

WEST VIRGINIA UNIVERSITY BULLETIN

Philological Papers

(Volume 22)

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Philological Papers

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Series 76, No. 6-4

December, 1975

Issued Monday, Wednesday, and Friday
Second class postage paid at
Morgantown, W. Va. 26506

The Pseudo-Arnaldian Regimen sanitatis salernitanum Contents

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The publication of the *Philological Papers* is sponsored jointly by the Departments of English and Foreign Languages in the College of Arts and Sciences, West Virginia University.

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.

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., Tirso's *Burlador* 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 "Ob" to *Obliques* (Nyons, 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 letup is visible in the spate 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 undiminished numbers. Rounded totals to date may be summarized as follows:

	versions	studies on individual versions	general studies (not including reviews of these studies)
1965 book	1985	2125	470
1970 synoptic supplement (= Nos. I and II)	185	355	110
1973 supplement	65	220	35
1975 present supplement	<u>120</u>	<u>485</u>	<u>70</u>
GRAND TOTALS	2355	3185	685

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 Karpiaik, 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., Crèveillon, Fabranches, Puget, Cockain). The collection bears no compiler's signature.
- B2a. Davay, Paul. "Filmographie sommaire," *Ob*, No. 4 (1974): 20-21. Interesting list of films dealing with the Don Juan theme.
- . (Gnüg, H. See No. 4190a, below.)
- B11b. Hesse, Everett W. "Adiciones al suplemento octavo a la bibliografía general de Tirso de Molina," *Estudios* 8 June 1972: 6 pages.
- . (Little, W. T. See No. 4248b, below.)
- B14d. Singer, Armand E. "Third Supplement to *The Don Juan Theme, Versions and Criticism: A Bibliography* (1965)," *WVUPP* 20 (1973): 66-106. Rev. by Doris T. Stevens, *Hispania* 57 (1974): 177.

INDIVIDUAL AUTHORS:

- . (BARBEY d'AUREVILLY. Hofer, H. See No. 2424.1a.)
- B30b. FRISCH. *Petersen, Klaus-Dietrich. Bibliog. on Frisch in Eduard Stäuble, *Max Frisch: Gesamtdarstellung seines Werkes* (St. Gallen: Erker, 1971).
- B30c. KIERKEGAARD. Lawson, Lewis A. "A Bibliography of Periodical Articles in the English Language about Søren Kierkegaard," in his ed. of *Kierkegaard's Presence in Contemporary American Life: Essays from Various Sources* (Metuchen, New Jersey: Scarecrow, 1970), pp. 253-94.

—. (———. Thompson, J. See No. 3054. 12e.)

- B38a. STYRON. Bryer, Jackson R. "William Styron: A Bibliography," in Robert K. Morris and Irving Malin, eds., *The Achievement of William Styron* (Athens: Univ. of Georgia Press, 1975), pp. 242-77.

IV. THE DON JUAN THEME: ORIGINS

THE DON JUAN-LIKE FIGURE IN LITERATURE:

- 92a. 'ALI ibn HAZM, 994-1064, of Córdoba. *The Ring and the Dove: A Treatise on the Art and Practice of Arabian Love (Tawq al-Hamānah)*. Trans. A. V. Arberry (London: Luzac, 1953). Poetry. Arab. Cited from Saad Youssef (my No. 4381b) by William Little (see No. 4248b, below). Little adds that Américo Castro, *The Spaniards: An Introduction to Their History*, trans. Willard F. King and Selma Margaretten (Berkeley: Univ. of Cal. Press, 1971), p. 156, considers it prototypical Don Juan material.
- 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).
- 94a. ANON. *Richeut*. Old French twelfth-century fabliau. Character Samson.
- 129a. TÉLLEZ, GABRIEL [Tirso de Molina]. *Tanto es lo de más como lo de menos*. Play. Sp. 1618-1619 (?). F. W. Müller, *BRP* 9 (1970): 199-228 (see my 1973 suppl., No. 3318.242c), considers this play a source for Leporello's list in Mozart's *Don Giovanni*.

- . —. *La Villana de Vallecás*. Play. One critic considers it to contain Don Juan elements, but I confess that I cannot see the connection.

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY:

- 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-Quys, † 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 disdained 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 [Clarín]. *La Regenta*. Add: The character Don Alvaro Mesía 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.
- 223a. †———. *Su único hijo*. Novel. Sp. 1890. Character Bonifacio Reyes, the anti-heroic protagonist.
- . (ALLÉGRET, Y. See *La Luxure*, under "Motion Pictures," below.)
- 232a. ALLMEN, RICK. *Stanley: The Don Juan of Second Avenue*. Novel. U.S. 1974.
- 290b. *ANON. *Don Juan*. Published by the German firm, Langen-Müller; in print, 1973-1974.
- 314a. *ANON. Frisch's *Don Juan* (my Nos. 839-840), in *Four Plays*, trans. by Michael Bullock (London: Methuen, 1969), is listed with accompanying music.
- . ANON. *Don Juan: Kjaerlighedens Veileder og Livets Lykkesjerner, eller Anvisning til at gjøre Lykke hos Fruentimmerne. En uundværlig Skat for alle Ynglinge, Forelskede, Forlovede og gifte Maend, hvorved de kunne opnæae Livets skjønneste Goder og alle Kvinders Kjaerlighed*. Genudg. i faksimileudg. Scoop, 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 Walther-Dulk and Robert Weisert, *Die Heldenaten 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.)
- 417a. BALDUCCI, ALFREDO, 1920-. *Don Giovanni al rogo*. Play. Ital. In *Il Dramma*, N.S. Nos. 374-375 (Nov.-Dec. 1967): 111-31. *Also in *Italian Theatre Review* 17 (Jan.-March 1968), with French and English texts, as *Don Juan at the Stake*.
- . (BAÑOS, R. de. See No. 1301c, under "Motion Pictures.")
- . (BARBEY d'AUREVILLY, J. See No. 1310a, under "Motion Pictures.")
427. BARON. Correct title to *L'Homme à bonne fortune*. See my 1965 book.
- 432a. †BARROS, JUAN. *Don Lindo*. Short novel. 2nd ed. Santiago de Chile: La Nación, 1936.
- 432b. BARROW, EDGAR L. Band arrangement of the "Catalogue Aria" from Mozart's *Don Giovanni*. C. by Leonard B. Smith, 5 Nov. 1973. U.S. (?)
- . (BATAILLE, GEORGES. See No. 4059c.)
- 444a—444b. 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 Beardsley 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 pornographic 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. *BEUTIN, WOLFGANG. *Komm wieder Don Juan*. Novel? Darmstadt: Blaschke, 1975.
- . (BEYLE, H. See below under Stendhal.)
475. BEŽEJKI, A. N. [Aleksej Nikolaevich Maslov]. Correct the entry from my 1965 book: *Sevil'skij Obol'stitel'*. Four-act drama. Rus. Saint Petersburg, 1897. Based on the D. J. concept of L. Viardot: see my 1965 book, No. 4440. (Trans.: "The Seducer of Seville.")
- . (BOULANGER, L. See No. 1377a under "Paintings.")
- 516a. †BRANCATI, VITALIANO. *Il Bell'Antonio*. Novel. Ital. 1949. See No. 1288, under "Motion Pictures," in my 1965 book.
- 516b. † —. *Paolo il caldo*. Novel. 1955 (published posthumously).
- . (BRESDIN, R. See No. 1377b under "Paintings.")
- . (BROWN, F. M. See No. 1378a under "Paintings.")
- 540a. †BRUNET, MARTA, 1901 —. *Maria Rosa, Flor del Quillén*. 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 № 1*, 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."

* —. *Une Chanson pour Don Juan* (Texte et présentation critique). Poem. *Degrés* (Paris review), No. 1 (Jan. 1973).

* —. *Don Juan dans l'Essonne*. A fragment arranged for *Métamorphoses*, Nos. 19-20.

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*. "Fantaisie 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.")
- 600a. CASSITY, TURNER. *Don Juan and the Painted Fan*. Poem in his *Watchboy, What of the Night?* (Middletown, Conn.: Wesleyan Univ. Press, 1966). U.S.
- . (CAU, J. See No. 1295f under "Motion Pictures.")
- 607a. CERLONE, FRANCESCO, 1730-1812. *Il Nuovo convitato di pietra*. Ital. Play. Published 1789; possibly written as early as 1770. Another title: *Il Convitato di pietra*. See Stefan Kunze, No. 4235d below, pp. 29-32.
- 610a. CESBRON, GILBERT, 1913 —. *Don Juan en automne*. Novel. Paris: Laffont, 1975.
- . (CHAPLIN, C. See *Monsieur Verdoux* under "Motion Pictures.")
- 619a. CHEKHOV, ANTON. *Leši*. 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 ghostly *commendatore* in Mozart's *Don Giovanni*. The play is an early version of his more famous *Djadja Vanja* (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.
- 653a. COOK, RICHARD. *Don Juan in Paradise*. "A moral comedy" in two acts. Includes lyrics and music to one song. U.S.(?). C. 9 April 1973.
- 663a. †CRÉBILLON fils, 1707-1777. *Le Sopha. Conte moral*. Fr. 1742. A Don Juan becomes temporarily impotent.
- 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.")
- . (DESCLOZEAX. See No. 4124a, below.)
- 703a. DILLARD, BOB. *Don Juan in Kansas*. "A trivial musical adventure." Two acts. U.S.(?). C. 6 June 1973.
- "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 seabord of the U. S. A., summer 1975.
- 726b. *Don Juan überm Sund*. Love poems, ed. Wulf Kirsten and Wolfgang Trampe. Berlin: Aufbau, 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 Maraña*. Add: See No. 1467a.
- 768a. †EGK, WERNER. *Casanova in London*. Ballet. Ger. Ca. 1969. Cf. No. 769 im my 1973 supplement.
- 810a. FIGUEROA, ROQUE de. He wrote, produced, modified, or acted in Tirso's *Burlador*, 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

- about love. Switz. Nov. 1948. In his *Tagebuch 1946-1949* (Frankfurt am Main: Suhrkamp, 1950), p. 325.
- 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.
840. ———. *Homo Faber: Ein Bericht*. Novel. 1957. The protagonist, Walter Faber, an overly intellectual rationalist, resembles the Don Juan of his Nos. 839-40.
- . (GALDÓS, P. See under Pérez Galdós, below.)
- . (GAUTIER, T. See Nos. 1377a and 1377b under "Paintings.")
- . (GHELDEROODE, M. de. See No. 1397b under "Paintings.")
- 869a. GILBERT JACK. *Don Giovanni on his Way to Hell*. Poem in *Views of Jeopardy* (New Haven: Yale Univ. Press, 1962; Yale Univ. Series of Younger Poets, Vol. 58). U. S. Stanza II is also in *The New Modern Poetry: British and American Poetry Since World War II*. New York: Macmillan, 1967.
- . (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. Zrimc, No. 4458a below, sees the story as basically a version of the Don Juan theme. The setting is southern U.S.A.
- 915a. GUBARENKO, VITALI. *Kamennyj Vlastelin*. Ballet. Ukrainian. Libretto by E. Javorskij. Choreographed by A. Shekero, balletmaster at the Kiev theater where the work premiered. 1970 or earlier. Based on Lesja Ukrainka (Larisa Kosach)'s play (see my No. 1070 in the 1965 book). (Trans.: "The Stone Ruler.")
- . (HILLEMACHER, E. E. See Nos. 1392b and 1392c under "Paintings.")
- 982a. HOLMES, THEODORE. *Don Juan and the Ur-Don Juan*. in his *An Upland Pasture: Poems* (Nashville: Vanderbilt Univ. Press, 1966), pp. 43-45. Seventy-two-line lyric poem. U. S. Apparently written in 1966.
- . (IDRESS, R. See No. 1722a under Tibbles.)
- 1013a. IONESCO, EUGÈNE. *Tueur sans gages*. Three-act play. Fr.-Rum. 1959. G. Lista, my No. 2580a.2, sees Bérenger's famous final monologue as a second version of Sganarelle's speech in Molière's *Dom Juan*, Act III, scene i.
- 1016b. IVANAC, IVICA. *Odmor za umorne jahače; 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.")
- 1016c. JACKIEWICZ, ALEKSANDER. *Śmierć Donżuana*. Novel. Pol. Warsaw, 1959. A contemporary story about an old roué. (Trans.: "Death of a Don Juan.")
- . (JAECKIN, J. See *Emmanuelle* under "Motion Pictures.")
- . (JAVORSKIJ, 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. JOVANOVIĆ, 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.
- 1040a. JUAREZ, KIM and KEITH WATKINS. *Don Juan*. Song. Words by Watkins and words and music by Juarez. U. S.(?), C. 12 Oct. 1973.
- 1044b. KARINTHY, FERENC. *Don Juan éjszakája*. Novelette. Hun. 1943. In *Ösbemutató: Két regény* (Budapest: Szépirodalmi

- Könyvkiadó, 1972). (Trans.: "The Night of Don Juan. First Showing: Two Novels.")
1054. —. KIERKEGAARD, S. *Forførerens 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), 182-. This would be an arrangement of one of the arias from Mozart's *Don Giovanni*.
- 1084a. *LACHMAN, EVA. *Don Juan in Heaven*. C. by her 24 May 1974 in the drama and oral recitation category.
- . (LACLOS, CH. de. See No. 1353a.)
- . (LACOSTE jeune. See No. 1377a under "Paintings.")
- . (LAURITZEN, L. See No. 1300b under "Motion Pictures.")
- 1136a. LIEPMANN, HEINZ, 1897-1932. *Don Juan und Werther*. Drama. Ger. First perf. in Darmstadt. Mentioned in *Die Literatur* 34 (1932): 417.
- 1158c. LOVEIRA y CHIRINO, CARLOS. *Juan criollo*. Novel. Cuba. Havana, 1927. Character Juan Cabrera is a Don Juan according to one critic, though the attribution seems weak to me.
- 1173a. MCCLOSKEY, JOHN MARK. *Don Juan in his Goodbye, But Listen: Poems* (Nashville: Vanderbilt Univ. Press, 1968). U. S.
- 1181b. MAHEN, JIRI [Antonin Vančura], 1882-1939. *Juanův konec*. Short play. Czech. Prag, 1905. (Trans.: "Don Juan's End" — i.e., death.)
- 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 CATA. *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, 1312, 1375b, 1375c, 1375d, 1378b, 1380b, 1389b, 1392b(?), 1392c, 1398f, 1467a, 1467b, and 1668c.
- . (According to P. Grainville's 1973 *NRF* article, my No. 3270.7a, all of Montherlant's work is permeated with Don-juanism. Besides the entries I have already listed in my previous bibliographies, he notes the following:)
- 1268a. †MONTHERLANT, HENRY de. *Bestiaires*. Novel. Fr. 1926. Character "le jeune initié."
- 1271a. †———. *Malatesta*. Four-act play. 1946. ("In some respects," says Grainville.)
- 1271b. †———. *La Marée du soir* (carnets 1968-1971). Paris: Gallimard, 1972.
- 1271c. †———. *La Rose de sable*. Novel. 1932 (pub'd. 1954). Character Guiscart.
- . (MOREAU le jeune. See No. 1398f under "Paintings.")
- MOTION PICTURES, ETC.**
- 1290a. *Don Giovanni*. Add: Original story by Carmelo Bene. See 1973 supplement. And see 1970 supplement, No. 1295d (original entry number).
- . (*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.
- 1295f. *Don Juan*. Retitle *Don Juan 1973*. By Roger Vadim and Jean Cau. Brigitte Bardot as the female Don Juan perishes in flames — a sort of Jeanne d'Arc "à rebours," one critic calls her. Formerly No. 1295e.
1298. *Don Juan et Faust*. Add: Jaque Catelain played the role of Don Juan. The story is from Grabbe's drama.
- 1300b. *Un Don Juan moderne*. Burlesque French film, by Lau Lauritzen. 1914.

- 1300c. *Don Juan ressuscité*. Directed by Martov. Rus. 1915. Paul Davay, *Ob*, No. 4 (1974): 20, describes the hero as perverse and deliquescent (sic) in this morbid, decadent film typical of the dying days of Czarist Russia.
- 1301c. *Don Juan Tenorio*. Directed by Ricardo de Baños. Sp. 1906. From Zorrilla. Davay, *Ob*, No. 4 (1974): 20, thinks that this is the first of all the Don Juan films.
- 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.
- 1307a. †*Emmanuelle*. Directed by Just Jaeckin. Screenplay by Jean-Louis Richard from the novel by Emmanuelle Arsan (see No. 402a). Fr. Current in the U. S., spring 1975. Notorious X-rated, pornographic box-office success. Sylvia Kristel as Emmanuelle; Alain Cuny as the old roué, actually called a Don Juan in the film.
- 1310a. *La Luxure*. Directed by Yves Allégret. Fr. 1952. From Barbey d'Aurevilly's *Le Plus bel amour de Don Juan*.
- 1311a. †*Monsieur 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: *Dom 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 Sganarelle (see my No. 1289a in the 1973 supplement).
- 1313a. †*Shampoo*. Directed by Hal Ashby. Screenplay by Robert Towne and Warren Beatty. U. S. 1975. Widely accepted as a depiction of a Don Juan hairdresser at work in Hollywood. Beatty in the lead role; Julie Christie, Goldie Hawn, and Lee Grant as his victims and collaborators.
- 1315a. MOTT, MICHAEL. *Don Juan in Winter*. Twenty-line, five-stanza poem in the *Georgia Review* 28 (1974): 319. U.S.
- 1317a. MOYLES, LOIS. *Don Giovanni*. A poem in her *I Prophesy Survivors* (Andes, N.Y.: Woolmer-Brotherson, 1971). U. S.
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.
- 1353a. †NOZIÈRE, FERNAND [Fernand Weyl], 1874-1931. *Les Liaisons dangereuses*. Three-act play. Fr. Paris, 1908. First perf. 14 Oct. 1907. Dramatization of Laclos' novel, No. 1085. See my 1965 book.
- 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.)
- 1375b. ANON. Engraving for Act I of Molière's *Dom Juan*. Reproduced in *Ob*, No. 4 (1974): 29.
- 1375c. ANON. Engraving for Molière's *Dom Juan*, reproduced in *Ob*, No. 4 (1974): 27. Banquet scene.
- 1375d. BÉRARD, CHRISTIAN, 1902-1949. Sets for Jouvet's production of Molière's *Dom Juan*. Fr. Reproduced in *Ob*, No. 4 (1974): 46, 77, 86, 87.
- 1377a. BOULANGER, LOUIS, 1807-1867. Frontispiece for Gautier's *Comédie de la mort*, engraved on wood by Lacoste jeune. Fr. Reproduced in *Ob*, No. 5 (1974): 61.
- 1377b. BRESDIN, RODOLPHE, 1822-1885. Set of lithographs of the *Comédie de la mort*, which inspired Gautier for his poem of the same title. Fr. Reproduced in *Ob*, No. 5 (1974): 62-65.

- 1378a. BROWN, FORD MADDOX. Painting(?) of the shipwreck scene from Byron's *Don Juan*. Eng. In the Musée du Luxembourg. May be the same as No. 1378 in my 1965 book. Reproduced in *Ob*, No. 5 (1974): 21.
- 1378b. CASSANDRE. Sets and costumes for the Aix-en-Provence production of Molière's *Dom Juan*. Fr. Reproduced in *Ob*, No. 4 (1974): 34, 35, 36, 37, 38, 94, 95, 113.
- 1378c. ———. A similar group of sets and costumes for the Jouvet production of Mozart's *Don Giovanni*. See No. 3318.189 in my 1965 book.
- 1380b. *DAVID. *Tomb of the Commander (=Sganarelle Inviting the Commander to Dinner)*. Which David? Among the thirty or so artists of that name I find no painting listed, not even for the famous Jacques Louis David, 1748-1825; perhaps the watercolorist and lithographer Jules David, 1808-1892. Both of course were French. Reproduced in *Ob*, No. 4 (1974): 32.
- 1386a. DELPECH, FRANÇOIS S., 1778-1825. Lithograph of Don Juan's shipwreck, in Byron's poem. From Vernet. Fr. Reproduced in *Ob*, No. 5 (1974): 21.
- 1386b. DESCLOZEAUX. Drawings. See No. 4124a, below.
- 1389b. GOLOVIN, ALEXANDER, 1863-1930. Costumes for Meyerhold's production of Molière's *Dom Juan*. Rus. Reproduced in *Ob*, No. 4 (1974): 67, 69, 70, 72. See under Meyerhold, No. 3258.106 in my 1965 book.
- 1392b. *HILLEMACHER, EUGÈNE ERNEST, 1818-1887. A painting on Don Juan. Fr. 1864.
- 1392c. *———. Some vignettes engraved by him of Don Juan. Reproduced in *Ob*, No. 4 (1974): 30 and 31. One encyclopedia notes that a number of his favorite paintings were reproduced as engravings by his brother Frédéric for an ed. of Molière's plays. Perhaps these vignettes are the brother Frédéric's work, too.
- 1397b. PASSAURO, RAYMOND. Settings for Ghelderode's *Don Juan*. One set shown in *Ob*, No. 5(1974): 83.
- 1398a. *QUAGLIO, JOSEPH. Set for the cemetery scene, apparently for a Mannheim, Germany production of

- Mozart's *Don Giovanni*. Reproduced in *Ob*, No. 4 (1974): 124.
- 1398b- *QUIROGA, JOSÉ. *Études sur le thème de Don Juan*.
- 1398e. Set of designs. Reproduced in *Ob*, No. 5 (1974): cover p. 2, and 102, 114, 118, 132. See No. 4307b, below.
- 1398f. *RIBAULT, J.-F., 1767-1820. Engraving after Moreau *le jeune* of Molière's *Dom Juan*, Act IV, scene xii. Cf. No. 1394 in my 1965 book. Reproduced in *Ob*, No. 4 (1974), 28. Same Ribault as I have listed?
- . (STARITSKY. See No. 551a under Butor.)
- 1414b. PANITZ, EBERHARD. *Die Sieben Affären der Doña Juanita*. Novel. East Ger. 1972. The heroine's real name is Anita Nachtigall, Juanita 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.
(PASSAURO, R. See No. 1397b under "Paintings.")
- 1434c. †PÉREZ GALDÓS, BENITO. *Fortunata y Jacinta*. Novel. Sp. 1886-1887. Character Juanito Santa Cruz.
- 1457a. PIPER, MYFANWY. *The Seducer*. Two-act play. Wales? London: Duckworth, 1958. Adapted from Kierkegaard's *Diary of a Seducer*.
- 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 Alvare. 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 *Dom Juan*. Change number from 1467a in 1973 supplement.
- . (POUSSEUR, H. See No. 551e under Butor.)
- . ***PRICE, EUGENIA. *Don Juan McQueen*. Novel. U. S. 1974. No connection with the Don Juan theme. Deals with an historical character.

1480. †PRZYBYSZEWSKI, STANISLAW, 1868-1927. Correct entry in my 1965 book: *Homo sapiens*. Novel. Pol. Lwow, 1901. Possibly 1898. Eng. trans. New York: Knopf, 1915. Character Falk, the hero.
- 1485a. †PUSHKIN, ALEXANDR S. *Baxčarajskij Fontan*. Poem. Rus. 1822. (Trans.: "The Fountain of B.")
- 1486a. †———. *Cygany*. Poem. 1824. (Trans.: "The Gypsies.")
- 1488a. †———. *Kavkazskij Plennik*. Poem. 1820-1821. (Trans.: "The Prisoner of the Caucasus.")
- 1489b. †———. *Poltava*. Poem. 1828.
- . (QUAGLIO, J. See No. 1398a under "Paintings.")
- . (QUIROGA, J. See Nos. 1398b-1398e under "Paintings.")
- . (RIBAULT, J. -F. See No. 1398f under "Paintings.")
- . (RICHARD, J. -L. See No. 1307a under "Motion Pictures.")
- 1557a. *ROHMER, SAX [Arthur Sarsfield Ward]. *He Deals with Don Juan*. One of the *Exploits of Captain O'Hagan*. Short story. Eng. London: Jarrold, 1916.
- 1626a. †SCHNITZLER, ARTHUR. *Der Tod des Junggesellen*. Short story. Aus. 1907. First appeared in *Österreichische Rundschau* 15 (April 1908). See No. 599b under Casona.
- 1636a. SEMENOFF, IVAN, 1917 —. *Don Juan; ou, L'Amour de la géométrie*. Opera. Rus. First perf. 24 April 1969, in St. Denis, outside Paris. Libretto by Max Frisch.
- 1636b. *SEMRÁD, V. *Don Juan*(?). Dramatization of J. Toman's novel (No. 1727: see my 1965 book). 1957. I know nothing at all of this playwright.
- 1636c. SENDER, RAMÓN. *Don Juan en la mancebía*. Change number from 1636a in 1970 supplement.
1643. SHAW, GEORGE B. *Don Juan in Hell*. Add: See No. 1684c(?) under Stephens.
1644. —. *Man and Superman*. Add: See Nos. 839-840 under Frisch.
- . (SHEKERO, A. See No. 915a under Gubarenko.)
- 1665b. SMITH, CLARK ASHTON, 1893-1961. *Don Juan Sings*. In his *Selected Poems* (Sauk City, Wisconsin: Arkham House, 1971). U. S.

- 1668c. SOREL, CHARLES, 1597 or 1602?-1694. *Polyphile, ou L'Amant de plusieurs dames*. In his *Oeuvres diverses, ou Discours meslez*. Paris: Compagnie des Libraires, 1663. Debate, or Socratic dialogue. Barko, No. 3258.14a below, thinks it is a source of Molière's *Dom Juan*.
- . (STARITSKY. See No. 551a under Butor.)
- 1681a. †STENDHAL [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 amoureux*, *Le Philosophe amoureux*, according to William Little, No. 4248b.
- 1684b. —. *Vie de Henri Brulard*. 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'appellerais 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 Sum: Poems* (Denver, Colo.: A. Swallow, 1958).
1711. TÉLLEZ, GABRIEL. *El Burlador de Sevilla*. Add: See Nos. 810a, 839-840, and 1895b.
- 1719b. THOMAS, VIC. *Don Juan*. Words and music by him. C. Pocket Full of Tunes, Inc. & Papa Toad Music, 7 Feb. 1973.
- 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.
- 1726a. TOLSTOI, N. *Don Zhuan*. Satirical poem with divagations, loosely based on the Byronic manner. Rus. Moscow, 1901.
- . (TOMAN, J. See No. 1636b.)
- . (TOWNE, R. See No. 1313a under "Motion Pictures.")
- . UKRAINKA, L. See No. 915a under Gubarenko.)

- 1754b. USTINOV, PETER. He conceived, designed, and directed a version of Mozart's *Don Giovanni*. Eng. See *Time* 102 (3 Sep. 1973): 53.
- . (VADIM, R. See No. 1295f under "Motion Pictures.")
- . (VICTORIA, T. L. de. See No. 1339a under Neumeier.)
- 1793c. VILLAVERDE y QUINTANAR, MANUEL. *Carmen y Don Juan*. Three-act drama. Cuba. First staged in Madrid, 1932. Madrid: La Farsa, 1933.
- 1895b. VOSSLER, KARL, 1872-1949. His trans. of Tirso's *Burlador* is free enough that it should probably rate its own number. *Drei Dramen aus dem Spanischen des Tirso de Molina*. Ger. Berlin: Akademie-Verlag, 1953. (*Der Steinerne Gast*.)
- . (WARD, A. S. See No. 1557a under Rohmer.)
- . (WATKINS, K. See No. 1040a under Juarez.)
- . (WELLES, O. See No. 1311a under "Motion Pictures.")
- . (WEYL, F. See No. 1353a.)
- 1917b. WIRPSZA, WITOLD. *Don Juan*. Long philosophical poem. Pol. Warsaw, 1960.
- 1925b. ZAICEV, BORIS K., 1881 —. *Don Zhuan*. Short play. Rus. émigré. In a collection of his writing with the title *Rafael* (Berlin, 1924), the play being the principal item in it.
1935. ZORRILLA y MORAL, JOSÉ. *Don Juan Tenorio*. Add: See Nos. 1301c and 1301d under "Motion Pictures."

VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2003. LOPE: *Dineros*.
- 1. Wagner, Klaus. Crit. ed. of *Dineros son calidad*. Wiesbaden, 1966. Rev. by Manfred Engelbert, *RJ* 19 (1968): 356-64.
- 2094a. *Richeut*.
- 1. Rauhut, Franz. "Sanson in der *Richeut* – Ein Don Juan des Mittelalters," *Archiv* 207 (1970): 161-84.
2134. LOPE: *Fianza*.
- 2a. Wardropper, Bruce W. "La *Fianza* satisfecha, a Crudely Mangled Rehash," *MLN* 87 (1972): 200-13.
- . (Valbuena Prat, A. See No. 4434a.)

- .3. Whitby, William M. and Robert R. Anderson. Preface and introd. to their crit. ed. of *La Fianza*. Cambridge, 1971. Appears out of place at head of p. 78, in my 1973 supplement.
2141. MAÑARA.
- 4a. *Chesnelong, Ch. "Le Vrai Don Juan," *Écrits de Paris* 152 (Sep. 1957): 89-96. I assume that the article deals with Mañara.
- 2147ff. DON JUAN TYPE.
- 1a-b. Mann, Otto. *Der Moderne Dandy: Ein Kulturproblem des 19. Jahrhunderts*. Heidelberg, 1925. Redone as *Der Dandy: Ein Kulturproblem der Moderne* (Heidelberg: Rothe, 1962).
2150. AMIEL.
- 1. Marañón, G. Also in his *Obras completas*, Vol. V. (Madrid: E. Calpe, 1970). See Ch. v, esp. pp. 201-02, 267-69. Pp. 267-68 entitled "Amiel y Casanova."
2155. CASANOVA.
- 5a. Marañón, Gregorio. "Historia clínica y autopsia del Caballero Casanova." Originally in **Sagittario* (a Buenos Aires review), 1927. Reprinted in his *Obras completas*, IV (Madrid: E. Calpe, 1968), 131-48. Treats Casanova from the Don Juan angle. And see No. 2150.1 above.
2186. VILLAMEDIANA.
- . (Marañón, G. His essay on Villamediana in *Don Juan* also in his *Obras completas*, Vol. VII [Madrid: E. Calpe, 1971].)
- 2. Rosales, Luis. *Pasión y muerte del conde de Villamediana*. Madrid: Gredos, 1969. Rev. by José Luis Cano, *Ínsula*, No. 279 (Feb. 1970): 8-9.; rev. by Francisco Rico, *ibid.*, No. 282 (May 1970): 13.
2208. FAUST.
- 8b. McCredie, Brian David. "Don Juan, Faust and Ahasuerus: Figures from German Literature in the Forming of Søren Kierkegaard's Philosophy." M. A. thesis in German at Duke Univ., 1973(?).
- 10b. Mayer, Hans. "Don Juans Höllenfahrt: Don Juan und Faust," *Untersuchungen zur Literatur als Geschichte: Festschrift für Benno von Wiese*, ed. Vincent J. Günther, Helmut Koopmann, P. Pütz, and H. J. Schrimpf (Berlin: E. Schmidt, 1973), pp. 182-98.

- 17a. Schade, Oskar. *Faust: Vom Ursprung bis zur Verklärung durch Goethe*. Berlin: Curtius, 1912. Schade died in 1906.
2214. VÁZQUEZ de LECA.
- 1a. Cuartero y Huerta, Baltasar. "Mateo Vázquez, modelo del *Burlador*, 'RL 35, Nos. 69-70 (1969): 5-38.
- 2232a. ALLMEN.
- 1. Rev. in *Best Sellers* 34 (15 June 1974): 142.
- 2. Rev. in *Kirkus Reviews* 42 (15 Jan. 1974): 67.
- 3. Rev. in *Publishers' Weekly* 205 (11 Feb. 1974): 60. Barbara A. Bannon signs the whole fiction section.
- 4. Rev. by Martin Levin, *New York Times Book Rev.* 25 Aug. 1974: 31.
- 5. Rev. by Earl Tannenbaum, *Library Journal* 99 (1974): 773-74.
2233. ALMQVIST.
- 1a. *Balgård, Gunnar. *Carl Jonas Love Almqvist: Samhällsvisionären*. Stockholm: Sveriges Radio, 1973.
- 2243a. ALYOSHIN.
- . (R. Karpiak. See No. 4232b, below.)
2379. *Tan largo*.
- 1c. Fernández, X. A. His ed. rev. by Raquel Kersten, *NRFH* 21 (1972): 126-29.
- . (Ferrario de Orduna, L. See No. 3711.28h.)
2384. ANOUILH: *Ornifle*.
- 3a. Della Fazia, Alba. *Jean Anouilh* (New York: Twayne, 1969), pp. 99-103 and passim.
- 3b. Howarth, William Driver. "Anouilh and Molière," in *Molière: Stage and Study; Essays in Honour of W. G. Moore*, ed. W. D. Howarth and Merlin Thomas (Oxford: The Clarendon Press, 1973), pp. 273-88.
2388. APOLLINAIRE: *Exploits*.
- 1. Bates, Scott. *Guillaume Apollinaire* (New York: Twayne, 1967), pp. 44-46, etc.
- 2. Müller, Erwin. Afterword to his ed. and trans. titled *Die Eroberungen eines jungen Don Juan auf dem Lande*. Hanau: Müller and Kiepenheuer, 1971.

2420. BALZAC: *Élixir*.
- 2a. Bouteron, Marcel, et al. Notes in Balzac, *Oeuvres complètes*, XVI (Paris: Club de l'Honnête Homme, 1956), 384 ff.
- 3a. Citron, Pierre. Notes and introd. to the *Élixir* in *La Comédie humaine*, VII (Paris: Éditions du Seuil, 1966), 252-61.
- 3b. *Ducourneau, Jean-A. Ed. of Balzac's *Oeuvres complètes*, Vol. XXIV. Paris, 1972.
2424. BARBEY d'AUREVILLY.
- . (Greene, J. See No. 3772.19a.)
- 1a. Hofer, Hermann. *Barbey d'Aurevilly: Romancier* (Bern: Francke, 1974), pp. 165-68, and passim. Extensive bibliography, pp. 481-517.
- 4. Ropars-Wuilleumier, Marie-Claire. "Le Plus bel amour de Don Juan: Narration et signification," *Littérature* (Hachette), No. 9 (Feb. 1973): 118-25.
2427. BARON.
- 1. Noble, Cécile Étiennette. "L'Homme à bonne fortune, comédie de Michel Baron: Édition critique précédée d'une étude historique et d'une analyse structurelle," *DAI* 35 (1974): 3001A-02A (Univ. of Virginia). She calls the hero, Moncade, a "don Juanet."
- 2444a-b. BEARDSLEY.
- 1. Gardner, Joseph H. "Venus in Aubrey Beardsley's *The Story of Venus and Tannhäuser*, paper read 9 Nov. 1975 at the South Atlantic Modern Language Association meeting in Atlanta, Georgia.
- 2. Gillette, Paul J. Introd. to his ed. of *The Story... New York: Award Books; and London: Tandem Books, 1967.*
- 2516a-2517. BRANCATI.
- 1. Huffman, Claire Licari. "Vitaliano Brancati: A Reassessment," *FI* 6 (1972): 356-77.
- 2516b. BRANCATI: *Paolo il caldo*.
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.285a. Saint-Foix, G. de. "L'Épanouissement: *Figaro, Don Juan*, et les grandes symphonies." This study represents all of Vol. IV of Théodor de Wyzewa's *W. A. Mozart*. 3rd ed., Paris: Desclée de Brouwer, 1958. *Don Giovanni*, pp. 183 ff.

.295a. Schurig, Arthur. *Wolfgang Amadeus Mozart: Sein Leben und sein Werk*. . . Leipzig: Insel-Verlag, 1913.

.300a. See, Max. "Don Giovannis Ende: Zu einem Regieproblem," *Neue Zeitschrift für Musik* 130 (1969): 456-66.

.319a. S[trauss], M[anfred]. Article in *KLL*, VII, 2725-27.

.321b. Tamisier, Michel. "Le Don Juan de Mozart ou le mythe du théâtre," *Ob*, No. 4 (1974): 107-13.

.338b. Wellesz, Egon. "Don Giovanni and the *Dramma giocoso*," *Music Review* (London) 4 (1943): 121-26.

3324- MUSSET.
3329. — (Girodon, J. See Nos. 2759-2762.1-2.)

—.1. Grimsley, R. "Alfred de Musset and Don Juan." In *Balzac and the Nineteenth Century*, ed. Donald G. Charlton, Jean Gaudon, and Anthony R. Pugh (Leicester: Leicester Univ. Press, 1972), pp. 321-34.

.2. Rees, Margaret A. *Alfred de Musset* (New York: Twayne, 1971), pp. 61, 65, 69, 76, 78.

.34. Sainte-Beuve. Renumber the two entries from my 1965 book.

3339a. NEUMEIER.
—.1. Rev. by Arlene Croce, *NY* 50 (20 May 1974): 134-35.

3356. OBHEY: *Homme*.
—.2. Suther, Judith D. Introd. to Obey's *Three Plays* (Fort Worth, Texas: Texas Christian Univ. Press, 1972), pp. 10-12.

3375d. BÉRARD.

- 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.
- 4314a. ORTEGA y GASSET, JOSE. "Don Juan héros," *Ob*, No. 4 (1974): 43-45. Despite a new title, this is old material, trans. into French by Mathilde Pomès.
- 4325a. PARLATO, JOSEPH LOUIS. "La Floraison du thème Don Juan dans le théâtre français au vingtième siècle avec un historique." Ph. D. dissert. at Middlebury College, 1970. Change title from my 1970 supplement.
- . (PERROS, GEORGES. See No. 2551a-d.3.)
- 4334a. PFEIFFER, JEAN. "Sous le signe du désir," *Ob*, No. 4 (1974): 43-45. Don Juan vs. Tristan.
- 4345a. PRICE, ELISABETH. "Don Juan: A Chronicle of his Literary Adventures in Germanic Territory," *DAI* 35 (1974): 2291A (Washington Univ.).
- 4349a. RAGUSA, OLGA. Discussion of Don Juan in Italy and various Italian versions and critical studies. See No. 4132d, above.
4350. 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 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.
- 4381d. *SABLE, J. "Types universels: Don Juan ou le drame du libertin," *L'École* 20 Jan. 1962: 419-22; 3 Feb.: 465-66.
- 4382a. SÁENZ-ALONSO, M. *Don Juan y el donjuanismo*. Rev. by Elsa Dehennin, *RBPH* 49 (1971): 716-17; rev. by Gerald E. Wade, *Reflexion* (Ottawa: Carleton Univ.) 2, Nos. 2-4 (1973): 97-100. See my 1973 supplement.
- 4391a. SAUVAGE, MICHELINE. "Le Cas Don Juan," *Ob*, No. 4 (1974): 21-24. Probably a selection from her book of the same name: my No. 4391 (see my 1965 book).
- . (SCHADE, O. See No. 2208.17a.)
- 4393a. SCHERER, JACQUES. "La Naissance d'un mythe," *Ob*, No. 5 (1974): 99-101.
- . (SINGER, ARMAND E. See Nos. 4132 c and 4132 e, above.)
- 4414a. SMITH, ANNA LAURA. "Twentieth-Century Interpretations of the Don Juan Theme," *DAI* 34 (1974): 5932A (Univ. of Oklahoma). Despite the title, deals only with Spanish material. Change title from my 1973 supplement.
- 4423b. *TAN, H. G. *La Matière de Don Juan et les genres littéraires*. Leiden: Nijhoff, reported in press.
- 4425b. TOMMASSO, VINCENZO de. *La Morale di Don Giovanni*. Ravenna: Longo, 1972.
- 4430b. UNAMUNO, MIGUEL de. "Ibsen y Kierkegaard." Orig. in *Los Lunes* of *El Imparcial* (Madrid) 25 March 1907. Also in *Mi religión y otros ensayos breves* (Madrid, 1910). Reprinted in *Obras completas*, III (New York: Las Américas, 1968), 289-93. Anti-Don Juan.
4431. ———. "Sobre Don Juan Tenorio." Add from my 1965 book: reprinted in *Obras completas*, III (New York: Las Américas, 1968), 326-31. Orig. in *La Nación* (Buenos Aires) 24 Feb. 1908.

- . (Jouvet, L. See No. 3258. 76a.)
- 3414b. PANITZ.
- .1. Littell, Katherine M. "The Don Juan Theme and 'das Moment des Typischen' in Eberhard Panitz' *Die Sieben Affären der Doña Juanita*," unpublished(?) paper, the substance of which was delivered at the MLA meeting, 28 Dec. 1975. See No. 4248a, below. Prof. Littell lists other articles on the Panitz novel, unverifiable by me.
- 3431- PÉREZ de AYALA.
- 3434.
- .1b. A[ndrés], Á[ngel] A[ntón]. Article in *KLL*, XXI, 9367-68.
- .2a. Bancroft, Robert Lundy. "Ramón Pérez de Ayala: A Critical Study of his Works," *DA* 17 (1957): 1759 (Columbia Univ.).
- .3c. Cargill, Maruxa Salgués and Julián Palley, "Myth and Anti-Myth in *Tigre Juan*," *REH* 7 (1973): 399-416.
- .5a. Gómez Maqueo, Bertha. "La Forma y el contenido en la novela de Pérez de Ayala." M. A. thesis, Mexico, 1937.
- .5b. McCall, Mary-Berenice Morris. "An Analysis of Ramón Pérez de Ayala's Novels as a Plea for Freedom," *DA* 20 (1960): 3747 (Bryn Mawr College).
- .5c. Matas, J. Renumber from my 1973 supplement.
- .5d. Nora, Eugenio de. *La Novela española contemporánea*, Vol. I, 2nd ed. (Madrid: Gredos, 1963), 506-12.
- .6c. Rand, Marguerite. *Ramón Pérez de Ayala* (New York: Twayne, 1971): pp. 18-24, 116-18, 126-27.
- .6d. Reinink, K.W. *Algunos aspectos literarios y lingüísticos de la obra de Don Ramón Pérez de Ayala*. The Hague: G. B. van Goor Zonen, 1959.
- .7a. *Torre, G. de. "Dos conceptos del amor en Pérez de Ayala: Edonismo y donjuanismo," *Davar* (Buenos Aires), No. 100 (1964): 248-53.
- 3434b-c, etc. PÉREZ GALDÓS.
- .1. Oyarzun, Luis Alberto. "Eros en las novelas sociales de Pérez Galdós," *DAI* 34 (1973): 737A (Univ. of Illinois at Urbana).
- .2. *Rodríguez, Alfredo, "Unos Don Juanes de Galdós," *Studies in Honor of M. J. Benardete*, ed. Izaak, A. Langnas and Barton Sholod (New York: Las Américas, 1965), pp. 167-76.

- 3457a. PIPER.
- .1. Piper, Myfanwy. Preface to her own *The Seducer*. London: Duckworth, 1958.
- 3467a. PORRET.
- .1. Walker, Pierre. Preface to Porret's *Don Juan* (Neuchâtel: Éditions Ides et Calendes, 1971), pp. 7-12.
- 3467b. PORTER.
- .1. Rev. by Harold Clurman, *Nation* 216 (1973): 28-29.
- .2. Rev. by Brendan Gill, *NY* 48 (16 Dec. 1972): 86.
- .3. Rev. by T. E. Kalem, *Time* 100 (25 Dec. 1972): 35-36.
3488. PUSHKIN: *Kamennyi Gost*.
- .1b. Bayley, John. *Pushkin: A Comparative Commentary* (Cambridge: Cambridge Univ. Press, 1971), pp. 198-208 and passim.
- .3a. *Družinina, N. M. "K voprosu o tradicijach antičnoj dramaturgij v 'malen'kich tragedijach' P.," *Učenye Zapiski: Leningradskij Pedagogičeskij Institut Imeni A. I. Gercena* 150 (1957): 3-18. (Trans.: "On the Question of Traditions of Antithetical Dramaturgy in the 'Little Tragedies' of P.")
- .3b. *Frenzel, E. *Stoffe der Weltliteratur* (Stuttgart, 1963), pp. 131-36.
- .3c. Hope, A. D. "Pushkin's Don Juan." Renumber from 1970 supplement, addendum, p. 176.
- .4a. K[och], C[hristoph]. Article in *KLL*, XII, 5139.
- .4b. Konick, Willis Alvin. "A Study of Pushkin's 'Little Tragedies,'" *DA* 25 (1964): 2982-83 (Univ. of Washington).
- .7a. *Lo Gatto, Ettore. *Puskin: Storia di un poeta e del suo eroe*. Milan: Mursia, 1960.
- .9a. Nevo, Natan. "Don Gouan: Essai d'interprétation du 'Convive de pierre' de Pouchkine," *CLS* 9 (1972): 283-90.
- .10c. Setschkareff, Vsevolod. *Alexander Puschkin: Sein Leben und sein Werk* (Wiesbaden: Harrassowitz, 1963), pp. 152-61.
- .14. Vickery, Walter N. *Alexander Pushkin* (New York: Twayne, 1970), pp. 92-98.
- .15. Zagorskij, M. "Don Žuan...." Renumber from my 1973 supplement; also incorrectly cited as the title of an article or chapter.

3489. PUSHKIN: *Mozart i Salieri*.
 -.1. Bayley, John. *Pushkin: A Comparative Commentary* (Cambridge: Cambridge Univ. Press, 1971), pp. 215-22.
- .2. Bilinkis, Ja. "Prodolžaja razmyšlenija O Mocarte i Sal'eri," *Voprosy Literatury* 16, No. 4 (1972): 164-69. (Trans.: "Further Considerations of M. and S.")
- .3. Emmer, H. "Mozart und Puschkin." Renumber from my 1965 book.
- .4. *Jackson, R. L. "Miltonic Imagery and Design in Pushkin's *Mozart and Salieri*: The Russian Satan," *American Contributions to the Seventh International Congress of Slavists* (The Hague: Mouton) 2 (1973): 261-69. Seems to be the same as the MLA entry entitled "Miltonic Imagery and Structure in P.'s *M. i S.*," *VII Międzynarodowy Kongres Słowistów...* (Warsaw: PAN, 1973), p. 468.
 (Konick, W. A. See No. 3488.4b.)
- . Recepter, V. "Ja ſel k tebe'...." Renumber from my 1973 supplement.
- .6. Vickery, Walter N. *Alexander Pushkin* (New York: Twayne, 1970), pp. 88-92.
3570. ROSTAND, E.
 -.8a. Gorsse, Pierre de. *Edmond Rostand: Poète français d'inspiration commingeoise*. Toulouse: Les Artisans de l'Imprimerie Douladoure, 1951.
- .8b. Griève, J. W. *L'Oeuvre dramatique d'Edmond Rostand*. Paris: Les Oeuvres Répresentatives, 1931.
- .8c. H[leine], M[echthild]. Article in *KLL*, VII, 2538.
- .8d. Katz, Elly. *L'Esprit français dans le théâtre d'Edmond Rostand*. Dissert. Toulouse: Imprimerie Régionale, 1934.
- .13a. Roussel, Madeleine. "Rostand: *La Dernière nuit de Don Juan*: Étude littéraire." Thesis. Third cycle. Montpellier, 1970. 289 p. typescript.
- .13b. Suberville, Jean. *Edmond Rostand: Son théâtre, son oeuvre postume* (Paris: Chiron, 1921), pp. 140-54.
- 3636a. SEMENOFF.
 -.1. Rev. in *Le Courier Musical de France*, No. 27 (1969): 186.
- .2. *Rev. by Clarendon, *Le Figaro* 29 April 1969.
- .3. *Rev. by Jean Goury, *Opéra*, June 1969.
- .4. *Rev. by Jacques Lonchamp, *Le Monde* 26 April 1969.
- 3636c. SENDER.
 -.1. King, Charles L. *Ramón J. Sender* (New York: Twayne, 1974), p. 159.
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.
- .4a. Schumacher, Claude. "Thomas Shadwell: *The Libertine*," *Ob*, No. 5 (1974): 67-74.
3643. SHAW: *Don Juan*.
 -.8a. *Beltroy, Manuel. "Don Juan en el infierno de Bernard Shaw y el Teatro Universitario de San Marcos," *El Comercio* (Peru) 6 July 1952: 13. Also see pp. 3 and 12.
- .16b. Nelson, Raymond S. "Shaw's Heaven and Hell," *ContempR* 226 (1975): 132-36. Cf. No. 3644.50a, below.
- . (Valency, M. See No. 3644.57b.)
3644. SHAW: *Man and Superman*.
 -.21a. *Anon. "Conmemoran el centenario obra de Shaw," *El Mundo* (Puerto Rico) 7 Nov. 1956: 7.
- .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."
- .21c. *_____. "Teatro. Vino nuevo en odres viejos: Gente de teatro, siempre en el Argentino," *Primera Plana* 2, No. 35 (9 July 1963): 43.
- .24c. Bentley, Eric R. *Bernard Shaw 1856-1950*, amended ed. (Norfolk, Connecticut: New Directions, 1957), pp. 50-58, 152-57, and passim.
- .24d. Bevan, E. Dean. *A Concordance to the Plays and Prefaces of Bernard Shaw*. Ten vols. Detroit: Gale Research Co., 1972.
- .26. Broad, Lewis C. and Violet M. *Dictionary to the Plays and Novels of Bernard Shaw*. . . . Entry in my 1965 book. Reprint: Folcroft, Pennsylvania: Folcroft Press, 1969. *M. and S.*, pp. 57-62 and passim.

- .-28e. *Rev. by Silvina Bullrich, *Atlántida* (Argentina) 33, No. 1004 (1 Oct. 1950): 92.
- .-28f. *Camba, Julio. "El Donjuanismo y los superhombres," *El Sol*, No. 14 (1926): 3-4.
- . (Dolgonos, B. See No. 3258.42a.)
- .-40a. Hamon, Augustin F. *Le Molière du XX^e siècle: Bernard Shaw*. 2nd ed. Paris: Figuière, 1913.
- .-40b. Hardwick, [John] Michael [Drinkow] and Mollie. *The Bernard Shaw Companion*. London: Murray, 1973; New York: St. Martins Press, 1974.
- .-46b. K [luge], W [alter]. Article in *KLL*, XIV, 5961.
- .-46c. Kochanowski, Egon. *Evolution und Übermensch bei Bernard Shaw im Anschluss an das Denken des 19. Jahrhunderts*. Dissert. Kiel, 1951.
- .-47b. Lawrence, Kenneth. "Bernard Shaw: The Career of the Life Force," *MD* 15 (1972): 130-46.
- .-48b. Lindblad, I. *Creative Evolution and Shaw's Dramatic Art*. . . . Rev. by Birgit Bramsback, *Samlaren* 92 (1971): 210-14.
- .-49g. Mander, Raymond and Joe Mitchenson. *Theatrical Companion to Shaw* (New York: Pitman, 1955), pp. 84-93.
- . (Mitchenson, J. See previous entry.)
- .-49h. Morgan, Margery M. *The Shavian Playground: An Exploration of the Art of George Bernard Shaw* (London: Methuen, 1972), pp. 100-18 and passim.
- .-50a. Nelson, Raymond S. "Shaw's Heaven, Hell, and Redemption," *Costerus: Essays in English and American Language and Literature* 6 (1972): 99-108. Cf. No. 3643.16b, above.
- .-51b. Peters, Sally Ann. "Shaw: A Formal Analysis of Structural Development Through an Examination of Representative Plays," *DAI* 34 (1973): 3426A (The Florida State Univ.).
- .-53e. Redmond, James. "Misattributed Speech in *Man and Superman*," *TLS* 18 Jan. 1974: 60.
- .-56c. Shields, Jean Louise. "Shaw's Women Characters: An Analysis and a Survey of Influences from Life," *DA* 19 (1959): 2347-48 (Indiana Univ.).
- .-57a. Turco, Alfred, Jr. "The Self and Salvation: The Intellectual Development of Bernard Shaw from Immaturity to *Man and Superman*." Dissert. Harvard, 1969.
- .-57b. Valency, Maurice J. *The Cart and the Trumpet: The Plays of George Bernard Shaw*. New York-London: Oxford, 1973. Discusses *M. and S.*, pp. 200-36; also *D. Juan in Hell*, p. 221.
- .-60b. *Warreck, George R. "Hombre y superhombre," *El Mundo* (Puerto Rico) 9 Nov. 1956: 12.
- .-60c. Weimer, Michael John. "Shaw's Conversion Plays, 1897-1909," *DAI* 34 (1974): 7253A (Yale).
3692. STRAUSS: *Don Juan*.
- .-5f. Finck, Henry T. *Richard Strauss: The Man and his Works*. Boston: Little, Brown, 1917.
- .-5g. Gerlach, R. *Don Juan und Rosenkavalier*. Rev. in *Musikhandel* (Bonn, Germany) 20 (1969): 90; rev. by Rolf Pfluger, *Österreichische Musikzeitschrift* 24 (1969): 194. Renumber from my 1973 supplement.
- .-7b. Murphy, Edward Wright. "Harmony and Tonality in the Large Orchestral Works of Richard Strauss," *DA* 26 (1965): 408 (Indiana Univ.).
- 3694a. STYRON.
- .-14a. *Bensen, Alice R. "Techniques in the Twentieth-Century Novel for Relating the Particular to the Universal: *Set This House on Fire*," *Papers of the Michigan Academy of Science, Arts, and Letters* 47 (1961 meeting; pub'd. 1962): 587-94.
- .-14b. Foster, Richard. "An Orgy of Commerce: William Styron's *Set This House on Fire*," *Critique* (successor to *Faulkner Studies*) 3, No. 3 (1960): 59-70.
- .-14c. Kochanek, Patricia Sharpe. "In Pursuit of Proteus: A Piagetian Approach to the Structure of the Grotesque in American Fiction of the Fifties," *DAI* 33 (1973): 5729A-30A (Pennsylvania State Univ.).
- .-14d. Leon, Philip Wheeler. "Idea and Technique in the Novels of William Styron," *DAI* 35 (1975): 7911A-12A (George Peabody College for Teachers).
- .-15a. Morgan, Henry Grady, Jr. "The World as Prison: A Study of the Novels of William Styron," *DAI* 34 (1973): 1924A-25A (Univ. of Colorado).
- .-15b. Ownbey, Ray Wilson. "To Choose Being: The Function of Order and Disorder in William Styron's Fiction," *DAI* 33 (1972): 1176A (Univ. of Utah).

- .15c. Phillips, Robert. "Mask and Symbol in *Set This House on Fire*," *The Achievement of William Styron*, ed. Robert K. Morris and Irving Malin (Athens: Univ. of Georgia Press, 1975), pp. 134-49.
- .17. Robb, K. A. "William Styron's Don Juan." *Also in *Kierkegaard's Presence in Contemporary American Life: Essays from Various Sources*, ed. Lewis A. Lawson (Metuchen, New Jersey: Scarecrow Press, 1970), pp. 177-90. See my 1970 supplement.
- .19. Via, Dan O., Jr. "Law and Grace in Styron's *Set This House on Fire*," *Journal of Religion* (Chicago) 51 (1971): 125-36.
3711. TÉLLEZ.
- .4a. Aubrun, Charles V. "L'Imposteur floué et le repas en enfer: Comédie méconnue de Tirso," *HR* 41 (1973): 161-69.
- .8b. Bershas, Henry N. "Investigable, intelligible," *HR* 40 (1972): 77-81.
- .9a. Bogner, I. El Burlador de Sevilla von *Tirso de Molina als Kunstwerk*. Rev. by Gerda Schüler, *RJ* 22 (1971): 392-93. See my 1973 supplement.
- .12a. Brown, Sandra L. "Lucifer and *El Burlador de Sevilla*," *BCom* 26 (1974): 63-64.
- .14a. Cabrera, Vicente. "Doña Ana's Seduction in *El Burlador de Sevilla*," *BCom* 26 (1974): 49-51.
- .24a. "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. 2214.1a, above.)
- . Darst, David H. (Florida State Univ.). "The Social Context of *The Trickster of Seville*." See No. 3711.24a, above.
- .27a. *David-Peyre, Y. "Un Cas d'observation clinique chez Tirso de Molina," *Les Langues Néo-Latinées* (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).
- .28f. Exum, Frances (Winthrop College). "El Burlador de Sevilla: The Play with the Split Personality." See No. 3711.24a, above.
- .28g. F[aas], E[gbert]. Articles in *KLL*, V, 1694-95.
- .28h. Fernández, Xavier A. "En torno al texto de *El Burlador de Sevilla y Convidado de piedra*," *Segismundo* 5-7, Nos. 9-14 (1969-1971): 1-417.
- .28i. ———. "La Pretendida caballerosidad de Don Juan: Apostilla a un estudio de Charles V. Aubrun," *RomN* 15 (1974): 564-65. See No. 3711.4a, above.
- .28j. *Fernández Turienzo, Francisco, "El Burlador: mito y realidad," *RF* 86 (1974): 265ff.
- .28k. Ferrario de Orduna, Lilia. "Los Esteríbilos de Tisbea y de la pescadora en *El Burlador de Sevilla* y en *Tan largo me lo fiáis*," *Filología* (Buenos Aires) 15 (1971): 273-80.
- .28l. *Ferrer, I. Prologue and notes for his ed. of the *Burlador*. N.p.: Salvat and Alianza, 1972.
- .40a. Horst, Robert ter. "The *Loa* of Lisbon and the Mythical Substructure of *El Burlador de Sevilla*," *BHS* 50 (1973): 147-65.
- .40b. ———. "On the Character of Don Juan in *El Burlador de Sevilla*," *Segismundo* 9, Nos. 17-18 (1973?): 1-10.
- .40c. Hughes, Ann Nickerson. "Religious Imagery in the Theater of Tirso de Molina," *DAI* 34 (1974): 5972A (Univ. of Georgia).
- .46a. Leavitt, Sturgis E. *An Introduction to Golden Age Drama in Spain* (Madrid: Castalia, 1972), pp. 61-67. Also Chapel Hill: Dep't. of Romance Langs., Univ. of North Carolina, 1971.
- .47. ———. "A Note on the *Burlador de Sevilla*," reprinted in his *Golden Age Drama in Spain: General Consideration and Unusual Features* (Chapel Hill: Univ. of North Carolina Press, 1972), pp. 98-100. See my 1965 book.
- .47e. Lundelius, Ruth. "Tirso's View of Women in *El Burlador de Sevilla*," *BCom* 27 (spring 1975): 5-14.
- .47f. MacCurdy, Raymond R. Introd. to the *Burlador* in his *Spanish Drama of the Golden Age: Twelve Plays* (New York: Appleton-Century-Crofts, 1971), pp. 90-93.
- .53b. Maxfield, Melinda R. (Elizabethtown College). "The Curtain: An Often Ignored Structural Element." See No. 3711.24a, above.

- 54. 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.

-56e. Miller, Michael B. (Gallaudet College). "Some Thoughts on a Philosophical-Religious Interpretation of Tirso's *El Burlador de Sevilla*." See No. 3711.24a, above.

-56f. Müller-Bochat, Eberhard. "Tirsos Themen und das Ende Don Juans," *Spanische Literatur im Goldenen Zeitalter: Fritz Schalk zum 70. Geburtstag*, ed. Horst Baader and Erich Loos (Frankfurt am Main: Klostermann, 1973), pp. 325-37.

-57d. Pallarés Navarro, Mariano. "Algunos aspectos sexuales en tres obras de Tirso de Molina," *KRQ* 19 (1972): 3-15.

—. (Ruano, N. See No. 3935.56b.)

-69e. Ruiz Ramón, Francisco. "Tirso de Molina y el nacimiento de Don Juan," in his *Historia del teatro español desde sus orígenes hasta mil novecientos*, I (Madrid: Alianza, 1967), 237-41.

—. (Valbuena Prat, A. See No. 4434a.)

-87. 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.

-91. Wilson, Margaret. *Spanish Drama of the Golden Age* (Oxford: Pergamon, 1969), pp. 113-19, 124-29, and passim.

—. (Zagorskij, M. See No. 3488.15, above.)

3726. TOLSTOI, A. K.

-1. Berwick, Baron M. de. *Notice* and analysis of Tolstoi's play to accompany the French trans. Paris: Arnaud, 1896.

-2. Dalton, Margaret. *A. K. Tolstoy* (New York: Twayne, 1972), pp. 127-33 and passim.

-3. Denisjuk, N. *Graf Aleksej Konstantinovič Tolstoj: Ego vremja, Žizn' i sočinenija*. Moscow, 1907. (Trans.: "Count A. K. T.: His Time, Life, and Work.")

-4. G[uski], A[ndreas]. Article in *KLL*, XXIV, 10633.

- 5. *Jampolski, I. "Aleksej K. Tolstoj dramaturg," *Literaturnaja Učeba* 11 (1939): 45-67. (Trans.: "A. K. T., Dramatist.")

-6. ———. Ed. of Tolstoi's *Sobranie sočinenij*, Vol. II. Moscow: Éditions d'État des Belles Lettres, 1963. (Trans.: "Collected Works.")

-7. Kondrat'ev, Aleksandr A. *Graf Aleksej K. Tolstoj*. St. Petersburg, 1912.

-8. *Kubaschek, E. *Die Dramen Aleksej K. Tolstois*. Dissert. Vienna, 1953.

-9. Lirondelle, André. *Le Poète Aleksis Tolstoï: L'Homme et l'oeuvre*. Paris: Hachette, 1912.

-10. Luther, A. "Eine Russische Don Juan-Dichtung." Renumber from my 1965 book.

-11. *Nazarevskij, V. *Graf Aleksej K. Tolstoj: Ego žizn' i roizvedenija*. Moscow, 1911. (Trans.: "Count A. K. T.: His Life and Works.")

-12. *Pokrovskij, V., ed. *Aleksej K. Tolstoj. Ego žizn' i sočinenija: Sbornik istoriko-literaturnyč statej*. 2nd ed. Moscow, 1908. (Trans.: "A.K.T. His Life and Work: Collection of Historical-Literary Articles.")

-13. Salomon, M. "Don Zhuan Grafa Alekseja Tolstogo...." Renumber from my 1965 book.

-14. Vengerov, S. A. "Aleksej Tolstoj" in Tolstoi's own *Polnoe sobranie sočinenij*, Vol. I. St. Petersburg: A. F. Marx, 1907. (Trans.: "Complete Collected Works.")

3727. TOMAN.

-1. G[äertner], H[ans]. Article in *KLL*, VII, 2818.

-2. *Rev. by W. Hänsler, *Rundschau* (Köln) 30 Oct. 1958.

-3. *Hájek, J. "Epik romantické krive," *Literární Noviny* 8, No. 14 (1959). (Trans.: "False Romantic Epic.")

-4. *Jedlička, B. "Donjuanovský román J. Tomana," *Rudé Právo* 21, No. 2 (1947). (Trans.: "J.T.'s Don Juan Novel.")

-5. *Urban, A. J. "Tomanův Don Juan," *Literární Noviny* 5, No. 10 (1956). (Trans.: "T.'s Don Juan.")

3732. TORRENTE BALLESTER.

-1a. O'Connor, Thomas. "Love as Fraud: The Sexual Background of Torrente-Ballester's *Don Juan*." Paper delivered 1 March

- 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 was available.
- .-2a. Porte, Lynn Marie. "Main Themes and Characters in the Works of Gonzalo Torrente Ballester," *DAI* 32 (1972): 5242A (Florida State Univ.).
- 3749- UNAMUNO.
- 3750, etc. **UNAMUNO.**
- .-1a. Lahr-Well, Almeda Marie. "Unamuno and his Contribution to the Don Juan and Feminist Myths." Ph.D. dissertation in progress at Saint Louis Univ. Listed in May 1975.
- .-2a. Nozick, Martin. *Miguel de Unamuno* (New York: Twayne, 1971), pp. 134-35, 152-53. (*Hermano Juan* and *Dos Madres*.)
3750. **UNAMUNO: Hermano Juan.**
- .-2a. Feal Deibe, Carlos. "Unamuno y Don Juan," *Symposium* 26 (1972): 293-313.
- .-2b. Ford, Leslie J. "El Unamuno metadramático (*El Hermano Juan o El Mundo es teatro*)."
Ph.D. dissert., granted 1975, Case Western Reserve.
3757. **VAILLAND.**
- .-1a. Picard, Michel. *Libertinage et tragique dans l'oeuvre de Roger Vailland* (Paris: Hachette, 1972), almost all of pp. 381-503 and 520-21.
- 3758- **VALLE-INCLÁN.**
3774. .-1. Bermejo Marcos, Manuel. *Valle-Inclán: Introducción a su obra*. Salamanca: ANAYA, 1971.
3760. **VALLE-INCLAN: Comedias bárbaras.**
- .-1. Díaz-Plaja, Guillermo. *La Estética de Valle-Inclán* (Madrid: Gredos, 1965), pp. 189-214. Montenegro, etc.
3768. **VALLE-INCLÁN; Marqués de Bradomín.**
- . (Ling, D. See No. 3772.20e.)
3772. **VALLE-INCLÁN: Sonatas.**
- .-1c. Anon. Article in *KLL*, XX, 8879.
- .-9a. *Cubillán, S. A. Article in the *Revista de la Universidad del Zulia* (Maracaibo), Nos. 44-47 (1969).
- .-11b. Entrambasaguas, Joaquín de. *Las Mejores novelas contemporáneas* (Barcelona: Planeta), II (1958), 487-571. Includes text of *Sonata de otoño*.
- .-19a. Greene, John. "Les Diaboliques et les Sonates de Ramón del Valle-Inclán," *RLM*, Nos. 260-63 (1971): 135-37.
- .-20b. Güntert, Georges. "La Fuente en el laberinto: *Las Sonatas de Valle-Inclán*," *BRAE* 53 (1973): 543-67.
- .-20c. Gulstad, Daniel E. "Parody in Valle-Inclán's *Sonata de otoño*," *RHM* 36 (1970): 21-31.
- .-20d. Lima, Robert. *Ramón del Valle-Inclán* (New York, 1972), pp. 8-13. Columbia Essays on Modern Writers, No. 59.
- .-20e. Ling, David. "Valle-Inclán's Compromise with the Spanish Stage: A Comparative Study of *El Marqués de Bradomín* and its Source, the *Sonatas*," *RLV* 39 (1973): 46-58.
- .-22a. Nora, E. G. de. *La Novela española contemporánea* (Madrid: Gredos), I (2nd ed., 1963), 60-68.
- .-29. Ruiz de Galarreta, J. *Ensayo sobre... Valle-Inclán*. Rev. by Ward H. Dennis, *RHM* 32 (1966): 115-16. See my 1965 book.
- .-31b. Sender, Ramón José. *Valle-Inclán y la dificultad de la tragedia* (Madrid: Gredos, 1965), passim.
- .-31c. Smith, Verity. *Ramón del Valle-Inclán* (New York: Twayne, 1973), pp. 108-18.
- .-32f. Tolman, Rosco Nelson. *Dominant Themes in the Sonatas of Valle-Inclán*. Also as a book: Madrid: Playor, 1973. See my 1970 supplement addendum, p. 177.
- .-34d. Yahni, Roberto. "De las *Sonatas* al *Ruedo ibérico*: Rasgos de estilo comunes," *Filología* (Buenos Aires) 15 (1971 = 1972): 299-306.
- 3793c. **VILLAVERDE.**
- .-1. Marañón, Gregorio. "Más sobre don Juan," originally the introd. to *Carmen y Don Juan* (Madrid: La Farsa, 1933); reprinted in the *Obras completas* of Marañón, I (Madrid: E. Calpe, 1968), 547-50.
- 3925b. **ZAICEV.**
- . (Karpiak, R. See No. 4232b, below.)
- 3932- **ZORRILLA.**
- 3940.

- 1. Alonso Cortés, Narciso. Ed. of Z.'s *Obras completas*. Valladolid: Santarén, 1943.
3935. ZORRILLA: *Don Juan*.
- 17b. Boyer, Henri. "Miséricorde de Dieu et apothéose de l'amour," *Ob*, No. 5 (1974): 53-59.
- 33a. F[uentes] R[ojo], A[urelio]. Article in *KLL*, VII, 2820.
- 33b. *Gauthier, M. "Don Juan Tenorio ou Le Rachat par la foi," *Les Langues Néo-Latinées* 52, No. 3 (1958): 13-20.
- 56b. Ruano, Nazario. *Muerte de amor: Don Juan Tenorio y San Juan de la Cruz*. On Zorrilla and general. Not on Tirso. See my 1970 supplement.
- 56c. Ruiz Ramón, Francisco. *Historia del teatro español desde sus orígenes hasta mil novecientos*, I (Madrid: Alianza, 1967), 387-91.
- . (Valbuena Prat, A. See No. 4434a.)
- 63a. *Wang, John B. "Don Juan disparatado," *Proceedings: Pacific Northwest Conference on Foreign Languages* (23rd Annual Meeting 28-29 April 1972; Corvallis: Oregon State Univ., 1973), pp. 119-23.
- VII. 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*, I (Madrid: E. Calpe, 1968), 437-44.
- 4049c. B[rereton], G[eoffrey]. "Don Juan," *Cassell's Encyclopaedia of World Literature*, enlarged ed. (New York: William Morrow, 1973), I, 167-68.
- 4049d. BACKÈS, JEAN-LOUIS. "L'Entrée du commandeur," *Ob*, No. 5 (1974): 47-52.
- 4059c-g. BATAILLE, GEORGES, 1897-1962. *Ob* reprints passages from his many works involving various aspects of donjuanism: See Michel Leiris, "Le Donjuanisme de Georges Bataille," *Ob*, No. 5 (1974): 105-07. Bataille also wrote *Les Larmes d'Éros*, 1961 (sex in art, etc.) and *L'Érotisme*, 1957(?).
- 4059c. —. *Le Bleu du ciel*. Novel. Fr. 1957. See *Ob*, No. 5 (1974): 115.

- 4059d. —. *Calaveras*. See *ibid.*, pp. 119-20. From his *Oeuvres complètes* (Paris: Gallimard, 1970-1971), pp. 407-09.
- 4059e. —. "La Conjuracion sacrée," *ibid.*, pp. 105-08.
- 4059f. —. "L'Église de Don Juan," *ibid.*, pp. 123-27. From his *Histoire de l'oeil*. Paris: Pauvert, 1967.
- 4059g. —. *L'Expérience intérieure*, 5th ed. Paris, 1943. See *Ob*, No. 5 (1974): 111-13.
- 4065a. BERGLAR, PETER. "Don Juan und Carmen," *AKG* 55 (1973): 166-89.
- 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.
- 4070a. BODENHAM, HENRY L. "Les Dramaturges français devant le personnage de Don Juan (1898-1970)," *ZRL* 14, No. 2, (1972): 25-35.
- 4073a. *BORDEAUX, HENRI. "Les Petits Don Juan," *Entretiens Politiques et Littéraires* 7 (July-Dec. 1893): 535-44.
- 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.
- 4084c. *BUTT, KHALID. *De Shaw à Lenormand: Le Thème de Don Juan dans le théâtre anglais et français*. Thesis. Paris, 1966.
- 4108d. *CLARKE, R. "Don Juan: Studies in Dramatic Characterization." Thesis. Sheffield. 1960-1961.
- 4118b. *DABADI, MAÏTÉ. "Le Don Juanisme: Le Mythe de Don Juan" [Résumé d'une conférence du Professeur Pons], *Le Cerf-Volant* 63 (3rd trim. 1968): 45-46.

- 4123a. DELCOURT, XAVIER. "Don Juan cannibale," *Ob*, No. 5 (1974): 53-60.
- 4124a. DESCHAMPS, FANNY. *Don Juan est-il français?* Paris: Michel, 1973. Reportage (if the reader considers the test 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 Desclozeaux. The reporter is French herself.
- 4129a. DIDIER, BÉATRICE. "Sade et Don Juan," *Ob*, No. 5 (1974): 67-71.
- . (DOLGONOS, BERTA. See No. 3258.42a.)
- 4132a. DOMINICIS, MARÍA CANTELI. "Don Juan en el teatro español del siglo XX," *DAI* 35 (1975): 4512A (New York Univ.). Cf. No. 4302f, below.
- 4132b. "Don Juan: Analyse d'un mythe." Title of a conference held at Cérisy-La-Salle, France, July 1975, sponsored by *Ob*. See *C. Jd. "Don Juan: La Chute d'un mythe occidental," *Le Figaro* 30 July 1975; and *Benito Pélegrin, "Don Juan est-il 'sexiste?'" *Le Monde* 8 Aug. 1975: 8. The talks are supposed eventually to be published by Flammarion (Paris) in their "Collection 10/18."
- 4132c. *Don Juan*, ed. Brigitte Wittmann (Darmstadt: Wissenschaftliche Buchgesellschaft, 1976). N.v. A collection of essays by various hands, including my No. 4412 (1965 book) and No. 4411a (1970 suppl.). *Wege der Forschung* series.
- 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 Sokel of the Univ. of Virginia acted as discussion leader. Participants were Olga Ragusa (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.

- . FRISCH, MAX. "Don Juan ou l'amour de la géométrie (postface)," *Ob*, No. 4 (1974): 26. Seems to be a trans. of No. 2839-2840.1g, above (= 2839.1 in my 1965 book?).
- 4190a. GNÜG, HILTRUD. *Don Juans theatralische Existenz: Typ und Gattung*. Munich: Wilhelm Fink, 1974. Rev. by Armand E. Singer, *Erasmus: Speculum Scientiarum* (Wiesbaden) 27 (1975): cols. 410-14.
- 4192a. *GOUDSCHAAL, JÜRGEN. *Studien zur spanischen Don Juan-Dichtung*. M.A. dissert. Marburg, 1952.
- 4208a. GUTWIRTH, MARCEL. "Don Juan et le tabou d'inceste," *Béde Festschrift* (1976?). Other details lacking at the present time.
- 4223a. HOLTHUSEN, H. E. "Was ist abendländisch? . . ." Also in his *Kritisches Verstehen* (Munich: Piper, 1961), pp. 314-41. See my 1970 supplement.
- 4226a. ISASI ANGULO. *Don Juan*. . . . Add to my 1973 suppl. entry: An anthol. of the Unamuno and Madariaga, etc. plays, with introd.
- 4226b. *JAKOLEW, JURI. "Don Juan," *Für Dich*, No. 28 (1975): 22-23.
- 4226c. *——— (?). "In deinen Gedanken finde ich meine," *Für Dich*, No. 30 (1975): 10-11.
- 4232a. KARPIAK, ROBERT. "Don Juan in Slavic Drama." Dissert. in progress at the Univ. of Ottawa, 1975.
- 4232b. ———. "The Russian Heritage of Don Juan: Three Twentieth-Century Interpretations." Treats of the versions by Alyoshin (my No. 243a, 1970 suppl.), Gumilev (my No. 920a, ibid.), and Zaicev (my No. 1925b, above). Intended for reading at the Canadian Assoc. of Slavists' Conference at Quebec City, summer 1976. Mr. Karpiak teaches at Queen's Univ., Kingston, Ontario.
- 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.
- 4232d. *KATTAN ZABLAH, JORGE. *Don Juan de Tirso de Molina a José Zorrilla*. Ministry of Education, El Salvador. Article, book? Item as listed in another bibliography.
- 4235c. KNIGHT, EUNICE EDNA. "The Role of Women in Don Juan and Faust Literature," *DAI* 35 (1974): 1106A (Florida State).

- 4235d. KUNZE, STEFAN. *Don Giovanni vor Mozart: Die Tradition der Don-Giovanni-Opern im Italienischen Buffa-Theater des 18. Jahrhunderts*. Munich: Fink, 1972. Gazzaniga, Calegari, Cerlone, Bertati, Righini, Albertini, Tritto, Gardi, Fabrizi. Listed in my 1973 supplement as No. 3318.206b.
- 4240a. LARSEN, POUL. *Don Juan-motivet*. Copenhagen: Berlingske, 1974. (Trans.: "The D. J. Theme.")
- 4240b. LATCHAM, RICARDO A. "El Tema de Don Juan y sus derivaciones modernas," in his *Libro de ver y andar* (Santiago de Chile: Ed. Andrés Bello, 1970), pp. 361-66.
(LISTA, G. See No. 2580a.2.)
- 4248a. LITTELL, KATHERINE M. Discussion of Don Juan in East Germany today. See No. 4132d, above.
- 4248b. LITTLE, WILLIAM THOMAS. Correct number and entry in my 1973 suppl.: "Don Juanism in Modern European Literature," *DAI* 34 (1973): 3410A (Washington Univ., St. Louis).
- 4250b. LOBET, MARCEL. "Don Juan et l'individualisme absolu," in his *Classiques de l'an 2000* (Paris: Éditions de la Francité, 1970), pp. 45-51.
- 4256b. MACCHIA, GIOVANNI. "Il Giuoco della passione: Vita, avventure e morte di don Giovanni," in his *La Scuola dei sentimenti* (Rome: Caltanissetta, 1963), pp. 135-261.
- 4263a. *MAEZTU, RAMIRO de. *España y Europa* (Buenos Aires: E. Calpe, 1947), pp. 68-71.
- 4271-
4278. MARAÑÓN, 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*.
4272. ———. *Don Juan: Ensayos...* Also in his *Obras completas*, VII (Madrid: E. Calpe, 1971), 183-250.
- 4272a. ———. "Don Juan in Paris," **La Nación* (Buenos Aires) 5 March 1939; also in his *Obras completas*, IV (Madrid: E. Calpe, 1968), 521-24.

- 4272b. ———. "Don Juan robusto y Don Juan delgado," in his *Gordos y flacos* (1926 or 1927), reprinted in *Obras completas* (Madrid: E. Calpe, 1968-1973), IX (?), 405-06.
(———. See No. 3205.9a, above.)
4273. ———. *Ensayos sobre la vida sexual*. First ed. 1926 or 1927. Reprinted in *Obras completas*, VIII (Madrid: E. Calpe, 1972), 249 ff. See esp. pp. 281-82, 340-41, and 341-42.
- 4281a. MARTINON, JEAN-PIERRE. "La Règle et le catalogue," *Ob*, No. 5 (1974): 31-43.
- . (MAYER, HANS. See No. 2208.10b.)
- . (McCREDIE, BRIAN DAVID. See No. 2208.8b.)
- . (MICHA, RENÉ. See No. 3318.242d.)
- 4301d. *MOUTON, H. "Don Juan et l'amour," *Revue du Caire*, No. 45 (1960): 168-89.
- 4302e. NACHER, JEAN-PIERRE. "Hypothèse," *Ob*, No. 5 (1974): 129. A short essay on the writer as Don Juan: "écrire n'est qu'une tentative de séduction."
- 4302f. NEGTERS, GLADYS CRESCIONI. Add from my 1973 supplement and renumber: "Don Juan: Innovación y tradición en el teatro del siglo XX en España." Ph. D. dissert., granted 1975, Univ. of Alabama. Cf. No. 4132a, above.
- 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 sketches, photos, reproductions of paintings, and illustrations by many hands. There are a few works of fiction and poetry, or excerpts from them (e.g., by Apollinaire, Butor, Cangiullo, Gautier, Mérimée, 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

4432. ———. "Sobre la lujuria." Add from my 1965 book: reprinted in *Obras completas*, III (New York: Las Américas, 1968), 316-20. Orig. in *La Nación* (Buenos Aires) 23 April 1907.
- 4432b. ———. "Sobre la pornografía." Orig. in *La Nación* (Buenos Aires) 9 Nov. 1907. Also in *Mi religión y otros ensayos breves* (Madrid, 1910). Reprinted in *Obras completas*, III (New York: Las Américas, 1968), 321-25.
- 4432c. URTIAGA, ALFONSO. "Matices místicos en el tema de Don Juan," *Hispano*, No. 46 (Sep. 1972): 1-17. Unamuno, Grau, Kierkegaard, Machados, Zorrilla, etc.
- 4432d. VACHEY, MICHEL. "L'Impudent grise," *Ob*, No. 4 (1974): 16-20.
- 4434a. VALBUENA PRAT, ÁNGEL. *Historia del teatro español* (Barcelona: Noguer, 1956), pp. 105-25 (Tirso, Molière, Lope, general); 499-526 (mainly Zorrilla); 616-18 (Marquina, M. Sierra, Machados).
- 4440b. VIGNY, ALFRED de, 1797-1863. *Journal d'un poète*, new ed., rev. and enlarged, ed. by F. Baldensperger (London: The Scholartis Press, 1928), p. 92. ("Quand un contempeur des dieux paraît, comme Ajax, fils d'Oïlée, le monde l'adopte et l'aime; tel est Satan, tels sont Oreste et don Juan. Tous ceux qui luttèrent contre le ciel injuste ont eu l'admiration et l'amour secret des hommes.")
- . (WADE, G. See No. 3711.87, above.)
- 4443b. *WALLEK-WALEWSKI, M. "Don Juan albo Prometeusz zdegradowany, *Ruch Muzyczny* (Warsaw) 13 (1969): 15-16. (Trans.: "D. J. as a Degraded Prometheus.")
- 4447a. WEINSTEIN, LEO. "Inherent Dramatic Balance in the Don Juan Subject." See No. 4132d, above.
- 4458a. ZRIMC, MARIE-ANTOINETTE U. "Original Adaptations and Recent Revivals of the Don Juan Myth in French Literature." Paper read at the Modern Language Association meeting in San Francisco, 26 Dec. 1975. Prof. Zrimc teaches at California State Univ., Los Angeles.

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 "bal.;" 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, "st." "D.J." stands for Don Juan, "D.G." for Don Giovanni, etc. The date is the earliest known, that of composition or publication; the place, the author's native country if known.

- Figueroa? *Burlador*. Play. Sp. Early 17th cent.
- Cerlone. *Nuovo convitato*. Play. Ital. 1770?
- Stendhal. *Henri Brulard*. Autobiog. Fr. First half 19th cent.
- Burrowes. *Airs from D.G.* Mus. comp. Eng. 181-.
- Küffner. *D. J.* Mus. comp. Ger.? 182-.
- Chekhov. *Leši*. Play. Rus. 1889.
- Belezki. *Sevil'skij Obol'stitel'*. Play. Rus. 1897.
- Goddard. *D.J.* Poem. Can. 20th cent.?
- Smith. *D. J. Sings*. Poem. U.S. 20th cent.
- Tolstoi. *D. Zhuan*. Poem. Rus. 1901.
- Beardsley. *Under the Hill*. Nov. Eng. 1904.
- Mahen. *Juanův Konec*. Play. Czech. 1905.
- D. J. Tenorio. Mot. p. Sp. 1906.
- Beardsley. *Venus and Tannhäuser*. Novel. 1907.
- Cangiullo. *D. J.* Play. Ital. 1914.
- Un D. J. moderne*. Mot.p. Fr. 1914.
- D. J. resuscité*. Mot. p. Rus. 1915.
- Rohmer. *He Deals with D. J.* St. Eng. 1916.
- Zaicev. *D. Zhuan*. Play. Rus. 1924.
- Loveira. *J. criollo*. Nov. Cuba. 1927.
- Liepmann. *D. J. und Werther*. Play. Ger.? 1932?
- Villaverde. *Carmen y D. J.* Play. Cuba. 1932.
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- Frisch. *Chinesische Mauer*. Play. Switz. 1946.
- . *Arabeske*. St. 1948.
- Porret. *D. J.* Play. Switz. 1951-52.
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- Vossler. *Steinerne Gast*. Play. Ger. 1953.
- Semrád. *D. J.?* Play. Czech. 1957.
- Piper. *The Seducer*. Play. Welsh? 1958.
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- Jackiewicz. *Smierć Donżuana*. Nov. Pol. 1959.
- Green. *Chaque homme dans sa nuit*. Nov. Fr.-Amer. 1960.
- Wirpsza. *D. J.* Poem. Pol. 1960.
- Ivanac. *D. Juanov osmijeh*. Play. Yug. 1961.
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- Gilbert. *D. G. . . . to Hell*. Poem. U.S. 1962.
- Cassity. *D. J. and the Painted Fan*. Poem. U. S. 1966.
- Holmes. *D. J. . . .* Poem. U.S. 1966.
- Balducci. *D. G. al rogo*. Play. Ital. 1967.
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- 1969
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- Jovanović. *D. J. na psu*. Nov. Yug.
- Semenoff. *D. J.* Op. Rus.
- 1970
- Don Juan* (title?). Mot. p. East Ger. Ca. 1970.
- D. J. Tenorio* 1970. Mot.p. U. S.
- Gubarenko. *Kamennyj Vlastelin*. Bal. Ukr. Ca. 1970.
- 1971
- Moyles. *D.G.* Poem. U.S.
- 1972
- Panitz. *Die Sieben Affären der Dona Juanita*. Nov. East Ger.
- 1973
- Anon. *D. J.* Nov.? Ger.? 1973?

- Barrow. *Madamina!* Mus. comp. U. S.?
- Butor. *Une Chanson pour D. J.* Poem. Fr.
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1973?
- Cook. *D. J. in Paradise*. Play. U.S.
- Dillard. *D.J. in Kansas*. Mus. play. U.S.
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- Ustinov. *D.G.* Op. Eng.
- 1974
- Allmen. *Stanley: The D. J.* . . . Nov. U.S.
- Butor. *D. J. dans les Yvelines*. Poem. Fr.
- Lachman. *D. J. in Heaven*. Play. U. S.?
- Mott. *D. J. in Winter*. Poem. U. S.
- Neumeier. *D. J.* Bal. Can.? 1974?
- 1975
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- Cesbron. *D. J. en automne*. Nov. Fr.