by critics under the Don Juan heading. Most surely I have omitted many deserving of inclusion and probably let some dubious examples pass muster.

This supplement aims to include items up to about April 1 of this year, but the fact that the MLA International Bibliography is already a year late has interfered with the completeness of my coverage. That the 1971 Year's Work in Modern Language Studies is now on the shelf is only a relative help. Ideally, of course, the present bibliography should not depend on either these or the many other annual compendia, but practically it must to a considerable extent. In short, coverage of articles appearing in 1971 is partial.
at best and spotty for 1972 and 1973. Even the usually excellent bibliography of foreign Don Juan criticism appearing semi-annually in the Bulletin of the Comediantes is currently faltering. The alternative of scanning the index pages of a thousand and more periodicals on one's own is obviously unfeasible. I have, however, combed the contents of well over a hundred bibliographical volumes and countless thousands of pages. This more modest labor will have to suffice.¹

May 1, 1973

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

THE DON JUAN THEME IN GENERAL:


—.  (Isasi Angulo, A. See No. 4226a, below.)


INDIVIDUAL AUTHORS:


—.  (MOZART. Schneider, O. See No. 3318. 290b.)


IV. THE DON JUAN THEME: ORIGINS

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

159a.  GAURFRIDI (or Gofridi), LOUIS, ca. 1550-1611. See No. 4323b, below.

V. THE DON JUAN THEME: VERSIONS

290a.  Don Juan: A Play in Four Acts. Unsigned typescript in the collection of Ohio State Univ. in Columbus. 19-? Text in

English, of course. Miss Eleanor Devlin, Head of the Reference Department of the library there, who was kind enough to read the copy for me, writes that there is no statue-revenge theme. About to be carried to hell, Don Juan is saved by Marta, a nun willing to die for him. In short, basically the Dumas père version.


358a.  Don Giovanni. Given by the Salzburger Marionettentheater group. Music was furnished from Mozart’s opera with recordings. Albert Lippert did the staging and the version itself. In the production seen in Salzburg, the puppets used were three to four feet high, almost life-size. The program noted that instead of sung recitatives the group used spoken dialog in the language of whatever country the production was being given in. Seen in summer, 1967.

—.  (BAREM. See Bardem, No. 1312.)

451b.  BELLAIS, GEORGE. Le Don Juan et Little John. Trans. from English by M. R. Morel. Paris: Champs-Elysées, 1969. Bellairs is a popular English writer of adventure-detective fiction, but I cannot find what the original title or date was for this particular novel, one of a series involving the same hero.

—.  (BENSÉ, See E. Schulhoff.)

458a.  BENNETT, ARNOLD. Don Juan de Mañana. Eng. 1930. Libretto for the Goossens opera. Goossens, No. 2890.3, writes that it is not the same text as Bennett’s play.


—.  (BLUWAL, M. See Dom Juan under “Motion Pictures.”)

***BORGES, JORGE LUIS. Juan Murruña. No connection with Don Juan theme despite suggestive sound of the title.

510a.  BOURGET, PAUL. Un Crime d'amour. Novel. Fr. 1886. Armand de Querne, the protagonist, calls himself a “don Juanet” (Paris: Pion-Nourrit [1903], p. 40; also see p. 50).

¹As this compilation went to press I saw and benefited from the 1971 MLA bibliography. A few additions have resulted.
511a. †L’Écuyère. Novel. 1921. Character Jules de Maligny. Earlier, almost identical version called Mal d’autrui n’est que songe, 1905, where the same character then named Pierre de Maligny.


556. BYRON, Don Juan. See Nos. 296a and 1719a.


661c. COUTEAUX, ANDRÉ. Don Juan est mort. Novel. Paris: Julliard, 1972. Orig. story about the narrator, Maria-Lina, and Don Juan de Serr (sic; not Serralonga), a colonel, duke, and “séducteur-né.”


726a. Don Juan Training School. Al Capp, in his nationally syndicated comic strip, Li‘l Abner, July 1971, depicts it as an institution which graduates young men who cannot control themselves with women.


748. ---. Don Juan de Marañ. See No. 290a.

769. EGK, WERNER, Don Juan de Zarissa. This is his Joan von Zarissa, which I had originally categorized as merely similar to the Don Juan theme. It deserves consideration as a regular version. The Belgrade State Ballet put on a performance, choreographed by Dimitri Parlić, opening 17 Jan. 1968.

790a. *FERNÁNDEZ ARDÁVIN, (LUIS?), 1891-?. Sáenz-Alonso, No. 4382a, p. 219, quotes a ten-line segment in prose from him. It could be from an essay or from a version. I cannot locate it; the writer I assume wrote it a poet and playwright.

859a. *GELINEK, JOSEPH, 1758-1825. *Quando dall vino. "... rondo de l'opéra de Don Juan. Musique de Mozart, varié pour le piano par Gelinek." Paris: Pacini, 1812. Libr. of Congress entry. Title for the ed. of the piece as I have given it, although, of course, it should read "Fin ch'èn dal vino." Gelinek (also spelled Jelinek) was born in Selč, Bohemia.


936. HANEK. Sánchez-Alonso, No. 4382a, pp. 196-97, discusses this Danish "poet" at length. See my original entry; I still am unable to establish the existence of such a writer.


(HERANCOURT. See under Haraucourt, my No. 939.)

979. HOEL and KROG. *Don Juan. See No. 953a, above.


(JELINEK. See under Gelinek, above.)


(KINNON, JOHN. See under Leroy Jackson, his noms de plume.)

(LARSON, JACK. See No. 1719a, below.)

(LE BARON, W. See No. 1301, below.)

(LEWIS, H. C. See No. 1301, below.)


(MAEZTU, LA HORA DE DON JUAN. See No. 4263.)

(MAEZTU, G. de. See No. 1393b, under "Paintings.")

1187a. *MAÑAS, Sáenz-Alonso, No. 4382a, p. 309, says that he did a theatrical version of the Don Juan theme. Alfredo Mañas Navascués, 1924-, is doubtless the Mañas she has in mind. I cannot trace this particular play by the well-known playwright.

1203d. MARTÍN y SOLER, VICENTE, 1754-1806. *Una Cosa rara. Opera. Sp. 1786. Sixty measures from this opera were used by Mozart as part of the finale of Act II of his *Don Giovanni. He and Mozart were friends.

1258. MOLIERE. *Don Juan. Add: See Nos. 1025b, 1037a, 1289a, 1467a, and 1660c.

1270a. MONTHERLANT, HENRY de. *Don Juan. A fragment, dated 1956, where the young Ana de Ulloa comes to visit the aged Don Juan, is reproduced in Henri Perruchot, No. 3270.19a, pp. 217-220.
MOTION PICTURES, ETC.


1290a. *Don Giovanni. Delete entry No. 1295d, Don Juan, and renumber and retile it Don Giovanni, as given here; original entry found in second supplement, p. 172.


1318. MOZART. Don Giovanni. Add: Mozart worked some thirty-eight measures from his own Marriage of Figaro (done just the year before) into the last scene, along with bits of Sarti and Martín y Soler, q.v. Also see Nos. 358a, 459a, 601a, 672a, 859a, 895, 958a, 1005a, 1087a, 1203d, 1295d(?), 1341a, 1363a, 1571c, 1609a, 1613a, 1660c, 1676a, and 1725a.


PAINTINGS, ETC.

1393b. *MAEZTU, GUSTAVO de, 1887-1947. Sáenz-Alonso, No. 4382a, pp. 90-91, describes at length a painting by him, which hangs, she says, in the Palacio de los Reyes de Navarra. I have not been able to trace this work by the well-known Basque painter and brother of Ramiro de Maeztu.

1401a. *SALAVERRÍA e INCHARRANDIETA, ELÍAS, 1883-1. Another Basque painter, whose portrait, or rather idealization, of Don Juan is mentioned by Sáenz-Alonso, No. 4382a, p. 90. I cannot find another mention of this work.

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(PARIČ, D. See No. 769, above.)

(PEASLEE, R. See No. 541a, above.)


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(ROSSI, N. See under N. Slater, below.)

1570. ROSTAND, E. La Dernière nuit de Don Juan. Add: See No. 980a.


---

(SALAVERRÍA, E. See No. 1401a, under "Paintings.")


1614a. SCHICKELE, PETER. The Stoned Guest. "A Half-Act Opera," which he pretends was composed by a P. D. Q. Bach. U.S. On a Vanguard LP-VSD 6536 recording, c. 1970. Don Juan does not figure in the cast of characters but Don Octave does, along with "Il Commendatore." This opera satire may be considered part of a long line of Don Juan burlesques (cf. William Moncrieff, my Nos. 1260-62, and the endless versions of Zorrilla's Don Juan Tenorio, not to forget the
commedia dell'arte aspects of the legend going way back to the early part of the seventeenth century).

1618. SCHMITT, G. First name also given as “Gregor.” See No. 3618.1, below.

1630a. SCHULHOFF, ERWIN. Plameny. Opera. Czech. Brno, 1932. Libretto by K. J. Beneš. (Trans.: “The Flames.”) Utilizes jazz motifs. Bello Portu, p. 322, in his essay on musical versions of the Don Juan theme (included in Sáenz-Alonso, No. 4382a) dates the work 1925 and entitles it Las Llamas o el destino de Don Juan. Though not produced until the Brno premiere on 27 Jan. 1932, it was composed 1927-28. Two acts. Bello Portu’s data are somewhat inaccurate, but as so often occurs, all researchers must remain in the debt of such indefatigable diggers in the realms of esoterica.


1660c. SLATER, NEIL, and NICK ROSSI. Again, D. J. Jazz rock opera. U.S. World première at Bridgeport, Conn., May, 1972, where they both teach at the Univ. of Bridgeport. Based more on Zorrilla than on Mozart or Molière, notes the première program. Slater composed the music and Rossi did the libretto.


1678. STEIN, F. Add: Stein’s is a new arrangement. Published Leipzig: Breitkopf and Härtel, [1914].


1744. TRITTO. Il Convitato di pietra. Bello Portu, p. 321, in his essay on Don Juan music, included in Sáenz-Alonso, No. 4382a, speaks of Tritto’s Il Dissoluto corretto, ca. 178-? I assume that he is referring to the same work.


***VULLIAMY, COLWYN EDWARD. Don Among the Dead Men. Eng. 1952. A satirical thriller, which I assume has nothing to do with the Don Juan theme.

***WAGNER-REGENY, RUDOLF. Sgamellare. Bello-Portu, in his essay on Don Juan music included as an appendix to Sáenz-Alonso’s No. 4382a, calls it a Don Juan opera modelled on Molière. It is modelled on Molière’s Sgamellare, but Molière’s eternal servant figures in several plays not connected with the Don Juan legend. The opera (Essen, 1929) owes nothing to Don Juan.


1935. ZORRILLA. Don Juan Tenorio. Add: See No. 1660c.

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2010. STONE GUEST.


2107. CUEVA.


2134. VEGA: Fianza.

2155. CASANOVA.
(Fernández de la Reguera. See No. 4160c, below.)


_Don Juan, or The Libertine Destroyed._


_Don Leon._


(Grebanier. See No. 2556.51e, below.)


_Don Juan oder das steinerne Gastmahl._

-Tessari, R. See No. 4425a, below.

_Tan largo._


_ANOUILH: Orinule._

-Starr, William T. A _Comparative Study of Jean Anouilh and Molière_. Dr. dissert., Northwestern Univ., 1970 (?).

_BATAILLE: Homme._


-BENNETT._


_BERGER._


_BLOK._


-BROWN, C. B.


-BROWNING._


-Sieghrist, Mark S. "Robert Browning's Poetry, 1870-1875," _DAI_ 31 (1971): 5375A (Univ. of Penn.).

-Slinn, Errol W. "Deception and Artifice in Four Late Browning Poems: _Prince Hohenstiel-Schwangau, Fifine at the Fair, Red Cotton Night-Cap Country_, and _The Inn Album_," _DAI_ 32 (1972): 6944A (Univ. of Brit. Col.).

-BRUSTEIN._


-BYRON: _Don Juan._

-(Anon. See No. 2324.1b, above.)


.131. Young, I. Concordance . . . See No. . . .51a, above.

2617. CHEKHOV: Don Juan.


2635. CLARE.


2658. CORNEILLE.
(Macchia, G. See No. 4255a, below.)

DORIMON.

(Macchia, G. See No. 4255a, below.)

EGK.


ESPRONCEDA: Estudiante.


FLECKER: Don Juan.


FRISCH.


GOOSSENS.


GRAU.


HEIBERG.


HOEL AND KROG.


HOFFMANN.


HORVÁTH.


.3. Horváth, Ö. von. Note on his own play, op. cit., I, 590-91.

1005a. HUMMEL.

Braunstein, Joseph. Prog. notes for Turnabout TV 4079 recording. 1968.

3017. JACOB: Cornet.


3037a. JOUVE.


3054. KIERKEGAARD.


(See No. 4304a, below.)


(Rosenberg, A. See No. 3318. 277d, below.)

3070. KOSACH.

(The following five items from the 1971 MLA bibliog. are mainly unverified.)


*Poluskhina, L. S. “Kaminnyj hospodar na sceni,” RLz 14, xii (1970): 52-63. (Trans.: “K.h. on the Stage.”)


3085. LACLOS.

Vailland, Sáenz-Alonso, No. 4382a, p. 149, says that he did a Teoría de un libertino, a study on Laclos and Don Juan. Roger Vailland did several Don Juan things and edited a volume titled Laclos vu par lui-même (n.v.). I find no other reference to this book cited by Ms. Sáenz, in French or Spanish.

3118. LENAUI.


3119. LENORMAND.

(Guerrero Zamora, J. See No. 4204b, below.)

3177. MACHADOS.

*Anon, Nuevo Mundo (Madrid), 25 March 1927.

*Chabás, Juan. La Gaceta Literaria (Madrid), 1, No. 7 (1 April 1927).


*Fernández Almagro, Melchor. La Voz (Madrid), 18 March 1927.


*Marquina, Rafael. Heraldo de Madrid, 18 March 1927.

*Santorelo, Blanco y Negro (Madrid), 27 March 1927.

3205. MARTÍNEZ RUIZ: Don Juan.


1249-1250. MILOSZ.


3258. MOÎRIÈRE.


-144c. (Starr, W. T. See No. 2384.9, below).


-164. (Zagorski, M. See No. 3488. 14, below.)


3270. MONTHERLANT: *Don Juan.*


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**MÖRIKE**

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**Devil’s Eye**

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**Don Giovanni**

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-3295. Don Juan.

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**Rev. in Sightlines 4, No. 4 (March-Apr. 1971): 13.**

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-3295d. Don Juan.

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-3301. Don Juan Quilligan.


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**Pantaloons**

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-3318. **MOZART: Don Giovanni (1787).**


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(Dumesnil, R. See No. 3318.11a, above.)

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-128a. Duron, J. Also in No. 3318.11a; see above.

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-188a. (Jacobs, A. See No. 3318.201a, below.)


-188c. (Klein, U. See No. 3318.281a, below.)


-206b. —. Don Giovanni vor Mozart: Die Tradition der Don-Giovanni-Oper im Italienischen Buffa-Theater des 18. Jahrhunderts. Munich: W. Fink, 1972. May be the same as the preceding entry, which I cannot locate.


3355. OBEY: Don Juan.


-1a. (Williams, J. S. See No. 3258. 160a, above.)

3393a. MOORE.


3431-3434. PÉREZ de AYALA.


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PONTE.

---

(See Nos. 3318.268a and -284a, under Mozart, above.)

3488. PUSHIN: Kamenyi Gost.


-Blagoy, Dmitri D. Masterstvo Pushkina. Moscow, 1955. (Trans.: “P. the Master.”)


---

(Smyrniw, V. See No. 3070.3a, above.)


3489. PUSHIN: Mozart i Sallieri.

-Recepter, V. “Ja šel k tebe...? (Mocart i Sal’eri),” VLit 14, ix (1970): 182-88. (Trans.: “I came to you.”)

3570. ROSTAND, E.

---

(Williams, J. S. See No. 3258.160a, above.)

3585. SABAT ERCASTY.

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3618. SCHMITT.

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3630a. SCHULHOFF.

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Rev. in New York Times, 6 March 1932, sect. 8, p. 8, col. 2.

3641. SHADWELL.


3643. SHAW: Don Juan.

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(Laurence, D. H. See No. 3644.47a, below.)

3644. SHAW: Man and Superman.

-23a.


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-29d.


-34a.


-47a. Laurence, Dan H. Ed. of The Bodley Head Bernard Shaw: Collected Plays with Their Prefaces, vol. II (London-Sydney-Toronto: Bodley Head, 1971). No notes by ed., but there is an unsigned note drafted by Shaw from the Stage Society News, 30 March 1905 (see pp. 798-99). Also a note on Don Juan in Hell distributed with the program at the Royal Court Theatre, London, 4 June 1907, apparently also by him (see pp. 800-03).


1660c. SLATER and ROSSI.

-1. Mentioned in Time 99 (1 May 1972); 67.

3692. STRAUSS: Don Juan.


-7c. Roy, Klaus G. Program notes to Odyssey Y 30313 recording of Till Eulenspiegel's Merry Pranks, Don Juan, and Death and Transfiguration. 1971.


3694a. STYRON.


3695. SUBERVILLE.


3711. TELLEZ.


-1e. *Aguilera, Emiliano M. Prologue to the Tirso section of the texts of Tirso's and Zorrilla's dramas*. Barcelona: Zeus, 1968.


-9a. (Armas, F. A. de. See No. 2010. 2a, above.)


-.35. (González Echevarría, R. See No. -28e, above.)


-.47c. (Hinkle, D. See No. 3181.16a, above.)

-.47c. (Kříževskij, B. A. See No. 3488. 5a, above.)


-.47d. (Macchia, G. See No. 4255a, below.)


-.57c. (Óshima, T. See No. 4321c, below.)

-.69d. *Sainz de Robles, Preface to the Burlador, etc. Madrid: Aguilar, 1968(?).

3793. VILLAESPESA.


3794. VILLIERS.

—. (Macchia, G. See No. 4255a, below.)

3935. ZORRILLA: Don Juan.


—. (García Pavón, F. See No. 3711. 31a, above.)

—. (Lida, D. See No. 3318.214a, above.)

VII. THE DON JUAN THEME: GENERAL CRITICISM


4062b. BELLO PORTU, JAVIER, “Don Juan y su interpretación en la música.” This appears as an appendix to Sáenz-Alonso, No. 4382a, pp. 319-30.

4075. BOURGET, PAUL. The Claude Larcher mentioned in the *Physiologie de l’amour moderne* is a mild literary hoax which the present bibliographer to his embarrassment fell for.


4115c. *CUADRA, PILAR* de. Sáenz-Alonso, No. 4382a, p. 260, mentions her interest in the Don Juan theme. Cuadra has done Mujer y hombre, hoy: *Apuntes para una feminología* (Bilbao: Descée de Brouwer, 1968), an essay that I have not seen. Libr. of Congress entry lists it under “sex.”


4160c. FERNÁNDEZ de la REGUERA, RICARDO. *Don Juan y Casanova*. Santander: La Isla de los Ratones, 1969.

4184c. GEBASTTEL, VIKTOR EMIL, FREIHERR von. Sáenz-Alonso, No. 4382a, pp. 63-67, summarizes a fifty-page chapter from his *Anthropologia médica* dealing with sex and donjuanism. I have not been able to verify which volume she is referring to. Perhaps his *Prolegomena einer medizinischen Anthropologie: Ausgewählte Aufsätze* (Berlin: Springer, 1954).

4184b. GENDARME de BÉVOTTE, G. *Don Juan dans la peinture et la musique*, Sáenz-Alonso, No. 4382a, notes that this was a volume three promised but not published.

4186. —. La Légende de Don Juan. This valuable, basic study, in the original 1906 form, now available as a Slatkine reprint, Geneva, 1970.

4204a. GUALCO, LUIS. “Don Juan Tenorio,” *Revista de la Comisión de Teatro Municipales* (Montevideo) 2, 5. Given as cited in Hesse, No. B11a, above. I cannot locate it. May be only a Zorrilla review.

4204b. GUERRERO ZAMORA, JUAN. Sáenz-Alonso, No. 4382a, pp. 309-10, mentions chapters on donjuanism in his *Historia del teatro*. The reference must be to his *Historia del teatro contemporáneo* (Barcelona: Juan Floris, 1961-67). I, 158-59 discusses Valle-Inclán’s character Bradomín; IV, 119-21, Lenormand’s play; IV, 151-55, Shaw’s *Man and Superman*.

—. (HINKLE, D. See No. 3318.176a, above.)

4226a. *ISASI ANGULO, AMANDO C. Don Juan: Evolución dramática del mito. Barcelona: Bruguera, 1972. "Edición, estudio preliminar y bibliografía seleccionada por..." 668p. I assume an anthology; Bruguera has several other volumes in this series on Lope de Vega, Juan Ruiz, etc.

4235b. *KUNZ, Sánchez-Alonso, No. 4382a, says that he did something on Don Juan. I cannot locate it.

(KEUNZ, S. See Nos. 3318. 206a-206b, above.)

(ARCHER, CLAUDE. See No. 4075, above.)

(LAFORA, GONZALO. Sánchez-Alonso, No. 4382a, p. 59, speaks of a discussion by him on Don Juan. Must be a reference to Gonzalo Rodríguez Lafora: see No. 4371 in the 1965 bibliography.)

4248a. LITTLE, WILLIAM T. "Don Juanism in Stendhal and 'Clarín.'" Listed in Hispania as a dissert. in progress at Washington Univ., St. Louis, Missouri, 1970. A year or so later Mr. Little wrote to describe it as involving a more general approach to Don Juan (Lacios, Clarín, Valle-Inclán, Stendhal, etc.)


4263. MAAZTU, R. de. La Hora de Don Juan. This reference in Sánchez-Alonso, No. 4382a, must be to Ch. V. of the section on Don Juan from Macez's Don Quijote. Don Juan y la Celestina.

4267a. MANDEL, OSCAR. Three Classic Don Juan Plays, Lincoln: Univ. of Nebraska Press, 1971. Tirso, Molière, and Mozart. Critical apparatus slightly modified from the longer material in his Theatre of Don Juan, passages used where appropriate.


(MÜLLER, F. W. See No. 3318.242c, above.)

4302e. NEGERS, GLADYS. Working on a thesis on Don Juan in the twentieth century Spanish theater, at Tuscaloosa, Alabama.


4323b. PAPINI, GIOVANNI. Il Diavolo. In the English trans. (New York: Dutton, 1954), Ch. VIII, "The Devil and Mankind," deals partly with "The Devil and Don Juan," (pp. 122-24). It mainly concerns Louis Gaufredi, born ca. 1550, who made a pact with the devil if he could "seduce all the women on whom he could breathe." Burned alive at Aix, 1611. Papini wonders whether Tirso knew of him.

4342b. *PORTAL, MARTA. Sánchez-Alonso, No. 4382a, p. 260, attests to her interest in the Don Juan theme. Not clear to what work, if any, she is referring. Portal, a Spanish novelist, has been publishing since ca. 1968.


4382a. SÁENZ-ALONSO, MERCEDES. Don Juan y el donjuanismo. Madrid: Guadarrama, 1969. Add: A rich, thoughtful work, but maddeningly vague in spots to a bibliographer. Also plagued with inaccuracies. Rev. by R. J. Clements: see No. 4108c, above; rev. by Gerald Wade for REH, not in print yet as of this writing.


4405b. *SERRADOR, PEPE. Sánchez-Alonso, No. 4382a, p. 260, attests to her interest in the Don Juan theme. I do not know to which work, if any, of this Spanish novelist Ms. Sánchez is referring.

4405c. *SERRANO, EUGENIA. Sánchez-Alonso, No. 4382a, p. 260, attests to her interest in the Don Juan theme. Again, I do not know to which work, if any, of this Spanish novelist Ms. Sánchez is referring.
VIII. CHRONOLOGICAL LIST OF VERSIONS

This chronological listing of Don Juan versions uses short titles, abbreviations, and the last name only for authors. For fuller details, please consult this and the two previous supplements, section V. There was no list of this type in them. The present list, then, continues the basic one to be found in the 1965 bibliography, pp. 352-70.

Abbreviations are as follows:

- ballet: bal.
- musical of any type: mus. play
- musical composition of any type: mus. comp.
- novel: nov.
- opera: op.
- pantomime: pant.
- any type of play or drama: play
- any type of poem: poem
- any type of story: st.
- Convidado de piedra, convitado di pietra, etc.: C.p.
- Don Giovanni: D. G.
- Don Juan, etc.: D. J.
- Tenorio: T.
- Burlador: B.

The date is earliest known, that of composition or publication. The place is the author's native country, if known. A few undatable items, uses of the name "Don Juan" and paintings (these two classifications are already listed together), and versions merely related to the Don Juan theme have been omitted. Virtually all other versions are given below.

1651
Ca. 1800

1818

1827

Ca. 1833

Second half 19th cent.

1857

1871

1874

1898
Bernis. La Vestida de tois sans. Play. Sp.
Pardo Bazán. La Ultima ilusión de D. J. St. Sp.

1899

First half 20th Cent.
Alfonso and Jaro. D. J. Mus. comp. Sp?
Pemán y Pemartín. La Resurrección. de D. J. St.? Sp.

1901
1903 Saltiveri Vidal. La Filla del comendador. Play, Sp.

Millá Gacio and Bonavia. Las Estatuts del del T. Play, Sp.


Ca, 1911 Blok, Šagi komendora. Poem, Rus.

1912 Burenin. Šagi komendora (?) Poem Rus.

1913 Horts. La Quenta de D. J. Play, Sp.

Millá Gacio and Arroyo. I Dicho T. Play, Sp.


1917 D. J. Motion picture. Port.
Rodríguez Aveicilla and García-Pierrot. La Mascar de D. J. Play, Sp.


1924 Rouff. L'Homme que l'amour empêcha d'aimer. Nov, Fr.
Sarmont. Les Six grimaces de D. J. Play, Fr.

1926 Sebastien, D. J. St, U.S.

1927 Turpin, D. J. malgré lui. Play, Fr.

1928 Chyżeńsko. Expan's'kii Kabalero D. Xuan i Rozita. Nov, Ukraine.

1930 Aranyó. Aventuras de un truhan que se llama D. J. Play, Sp.

1931 Colette. Supplément à D. J. Essay-sketch. Fr.

1932 Hořá, D. J. kommt aus dem Krieg. Play, Ger.


1936 Wimpers and Spoliakanscy. Señorita Carmenta. Mecina, Mus, comp, U.S.


Welle and Falinswa. Feu D. J. Play, Bel.


1952 Mail. D. J. Bal, Fr.


1957 Le Hardoun. Passage de D. J. Nov, Fr.
Leslie, D. J., Jr? U.S.?

1958 Jarre, D. J. Mus, comp. Fr.

Webb. The Delicate Darling. Nov, U.S.

Queen. The Death of D. J. Novelette. U.S.

tyron. Set This House on Fire. Nov, U.S.


Catron and Jenkins. A D. J. in Town. Mus, comp, U.S.
D. J. Beaver. TV play. U.S.
Kasper. Die Drei Nächte des D. J. Play, Ger.
Wiehe. D. J. Mus, comp. U.S.?

1964 Delano and Beaud. D. J. Mus, comp. Fr.
Erickson. Minuetto, Mus, comp, U.S.
Jozok. D. J. Mus, comp. U.S.
Lawrence. D. J. in Melanesia. Poem, Australia.
Steiner. Szene out of D. G. Mus, comp, U.S.?
Van der Buir. The D. J. of Trinidad. Mus, comp, U.S.
Voxman. Davout from D. J. Mus, comp?

Clavel and Rocquet. D. J. de Tirso de Molina. Mus, play, Fr.

Luarea. El D. J. Mus, play.

Corsi. Faust. Op, U.S.
D. J. Motion picture, Mex.


Shelton. D. J. Mus, comp, U.S.?
1970
Brustein, etc. D. J. Play. U. S.
D. G. Motion Picture. Ital.
Schaeffner. Minuet from D. J. Mus. comp. U.S.?
Steensland. Melody from D. G. Mus.
comp. U. S.?

1971
D. J. Motion picture. U.S.
Rota. Fantasia sopra 12 note del D. G.
Mus. comp. Ital.

1972
Slater and Rossi. Again, D. J. Jazz rock
op. U.S.

1973
D. J. Motion picture. Fr.