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FIFTH SUPPLEMENT TO

THE DON JUAN THEME, VERSIONS AND CRITICISM: A BIBLIOGRAPHY (1965)

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Art is long, but life is short, and Seneca was right. The Don Juan theme may never truly end, but bibliographers do grow old. The joys of search and discovery alike have somewhat paled since the appearance in 1954 of my initial effort, itself the result of several years of planning and digging. Trying to keep a compilation eternally updated may even suggest an unhealthy hubris. So let this silver anniversary supplement be my Juan song, as it were.

Since these pages are intended to stand as one final bibliographic excursion into the fabled seducer's all-too-fertile fields, I may permit myself a few observations on bibliographic art. Art? Someone, echoing Samuel Johnson on patriotism and scoundrels, has called bibliographies the last refuge of scholarly incompetents. But they remain, even in this era of electronic aids, necessary. And, unless mere unverified clonings of some other bibliographer's lucubrations, they do demand a certain artistry. Besides consistency and completeness, most of the art must surely be lavished on accuracy. I should be proud to claim that every one of the following entries has been subjected to a complete, personal verification, every will-o'-the-wisp given corporeal identity or its nonexistence positively determined. For an instance: the putative Spanish *refundición* of Tirso's *Burlador*, ca. 1830. A thorough combing of contemporaneous Madrid and Seville newspapers would probably solve this minor mystery. But some sort of Bibliographer's Law of Diminishing Returns for Effort Expended is at work here. Bibliophilic listings could justify the time needed to insure accuracy down to the tiniest detail. Even a bibliography on a more circumscribed topic — e.g., one writer's canon and the criticism generated by it — might demand almost absolute completeness and verification. The present compilation, embracing a congeries of authors, languages, periodicals, and volumes here and abroad, defies perfection. Time simply says no. Hence the occasional asterisked items indicating that, although their accuracy is in no way suspect, I cannot vouch for them. However, this is not to say they have been blindly accepted. From discrete references sent in by various friends to an extensive list such as Professor Karpiak's (see below), each item has been subjected to a complete or partial check (at the least, spellings of authors and book titles, dates and publishers and places of publication, year and volume for periodicals not actually handled personally, and similar peripheral corroboration). For most of the entries my certainty hovers above ninety percent. Sometimes a version or an article seen in one library cannot be easily collated with another similar but possibly not identical one found elsewhere at a later date; or a research trip may end a few days too soon to verify items from a bibliography not yet off the press. All this must stand as my exculpation for minor sins of omission, commission, and uncertainty. Unfortunately, the major ones, unshriven, will have to be attributed to "ignorance ... pure ignorance."

The chase, I have confessed, becomes less rewarding; but there are other sound reasons for abandoning it. Production costs are fast becoming prohibitive, and bibliographic substitutes, even if only partial, are improving. The MLA annual listings are once again appearing pretty much on time and growing ever more inclusive. Several other comprehensive or specialized compilations are widely available, the sum total of which will catch many of the items given here. They will not, of course, supply the versions, and to me these constitute the really satisfying morsels. There will always remain a few illusive creations to be discovered from the past and new ones born in years to come; these I shall sorely miss. And then, and then, just possibly another, younger hand will reach out to seize the baton I have so caitively just dropped.

This present bibliography covers material published after or missing from my "Fourth Supplement..." (*WVUPP* 22[1975]:70-140), the three preceding supplements (*ibid.*, 20[1973]:66-106; 17[1970]: 102-78; and 15[1966]: 76-88, already incorporated into the 1970 compilation), and the 1965 book itself. The numbering system of the 1965 volume and the four 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. 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. A dagger before the name of an author of a version means the work is merely related to 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 and 1975 supplements. Abbreviations for periodicals are those employed in the *MLA International Bibliography*.

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 supplement	120	485	70
1979 present supplement	235	675	80
GRAND TOTALS	2590	3860	765

A word about inclusions and exclusions: the latitudinarian in the present compiler sometimes sanctions items the classicist would rather have excised, but there are still a few categories omitted to prevent endless proliferation: 1) Translations of versions, unless rather free paraphrases. 2) Minor references to the likes of Mozart, Moliere, Shaw, etc. (already laden with dozens, even hundreds, of books and articles) and performance reviews of their versions; but reviews as well as relatively short references are included for more recent or lesser writers, without which we would have little to judge them. 3) Minor items already listed in the highly inclusive bibliographies of "house organs" such as the *Année Balzacienne*, *Browning Institute Studies*, *Studies in Browning and His Circle*, *Shaw Review*, etc. On the other hand, despite the difficulty of being inclusive or logical or truly impartial in such a gray area, I have noted unpublished items, research in progress, and, where possible, directions for contacting the scholars in question.

Some variation in transliterating Slavic alphabets will be seen, the result of sources that employ different systems. To spare Professor Harris (see below) considerable editing, some of the letters (perhaps unwisely) have been left as originally found.

Finally, the credits, and they are many. I have enjoyed, this past year, the unfailing hospitality of library staffs at Yale and Duke, the University of Toronto, the University of Virginia, and the Library of Congress. My own university here in Morgantown has located and ordered large numbers of books through interlibrary loan and obtained Xeroxed pages from many a periodical. Private correspondence proved another fruitful source for verifications from individuals too numerous to mention by name. I owe a continuing debt to Professor Gerald Wade, formerly of the University of Tennessee, and to Professor Jerome Schweitzer, formerly of the University of Alabama. Professor John Racin, of West Virginia University's Department of English, furnished data on the Suvorin play. Professor Robert Stilwell, formerly chairman of our Department of Foreign Languages (for Scandinavian problems), Professor Harley Taylor (for matters German), Professor Gary Harris (for Slavic translations and transliterations), and Professor Jean-Pierre Ponchie (for contributions of French items), all these my colleagues, have as always done their share and more. A word of thanks to Professor Richard M. Reeve of the Department of Spanish and Portuguese at U.C.L.A., who kindly researched his extensive listings of Mexican short-story plots for uses of the Don Juan theme: the "macho" seducer type proved common, but no true Don Juans. Especial mention must be given to Professor Robert Karpik, of the University of Waterloo, Ontario. His contributions, already cited in my 1975 preface (now amounting to eleven new versions, five additions or corrections in versions that I had already used, and sixty-five books or articles), mainly Russian, represent a large percentage of the Slavic entries in the present collection. They attest not only to his diligence and kindness but also to the Russian fascination with the Don Juan theme. For what the observation is worth, the Spanish and Russian "souls" have long been said to have a close affinity.

I have often marked my gratitude toward my wife Mary in these pages. And well I must, for hers has been an abiding collaboration. Without her trained help in confronting the infinitudes of index cards and countless tomes on dusty, dimly lit shelves in library after library, this series of bibliographies would never have appeared.

To my wife, then, and to so many others as well, this compiler's heartfelt thanks.

A.E.S. Nov. 1, 1979

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

The Don Juan Theme in General

- . A Don Juan bibliog., no author given, supposedly in No. 73-74, pp. 295-390 of the *Revista de Literatura*, is actually one of Simón Díaz's general bibliogs. of Spanish literature.
- B11c. Hesse, Everett W. "Suplemento noveno a la bibliografía general de Tirso de Molina," *Estudios* 31 (1975): 523-34. As always, a section on the Don Juan theme.
- . Neggers, G. See No. 4302g below. Bibliog., pp. 133-41. Versions and criticism, mostly undifferentiated.
- B14d. Singer, Armand E. "Third Supplement to *The Don Juan Theme...*," WVUPP 20 (1973): 66-106. Rev. briefly by D. H. Gagen, YWMLS 36 (1974): 305.
- B14e. -----. "Fourth Supplement to *The Don Juan Theme...*," WVUPP 22 (1975): 70-140.

Individual Authors

- B20a. BRECHT.*Seidel, Gerhard. *Bibliographie Bertolt Brecht*, vols. I-. Berlin-Weimar: Aufbau-Verlag, 1975-.
- B21a. BROWNING. Peterson, William S. *Robert and Elizabeth Barrett Browning: An Annotated Bibliography, 1951-1970*. New York: Browning Institute, 1974.

- B27a. BYRON. Santucho, Oscar José. *George Gordon, Lord Byron: A Comprehensive Bibliography of Secondary Materials in English, 1807-1974*. Metuchen, New Jersey: Scarecrow Press, 1977. With a "Critical Review of Research" by Clement Tyson Goode, Jr., pp. 1-166.
- B30d. ESPRONCEDA. Billick, David Joseph. "José de Espronceda: A Critical Annotated Bibliography, 1834-1974," *DAI* 37 (1977): 5166A (Iowa). Also see No. 2777.5f below.
- B30e. FLECKER. Hogg, James. He promises (1974) that an upcoming study of his on Flecker's *Hassan* will contain a bibliog. of items on F.'s *Don Juan*; it is not in Hogg's study on the Leyzin version of *Hassan*.
- B30f. FRISCH. Schmitz, Walter, ed. *Über Max Frisch II* (Frankfurt: Suhrkamp, 1976), pp. 453-534.
- B30g. GRABBE. Bergman, Alfred. *Grabbe Bibliographie*. Amsterdam: Rodopi, 1973.
- B30h. GUMILEV.*Pereleshin, Valerii. "K bibliografii Gumileva," *RLJ*, No. 86 (1969): pp. 45-47.
- . KIERKEGAARD. Dewey, Bradley R. Add to my 1975 supplement entry No. 3054.1j: He analyzes 34 eds. of the *Forførerens Dagbog* in 13 different langs.
- . MARAÑÓN. Keller, Gary D. See Nos. 4271-78 below.)
- B30i. MIOSZ. Place, G., H. Talvert, and J. Place. *Bibliographie des auteurs modernes de langue française* (Paris: Chronique des Lettres Françaises), XV (1963), 153-88.
- B33a. MOLIÈRE. Saintonge, Paul. "Thirty Years of Molière Studies: A Bibliography, 1942-1971," *Molière and the Commonwealth of Letters: Patrimony and Posterity*, ed. Roger Johnson, Jr., Editha Neumann, and Guy T. Trail (Jackson: U of Mississippi P, 1975), pp. 747-826. Continues the standard bibliography.
- B33b. MONTHERLANT. Place, Talvert, and Place (see No. B30i above), vols. XX-XXI (1973 and 1975).
- B37a. SENDER. Espadas, Elizabeth. "Ensayo de una bibliografía sobre la obra de Ramón J. Sender," *PSA* 74, No. 220 (1974): 91-104; 74, No. 221-22 (1974): 233-62.
- . (TELLEZ [Tirso de Molina]. See No. B11c above.)
- B39b. -----.*Williamson, Vern G., ed., and Walter Poesse, comp. *An Annotated Analytical Bibliography of Tirso de Molina Studies, 1627-1977*. Columbia: U of Missouri P, 1979. Over 1300 entires.
- B39c. UNAMUNO. Fernández, Pelayo H. *Bibliografía crítica de Miguel de Unamuno (1888-1975)*. Madrid: Porrúa Turanzas, 1976.

IV. THE DON JUAN THEME: ORIGINS

The Don Juan-like Figure in Literature

- 93b. *ANON. (?). *Argumentum terribile de Deo existente seu Leontius.* Known only in a MS. dated 1762, notes E. Price, my No. 4345a below.
- 94b. -----. *Vida y muerte del falso profeta Mahoma. Solá-Solé,* No. 2094b.1 below, dates this *comedia* ca. 1600 and notes that Act III mentions Leoncio (the Leontio legend). Play sometimes attributed, falsely says Solá-Solé, to Francisco de Rojas Zorrilla, 1607-1648.
- 124a. SALUCIO del POYO, DAMIÁN, 1547 (?)-1614. *La vida y muerte de Judás. Comedia.* Pub'd., ca. 1612-1616. Possible source for Tirso. See No. 2124a.1 below.
- 130a. *VALDEPEÑAS, RODRIGO de, †1560. *Caso memorable.* Possible source for Tirso. See No. 2130a.1 below.
- 133a. VEGA, LOPE de. *El caballero del milagro. Comedia.* Prob. written ca. 1593-1598. Character Luzmán, a minor *burlador*. See No. 2133a.1 below.
134. -----. *La fianza satisfecha.* See No. 1369a below.

The Don Juan Type in Real Life and Mythology

- 151a. Beatty, Warren. U.S. motion picture star. Mr. Beatty, now 42, has been widely publicized for his numerous affairs of the heart. *Time* [112 (3 July 1978): 70], e.g., speaks of his having "an address book Don Juan would envy." Of course, stage and screen personalities are always ripe for the "Don Juan" label. Cf. Marlon Brando just below.
- 152a. Brando, Marlon. U.S. actor. (See *Time* 107 [24 May 1976]: 74.)
- 156a. Colón y Toledo, Don Luis, †1572. Tirso's model for Don Juan Tenorio? See No. 2156a.1 below.
- 174b. Quinn, Anthony. U.S. actor. His conception if his role vis-à-vis women as a self-confessed Don Juan may be judged by his own *The Original Sin: A Self Portrait* (Boston: Little, Brown, 1972).
- 187a. Wharton, Thomas Wharton, 1st Marquess of, 1648-1715. Famous English rake and supposed model for Richardson's Lovelace in *Clarissa Harlowe*.

Other Themes and Legends Connected with that of Don Juan

- 207a. Dracula and the vampire legend. See Nos. 588a and 1687b below.
- 209a. Giselle. See No. 1589a below.

V. DON JUAN THEME: VERSIONS

- . (ADAM, A. See No. 1589a below.)
- 218a. ADAMA, RICHARD, 1928-. *Don Juan.* Ballet. U.S. 1969. Choreographed to Gluck's music for the 1969 Vienna Festival. Karl Musil in the title role, décor by Colasanti and Moore, libretto seemingly by Angiolini.
- . (AKBAR del PIOMBO. See No. 1401b below.)
- 222a. †ALAS, LEOPOLDO [Clarín]. *El caballero de la mesa redonda.* Short story. Sp. First pub'd. in 1886 in the *Revista de Asturias.* Character Don Mamerto Anchoriz.
- . (ALONSO MILLÁN, JUAN. See No. 1243b below.)
244. AMFITEATROV, A. Add to my 1965 book entry: *Don Zhuan v Napole.* 1912.
- . (ANDRÉA, OSWALD d'. See No. 1610a below.)
- . (ANDRIESSEN, L. See No. 1498a below.)
- . (ANGIOLINI. See Nos. 218a above and 879 and 1898a below.)
- 264a. *ANON. (?) A television commercial, 8-9 Mar. 1977, was offering an LP record which included a selection called "Don and Juan." My 1965 book, No. 1040, lists a pair of U.S. entertainers doing "pop" songs who called themselves "Don" (Roland Trone) and "Juan" (Claude Johnson). A request for information sent to the station offering the record elicited no response.
- 278a. -----. A Portuguese adaptation of Molière's *Dom Juan*, dated 1771. See No. 2278a.1 below. Played Portugal ca. 1770-1840. D.J., repentant, is reconciled with Elvire and is finally pardoned by heaven.
- 290c. ----- (?). A variation on Zorrilla's drama with six Don Juans and but one Doña Inés. Played Madrid in 1948 (see *Arriba 7 Nov. 1948).
- 290d. ----- An untitled limerick (the form has inspired more than one such effusion: see below, Nos. 319a, 1660d-f, and 1687a), which may lack in sparkle and wit what it substitutes in moderation, but it is at least repeatable in polite society and I quote it: "Don Juan, an old man of great honor,/ Offered marriage in old Tiajuana/ To a flighty teen-ager;/ All it did was enrage her;/ She replied, "You're too old; I Don Juana." Date? Provenance?
304. -----. *Don Juan der Wüstling.* In my 1965 book C.A. Vulpius was listed as a possible author. E. Price, No. 4345a below, pp. 229-32, makes the attribution definite.

317. -----. *Don Juan, or The Libertine Destroyed*. Add to the entry in my 1965 book: The Philadelphia play appears again in Charleston, South Carolina, where it was staged by Alexandre Placide, French dancer-acrobat. It became a perennial favorite. Placide supplemented Gluck's score with Reeve's and added spectacular effects such as the Stone Guest mounted on horseback
- 319a. -----. *Don Juan Speaks*. Title of limerick No. 62 in the Gershon Legman collection, *The New Limerick* (New York: Crown, 1977). He dates it as quite recent.
- 321a. *-----. *Don Juan Tenorio y García*. Published by Mercocomic, S.A. in Madrid, 1978, in both segments and complete (24 small volumes, 864 p. in all). This version, as the publisher's name implies, is a comic book for children. Cf. Nos. 1789a-b below.
- 340a. -----. *Herr Johann, der leichtfertige Bösewicht oder der steinerne Gast, ein komisches Singspiel*. First of many parodies of Mozart's *Don Giovanni*. Discussed in E. Price, my No. 4345a below, pp. 171-72. Based on Neefe's trans.
- 353a. +-----. *My secret Life*, vols. I-III, Amsterdam, 1888. Eng.? This erotic autobiography, like Frank Harris's *My Life and Loves* (see below, No. 940a), remains somewhat at the low end of a scale with the idealized Romantic Don Juan as eternal seeker of amorous perfection at the other.
- 358b. -----. *Il Convitato di pietra senza donne*. Puppet play about a Don Juan, aging, tired, and melancholy, left with little amorous zest. See Roberto and Renata M. Leydi, *Mariette e burattini* (Milan: Collana del "Gallo Grande," 1958), pp. 260-65.
- 358c. -----. *Don Giovanni*. Puppet play presented at Imola, exact date not known. Out of sheer boredom Don Giovanni lets a disguised Arlecchino take his place with Donna Eleanora. Repelled by the foul-smelling rustic she takes refuge in the arms of his handsome servant (D.G. himself). Cf. Mozart's version Cited in Leydi, pp. 265-66.
- 358d. -----. *Don Giovanni il dissoluto ovvero Il Castigo impensato, con Faniola disgraziato in amore*. Puppet play. Given in Milan, probably early twentieth century. Scenario printed in Leydi, pp. 289-319. Mandel, in his *Theatre of Don Juan* (Lincoln: U of Nebraska P, 1963), p. 543 n., considers it an extraordinarily pure, literate, and sophisticated reworking of the classical versions from Tirso to DaPonte.
- 358e. -----. *Don Juan der vierfache Mörder, oder das Gastmahl um Mitternacht auf dem Kirchhofe*. Puppet play. Extract published by Engel (No. 4147 in my 1965 book) and cited in Price, p. 85, my No. 4345a below.
- 369a. -----. *Il Ratto punito, dramma giocoso en due atti*. Italian farce, with musical numbers and incidents out of Mozart's *Figaro*. The plot is original. Price, my No. 4345a below, from whom I derive these data, discusses it on p. 172. She dates it 1790s.
- 389b. ARAGON, LOUIS. *Le Paysan de Paris*. Novel. Fr. Paris: Gallimard, (1926). Dated 1924. Introd. chapter has a Don Juan scene (see pp. 87ff.).
- 405a. ASAF'EV, BORIS VLADIMIROVICH, 1884-1949. *Kamennyi Gost'*. (Trans.: "The Stone Guest.") Ballet in four scenes from Pushkin's drama. Rus. Published in Moscow, 1945. Asaf'ev did the music for at least twenty-seven ballets, among which were two other Pushkin dramas with themes related to that of Don Juan: *The Fountain of Bakhchisarai* and *The Prisoner of the Caucasus*. See my 1975 supplement, Nos. 1485a and 1488a.
407. ASHTON, FREDERICK. *Don Juan*. Add to 1965 book entry: the theme is taken from Théophile Gautier's *La Morte amoureuse*, who appears as a character in the ballet. This D.J. really is in love with death.
- . (AUDEN, W.H. See No. 1693b below.)
- 413a. AYALA, FRANCISCO. *Don Juan. Novela corta*. Sp. Printed in *Los Junes del Imparcial*, Madrid, 11 July 1926. Depicts D.J. as an old man; written under the influence of Azorín, when Ayala was about sixteen, the author himself told me back in 1976.
- . (AZNAR, TOMÁS. See No. 1314a below.)
- 420a. BANG, OLUF. *Don Juan vender tillbage*. Danish radio play broadcast 30 Aug. 1940. (Trans.: "D.J. Returns.") Bergman's *Devil's Eye* film was freely adapted from it. See No. 1289 in my 1965 book.
- . (BARBOSA, J. See No. 1643a below.)
- 431a. *BARROS, AMELIA, 1842-1929. *Doña Juanita*. She was a Portuguese cantante said to have interpreted a role in a work of that name.
- 443a. BAUZÁ, GUILLERMO. *Don Juan: Paz es amor divinizado*. Novel. San Juan, Puerto Rico, 1973. Actual date given is 1971, which Lib. Cong. says means 1973. This D.J. is middle-aged, married, and has three daughters.
450. BEETHOVEN, L. van. Variations on *La ci darem la mano*. Add to my 1965 book entry: see No. 895a below.
- 459b. †BERG, ALBAN, 1885-1935. *Lulu*. Opera. Aus. 1935 (unfinished). See Nos. 1310e and 1900a-b, below. Character Lulu, a Doña Juana.
- . (BERNARD, J. K. See No. 1673b below.)

- 470a. BESANCON, GUY. Music for 1973 prod. of Milosz's *Rubezahl: Scènes de Don Juan*. Despite addition to the title, this is simply *Scènes de Don Juan*. See my 1965 book, No. 1250.
- . (BLUWAL, MARCEL. See No. 1610a below.)
- . (BLYSTONE, J. G. See No. 1310d below.)
- . (BOCHCO, STEVEN. See No. 1313c below.)
- . (BOUCHERAT, HENRI. See No. 1278b below.)
- 517b. BRANCATI, VITALIANO. *Don Giovanni involontario*. Three-act play. Ital. In his *Teatro, Opere complete* (Milan: Bompiani, 1955-61), vol. V. First perf., Rome, March 1943; first ed., 1954. Also see No. 1290d below.
- . (BRANDT, C. See No. 1643a below.)
520. BRAUNTHAL, BRAUN von. *Don Juan*. Add to my 1965 book entry: Contains Byronic and Faustian elements.
- 530a. *BRIUSOV, VALERII IAKOVIEVICH, 1873-1924. *Don-Zhuan*. Poem. Rus. 1900. Said to be in his *Polnoe sobranie sochinenii i perevodov* (St. Petersburg: Izdatel'stvo "Sirin," 1914), p. 38. My source has apparently omitted the vol. No., since we are dealing with a collection of his works in many vols.
- 536b. *BROUGHTON, JAMES. *Don Giovanni to the Very Nice New Virgin*. In *James Broughton Reading his Poems*. Lib. Cong. LWO 3370. Seven-inch record and tapes.
- . (BUÑUEL, LUIS. See No. 1288a below.)
- . (BURGER, K. See No. 1643a below.)
- . (BURNET, D. See No. 1313e below.)
- 551a. BUTOR, M. *Une Chanson pour Don Juan*. Correct and add to my 1975 supplement entry: Veilhes (Tarn): Gaston Puel, 1973. Gravures by Ania Staritsky. 25 unnumbered pages.
556. BYRON, *Don Juan*. Add to my 1965 book entry: See No. 520 above and Nos. 664 and 1660f below.
- 569a. †CABRERA INFANTE, GUILLERMO. *La Habana Para un Infante Difunto*. Novel. Cuban. Barcelona: Seix Barral, 1979. Unnamed narrator is a Don Juan, who ends up a sort of sexual hell.
- . (CAGE, See No. 1498a below.)
- . (CALZABIGI, R. See No. 879 below.)
- 577b. †CAMOLETTI, MARC. *Boeing Boeing*. Play. Fr. 1960(?). Hero is a D.J. type. Adapted into English by Beverley Cross, 1962.
- . (CAPRA, F. See No. 1310b below.)
- 588a. †CARMOUCHE, PIERRE-F.-A. *Le Vampire*. Three-act melodrama. Fr. First perf.: Paris, 13 June 1820. In collaboration with Achille de Jouffroy and Charles Nodier. Music by Alexandre Piccini. Uses the invitation to supper motif, which Aldridge sees as Alexandre Dumas' source in his *Don Juan de Maraña*. See No. 2646.1a below; and cf. Nos. 1670a and 1687b.
- 591a. *CARRERE, E[MMILIO?]. *Don Juan. La Esfera*, No. 253 (2 Nov. 1918): p. 8. The data would fit the Madrid periodical which published 889 issues from 1914 to 1931. Short story?
- . (CARRIÈRE, J.-C. See No. 1288a below.)
- 599c. *CASORTI, GUISEPPE, 1749-1820. Director of an Italian mime company, which had a *Don Juan* pantomime in its repertoire. Cited in Price, No. 4345a below and by Torben Krogh (see No. 2208.8 in my 1965 book).
603. CASTILLAN, MARCEL. *La Vie amoureuse de Don Juan*. Correct my 1965 book entry: This is a D.J. version.
- 603a. *CASTILLIANS, The. *The Best of the Valentino Tangos*. Includes *Don Juan*, by? Group directed by Jack Pleis. Arr. and cond. by Lucio Milena. U.S.? MLA record No. 2-4094. C. 16 Aug. 1976.
- . (CASTRO, FIDEL. See No. 1498a below.)
- 606b. CATHERINE, G. Piano acc. to *Minuet* from *D.G.* Paris:Leduc, 1927.
- 620b. *CHÉREAU, PATRICE. A staging of Molière's *Dom Juan*, ca.1969, in Paris. Chéreau, a leftist disciple of Brecht, conceives of Don Juan as a useless parasite, notes Rousset, No. 4377c below.
- . (CHOPIN. See No. 1643a below.)
- 631a. CHRISTENSEN, LEW. *Don Juan*. Ballet. U.S. Premiere 14 June 1973 in San Francisco. Commedia dell'arte elements. Servant named Catalinón. Scenery by Ming Cho Lee; costumes by José Verona; set to Joaquim Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre*. Attila Ficzere as Don Juan.
- . (CLARÍN. See No. 222a above.)
- . (CLAUS, H. See No. 1498a below.)
- . (CLÉMENT, R. See No. 1311b below.)
- . (COLASANTI. See No. 218a above.)
- . (COLBERT, M. See No. 1643a below.)
- 646a. COLE, PEGGY A. *The Don Juan of the Road*. Song. U.S.? Words and music copyright by her 11 March 1975.
- . (CONNELL, R. See No. 1313e below.)
- . (CORALLI, J. See No. 1589a below.)

- 661b. *CRADDOCK, BILLY "CRASH." *Crash*, performed by him. Copyright by ABC Dot Records 26 Oct. 1976. Record No. DOSD - 2063. One of the pieces is entitled *Don Juan*, by?
664. CREIZENACH, T. *Don Juan*. Add to my 1965 book entry: influenced by Byron, says E. Price, my No. 4345a below.
- 664a. †CROMMELYNCK, FERNAND. *Chaud et froid*. Play. Bel. 1934. Character Leona, the nymphomaniac heroine.
- . (CROSS, B. See No. 577b above.)
- 664c. *CUARTETO, PALAIS de GLACE. *Lo mejor del Cuarteto Palais de Glace*. Microfon America record perf. by the group, copyright 21 Apr. 1976, includes *Don Juan* by? Spanish light popular material.
- . (CZINNER, P. See No. 1306 below.)
- 686c. DELIBES, LEO, 1836-1891. *Le Don Juan suisse*. Opera in four acts. Fr. Librettist unknown. Announced for production by the Théâtre de l'Athénée in Paris. No trace remains, and it may never have been composed.
688. DELTEIL, JOSEPH. *Don Juan*. Add to my 1965 book entry: another title is *Saint Don Juan*, and one critic considers it a twentieth-century echo of French Romantic humanitarian myths.
- 688b. DENEVI, MARCO. *Doce variaciones sobre Don Juan*, in his *Parque de diversiones* (Buenos Aires: EMECE, 1970). Twelve short aphorisms and/or Shavian, iconoclastic remarks on traditional ideas, aspects, qualities, and characteristics of D.J. vis-à-vis his women. Arg. The author is aggressive in his attempt to demythify donjuanism.
- 690a. *DES FORÊTS, LOUIS RENÉ. *Les Grands moments d'un chanteur*. Story. In his *La Chambre des enfants: Récits*. Paris: Gallimard, 1960.
- . (DEWASNE, J. See No. 1389c below.)
- "DON JUAN" USED AS A PLACE NAME, NOM de PLUME, ETC.
- 721e. *A Don Juan cycle was reported as being produced in Oct. and Nov. 1968 in lieu of the usual Zorrilla play, but my source vouchsafed no further details.
- 726c. Don Two. "Don Juan" in Victor Borge's "inflated"-English comic skit (a "foursome" becomes a "fivesome," "ate" is "nine," etc.) as broadcast on NBC-TV's "Big Show" 15 April 1980.
- 732a. "Don Juan's," a restaurant, 88 Yorkville Ave., in Toronto, Ontario, spring 1979.
- 734c. On the "Sanford and Son" TV program, 9 March 1978, the old Fred Sanford remarks, "The people who want Don Juan
- don' wan' me," this after he has started an escort service to prove his animal magnetism.
- 734d. Another typical D.J. joke (1976): "Someone hit D.J. with a golf ball and made a 'hole in Juan.'"
- 734e. Hallmark "Contemporary" greeting card (fall, 1978) message: "Whatever you do on your Birthday, don't drink any OLD DON JUAN [shows a bottle of rum, so labeled]-- One drink and you Don Juan to!"
- 747b. †DUMAS père, ALEXANDRE. *Angèle*. Play. Fr. Premiere 28 Dec. 1833. First ed. 1834. Character Alfred d'Alvimar.
748. -----. *Don Juan de Marañá*. See No. 588a above.
- . (DVORAK, A. See No. 1498a below.)
- . (EDDY, R. See No. 1310b below.)
- 766a. EDWARDS, JORGE, 1931-. *Los convidados de piedra*. Chile. "Novela crítica." Barcelona, 1978. Title used only in sense of "unwelcome guests," but the expression derives ultimately from Tirso's play. Plot does not concern Don Juan.
- 772a. ENGELKE, GERRIT, 1890?-1918. *Don Juan*. Novel fragment. Ger. Ca. 1915. Engelke was an expressionist poet.
- 772b. -----. *Die Frauen gehen an Don Juan vorüber*. Poem. 1912.
- 775b. ESENIN, SERGEI ALEKSANDROVIČ, 1895-1925. Untitled poem on Don Juan, written 13 Dec. 1925. In his *Sobranie sochinenii* (Moscow: Pravda, 1970), I, 262-63.
- 775c. *ESKELAND, IVAR. *Don Juan fra Tranhuset*. My source says that this is William Heinesen's novel (see my 1973 supplement, No. 956a), "Oms. av" [him]. Surely the abbreviation for "omskivet av," which would be "rewritten by." Since Norwegian is so close to Danish, it could not very well mean a translation. The book appeared in Oslo: Norges Boklag, 1975. "Omslag," by the way, means "cover."
- 781a. EVERDING, AUGUST. Stages Mozart's *Don Giovanni* in Paris, spring 1975. Ger. This staging shows more personal changes than most, but should it be considered a true reworking among the many since 1787? For many of these stagings see my No. 3318.277a (my 1970 supplement), article by A. Rosenberg; also in No. 4132c, pp.305-16, below.
- . (FABER, R. See No. 1643a below.)
- 787b. FAIRELLE, ROGER. *La Vie voluptueuse de Don Juan*. Novel. Fr. Paris: Lattès, 1973. Concerns Don Juan de Marañá; Leporello appears in it.

- 788a. FAYAD, SAMY. *Don Giovanni innamorato*. One-act play. Despite his Arabic name, apparently an Italian. Found in *Il Dramma*, N.S. No. 211-212 (15 Aug./1 Sep. 1954): pp. 87-104.
- 789a. FEDOROV, VASILII D. *Zhenit'ba Don-Zhuana*. Ironic poem in seven cantos. Moscow, 1977. Don Juan marries a working girl and takes employment in an airplane factory. Cf. the motion picture, No. 1295e, and the Panitz novel, No. 1414b, both East German, in my 1975 supplement. (Trans.: "D.J.'s Marriage.")
- . (FELLINI, F. See No. 1307b below.)
- 789b. FELSENSTEIN, WALTER, 1901-. Staging of Mozart's *Don Giovanni* in East Berlin, 4 Dec. 1966. Aus. Head of the Komische Oper in East Berlin since 1947. D.G. done as a *Sturm und Drang* figure. See extensive mention in A. Rosenberg, my No. 4132c below, p. 316.
- 804a. FERRON, JACQUES. *Le Don Juan chrétien*. Fr.-Can. In his *Théâtre*, I (Montreal: Déom, 1968): 157-229. Cf. my entry in the 1965 book, No. 804.
- 817a. +FLEMING, IAN. Michael G. Hydak, "Don Juan Bond," *LangQ* 14, No. iii-iv (1976): 29-30, 33, claims that hero James Bond of the Fleming spy canon is a D.J.
823. FOKINE, M. *Don Juan*. Add to my 1965 book entry: the U.S. premiere in New York in 1938 used Michel Panaaieff as D.J.
- 840b. *FRÝD, NORBERT. *Don Juan jde do divadla*. Novel. Czech. First appeared in 1942 under the pseudonym Emil Junek. Reported in *Czech Books in Print* (Prague), No. 1 (1976). As of Jan. 1978, despite date reported, apparently still not republished. The D.J.-like hero sees a performance of D.J. on the stage, sees him die, and reforms. (Trans.: "D.J. Goes to the Theater.")
- 840c. FUENTES, CARLOS. *Terra nostra*. Mex. 1976. Long novel mixing historical figures like Felipe II of Spain with fictional ones like Don Quixote and Don Juan.
- . (FURTH, G. See No. 1668e below.)
- . (GALDÓS. See under "Pérez Galdós," below.)
- 853b. GARDNER, RICHARD M. *The Adventures of Don Juan*. Novel. New York, 1974. © 1972.
- 853c. *-----. *Don Juan and the Devil's Sister*. Story? In *Genesis* (June 1974), p. 51.
- . (GAUTIER, T. See Nos. 407 above and 1589a below.)
- . (GIDONI. See under "Guidoni," below.)
- 871a. GIMÉNEZ CABALLERO, ERNESTO, 1899-. *La infancia de Don Juan*. Short story. Span. In his collection, *Yo, inspector de alcantarillas* (Madrid: Biblioteca Nueva, 1928). Data principally from G.C.'s own discussion of the story; see Neggers, my No. 4302g below.
- . (GIRÓN, S. See No. 4190b below.)
- 874a. *GIRZIK, [XAVIER?]. Adapt. of Mozart's *Don Giovanni*. Ca. 1800 (?). Mentioned by A. Rosenberg; see my No. 4132c below, p. 306.
- 875a. *GIULIANO, MARIO. *Il Don Giovanni del domani*. "Novelle." Rome: Editrice Meridionale, 1976.
- 877a. *GLIESE, ROCHUS, and HANS POELZIG, 1869-1936. An expressionistic production of Mozart's *Don Giovanni*. Discussed by A. Rosenberg, my No. 4132c below, p. 312.
879. GLUCK, C. W. von. *Don Juan*. Add to my 1965 book entry: The ballet uses a book by Ranieri Calzabigi (also: Raniero de Calzabigi), 1714-1795, claims Lincoln Kirstein, my No. 4233c, below. Kirstein also notes that when Gluck rewrote his *Orfeo* (1744), retitled *Orfeo ed Euridice* (1762) for the Paris opera, he used the dance of the furies from the finale in Hell from his *Don Juan*. 1761 has been the earliest date I could find, not 1744, as given by Kirstein. Also see Nos. 218a above and 972a and 1898a below.
- . (GOETHE, W. von. See No. 1498a below.)
- 887a. GOLDSBOROUGH, JAMES. *Don Juan from San Juan*. Song. He did both the words and the music. Copyrighted by him 13 March 1975. Cf. No. 1449 in my 1965 book.
- 889a. GOODMAN, PAUL. *Don Juan, for the Continuum of the Libido*. Novel. U.S. Santa Barbara, California: Black Sparrow Press, 1979. Finished by Goodman in June 1942, but not published until now, it concerns a modern Don Juan, and the settings include Portland, Maine, New York City, etc. Juan's name is Don Juan Tenorio, he courts the Commandant's wife Eliza, and ends in hell, in a surrealistic scene involving the legend of Ariadne, Theseus, and the Minotaur. Literary, sophisticated; a highly allusive and pornographic tour de force.
- 893a. GOROSTIZA, CELESTINO, 1904-. *Ser o no ser: La escuela de amor*. Play. Mex. First perf., 6 Sep. 1934. México: Artes Gráficas, 1935. Character Paco, a dreamer who fancies himself a Don Juan.
895. GRABBE, C.D. *Don Juan und Faust*. Add to my 1965 book entry: See Nos. 1048b, 1158, 1673b, and 1919a below.
- 895a. GRADENWITZ, PETER. *Variationen über "La ci darem la mano" aus Mozarts Don Giovanni*. For oboe and piano. Music by Beethoven, arranged ("gesetzt") by Gradenwitz. West Germany. Copyright by Breitkopf and Haertel, 9 July 1975.

- . (GRAIS, MIKE. See No. 1313c below.)
- 905b. †GRAU, SHIRLEY ANN. *Evidence of Love*. Novel. U.S. 1977. Character Edward Milton Henley, whose "antiseptic Don Juanism is a calculated mockery of the mythical passions of a faithful Tristan" (R.Z. Sheppard in a rev., *Time* 109 [7 Feb. 1977]: 88, 92).
- . (GRÜN, A. See No. 1118 below.)
- 913a. GSOVSKY, TATJANA, 1901 (or 1902)-. *Don Juan*. Ballet. Rus. First perf., Berlin 1938. Music by R. Strauss.
- . (GUEVARA, CHE. See No. 1498a below.)
- 919b. GUIDONI [Gidoni], ALEXANDER. *Don Zhuan*. Short novel in verse. Written partly in a USSR concentration camp; finally published in Canada in *Sovremennik* (Toronto) 30-31 (1976): 55-139.
- 919c. GUIDUCCI, ROBERTO, 1923-. *Il primo mito: Morte e punizione di Don Giovanni*.... The other three myths are those of Faust, Don Quixote, and Ulysses. Text in Italian, French, English, and German. Modena-Rome-Paris-Lugano: La Traccia, 1973. Parts of four fictional dialogues presented on the Italian-Swiss TV program "Lavori in Corso." The D.G. myth inspired by Mozart. Theater of ideas by Guiducci; designs by Robert Sambonet; presented by Grytzko Mascioni.
- 920b. GUMILEV, NIKOLAI S., 1886-1921. *Don Zhuan*. Sonnet from the cycle *Zhemchuga* (1907-1910). Rus.
- 920c. *+-----. *Panjat*. (Trans.: "Remembrance.")
- 920d. *+-----. *Two Adams*. See vol. II of the Washington, D.C. ed. of his work for this and preceding entry. One critic says both poems show the poet as Don Juan.
- 922a. GYLLENSTEIN, LARS JOHAN WICTOR, 1921-. *I Skuggan av Don Juan*. Novel. Stockholm: Bonnier, 1975. (Trans.: "In the Shadow of D.J.")
- 935a. *HAMPTON, CHRISTOPHER, 1946-. *Molière's Don Juan*. Play. Eng. London: Faber and Faber, 1974. A colloquial trans. commissioned by the BBC and broadcast 2 Jan. 1972. Seemingly free enough version to constitute an adaptation.
- . (HANDEL. See No. 1643a below.)
- 940a. †HARRIS, FRANK, 1855-1931. *My Life and Loves*, 5 vols. Erotic autobiography. Ire. Ed. princeps, 1933-36. Various others, mainly printed in Paris, 1946-, especially Paris: Olympia, 1952-54. See No. 353a above.
- 955a. *HEINEMANN, ERNST, 1861-. Trans. and adaptation of Mozart's *Don Giovanni*. 1904. See A. Rosenberg, my No. 4132c below, p. 306.
- . (HEINESEN, W. See No. 775c above.)
- . (HÉMON, L. See No. 1311b below.)
- . (HENZE-WEISEN. See No. 1498a below.)
- . (HERTZ, N.A.S. See No. 1490a below.)
- 972a. HEUSER, INGEBORG. *Don Juan*. Ballet. Premiered in El Paso, Texas, 1977, at the University Civic Ballet. Gluck's music.
- 979a. *HÖRTH, FRANZ LUDWIG, 1883-. Famous baroque interpretation of Mozart's *Don Giovanni*. 1923. See A. Rosenberg, my No. 4132c below, pp. 313-14.
980. HOFFMANN, E.T.A. *Don Juan*. Add to my 1965 book entry: See No. 1726 below.
982. **HOLBERG, L. von. *Don Juan*. Add to my 1965 book entry: Jørgen Stegelmann, *Hvem er hvem hos Holberg? En Holberg Håndbog* (Copenhagen: Thaning and Appel, 1974), 252 pp., lists both plays and characters. No Don Juan or D.J. type is listed. (Trans.: "Who's Who with H.? A H. Handbook.")
983. HOLTEI, K. von. *Don Juan*. Add to my 1965 book entry: This pornographic play was first published anonymously. As E. Price, my No. 4345a below, pp. 245-50, notes, full-fledged pornography is rare with the Don Juan theme.
- 983a. *HOLZMEISTER, CLEMENS, 1886-. An imaginative, innovative staging of Mozart's *Don Giovanni*. Salzburg, 1953. See A. Rosenberg, my No. 4132c below, pp. 314-15.
- . (HORACE. See No. 1498a below.)
989. HÖRNIGK, R. *Don Juan*. Add to my 1965 book entry: Involves Mephistopheles as a character; i.e., connected with the Faust legend.
- 991b. HORVÁTH, ÖDÖN von. *Don Juan kommt aus dem Krieg*. Correct 1970 supplement entry: The play is not in his *Italienische Nacht* (1931); he was still working on it in July 1936. Premiere, 21 Nov. 1952, long after his death in 1938. See Nos. 1300d and 1610a below. In vol. IV of the Hildebrandt-Krischke ed. of his *Gesammelte Werke*, already mentioned in my 1973 supplement as containing variants, etc. of the play, there is also a "Film exposé," pp. 636-42.
- 1004a. *HUIDOBRO, VICENTE. *Don Juan y Don Juanillo*. Poem. In his **Obras completas* (Santiago de Chile: Col. "Zig-Zag," 1964), I, 711-13.
- 1008a. *IAKOVLEV, IU. *Don Zhuan*. Unverified source. Story or novel. Rus.

- 1015a. †ISAACS, SUSAN. *Compromising Positions*. Detective fiction. U.S. New York: Times Books, 1978. Character Marvin Bruce Fleckstein, D.D.S. The periodontist is referred to again and again as a Don Juan: pp. 6, 46, (54), 55, 85, 86. The character Nancy MacLaren is a sort of Doña Juana -- see pp. 65 and 104.
- . (JACKSON, R. See No. 1904a below.)
- . (JACOBS, D. See No. 1313c below.)
- . (JAUBERT, M. See No. 1308a below.)
- 1029a. *JIRÁT, VOJTECH, 1902-1945. *Bendtský dialog: Moralita*. Story. Czech. Prague: E. Janská, 1945. Rousset, No. 4377c below, includes an excerpt (p. 217) in French (unpub'd. trans. by H. Jechová and M.E. Ducreux). (Trans.: "Venetian Dialogue: A Morality Play.") The plot involves a meeting in Venice between the ghosts of Don Juan and Elvire. She is out of Mozart's *Don Giovanni*, but the character also suggests Molière.
- . (JIRSIKOVÁ, NINA. See No. 1046b below.)
- . (JOSE. See No. 1085a below.)
- . (JOUFFROY, A. de. See No. 588a above.)
- 1037b. JOUVE, PIERRE JEAN. *Don Juan*. Sixteen-line poem. In section called *Kyrie* dated 1938 and found in his *Poésie* (Paris: Mercure de France, 1964), pp. 366-67.
- 1037c. -----. *Tempo di Mozart*. Thirty-line poem. Part of his *Matière céleste*, dated 1937-38, and found in the same Mercure de France ed., pp. 232-33.
- 1037d. JOVANOVIC, D. *Don Juan na psu*. Renumber from my 1975 supplement.
1042. KAHLERT, KARL AUGUST. *Donna Elvira*. In my 1965 book I have listed him as A. Kahlert. Among Faust studies, No. 2208.7, he is August Kahlert. Here is his full name.
- 1043a. *KALBECK, MAX, 1850-1921. New trans. and staging of Mozart's *Don Giovanni*. 1886. See A. Rosenberg, my No. 4132e below, p. 306 and the Korngold article, No. 3318.202, from my 1965 book. Also see No. 1181c below (the later, 1906 Kalbeck version.)
- . (KALLMAN, C. See No. 1693b below.)
- 1046b. KASLIK, V., 1902-1974. *Don Juan*. Ballet. Rus. Premiere in Prague, 1941. Music by him. Choreography by Nina Jirsiková.
- 1048b. *KEISER, EMIL. Supposedly did music for a production of Grabbe's *Don Juan und Faust*.

- . (KOENIG, D. See No. 1313g below.)
- 1066a. *KOPIT, ARTHUR L., 1937-. *Don Juan in Texas*. Play. U.S. In collaboration with Wally Lawrence. Produced in Cambridge, Mass., 1957.
- . KORVIN-PIOTROVSKII, VLADIMIR, 1901-. *Smert' Don Zhuana*. No. 1457 in my 1965 book, under "Piotrovski." The name is more properly given as here. Rus.(not Polish). Conceived as a sequel to Pushkin's play, it is a dramatic poem. (Trans.: "The Death of D.J.")
- . (KOZOLL, M. See No. 1313c below.)
1074. KRÖLLER, H. *Don Juan*. Add to my 1965 book entry: Not the same as the Laban version.
1077. KRUSE, LAURIDS. Add to my 1965 book entry: *Don Juan, Opera i Twende Akter, bearbejdet til Mozarts Musik*. Copenhagen, 1808. Also in his *Dramatiske Værker* (Copenhagen: Beeken, 1818-19), vol. II. (Trans.: "D.J., Opera in 2 Acts, Reworked from Mozart's Music.")
1084. LABAN, R. von. *Don Juan*. Add to my 1965 book entry: Not the same as the Kröller version. Laban's ballet sometimes goes under the name of *Don Juan Reigen*.
- 1085a. LACOUR, Mme LÉOPOLD. *Don Juan aux enfers*. Ballet in one act. Music by José. Premiere in Paris, 29 Nov. 1897. Data from B. Wicks, *The Parisian Stage: Part V (1878-1900)*, unpublished.
- . (LATTUADA, A. See No. 1290d below.)
- . (LAWRENCE, W. See No. 1066a above.)
- 1110a. **LECHÓN, JAN [pseud. of Leszek Jozef Serafimowicz]. *Don Juan*. Trans. from the Polish by C. Mills, *Polish Review* 1 (1956): 4. My source writes me that the data above turned out to be faulty; the trans. is not in the issue cited.
- . (LEE, M.C. See No. 631a above.)
- . (LEEUW, R. de. See No. 1498a below.)
1118. LENAU, N. *Don Juan*. Add to my 1965 book entry: After Lenau's mental breakdown the work was never finished. Anastasius Grün was responsible for the order of the last three scenes and assumed the task of publishing it (1851). It goes back to the Tirso de Molina (from the C.A. Dohrn German trans. *Spanische Dramen*, I (Berlin: Nicolai, 1841)) and Mozart versions. See Nos. 1181d and e below.

- 1121a. LEÓN, RAMÓN DAVID. *El responso de Don Juan*. Short, one-act play, interspersing dialogue and comment; as the title of the collection in which it appears makes clear, not meant to be staged. Ven. In his *Teatro sin espectadores* (Caracas: Tipografía Garrido, 1941), pp. 5-17.
- 1128c. LERT, ERNST JOSEF MARIA, 1883-1955. Leipzig production of Mozart's *Don Giovanni*, embodying Kierkegaard's theories of demonic sensuality (sexuality, to Lert), reinforced with Expressionist techniques. Aus. Premiere, 23 Sep. 1917. See A. Rosenberg, my No. 4132c below, p. 312. Lert wrote a book on staging Mozart's operas: *Mozart auf dem Theater* (Berlin: Schuster and Loeffler, 1918).
- 1128d. LEŚMIAN [pseud. of Lesman], BOLESŁAW, 1878-1937. *Pogrzeb Don Juana*. Twenty-line narrative poem. Part of a set of poems called *Dziejba Leśna*, dated 1938. The title may have been chosen by Alfred Tom, who published *Dziejba Leśna* posthumously for him (see Głowifiski article, my No. 3128d.1 below). The poem may be found in Leśmian's *Wybór Poezji* (Warsaw, etc.: "Książka," n.d.), on p. 163. Leśmian was a Polish symbolist, Expressionist, lyric poet. The poem (trans.: "The Funeral [or 'Burial'] of D.J.") tells how someone walks on D.J.'s grave and also brings in the doppelgänger concept, for D.J. is both dead and the commentator on his own dead state.
- . (LIEBERMANN, R. See No. 1290b below.)
- 1151b. LLOPIS, CARLOS RUANO. *El amor en microscuro*. Play with prologue, in three acts. Span. Premiered 10 Jan. 1958. Madrid: Ediciones Alfil, 1966.
- . (LONERGAN, L. See No. 1313e below.)
- 1153a. LÓPEZ ALBÚJAR, ENRIQUE, 1872-1966. *La diestra de Don Juan*. Short story. Peru. 1948. Title story in the collection, *La diestra de Don Juan* (Lima: Instituto Nacional de Cultura, 1973). Original story, but refers to the Zorrilla version.
- 1155a. LÓPEZ RUBIO, JOSÉ. *Cena de Navidad*. Three-act play. Span. Madrid: Alfil, 1951. Story contains a diabolical counselor named D. Juan.
- . (LORD, R. See No. 1310d below.)
1158. LORTZING, A. Music for Grabbe's *Don Juan und Faust*. Add to my 1965 book entry: He incorporated motifs from Mozart's *Don Giovanni* and from L. Spohr's *Faust* (see No. 1673b below).
- . (LOSEY, J. See No. 1290b below.)
- . (LOUYS, P. See No. 1288a below.)
- 1160a. *LUCA de TENA, JUAN IGNACIO. *Don Juan de una noche*. Revision of his 1944 play, *De lo pintado a lo vivo*, itself a reminiscence of Zorrilla's drama of a century before. Span. 1965.
- . (MAAZEL, L. See No. 1290b below.)
- 1181c. MAHLER, GUSTAV, 1860-1911. A staging of Mozart's *Don Giovanni*. Aus.-Bohemian. 1906. He commissioned Max Kalbeck (see No. 1043a above) to revise and improve the German text, and added many revisions of his own. Alfred Roller did the impressionistic sets. Mahler had already produced a *Don Giovanni* in Budapest back in 1888 or 1889, for which the old Brahms praised so young a man highly. See A. Rosenberg, my No. 4132c below, p. 311. Also see Nos. 3181c.1 and 3318.338c below.
- 1181d. -----. *Phantasie aus Don Juan*. Song. Ca. 1883. Words from Lenau.
- 1181e. -----. *Serenade aus Don Juan*. Song. Ca. 1883. Words from Lenau. Both of these last two entries are from his *Lieder und Gesänge aus der Jugendzeit*, vol. I, Nos. 5 and 4, respectively. Orig. done for vocal solo and orchestra, then for vocal solo and piano.
- 1183a. *MALANGA, GERARD. *Don Juan*. Poem. In the *Urmuzzled Ox*, ed. Michael André (New York City) 1, No. 4 (autumn 1972).
- 1185a. *MANCEAUX, ALBERTO. *Los tres Juanes*. "Comedia dramática en tres actos." Buenos Aires, 1969.
- 1185b. MANÉN, JUAN, 1883-. *Don Juan*. Piano-vocal score. Span. Madrid, 1944. New York Public Library card.
- 1190a. MARAINI, DACIA. *Don Juan*. Two-act play. Ital. Torino: Einaudi, 1976. Modern story but old dress and times are brought into the plot. Mozart's *Don Giovanni* music and story are constantly alluded to; the play actually ends with Mozart music.
- 1195a. MARKS, BRUCE. *Don Juan*. Ballet. U.S. Premiere in Salt Lake City, Utah, 11 Feb. 1976. Marks was the choreographer; designed by Jens-Jacob Worsaae. Michael Onstad as Don Juan. Danced to Richard Strauss' *Dance Suite after Couperin* and his own *Don Juan*. Characters include Donna Anna, Zerlina, and Donna Elvira, and Marks of course admits the story is Mozart's.
- . (MARLOW, F. See No. 1919a below.)
- 1203e. MARTINE, Jr., LAYNG. *Don Juan*. Song. Copyright by Ahab Music Co., Inc., 22 Aug. 1975. Words and music by Martine. Also performed by him on Playboy Records, with other music also by him copyright 22 Apr. 1976.
1208. MARTÍNEZ SIERRA, GREGORIO. *Don Juan de España*. Add to my 1965 book entry: Evidence is now growing that this play should more properly be ascribed to his wife María. See No. 3208.4 below.

---. (MASCIONI, G. See No. 919b above.)

1218b. MAURA, JULIA, 1910-. *La eterna Doña Juana*. Three-act play. Premiere, 24 Feb. 1954. Madrid: Alfil, 1954.

1218c. *-----. *El eterno Don Juan*. Play. Early 1950s.

1223a. McCLOSKEY, JOHN M. *Don Juan*. Renumber from my 1975 supplement (No. 1173a).

1223b. McCONNELL, TERRY. *Don Juan Blues*. Song. Copyright by him 7 Jan. 1976. He did the "story, words, and music," says Libr. of Cong. copyright entry.

---. (MENGELBERG, M. See No. 1498a below.)

1238a. MEYERBEER, GIACOMO, 1791-1864. Staging of Mozart's *Don Giovanni*. Ger. Berlin, 1845. Rather extensive modifications of Mozart involving a romantic fusing of music with the action. He reinstated the recitatives instead of dialogue, but attempted to give them a new emotional power by the use of a string quartet accompaniment which he commissioned from Johann Philipp Samuel Schmidt, 1779-1853. For some of these details see A. Rosenberg, my No. 4132c below, pp. 308-09.

1240a. *MIHURA, MIGUEL. *A media luz los tres*. Play. Span. Premiere, 25 Nov. 1953. Variation on the D.J. theme, according to one critic.

---. (MILENA, L. See No. 603a above.)

1243b. MILLÁN, JUAN [Alonso Millán, Juan José]. *La vil seducción*. "Comedia de humor, dividida en dos actos, un prólogo y un epílogo." Span. Premiere, around All Saints' Day, 1967. Madrid: Alfil, 1968. Parody of Zorrilla. No. 1243 in my 1970 supplement should be numbered 1243a.

1250. MIŁOSZ, O.V. de L. *Scènes de Don Juan*. Add to my 1965 book entry: See No. 470a above.

1253a. MITCHELL, JONI. *Don Juan's Reckless Daughter*. Folk-rock ballad. Can. Copyright 1976-77. Words and music by her. Published in a two-record album of the same name, Asylum label No. BB 701, copyright 1977. On the record she sings her own piece to her own guitar accompaniment.

1258. MOLIERE. *Dom Juan*. Add to my 1965 book entry: See Nos. 278a, 620b, and 1029a above and 1493a, 1627a, and 1904a below.

1271d. MONTHERLANT, HENRY de. *La mort qui fait le trottoir (Don Juan)*. Three-act play. Fr. His *Don Juan* revised. Paris: Gallimard, 1972.

---. (MOORE. See No. 218a above.)

1275a. MORAND, PAUL, 1888-. *Don Juan*. Twenty-line prose poem. Fr. First appeared in his *Feuilles de température* (Paris: Au Sans Pareil, 1920), dated Seville, 1918; found on p. 15. Also in *Poèmes (1914-1924)* (Paris: Au Sans Pareil, 1924), p. 58.

1278. MORDVIN-SHCHODRO, A.O. *Don Zhuan*. Add to my 1965 book entry: Moscow: Tipografiia Obshchestva Rasprostranenia Poleznykh Knig, 1896. Correct to "wife Isabella."

1278b. *MOREAU, HENRY, and HENRI BOUCHERAT. *Le Petit Don Juan*. One-act play. Premiere in Paris, 27 March 1897. Data from B. Wicks, *The Parisian Stage: Part V (1876-1900)*. Unpublished.

---. (MORRIS, J. See No. 1314b below.)

MOTION PICTURES, ETC.

1287. *The Adventures of Don Juan*. Add to my 1965 book entry and that in the 1970 supplement: The Don Juan in the story is D.J. de Maraña. His servant is named Leporello. The Romantic notion of ideal love is maintained with D.J. falling in love with the Queen of Spain as his unattainable ideal.

1287a. **L'Amour à vingt ans*. 1962. See under F. Truffaut, No. 1744b.

1287b. **Baisers volés*. 1968. See under F. Truffaut, No. 1744b.

1288a. **Cet obscur objet du désir*. English version, *That Obscure Object of Desire*. Directed by Luis Buñuel, with Jean-Claude Carrière. Span. 1977. Suggested by Pierre Louys' *La Femme et le pantin*. Produced by Serge Silberman. Co-production of Greenwich Film Production (Paris), Les Films Galavie (Paris), and Incine (Madrid). André Weber as the wise valet; Fernando Rey as Mathieu. Buñuel's "Don Giovanni," said the N.Y. Times review.

1289. *The Devil's Eye*. Add to my 1965 book entry: See No. 420a above.

1289b. **Domicile conjugal*. 1970. See under F. Truffaut, No. 1744b below.

1290b. *Don Giovanni*. From Mozart's opera. Directed by Joseph Losey in collaboration with Frantz Salieri. Screenplay by Joseph and Patricia Losey and Frantz Salieri. Conceived by Rolf Liebermann. Conducted by Lorin Maazel. Gaumont-New Yorker Film. World premiere, 4 Nov. 1979, Kennedy Center, Washington D.C.

1290c. **I Don Giovanni della Costa Azzura*. Vittorio Sala directed it and collaborated on the story and screen-

- play as well. Curt Jürgens had a leading role. Ital. 1962. Seemingly unfinished. I also find "Dongiovanni."
- 1290d. *Don Giovanni in Sicilia*. Directed by Alberto Lattuada. Ital. 1967. Surely from the Vitaliano Brancati novel. Alberto Lattuada is the son of Felice Lattuada, who composed the scores for most of his son's films.
- 1295f. *Don Juan 1973 ou Si Don Juan était une femme/ Don Juan 1973 or If Don Juan Were a Woman*. Add to my 1973 and 1975 supplement entries: The title is as given here. The story manages to put Brigitte Bardot in bed with Jane Birkin. Vadim's name was originally Plemlannikov.
- 1300d. **Don Juan kommt aus dem Krieg*. A film was made (or projected) from the Horváth play. See the script outline in the Hildebrandt-Krischke ed. of his *Gesammelte Werke*(Frankfurt am Main: Suhrkamp, 1970-71), IV, 636-42.
- 1300e. *Don Juan of the West*. U.S. With Cheyenne Bill. Black and white silent feature film, licensed in New York State 11 Oct. 1928. Distributed by Anchor Film Distributors. No other data available. Listed in the American Film Institute catalogue.
1306. *Donna Juana*. Correct and add to my 1965 book entry: Directed by Paul Czinner. Hun. Other dates given: 1927 and 1929. Czinner collaborated on the screen-play. His own wife, Elizabeth Bergner, had the lead role.
- 1307b. †*Fellini's Casanova*. Directed by Federico Fellini. 1977. Donald Sutherland as Casanova. Musical score by Nino Rota.
- 1308a. †*L'Homme qui aimait les femmes*. Directed by François Truffaut. Fr. 1977. Hero is Bertrand (a role taken by Charles Denner). In English as *The Man Who Loved Women*. See No. 1744c below.
- 1310b. *Long Pants*. Directed by Frank Capra. U.S. 1927. Story by Arthur Ripley. Adapted by Robert Eddy. Produced by Harry Langdon Corp. Distributed by National Pictures. Silent black and white. A young man (Harry Langdon) daydreams that he is Don Juan.
- 1310c. †*Love on the Run*. 1979. See under F. Truffaut, No. 1744d below. Orig. French title?
- 1310d. *The Lucky Horseshoe*. Directed by J.G. Blystone. U.S. 1925. Tinted black and white, silent film. Story by Robert Lord. Scenario by John Stone. Western melo-drama. Tom Mix, cast as Tom Foster, at one point kidnapped, tied up, and knocked unconscious, dreams he is Don Juan, fighting recklessly for his girl.
- 1310e. †*Lulu*. The Frank Wedekind plays and Berg opera now being made into a motion picture (notice in *Time* [31 July 1978]:73) with Marthe Keller in the title role; she spoke of her part: "Lulu is decadent and perverse. She is the Don Juan of women" (*ibid.*). See Nos. 459b above and 1900a and b below.
- 1311b. †*Monsieur Ripois*. Dir. by René Clément. Fr. 1954. Gérard Philippe as the D.J. character who ends helpless in a wheelchair, pushed by his wife. Eng. title: *Knave of Heart* From Louis Hémon's novel, *Monsieur Ripois et la Némésis*.
- 1311c. *The Pact*. "Laverne and Shirley" ABC-TV episode, 4 Oct. 1977. A spoiled playboy, Bart (played by Dale Robinette), makes passes at the girls. He is actually called a Don Juan in the advance notices. The theme is burlesqued
- 1313b. †*Les Quatre cents coups*. 1959. See under F. Truffaut, No. 1744b below.
- 1313c. *Red Is the Color of my True Love's Hair*, "Delvecchio" CBS-TV episode, 12 Dec. 1976. Produced by Michael Rhodes for the series, for Universal City Studios, an MCA company, in California. The story was written by Guy Waldron, Mike Grais, Steven Bochco, David Jacobs, Michael Kozoll, and Mark Victor (it lasts about fifty minutes!). Billy Yates, a truck-driver (played by Kiel Martin), called in the script a Casanova and Don Juan, is unjustly accused of murdering redheaded girls.
- 1313d. †*Il Seduttore*. Dir. by Franco Rossi. Ital. 1954. Alberto Sordi as the D.J. character; at film's end, he is playing on the beach, a child again.
- 1313e. *Seven Faces*. Directed by Berthold Viertel. U.S. 1929 Fox Film Corp. Black and white, with Movietone sound. Story from Richard Connell's short story, *A Friend of Napoleon* (*Sat. Evening Post* 195 [30 June 1923]). Scenario and dialogue by Dana Burnet. Dialect director Lester Lonergan. Paul Muni as Papa Chibou, caretaker of a Paris waxworks museum, dreams that the figures come to life and questions them on love; includes that of Don Juan (the role also taken by Muni).
- 1313f. **Die Sieben Affären der Doña Juanita*. The Eberhard Panitz novel was made into a TV film in 1973. See my 1975 supplement entry, No. 1414b. East German propaganda novel. I have no other data on the film itself
- 1313g. **Soliloque à Don Juan*. A short film made in 1974 by D. Koenig, according to my informant; neither of us has been able to come up with more facts.

- 1314a. **Viva o muera Don Juan*. Directed by Tomás Aznar. Span. A motion picture magazine reported in Oct. 1976 that shooting had already started. Don Juan's role was taken by Lorenzo Santamaría, Luis Mejía's by Jean Franco. Besides other Zorrilla characters, there was Massiel, a revolutionary. Thus the story must be an original one.
- 1314b. †*The World's Greatest Lover*. Written and directed by Gene Wilder. U.S. 1977. Prod. by Twentieth Cent. Fox. Music by John Morris. Wilder also assumed the title role. A sendup of the Rudolph Valentino legend. The script also as a paperback.
1318. MOZART, W.A. *Don Giovanni*. Add to my 1965 book and subsequent entries: Johann P. Lyser, *Neue Zeitschrift für Musik* 22 (1845): 133-34, 141-42, 153-55, published, with commentary, all that has survived of Mozart's own translation into German of the DaPonte text. It is also in Jahn, my 1965 book entry No. 3318. 188 (IV, 756-66). Also see the 1965 book entry, No. 3318.224, which probably includes the Lyser article referred to here.
- It is fitting that the Don Juan version that has known more imitations than any other should have had more stagings by more figures of importance in the literary, music, and art worlds than any other: new styles, endless additions, different emphases, interpretations, etc. Alfons Rosenberg's "Wandlungen in der Auffassung und Inszenierung des *Don Giovanni*," which is Ch. xii of his *Don Giovanni: Mozarts Oper und Don Juans Gestalt* (Munich: Prestel, 1968; my No. 3318.277a, 1970 supplement entry) and is reprinted in Wittmann, No. 4132c below, pp. 305-16, discusses most of them. Some represent little more than a translation or choice of stage setting; others are major interpretations or even burlesques. Where to draw the line concerning mention or inclusion here does not make for easy decisions, but I note the following, though these examples are not meant to be exhaustive:
- | | |
|--|--|
| Bassi (or Basni), 1814; my 1965 book, No. 3318.262 | Possart, 1896, below |
| Bernard (see under Spohr, below) | Reich, Willi -- no entry |
| Bodanzky, 1912; my 1965 book | Rochlitz, 1801; my 1965 book and below |
| Everding, 1975, above | Roller, 1906 (see under Mahler, above) |
| Felsenstein, 1966, above | Scheidemantel, 1913, below |
| Girzik, ca. 180?, above | Schmieder, 1789, below |
| Giese and Poelzig, above | Schröder, 1789, below |
| Grandaur, 1874; my 1965 book (Rosenberg says 1870) | Slevogt, Max, 1924 -- no entry |
| Heinemann, 1904, above | Spiess, 1792, below |
| Hörth, 1923, above | Strnad, Oskar, 1923 -- no entry |
| Holzmeister, 1953, above | Süssmayer, 1798, below |
| Kalbeck, 1886 and 1906, above | Spohr and Bernard 1816, below |
| Karajan, 1968; my 1970 supplement | Viol, 1858, below |
| Lert, 1917, above | Wagner, 1850; my 1965 book and below |
| Mahler, 1898-99 and 1906, above | Wolzogen, 1860, below |
| Meyerbeer, 1845, above | |
| Neefe, 1789; my 1965 book | |
| Poelzig (see under Giese, above) | |
- See also Nos. 340a, 358c, 358d, 369a, 450, 536b, 606b, 781a, 787b, 789b, 874a, 877a, 895a, 919c, 955a, 979a, 983a, 1029a, 1037c, 1043a, 1077, 1118, 1128c, 1158, 1181c, 1190a, 1195a, 1238a, 1287, 1290b, 1325a, 1338, 1365, 1427a, 1468a, 1498a, 1551a, 1566a, 1571d, 1614b, 1617a, 1627a, 1643a, 1665c, 1672a, 1673b, 1686, 1687c, 1693b, 1696a, 1698b, 1726, 1747b-c, 1797a, 1896, 1904a, and 1919b.
- . (MULISCH, H. See No. 1498a below.)
- . (MULLEM. See No. 1636d below.)
- 1325a. MUSSET, ALFRED de. *Emmeline. Nouvelle*. Fr. 1837. Talks of Mozart's *Don Giovanni* in Chs. iii and iv.
1338. NEEFE, C.G. *Der Bestrafte Wollüstling....* Add to my 1965 book entry: The title, according to A. Rosenberg, my No. 4132c below, p. 306, should be preceded by *Don Juan*, ... And see No. 340a above.
- 1339a. NEUMEIER, J. *Don Juan*. Add to my 1975 supplement entry: This ballet was first performed at the Frankfurt, Germany Staatsoper, where Neumeier was director of the ballet at the time. The version used for the National Ballet of Canada was somewhat revised to take advantage of the talents of Rudolf Nuriyev. Designed by Filippo Sanjust. Neumeier's characters of Aminta and Catalinón are taken from the Tirso version.
- 1345a. NIN, ANAÍS, 1903-1977. *Elena*, story in her *Delta of Venus*. U.S. Written ca. 1940-41, published 1977. The character Elena herself, a Doña Juana; and her lover Pierre, who midway through the story calls himself a Don Juan (N.Y.: Bantam, 1978, p. 121).
- 1345b. †*Linda*. Another story in the same collection. Character the husband, described near start of the story (Bantam ed., p. 232) as "a seducer of women of all classes and characters."
- 1345c. -----. *Pierre*. Another story in the same collection. Pierre is called a Don Juan near the end of the story (Bantam ed., p. 224).
- 1345d. -----. *A Spy in the House of Love*. Short novel. 1954. Character Sabina, a Doña Juana who figures in others of her stories.
- 1345e. -----. *Winter of Artifice*. Three novelettes. 1939. Character the father and others. Later eds. vary in the text. For the whole account of her use of the Don Juan theme and Otto Rank's theories, see my No. 3345a-e.1 below.
- . (NODIER, C. See No. 588a above.)
1365. OLIVER, WILLIAM. *The Antifarce of John and Leporello*. Correct my 1965 book entry: I had given the name as "Oliverof," as it was given to me by a friend and researcher. However, I find

several references to "Oliver" and none to the longer version of the name. Though I noted that the plot was not related to Mozart's *Don Giovanni*, the servant's name Leporello surely would be.

- 1369a. OSBORNE, JOHN. *A Bond Honoured*. Play. Eng. Premiere in London, 6 June 1966. Adaptation of Lope's *La fianza satisfecha*.

PAINTINGS, ETC.

- 1389c. DEWASNE, JEAN, 1921-. *Don Juan*. Completely abstract painting, oil on canvas. Reproduced in color in Michel Seuphor, *Abstract Painting: Fifty Years of Accomplishment from Kandinsky to the Present* (N.Y.: Abrams, 1961), p. 146. The only abstract rendition of the theme that I have come upon.

- 1401b. RUBINGTON. One of a series of *Age of Ages*. This one is on Don Juan -- comments on sex, etc. The collage illustration by "Akbar del Piombo Collages Rubington" (sic) shows Don Juan seducing a girl. There are four accompanying lines about Don Juan the "Latin lover." It has no title, but it is a sort of burlesque send-up of the Don Juan theme. Found in *Heavy Metal* ("The adult illustrated fantasy magazine") 1, No. 11 (Feb. 1978): 70. A letter to the editor requesting more information elicited no reply.

- . (SAMBONET, R. See No. 919b above.)

- 1409a-e. PALAU, JOSEP. *Teatre de Don Joan*. Revise my 1965 book entry: There are five of these short plays, set in Barcelona in the 1940s; they do not, however, have one set of characters running through them. The only recurrent figure that I happened to note was a servant called Carcanada, who appears in the last two only. In the order in which they are written down by Palau, they are: No. 1409e, *La tragèdia de Don Joan*, seven scenes, set in Barcelona in the 1940s; written in Provence-Paris, 1951. No. 1409a, *Don Joan als inferns*, five scenes; characters are D.J., Anthony, Tristan, King Mark, Romeo, Cleopatra, Isolde, etc.; Paris, 2-5 April 1952; very slow waltz music at end, by whom it does not say. No. 1409b, *Esquelt de Don Joan*, six scenes, modern setting, and, like the first play, called a tragedy; characters include D.J. and his mother; Paris, 27 Nov.-26 Dec. 1954. No. 1409d, *Príncep de les tenebres*, an "insolent farce" in what he calls three "estampes consecutives"; characters include D.J., Lucifer, two female devils, Faust; first scene is D.J.'s *estancia*; play ends in music (whose, it does not say), infernal trumpets; Monnetier-Mornex, 11-16 Dec. 1955. No. 1409c, *L'excés o Don Joan foll*, "tragic farce in five rapid scenes"; the location is a Catalan capital, ca. 1950; Platja de Moriani (Corsica), 9-21 July 1957. Palau, of course, is a Catalan. The stories are independent. I have renumbered my 1965 book to indicate this fact. With three other short pieces they are to be found in his *Teatre* (Barcelona: Aymà, c. 1976).

- . (PANITZ, E. See No. 1313f above.)
- 1421a. *PASO, ALFONSO, 1926-1978. *Don Juan*. Span. Play. First staged 1968. Not in any study or listing of his many, many plays that I can find.
- 1421b. *-----. *Por lo menos tres*. Play. 1969. Said to be a D.J. play. *Juan jubilado*, one of his best known efforts, is not about our Don Juan.
- 1427a. PAYET, CARLOS RODRÍGUEZ. "Variaciones sobre un tema de Mozart. De la ópera *Don Giovanni*. Para guitarra." Span. I have underlined the first sentence; the whole quotation is out of the Lib. Cong. copyright pages; rights granted 20 Sep. 1973. A notation tells us that the music is by Mozart, but arrangement and some music by Payet.
- 1428c. *PELEGRIN, BENITO. *Concertino pour corps et cœur*. Story. Paris: Promotion et Édition, 1968. Don Juan in Aix-en-Provence, says Rousset, No. 4377c below.
- 1434d. PÉREZ GALDÓS, BENITO. *El amigo Manso*. Novel. Span. 1882. Ch.xx, near the end, Manuel Peña is called a "Don Juan." See *Obras completas*, ed. Federico Carlos Sainz de Robles, 2nd ed., IV (Madrid: Aguilar, 1949), 1208.
- 1434e. -----. *La desheredada*. Novel. 1881. Ch.vi, near the end, Joaquín says that in other days he might have been a "don juan Tenorio" (IV, 1086).
- 1434f. -----. *España sin rey*. Novel. 1907-08. One of the *Episodios nacionales*. Galdós calls his lecherous character Don Juan de Urríes y Ponce de León a seducer with an "apetito donjuanesco" (Aguilar, 1945; III, 845) and a "calavera libertino" (p. 814).
- 1434g. -----. *La sombra*. Novel. 1870. Ch. ii, near the end, Paris is called a "Don Juan" (IV, 202).
- 1434h. -----. *Tristana*. Novel. 1892. Galdós calls the decadent Don Lope Garrido a Don Juan Tenorio, who, like Zorrilla's hero, "en todas partes dejó memoria triste" (V, 1607; 1st ed., Aguilar, 1942).
- 1438a. *PERRELET, OLIVIER. *La Fin de Don Juan*. Fr.? Unpublished as of 1977, says Rousset, No. 4377c below. He lists it under drama.
- . (PICCINI, A. See No. 588a above.)
- . (PIERCE, P. See No. 1643a below.)
- . (PILLIOD, M. See No. 1636a below.)
- . (PIOTROVSKI, V. See under Korvin-Piot, just below No. 1066a above.)
- . (PLACIDE, A. See No. 317 above.)

---. (PLEIS, J. See No. 603a above.)

---. (POELZIG, H. See No. 877a above.)

1464a. POLIAKOFF, SOLOMON L'VOVICH, 1875-1945, and P.P.POTEMKIN. *Don Zhuan - Suprug smerti*. Correct 1965 book entry as above. Rus. Other details given in 1965.

---. (PONTE, L. da. See Nos. 1318 above and 1904a below.)

1468a. POSSART, ERNST, Ritter von, 1841-1921. Restored the text of Mozart's *Don Giovanni* to its old purity. 1896. See my 1965 book entry No. 3318.269.

---. (PRINCE, H. See No. 1668e below.)

1480a. *PUERTA, J. *Don Juan Gregorio*. Play. 1960s.

1488. PUSHKIN, A.S. *Kamennyi Gost*. Add to my 1965 book entry: See No. 405a and under Korvin-Piotrovskii, just below No. 1066a above.

1490a. RABINOWITZ, NATHANIEL HERTZ, and NATALIA ANATOLIA STANOVOI HERTZ. *Don Juanna*. Story? Not music or drama. 18 sheets. Copyright by him, 10 June 1975.

1492a. RAM JET, BABA [pseud. of Roger E. Taylor]. *Don Juan*. Song. Words and music by him. Copyright by him 12 Dec. 1975.

1493a. *RÁNKI, GYÖRGY, 1930-. Music to Molière's *Dom Juan*. Hun. 1957.

---. (RAVEL. See No. 1643a below.)

1498a. *Reconstructie*. A political revue or "pop" opera. Performed in the Amsterdam Theater Carré. 1969. The Dutch word means "reconstruction." Music by Louis Andriessen (a *Neutöner*), Reinbert de Leeuw, Peter Schat, Misja Mengelberg, and Jan van Vlijmen -- most of them in their early thirties. Libretto by Harry Mulisch and Hugo Claus, both friends of Fidel Castro and Che Guevara. The music imitates, as a parody, Mozart's *Don Giovanni*; Stravinsky's *Sacre du printemps*; Henze-Weisen; Dvořák's *New World Symphony*; protestant hymns (cf. No. 1904a below); American folksongs; "beat" rhythms; The Mothers of Invention; and John Cage. Speeches out of Goethe, Guevara, Horace, Castro, etc. The revue is anti American imperialism (Giovanni is an imperialist and the Commendatore turns out to be Guevara himself) and the setting is Bolivia. Uses an IBM computer and electronic music. For details see my sources, No. 3498a below.

1501a. *REED, HENRY. *Don Juan in Love*. Radio play. U.S.? 1956. Reed is listed as having done dozens of them, several published, in the years 1947-1970.

1507a. RENARD, JEAN-CLAUDE. *Juan*. Renard's first published poem. Fr. Paris: Didier, 1945. New ed., Paris: Éditeurs Français Réunis, 1977.

1507b. -----. *Juan*. Earlier version of the same poem, 1942-43.

1507c. -----. A fragment of the future poem, which may be called *Juan II*.

1507d. -----. A fragment of an earlier version of *Juan*, dated 1941-42, which we may call *Pre-Juan*. Fragments "b" and "d" are in the new 1977 ed. of *Juan*. "C" is as yet unpublished. See Brunel, my No. 3507a.1 below.

---. (RIPLEY, A. See No. 1310b above.)

1551a. ROCHLITZ, JOHANN FRIEDRICH, 1769-1842. Adaptation of Mozart's *Don Giovanni*. Ger. 1801. Given no number in my 1965 book entry, but deserves one. Dominated the staging of this opera for over a century.

---. (RODRIGO, J. See No. 631a above.)

---. (ROLLER, A. See No. 1181c above.)

1560a. *ROMEO, TONY. *Don Junior*. Song. Words and music by him. Copyright by Wherefore Music Co., 4 Nov. 1974.

1566a. ROSENDORFER, HERBERT. *Registerarie für Leporello*. Short story. Found in the collection *Leporello fällt aus der Rolle: Zeitgenössische Autoren erzählen das Leben von Figuren der Weltliteratur weiter*, Peter Härtling compiler (Frankfurt am Main: S. Fischer, 1971), pp. 40-48. Though not the title story in the book, Rosendorfer's tale sets the tone and becomes the key piece of fiction. The story is not dated but would seem to be ca. 1970 (see p. 239).

---. (ROSSI, F. See No. 1313d above.)

---. (ROTA, N. See No. 1307b above.)

1571d. *ROTH, ERNST. Vocal score for Mozart-DaPonte's *Don Giovanni*, arranged by Roth. Copyright by Boosey and Hawkes, Inc., 4 Feb. 1947 and renewed 6 Feb. 1974.

---. (RUBINGTON. See No. 1401b above.)

1578. RUDOLF, A. *Don Juan*. Add to my 1965 book entry: Earlier date and place of publication is **Neue Deutsche Dichterhalle* (Leipzig, 1879), says E. Price, my No. 4345a below, p. 192.

1581a. RYBNIKOV, PAVEL N., 1831-1885. A *Don Juan* play, found in *Pesni sobrannije P. N. Rybnikovym*, ed. A. E. Gruzinskii (Moscow: Sotrudnik Shkol, 1909); reprinted, The Hague:Europe Printing/Mouton, 1968. Rus. (Trans.: "P.N.R.'s Collected Plays.")

- . (RYPER, G. van. See No. 1643a below.)
- 1589a. †SAINT-GEORGES, VEROY de, THÉOPHILE GAUTIER, and JEAN CORALLI. *Giselle*. Music by Adolphe Adam. Paris, 1841. Based on a well known legend. Story of an evil nobleman, about to be carried off by the Willis, but saved by the love of a woman. There are similarities with this story and that of the Romantic version of Don Juan's legend, e.g., Zorrilla's. See No. 209a above.
- . (SALA, V. See No. 1290c above.)
- . (SALIERI, F. See No. 1290b above.)
- 1601a. †SAND, GEORGE. *Indiana*. Novel. Fr. 1831. Character Raymon de Ramière, called near end of Ch. iv a Lovelace.
- . (SANJUST, FILIPPO. See No. 1339a above.)
- 1610a. SAUREL, RENÉE. French version of Horváth's *Don Juan kommt aus dem Krieg* (see No. 991b above). Staging by Marcel Bluwal. Music by Oswald d'Andréa. Robert Rimbaud as Don Juan. 1975?
- 1612a. SCANNELL, VERNON. *Don Juan in Limbo*. Four stanza, twenty-line poem. In *TLS* No. 3974 (2 June 1978): p. 616. The pornographic touch, once so rare in the Don Juan theme, gradually takes over: dirty sex, says the poem, is now no longer any challenge or fun for D.J., his "drowsy slug between his thighs."
- . (SCHAT, P. See No. 1498a above.)
- 1614b. SCHEIDEMANTEL, KARL, 1859-1923. Trans. and adaptation of Mozart's *Don Giovanni*. Ger. 1913. See my 1965 book entries Nos. 3318.290 and 340, and A. Rosenberg, my No. 4132c below, p. 306.
- . (SCHIKANEDER. See No. 1672a below.)
- . (SCHMIDT, J. P. S. See No. 1238a above.)
- 1617a. SCHMIEDER, HEINRICH GOTTLIEB, 1763-1828. His trans. of the Mozart-DaPonte *Don Giovanni* makes it into a sort of native folk opera or *Singpiel*, sentimental and moralistic, softer than the original. It both adds to and takes from DaPonte. Ger. Premiered in Mainz, 13 March 1789. See E. Price, my No. 4345a below, pp. 169ff. And see next entry.
- 1627a. SCHRÖDER, FRIEDRICH LUDWIG, 1744-1816. Adaptation of Mozart's *Don Giovanni*. Premiered in Hamburg, 27 Oct. 1789. Based on Neefe's text but with scenes added from Schmieder, etc. Four acts. Some material out of puppet plays. Neefe himself noted that Schröder "hat drei anmutige Szenen dem Don Juan nach Molière beigelegt und dem Ganzen mehr Zusammenhang gegeben." Most of my data taken from E. Price, my No. 4345a below, p. 172.
- 1636a. SEMENOFF, IVAN, 1917-1972. *Don Juan; ou, L'Amour de la géométrie*. Add to my 1975 supplement entry: French text by M. Pilliod from Frisch's work. The opera had five acts. It was performed again in Paris, 9 Nov. 1972.
- 1636c. SENDER, R. *Don Juan en la mancebia*. Add to my 1970 addenda and 1975 supplement entries: First ed. was *Don Juan en la mancebia: Drama litúrgico en cuatro actos*. México: Editores Mexicanos Unidos, 1968.
- . (SERAFIMOWICZ, L. J. See No. 1110a above.)
- 1636d. SERMET and MULLEM. *Don Juan malgré lui*. One-act vaudeville. Premiere, Paris, 1 Aug. 1882. Data from B. Wicks, *The Parisian Stage: Part V (1876-1900)*, unpublished.
- 1643a. SHAW, GEORGE BERNARD. *Don Juan in Hell*. A special production by the Medicine Show Theatre Ensemble of New York City. Spring, 1977. The whole small group, James Barbosa (Juan), Barbara Vann (the Devil), Gretchen van Rypen (Anna), Chris Brandt, Katherine Burger, and Patience Pierce, worked in concert to "transform and develop concept into creation" (reads the playbill). Ron Faber helped shape the piece and Margot Colbert worked with the dances. Ms. Pierce told me that she considered Barbosa and Vann to be the principal conceivers. The Devil, it will be noted, is now a woman. The talky Shaw play segment has been transformed into a drama of action, the players actually doing what they say they intended to. Two extra women in the play, although they have no speaking parts, mime their reactions. The statue, dressed in an off-white, marbleized suit, strikes statuesque poses. There is considerable dancing. The music is from Mozart's *Don Giovanni*, Spanish fandangos, a tango, Handel's *Messiah*, Wagner, a Chopin étude (I recall), Ravel's *Bolero*. The Shaw dialogue remains essentially intact, but there have been added a love wrestling pantomime, a bed scene, and other details.
1644. -----. *Man and Superman*. See No. 3686.1 below.
- . (SILBERMAN, S. See No. 1288a above.)
- 1660d. SINGER, ARMAND E. *Don Juan Tenorio, Scourge of the ERA and NOW (A Limerical Tale)*. Nine-stanza limerick sequence with envoi U.S. 19 Dec. 1978. Unpublished. Based on Tirso's version.
- 1660e-f. -----. *Two for Don Juan*. Two limericks, one general, one about Byron's hero. 13 March 1977. Unpublished.
- 1665c. SMITH, WILLIAM JAY. *Don Giovanni in Campagna*. Found in *William Jay Smith Reading His Poetry*. U.S. Lib. Cong. LWO 1963. Seven-inch record and tapes. "1963" is seemingly not a date but a record number.
- 1665d. SNYDER, RALPH L. *Don Juan*. Song. Words, music, and arrangement by him. Copyright by him 23 Feb. 1976.
- 1668d. *SOLER, FERNANDO. *La locura de Don Juan*. Mex. Probably the stage and cinema actor and director, 1900-. I cannot trace the work.

- 1668e. †SONDHEIM, STEPHEN, and GEORGE FURTH. *Company*. Musical comedy. U.S. 1970 (as a book; New York: Random House). Sondheim did the music and lyrics, Furth the book; produced and directed by Harold Prince, who played a large role in shaping the book as well. Character Robert, who comes to realize that casual affairs however numerous are not as satisfying as marriage, for all its problems.
- 1670a. SOUMET, ALEXANDRE. *La Divine Épopée*. Epic poem. Fr. 1840. Canto IV, "Idaméel," has Don Juan telling how a vampire caused his death. Idaméel himself, the king who conquered the archangel, is a sort of infernal Don Juan. See No. 588a above.
- 1672a. SPIESS, CHRISTIAN HEINRICH, 1755-1799. Did the text for Schikaneder's production of Mozart's *Don Giovanni*, called *Don Juan oder die redende Statue*. Premiere, 5 Nov. 1792 in Vienna. Livened with tricks by Kasperl.
- 1673b. SPOHR, LUDWIG, 1784-1859, and JOSEF KARL BERNARD, 1780-1850. *Faust*. Opera. Composed 1813; premiere, Prague, 1816. Published, Vienna, 1814. Combines a *Sturm und Drang* Faust figure with reminiscences of Mozart's *Don Giovanni*, even including musical allusions. Several of the motifs are echoed in the Grabbe drama: see my 1965 book entry, No. 895. See E. Price, my No. 4345a below, p. 270, for further details. Spohr did the music, Bernard the libretto.
1683. STENDHAL. *Lamiel*. Add to my 1965 book entry: Lamiel is a sort of Doña Juana, calculating somewhat on the order of the marquise in *Les Liaisons dangereuses*. The novel by Stendhal was left unfinished in 1839.
- 1687a. STILWELL, ROBERT. A limerick sequence of seven stanzas, beginning "Mighty Juan was a Don of Seville." U.S. 1978. D.J. depicted as a twentieth-century type of lover manqué. Unpublished.
- 1687b. †STOKER, BRAM. *Dracula*. Novel. Irel. 1897. Redone as a play in 1927; as a film in 1931, etc. Frank Langella, an actor recently starring in a *Dracula* play (now, 1979, being made into a motion picture), is cited by *Time* (110 [31 Oct. 1977]: 93) as observing in *Us* magazine that women are excited by the vampire he depicts on Broadway: "I've found most women want to be taken by force, but with gentleness. Therefore, *Dracula* is the ultimate sex symbol." See No. 588a above.
- . (STONE, J. See No. 1310d above.)
- 1687c. STONE, PADDY. *The Hands*. Ballet. Can. Premiere ca. 1 Aug. 1975 by the Royal Winnipeg Ballet. Seven independent sections, each having to do with hands, of which No. 6 is danced to the music of Mozart's "La ci darem la mano," from *Don Giovanni*.
1692. STRAUSS, R. *Don Juan*. Add to my 1965 book entry: See Nos. 913a and 1195a above.
- 1693b. †STRAVINSKY, IGOR. *The Rake's Progress*. Opera. Rus. Premiere in Venice, 1951. Libretto by W.J. Auden and Chester Kallman. Macchia, says Rousset, No. 4377c below, sees reminiscences of Mozart's *Don Giovanni* in it. Also see No. 1498a above.
- 1696a. SÜSSMAYER, FRANZ XAVER, 1766-1803. 1798 Vienna production of Mozart's *Don Giovanni* with Don Giovanni's arias omitted because the leading actor could not sing. What remained was a folk play with some musical numbers. See E. Price, my No. 4345a below, p. 173, for more details.
- 1698b. SUVORIN, ALEKSEJ SERGEIVIC^X. *Tatjana Repina*. Four-act comedy. Rus. Premiere in Moscow, 1888. Character Sabinin. See especially his speech near the start of Act III, scene 1, where he refers to Don Juan in general and to Mozart's *Don Giovanni* in particular.
- 1700a. TAIKEFF, STANLEY. *Don Juan of Flatbush*. Two-act "drama with comedy." U.S. Written 1975. Premiered by the Missouri Repertory Theatre of the Univ. of Missouri at the Kansas City Playhouse 1 July 1976. Not the traditional D.J. story, but an ethnic comedy set in the city where its author was born.
- . (TAYLOR, R. E. See No. 1492a above.)
1711. TÉLLEZ, GABRIEL [Tirso de Molina]. Add to my 1965 book entry: See Nos. 358d, 631a, 1118, 1339a, and 1660d above and Nos. 1896a and 1904a below.)
- 1715a. †THARAUD, JÉRÔME and JEAN. *Les Bien-Aimées*. Novel. Fr. Paris: Plon, 1932. Character Adrien. Sidonie G. Colette, *Oeuvres complètes*, X (Paris: Le Fleuron, [1949]), 336, says of Don Juan that "les frères Tharaud sont allés remuer sa cendre en Espagne." The entry was for 14 June 1936. They had years before done a short piece on Don Juan-Miguel Mañara, which appeared in 1927 (see my 1965 book entry, No. 2141.20), but the novel above, also too early for this reference of Colette's apparently, is the only other work of theirs that would seem to fall in that category, and even then, not exactly. Perhaps nothing came of their "remuer sa cendre."
- 1725b. *TOLLER, ERNST, 1893-1939. A puppet play, ca. 1929, involving a Casanova or Don Juan character. Ger. I have had no luck in locating it.
1726. TOLSTOI, A. K. *Don Zhuan*. Add to my 1965 book entry: The Zorrilla connection would seem likely only in the ending. Based on Hoffmann's *Don Juan* and Mozart's *Don Giovanni*. Published in 1862.
- 1726b. -----. ----- A later, 1867 version has Don Zhuan going to hell.

- 1744b. †TRUFFAUT, FRANÇOIS, 1932-. *Les Aventures d'Antoine Doinel* (Paris: Mercure de France, 1970). Scenarios for the first four motion pictures of Truffaut's dealing with Doinel, his Don Juan-like hero: *Les Quatre cents coups* (1959; see No. 1313b above); *L'Amour à vingt ans* (1962; see No. 1287a above); *Baisers volés* (1968; see No. 1287b above); and *Domicile conjugal* (1970; see No. 1289b above). It does not include, naturally, the latest in the series, No. 1744d, below. Fr.
- 1744c. -----. *L'Homme qui aimait les femmes*. Cinéroman. Paris: Flammarion, 1977. See No. 1308a above. This time the hero is named Bertrand.
- 1744d. *-----. *Love on the Run*. 1979. Latest in the Doinel series. See Nos. 1310c and 1744b above. I do not know the original French title nor whether the script has already been published as a scenario as have the previous two entries.
- 1747b. TYL, JOSEF KAJETÁN, 1808-1856. *Don Juan*. Story. Czech. 1844. In *Don Juan a jiné povídky*. (Trans.: "D.J. and Other Stories.") Involves Mozart.
- 1747c. TYLER, ANNE. *Morgan's Passing*. Novel. U.S. 1980. The hero, Morgan Gower, tells his daughter the story of Mozart's *D.G.*
- . (VANČURA, ANTONIN. See 1975 suppl., No. 1181b, under J. Mahen.)
- . (VANN, B. See No. 1643a above.)
- . (VERONA, J. See No. 631a above.)
- . (VICTOR, M. See No. 1313c above.)
- 1789a. *VIDAL GALÁN, MIGUEL. *Don Juan Tenorito*. Madrid, 1975, published by the author. Seemingly a comic strip book. Span. Cf. No. 321a above.
- 1789b. *-----. *El regreso de Tenorito*. Madrid, 1977. Also published by the author, and apparently another comic book.
- . (VIERTEL, B. See No. 1313e above.)
- 1793d. †VILLARRUTIA, XAVIER, 1905-1950. *El pobre Barba Azul*. Play. Mex. 1946. Character Samuel, the hero.
- . VILLIERS, C. D. *Don-Yan*. No No. in my 1965 book entry. Add: The full title is *Don Pedro, pochitannyi shliakhta i Amarillis, doch' ego ili Komediiia o Done Jane i Done Pedro*. (Trans.: "D. P. the Honorable Nobleman and Amarillis, His Daughter, or: The Comedy of D.J. and D.P.") This fragment, all that is extant, is to be found in Nikolai S. Tikhonravov, *Russkie dramaticheskie proizvedenia 1672-1725* (St. Petersburg, 1874), vol. II.
- 1797a. VIOL, W. Reworking of Mozart's *Don Giovanni*. Leipzig: Leuckart, 1858. See A. Rosenberg, my No. 4132c below, p. 306, for some of the details. Also see my 1965 book entry, No. 3318.335.
- . (VLIJMEN, J. van. See No. 1498a above.)
- 1893a- 1894. VOGT, N. *Der Färberhof*.... Add to my 1965 book entry No. 1894: Vogt first published a preliminary sketch of this dramatic project in a collection of short pieces and fragments entitled *Rheinische Bilder*, ed. Nicolaus Vogt (Frankfurt am Main: J. C. B. Mohr, 1792), but poor health delayed its appearance, still unfinished, until 1809. See E. Price, my No. 4345a below, p. 268. She also gives a synopsis, ibid., pp. 359-62. She adds that Vogt was the first to fuse the Faust and Don Juan legends. Since it is a preliminary sketch, I am giving it a new No. 1893a.
- 1895c. VULPIUS, C.A. *Don Juan der Wüstling*. Reassigned number. See explanation under No. 304 above.
1896. WAGNER, R. Mozart's *Don Giovanni*. Add to my 1965 book entry: Wagner's was the first adaptation to differ substantially from the Rochlitz adaptation. It is now lost, but a dozen imitations survive, most of them including critical notes and prefaces expounding Wagner's theory of musical drama vis-à-vis *Don Juan*. Wagner wanted some sort of moral catharsis to result from the dramatic conflict, and new, expanded staging. His Prag staging in 1866 ends with the Commander in heaven, bestowing his divine blessing on Anna and Ottavio. See E. Price, my No. 4345a below, to whom I am indebted for these data. She adds that Wagner's D.J. takes on mythical aspects. His conception of D.J. was very influential even down into the twentieth century. See my 1965 book entry No. 3318.88. Also see A. Rosenberg, my No. 4132c below, p. 309.
- 1896a. WALCOTT, DEREK. *The Joker of Seville*. Two-act play. St. Lucia, West Indies. N.Y.: Farrar, Straus, and Giroux, 1978. In 1974 Walcott was commissioned by the Royal Shakespeare Company in London to write this modern rendering of Tirso's *Burlador*. A free version and staging, written in poetry.
- . (WALDRON, G. See No. 1313c above.)
- 1898a. WALTER, ERICH, 1827-. *Don Juan*. Ballet. Ger. Düsseldorf, 1965. Seems to use the Gluck music and Angiolini libretto. Choreography by Walter.
- 1900a. †WEDEKIND, FRANK. *Die Blüthe der Pandora*. Play. Ger. 1904. Character Lulu. See Nos. 459b and 1310e above.
- 1900b. -----. *Erdgeist*. Play. 1895. No. 1900a and b are usually considered to be the Lulu cycle. Lulu is a true female Doña Juana. See Nos. 459b and 1310e above.
- 1904a. WEST, PETER. *Don Juan*. Opera. Eng. Premiere, London, Parry Theatre, 16 Oct. 1976, when West was only twenty-three. Libretto by Roy Jackson. The time is ca. 1930. According to E. Forbes' rev.

- (No. 3904a below), a tragical farce. There is a stone guest and D. J. goes to hell. The story involves the Mafia. There are touches of Kurt Weill, Stravinsky, Birtwistle, parodies of hymn tunes (cf. No. 1498a above), Gilbert and Sullivan patter songs, music hall ballads, etc. Literary allusions to Tirso and DaPonte.
- . (WILDER, G. See No. 1314b above.)
- 1919a. WOLFRAM, LUDWIG HERMANN. *Faust*. Dramatic poem. 1839. Published under the pseudonym of F. Marlow. New ed., Otto Neurath, ed. (Berlin: E. Frendorff, 1906). Despite the title, notes E. Price, my No. 4345a below, p. 283, a Don Juan-like plot dominates the story. The year before, she notes, Wolfram had published an essay on the inherent connection between the two legends. (Any influence of Grabbe's *Don Juan und Faust* [1829]?)
- 1919b. WOLZOGEN, ALFRED, Freiherr von, 1823-1883. Translation and adaptation of Mozart's *Don Giovanni*. 1860. See my 1965 book entry, No. 3318.343.
- . (WORSAAE, J.-J. See No. 1195a above.)
- 1921a. *WYCHERLEY, WILLIAM. *The Country Wife*. Play. Eng. Written 1672 or 1673. Published 1675. The seducer Harry Horner. See No. 3921a.1 below.
- 1929b. *ZÉVACO, MICHEL. *Le Roi amoureux*. Story. 1916. Cited by Rousset, No. 4377c below. I cannot locate it. Cf. No. 1929 in my 1965 book and 1970 supplement.
1935. ZORRILLA y MORAL, J. *Don Juan Tenorio*. Add to my 1965 book entry: See Nos. 290c, 1153a, 1160a, 1243b, 1314a, 1434h, 1589a, and 1726 above.

- IV. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS
- 2094b. ANON.: ... *el falso profeta Mahoma*.
- 1. Solá-Solé, Josep M. "Otra nota sobre la génesis del tema de don Juan," *REH* 8 (1974): 163-71.
2107. CUEVA.
- 1c. Glenn, Richard F. *Juan de la Cueva* (N.Y.: Twayne, 1973), pp. 82-87.
2116. MURASAKI.
- 4a. "The Murasaki Millenium." Title of a Special Session scheduled to be held at the San Francisco meeting of the Modern Language Association, 29 Dec. 1979, Dalma H. Brunauer, presiding. Short papers by Jeannine Bohlmeier, Stanley R. Hopper, Ruth Perlmutter, Mark H. Sandler, Lynda Sexson, and Haruo Shirane.
- 2124a. SALUCIO del POYO.
- 1. Gregg, Karl C. "Del Poyo's Judás and Tirso's Don Juan," *Symposium* 29 (1975): 345-60.
- 2130a. VALDEPEÑAS.
- 1. Jones, Harold G., III. "Una posible fuente para *El burlador de Sevilla y El condenado por desconfiado*," *Estudios* 32 (1976): 89-96.
- 2133a. VEGA: *Caballero del milagro*.
- 1. Wade, Gerald E. "Un breve comentario sobre dos comedias del Siglo de Oro," in *Homenaje a Guillermo Guastavino: Miscelánea de estudios* ... (Madrid: Asociación de Bibliotecarios, etc., 1974), pp. 347-60.
2134. LOPE: *Fianza*.
- 1e. Linares, Henry A., and Vern G. Williamsen, "Two Plays from One Source: *La fianza satisfecha* and *El mártir de Madrid*," *BCom* 27 (1975): 81-90.
- 1f. McGaha, Michael D. "Lope's Christian Irony: The Structure of *La fianza satisfecha*," *BCom* 30 (1978): 123-31.
- . (Rogers, D. See No. 3369a.1 below.)
- 4. Williamsen, Vern G. "More on *El mártir de Madrid* and *La fianza satisfecha*," *BCom* 30 (1978): 37-39. Sylvanus G. Morley and Courtney Bruerton, *Cronología de las comedias de Lope de Vega* (Madrid, 1968), pp. 466-67, date the *Fianza* 1612-15; Whitby and Anderson, eds., *La fianza...* (Cambridge, 1971), p. 21 esp., opt

- for second half of 1614. These two Williamsen articles tend to confirm 1614 (p. 38).
2141. MAÑARA.
- . (Goldberg, Rita. See No. 3177.2f below.)
2155. CASANOVA.
- 1a. Alden, Martha Bowditch. "Casanova in German Literature," *DAI* 35 (1974):2257A (Virginia).
- 4a. *Laurent, Jaques. "Casanova, mon exécrable, Don Juan," *Magazine Littéraire* (Paris) 100 (May 1975): 17.
- 5a. Marañón, G. "Historia clínica y autopsia del Caballero Casanova." Correct my 1975 supplement entry: *Sagitario* (La Plata, Argentina) 2, No.9 (Oct. 1927): 297-323.
- . (Nettl, P. See No. 2596.1 below.)
- 2156a. COLÓN.
- 1. Palacín, Gregorio B. "Don Luis Colón, modelo en que Tirso se inspiró para crear su Don Juan Tenorio," *Hispano*, No. 58 (1976): pp. 1-4.
2208. FAUST.
- 1b. *Bahr, Herman. "Don Juan, Hamlet und Faust," *Der Weg* (Vienna weekly), Heft 16 (1905). *Rpt. *Die Schaubühne* (later= *Weltbühne*) 25 Jan. 1906.
- 1c. Blackall, Eric A. "Don Juan et Faust," *Seminar* 14 (1978): 71-83.
- 1d. *Dabezies, A. "Faust et Don Juan: Reflets de la société. Premiers éléments d'une petite syntaxe des mythes," *Actes du VI^e Congrès de l'Association Internationale de Littérature Comparée/ Proceedings of the VIth Congress of the International Comparative Literature Association*, 31 Aug.-5 Sep. 1970, ed. Michel Cadot et al. (Stuttgart: Bieber, 1975), pp. 319-21.
- 2a. Denslow, Stewart. "Don Juan and Faust: A Study of the Interpretations of Grabbe and Lenau." M.A. thesis, U. of Virginia, 1938.
- . (Knight, E. E. "The Role of Women in Don Juan and Faust Literature." See my 1975 supplement, No. 4235c.)
- 7a. *Kreft, Jürgen. *Hamlet-Don Juan-Faustus (Vaterflucht-Mutterbindung-Desintegration)*. Diss., Bonn, 1955.
- 10b. Mayer, Hans. *Don Juan und Faust. Essays*. Frankfurt am Main: Suhrkamp, 1978. Probably same essay as that listed under this number in my 1975 supplement. In another bibliography I find Mayer's name listed as writer of a *Doktor Faust und Don Juan*, same publisher, but dated 1979. I assume an error for the title as I give it; in any event I cannot confirm the latter title.
- 18a. Smeed, John William. *Faust in Literature* (London: Oxford UP, 1975), Ch. viii, "Faust and Don Juan," pp. 161-96.
- 2223,etc.ALAS.
- 1. Rogers, Douglas S. "Don Juan, *Donjuanismo*, and Death in Clarín," *Symposium* 30 (1976): 325-42.
2242. QUINTEROS.
- 1. *Rev. by Luis Brun, *Nuestro Tiempo*, No. 241 (Jan. 1919): pp. 72-75.
- 2. *Rev. by Critilo, *España* 4, No. 187, 7 Nov. 1918.
- 3. *Rev. by Eduardo Gómez de Baquero [Andrenio], *La Época* (Madrid), 31 Oct. 1918: p.1.
- 2278a. *Dom Juan*.
- 1. Martins Carreira, Laureano. "Une Adaptation portugaise (1771) du *Dom Juan de Molière*" [résumé de mémoire], *École Pratique des Hautes Études*, IV^e section: *Annuaire 1974-75*, pp. 1031-33.
2379. *Tan largo*.
- 2a. McGaha, Michael D. "In Defense of *Tan largo me lo fiais?*" *BCom* 29 (1977): 75-86.
2384. ANOUILH: *Ormifle*.
- . (Vier, J. See No. 3258.153b below.)
- 10. Werner, Sister Patrice. "The Theater as Referential: A Study of the Later Plays of Jean Anouilh," *DAI* 37 (1976): 1545A (New York).
2389. APOLLINAIRE: *Les Trois Don Juan*.
- 2. Sanchis-Banus, José. "Les Sources espagnoles d'Apollinaire dans *Les Trois Don Juan*," *Europe*, No. 569 (1976): 161-65.
2420. BALZAC: *Élixir*.
- 3c. *Guyon, Bernard. "Le *Don Juan de Balzac*," *ABalzac* (1977).

2424. BARBEY d'AUREVILLY.
- 1. *Berthier, Philippe. *Barbey d'Aurevilly et l'imagination*. (Publications Romanes et Françaises, No. 146.) Geneva: Droz, 1978. Originally a thesis, U. of Paris, 1975.
- 2. Borneque, J.-H. Ed. of *Les Diaboliques*. Renumber from my 1970 supplement.
- 3. Boucher, Jean-Pierre. *Les Diaboliques de Barbey d'Aurevilly: Une Esthétique de la dissimulation et de la provocation*. Montreal: Les Presses de l'Université de Québec. See Ch. ii, pp. 35-54.
- 4. Chartier, Armand B. *Barbey d'Aurevilly* (Boston: Twayne, 1977), pp. 108-11.
- 5. Hofer, H. *Barbey d'Aurevilly: Romancier*. Renumber from my 1975 supplement.
- 6. Petit, J. Ed. *Les Diaboliques*. Renumber from my 1970 supplement.
- 7. -----. *Essais de lectures des Diaboliques*. Paris: Lettres Modernes, 1974.
- 8. Rogers, B. G. *The Novels and Stories of Barbey d'Aurevilly*. Renumber from my 1970 supplement.
- 9. Ropars-Wuilleumier, M.-C. "Le Plus bel amour de Don Juan" Renumber from my 1975 supplement.
- 10. Schwartz, Helmut. *Idéologie et art romanesque chez Barbey d'Aurevilly* (Munich: Fink, 1971), pp. 180-82.
- 11. Tranouez, Pierre. "La Narration neutralisante: Étude de quatre *Diaboliques*," *Poétique*, No. 17 (1974): pp. 39-49.
- 12. *Zanelli Quarantini, Franca. "Dandysmo di quattro *Diaboliques*," *Paragone* 27, No. 314 (April 1976): 23-51. *Plus bel Amour?*
- 2444a-b. BEARDSLEY.
- 3. Harpham, Geoffrey. "The Incompleteness of Beardsley's *Venus and Tannhäuser*," *ELT* 18 (1975): 24-32.
- 4. Lucie-Smith, Edward. Ed. of *Under the Hill and Other Essays in Prose and Verse*. New York: Paddington Press, 1977. Rpt. of London: J. Lane, 1904 ed.
- 5. Oresko, Robert. Ed. and introd., *The Story of Venus and Tannhäuser, or, Under the Hill*. London: Academy Eds. / New York: St. Martin's Press, 1974.
- 6. Trail, George Y. "Beardsley's *Venus and Tannhäuser*: Two Versions," *ELT* 18 (1975): 16-23.
2458. BENNETT.
- 4a. Drabbe, Margaret. *Arnold Bennett: A Biography* (London: Weidenfeld and Nicolson / New York: Knopf, 1974), passim.
- 2459a. BERGER.
- 1-9. See *Book Review Index* for 1972; 15 revs. in all, including 6 of those given below.
- 10. Rev. in *TLS* 9 June 1972, pp. 645-46.
- 11. Rev. by Leo Braudy. Renumber from my 1972 supplement.
- 12. Caute, David. "What We Might Be and What We Are; The Art of John Berger," in his *Collisions: Essays and Reviews* (London: Quartet Books, 1974), pp. 135-46.
- 13. Rev. by Ronald De Feo, *National Review* 24 (1972): 1307.
- 14. Rev. by Arnold Kettle, *New Republic* 167 (7 Oct. 1972): 30-31.
- 15. Rev. by Karl Miller, *NYRB* 19 (30 Nov. 1972): 40-42.
- 16. Rev. by Richard D. Olson, *LJ* 97 (1972): 3179.
- 17. Rev. by S. P. P., *Newsweek* 80 (11 Sep. 1972): 81-82.
- 18. Rev. by Shirley Toulson, *New Statesman* 83 (9 June 1972): 799.
2467. BERTIN.
- 6. Smith, William Jay. Introd. and foreword to his trans. into English of Charles Bertin, *Two Plays: Christophe Columbus et Don Juan*. Minneapolis: U of Minnesota P, 1970.
- 2493b. BLOK.
- . (Labrecque, N. See No. 3488.6b below.)
- 2516a- BRANCATI.
2517b.
- 1. *Celuffo, Filippo. *Due scrittori siciliani*. Caltanissetta-Rome: S. Sciascia, 1974.
- 2. Huffman, C. L. "Vitaliano Brancati: A Reassessment." Renumber from my 1975 supplement.
2522. BRECHT: *Don Juan*.

- .4a. Gray, Ronald D. *Brecht the Dramatist*. CUP, 1976. DJ, passim; *Puntila*, pp. 137-43 and passim.
- .5a. Rev. by Hellmuth Karasek, **Die Zeit*, No. 17, 26 April 1968; also in Wittmann, my No. 4132c below, pp. 414-18.
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- 41g. Dens, Jean-Pierre. "Dom Juan: Heroïsme et désir," *FR* 50 (1977): 835-41.
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 - 4040b. ANON. "Sociobiology and Sex," *Time* 110 (1 Aug. 1977): 23. Why promiscuity is more popular among men than women. Group of Harvard profs. so argue.
 - . (AYALA, F. See No. 3711.5 above.)
 - . (BAHR, H. See No. 2208.1b above.)
 - 4052a. BALMAS, ENEA HENRI. *Il mito di Don Giovanni nel seicento francese*. Vol. I: *I Testi* [Dorimon, Villiers, Rosimon]. Vol.

- II: *Nascita ed evoluzione del mito dagli scenari a Rosimón*. Milan: Cisalpino-La Goliardica, 1978.
- 4053b. BAQUERO GOYANES, M. "Don Juan," *Gran Enciclopedia Rialp*, VIII, 105-07.
- 4053c. BARFOED, NIELS. *Don Juan: En Studie i dansk litteratur*. Copenhagen: Gyldendal, 1978. Bibliog., pp. 335-44. Orig. as his thesis at Copenhagen. General as well as Danish lit. (Trans.: "A Study in Danish Lit.")
- 4059c-g. BATAILLE, G. *Michel Leiris, "Don Juanisme de Georges Bataille," *La Cigüeña*, No. 1 (Jan. 1958): 37-38. Cf. my 1975 supplement entry under the same number. The same article?
- 4061a. BEARSE, GRACE. "Evolution of the Comendador's Daughter in Three Centuries of Spanish Drama," scheduled to appear in *Hispanófila* in 1980. Tirso and general.
- . (BECKER, D. See No. 3711.7a above.)
- . (BERENGUER, A. See No. 3711.7b above.)
- 4068c. *BIÈCHE, NICOLE. "Don Juan démythifié." The bibliographer's nightmare: a misplaced, incomplete card. My note says that it is a review of Bervilleiller's *L'Éternel Don Juan* (1961), dating the book 1972. See my 1965 book entry, No. 4067.
- . (BLACKALL, ERIC A. See No. 2208.1c above.)
- 4068d. BLANCHOT, MAURICE. "Orphée, Don Juan, Tristan," in his *L'Entretien infini* (Paris: Gallimard, 1969), pp. 281-88. Mozart and general.
- 4075a. BRAENDLIN, H. Add to my 1975 supplement entry: Reworked and retitled "Eros, Entropy, and the Fate of Don Juan: An Essay." At last notice, still unpublished.
- 4075b. -----. "Don Juan: Eros-Thanatos in Sensuality and Reflection," scheduled for reading at South Atlantic Mod. Lang. Ass'n. meeting, Washington D.C., 5 Nov. 1977. Abstracted in *SAB* 43, No. 2 (1978): 86.
- 4080a. BROWN, GERALD GRIFFIN. *The Twentieth Century*. London: Benn; New York: Barnes and Noble, 1972. Azorín, Valle-Inclán, Grau. In series: *A Literary History of Spain*.
- 4081a. BRÜGGEMANN, WERNER. "Das abendländische Gestaltenegeiert," in his **Cervantes und die Figur des Don Quijote in Kunstanschauung und Dichtung der deutschen Romantik* (Spanische Forschungen der Görres-Gesellschaft, series 2, vol. VII). (Münster and Westfalen: Aschendorff, 1958), pp. 109-27. Rpt. in Wittmann, No. 4132c, pp. 145-58, below. Despite title does deal with Don Juan.
- . (CABRERA INFANTE, G. See No. 3313d.1 above.)
- 4088a. CALETTI, GIOVANNI, et al. *Il comportamento sessuale degli italiani....* Bologna: Calderini, 1976. Discussed in *Time* 108 (19 July 1976): 74. Argues that the Italians are crippled by a Don Juan complex.
4094. CAMUS, A. Add to my 1965 book entry: Monique Crochet, *Les Mythes dans l'œuvre de Camus* (Paris: Éditions Universitaires, 1973), pp. 55-62 and passim.
- . ČAPEK, KAREL. "Spovedania lui Don Juan," *Steaua* 24, No. 11 (1973): 16-17. Cited in another bibliog. This is merely a trans. into Romanian of his short story, No. 586 in my 1965 book.
4100. CASALDUERO, JOAQUÍN. *Contribución al estudio del tema de Don Juan*. Add to my 1965 book entry: Rpt., Madrid: Porrúa Turanzas, 1975. Rev. by Danièle Becker, *BH* 78 (1976): 188-90.
- 4108e. *CIORANESCU, ALEJANDRO. "Don Juan y el drama del pecado," *Actas, Asamblea Interuniversitaria de Filología y Literaturas Hispánicas* (Bahía Blanca) 5 (1968): 252-64.
- 4111a. COLETTE, SIDONIE GABRIELLE. *Oeuvres complètes* (Paris: Le Fleuron, 1949), X, 336. Here and passim she refers to the idea of Don Juan in her play reviews.
- 4115d. CRANE, GEORGE W. Article on what he calls "the Don Juan complex." *The Indianapolis Star* 12 Oct. 1979, p. 29. He holds a Ph.D. and a M.D.
- . (DABEZIES, A. See No. 2208.1d above.)
- 4121a. DAVID, CATHERINE. "Don Juan et ses masques," *Nouvel Observateur*, No. 590 (1-7 March 1976): pp. 76-77. Molière, Vailland, Frisch, etc.
- . (DEICH, A. See my 1965 book, No. 4127, under "Deutsch.")
- . (DENSLOW, S. See No. 2208.2a above.)
- 4132a. DOMINICIS, MARÍA CANTELI. *Don Juan en el teatro....* Add to my 1975 supplement entry: Now a book: Miami, Florida: Ediciones Universal, 1978.
- 4132c. *Don Juan: Darstellung und Deutung*. Add to my 1975 supplement entry: Besides Brigitte Wittmann's introd., there are 33 essays and articles, mainly on Don Juan in general, mostly arranged chronologically, all in or trans. into German, 1921-1975. All have appeared elsewhere, except Wittmann's introd., her article (my No. 4452b below), and her selected bibliography, pp. 429-36. If the present compiler may be forgiven the observation (since two of his own articles are included), a

- Ch. iv, pp. 53-67, text shortened and somewhat different in the article, which seemingly appeared first. Donjuanism as a Southern way of life.
- 4233c. KIRSTEIN, LINCOLN. "Don Juan," in his *Movement and Metaphor: Four Centuries of Ballet* (New York-Washington: Praeger, 1970), pp. 118-21.
- 4235d. KUNZE, STEFAN. *Don Giovanni vor Mozart....* Add to my 1973 and 1975 supplement entries: Rev. by Peter Branscombe, *Music and Letters* (London) 55 (1974): 331-33; rev. by Carl Dahlhaus, *Neue Zeitschrift für Musik* (Mainz am Rhein) 135, No. 9 (1974): 589-90.
- . (KREFT, J. See No. 2208.7a above.)
- 4235e. *KRISTL, W.L. "Don Juan in seiner Heimat," *Welt und Wort: Literarische Monatsschrift* 3 (1948): 173-76.
- . (LESTER, N. See No. 3711.47g above.)
- 4246a. LEYDI, R. and R. Their book (see No. 358b above) discusses D.J. in general, esp. puppet shows, pp. 256-74.
- 4247a. *LIGNIÈRES, CAMILLE. "Don Juan et sa légende," in her (his?) *Figures et thèmes hispaniques*, vol. II (Uzès [Gard]: Peladan, 1971).
- 4248c. LITTLE, WILLIAM. "Varios aspectos de Don Juan y el donjuanismo," essay as yet unpublished to my knowledge; Prof. Little teaches at Scripps College, Claremont, California.
- 4254e. LUCKA, EMIL, 1877-1941. *Die drei Stufen der Erotik*. Berlin-Leipzig: Schuster & Loeffler, 1913. See No. 4310a below.
- . (MACCHIA, G. See No. 3318.227a above.)
4263. MAEZTU, RAMIRO de. *Don Quijote, Don Juan....* Add to my 1965 book entry: Ricardo Landeira, *Ramiro de Maeztu* (Boston: Twayne, 1978), pp. 98-113, esp. 103-06. And see No. 4351a below.
- 4271- MARAÑÓN, GREGORIO. Add to my 1975 supplement entry: Gary D. Keller, *The Significance and Impact of Gregorio Marañón: Literary Criticism, Biographies, and Historiography* (Jamaica, New York: Bilingual Press, Dep't. of Foreign Langs., York College, 1977), Ch. ii, pp. 24-67, deals exclusively with his D. Juan writings. Extensive bibliog., pp. 277-301. Also see No. 4427 below; and No. 3935.47c above.
- 4272c. *-----. *La edad crítica: Estudio biológico y clínico*. Madrid: Teodoro, 1919. 2nd ed. (Madrid: Ruiz, 1925), greatly revised.
- 4278a. M[ARIAS], J[ULIÁN]. "Mito literario de Don Juan," *Diccionario de literatura española*, 4th ed. rev. and aug. (Madrid: Ediciones de la Revista de Occidente, 1972), pp. 273-74.
- . (MARÍAS, JULIÁN. See No. 3935.47e above.)
- . (MAYER, HANS. See No. 2208.10b above.)
- 4285a. MAYNARD, OLGA. "Don Juan and His Artistic Metamorphosis," *Dance Magazine* 51 (Jan. 1977): 52-66. General, but esp. on ballet versions. A most valuable art. for ballet, with a number of fine illustrations. Drawn, it says on p. 64, from her work in progress.
- 4291a. MEYER, MARJORIE JEAN. "The Development of the Don Juan Character and Legend in Modern French Drama," A. M. thesis, Washington Univ., 1934.
- 4291b. *MICHEL, WILHELM. "Die Don Juan-Gestalt," in his *Gewalten des Geistes*. Heidelberg: Schneider, 1959.
- 4296a. *MONNER SANS, JOSÉ MARÍA. "Don Juan en el nuevo teatro," in his *Panorama del nuevo teatro* (Buenos Aires: Imprenta López, 1942), pp. 181-89.
- 4298a. MONTES HIDOBRO, MATÍAS. "Idearium erótico-religioso: Yerma de Don Juan," *Diálogos: Artes, Letras, Ciencias Humanas* 12, No. 69 (1976): 6-10.
4299. MONTHERLANT, HENRY de. "Don Juan le satisfait." Correct my 1965 book entry: *Sur les femmes*, in which it occurs, was first published in 1942 in Marseille by Le Sagittaire, but without place or date given. The essay, however, was first published in *Comoedia* 1 Oct. 1922, p. 45, according to Talvart and Place, XX, 90.
- 4302f-g. NEGGERS, GLADYS CRESCIONI. Add to my 1975 supplement entry: Her thesis abstracted in *DAI* 37 (1976): 1009A-10A (Alabama). Then as a book: *Don Juan (hoy)*. Madrid: Turner, c. 1977. Prol. by Francisco Umbral and epilogue by Ernesto Giménez Caballero. Bibliog., pp. 133-41.
- 4307c. NUSINOV, ISAAK MARKOVICH. "Istoriia obraza Don Zhuana," in *Istoriia literaturnogo Geroia*. Moscow: Gosudarstvennoe Izdatel'stvo Khudozhestvennoi Literatury, 1958. (Trans.: "History of the Don Juan Figure.")
- 4307b. *Obliques*. Don Juan issue. Add to my 1975 supplement entry: *Rev. by Jacques Gaucheron, *Europe*, No. 551 (March 1975): pp. 244-45.
- 4307d. **OEHLMANN, WERNER. "Don Juan: Zur Geschichte eines Mythos," in *Dichtung und Wirklichkeit*, ed. Hans Schwab-Felisch and Wolf

- Jobst Siedler (Frankfurt am Main, 1965), pp. 5-45. Excerpts from Tirso, Mozart, Byron, Grabbe, Lenau, Shaw, Sternheim, Frisch, Hoffmann, and Kierkegaard. The title is that of a series rather than a book. Library of Congress Union catalog does not list it. Oehlmann did do a study to accompany a German trans. of Molière, Frankfurt, 1965 (my 1970 supplement entry No. 3258.119a). Reference is from another Don Juan study.
- 4310a. ORRINGER, NELSON R. "Don Juan in the Evolution of Love: Ortega y Gasset and Lucka," *The American Hispanist* 2, No. 15 (Feb. 1977): 5-10. A possible source of O. y G.'s praise of the Don Juan type in Emil Lucka.
4321. ORTEGA y GASSET, JOSÉ. "Para una psicología del hombre interesante." Add to my 1965 book entry: See Nos. 4310a above and 4351a below.
- 4330a. PENNA, J. O. de MEIRA. "Dom Juanismo brasileiro," *Cadernos Brasileiros* (Rio de Janeiro) 6, No. 26 (Nov.-Dec. 1964): 5-18. This general study of the Brazilian treatment of Don Juan is apparently the same as the Spanish version listed under the same number in my 1970 supplement.
- . (POPOV de MALIGEC, V. See No. 4132g above.)
- 4345a. PRICE, ELISABETH. "Don Juan: A Chronicle of His Literary Adventures in Germanic Territory." Add to my 1975 supplement entry: Sections on Mozart, Grabbe, Lenau, and early material in Austria and Germany, such as puppet plays, Kahlert, etc. A really fine dissertation, which avoids dubious interpretations and theories, and features a wealth of solid information.
- . ***PREUSS, P. "Does Don Juan Live on Campus?" *Human Behavior* 7 (Nov. 1978): 527. Carlos Castaneda's Don Juan.
- 4351a. REGALADO, ANTONIO, GARY D. KELLER, and SUSAN KERR. Eds. of *España en el siglo XX*. New York: Harcourt Brace Jovanovich, 1974. Section entitled "Los grandes mitos: Don Quijote y Don Juan," pp. 132-206. Selections from R. de Maeztu's *Don Quijote*, Ortega y Gasset's "Para una psicología del hombre interesante," Valle-Inclán's *Sonata de otoño*, and Mercedes Sáenz-Alonso's *Don Juan y el donjuanismo* (see my 1975 supplement entry No. 4382a). Each selection is accompanied by an introduction, and pp. 132-35 constitute a general introd. to the section, mainly on Don Juan.
- 4351b. *REICHLER, CLAUDE. "Le Symbole et le diable: Une Poétique de la séduction." Thesis, Geneva, 1978. Part I deals with Molière's *Dom Juan*.
- 4371a. ROEPKE, GABRIELA. "Donna Anna Calls for Help," *Opera Journal* (Univ. of Mississippi) 9, No. 1 (1976): 37-40. Though in with *Don Giovanni* articles, this one is general.
- . (ROUSSET, JEAN. See No. 3258.130b above.)
- 4376a. *-----. "Don Juan: Le Reprouvé et ses juges," *CREL*, No. 3 (1978): pp. 100-06.
- 4376b. -----. *Le Mythe de Don Juan*. Paris: Colin, 1978. A study and an anthology of short extracts, both versions and criticism. Rev. by Pauline Baggio-Huerre, *FR* 53(1980): 935-36.
- 4380b. RUIZ RAMÓN, FRANCISCO. *Historia del teatro español*. Madrid: Alianza, 1967-1971. Tirso, I, 237-41; Grau, II, 160-64, etc.,etc.
- 4381d. SAAD, YOUSSEF. "The Don Juan of Classical Arabia," *CLS* 13 (1976): 304-14. Based on his dissertation, my 1970 supplement addenda entry No. 4381b; the article was delivered as a paper as well: see my 1975 supplement entries Nos. 3711.24a and 4381c.
- . (SARGEANT, W. See No. 3318.288c above.)
- . (SCHNEIDER, M. See No. 3318.294a above.)
- . (SEILLIÈRE, E. See No. 3518.2 above.)
- 4403a. SENDER, RAMÓN J. "Consideraciones sobre Don Juan," foreword to his own *Don Juan en la mancebía*, 2nd ed. Barcelona: Destino, 1972.
- 4406a. SHAW, DONALD. *The Nineteenth Century*. London: Benn; New York: Barnes and Noble: 1972. Zorrilla, etc. Part of series: *A Literary History of Spain*.
- . (SINGER, A. See No. 4132g above.)
- . (SMEED, J. See No. 2208.18a above.)
- 4415a. *SÖLLE, DOROTHEE. "Parasitäre Lebensfreude oder Die Utopie der Liebe." Broadcast over WDR (West Deutscher Rundfunk) III, 20 July 1968. 42-page typescript.
- . (STENDAHL, B. See No. 3054.12h above.)
- 4419a. STOLLER, ROBERT J. *Perversion: The Erotic Form of Hatred* (New York: Random House Pantheon Book, 1975), pp. 8 and 57.
- 4423b. TAN, H. G. *La Matière de Don Juan et les genres littéraires*. The Hague: Leyden UP, 1976. Correct entry in my 1975 supplement. Rev. by R. Trousson, *CRCL* 5 (1978): 369.
- 4425c. *TERSANT, JEAN LUC de FRANCE de. "Variaciones alrededor de un solo mitema (Don Juan)," *TCrit* (Univ. Veracruzana), No. 4 (May-Aug. 1976): pp. 153-65.

VIII. CHRONOLOGICAL LIST OF VERSIONS

- 4425d. TIKHONRAOV, N. *Russkiia dramaticheskia proizvedeniia 1672-1725 godov.* St. Petersburg: Pzd. D. E. Kozhanchikova, 1874. (Trans.: "Russian Dramatic Works 1672-1725.")
4427. TORRENTE BALLESTER, GONZALO. "Don Juan, los españoles y el doctor Marañón," *Indice* (1960?). Found in the 2nd ed. of his *Teatro español contemporáneo* (Madrid: Ediciones Guadarrama, 1968), pp. 311-19. The whole section on Don Juan, entitled as in the first ed. "Don Juan tratado y maltratado," pp. 281-336, includes general observations, Grau, Unamuno, Zorrilla, and Marañón. Cf. my 1965 book entry under the same number.
- . (UMBRAL, F. See No. 4302g above.)
- . (VALEMBOIS, V. See No. 3935.62a above.)
- . (WADE, GERALD E. His review of Sáenz-Alonso's book is also general. See my 1975 supplement entry No. 4382a.)
- 4443c. *WARNER, FREDERICK ELLIOTT. "The Burletta in London's Minor Theatres During the Nineteenth Century with a Handlist of Burlettas," *DAI* 33 (1973): 6497A (Ohio State). Surely would include mention of the Don Juan burlettas on the London stage.
- 4445a. WEINER, JACK. *Mantillas in Muscovy: The Spanish Golden Age Theater in Tsarist Russia, 1672-1917.* Lawrence: U of Kansas Publications, 1970. Rev. version of his Ph. diss., Indiana, 1968.
- 4452b. WITTMANN, BRIGITTE. "Tausendund drei," in No. 4132c above, pp. 369-407. She discusses a spate of less well known (mainly newer) versions; the "list"; parodies; eroticism; even sexual politics.
4449. WEINSTEIN, L. "The Two Don Juans." Add to my 1965 book entry: Trans. into German, it appears in Wittmann, No. 4132c above, pp. 178-87.

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 "†," prototypes, and a few undatable items have been omitted. 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.

- 1700s
- Anon.? Adapt. of Molière's *D.J.*
Play. Port. 1771.
Schmieder. Adapt. of Mozart-DaPonte *D.G.* Op. Ger.? 1789.
Schröder. Adapt. of Mozart's *D.G.* Op. Ger.? 1789.
Anon. *Herr Johann.* Mozart's *D.G.* parody. Ca. 1790-1800.
Anon. *Il Ratto punito.* Play. Ital. 1790s.
Spiess. Adapt. of Mozart's *D.G.* Op. Aus.? 1792.
Vogt. *Der Färberhof....* Prelim. sketch. Ger. 1792.
Süssmayer. Adapt. of Mozart's *D.G.* Op. Aus. 1798.
- 1800s
- Girzik. Adapt. of Mozart's *D.G.* Op. Ca. 1800.
Rochlitz. Adapt. of Mozart's *D.G.* Op. Ger. 1801.
Spohr-Bernard. *Faust.* Op. Aus.? 1813.
Musset. *Emmeline.* St. Fr. 1837.
Wolfram. *Faust.* Poem. Ger.? 1839.
Soumet. *Divine Épopée.* Poem. Fr. 1840.
Tyl. *D.J.* St. Czech. 1844.
Meyerbeer. Adapt. of Mozart's *D.G.* Op. Ger. 1845.
Viol. Adapt. of Mozart's *D.G.* Op. Ger.? 1858.
Wolzogen. Adapt. of Mozart's *D.G.* Op. 1860.
- 1900s
- Anon. *D.G. il disoluto.* Puppet play. Ital. Prob. early twent. cent.
Gliese-Poelzig. Adapt. of Mozart's *D.G.* Op. Early twent. cent.?
Broughton. *D.G. to the ...Virgin.* Poem. U.S. Twent. cent.
Soler. *La Locura de D.J.* Play? Mex.? Twent. cent.
Briusov. *D.-Zhuan.* Poem. Rus. 1900.

- Heinemann. Adapt. of Mozart's D.G. Op. 1904.
 Mahler. Adapt. of Mozart's D.G. Op. Aus. 1906.
 Pérez Galdós. *España sin rey*. Nov. Sp. 1907-08.
 Rybníkov. A D.J. play. Rus. 1909.
 Gumilev. *D.Zhuan*. Poem. Rus. Ca. 1910.
 Engelke. *Die Frauen gehen an D.J. vorüber*. Poem. Ger. 1912.
 Scheidemantel. Adapt. of Mozart's D.G. Op. Ger. 1913.
 Engelke. D.J. Nov. Ger. Ca. 1915.
 Zévaco. *Roi amoureux*. St. Fr. 1916.
 Lert. Adapt. of Mozart's D.G. Op. Aus. 1917.
 Carrere. D.J. St.? Sp.? 1918.
 Morand. D.J. Poem. Fr. 1918.
 Hörrth. Adapt. of Mozart's D.G. Op. 1923.
 Esenin. Poem. Rus. 1925.
The Lucky Horseshoe. Mot.p. U.S. 1925.
 Aragon. *Le Paysan de Paris*. Nov. Fr. 1926.
 Ayala. D.J. Nov. Sp. 1926.
Long Pants. Mot.p. U.S. 1927.
D.J. of the West. Mot.p. U.S. 1928.
 Giménez Caballero. *La infancia de D.J.* St. Sp. 1928.
Seven Faces. Mot.p. U.S. 1929.
 Gorostiza. *Ser o no ser*. Play. Mex. 1934.
 Jouve. *Tempo de Mozart*. Poem. Fr. 1937-38.
 Gsovsky. D.J. Bal. Rus. 1938.
 Jouve. D.J. Poem. Fr. 1938.
 Lešmian. *Pogrzeb D.J.* Poem. Pol. 1938.
 Bang. *D.J. vender tillbage*. Play. Dan. 1940.
 Nin. *Elena*. St. U.S. Ca. 1940-41.
 Nin. *Pierre*. St. Ca. 1940-41.
 Kašlik. D.J. Bal. Rus. 1941.
 León. *El responso de D.J.* Play. Venez. 1941.
 Renard. *Juan*. Poem. Fr. Four versions, 1941-.
- Frýd. *D.J. jde do divadla*. Nov. Czech. 1942.
 Goodman. *D.J.....* Nov. U.S. 1942.
 Brancati. *D.G. involontario*. Play. Ital. 1943.
 Manen. D.J. Mus.comp. Sp. 1944.
 Asaf'ev. *Kamennyi Gost'*. Bal. Rus. 1945.
 Jirát. *Benátsky dialog*. St. Czech. 1945.
 Roth. Adapt. of Mozart-DaPonte D.G. Op. 1947.
 Anon.? Variation of Zorrilla's D.J.T. Play. Sp. 1948.
 López Albújar. *La diestra de D.J.* St. Peru. 1948.
 Maura. *El eterno D.J.* Play. Sp. Early 1950s.
 López Rubio. *Cena de Navidad*. Play. Sp. 1951.
 Holzmeister. Adapt. of Mozart's D.G. Op. Aus.? 1953.
 Fayad. *D.G. innamorato*. Play. Ital. 1954.
 Maura. *La eterna D. Juana*. Play. Sp. 1954.
 Lechón. D.J. Pol. 1956?
 Reed. *D.J. in Love*. Play. U.S.? 1956.
 Kopit. *D.J. in Texas*. Play. U.S. 1957.
 Ránki. Music to Molière's D.J. Hun. 1957.
 Llopis. *El amor en microscuro*. Play. Sp. 1958.
 Des Forêts. *Grands moments....* St. Fr. 1960.
 Puerta. *D.J. Gregorio*. Play. 1960s.
 Dewasne. D.J. Painting. Fr.? Before 1961. See No. 1389c.
I D. G. della Costa Azzura. Mot.p. Ital. 1962.
 Smith. *D.G. in Campagna*. Poem. U.S. 1963.
 Huidobro. *D.J. y D.Juanillo*. Poem. Chile. 1974.
 Luca de Tena. *D.J. de una noche*. Play. Sp. 1965.
 Walter. D.J. Bal. Ger. 1965.
 Felsenstein. Adapt. of Mozart's D.G. Op. East Ger. 1966.
- D.G. *in Sicilia*. Mot.p. Ital. 1967.
 Millán. *La vil seducción*. Play. Sp. 1967.
 Ferron. *D.J. chrétien*. Play. Fr.-Can. 1968.
 Paso. D.J. Play. Sp. 1968.
 Pelegrin. *Concertino....* St. Fr. 1968.
 Anon. *D.J. Speaks*. Poem. Recent. Exact date?
- 1969
- Adama. D.J. Bal. U.S.
 Chéreau. Adapt. of Molière's D.J. Play. Fr. 1969?
 Manceaux. *Los tres Juanes*. Play. Arg.
 Reconstructie. Mus. revue. Dutch.
- 1970
- Denevi. *Doce variaciones sobre D.J. Aphorisms, etc.* Arg.
 Rosendorfer. *Registerarie für Leporello*. St. 1970?
- 1972
- Gardner. *Adventures of D.J.* Nov. U.S.
 Hampton. Adapt. of Molière's D.J. Play. Eng.
- Malanga. D.J. Poem. U.S.
 Montherlant. *La Mort qui fait le trottoir*. Play. Fr.
- 1973
- Bauzá. D.J. Nov. P. Rico.
 Besançon. Music for Milosz's *Scènes de D.J.* Fr.
- Christensen. D.J. Bal. U.S.
 Fairelle. *Vie voluptueuse de D.J.* Nov. Fr.
- Guiducci. *Il primo mito....* TV play. Ital.
- Payet. *Variaciones sobre un tema de Mozart*. Mus. comp. Sp.
- Sieben affären der D. Juanita. Mot.p. East Ger.
- 1974
- Gardner. *D.J. and the Devil's Sister*. St.? U.S.
- Romeo. *D. Junior*. Mus. comp. U.S.?
Soliloque à D.J. Mot.p.
 Walcott. *The Joker of Seville*. Play. West Indies. 1974?
1975
- Cole. *D.J. of the Road*. Mus. comp. U.S.?
 Eskeland. *D.J. fra Tranhuset*. Nov. Norw.
 Everding. Adapt. of Mozart's D.G. Op. Ger.
 Goldsborough. *D.J. from San Juan*. Mus. comp. U.S.?
 Gradenwitz. *La ci darem la mano*. Mus. comp. Ger.
 Gyllenstein. *I Skuggan av D.J.* Nov. Swed.
 Martine. D.J. Mus. comp. U.S.?
 Rabinowitz. *D.Juanna*. Mus. comp. U.S.?
 Ram Jet. D.J. Mus. comp. U.S.?
 Saurel. *D.J. kommt aus dem krieg*. Play. Fr. 1975?
 Stone. *The Hands*. Bal. Can.
 Taikeff. *D.J. of Flatbush*. Play. U.S.
 Vidal Galán. *D.J. Tenorito*. Comic strip book. Sp.
- 1976
- Anon.? D.J. Mus. comp. played by the Castilians. U.S. See No. 603a.
 Anon.? D.J. Mus. comp. played by "Crash" Craddock. U.S.? See No. 661b.
 Anon.? D.J. Mus. comp. played by the Cuarteto Palais de Glace. Sp.? See No. 664b.
 Fuentes. *Terra nostra*. Nov. Mex.
- Giuliano. *Il D.G. del domani*. St. Ital.
 Guidoni. *D.Zhuan*. Nov. Rus.
 Maraini. D.J. Play. Ital.
 Marks. D.J. Bal. U.S.
 McConnell. D.J. Blues. Mus. comp. U.S.?
 Mitchell. *D.J.'s Reckless Daughter*. Mus. comp. Can. 1976 or 1977.

ADDENDA

Red Is the Color of my True Love's Hair. TV mot.p. U.S.
 Snyder. *D.J.* Mus. comp. U.S.?
Viva o muera D.J. Mot.p. Sp.
 1976-.
 West. *D.J.* Op. Eng.

1977

Anon.? *D. and J.* Mus. comp.
 U.S. 1977?
D.J. in Hell. Reworking of
 central episode in the Shaw
 play. U.S.
 Fedorov. *Zhenit'ba D.-Zhuana.*
 Poem. Rus.
 Heuser. *D.J.* Bal. U.S.
The Pact. TV mot.p. U.S.
 Perrelet. *Fin de D.J.* Play?
 Fr.? 1977?
 Singer. *Two for D.J.* Poems.
 U.S.
 Vidal Galán. *El regreso de Teno-*
rito. Comic strip book. Sp.

1978

Anon. *D.J. Tenorio y García.*
 Comic strip book. Sp.
 Rubington. A *D.J.* collage. U.S.
 See No. 1401b.
 Scannell. *D.J. in Limbo.* Poem.
 Eng.
 Singer. *D.J. Tenorio.* Poem.
 U.S.
 Stilwell. Limerick sequence.
 Poem. U.S.

1979

D.G. Mot.p. Eng., etc.

The following items were discovered too late for inclusion in this bibliography or in the totals given in the introduction or in the chronological list at the end. Here are fifteen new versions. All those of French origin (thirteen in all) save one result from the research of Prof. Harry Redman, Jr., Dep't. of French and Italian, Tulane Univ. I herewith express my gratitude. Prof. Redman will soon discuss them in a paper as yet unpublished (see below). The thirteenth comes from a mention in Stendhal's letter (again see below), one of six more entries I owe to Prof. Redman's diligence. With the following additions there are now over 2600 known treatments of the Don Juan theme. At the present writing (24 May 1980) it appears that the publication of future Don Juan bibliographies will be assumed by Prof. Robert Karpiak, Dep't. of Germanic and Slavic Languages and Literatures, Univ. of Waterloo, Ontario.

- . (*Don Juan: Mythe littéraire.* See No. 4282a below.)
- 421a. BANVILLE, THÉODOR de. *Impéria.* A dizain in the manner of Clément Marot. Fr. In his *Cariatides* (1839-1842), actually dated July 1842, notes Prof. Redman.
- 493c. BLOY, LÉON, 1846-1917. *La Fin de Don Juan.* Psychological, philosophical short story. Fr. 10 Nov. 1893. First appeared in *Gil Blas*, writes Prof. Redman. One of his *Histoires désobli-geantes*. See *Oeuvres*, ed. Joseph Bollery and Jacques Petit, VI (Paris: Mercure de France, 1967), 265-68. The Don Juan character is named Hector de la Tour de Pise, the time that of the reign of Louis Philippe. A note, p. 266, claims that the inspiration was Catulle Mendès.
- 504a. BORNIER, HENRI, vicomte de, 1825-1901. *Centenaire du Don Juan de Mozart.* Poem. Fr. *Poésies complètes* (1850-1893) (Paris: E. Dentu, 1894), pp. 221-24. Recited at the Opéra, 26 Oct. 1887, by the actor(?) or singer(?) Lassalle, notes Prof. Redman.
- 563a. C., G. *Don Juan.* The work is mentioned in Stendhal's letter, 20 Jan. 1838, addressed to a Monsieur C.G. (see No. 4418b below). I can find no work from around this period in any of my chronological tables nor initials of any of Stendhal's numerous friends that would seem to fit. The discussion of it in the letter could be taken to mean that it was not actually published. As it is compared with Byron's *Don Juan*, it may have been a narrative poem. The author may not even have been French.
- 654a. COPPÉE, FRANÇOIS. *Une Vision de Don Juan.* Poem in 38 four-line stanzas. Fr. Undated but appeared in *Les Paroles sincères* (Paris: Lemerre, 1891). Also in *Oeuvres*, vol. V: *Poésies 1886-1890* (Paris: Lemerre, 1891). Mentions Molière and Mozart.
- 664b. CROS, CHARLES, 1842-1888. *Don Juan.* Sonnet. Fr. In his *Coffret de santal* (Paris: Lemerre, 1873).

- 665a. CUREL, FRANÇOIS de. *La Comédie du génie*. Three-act play. Fr. Premiere Paris, 16 March 1921. Don Juan appears as one of the characters.
- 686b. †DELAVIGNE, JEAN FRANÇOIS CASIMIR, 1793-1843. *L'Ame du purgatoire*. Poem. Fr. In his *Derniers chants, Oeuvres postumes* (Paris: Didier, 1855), p.50, according to Prof. Redman, who adds that Mérimée's *nouvelle* came later.
- 880b. GOBINEAU, ARTHUR de. "Réponse à la mille et deuxième femme qui vient demander des conseils à Leporello!" Poem. Fr. Found by Gobineau's family and published in Léon Deffoux, *Trois aspects de Gobineau* (Paris: Crès, 1929), pp.87-88. The piece is untitled, and, as given above, simply amounts to the description afforded by Deffoux; the latter thought that Gobineau intended to place it in a sequel to his *Les Adieux de Don Juan*. All details supplied by Prof. Redman.
- 894a. GOURMONT, RÉMY de. *Le Secret de Don Juan*. Short Story. Fr. Found in his *Histoires magiques* (Paris: Mercure de France, 1893). In the ed. of 1916, found on pp. 41-50, says Prof. Redman.
- 919a. GUESS, DON, and JACK NEIL. *Modern Don Juan*. Song. U.S. Copyrighted 17 Jan. 1957. Recorded on Decca label No. 30166 (45 rpm.) by the famous rock-and-roll singer Buddy Holly, seemingly shortly before Nov. 1957, at which time he began recording under the Coral label.
- 939a. HARDY, ROBIN. *The Education of Don Juan*. Novel. U.S. New York: Wyndham, 1980.
- 997a. *HOUSSAYE, ARSÈNE. *Tristesse des Don Juan*. Story or episode in his *Les Milles et une nuits parisiennes*, III, 17-31 and 351-80. Fr. 1875. My 1965 book, No. 996, records the only section in vol. III in the copy I saw some years ago with "Don Juan" in the title. Neither the Library of Congress Union Catalogue nor the Bibliothèque Nationale nor the Talvart and Place entry, all three analytical and alike, lists the present title. It must represent chapter headings (Prof. Redman writes me that the "episode is interrupted by material that has nothing to do with the story"), or possibly a variant ed. Need I say I do not doubt the reliability of his data but merely do not wish to list a new version that may represent an item that I have already given under another rubric.
- 1248b-c. MIOSZ, OSCAR V. de L. *Deux chansons pour "Don Juan."* A pair of twenty-line poems. Milosz, though often considered French, was actually born in Lithuania. In *Les sept solitudes, Oeuvres complètes: Poésies*, I (Paris: André Silvaire, 1960), 198-200. These two poems seem to have been intended as part of his *Scènes de "Don Juan,"* as both the *Solitudes* and the play date from the same year (1906). The *Scènes* was originally printed as Part III of the *Solitudes*. In the *Scènes* there may be found a similar twenty-line poem (*Oeuvres complètes*, IV [Paris: Egloff, 1945], 132-33).
1258. MOLIÈRE. *Dom Juan*. See No. 654a above.
1318. MOZART. *Don Giovanni*. See Nos. 504a and 654a above.
- . (NEIL, J. See No. 919a above.)
2153. BYRON (the man, not the poem).
- 1a. Chateaubriand, François-René de. *Essai sur la littérature anglaise*. Section on the "École de Lord Byron"; see *Oeuvres complètes, nouvelle éd.*, XI (Paris: Garnier, n.d.), 783-84. On Byron as Satan and seducer, and on *Don Juan* in general.
2539. BROWNING.
- 59c. Southwell, Samuel B. *Quest for Eros: Browning & Fifine*. Lexington: UP of Kentucky, scheduled for June 1980.
- 2939a. HARDY, R.
- 1. Rev. by Kenneth John Atchity, *Los Angeles Times, The Book Review* 30 March 1980, p. 4. I read in a Xerox copy with some of these data inked in.
- GENERAL CRITICISM
- 4051b. BAKER, RUSSELL. "The Don Juan Experience," *The New York Times Magazine* 27 April 1980, p. 32. The well-known U. S. humor columnist satirizes Mozart's *Don Giovanni*, Gay Talese's new study of American mores (*Thy Neighbor's Wife*), and other aspects of seduction.
- . (CHATEAUBRIAND. See No. 2153.1a above.)
- . (*Don Juan: Mythe littéraire....* See No. 4282a below.)
- 4190c. GOBINEAU, ARTHUR de. "Réflexions sur le caractère de Don Juan," published in Léon Deffoux, *Trois aspects de Gobineau* (Paris: Crès, 1929), pp. 85-86, notes Prof. Redman, who adds that it is a prose summary of Gobineau's concept of *Don Juan*. It was originally found at the end of the manuscript of his play *Les Adieux de Don Juan*.
4241. LAVERDANT, DÉSIRÉ. *Les Renaissances de Don Juan*. Add to my 1965 book entry: discussed by Sainte-Beuve in a letter to Laverdant, dated 9 July 1866, *Correspondance générale*, ed. Jean Bonnerot, XV (Toulouse: Privat/Paris: Didier, 1966), 221-22. Also on *Don Juan* in general.
- 4282a. *MASSIN, JEAN. Preface to *Don Juan: Mythe littéraire et musical*. "Tous les textes majeurs de la tradition donjuanesque et le livret intégral de l'opéra en italien et nouvelle version française." Paris: Stock: 1979. 736 pp.

- 4292a. *MINGUET, CHARLES. *Don Juan*. Paris: Éditions Hispaniques, 1977. The Lib. Cong. number indicates criticism.
- 4351c. REDMAN, HARRY, Jr. "A Few More Nineteenth-Century French Treatments of the Don Juan Theme," scheduled for presentation at West Virginia Univ.'s Fifth Annual Colloquium on Modern Literature, Morgantown, 11-13 Sep. 1980. Prof. Redman is in the Dept. of French and Italian, at Tulane.
- 4355a. REY, ARSENIO. "XXth-Century Spanish Perspectives of Don Juan," scheduled for presentation at West Virginia Univ.'s Fifth Annual Colloquium on Modern Literature. Prof. Rey is in the Dept. of Foreign Languages, SUNY at Genesco.
- . (SAINTE-BEUVRE. See No. 4241 above.)
- 4417a. *SPAZIANI, MARCELLO. *Don Giovanni dagli scenari dell'arte alla foire: Quattro studi con due testi forains inediti ed altri testi italiani e francesi*. Rome: Edizioni di Storia e Letteratura, 1978.
- 4418b. STENDHAL. Letter of 20 Jan. 1838 to Monsieur G.C. Discusses the latter's *Don Juan* (see No. 563a above), Byron's *Don Juan*, *Gilles de Rais*, and *Don Juan* in general. See *Oeuvres complètes*, XXV, *Correspondance* (Paris: Pierre Larrive, 1954), 246-47.
- 4432e. UTTERBACK, SYLVIA WALSH. "Don Juan and the Representation of Spiritual Sensuousness," *Journal of the American Academy of Religion* 47(1979): 627-44.