Philological Papers

(Volume 22)

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Fourth Supplement to _The Don Juan Theme, Versions and Criticism: A Bibliography (1965)_

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Fourth Supplement to
The Don Juan Theme,
Versions and Criticism:
A Bibliography (1965)

This present bibliography covers material published after or missing from my "Third Supplement..." (WVUPP 20 [1973]: 66-106), its two preceding supplements (ibid., 17 [1970]: 102-78; and 15 [1966]: 76-88, already incorporated in the 1970 compilation), and the 1965 book itself. The numbering system of the 1965 volume and the three 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., Tino's Buraldo 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 book or the other supplements. PMLA abbreviations are employed for journals. "KLL" refers to Kindlers Literatur Lexikon (Munich, 1974) and "Oh" to Obliques (Nyon, France; see below, No. 4307b). 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 includes only items from the present list and continues those from the 1965 volume and the 1973 supplement.

No setup is visible in the space of Don Juan versions nor in criticism done on them or on the theme in general. Theses, articles, books, novels, poems, plays, etc. appear in uncounted numbers. Rounded totals to date may be summarized as follows:

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My listing of criticism, as usual, relies heavily on the MLA International Bibliography, the Year's Work in Modern Language Studies, and to varying degrees some hundred other bibliographies. My coverage remains less complete for 1974 and 1975 than for 1971-1973.

I might note at this point that because of the exigencies of time and availability sometimes it is almost impossible to compare texts of earlier and later versions of any given poem or article, let us say. Thus an entry may not state with certainty whether it is to be considered identical with some previous one perhaps verified in another library in another place or time. A bibliographer's love for perfection makes such an admission painful but for all practical purposes occasionally necessary.

Thanking the countless individuals in and out of all the institutions that have extended a helping hand — I have worked more or less extensively in over twenty libraries in three different countries for almost a quarter of a century — would crowd this page, but I must mention a continuing debt to Professor Jerome W. Schweitzer of the University of Alabama and Professor Gerald E. Wade, formerly at Tennessee and Vanderbilt, Professor Asela Concepción Rodríguez-Seda of Rutgers University was kind enough to send me a list of elusive items involving Shaw criticism in Latin America. Robert Karpilak, Lecturer in the Department of Russian Language and Literature at Queen's University in Kingston, Ontario furnished one Czech, two Polish, and two Russian versions and cleared up a mystery over a third Russian and a third Polish entry from my 1965 book. He has also compiled a large number of references to critical studies of Slavic versions, regrettably not included in this current list, through no unwillingness on his part but through lack of opportunity on mine to utilize them. My colleague, Professor Gary L. Harris, has stepped into the breach again and again to protect the grammar and even the alphabets of the Slavic tongues from my rudimentary acquaintance with their nature. Whatever errors remain in transcription or translation should be attributed to my reluctance to impose upon him more often. Another colleague, Professor Harley U. Taylor, has been equally generous in sharing his knowledge of German literature. And finally, my wife Mary, a trained researcher in her own right, has cheerfully shared the long days in many a library and helped proof the endless lines resulting from them.

November 15, 1975
III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

THE DON JUAN THEME IN GENERAL:

B1b. "Bibliographie," Ob, No. 4 (1974): 2-19. Critical books and articles, pp. 2-9; versions, pp. 9-19, with literary, followed by musical, versions arranged by countries, and then a few pictures and illustrations lumped together. All three lists of versions are chronological, not alphabetical. Though no mention of the fact is made, the whole eighteen-page bibliography has been taken almost verbatim out of Leo Weinstein, The Metamorphoses of Don Juan (Stanford, 1959), with an occasional omission, addition, or correction. General criticism is mixed in with books and articles on specific versions; some of the critical entries are actually versions, not criticism (e.g., Crebillon, Fabranches, Puget, Cockain). The collection bears no compiler's signature.


INDIVIDUAL AUTHORS:

(BARBHEY d'AUREVILLY. Hofer, H. See No. 2424.1a.)


IV. THE DON JUAN THEME: ORIGINS


93a. ANON. The Arabian Nights is filled with Don Juan prototypes: see Saad Youssef, my No. 4381b, cited by W. Little (see No. 4248b, below).


157a. Dayan, Moshe, 1915 —. The war hero and recent Defense Minister of Israel has been called a Don Juan more than once by the popular press (e.g., Parade Magazine, 5 May 1974).

161a. Imru' al-Qays, † ca. A.D. 550. Cited by W. Little (see No. 4248b, below) from Saad Youssef (my No. 4381b). Little notes that he was the most infamous poet, trickster, and
seducer that classical Arabia knew, a veritable incarnation of seduction, hybris, and challenge to the gods. He disclaimed his father, insulted a white stone idol that he had consulted about avenging his father’s murder, and was finally killed by the Emperor of Constantinople.

V. THE DON JUAN THEME: VERSIONS

223. ALAS, LEOPOLDO [Claron]. La Regenta. Add: The character Don Alvaro Mesa is called a Don Juan by others in the novel: see especially Part I, Ch. vii. Cf. also the frustrated lover Fermín de Pas. See my 1965 book.


(ALLEGRET, Y. See La Luxure, under “Motion Pictures,” below.)


— ANON. Don Juan: Kjærlighedens Veileder og Livets Lykkestejserne, eller Anvisning til at gjøre Lykke hos Fruentimmerne. En umulværlig Skat for alle Ungtinge, Forelskede, Forløvede og gifte Mænd, hvorved de kunne opnævne Livets skjønlæste Goder og alle Kvinders Kjærlighed. Genudg. i faksimileudg. Strop, 1974. 72 p. Cf. No. 309 (Stockholm, 1872) and No. 345a (Denmark, 1918) in my 1965 book. Both No. 345a and the present facsimile ed. seem to have been printed in Copenhagen. They would seem to derive from the Swedish original (†).

— (ANON. See Nos. 1375b and 1375c.)

— *ANON. Die Eroberungen eines jungen Don Juan auf dem Lande. Trans. and ed., with an afterword, by Erwin Müller. Original title: Les Exploits d’un jeune homme. This is the work usually attributed to Apollinaire. See next entry.)

388. APOLLINAIRE, G. See the entry just above. Also listed in a German trans. by Ilse Walthier-Dulk and Robert Weissert, Die Heldentaten eines jungen D. J. Berlin: Propyläen, 1971.

402a. †ARSAN, EMMANUELLE. Emmanuelle. Autobiographical erotic novel about a young French girl in Bangkok. Fr. Published illegally, it sold over one million copies in seventeen languages. Banned in France in 1963, but published legally in Paris: Terrain Vague, 1967. See No. 1307a, below, under “Motion Pictures.”

(ASHBY, H. See Shampoo, under “Motion Pictures,” below.)


— (BAÑOS, R. de. See No. 1301c, under “Motion Pictures.”)

— (BARBEY d’AUREVILLY, J. See No. 1310a, under “Motion Pictures.”)


— (BATAILLE, GEORGES. See No. 4059c.)

444a. BEARDSLEY, AUBREY, 1872-1898. The Story of Venus and Tannhäuser. Short novel “fragment.” Eng. Part of it was published as Under the Hill, London and New York: John Lane, 1904. Under the new title, it appeared in London, “for private circulation,” 1907. Also New York, 1927, where the foreword claims that it is complete as intended by Beardsley. Among other editions there is Paul Gillette’s, New York: Award Books; London: Tandem Books, 1967. Gillette, in his introd., states that this is the first complete ed. and that he believes that the novel merely appears to be a fragment—a device of Tannhäuser himself. At the end of Ch. i, Tannhäuser is called a “Don John” (after Shadwell?). The Olympia Press in Paris, 1959, brought out Under the Hill, or The Story of
Venus and Tannhäuser, completed by John Glassco (also New York: Grove Press, 1967). The work has enjoyed a curiously lasting popularity, mostly unmerited. It is said to be better described as a pornotopic novel rather than pornographic; Glassco’s completion (No. 444b), I would judge, deserves no such fine distinction: it is pretty hardcore pornography.

(BEATTY, W. See Shampoo, under “Motion Pictures,” below.)

(BENE, C. See No. 1290a under “Motion Pictures,” below.)

(BÉRARD, C. See below under “Paintings.”)

473a.


(BEYLE, H. See below under Stendhal.)

475.


(BOULANGER, L. See No. 1377a under “Paintings.”)

516a.


516b.


(BRESIDIN, R. See No. 1377b under “Paintings.”)

(BROWN, F. M. See No. 1378a under “Paintings.”)

540a.

†BRUNET, MARTA, 1901 —. María Rosa, Flor del Quilén. Novel. Chile, Santiago, 1929. One critic describes the character Pancho Ocares as a “Don Juan de pueblo.”

548a.

BURROWES, JOHN FRECKLETON, 1787 - 1852. Airs from Don Giovanni. Arr. for piano, with flute accompaniment. London, 181 —. (From Mozart’s Don Giovanni.)

551a.

*BUTOR, MICHEL. Une Chanson pour Don Juan (Ouvrage et affiche). Poem. Fr. Paris: Gaston Puel, 1973. Gravures by Staritsky. The story, as the author himself described it in a 1974 lecture, is printed on twenty sheets of paper, ten lines of poetry per sheet. There are spaces of varying length cut out of the lines and cards are provided to place behind the sheets. Each stanza contains a line reading, “I see — — — — — and I am happy.” Names and places have been taken from Shakespeare: Juliette, Desdemona, Illyria, Scotland, England, etc. By changing the cards, the reader can make Don Juan have affairs in different places with different Shakespearean heroines. The trick is somewhat reminiscent of Marc Saporta’s 1962 novel, Composition № I, where the pages were self-contained and loose and the reader could tell his own story by shuffling them. As a commentary on the fickle nature of Don Juan’s loves, the device doubtless makes its point, but as art I must record my relief on hearing the author say that the edition was limited to fifty copies. Butor added, not of course necessarily in defense of either his poem or his morals: “I’m a faithful husband, but that does not mean that I cannot write such a poem. It may even help.”

551b.


551c.


551d.

———. Don Juan dans les Yvelines. Free-verse poem of some 700 lines, almost completely unpunctuated, and published in Ob, Nos. 4-5 (1974). It appears here and there, marginally, through the two issues in the form of 5 x 10cm. simulated cards, printed on both sides, which could be cut out of the magazine. Along with the three preceding entries and No. 2551a-d.1 below, a critical work, No. 551d represents to some extent the current artistic practice of tie-ins: a novel with a motion picture or play or both, records, TV appearances, sporting goods utilizing names from the novel, for instance—all insuring maximum exposure for the work and maximum financial returns. No. 551d is eventually to be published in a deluxe edition, we are told, and the whole present Don Juan complex to be reassembled in a unique collection, Illustrations V. It makes for a bibliographical nightmare, if nothing else.

551e.

——— and HENRI POUSSEUR. Votre Faust. “Fantasie variable, genre opéra.” Fr. Various versions and/or parts of the opera appeared in the NRF 19 (1962): 65-86, 261-89, 461-82, 641-57. Not complete. The second part of the opera includes a marionette show about Don Giovanni and Faust; it may be
found in Ob, No. 4 (1974): 131-34, A more definitive ed. of the work was published by the Centre d’Études et de Recherches Marxistes, Paris, 1968.

556. **BYRON, GEORGE GORDON, Lord —. **Don Juan. Add: See Nos. 1378a (?), 1386a, 1726a, and 1917b (?).

—. *****CAMPOAMOR, RAMÓN de. **El Tren expreso. One critic cites this poem as a Don Juan version. I see no connection.

580a. **CANGIULLO, FRANCESCO, 1888 —. **Don Juan et les quatre saisons. A one-page playlet. Ital. Written in Naples, summer 1914. First staged in Rome, 1916. The tiny play lasts under one minute. In the French script (Ob, No. 5 [1974]: 77) — I do not know the supposed Italian original — there is but one word spoken: “Voilà!” Cangiullo was a member of the Futurism school and along with Marinetti proposed a “theater of surprises.”

599b. **†CASONA, ALEJANDRO. **Las Tres perfectas casadas. Three-act play. Sp. 1941. Character Gustavo Ferrán. The play is based on Schnitzler’s Der Tod des Junggesellen, No. 1626a below, q.v.

—. **(CASSANDRE. See No. 1378b and 1378c under “Paintings.”)


—. **(CAU, J. See No. 1295f under “Motion Pictures.”)


—. **(CHAPLIN, C. See Monsieur Verdoux under “Motion Pictures.”)

619a. **CHEKHOV, ANTON. **Leś. Four-act play. Rus. 1889. In the last act, the wife, who has left her old husband, says on coming back to him that she feels like the ghastly commen- datore in Mozart’s Don Giovanni. The play is an early version of his more famous Djadjia Vanya (1897), which does not seem to have retained these lines. (Trans.: “The Wood-Demon”, “Uncle Vanya.”)

625. **CHOCANO, JOSÉ SANTOS. **The table of contents reads “de,” but the poems themselves more properly read “Epístola a Don Juan” and “Epístola a Doña Inés.” See my 1965 book.


672a. **DANZI, F. **Variationen über ein Thema aus Mozarts Don Giovanni. Add: The theme is La ci darem la mano. See my 1973 supplement.

—. **(DAVID. See No. 1380b under “Paintings.”)

—. **(DELPech, F. S. See No. 1386a under “Paintings.”)

—. **(DESCLOZEAUX. See No. 4124a, below.)


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

721d. Don Juan, Name of a line of sport shirts for young boys from size 6(!) up to men’s sizes, marketed by John Bancroft and Sons. Seen in several stores along the Eastern seaboard of the U. S. A., summer 1975.


734b. “Don Juan,” The name commonly appears in sexual jokes such as the following example heard on the U. S. television show “Hee Haw” 27 Sep. 1975: “You remind me of Don Juan. He’s been dead for years too.”

748. **DUMAS père, A. **Don Juan de Marañón. Add: See No. 1467a.


810a. **FIGUEROA, ROUGE de. **He wrote, produced, modified, or acted in Tinio’s Burbador, according to some scholars. Sp.

838a. **FRISCH, MAX. **Arabeske. Short sketch about a Don Juan who likes the Church because there he met his first, very knowledgeable conquest: she taught him all that he knows

838b. ———. *Die Chinesische Mauer*. Farce in a prologue and 24 scenes. First perf. 19 Oct. 1946 in Zurich. Among the "historical" characters who enter from time to time (Napoleon, Columbus, Pontius Pilate, etc.) is Don Juan Tenorio; he has a speaking role and makes several appearances.

839—. *Don Juan; oder, Die Liebe zur Geometrie*. Add: The play uses the name of Mozart’s Leporello for the servant. It also has reminiscences of Molière, Shaw, and Tirso, among others. Also see Nos. 314a, 1339a, and 1636a.


(GALDÓS, P. See under Pérez Galdós, below.)

(GAUTIER, T. See Nos. 1377a and 1377b under "Paintings.")

(GHELDERODE, M. de. See No. 1397b under "Paintings.")


(Glassco, J. See No. 444b under Beardsley.)

(GLUCK, C. W. von. See No. 1339a under Neumeier.)

880a. GODDARD, LILA B. *Don Juan*. In the *Nova Scotia Book of Verse* (date, etc.?). Can.

(GOLOVIN, A. See No. 1389b under "Paintings.")

895. GRABBE, C. D. *Don Juan und Faust*. Add: See No. 1298 under "Motion Pictures."

905a. †GREEN, JULIEN. *Chaque homme dans sa nuit*. Novel. France-America. 1960. Hero Wilfred Ingram. Prof. Zrimec, No. 4458a below, sees the story as basically a version of the Don Juan theme. The setting is southern U.S.A.


(HILLEMACHER, E. E. See Nos. 1392b and 1392c under "Paintings.")


(IDRESS, R. See No. 1722a under Tibbles.)

1013a. IONESCO, EUGÈNE. *Tuer sans gages*. Three-act play. Fr.-Rum. 1959. G. Lista, my No. 2580a, 2, sees Beckett’s famous final monologue as a second version of Sganarelle’s speech in Molière’s *Don Juan*, Act III, scene i.

1016b. IVANAC, IVICA. *Odmor za umorne jahuče; ili, Don Juanov osmijeh: romantična igra*. Five-act play. Zagreb: Zagrebačko Dramsko Kazalište, 1961. Characters include Doña Elvira, Don Carlos, and Sganarelle (who gives the last speech in the play) — obvious debts to Molière. (Trans.: "Recreation for a Tired Cavalier; or, Don Juan’s Smile: A Romantic Game.")


(Jaekin, J. See Emmanuelle under "Motion Pictures.")

(Javorskij, E. E. See No. 915a under Gubarenko.)

1026. JELUSICH, MIRKO. *Don Juan: Die Todsünden*. Add: Robert Karpiak, of Queen’s Univ., Kingston, Ontario, has ascertained that the novel was originally written in German despite the author’s nationality. The Yugoslavian version is actually a translation by Tomislav Prpić (Zagreb: "Binosa," n.d.).

1037b. JOVANOVIC, DUŠAN, 1939 —. *Don Juan na psu; ali, Zdrav duh v zdravem telesu*. Short novel. Maribor, Yugoslavia: Založba "Obzorja," 1969. (Trans.: "Don Juan Gone to the Dogs; or, A Sound Mind in a Sound Body."). The actual name Don Juan does not appear in the work.


1054. KIERKEGAARD, S. Forfølgerens dagbog. Add: See No. 1457a under Piper.

—. (KOSACH, L. See No. 915a under Gubarenko.)

1077a. *KÜFFNER, JOSEPH, 1776-1856. Don Juan. Arr. as a quartet for flute, violin, alto, and violoncello, Mayence (=Mainz), 1827. This would be an arrangement of one of the arias from Mozart's Don Giovanni.


—. (LACLOS, CH. de. See No. 1353a.)

—. (LACOSTE JEUNE. See No. 1377a under "Paintings.")

—. (LAURITZEN, L. See No. 1300b under "Motion Pictures.")


1158c. LOVEIRA Y CHIRINO, CARLOS. Juan eritollo. Novel. Cuba. Havana, 1927. Character Juan Cabrera is a Don Juan according to one critic, though the attribution seems weak to me.


1192a. †MARESCHAL, ANDRÉ. L’Inconstance d’Hylas. Pastoral drama. 1635 (publication date). Claude K. Abraham, Gaston d’Orléans et sa cour, has studied it and states categorically, "Hylas est un Don Juan." See H. C. Lancaster, History of French Dramatic Literature in the XVIIth Century (Baltimore; Paris, 1929-1942), II, 431 ff., who by inference supports Abraham. The preceding information is courtesy of Prof. Jerome W. Schweitzer of the Univ. of Alabama.

1197. MARQUINA and CATÁ. Don Luis Mejía. Delete the “de” from the title in my 1965 book.

—. (MARTOV. See No. 1300c under "Motion Pictures.")

—. (MASLOV, A. N. See No. 475 under Bežezki.)

1258. MOLIÈRE, Dom Juan. Add: See Nos. 839-40, 1013a, 1016b, 1132, 1375b, 1375c, 1375d, 1378b, 1380b, 1389b, 1392b(?), 1392c, 1398f, 1467a, 1467b, and 1668c.

—. (According to P. Grainville’s 1973 NRF article, my No. 3270a, all of Montherlant’s work is permeated with Donjuanism. Besides the entries I have already listed in my previous bibliographies, he notes the following:)


1271a. †—. Malatesta. Four-act play. 1946. ("In some respects," says Grainville.)


—. (MOREAU LE JEUNE. See No. 1398f under "Paintings.")

MOTION PICTURES, ETC.


—. (Don Juan. See No. 1312, Pantaloons.)

1295e. Don Juan. Correct title? Short film popular in East Germany (the G.D.R.) in the 1970s. In this anti-Don Juan, cautionary tale, the picture’s many victims come to court to testify against the seducer when he is arrested after an automobile accident. In his mortification he gradually turns into a little boy, thus illustrating the Communist point of view that sees in his selfish, childish egocentrism a characteristic of pre-Socialist cultures.


1298. Don Juan et Faust. Add: Jaque Catelain played the role of Don Juan. The story is from Grabbe’s drama.


1301d.  *Don Juan Tenorio*, 1970. Produced by the Department of Spanish and Portuguese at the Univ. of Wisconsin and released by their Bureau of Audio-Visual Instruction. 1971. 30 min., color, 16mm. It consists of excerpts from Zorrilla’s *Don Juan Tenorio* as acted by students in the department. Spanish dialog.


1309a.  †Monseur Verdoux*. Produced and directed and acted by Charles Chaplin. U. S.-Eng. 1947. From an idea by Orson Welles. Verdoux is a sort of Jack-the-Ripper or Bluebeard cum Don Juan.

1312.  Pantaloons. Add: original French title: *Don Juan*. Based on Molière. It was later adapted for television in 1965 by Marcel Bluwal, with Michel Piccoli as Don Juan and Claude Brasseur as Sigarelle (see my No. 1289a in the 1973 supplement).


1318.  MOZART, *Don Giovanni*. Add: See Nos. 432b, 548a, 551e, 619a, 839-840, 869a, 1077a, 1317a, 1378c, 1398a(?), 1684b, and 1754b.

1339a.  NEUMEIER, JOHN. *Don Juan*. Ballet. U.S. 1974(?). Conceived by Neumeier and choreographed by him for the National Ballet of Canada. It uses words at one point from Max Frisch’s *Don Juan*; it also uses Gluck’s ballet and portions of a *Requiem Mass* by Tomás Luis de Victoria, ca. 1548-1611. Rudolf Nureyev danced the lead role at the London, England premiere, 2 April 1975.


PAINTINGS, ETC. (Some of these entries under “painting” must be considered tentative as I lacked in many cases the opportunity to check them thoroughly against the *Ob*, Nos. 4-5 (1974) reproductions from which most of them have been taken.)


—. (STARITSKY. See No. 551a under Butor.)

1414b. PANITZ, EBERHARD. *Die Sieben Affären der Doña Juana*. Novel. East Ger. 1972. The heroine’s real name is Anita Nachtigall, Juana being a nickname bestowed because of her promiscuous ways. The story promotes the Communist idea that Donjuanism reflects the selfish masculine immaturity characteristic of pre-Socialist cultures. The plot is derived from Panitz’s own *Der Siebente Sommer* (Halle: Mitteldeutscher Verlag, 1967), a study of East German working conditions.

—. (PASSAyro, R. See No. 1397b under “Paintings.”)


1467a. PORRET, JEAN-PIERRE. *Don Juan*. Three-act play. Switz. Neuchâtel: Éditions Ides et Calendes, 1971. The play was written 1951-1952. The character Elvire has two brothers, Fernand and Alvaro. One of them kills Don Juan with a thrust of his sword, all of which suggests Molière or Dumas père.

1467b. PORTER, STEPHEN. Adaptation of Molière’s *Don Juan*. Change number from 1467a in 1973 supplement.

—. (POUSSEUR, H. See No. 551e under Butor.)


1486a. †— — — —. Cgyany. Poem. 1824. (Trans.: "The Gypsies.")


1636c. SENDER, RAMÓN. Don Juan en la mancебa. Change number from 1636a in 1970 supplement.

1643. SHAW, GEORGE B. Don Juan in Hell. Add: See No. 1684c(?) under Stephens.


(STARITSKY. See No. 551a under Butor.)

1681a. †STENDHIAL [Henri Beyle]. Armance, ou Quelques scènes d'un salon de Paris en 1827. Novel. Fr. Character Octave de Malivet, the impotent protagonist, and the burlesqued "commander" figure Soubirane, according to William Little, No. 4248b.

1683a. — —. He intended to write a play on the Don Juan theme with tentative titles Le Séducteur, Le Séducteur aimoureux, Le Philosophe aimoureux, according to William Little, No. 4248b.

1684b. — —. Vie de Henri Bruard. Somewhat fictionalized autobiography. 1890 (posthumous). In it he writes, "J'arrivais à Paris avec le projet arrêté d'être un séducteur de femmes, ce que j'appellerait aujourd'hui un Don Juan (d'après l'opéra de Mozart)," as cited by William Little, No. 4248b, from Stendhal, Oeuvres intimes (Paris: Gallimard, 1959), p. 312.

1684c. STEPHENS, ALAN ARCHER, 1925 —. Don Juan in Hell, in his The Sun: Poems (Denver, Colo.: A. Swallow, 1958).


1722a. TIBBLES, G. F. and R. IDRESS. Old Don Juan. Add: This piece was recorded by the Andrews Sisters in the fifties as part of an album entitled Sing! Sing! Sing! It remains sufficiently popular to have been reissued in the seventies by Pickwick, SPC 3382, available in the summer of 1975, as part of the same album. See 1970 supplement.


(TOMAN, J. See No. 1636b.)

(TOWNE, R. See No. 1313a under "Motion Pictures.")

(UKRAINKA, L. See No. 915a under Gubarenko.)
VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2003. 

LOPE: Dineros.

-.1. 


2094a. 

Richeut.

-.1. 


2134. 

LOPE: Fianza.

-.2a. 


-.2b. 

(Valbuena Prat, A. See No. 4434a.)

-.3. 


2141. 

MAÑARA.

-.4a. 

*Chesnelong, Ch. “Le Vrai Don Juan,” Écrits de Paris 152 (Sep. 1957): 89-96. I assume that the article deals with Mañana.

2147ff. 

DON JUAN TYPE.

-.1a-b. 


2150. 

AMIEL.

-.1. 


2155. 

CASANOVA.

-.5a. 


2186. 

VILLAMEDIANA.

-.2. 


2208. 

FAUST.

-.8b. 


-.10b. 


2214. VÁZQUEZ de LECA.


2232a. ALLMEN.


2233. ALMQVIST.


2243a. ALYOSHIN.

—. (R. Karpik. See No. 4232b, below.)

2379. *Tan largo.*


—. (Ferrario de Orduna, L. See No. 3711.28h.)

2384. ANOUILH: *Ornifle.*


2388. APOLLINAIRE: *Exploits.*


2420. BALZAC: *Élixir.*


2424. BARBEY d'AUREVILLY.

—. (Greene, J. See No. 3772.19a.)


2427. BARON.


2444a-b. BEARDSLEY.

-.1. Gardner, Joseph H. "Venus in Aubrey Beardsley's *The Story of Venus and Tanhäuser,* paper read 9 Nov. 1975 at the South Atlantic Modern Language Association meeting in Atlanta, Georgia.


2516a-.2517. BRANCATI.


2516b. BRANCATI: *Paolo il caldo.*


-.2. S[trauss], M[anfred]. Article in *KLL*, VII, 2813.

2522. BRECHT: *Don Juan.*

.5. Grimm, Reinhold. Bertolt Brecht und die Weltliteratur (Nuremberg: H. Carl, 1961), pp. 41-47, 49, 75. There is a fully revised, third ed. (Stuttgart: Metzler, 1971), which I have not seen.


2522a. BRECHT: Puntilla.


.3. ————. “Dionysus versus Marx: Love and Sex in Zuckmayer’s The Merry Vineyard and Brecht’s Herr Puntilla and His Man Matti,” paper scheduled to be read at the South Atlantic Modern Language Association Meeting in Atlanta, Georgia, 7 Nov. 1975.


2539. BROWNING.


2551a-d. BUTOR: Don Juan.


.-5. ————. “Michel Butor Don Juan,” Ob, No. 5 (1974): 86-98. Notes that the article in Critique (see previous entry) was just part of a larger work.

2551e. BUTOR: Faust.


.-4. Pousseur, Henri. See No. 2551e.2 above for his 1966 lecture.


2556. BYRON: Don Juan.


.23g. Lento, Thomas V. "The Epic Consciousness in Four Romantic and Modern Epics by Blake, Byron, Eliot, and Hart Crane," *DAI* 35 (1975): 7911A (Univ. of Iowa).


-127b. ———. "Lord Byron, the Metaphor of the Climates, and Don Juan," paper scheduled to be read at the South Atlantic Modern Language Association meeting in Atlanta, Georgia, 7 Nov. 1975.

2580a. CANGIULLO.


-3. ———. "Quatre questions à F. Cangiullo," ibid., p. 77. With C.'s answers.

2599a. CASONA: Burlador.


2599b. CASONA: Tres perfectas casadas.


2616-2619. CHEKHOV: Platonov.

2658. CORNEILLE.

-1b. **Corneille, Thomas. “Sur de possibles représentations du Dom Juan original au XVIIe siècle en province.” Éd. des Grands Écrivains, Vol. V. I knew of no ed. of Thomas Corneille in five vols. However, his works occupy Vol. V of the five-volume Hachette Grands Écrivains ed. of the Œuvres complètes de Pierre Corneille, 1884-1889; but I find no such article or section in any of the five volumes.


2693. DESNOS: Loveless Nights.


2759. EÇA de QUEIROZ.

2762. -1-2. *Girod, J. An article arguing that Queiroz’ concept of Don Juan was influenced by that of Musset, as recorded in an article published in the Gazeta de Portugal (1866). Arquivos de Centro Cultural Português (Paris) 4 (1972): 704-10.

2777. ESPRONCEDA: Estudiant.ine.

-1d. Alcina, Juan Franch. Introd., notes, etc. to his ed. of Espronceda’s Poéticas completas. Barcelona: Bruguera, 1968.


-11. (Pujals. See No. 2556.78, above.)


2816. FLECKER: Don Juan.


2833b. FRISCH: Chinesische Mauer.

-1. (Stauble, M. See No. 2839-2840.3n, below.)

2839.

2840. -1d. *Allemann, Beda. Article (?) on Frisch’s Don Juan; cited by another critic.


-3h. Matthews, Robert J. “Theatricality and Deconstruction in Max Frisch’s Don Juan,” MLN 87 (1972): 742-52.


FRISCH: Homo Faber.

—. (Stäbule, M. See No. 2839-2840.3n, above.)

GHELDERODE.


GRABBE.


(Gayer, Hans. See No. 2208.10b.)


Wiese, Benno von. "Grabbes Faustbild," Das Reich, Vol. 27 (1941). So cited in another bibliography. Das Reich was a weekly that started in Berlin May 1940. I assume that we are dealing with the same one.

GREEN.


—. (Zrimc, M. A. See No. 4458a, below.)

GUBARENKO.


GUMILEV.

—. (Karpik, R. See No. 4232b, below.)

HEIBERG.


—. H [üger], A [lons]. Article in KLL, VII, 2816.

HEYSE.

—. A [mlong], D [ieltld]. Article in KLL, VII, 2819.


—. Speidel, L. Article in Neue Freie Presse. Renumber from my 1965 book.


—. HOFFMANN.

—. A [wiszs], S [abine]. Article in KLL, VII, 2816.


HORVÁTH.
-6.

JOUVE.
-1.
-2.
Zwirin, M. A. Change No. from 1973 supplement.

JOVANOVIĆ.
-1.

JOYCE.
-2.

KIERKEGAARD.
-1d.
-1e.
-1f.
-1g.
-1h.
-1i.
-1j.


F[au]teck], H[einrich]. Article in KLL, VIII, 3133-34.


(Heiberg, J. L. See No. 3054.11.)


——. Studier i Søren Kierkegaards litterære kunst (Copenhagen: Rosenkilde and Bagger, 1951), pp. 21-43. (Trans.: “Studies in S.K.’s Literary Art.”)


——. (Lange, H. O. See No. 3054.11.)


(Rest, W. See No. 3054. 1k.)

(rob, K. see No. 3694a.17, below.)


KOSACH.

(Nest’eva, M. See No. 2915a.1.)


3085.

LACLOS.

-1.


-1a.


3118.

LENAU.

-1.

Anon. Introd. and notes and biography for Lenau’s Sämtliche Werke. Leipzig: Bibliographisches Institut, 1882.

-2.

B[olzer], C[hrista]. Article in KLL, VII, 2816-17.

-3.


-4.


-5.


-6.


-7.


-8.


-9.


-10.


-11.

Lemoine, A. “Le Faust et le Don Juan de Lenau.” Renumber from my 1965 book.

-12.


-13.


-14.


-15.


3144. LINKLATER: Juan in America.

-15. H[asemann], G[erhard] F. Article in KLL, XII, 5041-42.


3205. MARTÍNEZ RUIZ: Don Juan.


3237. MÉRIMÉE.


3249-3250. MILOSZ.


3258. MOLIÈRE.


-23c. ————. “Dom Juan eller den sociale kontrakt,” in his Tekstens teater: Bidrag til en kritik af den poetiske skænke (Copenhagen: Borgen, 1972), pp. 11-56. This chapter might be the same as the previous article. (Trans.: “D.J. or the Social Contract.”)


(Fuegi, J. See No. 2522.3a.)


No. 14 = Ullstein-Buch, No. 5014. This volume is reported with various titles and even different dates.


-.125b. Potts, D. C. “Dom Juan and ‘Non-Aristotelian Drama,’” in Molière: Stage and Study, pp. 61-72. See No. 3258.41c, above.


-.326ba. MONTHERLANT.


-.3270. MONTHERLANT: Dom Juan.


-.3281. MÖRKE.


3289a. Dom Juan. (Bluwal, M. See No. 3258.22a.)
3307a. Emmanuelle.
3311a. Monsieur Verdoux.
3313a. Shampoo.
-5. Rev. by Helen Istria, Girl Talk (Chicago) 6 (March 1975): 14-17.
3318. MOZART: Don Giovanni (1787).
-188e. ———. “Da Ponte, Don Juan, Mozart,” ibid., pp. 107-12.


-275a. *Roemer, Annegret. "Brief der Marianne von Plat am Graf Finckenstein. Ernst Wiechert: Das Einfache Leben," Almanach (S. Fischer Verlag) 86 (1972): 24-29. [Mehn. e. Preisausschreiben zu zu Leporello fällt aus der Rolle. ] Item found in another bibliography. The name of the count in Wiechert's novel is Pernein. I have not as yet had the opportunity to read the present article.


-3324.3329. MUSSET.

—. (Girodon, J. See Nos. 2759-2762.1-2.)


3339a. NEUMEIER.


3356. OBEY: Homme.


3375d. BÉRAND.
quotations from famous versions or criticism. These devices are at times effective but at others seem overly busy or strained.

The volumes comprise sections on mythology, the versions of Molière and Mozart, other Don Juans, a "Tombeau pour Don Juan," as well as an introduction which includes the bibliographical apparatus. See under the proper headings for individual items or articles. Not all the articles, incidentally, appear in print for the first time here.


(PERROS, GEORGES. See No. 2551a-d.3.)


4349a. RAGUSA, OLGA. Discussion of Don Juan in Italy and various Italian versions and critical studies. See No. 4132d, above.

4350a. RANK, OTTO. *Die Don Juan Gestalt*. Trans. by David G. Winter, and ed. with notes by him, as *The Don Juan Legend*. Princeton, New Jersey: Princeton Univ. Press, 1975. Rank's study; writes Winter (pp. x-xi), was first a paper delivered 26 April 1922; then an article in *Imago* 8 (1922): 142-96; then the book, 1924 (virtually identical with the article, he notes, though I had listed it in my 1970 supplement, p. 167, as an expanded version); then completely rewritten and brought out in a French translation by S. Lautman along with a revised version of his 1914 study of the Doppelgänger as *Don Juan: Une Étude sur le double* (see next entry).

4350b. ———. *Don Juan: Étude sur le double*. Paris: Denoël and Steele, 1932. The first part is a completely rewritten version of the earlier *Don Juan Gestalt*. Rank no longer uses a Freudian, psychoanalytical interpretation. Trans. by S. Lautman.

4377a. ROUSSET, JEAN. "Don Juan ou les métamorphoses d'une structure," *Ob*, No. 4 (1974): 27-33. See the same number in my 1970 supplement. Apparently the same essay, or a cut version of it.

—. (RUANO, N. See No. 3935.56b, above.)

4381c. SAAD YOUSSEF, SOBHI (Winston-Salem State Univ.). "The Don Juan of Classical Arabia." See No. 3711.24a, above.


—. (SCHADE, O. See No. 2208.17a.)


—. (SINGER, ARMAND E. See Nos. 4132 c and 4132 e, above.)


Porret.


Porter.


Pushkin: Kamennyj Gost.


*Druzhinina, N. M. "K voprosu o tradicijach antichnoj dramaturgii v 'malen'kih tragedijah,'" Učenye Zapiski: Leningradskij Pedagogičeskij Institut Imeni A. I. Gertsa 150 (1957): 3-18. (Trans.: "On the Question of Traditions of Antithetical Dramaturgy in the 'Little Tragedies' of P.")


K [och], C [hristoph]. Article in KLL, XII, 5139.


Zagorski, M. "Don Juan..." Renumber from my 1973 supplement; also incorrectly cited as the title of an article or chapter.


(Konick, W. A. See No. 3488.4b.)

-5. Recepter, V. "Ja sel k tebe'…." Renumber from my 1973 supplement.


3570. ROSTAND, E.


-8c. H[eine], M[echthild]. Article in KLL, VII, 2538.


3636a. SEMENOFF.


3636c. SENDER.


3641. SHADWELL.

-3b. Kunz, Don Richard. The Drama of Thomas Shadwell (Salzburg: Institut für Englische Sprache und Literatur, Univ. of Salzburg, 1972), pp. 165-78 and passim.


3643. SHAW: Don Juan.


(Velancy, M. See No. 3644.57b.)

3644. SHAW: Man and Superman.


-21b. *———. "Teatro U. P. R. estrena hoy obra de B. S.,” El Mundo (Puerto Rico) 13 Nov. 1956, p. 10. I assume that "U.P.R." means "La Univ. de Puerto Rico."


(Dolgosos, B. See No. 3258.42a.)
-46b. K[ilgen], W[alter]. Article in KLL, XIV, 5961.

(Mitchenson, J. See previous entry.)
-3692. STRAUSS: Don Juan.
-3694a. STYRON.


3711. TELLEZ.  


"Critical Approaches to Tirso de Molina's El Burlador de Sevilla." Title of a session entirely devoted to this work to be held at the Southern Comparative Literature Association meeting in Knoxville, 13 Feb. 1976, at the Univ. of Tennessee. Subject areas include an historical perspective (the classical Arabian Don Juan) as well as philosophical-religious, psychological, sociological, and structural or structuralist interpretations of Tirso's drama. The five papers are listed in their proper places.  

(Cuartero y Huerta, B. See No. 22141a, above.)  


*David-Peyre, Y. "Un Cas d'observation clinique chez Tirso de Molina," Les Langues Néo-Latines (Paris) 65 (1971): 9-22. Argues that Don Juan died of alcohol poisoning (a claim which prompted one reviewer to note that the guest was stoned).  

Exum, Frances (Winthrop College). "El Burlador de Sevilla: The Play with the Split Personality." See No. 3711.24a, above.  

F[aas], E[gebert]. Articles in KLI, V, 1694-95.  


Menéndez y Pelayo, Marcelino. Estudios de crítica literaria, 2nd series (Madrid: Sucesores de Rivadeneyra, 1912 [orig. ed. 1895]), chapter on Tirso de Molina, pp. 131-200, passim, esp. pp. 188-92, 196. I think this material is the same as my same No. in the 1965 book.

Miller, Michael B. (Gallaudet College). “Some Thoughts on a Philosophical-Religious Interpretation of Tirso’s El Burlador de Sevilla.” See No. 3711.24a, above.


Wade, Gerald E. “Hacia una comprensión del tema de Don Juan y El Burlador,” RABM 77 (1974): 665-708. This is a trans. of his introd. to his ed. of the Burlador (New York: Scribner, 1969), pp. 3-53. Orig. end section on versification omitted; Section I (pp. 3-16) now at the end. Also general.


G[uski], A[ndreas]. Article in KLL, XXIV, 10633.
1974 at the Univ. of Louisville (Kentucky) at the Second Annual Conference on Twentieth-Century Literature. Prof. O'Connor teaches at the State Univ. of New York College at Cortland. Mimeographed abstract available.


3749. UNAMUNO.
3750, etc.


3750. UNAMUNO: Hermano Juan.


3757. VAILLAND.

3758. Vallet-INCLÁN.
3774.


3760. VALE-INCLÁN: Comedias bárbaras.


3768. VALE-INCLÁN: Marqués de Bradomín.

-1. (Ling, D. See No. 3772.20.)

3772. VALE-INCLÁN: Sonatas.

-1c. Anon. Article in KLL, XX, 8879.


3793c. VILLAVERDE.


3925b. ZAICEV.

-1. (Karpiak, R. See No. 4232b, below.)

3932.
3940. ZORRILLA.
VI. THE DON JUAN THEME: GENERAL CRITICISM

4004. AGUSTÍN, FRANCISCO. Don Juan. Madrid: Paez-Bolsa, n.d. This is surely Don Juan en el teatro, etc. See my 1965 book. Marañón's introd. study is also in his Obras completas, 1 (Madrid: E. Calpe, 1968), 437-44.


4059e. ———. "La Conjuracion sacree," ibid., pp. 105-08.


4068b. **BLANCHARD, PAUL. A Latin American critic in 1970 reports that Blanchard has recently done a very excellent book on the Don Juan theme. I can find no reference to it.


4075a. BRAENDLIN, H. P. "Eros, Entropy, and the Modes of Don Juan," paper read at the Second Annual Conference on Twentieth-Century Literature at the Univ. of Louisville (Kentucky), 1 March 1974. Prof. Braendlin teaches at Florida State Univ. At the time copies of the paper and abstracts were available.

—. (BRERETON, G. See No. 4049c above.)

4077a. BRETON, GUY. "Don Juan le maudit sera-t-il canonisé?" In his Antiportraits (Paris: Presses de la Cité, 1968), pp. 251-84.

4084b. BUTOR, MICHEL. "Writing and Sexuality — or Don Giovanni in 1974." Address delivered at the Second Annual Conference on Twentieth-Century Literature at the Univ. of Louisville (Kentucky), 1 March 1974.


4124a. DESCHAMPS, FANNY. Don Juan est-il françois? Paris: Michel, 1973. Reportage (if the reader considers the text to be factual) of a question asked of fourteen young foreign female visitors in Paris and of Georges, a Parisian. The tone is flippant, like the drawings by Descoleaux. The reporter is French herself.


(AROLGNOS, BERTA. See No. 3258.42a.)


4132d. "The Don Juan Theme in European Literature." Title of a seminar held 28 Dec. 1975 at the San Francisco, California meeting of the Modern Language Association. Walter Sokol of the Univ. of Virginia acted as discussion leader. Participants were Olga Raguza (Columbia) for Italian; Katherine M. Littell (Bucknell) for German; Leo Weinstein (Stanford), general; and Edward H. Friedman (Kalamazoo College) for Spanish.

4132e. "The Don Juan Theme: Recent Versions and Present State of Research." A seminar to be held at the MLA meeting in New York City, Dec. 1976. Discussion leader, Armand E. Singer. English, French, German, Slavic, Spanish, Spanish American, and U.S., etc. versions and research to be treated.

4171a. FRIEDMAN, EDWARD H. Discussion of Don Juan in Spain. See No. 4132d, above.


4208a. GUTWIRTH, MARCEL. "Don Juan et le tabou d’inceste," Béaté Festschrift (1971). Other details lacking at the present time.


4226a. ISASI ANGULO, DON JUAN. ... Add to my 1973 suppl. entry: An anthology of the Unamuno and Madariaga, etc. plays, with introd.


4232a. KARPIAK, ROBERT. "Don Juan in Slavic Drama." Dissert. in progress at the Univ. of Ottawa, 1975.


4232c. KATTAN, JORGE. "The Theme of Don Juan." Dissert. in progress at the Univ. of California at Santa Barbara, 1973. Probably the same person as in the following entry.


---. (LISTA, G. See No. 2580a.2.)

4248a. LITTEL, KATHERINE M. Discussion of Don Juan in East Germany today. See No. 4132d, above.


4271-4278. MARANÓN, GREGORIO. Keller, Gary Dennis, “Gregorio Marañón as Literary Critic, Literary Historian, and Biographer of Artists and Writers: His Impact and Significance,” DAI 34 (1974): 6644A-45A (Columbia Univ.). Marañón spent much of his life and filled many pages philosophizing about Don Juan. See Nos. 4271-78 in my 1965 book. Most of these items and those in the current supplement are to be found in his Obras completas.


---. (---. See No. 3205.9a, above.)


---. (MAYER, HANS. See No. 2208.10b.)

---. (MCCREDIE, BRIAN DAVID. See No. 2208.8b.)

---. (MICHÉ, RENÉ. See No. 3318.242d.)


4307b. Obliques: Littérature-Théâtre (Nyons), Nos. 4-5 (1974). Two whole issues devoted to the Don Juan theme, also referred to as Vols. I and II. Also published separately on fine paper as a single bound volume of 320 pp. (300 fr.), including a signed lithograph by José Quiroga, five of whose lithographs figure in the original production (my Nos. 1398b-e). The two issues are filled with articles, letters, reproductions of paintings, and prints. There are a few works of fiction and poetry, or excerpts from them (e.g., by Apollinaire, Butor, Cangiallo, Gautier, Marmont, etc.), critical appreciations of a general nature and of specific works, a bibliography of criticism, and a list of Don Juan versions. In an effort to meld criticism and art or to achieve variety, impact, or an effect of parallelism, two articles may be run simultaneously on facing pages; or one along the edge of the page, the other in the body; or an article juxtaposed marginally against short


4432c. URTIAGA, ALFONSO. "Máscaras místicas en el tema de Don Juan," Hispano, No. 46 (Sep. 1972): 1-17. Unamuno, Grau, Kierkegaard, Machado, Zorrilla, etc.


4434a. VALBUENA PRAT, ÁNGEL. Historia del teatro español (Barcelona: Noguer, 1956), pp. 105-25 (Tirso, Molière, Lope, general); 499-526 (mainly Zorrilla); 516-18 (Marquina, M. Sierra, Machados).


(WADE, G. See No. 3711.87, above.)


4447a. WEINSTEIN, LEO. "Inherent Dramatic Balance in the Don Juan Subject." See No. 4132d, above.


VIII. CHRONOLOGICAL LIST OF VERSIONS

This chronological listing of Don Juan versions uses short titles, abbreviations, and only the last name for the author. See Section V, above, for fuller details. Items with a "*" and paintings have been omitted. See Nos. 1375b-1398f, above. The abbreviation for a ballet is "ballet." Any type of musical composition except operas, "mus. comp."; motion picture, "mot. p.;" novel, "nov.;" opera, "op.;" any type of drama, "play;" any type of poetry, "poem;" story, "story." AAJ stands for Don Juan, "D. J. " for Don Giovanni, etc. The date is the earliest known, that of composition or publication; the place, the author’s native country if known.


Künstler, D. J. Mus. comp. Ger.? 1820-25.

Oehlmann. Der Pfeiffer, etc. Play. Eng. 1880.


———. Arabeske. St. 1948.


1969

Anon. Music for Frisch’s D. J. 1969?


1970


1971

Moyle. D. G. Poem. U. S.

1972


1973

Barrow. Madama! Mus. comp. U. S.?
Butor. Une Chanson pour D. J. Poem. Fr.

1973


S.

Thomas. D. J. Mus. comp. U. S.


1974


1975

Beutin. Komm wieder D. J. Nov.? Ger.?