Philological Papers
(Volume 26)
Supplement

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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 habit. So let this silver anniversary supplement be my Juan song, as it were.

Since these pages are intended to stand as one final bibliographic version 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 clippings of some other bibliographer's lecubrations, 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 perfume of Tirso's El 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 Karpilov'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 excubation 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 cattively just dropped.

This present bibliography covers material published after or missing from my "Fourth Supplement..." (VPML 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., Tiro's Burdador 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 slightly out of order. Some numbers in this supplement refer to items found only in the 1965 book or the other supplements. MLA 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 through the 1965 volume and the 1973 and 1975 supplements. Abbreviations for periodicals are those employed in the MLA "International Bibliography.

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

<table>
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<tr>
<th>Versions</th>
<th>Studies on</th>
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<td>versions</td>
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<td>(not including reviews of these studies)</td>
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<td>1965 book</td>
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<td>1970 synoptic supplement</td>
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<td>1973 supplement</td>
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<td>1975 supplement</td>
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<td>1979 present supplement</td>
<td>235</td>
<td>675</td>
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<td>Grand Totals</td>
<td>2590</td>
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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 included 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 "Amile Balsacienne, 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 Xerox copies from many a periodical. Translations and other sources have been 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 Schweizer, formerly of the University of Alabama. Professor John MacMurray, of the University of English, furnished data on the Ruwrin 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 Pontjen (for transliterations 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 "mambo" seducer type proved common, but no true Don Juans. Special 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), are truly 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 her has been an abiding collaboration. Without her trained help in confronting the infinities of index cards and countless times 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.


B14e. "Fourth Supplement to The Don Juan Theme....," WVUPP 22 (1975): 70-140.

Individual Authors


B30e. FLECKER, Hogg, James. He promises (1974) that an upcoming study of his on Flecker's Hasset will contain a bibliog. of items on F.'s Don Juan; it is not in Hogg's study on the Ley- sin version of Hasset.


---. KIERKEGAARD, Dewey, Bradley R. Add to my 1975 supplement entry No. 3054.11: He analyzes 34 eds. of the Portræveren Dagbog in 13 different langs.

---. (MARÁNÓN, Keller, Gary D. See Nos. 4271-78 below.)


B33b. MONHERLENT, Place, Talwart, and Place (see No. B30i above), vols. XX-XXI (1973 and 1975).


---. (TILZÉZ, Tirso de Molina. See No. B11c above.)


IV. THE DON JUAN THEME: ORIGINS

The Don Juan-like Figure in Literature

93b. "ANON. (?) Argümentum terribile de Don 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. Soldé-Solé, No. 2094b.1 below, dates this comedia ca. 1600 and notes that Act III mentions Leocíbio (the Leontius legend). Play sometimes attributed, falsely says Soldé-Solé, to Francisco de Rojas Zorrilla, 1607-1648.


134. La fianna antiesfecha. 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 C112 (3 July 1978): 702, 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.


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 Six: A Self Portrait (Boston: Little, Brown, 1972).


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.)


--- (AKBAR del PIOMBO. See No. 1401b below.)


--- (ALONSO MILLAN, JUAN. See No. 1243b below.)

244. AMITIE&TROV, A. Add to my 1965 book entry: Don Juan y Napoléon, 1912.

--- (ANDREÁ, OSWALD o. See No. 1610a below.)

--- (ANDERSSON, L. See No. 1498a below.)

--- (ANGIOLELLI. 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 Don Juan, dated 1771. See No. 2278a.1 below. Played Portugal ca. 1780-1840. D.J., repentant, is reconciled with Elvire and is finally par- doned 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, 16504-d, and 1657a), 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 Tia Juana/ To a flighty teen-ager; All it did was enrage her; / She replied, "You're too old; I Don Juans." Date! Provenance?"

304. *---. Don Juan der Wüteling. 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.


321a.  __________. Don Juan Tomorri y Garza. Published by Mercocomic, S.A. in Madrid, 1978, in both segments and complete (2v 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.


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.


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.


405a.  ASAP'IY, BORIS VLADIMIROVICH, 1884-1949. Kamennyj Gost' (Trans. "The Stone Guest.") Ballet in four scenes from Pushkin's drama. Rus. Published in Moscow, 1945. Asap'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 Norte 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 Lances del Imperio, Madrid, 11 July 1926. Depicts D.J. as an old man; written under the influence of Azorin, 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 tilbag. 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, AMÉLIA, 1842-1929. Dona Juana. She was a Portuguese countess said to have interpreted a role in a work of that name.


---  (BERNARD, J. K. See No. 1673b below.)

---

(BLUVAL, MARCEL. See No. 1610a below.)

---

(BLYSTONE, J. C. See No. 1310d below.)

---

(BOCCHO, STEVEN. See No. 1313c below.)

---

(BOUCHERAT, HENRI. See No. 1278b below.)


---

(BRANDT, C. See No. 1643a below.)


---

(BRUNEL, LUIS. See No. 1288a below.)

---

(BURGER, K. See No. 1643a below.)

---

(BURNET, D. See No. 1313e below.)


556. BYRON, DON JUAN. Add to my 1965 book entry: See No. 520 above and Nos. 664 and 1660b below.


---

(CAGE, See No. 1498a below.)

---

(CALZABIGI, R. See No. 879 below.)


---

(CAPRA, F. See No. 1310b below.)


---

(CARRÈRE, J.-C. See No. 1288a below.)

599c. *CASORI, GIUSEPPE, 1749-1820. Director of an Italian mine 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.


---

(CASTRO, FIDEL. See No. 1498a below.)


620b. *CHÉRIE, PATRICE. A staging of Molière's Don Juan, ca.1699, 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.)


---

(CLAFTON. 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.)


---

(CONNELL, R. See No. 1313e below.)

---

(CORALITI, J. See No. 1589a below.)
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 co!"


766a. EDWARDS, JORGE, 1931-. Los convidados de piedra. Chile. "Novela crtica." 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.


777b. -------. Die Frauen gehen an Don Juan vorüber. Poem. 1912.


775c. #ESKELAND, IVAR. Don Juan fra Transluget. My source says that this is William Heinesen's novel (see my 1973 supplement, No. 956a), "Oms. av" (CitJ). 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."


--- (FELLINI, F. See No. 1307b below.)


817a. FLEMING, IAN. Michael G. Hyak, "Don Juan Bond," *Lang* 14, No. 3ii-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 Fokine as D.J.


840c. FUENZIS, CARLOS. *Terra nostrac.* 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. 1668a below.)

--- (GALDOS. See under "Perez Galdós," below.)


--- (GAUTIER, T. See Nos. 407 above and 1589a below.)

--- (GIDONI. See under "Guidoni," below.)


--- (GIRÓN, J. See No. 4190b below.)

874a. GIRZIK, CRAYERL. Adapt. of Mozart's *Don Giovanni.* Ca. 1800 (?). Mentioned by A. Rosenberg; see my No. 4132b below, p. 306.


--- (GILDE, R. See No. 4198a below.)

877a. GLUCK, C. W. von. *Don Juan.* Add to my 1965 book entry: The ballet uses a book by Ranieri Calzabigi (also: Raniero di Calzabigi, 1714-1795, claims Lincoln Kirstein, my No. 4233c, below. Kirstein also notes that when Gluck rewrote his Orfeo (1744), retitled Orfeo ed Eurydice (1762) for the Paris opera, he used the dance of the furies from the finale in Bellini's 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.)

877c. 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.

879a. GOODMAN, PAUL. *Don Juan, for the Continuum of the Libido.* Novel. U.S. Santa Barbara, California: Black Sparrow Press, 1979. Finised 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.


895. GRABBE, C.D. *Don Juan and Faust.* Add to my 1965 book entry: See Nos. 1048b, 1158, 1673b, and 1919a below.

---. (CRAZIS, MIKE. See No. 1313c below.)


---. (GRÜN, A. See No. 1118 below.)


---. (GUIVARA, CHE. See No. 1498a below.)


920c. 4-------4. Pomfret. (Trans.: "Remembrance.")

920d. 4-------4. *Oo Adamsa.* 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.


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


955a. *HEINEWASS, ERNEST, 1857—. Trans. and adaptation of Mozart's* *Don Giovanni.* 1904. See A. Rosenberg, my No. 4132c below, p. 306.

--- (JACKSON, R. See No. 1904a below.)

--- (JACOBS, D. See No. 1313c below.)

--- (JAHN, M. See No. 1308a below.)


--- (JIRŠIKOVÁ, NINA. See No. 1046b below.)

--- (JOSÉ. See No. 1085a below.)

--- (JOUFFROY, A. de. See No. 588a above.)


1037d. JOVANOVIĆ, D. Don Juan na pev. Renumber from my 1975 supplement.

1042. KAHLERT, KARL AUGUST. Dona Elvira. In my 1965 book I have listed him as A. Kahle. Among Faust studies, No. 2208.7, he is August Kahle. 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. 4132c 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.)


1048b. KEISER, EMIL. Supposedly did music for a production of Grabbe's Don Juan und Faust.


--- (KORVIN-PLOTROVSKII, VLADIMIR, 1901-. Don Juan. No. 1437 in my 1965 book, under "Plotrovsfi." 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 Livan version.


1084. LAMAN, R. von. Don Juan. Add to my 1965 book entry: Not the same as the Kröller version. Lavan's ballet sometimes goes under the name of Don Juan Reigen.


--- (LATTUADA, A. See No. 1290d below.)

--- (LAWRENCE, W. See No. 1066a above.)

1110a. **LECHÓN, JAN. Pseud. of Leszek Jozef Serafinowicz. 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.)

--- (LEE, 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. Dohn German trans. Spanische Drama, I (Berlin: Nicolai, 1841)] and Mozart versions. See Nos. 1181d and e below.
112a. LEÓN, RAMÓN DAVID. El reponsao 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.


112d. LEŚMIAŃ, Epsel of Lemanski, BOLESŁAW, 1878-1937. Pogrzeb Don Juanu. Twenty-line narrative poem. Part of a set of poems called Dzieńka Lacińa, dated 1938. The title may have been chosen by Alfred Tom, who published Dzieńka Lacińa posthumously for him (see Głowiszi article, my No. 3128d.1 below). The poem may be found in Leśmian's Wybór Poesji (Warsaw, etc.: "Księga," n.d.), p. 163. Leśmian was a Polish symbolist, Expressionist, lyric poet. The poem (trans. "The Funeral for '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.)


--- (LONERGAN, L. See No. 1319 below.)


--- (LORD, R. See No. 1319d below.)

115b. LORING, 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.)


--- (MAAZEL, L. See No. 1290b below.)

1181c. MAHLER, GUSTAV, 1860-1911. A staging of Mozart's Don Giovanni. Aus.-Bohemian. 1908. 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 3181c.3 below.

1181d. -----. Phantasia 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.


1190a. MARAINI, DACTA. Don Juan. Two-act play. Ital. Torino: Einaudi, 1976. Modern story but old dress and tunes 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' Donau 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 Marfa. See No. 3208.4 below.

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

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


1238a. MEYERBEER, GIACOMO, 1791-1864. Staging of Mozart's Don Giovanni. Ger. Berlin, 1845. Rather extensive modifications of Mozart involving a romantic fusion 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.


1250. MILOSŽ, O.V. de L. Sedes de Don Juan. Add to my 1965 book entry; See No. 470a above.


1258. MOLÌÈRE, Don Juan. Add to my 1965 book entry; See Nos. 278a, 620b, and 1029a above and 1493a, 1627a, and 1904a below.


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


---. (MORIS, 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 Marañón, his servant is named Lepe-rollo. The Romantic notion of ideal love is maintained with D.J. falling in love with the Queen of Spain as his unattainable ideal.


1290c. *Don Giovanni della Costa Amara. 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 "bongiovanni."


1295f. Don Juan 1978 au St Don Juan était une femme/ Don Juan 1978 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 Pleimannnikov.

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.


1310c. Lone 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 melodrama. 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. 429b above and 1900a and b below.


1311c. The Post. "Lavender 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.

1313. Les Quatre coins de la. 1959. See under F. Truffaut, No. 1744b below.

1313c. Red is the Color of my True Love's Hair. "Dellucchio" 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. All Seduttore. Dir. by Franco Rossi. Ital. 1954. Alber Sordi as the D.J. character; at film's end, he is plugging on the beach, a child again.

1313e. Seven Faces. Directed by Berthold Viertel. U.S. 1929 Fox Film Corp. Black and white, with Moviophone 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 Lonergran. 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 Doktor Juana. 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 Santamaria, Luis Mejías by Jean Franco. Besides other Zorrilla characters, there was Massiel, a revolutionary. Thus the story must be an original one.


1318. MOZART, W.A. *Don Giovanni.* Add to my 1965 book and subsequent entries: Johann P. Lyser, *Neue Zeitung ffl Musik* 22 (1845): 33–34, 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 Jahm, my 1965 book entry No. 3318, 189 (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 "Wanderungen in der Auffassung und Innenzierung des Don Giovanni," which is Ch. xii of his *Don Giovanni: Mozarts Oper und Don Juan Gestalt* (Munich: Preastel, 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 Bauni), 1814; my 1965 book, No. 3318, 262
Bernard (see under Spohr, below)
Bodenhazy, 1912; my 1965 book
Everding, 1975, above
Felsenstein, 1966, above
Girzik, ca. 1807, above
Gliese and Poelzig, above
Grandaur, 1874; my 1965 book
(Rosenberg says 1870)
Hainemann, 1904, above
Hörth, 1923, above
Holmeister, 1953, above
Kalbeck, 1886 and 1906, above
Karajan, 1968; my 1970 supplement
Lurt, 1917, above
Mehler, 1899–99 and 1906, above
Mayerbeer, 1845, above
Neefe, 1879; my 1965 book
Poelzig (see under Gliese, above)
Reich, 1896, below
Rossini, 1911 — no entry
Rochlitz, 1801; my 1965 book
and below
Roller, 1905 (see under Mahler, above)
Scheidemann, 1913, below
Schiedler, 1879, below
Schütz, 1879, below
Slevogt, Max, 1924 — no entry
Spiel, 1782, below
Sündel, 1925, no entry
Süssmayer, 1798, below
Spohr and Bernard 1816, below
Viol, 1858, below
Wagner, 1850; my 1965 book
Wolzogen, 1860, below

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, 1531a, 1566a, 1571d, 1614b, 1617a, 1627a, 1634a, 1635c, 1672a, 1673a, 1665a, 1687c, 1693b, 1696a, 1698b, 1726, 1747b–c, 1797a, 1896, 1904a, and 1919b.

---. (MULISCO, H. See No. 1498a below.)

---. (MULLEN. See No. 1636d below.)

1325a. MUSSET, ALFRED de. *Besoine, Nouvelle.* Fr. 1837. Talks of Mozart’s *Don Giovanni* in Cha. 111 and 114.

1338. NEUFF, C.G. *Der Beestrafe Wollust.* 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. NEUMIEER, 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 Nureyev. Designed by Filippo Sanjust. Neumeier’s characters of Aminta and Catalinon are taken from the Tirisio version.


1345b. *Honda. Another story in the same collection. Character the husband, described near start of the story (Bantam ed., p. 232) as “a seducer 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).


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. 3345e.1 below.

---. (NOYER, C. See No. 588a above.)

1365. OLIVER, WILLIAM. *The Antifare 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.


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. II (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 Juan. 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 mention was a servant called Carcana, who appears in the last two only. In the order in which they are written down by Palau, they are: No. 1409a, La tragédie de Don Juan, seven scenes, set in Barcelona in the 1940s; written in Provence-Paris, 1951. No. 1409a, Don Juan als Infern, 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, Esquelas 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. 1409c, Princes 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 estance; play ends in music (whose, it does not say), infernal trumpets; Monnier-Mornez, 11-16 Dec. 1935. No. 1409c, L'excalis o Don Joan feu, "tragic farce in five rapid scenes"; the location is a Catalan capital, ca. 1950; Plata 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.)


1421b. ---. Del amor 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.


1434e. .. La despereza. Novel. 1881. Ch. vi, near the end, Joaquina 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 Urrés y Ponce de León a seducer with an "apetito donjuevenesco" (Aguilar, 1945; III, 845) and a "calavera libertino" (p. 814).

1434g. .. La sorda. Novel. 1870. Ch. 11, near the end, Paris is called a "Don Juan" (IV, 202).


--- (PICCINI, A. See No. 588a above.)

--- (PIERCE, P. See No. 1643a below.)

--- (PILLIOD, M. See No. 1636a below.)

--- (PIOTROFF, V. See under Korvin-Piotr, just below No. 1066a above.)

--- (PLACIDE, A. See No. 317 above.)
---. (PLEIS, J. See No. 603a above.)
---. (POELZIG, H. See No. 877a above.)


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


---. (PRICE, H. See No. 1468a below.)


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


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

1498a. Reconsatructie. A political revue or "pop" opera. Performed in the Amsterdam Theater Carré. 1969. The Dutch word means "reconstruction." Music by Louis Andriessen (a Neuthaner), Reinbert de Leeuw, Peter Schat, Misja Mengelberg, and Jan van Vlijmen -- most of them in their early thirties. Libretto by 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; Homze-Weisen; Dvořák's New World Symphony; protestant hymne (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.


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 Pue-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.)


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

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


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

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


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


---. **(Serafimovich, L. J.)** See No. 1110a above.


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 Ryper (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; Margot Colbert worked with the dancers. 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, marbled-suit, strikes statuesque poses. There is considerable dancing. The music is from Mozart's *Don Giovanni*, Spanish folk dances; 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. --------. *Men and Superman.* See No. 3686.1 below.

---. **(Silverman, S.)** See No. 1288a above.


1660e-f. --------. *Two for Don Juan,* Two limericks, one general, one about Byron's hero. 13 March 1977. Unpublished.


1665d. **Snyder, Ralph L.** Don Juan. Song. Words, music, and arrangement by him. Copyright by him 23 Feb. 1976.

1669d. **Soler, Fernando.** La locura de Don Juan. Mex. Probably the stage and cinema actor and director, 1900-. I cannot trace the work.
1668a. **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. **SOUHET, ALEXANDRE.** *La Divine Épée.* Epic poem. Fr. 1840. Canto IV, "Idamèl," has Don Juan telling how a vampire caused his death. Idamèl himself, the king who conquered the archangel, is a sort of infernal Don Juan. See No. 388a 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. Liveden 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 Grabebe 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.** *La Mêlée.* Add to my 1965 book entry: Lamiel is a sort of Doña Juana, calculating somewhat on the order of the marquise in *Lea Lidusauma dangereuses.* The novel by Stendhal was left unfinished in 1839.


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 *La* 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. 598a 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.


1696a. **SHEESEY, 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. **SUNGIN, ALEKSEI SERGEIVICH.** *Tat'jana Rapt'sa.* Four-act comedy. Rus. Premiere in Moscow, 1888. Character Sabind. 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. **TAIEF, STEANLEY.** *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. 149a above.)

1711. **TELLEZ, GABRIEL [t]iirso 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, JEROME and JEAN.** *Les Bien-Âimes.* Novel. Fr. Paris: Plon, 1932. Character Adrien. Sidonie G. Colette, *Gouverne complaisante,* X (Paris: Le Fleuron, [1946]), 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 Cassanova 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); J'me'aurais d'une fois (1962; see No. 1287a above); Balzac volés (1966; see No. 1287b above); and Domitille 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.


----. (VANDURA, 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.)


----. (VIERTEL, B. See No. 1313e above.)


----. VILLIERS, C. D. Don-Yan. No No. in my 1965 book entry. Add: The full title is Don Pedro, pochmzný shlia'chta i Amarilla, doch' ego lit Komédia o Done Iane i Done Pedro. (Trans.: "D. P. the Honorable Nobleman and Amarilla, 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, Rusekie dramaticheskie protsesedentia 1782-1785 (St. Petersburg, 1874), vol. II.

1797a. VIO, 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.

1893a-. VOGT, N. Der Fürsterbit... 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 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.


----. (WALDRON, G. See No. 1313c above.)


1900b. *---------. Bridget. Play. 1895. No. 1900a and b are usually considered to be the Lulu cycle. Lulu is a true female Dona Juana. See Nos. 459b and 1310a above.

IV. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2094b. ANON.: ... el falso profeta Mahoma.


2107. CUEVA.


2116. MURASAKI.


2124a. SALUCIO del POYO.


2130a. VALDEPEÑAS.


2133a. VEGA: Caballero del milagro.


2134. LOPE: Fiesanas.


---. (Rogers, D. See No. 3369a.1 below.)

for second half of 1614. These two Williamansen articles tend to confirm 1614 (p. 38).

2141. MAÑARA.

---. (Goldberg, Rita. See No. 3177.2f below.)

2155. CASANOVA.


---. (Nett, P. See No. 2596.1 below.)

2156a. COLÓN.


2208. FAUST.


---. (Knight, E. E. "The Role of Women in Don Juan and Faust Literature." See my 1975 supplement, No. 4235c.)


-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.


2223, etc. ALAS.


2242. QUINTEROS.


2278a. Dom Juan.


2379. Tan Largo.


2384. ANOULH: Omnifile.

---. (Vier, J. See No. 3258.153b below.)


2389. APOLLINAIRE: Les Trois Don Juan.


2420. BALZAC: Étirin.


BRETON.


2458. BENNETT.


2459a. BERGER.

-1-9. See *Book Review Index* for 1972; 15 revs. in all, including 6 of those given below.


2467. BERTIN.


2493b. BLOK.

---. (Labrecque, N. See No. 3488, 6b below.)

2516a-2. BRANCATI.

2517b.


2522. BRECHT: *Don Juan*. 

42


2522a. BRECHT: Puntilla.


---

(Schoeps, K. See No. 2532.7 above.)


---

(Manheim, R. Ed. Collected Plays. See No. 2523a.5b above.)


-9–10. --------- Renumber Mews' two Puntilla articles from my 1975 supplement.


---

(Hopps, K. See No. 2522.7 above.)


2531. BROCH: Schuldlosen.


2536a. BROPHY.


2539. BROWNING.


2551e. BUTOR: Votre Faust.


2556. BYRON: Don Juan.

--- (Almeida, Hermione de. See No. 2556.42c below.)

--- (Avni, A. See No. 3258.12a below.)


--- (Curran, S. See No. 2556.32a above.)


--- (Diller, H. See No. 2556.41d above.)


--- (Franke, W. See No. 2556.41d above.)


--- (Goode, C. See No. B27a above.)


-.86c. (Slaeberger, J. See No. 2556,41d above.)
---. (Schwerling, R. See No. 2556,41d above.)


---. (Viebrock, H. See No. 2556,41d above.)


2579. CAMUS: Faust et Juan.


2596. CASANOVA: Don Giovanni.


2599a. CASONA: Buraldo.


2610a. CESBRON.


2616-2619. CHEKHOV.


2620b. CHÉREAU.


2635. CLARE.


2646. COCKAYN.

2658. CORNILLE.


2664a. CROMMELYNCK.


2693. DESNOS: Loveless Nights.


2715. Don Juan.


2748. DUMAS père: Don Juan.


2777. ESPRONCEDA: Estudiante.


-.5e. Gallina, Anna Maria. "Su alcuni fonti dell' Estudiante de Salamanca," QIA 5, No. 45-46 (1975): 231-40. (Dumas père for name; Mérimée, etc. for plot and character; also Vázquez de Lecca, Romance de Lisardo, García de Villalta, Zorrilla's Capitán Montoya, etc. -- all or almost all previously suggested by other scholars.)


2781a. EVERDING.


2789a. FEDEROV.


2810. FIGUEIREDO, C.


2816. FLECKER: Don Juan.


2817a. FLEMING.

FRISCH: Don Juan.


--. (Ganz, M. See No. 3644.34b below.)


--------. "Frisch: Don Juan oder die Liebe zur Geometrie," in Die deutsche Komödie: Vom Mittelalter bis zur Gegenwart, ed. Walter Hinck (Düsseldorf: Bagel, 1977), pp. 305-23. These last two items are identical with or substantially the same as a section in her Don Juans theatralische Kristene (see No. 4190a in my 1975 supplement). I did not have the original against which to collate either article at the proper times.


---. (Schmitz, W. See Nos. -.1c, -.1h, and -.3q above.)

---. (Schmitz, W. See Nos. -.1c, -.1h, and -.3q above.)


arth, Comédie.


GHELDERODE.


---. GLUCK.

GOLDONI: Don Giovanni.

GOODMAN.


GOROSTIZA.

Cuesta, Jorge. Introd. to Señor o no seán (Mexico City: Artes Gráficas, 1935).

GRABBE.


(Censlow, Stewart. See No. 2208.2a above.)


(Niessen, O. See No. 2208.11 in my 1965 book.)

GRAU.

*Rev. in ABO 18 Nov. 1913, p. 16; 14 Nov., pp. 2, 8; 15 Nov., p. 17.


GUMILEV: Don Zhuan.


*----. "O literaturnom nasledstve N. S. Gumileva," in his ed. of Beladymyj Gumilev (New York: Izdatel'stvo Imeni Chekhova, 1952), pp. 5-45. (Trans.: "About N.S.G.'s Literary Inheritance.")

*----. "Trvcheskii put' Gumileva," in Gumilev's Sobranie sochinenii, II (1964), v-xl. See No. --6. above. (Trans.: "G.'s Creative Manner.")

Veide, V. "Peterburgskaia poetika," Sobranie sochinenii, IV (1966), v-xxxvi. See No. --6 above. (Trans.: "Petersburg Poetry.")

HEINESEN.

3054. KIERKEGAARD


---. (KORVIN-PIOTROVSKI, V. See No. 3457 under "Piotrovskii" below.)

3070. KOSACH.


-1g. *----- and V. Kurskova. Lesja Ukrainka: Kyizia i tvorshat' (Kiev: DerZlityvyd Ukrayiny, 1955), pp. 367-87. (Trans.: "L. U.: Life and Works.")

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


3119. LENORMAND


3128d. LESMÍAN.


3139. LILAR.


3153a. LÓPEZ ALBUJAR.


3159-3160. LUCA de TENA.


3177. MACHADOS.

-.1g. Basamonde, Miguel Ángel. La vocación teatral de Antonio Machado. Madrid: Cerdos, 1976.


-.2e. *Rev. by Floridor, ABC (Madrid) 24 March 1927, p. 10.


3179. MADARIAGA.


3181b. MAHEN.

-.1. Dvořák, Josef. Čtení o Mahenovi a Tešnhoříkovi. Prague: Nakladatelství Miroslav Stejskal, 1941. (Trans.: "Reading about Mahen and Tešnhořídek.")

3181c. MAHLER: Don Giovanni.


3197. MARQUINA: Don Luis.


3205. MARTÍNEZ RUIZ: Don Juan.


3208. MARTÍNEZ SIERRA: Don Juan.


-.4. O'Connor, Patricia W. Gregorio and María Martínez Sierra (Boston: Twayne, 1977), p. 50 only. Important for the new scholarship which shows that the wife apparently wrote in toto many of the plays which he signed, including this one.
MENOTTI del PICCHIA

1. *Carvalho Lopes, Marcos Antonio de. "Menotti del Picchia et son Don Juan-Paut," Interférences (Univ. de Haute Bretagne) 8 (1978): 32-42. I assume that this article deals with Menotti's A Angustia da Don João, though as yet I have not had the opportunity to read it.

MÉRIMÉE


1349. MILOSZ: M. Mośkwa.


1349-3250. MILOSZ


3250. MILOSZ: Scènes.


3258. MOLIÈRE


---. (Balsam, E. See No. 4052a below.)


-14c. *Rev. by Barthes, Théâtre Populaire, No. 5 (Jan.-Feb. 1954). This and preceding entry review Vilar's production of Molière's D. Juan.


-41h. Descotes, Maurice. Les Grands rôles du théâtre de Molière. Renumber from my 1975 supplement and see pp. 58-89, where he describes various interpretations of the play, including Jouvet's (1948).

-43a. Dom Juan. Session, 19 March 1977 at the Univ. of Nevada, Las Vegas, Ninth Annual Conference of the North American Society for Seventeenth-Century French Literature. Chaired by Francis Lawrence (Tulane); papers by B. Woshinsky (Boston: see below) and D. Stanton (Radcliffe Institute: see below); followed by a large group of discussants: Barbara Alsip (Western Illinois), Jules Brody (CUNY, Queens Coll.), Biruca Cap (Muhlenberg Coll.), Jean-Pierre Den (UCLA), Robert Hill (Texas), Alice Laborde (California, Irvine), Jean Macary (Fordham), Armand Renaud (Minnesota), Laurent Romero (Villanova), and Leo Weinstein (Stanford). All discussants submitted papers, although only the two mentioned above were actually read.


---. (Haft, C. See No. 3258.4 above.)


---. (Lagervis, E. See No. 2658.14 above.)


---. (Maréchal, M. See No. 2620b.1 above.)

---. (Marek, G. R. See No. 3318.231a below.)

---. (Martin, K. J. See No. 3711.52a below.)

---. (Martins Carreira, L. See No. 2278a.1 above.)


---. (Naumovych, S. See No. 3070.2c above.)


---. (Reichler, Cl. See No. 4351b below.)


---. (Sandier, Gilles. See Nos. 2620b.1—2 above.)


---. (Späneberg, S.-J. See No. 2539.59c above.)


---. (Tomasshevskii, B.V. See No. 3488.11b below.)


3270. MQUENCY: Don Juan.

---. (Ganz, M. See No. 3644.34b below.)


3271d. MQUENCY: La Mort.


3381. MÖRIKE.


...
3311b. *Monsieur Répols.*


3313d. *Il Seduttore.*


3314a. Viva o muera Don Juan.


---. (Dombrowski, E. See No. 3644.30a below.)


---. (Felzmann, F. See No. 2980.1d above.)


---. (Geitel, K. See No. 3393a.1b below.)


---. (Grange, H. See No. 3181c.1 above.)


---. (Harewood, Earl of. See No. 3318.20a below.)


---. (Jacobs, R. See No. 3054.5e above.)

---. (Kaiser, H. See No. 2980.2d above.)

---. (Kaiser, J. See No. 2781a.1 above.)


-.198b. See his Journals and Papers, ed. and trans. Howard V. Hong and Edna H. Hong, Vol. VII (Bloomington and London: Indiana UP, 1978), the index vol. for the whole collection. There are some 25 refs. to Don Juan and a dozen or so to Mozart's Don Giovanni. See esp. early Journal entries for 8 and 13 Sep. 1836 and undated, 1839.


---. (Kunze, S. Don Juan vor Mozart.... See No. 4235d below and see my 1975 supplement entry under the same number.)

-.206c. *Kusche, L. "Halbe oder Viertel? Eine notwendige Untersuchung," Asta Mozartiana (Augsburg) 18, No. 3-4 (1971): 56-60. This and following entry deal with the D.G. overture. See No. 3318.85a above.)


- 227a. Macchia, Giovanni. La scuola dei sentimenti. Caltenissetta-Rome: Salvatore Sciaccia, 1963. About half the book deals with Mozart, D.G., its antecedents, etc.; the rest on Don Juan in general. Part I of Ch. iii is the same as or an earlier version of my entry No. 425a, 1970 supplement.


--- (Nettl, P. See No. 2596.1 above.)


--- (Oehl, K. See No. 3338.1 below.)

--- (Pougis, A. See No. 3318.110a above.)

--- (Rauch, L. See No. 3054.10f above.)


- 294a. *Schneider, Marius.* "Der wahre und der falsche Don Juan: Eine neue Deutung mit Musik von Mozart." Broadcast from West Deutscher Rundfunk (WDR) I, 16 Nov. 1965. Mozart and/or general?

--- (Schneider, Otto. Nos. 290b-d, in my 1973 supplement, should be renumbered 294b-d.


--- (Stendahl, B. See No. 3054.12h above.)


--- (Wanscher, Vilhelm. Om Mozart's Don Giovanni. Copenhagen, 1926. (Trans.: "On M. 's D.G.") Despite the title, this is merely a trans. into Danish of Da Ponte's libretto.

--- (Werba, R. See No. 3183.2 above.)

--- (Zallman, A. See No. 3054.15 above.)

3324-3329.

MUSSET.


- 5. Siegel, Patricia J. "Namours: Une Critique sociale," a paper scheduled for reading at the Colloquium in Nineteenth-Century French Studies, 10 May 1977, at the Univ. of Maine in Orono.

3338. NEEFF.

3345a-d. Nin.


3365. Oliver.


3369a. Osborne.

-.1. Rogers, Daniel. "'Not for insolence, but seriously': John Osborne's adaptation of *La fiesta batalhosa,*" *DwJ,* N.S. 29 (1968): 146-70.

3393a. Moore.


3410b. Panitz.


-.3. Littell, K. M. Renumber from my 1975 supplement entry.

3426. Patricio.


3431-3434. Pérez de Ayala.


3457. PIOTROVSKII.


-.2. Fesenko, Tat'iana. "Pamiati bol'shogo poeta (V.L. Korvin-Piotrovskogo)," ibid., pp. 232-34. (Trans.: "Memories of a Great Poet.")


-.4. Ofrosimov, Iu. "Pamiati poeta (V. L. Korvin-Piotrovskii)," ibid., pp. 249-70. (Trans.: "Memories of a Poet.")

-.5. Pomerantsev, K. "V. L. Korvin-Piotrovskii i ego poezii," ibid., pp. 235-40. (Trans.: "K.-P. and His Poetry.")


-.7. Vilk'ikhovskii, K. "Literaturnye zametki o poezii V. Korvin-Piotrovskogo," ibid., pp. 223-31. (Trans.: "Literary Notes about the Poet K.-P.")

3488. Pushkin. *Kamenyy gost'.*


-.1f. Ardens [=Apostolov], Nikolai Nikolaevich. *Dramaturgiia i teatr Pushkina.* Moscow: Sovetskii Pisatel', 1939. (Trans.: "P.'s Dramaturgy and Theater.")

-.1g. Belinskii, V.G. *'Kamenyy gost'," in his Estetika i literaturzystva kritika* (Moscow: Gosudarstvennoe Izdatel'stvo Khudozhestvennoi Literatury, 1959), I, 560-66.


350a-d. REYNARD.


3518. RICHARDSON.


3536. RIDUEJO.

-1. Núñez, Antonio. "Encuentro con Dionisio Riduejo," 29, No. 318 (May 1973): 5. My source unfortunately omitted the name of the journal; such is the bibliographer's fate, on occasion.


3570. ROSTAND, E.


3601-3603. SAND.


3610a. SAUREL.


3625-3626. SCHNITZLER.


3636a. SEMENOFF.


3636c. SENDER.


3641. SHADWELL.


3643. SHAW: Don Juan.

---. (Dukore, B.F. See No. 3644.31a below.)

---. (Hill, E.C. See No. 3644.42c below.)

---. (Kalem, T.E. See No. 3644.45b below.)

3644. SHAW: Man and Superman.


-.51d. *---. Dramaturgiloifiskii metod Bernards Shaw (Moscow: Izdatel'stvo Nauka, 1965), pp. 59-41, 69-72, 86-88, and passim. (Trans.: "B. S.'s Dramaturgical Method.")


3700a. TAIIEFF.

- .1. Rev. by Giles M. Fowler, The Kansas City Times 3 July 1976, p. 8D.

3711. TÉLLEZ.


--- (Bearsse, Grace. See No. 4061a below.)


--- (Gregg, K. C. See No. 2124a:1 above.)

--- (Hammond, A. See No. 3318.59c: above.)


- .39a. Hesse, Everett W. Rev. and coed., with Gerald Wade, of the latter's critical ed. of the Búlaror. Salamanca: Almar, 1978. The newer ed. has Wade's introd. as it appeared in the 1974 RAWM article (see my 1975 supplement No. 3711.87) and most of the Scribner ed. notes.


ou Le Feuillon de Pierre with Special Attention to the Female Characters in Each Work; 2. ---; 3. ---," DAI 37 (1976): 2153A (Catholic Univ. of America). Surely the longest title in the annals of modern scholarship?


---. (Moir, Duncan. See No. 3711.90a below.)


-.56h. ********. "Structure mythique et dramatique dans El buralador de Sevilla y Comisado de piedra," FRAMES (Univ. of Limoges) 2 (1978).

-.56i. Morton, John G. "Don Juan's Invasion of Arcadia," paper delivered at the meeting of the MLA in New York City, 27 Dec. 1978. Deals with elements in Tirso's play out of the pastoral tradition: Juan del Encina, etc.


---. (Rousset, J. See No. 3258.130b above.)


-.74c. Singer, Armand E. "Don Juan's Women in El buralador de Sevilla," paper read at the meeting of the Comediantes as part of the AATSP meeting in Toronto, Ontario, 16 Aug. 1979.


-.84a. Villaseñor, Francisco. Prólogo to Tirso's Buralador. Buenos Aires: Molineria, 19--


-.88c. "Who Was Catalinón's Intercensor?" in Estudios literarios de hispanistas norteamericanos dedicados a Helmut Hattsfeld con


---. (Zrime, M. See No. 4458a below.)

3726. TOLSTOI.


-.13b. ---------. "Ranostoronnost' i glubina soderzhanija Don-Zhuanà," ibid., pp. 255-64. (Trans.: "The Versatility and Depth of D. Juan.")


3732. TORRENTE BALLESTER.


-.1d. Miller, Stephen. "Torrente Ballester's Don Juan." Essay unpublished as yet. Prof. Miller was teaching at the Univ. of Chicago at last notice.


-.4b. ---------. Discusses his own novels, Novela española actual, pp. 93-113. See No. 3732.1c above.

3744c. TRUFFAUT: L'Homme.


---. (UKRAINKA. See under No. 3070 above.)

3749-. UNAMUNO.

3750, etc.


3750. UNAMUNO: Hermano Juan.


3757. VAUILLAND.


3758-3774. VAUILLAND.


3772. VAUILLAND: Sonatas.


---. (Popov de Malige, V. See No. 4132g below.)

---. (Regaldo, A. See No. 4351a below.)


3795. VILLIERS: Convive.


3796. VILLIERS: Hermosa.


3896a. WALTZ.


390a. WEST.


3921a. WYCHERLEY: Country Wife.


3935. Zorrilla: Don Juan.


- 3925b. ZAICEV.


3935. ZORRILLA: Don Juan.


- .67a. Zorrilla, José. Facsimile ed. of D.J.T. Madrid: Real Academia Española, 1974. Unpaged; reproduced from the original MS.

VII. THE DON JUAN THEME: GENERAL CRITICISM

4008b. ALMASOV, ALEX. "The Don Juan Theme in Russian Literature." Dissert. in progress, Yale, end 1976.

- . (ALVAREZ VALENTIN, A. See No. 3179.1 above.)


- . (AYALA, F. See No. 3711.5 above.)

- . (BAHR, H. See No. 2208.1b above.)

II: Nascita ed evoluzione del mito dagli scenari a Rosimom.

4053b. RACHNER, H. "Don Juan," Gran Enciclopedia Rialp, VIII, 105-07.

4053c. BAARFOED, NIELS. Don Juan: En Studie i dansk litteratur.
(Trans.: "A Study in Danish Lit.")


---. (BECKER, D. See No. 3711.7a above.)

---. (BERENGUER, A. See No. 3711.7b above.)


---. (BLACKALL, ERIC A. See No. 2208.1c above.)


---. (CABRERA INFANTE, G. See No. 3313d.1 above.)


4108e. *CIOIANESCU, ALEJANDRO. "Don Juan y el drama del pecado," Actes, Asamblea Interuniversitaria de Filologia y Literaturas Hispánicas (Bafía 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.

---. (DABZIES, A. See No. 2208.1d above.)


---. (DEICH, A. See my 1965 book, No. 4127, under "Deutsch.")

---. (DENSLOW, S. See No. 2208.2a above.)


4132c. Don Juan: Berstellung 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

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3285a. **MAYNARD, OLGA.** "Don Juan and His Artistic Metamorphosis," *Dame's 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.


3299. **MONTHERLANT, HENRY de.** "Don Juan le satisfait." Correct my 1965 book entry: *San 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 *Comenio* 1 Oct. 1922, p. 45, according to Talvart and Place, XX, 90.


3307c. **NUSINOV, ISAAC MARKOVICH.** "Istoriiia obraza Don Zhuan," in *Istoriiia literatury sversyo Goroda*. Moscov: Gosudarstvennoe Izdatel'stvo Khudozhestvennoi Literatury, 1958. (Trans.: "History of the Don Juan Figure.")


3407d. **OEHLMANN, WERNER.** "Don Juan: Zur Geschichte eines Mythos," in *Dichtung und Wirklichkeit*, ed. Hans Schwab-Felisch and Wolf


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. 4132a above.)

4346a. 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 especially material in Austria and Germany, such as puppet plays, Kahler, etc. A really fine dissertation, which avoids dubious interpretations and theories, and features a wealth of solid information.


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.
VIII. CHRONOLOGICAL LIST OF VERSIONS

This chronological listing of Don Juan versions uses short titles, abbreviations, and only the last name for the author. See Section V, above, for fuller details. Items with a "?" are prototypes, and a few undatable items have been omitted. The abbreviation for a ballet is "bal."

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(UMBRAL, P. See No. 4302g above.)

(VALENBOIS, 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.)

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1700s
Anon.? Adapt. of Voltaire's D.J. Play. Port. 1771.
Schneider. Adapt. of Mozart-DaPonte D.G. Op. Ger.? 1789.

1800s
Musset. Emestine. St. Fr. 1837.

1900s
Soler. La lonja de D.J. Play? Mex.? Twent. cent.

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1700s
Anon.? Adapt. of Molière's D.J. Play. Port. 1771.
Schneider. Adapt. of Mozart-DaPonte D.G. Op. Ger.? 1789.

1800s
Musset. Emestine. St. Fr. 1837.

1900s
Soler. La lonja de D.J. Play? Mex.? Twent. cent.
Mahler. Adapt. of Mozart's D.G. Gost. 1906.
Carrero. D.J. St.? Sp.? 1918.
Giménez Caballero. La Infancia de D.J. St. Sp. 1928.
López Albójar. La diatiesa de D.J. St. Peru. 1948.
Lechon. D.J. Pol. 1956?

Anon. D.J. Speaks. Poem. Recent. Exact date?

1969

1970
Denevi. Dise variations sobre D.J. Aphorisms, etc. Arg.
Rosenzweig. Registemal für Leporello. St. 1970?

1972
Hampton. Adapt. of Molière's D.J. Play. Arg.
Montherlant. La Mort qui fait le trottoir. Play. Fr.

1973
Besançon. Music for Milosz's Scènes de D.J. Fr.
Christensen. D.J. Bal. U.S.
Guiducci. Il primo mito... TV play. Ital.

1974


1975
Gyllenstein. I Skuggan av D.J. Nov. Swe.

1976
Rame Jet. D.J. Mus. comp. U.S.7
Saulek. D.J. kommt aus der krieger. Play. Fr. 1975?

1976
Anon. D.J. Mus. comp. played by the Quarteto Palais de Glace. Sp.? See No. 664b.
Mack. D.J. Bal. U.S.
1976 or 1977.
ADDENDA

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 (25 May 1960) it appears that the publication of future Don Juan bibliographies will be assumed by Prof. Robert Karpok, Dep't. of Germanic and Slavic Languages and Literatures, Univ. of Waterloo, Ontario.

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(Bon Juan: Mythe littéraire. See No. 4282a below.)


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 désobligeantes. 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.


563a. C., G. Don Juan. The work is mentioned in Stendhal's letter, 20 Jan. 1838, addressed to a Monsieur C.G. (see No. 4418h 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.


880b. GOBINEAU, ARTHUR de. *Réponse à la mille et deuxième femme qui vient demander des conseils à l'Épeire*. Poem. Fr. Found by Gobineau's family and published in Léon Deffoux, *Trois aspects de Gobineau* (Paris: Crèa, 1929), pp.87-88. The piece is un-titled, 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.


91a. 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.


997a. HOUSSEY, 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. MIOLOZZ, OSCAR V. de L. *Deux chansons pour "Don Juan."* A pair of twenty-line poems. Mioloz, though often considered French, was actually born in Lithuania. In *Les sept solitudes*, *Œuvres complètes*: Poésies, 1 (Paris: André Silvain, 1960), 198-200. These two poems seem to have been intended as part of his *Séances de Don Juan," as both the *Solitudes* and the play date from the same year (1960). The *Séances* was originally printed as Part III of the *Solitudes*. In the *Séances* there may be found a similar twenty-line poem (*Œuvres complètes*, IV (Paris: Egloff, 1945), 132-33).

1258. MOLIÈRE. *Don 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).


2539. BRONNING.


2939a. HARDY, R.


GENERAL CRITICISM


---. (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: Crèa, 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*.


4355a. REY, ARSENO. "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-BEUVE. See No. 4241 above.)

