

A Bibliography of the Don Juan Theme

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CORRIGENDA

A MAJOR INCONSISTENCY THROUGHOUT:

Some entries preceded by *** are listed as being under the previous number thus: ---, even if it is a different author, and some are not. Cf. p.53, *** GOZLAN, LEON. and p. 74, *** NOHARA, WILH. KOMAKICHI.

THROUGHOUT we have: (See "lions" "sirens" etc. under "viveurs,") It should be "viveurs".

In the second half of the bibliography we have, THROUGHOUT, the same mistake, i.e.: when titles are given in quotation marks followed by a comma, the comma is given inside the quotation marks when it should be outside.

The comma is not part of the title, but part of the punctuation of the whole entry. Example: p. 102, -3. Braga, Theophilo. Legend of "A Estatua que come," Pueblo (Madrid), Nov.5, 1949. Correct would be: ... "A Estatua que come", ...

(I'm going to have to add a rider here! Reading the March '98 NEW YORKER the other day, specifically Daphne Merkin's article on the Coen brothers, I see that what I so energetically criticise is evidently a difference in punctuation in the USA and England. Merkin (i.e. the New Yorker) gives film titles followed by a comma with the comma *inside* the quotation marks. British papers get round this by using a different print face for the titles, thus obviating the use of quotation marks, at least the one I take: The Independent on Sunday - does. Even conceding this, it still bothers me a lot!)

THROUGHOUT: inconsistency in the use of p. & pp. preceding page numbers.

THROUGHOUT: inconsistency in the underlining of the names Don Giovanni and Don Juan.

THROUGHOUT: When an author has more than one entry under his name and is joined in a later entry by a second author we have:, and

The comma is not necessary with and.

Dates sometimes given in brackets, sometimes not.

Ditto place names.

Inconsistency in the manner of citing a story/short story, i.e.: sometimes such an entry is given in double quotation marks (= "....") and not underlined and sometimes it is given in single quotation marks (= `...`) plus underlined.

Spain /Spanish is sometimes given as Sp. and sometimes as Span.

Journals and publications that are cited (but not listed in the abbreviations index) are often given without their place of publication.

The German word *Literatur* is sometimes spelt with two t's (e.g. p.7. ALG *Archiv für Litteraturgeschichte*. Is this the old spelling perhaps?

P.9, Neo(Groningen) ... Not Gröningen?

P. 10, ZDP ... Zeitschrift für deutsche Philologie.

P. 14, B25 (Chew, S.C., Coleridge , E.H. Blackwood's Magazine.

P. 17, 110. (And not 110-) And should not the punctuation after each title be a semi-colon and not a full-stop?

P 19.Fra Diavolo. (See No. 189.) Should read: (See No. 190.)

P. 20, (ADAM, PAUL. See "lions" under "viveurs".) Suggest capitalising the words "Lions" and "Viveurs" here for clarity as they are main headings later in the book.

P. 20, 200. AICARD, JEAN.Don Juan 89. Dramatic poem ...(Not dramatic).

P.22, 234. *Des Don Pedro Gastmahl. Farinelli, note 27 to 11 (or II?)

What does this mean, please?

P. 26, 280. fall, 1900. 293. fall, 1900. As nowhere else in this bibliography any other seasons are referred to (and the assumption is that autumn is meant here), I fail to see why suddenly we have "fall" given.

P. 28, 310. Das Steinerne ... (Not Dan Steinerne ...).

P.30, 337. +BALZAC, HONORÉ de.

P. 32, 380. Don Juans Überwindlung. I think this should read Überwindung.

p. 32, 381. In 1673 were added to the scenario certain buffoon elements. A preferable syntax would be: In 1673 certain buffoon elements were added to the scenario.

P. 38, 442. pleasure-seeking "Don Juans" for heroes. (Not heros).

P. 40. 474. In this entry we have Alcalá'sche and later Alcalá. Which should it be?

P. 41, 477. verfatzt No such word! Possibly old German verfasst? Normally it would be verfasst.

P. 42. line 2, no apostrophe necessary before the 's of Convitatos.

P. 43, 504. et de l'esprit ... (not l'esprit).

- P. 45, 523. or L ris, A.D. de ... Closing square bracket missing.
- P. 51, 616a. FUYTER, LEON de, fl. Does `fl´ stand for Flemish?
- P. 51, 623. GAUTIER, J.F.E. Don Giovanni. Adaptation into French of the music to Mozart´s HOW DO YOU ADAPT MUSIC INTO FRENCH???
- P. 54, 662. (G THNER, N. ...). Is this correct? Not G NTHER?? And: I have reference to ... Does this mean: I have found a reference to, or: I came across a reference to?
- P. 56, 686. No apostrophe required here, i.e. Haydns (plural) not Haydn´s possessive.
- P. 58, 730. What is the meaning of the three crosses in mid-text? (After the word zuletzt).
- P. 58, 735. IBSEN, ... ("Loves Comedy".) Should this not be Love´s Comedy?
- P. 59, JOYCE, JAMES. Ulysses. First published in Paris, in 1922, by Shakespeare & Company. (The book was banned in Ireland.)
- P. 62, 791, * LASTRE, Sieur de. ma tre de danse ... (not ma tre de dance).
- P. 64, first line: no comma required after Mozart. And: 818. no dash required here. And: 819. needs moving down one line (i.e. opposite (LEVY)).
- P. 67, 863. & 865. MARAGALL, JOAN. "Haid ". Are there really two different poems with an identical title in the same volume.? (I.e. the poem title "Haid " is given twice as two separate entries under this author.)
- P. 67, 868. MARIVAUX, CHAMBLAIN de. Then in brackets beneath this entry we have (MARQUINA, EDUARDO.), although this author has an entry to himself below, and then we return to further entries for Marivaux. Is this correct? It seems very muddled and muddling!
- P. 69, 895. A confusing entry! "Dan." is not listed as an abbreviation; the first title is listed in German. From where is the information about there being an original Danish edition, if no details are known?
- P. 71, 914. MORA, JOS  JOAQUIN de. From the sentence starting: One bibliographer ascribes ... a very confusing entry! Which name was misread for which here, please? Clarify!
- P. 71, 919. ff. Screenplay all one word.
- P. 74, 957. OESTEN, THEODOR. Is this really a legitimate entry here? And is it a piano arrangement by this composer of the score of Mozart´s Don Giovanni?
- P. 74, 963. ORGEVAL, See, Sand, George. WHY? Because of the similarity in titles? (I.e.: 1125. SAND, GEORGE and MAURICE SAND. Les Don Juan de Village.)
- P. 76, 983. * MURILLO, ... Suggest a little rearrangement of this entry for added clarity as the insertion of some information in English in brackets in

the middle of part of a sentence in Portuguese simply confuses. Assuming that the sense of what is to be conveyed remains the same:

A Portuguese critic writes that Don Miguel de Manara (painted by Murillo) appears "... no seu retrato como uma linda dancela ..."...I assume that there is a confusion in the critic's mind between Murillo and Valdés Leal, q.v. However, the portrait by the latter scarcely depicts feminine traits in its subject.

P. 76, 984. *NOVELLI, De The Statue of the Commandant. other than religious subjects. (not subject.)

P. 78, 1020. PINA, MARIANO. Suggest replacing the word "obviously" with "evidently" or "presumably".

P. 79, 1022. PIOTROVSKI, VLADIMIR. The author's name is ordinarily a Polish one. (Not: The author's name is ordinarily a Polish name one.)

P. 79. 1029. PONTE, LORENZO da. What, in fact, does the story about Casanova in the second paragraph of this interesting entry "reveal" about Da Ponte?

P. 81, 1056. *REECE, ROBERT and E. RIGHTON, Suggest emending to : The title is that of G.R.W. Baxter's poem, q.v. I have been unable to trace this item further.

P. 82, 1066. *(REYNOLDS, FREDERICK). would be the well-known. (Not well known.)

P. 82, 1067. (REYNOLDS, G.W.M.) but dates it "1825(?)"

P. 83, 1091. RITTNER, THADDÄUS. Unterwegs, ein Don Juan-Drama. (Not eine.)

P. 84, 1093. RIVAS, ÁNGEL DE SAAVEDRA. First line, top of page: Rivas was indebted to Mérimée, rather than the reverse, ... (Not: rather than conversely ...)

P. 84, 1096. ROBIN,EUGÈNE. The last sentence of this entry appears to be incomplete.

P. 85, 1108. (ROWE, NICHOLAS. See Richardson, S.) Strictly speaking incorrect cross-reference. It should be: See 1071 - 1072. Also: we are told VERY frequently "See Richardson, S." although all we have there is a brief one-line entry.

P. 85, 1112. & 1113. Order of information given in any entry should always remain identical.

P. 86, 1119. *SAJAITZSKY,SERGEI. Last sentence of this entry: I do not know the author ... As an author's name has been given at the start of the

entry, perhaps it would be preferable to say: I am not familiar with the author, nor do I know the original title or place of publication.

P. 87, 1141./42./43. ARTHUR SCHNITZLER really should be dignified with his full name!

P. 88, 1158. *SHELL Is this person the author of both the music and the libretto?

P.89, 1169. SLOWACKI. Is the crossed `L`, also found elsewhere in this bibliography, Polish? And does it represent the sound of an `i` following the T?

P. 90, 1187. STRAUSS, RICHARD. Der Rosenkavalier. Light opera. Not at all sure that Austrian musicologists would agree with this description!

P. 91, 1201. THEURIET, ANDRÉ. Last sentence of this entry somewhat confusing. If we say: The German translation ... this makes clear that we are talking about the same publication. To add: ... must surely be of this same novel, merely confuses.

P. 94, 1243. +VILLIERS de L'ISLE-ADAM, AUGUSTE, In his Contes. cruels, ... No full-stop after Contes, surely.

P. 94, 1237. (VERNET, HORACE. & VERNIER, VALÉRY. "Paintings" capitalized, but not "viveurs". "Viveurs" should also be capitalized please.

P. 95, 1255. PERRET, PAUL. La Fin d'un diviseur. Should this not be: La Fin d'un viveur? Also, same page, underlining missing under CIRCES.

P. 99, 1346. WILDE, OSCAR. The Picture of Dorian Gray. First published in Lippincott's Magazine, London, 1890. Published in book form, in an extended version, by Ward Lock, London, 1891. (I hope the erroneous information in the bibliography did not come from the Library of Congress, ditto info. about James Joyce's Ulysses.)

P. 100, 1354a. *YÁNEZ, AUGUSTIN. The part of this entry in brackets: what is meant by the Z, please and indeed by all this part of this entry in conjunction with the first part of the entry? Or is this actually a separate entry and if so, how is it to be understood, here?

P. 100, 1358. *ZENDRINI, BERNARDINO. Information: Ital. should come after dates, please.

P. 100, 1365. ZORILLA y MORAL, JOSÉ. Don Juan Tenorio. Where did the première take place?

P. 101, 1366. ZORILLA y MORAL, JOSÉ. Don Juan Tenorio. Zarzuela. Where did the first performance take place? Re. my queries, here and in the preceding entry: it is most unusual to give an exact date for a première/first performance and not also give the name of the city where they took

place. This information is normally quite easy to obtain if one has the exact dates.

P. 102, 2010. STONE GUEST. Since almost all the material ... (Not: Since most all the material.)

P. 102, 2010.3. Braga, Theophilo. ... Is 'tradicionalaes' correct? Not 'tradicionales'?

P. 102, 2010.9. Klapper, Joseph. Closing quotation marks missing after ...Juan-Sage", .

P. 106, 2172.1 Lessing, Gotthold E. ... "My Lord Ross , ... (Not, Mylord Ross ...). There also seems to be a word missing from the German quotation, after the words "Journal Encyc.". Probably "stammt". Also: why the date and page number given in the middle of the German quotation?

P. 109, 2352.4. Rev by Gaston Sorbets, ... 1921.) (Not: 1921:).

P. 110, 2418.23. ... ("A Journal of Choice Reading", Boston), ... Closing quotation marks missing after the word Reading.

P. 114, 2432.37. Johnson, Edward D.H. What does E.L.H. stand for please? (It is not listed in the front under abbreviations.) Same page: 2432.49.

Muller, Henri. ... in the pamphlet copy ... (Not: in the pamphlet ...).

P. 117, 2476.1. Cournos, John. Foreword is surely meant here, and not Forward.

P. 117, 2492. COCKAYN. In the following entries however, the name is spelt Cockain. We should decide which spelling to stick with.

P.118, 2521.6. And, when translated into English, please. (Not: ...turned into English.)

P. 119, 2573.2. Domenchina, Juan José. ... in the 1945 ed. no name is cited ... (Not names is cited, and comma after ed. not really necessary).

P. 120, 2647.5. Leutbecher, J. Was Goethe spelt thus (Göthe) in the 19th century?

P. 120, 2647.5a. Nieschmidt, H.-W. ... Zwei Studien. (Not Zwie).

P. 121, 2660.1. Quental, Antero de. ... (Vila Real), ... Is this a place name?

P. 121, 2712. (Edwards, Henry S. ... Described by Hoffmann". (Not Described by Hoffmann;" ...

P. 122, 2772. -1. Beneath this, opposite the name Kosach there's a stray 'v' in the margin!

P. 125, 2907.5. Amato, Modesto. Introd., notes and study of ... No comma required after notes.

P. 125. 2905.9. Pongs, Hermann. "Ein Beitrag Biedermeier", (Almost certainly NOT Bildermeier.)

- P. 128, 2907.66./67. Mahrenholz, Richard. Two of many instances throughout this whole section where the name Don Juan is suddenly NOT underlined.
- P. 135, 2929.93. Gounod, Charles F. Le Don Juan de Mozart. ... The third ed. was translated into English ... (not, turned into English ...)
- P. 136, 2929.128. Kalbeck, Max. "Dur oder Moll-Oper?"
- P. 138, 2929.173. Paumgartner, Bernhard. "Der Erste Luigi Bassi", ... (not Basni).
- P. 139, 2929.177. Possart, E. Über die Neuszenierung ... should almost certainly read: Neuinszenierung.
- P. 139, 2929.182. *Rodriguez, Gabriel. "Conferencia ... Assuming ... from whom I took the original (misprint dot over the ´r´ of original.)
- P. 140, 2929.196. Schwerké, I. Article on Adolphe Boschot´s forthcoming rendition ... (Not ... coming rendition ...).
- P. 141, 2929.204. Spaan, Peter. "Don Juan-Regie", ... (Trans.: "Don Juan Stage Management".) "Regie" is usually translated as "direction" (A Regisseur is a director); possibly even at a stretch, "production". But NOT "stage management".
- P. 141, 2929.222. Weber, Gottfried. "Über Mozarts Original Manuscript ... (There is no possessive apostrophe in German, plus Original with a capital O).
- P. 144, 3106.3. Rev. by M. Brown, ... as are these other later reviews. Which reviews are being referred to here, please? The following four? If so, for clarity perhaps we should say just that.
- P. 148, 3186.2. Hanslick, Eduard. Regarding the last sentence of this entry: As Eduard Hanslick was one of the most notoriously famous music critics of his time - if not of all time! - and the date of the original German language publication is known (perhaps we should say here, instead of "done", "published"), it must be possible to find out where it appeared. Wasn´t Hanslick Austrian?
- P. 155, 3365.42. Zorrilla, José. He said it was to appear some October´s end before the play would take place a few days later. What does this sentence mean, please?
- P.162, 4117. GAUTIER, THÉOPHILE. Is the date of the 4th series given here: 1845 correct when the original publishing dates are given as 1858-59 ?
- P.164, 4143. ++HELBIG, FR. Jahrbuch der Illustrierten (not Illustrirten.)
- P. 165, 4159. *LARROUMET, GUSTAVE. 4159 needs moving out into the margin.

P. 165, 4167. *LEYST, CHARLES. Possibly a mistake for No. 4141. What does this entry mean, please, as we have a different author entered at this number than we have at No. 4141. Was the item listed here, under THIS number not located?

P. 166, 4172b. *MacCARTHY, DESMOND. (Peripheral member of the Bloomsbury Group.)

P.170, 4232./4233. RANK, OTTO. (Dr. Otto Rank, Famous Viennese psychiatrist, assistant and collaborator of Sigmund Freud.)

P.171, 4256. *SAINTE-BEUVE, CHARLES-A. Nouveaux lundis ...The ed. of the Nouveaux lundis which I had at my disposal did not bear out these pages, Does this mean that on the pages cited there is nothing to be found? Or that what is to be found is on other pages? If so, could we please have the correct page numbers.

P.171, 4259. SCHEIBLE, JOHANN. Das Kloster. Second to last line: ... frequent references to it ... (not to to it).

P.172, 4263. SCHOPENHAUER, ARTHUR. "Metaphysik der Geschlechtsliebe"; (not Geschlechtsliebe).

P.173, 4280. STIEFEL, A.-L. Discussion of a few ... "Stoffgeschichte ...(o without Umlaut).

P.173, 4285. *TUSCHAK, HELENE. "Don Juan", Die Zeit (Viennese daily newspaper), (Not Wiener Tageszeitung).

P.174, 4287. *VALLADAR, P. not including the number in question. What does this mean? That the issue dated October 30, is NOT broken?

Greatly hope I have not missed anything - but I probably have!

Caroline Delval.

Vienna, Feb./March/April 1998

CORRIGENDA /QUERIES to
Philological Papers Volume 10
Supplement to a Bibliography of the D.J. Theme:
Versions & Criticism

- P.1, line 3, no comma necessary after Corrigenda. Line 6, Among the Versions, most are short items, ... (not bits).
- P.2, line 1, fourth word, between ...
- P.3, line 1, *Theme* not *Them e* plus the i in Bulletin and the r in April seem to have jumped out of line!
- P.4. Under the heading The Dona Juana Type we have 5th century and fifth century. We should have either one or the other, not both.
- P.4, 232a. ---. **Don Joao de Marano*, and has this title in French. Somewhat unclear. Perhaps we should emend to: Title cited here is an exact translation of the original French title. (If this is what is meant.)
- P.5, 319. What is actually the correction here please? Is it the addition of quotation marks, and if so, why? Does it mean delete the rest of the title listed in your original entry? If not, then the quotation marks have to end at d` Angleterre.
- P.5, 321a. *ARENA, FRANCOIS S. About Don John of Austria, ... This sounds very strange! Don is Spanish and John would be Johann in German.
- P.5, 327. ARQUÉS, JOAQUIN. Why are the words "this man" in quotation marks? And perhaps we should say: such a man or: anyone of this name, instead.
- P.5, 328a. *ARUNDELL (Arundel), DENNIS. Can "incidental music" - even to a play on the Don Juan theme - really be worthy of its own entry?
- P.5, 331a. *** BALAGUER, V. a sort of Spanish Robin Hood, ... (not Robinhood).
- P.6, 352a. **BATAILLE, H. ... Ca. 1914. (Not Ca.).
- P.6, 387a. BLANCO-FOMBONA, RUFINO. (Madrid, n.d. First ed. 1930). What is earlier than a first edition? Why the n.d.?
- P.7, ---. CACCIA, ANTONIO. Perhaps for clarity we should give this entry a number. It would in fact fall under 444.(p.38 orig. bibliog.) i.e. between 444.CABOT and 445. +CAILLAVET.
- P.7, (CARROLL,BOB. See comment on 920b.
- P.7, 468a. CENA, GIOVANNI. Suggest for absolute clarity emending to: ... the concluding five words ... Cena quotes at the head of his poem.
- P.10, 632a. GIMMERTHAL, ARMIN. This is an original play, not a translation of Zorrilla. OR: This is an original play, i.e. (NOT e.g.) not a translation of Zorrilla.

- P.11, 713a. **HOLBERG, LUDWIG von. ... Den. 174(?). Listed thus by one writer. (Not: One writer so lists it.)
- P.11, 744. JELUSICH, MIRKO. Don Juan. ... It appears in Italian in 1931; in Dutch in 1943; in Spanish in 1950; (dates in consecutive order.) What *was* the *original* language?
- P.11, 750a. JOVER, GONZALO. How are we to understand the word "arranged" here, please?
- P.11, 768, KNECHT. One critic claims that Knecht's work consisted of incidental music for the play with title that I cited. Without giving another author for this same play ??You originally list it as being a "musical farce".
- P.12. ---. (Lucky Don Juan Number 3. See No. 543a.) Does this entry really need to be cross-referenced??
- P.13. 897a. *MILLÁ-GACIO, LUIS. It deals, of course, with ... Preferable would be: In fact, it deals with ...
- P.13, 901. MILOSZ, O.V. ... Seems to have been composed ... Seems to have been written please. What is actually the information here in this entry?
- P.13, 915b. MORDVIN-SHCHODRO, A.O. *Don Zhuan*. Emend to: The Commander takes poison and leaves his daughter ... OR: The Commander takes poison, leaving his daughter ...
- P.14, 920a. *Don Juan*.... ... Still playing in Cairo, Egypt, i.e. on July 1, 1954. (NOT e.g.).
- P.14, 920b. In all seriousness: is it not just too far-fetched to include in a scholarly bibliography a reference to the *mention within an American TV sitcom* of one of the characters appearing in a film about Don Juan, *a project that is then, to boot, SHELVED?*
- P.14, 938a & 1235a. In the former N.N. has apparently supplied the text; in the latter the music. Nevertheless same person?
- P.14, (OPPENHEIMER,J.) See comment above on 920b.
- P.15, ---. (Les Pantalons Don Juan. ...) See comment on 836b.
- P.15, (PUGH,M.) See comment above on 920b.
- P.16, 1106a. ROSTAND, MAURICE. For this entry we have: (Paris, 1938) as well as the closing information: Not dated. Which is correct?
- P.17, 1202a. *THIESS, FRANK. (i.e. taken from Mozart) not: (taken from Mozart, i.e.).
- P.17, 1209. TOMASI, H. No quotation marks necessary here, plus: Based ... not: based. Or are the quotation marks there to ensure that the information in brackets be included as an addenda?
- P.17, 1226d. Rubén Darío figures in it too, (no comma necessary after it.)
- P.18, 1354b. YEATS, WILLIAM BUTLER. (a) In my own Macmillan p.b. copy of W.B. Yeats Collected Poems the comma in the title after the word

World is *outside* the single quotation marks. (b) Faulty printing within poem quoted makes it look like Ever instead of the correct Even. (c) This is not, in my opinion, a double-entendre. To my shame, I have neither seen nor read this very famous play. Was Synge something of a Don Juan himself? If so, then Yeats is being a tease here, replacing the name John with Juan, thus also adding a literary gloss to that line, but this is really NOT a double-entendre. P.18, 2118. TELLÉZ: CONDENADO. Your primary Telléz entry is numbered 118; your secondary Telléz entry (under The Don Juan Theme: Criticism of Individual Works p. 103 your original bibliog.) is numbered 2119.

P.20, 2297.1a. Meyer, F. Arnold. "Beiträge zur Puppentheaters. (not Puppentheathers) And: Wien und Umgebung." (not Umbelung).

P.20, 2317a. APOLLINAIRE. In your original bibliog. Apollinaire is listed in square brackets against the number 318. Then again -with no brackets - against the number 319. Against the number 317 we find ANTHES, OTTO. See p. 28, your original bibliog.

P.22, 33a. ESTÈVE, Edmond. en France de 1812 à 1850 (space missing after the 2 of 1812.)

P.22, ---. CANIZARES. Listed in your original bibliog. (p.39) with three*** under the number 457. Does this entry here mean that the stars are to be deleted and the name entered with ---. instead under 457?

P.24, -.14. (Before ...) Not Befoer.

P.26, ---. (Mönch, Walter. See No. 4197a.) In your original bibliog. 4197 is MITJANA and 4198 is MOLAND. So Mönch should be 4198a to be followed by MONTALVO at number 4199.

P.28, 3180b. STENDHAL: LAMIEL. In your orginal bibliog. 1181 is + Stendhal (with a dagger or cross before the name); 1180 is STEMPFLE. So shouldn't Stendhal be 3181b here?

P.29, -. 7a. Tirso only. (Not Tirso Only.)

P.33, 4191a. MAYREDER, ROSA. Would she not be Dr. Mayreder rather than Frau Mayreder?

P.34, 4197a. ++MÖNCH, WALTER. See my queries above against p. 26.

P.34, 4207. ORICO. What does this entry mean? By whom is the article then? Or is it anon.? And what does the entry mean in conjunction with your original ORICO entry (see p. 168, your original bibliog.)?

P.35, 4233. RANK, OTTO. The Don Juan part of the title is precisely the part that is NOT translated! Just say: Delete. Same book as previous entry in a French translation.

P.35, 4241a. RÍOS DE LAMPÉREZ, BLANCA DE LOS. In your original bibliog. (p. 170) this name is against number 4242. 4241 is RIEGER, ERWIN. So surely this entry here should be numbered 4242a.

P.35, 4249a. ROYO VILLANOVA ... This author's original number is 4250. Against 4249 we find ROUGEMONT, DENIS de. So shouldn't this entry here be numbered 4250a?

P.35, 4266a. SENDER, RAMÓN. Same query again: Sender's original number is 4267. Against 4266 we find SELLÉN, FRANCISCO. So this entry here should be 4267a.

P.36, 4302. WORTHINGTON (SOKEL) ... Sokel given without larger S. Plus: In your original bibliog. this lady has a different name in brackets: Temple. What is she really called??

CORRIGENDA / QUERIES to
Philological Papers Volume 11
Second Supplement to a Bibliography of the
Don Juan Theme: Versions & Criticism

The prefixes p. & pp. are usually missing once again throughout.

P.43, 19c.: I am indebted to Senor Valle (not senor Valle, or is it indeed a small "s" in Spanish?)

P.43, last line of B19c.: South of the Border, why the caps?

P.44, 201. AKERHIELM. Is the correction indeed also to the spelling of Quiding? i.e. not Quidling?

P.44, 377. BESOKA. Add: (Pseud. of Gerarda Böhmer); originally in German as **Don Juan, der Unbekannte ...* Bern, 1945. (Order of info changed).

P.45,382a. *BIRABEAU, ANDRÉ, This information is confusing, as you say that the L.C. reference card lists this entry under Henri Collet. So where does the info about Birabeau's involvement come from, please?

P.45, 437. BYRON, H.J. The word Pantomical worries me! Surely it should be either Pantomimic or Pantomimical. (Pantomical is not listed in my dictionary.)

P.46, 523c. DEXTER, HARRY. For "base" read bass, please. Does "C" stand for composed? And surely it should be arranged, not composed as the music is Mozart's. Is this in fact an arrangement of a Mozart aria from *Don Giovanni* (as in fact you also say)? Why is it listed here actually?

P.46, 479a. CHOCANO, JOSÉ SANTOS. ... Vaguely modeled on style and episodes of the latter. As we have no "former" we can have no "latter"! Suggest emending to: Cites some lines from Byron's *Don Juan* and is vaguely modeled on its (or: the same) style.

P.47, 565. In your original bibliog. this number already is ECHEVERRIA.

P.47, 637. GLUCK. In your original bibliog. you already state that the libretto is by Angiolini. Vienna, 1761 is also already given.

P.48, 694a. HEMMERT, DANIELLE. ... Seventy-three love poems. (Digits should not appear at the beginning of a sentence.)

P.48, 874a. MARTÍNEZ RUIZ, JOSÉ. This author already has the number 874 in your original bibliog. Hitherto additional entries for an author have not been numbered a,b,c, etc.

P.49, 915c. MORATA, JUAN. ... Is it Haidée or Haidee?

P.49, 919a. *Don Giovanni*. Three-hour long colour motion picture; a filmed Salzburg stage performance of Mozart's opera.

P.49, 926a. *Pantaloons*. English title of the French film with Fernandel ...

P.50, 1096. ...and replace comma after Livia with a full-stop.

P.51, 1106b. ROUGET, MARIE MÉLANÉE. ... She calls it a "miracle". Does she not in fact call it a miracle play?

P.51, 1169a & P. 52, 1173a. In both these entries we have "C" although one entry is a piece of music and the other is a book of poems. Or does the second one stand for circa? Which I think should always have a small "c".

P.52, 1181a. STERN, ELSIE JEAN. Is this in fact a piano arrangement of a piece of orchestral music from Mozart's *Don Giovanni*? If the arrangement is by Hugo Frey, are we to take it that the words are by Ms. Stern?

P.53, 1233a. *VEGA, DANIEL de la, ... Is this author related to VENTURA de la VEGA, (1234. your original bibliog. p.93.)

P.53, 2150. CASANOVA. ---. 4a. *Lucas-Dubreton, J. Should be 5a. (after Le Gras and before (see Maynial, Eduard. ...)), making Maranón 5b.

P.55,2432.67a. Steffan, Guy Truman (no comma necessary after Truman) and Willis W. Pratt. Suggest re-numbering this to 74a, as all preceding entries from 2432.66 onwards up to 74. are under Steffan, Guy as sole author and this is the first entry where he is joined by a second author.

P.55, 2475-76. CHEKHOV. ---.1. Eekman, T. In your original bibliog. both 2475 and 2476 already have a ---.1. 2475. is CHEKHOV:DON JUAN.---.1.MacCarthy, Desmond and 2476. is CHEKHOV:PLATANOV. ---.1.Cournos, John. Where does Eekman's article belong actually?

P.58, 2929.29e. Ezio Pinza?? Is it not Enzio?

P.59, 2929.74a. Dallapiccola, Luigi. Argument over L.D's article, surely?

P.62, 3365. ---.23. *Geiger, A. Was the citation really Die Nathion or is this a misprint here?

P.63, 4001b. ACKERMAN, STEPHEN H. ... Doctoral dissertation. (not Dr. 's dissertation).

P.63, 4035b. BADANELLI, P. If we're deleting entry no. 335. then we don't also need to change the spelling of the name, surely...!?

P.63, 4035b. ---. (BAROJA, PÍO. See no. 4001a above.) I think this should be: See no. 4001b. above.

P.65, 4257b. SAUVAGE, M. & 4257c. SÁNCHEZ, Z. Strictly speaking (i.e. alphabetically) these two should be switched round.

Caroline Delval/Vienna/April 1998

CORRIGENDA / QUERIES to
Philological Papers Volume 12
Third Supplement to a Bibliography of the
Don Juan Theme: Versions & Criticism

Prefixes p. & pp. not present throughout.

P.45, B19d. H.C. Woodbridge. Are these two different reviews or the same review published in two different publications?

P.45, B19e., fifth line from bottom of page: once again a small "s" for Senor Valle, or is this correct in Spanish?

P.46, 313a. *Volksüberlieferung* all one word.

P.46, 321c. ARAUZ, A. Do we need the date 1957 given twice here?

P.47, 418a. BRÜES, OTTO. Is Rothenburg ob der Tauber really a place name? Is it in Germany?

P.47, 447a. CALLIMACHUS OF CYRENE. The poet says that he himself resembles the hunter ... (for absolute clarity.)

P.48, 474a. In your original bibliog. 475 and 476 are already CHEKHOV, so I suggest numbering this 476a.

P.48, 493a. ---. (CORDEIRO) See and under CORDEIRO ... (not "Cordeiro").

P.49, 601a. FLECKER, JAMES ELROY. This author is already 602 in your original bibliog.

P.50, 775e. KRÜGER, OTTO. ... Düsseldorf (or Duesseldorf, but not Dusseldorf).

P.50, 780a. LABAN, R. von. Should be numbered 778a (i.e. before 779 LA CROIX).

P.51, 842a. LUCA de TENA, JUAN IGNACIO. This author is already no. 842 in your original bibliog. so no "a" is needed surely? In your original work, authors with more than one entry were not given an a,b,c, etc.

P.52, 992. PALMIERI, F. First name may be "Benedetto". This despite the initial given being an "F"?

P.53, 995a. PARELLADA, PABLO. This author is already no. 996 in your original bibliog.

P.53, 996. And does this correct sub-title stop at the word "lapsos"?

P.53, 999a. PASTERNAK, BORIS. This reference was not in the edition of *Safe Conduct* Unclear. What reference, please?

P.54, 1209. TOMASI, HENRI. Add: First presented in Paris, March 20, 1935 (?). (Add left out).

P.55, 1209b. ---. VALLEJO, J.F. In your original bibliog. this entry has *** against it. Are these now to be left out?

P.55, 1306. ZIEHRER, CARL MICHAEL. C.M. Ziehrer was an Austrian operetta composer. The correct title of this work is *Der Kleine Don Juan*. Libretto by Ludwig Ernst Pohlhammer. It received its premiere in Budapest (or Pest as it was then known) on November 21, 1879. But the libretto was not considered particularly good, so it was never performed in Vienna and it is presumed also that it was never printed. These facts have also been checked in Bauer's complete listing of all operetta premieres that ever took place in Vienna.

P.55, 1371. ZWEIG, STEFAN. The amorous Baron gets into the habit of calling ...

P.56, 2297.1a. Meyer. No! Umgebung.

P.58,2763. 1a. KIERKEGAARD. (Trans.:"K. and the opera *D.G.*") Not Opera.

P.61, 2929. 37a. Anon. "Who Was Who in *Don Giovanni*". ... U.S. premiere in 1826. *WHERE?* It cannot be difficult to find this out!

P.62,2929. 137. Krus, Georg R. Full-stop missing after the "R"; and: can we really assume that this intro. is identical to the one cited in your original entry although the translation is a different one?

P.64, 3198.8. This number is already Casaldueiro, J. in your original bibliog, so do we need the "a"? Or is it here necessary because of the *?

P.67, 4185. MARANÓN, G. Seems to be a translation of ... Despite an entirely different title?

P. 67, 4265a. ---. *La Table Ronde* "Do n Juan: ... Correct to Don Juan

Caroline Delval/Vienna/May 1998

CORRIGENDA / QUERIES
to 1965 edition of The Don Juan Theme,
Versions & Criticism: A Bibliography

Title page: ... and Director (not: And Director).

Throughout we have both DaPonte and Da Ponte. Should it in fact be da Ponte or Da Ponte?

A convention applied throughout which I beg to query: when influences on any author are referred to, Mozart is one of the names listed, although he was the composer of the music of *Don Giovanni* and Da Ponte the author of the libretto. This is of course a fate which overtakes all opera librettists - c.f. Alfred Grünwald's poem "The Librettist" (Alfred Grünwald: one of the foremost Viennese operetta librettists, his most famous work being *Gräfin Mariza*). Interestingly however, this does not appear to be the case for the authors of books for American musicals.

When an entry lists two authors, is it American library usage to put a comma after the first name despite the presence of the word and?

Inconsistency throughout in the use of digits or numbers written out within the written text. The rule is 10 and above digits; nine and below written out. See p. 19, B27. ---. Trueblood, P.G.: here digits are used. Whereas on the preceding p.17, B18. Valle, Rafael Heliodoro: numbers are written out.

There also appears to be some inconsistency in the use of p. & pp. preceding page numbers. I thought I had detected a rule: that p. and pp. are omitted when this information follows publisher, place of publication, date of publication and possibly volume number. But this does not seem to be 100% strictly adhered to.

P.1, line 8, no comma required after essays.

P.1, line 12, insert and between the words abbreviated and received to replace comma.

P.1, line 20, cannot instead of can not.

P.3, last sentence of para.2, the word 'hew'. Chambers English dictionary gives for this word: "to cut with blows: to shape, fell or sever with blows of a

cutting instrument." The American College dictionary gives a similar connotation. So perhaps we should replace with 'adhere'.

P.6, AION-SG Annali Istituto : is this correct? Not Instituto?

P.14,: C. is listed as the abbreviation for copyright(ed) although it also turns up as c. Perhaps this should be emended.

P.17, B18. VALLE, Rafael Heliodoro. In line 14 of this entry we find *senor Valle*; should this not be *Senor Valle*? And in the last sentence of this entry why is *south of the border* capitalized?

P.20, B36.KÖCHEL, Ludwig Ritten von.: Wolfgang Amade Mozart (not Wolfgang ...).

P.23, 102. CALLIMACHUS of Cyrene ...: The poet says that he himself resembles ... (the addition of 'himself' for added clarity).

P.23, 105. CERVANTES. *El Rufián dichoso*. ... (Character Don Cristóbal.) The Don Cristóbal has slipped down to beneath entry 105a.

P.28, 204. POPPAEA Sabina, the Roman Empress. (Rather than Emp.).

P.29, 218. ACKERMANN, Louise Victorine Choquet.: the word *Poem* too far out into right-hand margin and thus full-stop missing.

P.31, 244. AMFITEATROV, A.V.: No original Russian title? Not listed in the publication cited?

P.33, 263. *Des Don Pedro Gastmahl*. How is the entry: note 27 to II to be understood please? And 265. No copyright date listed.

P.38, line 11, replace the word *idea* with *impression*: ... apparently under the *impression* ... Also: space missing between the end of this entry and the following 3).

P.45, 381. *Der Tote Pate*. ... *Volksüberlieferung* (not *Volksüber lieferung*).

P.46, 389. APPOLLINAIRE, Guillaume.: Was this novel indeed first published in Poland and not in France?

P.46, 393. ARAUZ, Álvaro.: Do we need 1957 listed twice here?

P.47, 407. ASHTON, Frederick. *Don Juan*. One-act ballet. ... Music by Richard Strauss. Eng.-Ger. Emendation: As Richard Strauss was an Austrian composer, feel this is much more likely to be Eng.-Aus.

P.48, 417.---.*** BALAGUER, V. ... A sort of Spanish Robin Hood (not Robinhood.)

P.49, 429. BARRIÈRE, Marcel. A *rogue = sign* has inserted itself here after Vol. I.

P.49, 430. BARRIÈRE, Théodore.: ... The two male leads are in the *Don Juan* tradition. (Not: out of the *Don Juan* tradition).

P.50,435. BARTSCH, Rudolph Hans. 1873-1952. Austrian.

P.50, 444. ---. ***BAYARD, Jean-F.-A. : ... Deals with *Don Juan of Austria*. However, on the preceding p. 46.394.**Arena*, Francois S. we have: About *Don John of Austria*. Perhaps we should stick to one or the other for clarity.

P.51, 450. BEETHOVEN, Ludwig van. Feel that the information: Pub. in 1912 within this entry is very confusing as in fact it refers to F. Stein's edition or arrangement of this work and additionally under Stein's own entry the date is given as possibly 1913. Suggest deleting this date from the Beethoven entry.

P.53, 474. BEYERLEIN, Franz Adam.: *Don Juans Überwindlung*. No such word in German. Feel sure this should be *Überwindung*.

P.53, 475. BEZEZKI, A. Last sentence of entry: Is it a translation ... (not: It is a translation ...).

P.53, 476. BIANCOLELLI, Domenico. Line 8: emend to: In 1673 certain buffoon elements were added to the scenario.

P.53, 478. BIRABEAU, André. *Don Juans Sohn* a) Is the L. of C. vocal score in German? b) From this entry it is difficult to understand if André Birabeau's name appears anywhere on the score held by the L. of C. in particular the clauses: "I assume a French original" & "he doubtless did the libretto". In other words, on what facts are based the assumption that Birabeau is in any way connected with this work?

P.54, 480. BISHOP, Henry Rowley. *Don John or The Libertine*. Line 3 ...adapted for the English stage ... (not: adapted to the English stage ...).

P.56, *** BONICIOLI, R. May Garay not also have been something of a Don Juan??

P.57, 508. *BÖTTIGER, Carl Wilhelm. 1807-1878. Swedish. (Poet and literature historian; Prof. at Uppsala university. Source: *Der Literature Brockhaus*, 1988 ed. Mannheim. However, no titles of any works listed.)

P.63, Footnote. Suggest rearranging bibliography numbers quoted so that they are consecutive, i.e.: 2556.34 to be followed by 2556.35.

P.67, 603. *CASTILLAN, Marcel. Not in Lib. Cong. Union Cat.; (colon missing) and why the assumption that this is not our D.J. especially with such a title?

P.69, 620. CHEMNITZ, M.L. von. Line 4: *verfätzt* ... no such word in German; *verfaßt* must be meant (*verfasst* or possibly old spelling *verfätzt*).

P.70, 624. *Carnaval*. ...during carnival time. (not: carnival time).

P.775, 664. *** CROLY, George. *The Modern Orlando*. Last sentence of entry: I should call it a tribute to Byron rather than to his Don Juan, (Syntax rearranged).

P.78, 697. DEXTER, Harry. *Give Me Your Hand*; ...arr. for soprano, alto, tenor and bass (not base, even with the question mark in brackets!!)

P.85, 782. EYSLER, Edmund. Austrian operetten composer. How are we to understand "For two-hands" please? Is it actually for two pianos? Or for two people at one piano, i.e. four hands?

P.88, 822. *FLYGARE-Carlén, Emilie. Strongly suggest altering opening sentence of this entry which as it stands sounds condescending not to say disparaging. Suggest: A comedy called *Ein Don Juan Wider Willen* is said to be based on one of this author's novels. And: Fokine, Michail (not Michel).

P.90, 839. (not: 839-) FRISCH, Max. *Don Juan; oder ...* World premiere Zurich, May 5, 1955.

P.90, 841. FUYTER, Leon de. What does "fl." stand for. If for Flemish (which is not listed as such under abbreviations) then we need a capital F = Fl.

P.91/92, 855. Adaptation into French of the music to Mozart's *Don Giovanni*. Music cannot be adapted into another language.

P.92, 861. GENET, J. *Les Nègres*. Without wishing to overwork present-day political correctness, can we really use the word "colored" any more?

P.93, 868. GIDLOW, Elsa. *Don Juan in Limbo*. Is Gidlow the author, choreographer and composer, as there must be some music if there is dancing?

P.93, 872. GIMMERTHAL, Armin. *Drei Szenen aus ...* This is an original play, i.e. not a translation of Zorrilla. (not: e.g.).

P.93, 877. *GLASS, Max. *Don Juans Puppen*. Potsdam with only one t.

P.94, 884. GOGOL, Nikolaj. Line 4: ...far-fetched ... (not:farfetched).

P.101, 960. HERMANNNS, Will. *Don Juans Wiederkehr ...* ... For the puppet-show stage ... (not: puppetshow ...). Ditto, 961.

P.103, 990. HORNSTEIN, Ferdinand von. Should surely read: *Don Juans Höllenqualen*. Not *Don Juan Höllenquallen* (trans.: Don Juan's Sufferings in Hell).

P.104, 1000. HOWE, Albert. Are these all arrangements? For what? Piano? Trio?

P.105, 1008. HÜRTE, Norbert. *Wahrhaftige Historie ...* What do the three daggers in the middle of this long title signify, or is this a misprint?

P.105, 1010. IBSEN. ...(Trans.: Loves'Comedy.) Unnecessary quotation marks after Comedy or first set missing, and should it not be Love's Comedy?

P.106, 1026. JELUSICH, Mirko. Please let us have dates here given consecutively: in Italian in 1931; in Dutch in 1943; in Spanish in 1950.

P.107, 1039. JOYCE, James. *Ulysses*. Published in 1922, in Paris by Shakespeare & Company. Book banned in Ireland. (I hope the cited very erroneous information is not in the Lib. of Con. catalogue, as this is a book with one of the most famous publishing histories in modern literature.)

P.109, 1064. KOCH-Gaarden, Otto. *Don Juan liquidiert. ...* Theaterverlag Eirich, Vienna, ... (Ges. m.b.H. not necessary).

P.110, 1075. *KRUG, D. What does "without octaves" here mean? And: 1076. Düsseldorf. (not: Dusseldorf).

P.113, 1097. *LASTRE, Sieur de. . Lastre was *maitre de danse* (not *dance*).

P.119, 1165. *LUZZI, Eusebio. *Il Convitato*. Line 6 of this entry: The performance was printed as given that same year.Delete this sentence. It does not make sense and the performance date is already given above.

P. 120, 1167. LYSER, J.P. *Don Giovanni. Novelle. ... Festgabe zu Mozarts ..* There is no possessive apostrophe in German.

P. 120, 1168. *Erinnerungen an ...* The i is missing from the word *Erinnerungen*.

P. 120, 1176. MACHADO, Antonio. ... Satire on (or about) ... Not: against.

P. 127, 1247. MILNER, H.M. & E. Stirling. Line 2 of entry: ... calls it a "M.D." The "a" worries me here because being followed by initials it should be "an" although of course when written out as "musical drama" "a" is correct.

P. 129, 1271. MONTHERLANT, Henry de. *Les Jeunes Filles*. Line 4 of this entry, emend to: ... because a real man named Costa ... (for absolute clarity).

P.129, 1273. MORA, José Joaquin de. *Don Juan*. How is this entry to be understood please, in particular the sentence: "... apparently through a misreading of Menéndez y Pelayo, *Antologia*"? What exactly was misread, and if it was published anonymously originally, how has it been discovered that Mora was the author? Are we correct to understand that Menéndez lists Mora as the author and that this is the source Prof. Singer has used?

P. 130, 1277. MORATA, Juan. *Les Amours de Don Juan*. Last sentence of this entry, emend to: Played in Paris Sept. 1956;

P. 132, 1290. *Don Giovanni*. Three-hour long colour motion picture; a filmed Salzburg stage performance of Mozart ´s opera. And: how are we to understand: H.A. Siepmann, author here? Author of what?

P. 132, 1291a. **Don Juan*. 1,082 feet. Is this not an extremely unusual way to tell the reader the length of this film rather than in hours and minutes?

P. 132/133, 1295. *Don Juan*. Please emend last sentence of this entry: Conducted by Bernhard Paumgartner with the Vienna Symphony.

P. 133, 1296/1297/1300. With all due respect, this reader is quite unable to accept these as legitimate entries in an unquestionably academic work on the Don Juan theme. The American sit-com series "I Love Lucy" has nothing whatsoever to do with this theme and the fact that it was once discussed within one of the episodes to perhaps make a Don Juan film and in a further episode not to do so really does NOT warrant inclusion here.

P. 135, 1315. *The Stone Guest*. Line 4 of this entry: miner, not minor.

P. 136, Para. 3. *Don Giovanni* could be said to be not to be taken too lightly; Emendation: composers no less famous than Beethoven, Chopin and Liszt considered it worthy of their talents.

P. 137, 1322. MURGER, Henry. *Scènes de la vie de Bohème*. Line 3: Is the name Dimache or Dimanche?

P. 138, 1332 (& 1785, p. 179). *N.N. These entries suppose that the mysterious N.N. is both a librettist and a composer. Is this the intention? And do we really have no idea who N.N. is in fact?

P. 141, 1370. *OSBOURN, J.G. Emend last sentence to: Supposedly a song based on an aria from Mozart's *Don Giovanni*.

P- 141, 1372. ---. (OZELL, John. *The Libertine*.) How are we to understand this entry, please? In particular the first date given: 1782 followed by the words "From another bibliog." Does this mean that this date is incorrect? If so, why is it included as it merely confuses.

P. 142, 1380. Delete three dots after the word *Works*.

P. 143, 1395. *MURILLO, Bartolomé Esteban. See my comments etc. on this entry in 1st. Corrigenda/Addenda to original edition.

P. 143, 1396. NEWMAN, Hilda. *Don Juan*. And, presumably, a figure representing Don Juan.

P. 145, 1413. *PALMIERI, F. First name may be "Benedetto". Despite the initial given being F?

P. 146, 1423. *PASTERNAK, Boris, 1890 -. *Safe Conduct*. Date of death should be added. Why the asterisk? Is this publication a novel, an essay or a poem? What reference is meant that was not in the edition that Prof. Singer used? Mayakovsky's suicide?

P. 147, 1443. PERRUCCI, Andrea. *Il Convitato di pietra*. "Enrico Prendarca" cannot be considered a real anagram as there is only one "n" in the original name.

P. 148, 1451. PICÓN, Jacinto O. *Dulce y sabrosa*. Chap. I. (not Ch. i.).

P. 149, 1457. Last sentence of entry: could this not in fact just as well be a Russian name?

P. 150, 1466. PONTE, Lorenzo da. 2nd. sentence emendation: It was concocted ... with extra airs added. (Not: added in.) See my comments on 2nd. para. of this entry in Addenda/Corrigenda to 1954 edition.

P. 151, 1479. PROUST, Marcel. Line 3, in brackets: Chap.I. not Ch. i.

P. 152, 1489. ---. *Mozart i Salieri*. ("i" means "and") not: "I" means "and". Is this information really necessary?

P. 153, 1499. REECE, Robert. *Don Giovanni in Venice*. A query to Prof. Singer's query on a possible confusion with no. 1164: how could this be assumed when it has a different title, a different librettist and 20 years difference in the dates?

P. 153, 1500-1501. Robert Reece & E. Righton, ... *Don Juan Junior*. (Is this numbering correct? Why should one entry have two numbers?) A very confusing entry as it stands. Emendation: Burlesque (vaudeville), adapted from Byron; music by Edward Solomon. First performed Nov. 3, 1880. A revised version given Aug. 27, 1888. The title is that of G.R.W. Baxter's poem (see: No. 444). Another source gives music as being by Max Schroter.

P. 153, 1503. RÉGNIER, Henri de. *Les Scrupules de Sganarelle*. Is Régnier's novel *Les Scrupules de Miss Simpson* also based on Molière's *Don Juan*? I think the clause: "Cf. Régnier's own title" is confusing here as we are referring to a different and later publication and a novel not a play.

P. 154, 1513. ---. *(REYNOLDS, Frederick. ...). What information are we actually being given here, please? And: a dictionary of antonyms and pseudonyms?? Normally we would find a dictionary of antonyms and synonyms. And: 1514. p.155, line 3: with identical title and place, but dates it "1825 (?)". (The word "it" is missing.)

P. 155, 1515. REYNOLDS, T.H. Adapted Mozart's (not: adapts) and: into English (not: in English). And should this not actually be: adapted da Ponte's libretto into English?

P.156, 1535. RICHTER, Carl. This arrangement is most probably for the organ as Carl Richter was a famous Austrian organist.

P. 157, 1547. RIVAS, Ángel de Saavedra. *Don Álvaro*. Emendation: Most critics believe that Rivas was indebted to Mérimée, rather than the reverse, (not: rather than conversely,...).

P.158, 1554. *RODRIGUEZ Estébany. *La Fuga*. Emendation: He is said to have written ... (not: composed).

P. 158, 1556 /1557. *ROHM, Wilhelm. Rather confusing entries. Are these both arrangements - by Rohm -of original Mozart music? If so, we should say so. A Köchel numbering can only be used for original Mozart music, not for arrangements by someone else of any music by Mozart. Also: last sentence of entry no. 1556: Perhaps used as additional music ...(not: added music).

P. 160, 1571. ---. (ROUFF, Auguste. See Richardson, S.) Misleading cross-reference. Under Richardson, no. 1518, we have one line of info. in which Rouff's name is not mentioned; neither is his name mentioned in the following two entries, nos. 1519 - 1520. We find Rouff in fact under the entry number 1526 which should be the cross.reference.

P. 160, 1572. ROUGET, Marie Mélanée. *Le Jugement de Don Juan*. Emendation: She calls it a "miracle play". (Not: She calls it a "miracle").

P. 160, 1576. RUBENS, George Frank. *Don Juan*. Suggest deleting last sentence of this entry as this song could hardly have been in the movie as

according to the entry Rubens says the song was "inspired by the 1934 motion picture".

P. 163, 1606. SARAIVA, Joao. *D. Joao e Elvira*. Suggest deleting the info.: Short poem, as further on in this entry we are told it is "nearly 40 lines" which is not exactly a short poem.

P. 164, 1623. SCHNELLER, Christian. *Der Sturz*. Rearrange order of info.: Tragedy. Ger. 1948. Subtitled "Eine Don-Juan-Tragödie mit Chören". Music by Reinhard Raffalt.

P. 164, 1624/1625/1626. SCHNITZLER, Arthur. Also.: Aus. in all cases. His works were however first published in Berlin.

P. 165, 1631. SCHULZOVÁ (or Schulz), Agnés. Italics not necessary for Op. Hun. Also: why Op. and not Opera written out in full?

P. 166, 1642. SHAW, George Bernard. *Don Giovanni Explains*. This should have been commented in my original Corrigenda to the 1954 edition. Shaw was no longer in Ireland at this time and, like his compatriots Wilde and Joyce, actually achieved all his successes in London. Much more likely to have been published there in that case.

P. 167, 1652a. *SILVA and Paso. *Don Juan José Tenorio*. Suggested emendation: ...(or Aramburu) instead of (or"-u"). Also query: *hijo* after the name Antonio Paso, what does this signify please?

P. 170, 1685. STERN, Elsie Jean. As this entry appears to be an arrangement for piano with words (therefore also not a "piano solo") of a minuet from Mozart's *D.G.*, what was the arranging that Hugo Frey undertook?

P. 171, 1693. STRAUSS, Richard. *Der Rosenkavalier*. See my comment in Corrigenda to 1954 edition re.: Light opera.

P. 173, 1716. THEURIET, André. *Le Don Juan de Vireloup*. ...The German translation *Der Don Juan von Berxen*, must surely be of this same story, 1904. Query: why must this assumption be made? Also: if it is a "translation" this itself states that it *is* the same book.

P. 173, 1718. *THIESS, Frank. *Don Juans Letzte Tage*. Emendation: (i.e. taken from Mozart's opera). Not: (Taken from Mozart, i.e.)

P. 175, 1741. TREVES, Luisa. *De Brief van Don Juan*. I think a more exact translation would be "The Letter from Don Juan".

P. 177, 1756. VALERA, Juan. *Pepita Jiménez*. Which or what letter is here being referred to?

P. 177/178, 1758 to 1772. *VALLE-Inclan, Ramón del. If a user of this bibliography is not familiar with all the work of this author, the information: A source of *S. de estío*, *S. de primavera*, *S. de ontono* is not very helpful, because it is not until we reach no. 1772. *Sonatas*. that we realise that the "S" stands for Sonatas. Suggest emending at least to: A source of *Son. de estío* etc. Also: if we are going to translate "i" (see my comments on no. 1489,

p.152)" then I feel we must also translate the word "esperpento" (see: nos. 1766 & 1767).

P. 180, 1793. *VILLAESPESA, Fransisco. *El Burlador de Sevilla*. Last sentence of this entry: Not in usual collections of his dramas. (not: drama).

P. 181. Viveurs. Line 9: meant (not: ment).

P.182, 1824. ROSSOWSKI, S. *Circe*. "Märchen" means fairytale.(Or if used figuratively: a yarn or a tall story.)

P. 186, 1895. *VOGT, Peter. Line 4: *Nozze* (not *Nozzi*).

P. 187, 1906. WETTON, H.W. *The Termination of Don Juan*. Last sentence of entry: Wetton seemingly did not realise (not: does not realise).

P. 187, 1912. WILDE, Oscar. See my comments to Corrigenda of 1954 edition.

P. 187, 1914. WILLIS, Nathaniel P. *The Lady Jane*; ... Line 4 of entry: He graduated in 1827. (not: he was graduated in 1827.)

P. 187, 1915. WILLNER, Arthur. Arranged for piano for two hands. What is meant by this please? Four hands? Two pianos? Because as a rule all piano pieces are for two hands.

P. 189, 1931. ZIEHRER, Carl M. (not Karl). Aus. (not Ger.) See also my correction in Corrigenda to Third Supplement, Vol 12.

P. 190, 1936. ZORILLA y Moral, José. *Don Juan Tenorio*. Line 11 of entry: ...like most of the productions mounted ... (not: like most the productions mounted).

P. 190, 1941. ZWEIG, Stefan. *Leporella*. Line 3: gets into the habit of ... (not: gets the habit of).

P. 192 to p. 203. Something seems to have gone very wrong here! We start with Lope, i.e. alphabetically "L" and on p. 203 we suddenly find Acciaiuoli, i.e. alphabetically "A". This means that 11 and a half pages are alphabetically muddled up. And indeed within these 11 and a half pages NO alphabetical system is adhered to: see p. 195 where we have Vega at the top followed lower down by Cardenas. Or: does some other system obtain here? Your starred footnote refers to the numbering system only. Also: 2004 gives us Menéndez y Palayo and 2010.----.14. gives us Menéndez y Pelayo, Marcelino. Why is the first name not given in the first entry?

P. 197. Line 3 from top of page and no. 2150.1. Chs. & Ch. when we should have chs. and ch.

P. 198, 2162.-1. *Die Zeit*. (not *Zeit*).

P. 199, 2181.-1. LESSING, Gotthold E. See my comment in Corrigenda to 1954 edition. A verb appears to be missing from the German quotation. As it stands it makes no sense.

P. 199, 2182. 2. ORTEGA y Gasset, José. Line 3 of entry: First ed. of the *Estudios*, in German, 1933; in Spanish, 1941. Did this work really appear first in a German translation before it came out in the original language?

P. 201, 2208.-15. RAMOS, Gustavo. Is the accent above the "o" in the *relacoes* correct?

P. 204, 2359ff.-2. MEYER, F. Arnold. Suggest emending last two sentences of this entry to: In his list he cites information that has the following numbers in this bibliography: 62, 155a, 155g, 174c, 189c, 233a, 362, 364 and 367.

P. 207, Line 2 from the top: ... 1921. (not: 1921:).

P. 210, 2539. -42. KEMPER, Frances C.: Doc. dissert. at (not A D. dissert. at ...).

P. 211, 2539.-50. PRICE, W.J. ... *Nation*, c. (Feb.4, 1915). (not: C (Feb. 4. 1915), assuming the "c" stands for copyright as it is preceded by a comma not a full-stop, also the stop is missing after the "c").

P. 211, 2539.-60. SPENCE, R.M. "*Fifine at the Fair*, stanza lxxiv," (not: Stanza ...).

P. 219, 2556.-81. RAAB, Hans. Inaug. dissert. (not Inaug-dissert.)

P. 220, 2556. -88. SAWYER, Charles J. "Holograph ManuscriptByron's *Don Juan*." Query: did Sawyer really offer for sale "a mimeographed description (my underlining) of these MSS of which Harvard possesses a copy"? I.e.: not a copy of the holographed manuscripts, but a description of them?

Pp. 220/221, 2556. -98. STEFFAN, Guy T. "The Devil a Bit of Our *Beppo*." Steffan himself connects this article with the inception of Byron's *Don Juan*. Please clarify this sentence as it is unclear exactly what is meant as it stands.

P. 221, 2556. -105. In this long entry we switch back and forwards between Roman and Arabic Numerals when citing volume numbers. (See: line 5 Vol. 4 and line 8 Vol. IV.) We should stick to one or the other please.

P. 225, 2630.1. SCHUMANN, Robert. What "Variations" are being referred to here? Also: delete e.g. in line 5 - it is unnecessary.

P. 226, 2748. -2. BLAZE de Bury, Henri. *Alexandre Dumas*, Vol.? in his *Mes Etudes et mes souvenirs*. ?

P. 227, 2777. -2. CAMPOS, Jorge. Any reason for the use of both Roman and Arabic Numerals in citing the pages on which this article is to be found? It is unusual for a periodical to print an article on sets of pages that use two forms of numeration.

P. 230, 2879. -5. HAAS, Robert. "Die Wiener Ballet-Pantomime". Last sentence of this entry: we have a mixture of German and English: Jahrgang, part and Band. Suggest replacing the words Jahrgang and Band with year and volume.

P. 235, 3070. ---. 1.*LONGUM, Leif. Is the translation "Two Romanticists of Love ..." correct? What is a Romanticist of Love??

P. 239, 3205. -9. *MARANÓN, Gregorio. ... No. 68 (July 30 and August 5, 1953), p.9. How can we cite one number of this periodical with two dates and one page number? Even with the added rider: "My source was seemingly inaccurate." We are then merely passing on inaccurate information. Is there no way of checking and correcting this information?

P. 240, 3240. -1. MONTERO, Lázaro. "Póstumas aventuras de Don Puan". Must surely correctly be: Don Juan.

P. 241, 3249. -2. *GODOY, Armand. "Le Donjuanisme dans". xxv-xxviii, 97-99.Would it not be safe to assume here that the second set of page numbers which "may be in error" have simply been accidentally printed twice as they are identical to the page numbers given for the "compendium of items ..." lower down?

P. 242, 3258. -28. *BRUYELLE, R. What does "Vi." signify in this entry?

P. 243, 3258.-42. DESPOIS, Eugène and Paul Mesnard. *Oeuvres de Molière*. Correction to punctuation in line 4 of this entry: ... during the years 1665-1669. (Found in ...). (Not: 1665-1669 (found in ...)).

P. 250, 3258.-144. *----. "Obraz Don Zhuana u Mol ´era." Emendation to confusing last explanatory sentence of this entry: If we replace the "u" (which is possibly a misprint) between the words Zhuana and Mol ´era with a "v" this would make the title in translation "The Image of Don Juan in Molière" which makes more sense than " and Molière".

P. 251, 3258. -161. WOOD, John. ...(Harmondsworth, Middlesex, ...) This must be either Allen Lane or Penguin Press who were in those days situated in Harmondsworth in Middldlesex.

Pp. 252/253, 3281. -1-2. & -10. On both occasions that W. and C.A. Philips´translation of something by Mörike is cited we are not given any book title.

Pp.257/258, 3318.- 9./11./13./39. All: *Anon. Are we to take it that these were all reviews also?

P. 266, 3318. -151. GOUNOD, Charles F. *Le Don Juan de Mozart*. ... The third ed. was translated into English (not: turned into English).

P. 269, 3318. -202. *KORNGOLD, J. "Neuinszenierung von *Don Giovanni*," ... About Max Kalbeck´s new translation. (Not: new trans.) Also: "Neuinszenierung" means "new production". New translation would be: "Neuübersetzung". And: checking the original of this newspaper in the library here I found no such article on that date of that year, nor on the following days, nor on the 17th Dec. nor the 7th. Dec.

Pp. 269/270, 3318. -205. KRUSE, Georg R. ... Prob. same as Leipzig ed., although done by another translator. a) Probably (not Prob.); b) Unlikely surely to be identical precisely because it is another, different translation.

Pp. 271 & 273. 3318. -230 & 3318. -262. In these two entries the first ever singer who portrayed Don Giovanni on stage is given as Luigi Bassi (230.) and Luigi Basni (262.)

P.273, 3318. -269. POSSART, E. *Über die ... und Neuinszenierung* (not: *Neuszenierung*).

P. 276, 3318. -296. SCHWERKÉ, I. Article on Adolphe Boschot's forthcoming rendition ... (not: coming rendition ...).

P. 277, 3318. -311. SPAAN, Peter. "Don Juan-Regie". ... (Trans.: "Don Juan Stage Management".) Query this translation as Regie (in German, and there are many identical words in German and Dutch) means "direction" as in : "The new production was directed by ..." Regie definitely does not mean "stage management".

P. 277, 3318. -313. STEFAN, Paul. Don Giovanni. What does "etc." here stand for after Vienna? Is this an article, a book? Publisher/periodical?

P. 277, 3318. -315. STEVENSON, Edward I.P. "After Hearing *Don Giovanni*." In his *Long-haired Iopas*: ... Query: what are "Iopas"?

P. 281, 3386. -2. *JACQUE, Charles E. ... The previous entry cites ... Emend to: The article in the previous entry cites ... (if this is indeed what is meant).

P. 281, 3426. -1. VIEIRA de Campos, Luiz. In this entry every "u" has been replaced by "v". Is this intentional?

P. 282, 3453. -1. RILEY, Susan B. "Albert Pike as an American Don Juan". As misleading as this title may appear to be to those in the know, actually the whole entry is very mysterious to those NOT in the know! Who is, or was, Albert Pike? What imitation? "Based on Byron"?? Does this mean: based on Byron's Don Juan?

P. 284, -13. VERESAEV, V. ... (Trans.: "Second Rate D.J."). Query: not "Second-class ...?"

P. 287, 3643. -8. BARZUN, Jacques. Emend to: Notes to the Columbia LP recording ...

P. 289, 3466. -42. HEYDET, Xavier. Is X.H. the editor of this *Shaw-Kompendium*? Is so, should we not say so?

P. 291, 3692. -7. LORENZ, A. "Neue Formerkenntnisse, ... Feel sure this should be: Formenkenntnisse ...

P. 306, 3935,-12. *Anon. ... *Neue Zürcher Zeitung*. ... Swiss newspaper.

P. 309, 3935. -59. ---. (Sierra Corella. ... Closing bracket to this entry missing.

P. 310, 3935. -68. *ZORILLA, José. Last sentence of this entry: He said that it was to appear some October's end before the play would take place a few days later. Please clarify as this sentence does not make sense.

P. 315, 4041. *---. "Der Ursprung und die Heimat ..." (not: Hiemat).

P. 319, 4091. *CAMBA, Julio. Madrid newspaper. (Not: Madrid paper).

P. 321, 4123. DEITRISCHEIN, Leo. Queries: a) is this name spelt correctly, i.e. not Dietrischein? And b) Should this entry not have an asterisk?

P. 325, 4160. FERNÁNDEZ, Almagro. Madrid newspaper. (Not: Madrid paper).

P. 326,4184. GAUTIER, Théophile. Query dates in this entry, i.e.: (Paris, 1858-1859;...) followed by the information: 4th. series Jan. 27, 1845. Surely a 4th. series cannot have an earlier date than the original?

P. 329, 4218. HELBIG, Fr. *Westermanns Jahrbuch* ... (no possessive apostrophe in German). Also: *Illustrierten* (not: *Illustrirten*).

P. 332, 4255. **MacCARTHY, Desmond. Last sentence of this entry: "Apparently an incorrect reference to No. 2458.5.". Why is this the assumption when the dates cited are over 20 years apart? It sounds more like a completely different article.

P. 332, 4258. Is this entry to be attributed to Madariaga, Salvador de? As his name is previously cited in brackets, for clarity it should here be written out please. Or: is this entry to be attributed to Machado, Manuel?

P. 335, 4286. MAYREDER, Rosa. *Geschlecht und Kultur*. ... Would this author not in fact be Dr. Mayreder rather than Frau Mayreder?
Also: emendation to last sentence of this entry: These are not studies on Don Juan

P. 336, 4296. MÖNCH, Walter. Query: is the section cited on pp. 88-171 identical in content (it bears an identical title) to the article cited in the previous entry? If so, I think we should say so.

P.337, 4303. NICOLL, Allardyce. Emendation to last sentence of this entry: Very useful for checking first perf. dates of little known... (not: ...for checking first perf. dates for little known...).

P. 337/338, 4312. ORTEGA y Gasset, José. Re.: Leonardo da Vinci's "La Gioconda" stated by Ortega y Gasset as being in the Prado rather than the Louvre: should we not perhaps say: ...except that Ortega y Gasset says - mistakenly- that it is in the Prado not the Louvre.

P. 338, 4317. ORTEGA y Gasset, José. Regarding the last sentence of this entry: with all due respect, suggest deleting this sentence as it really has no place in such a scholarly work. If one does not have the requisite works at hand while checking a reference -which can of course happen - then, strictly speaking, such a comparison has to be made later when the requisite works ARE to hand!

P. 338, 4323. PALUDAN, J. Query: is the reference to D.J. *only* on p. 341? If so, what are the other 28 pages about, i.e. pp.313-340 & 342/343? Does this really warrant inclusion here?

P. 338, 4324. PARFAICT, Francois & Claude. Query: in which of the seven volumes of this *Dictionnaire* and on which pages does the article "Festin de pierre" appear please?

P. 339, 4336/4337. *PICATOSTE, Felipe. Surely the information given in no. 4337 i.e.: The only copy of this book that I have seen does not have essay no. 4336 mentions above ... should be under no. 4336. Suggest emending no.4336 to: "Don Juan, Don Quijote y Hamlet". Said to be in his *Estudios literarios*, Madrid, 1883, although the only copy of this book that I have seen does not contain this essay. No. 4337. would then read: "Don Juan Tenorio", *ibid.* This is the essay translated by Magnabal, see no.4264. (If this second essay *is* really to be found in the *Estudios literarios*.)

P. 341, 4350. RANK, Otto.

P. 342, 4364 & 4365. RIOS DE LAMPÉREZ, Blanca de Los. Query: what are Senora Rios de Lampérez's dates please? This is not uninteresting as we run from 1889 to 1950. No. 4365 must have been one of her earliest published works.

P. 342, 4376. ROUGEMONT, Denis de. "Don Juan et Sade". Query: is the essay entitled "D.J. et Tristan" the identical essay?

P. 343, 4384. *SAINT-AUBAN, E. de. What about the possibility that the date was Feb. 17th. 1915? Also: no. 4385. Query: a) three volumes are cited here so strictly speaking we should say: the eds. of the *Nouveaux lundis*; b) why are no dates given here? c) are all three volumes/sets of pages wrong, nothing on any other pages of the volumes Prof. Singer had at his disposal? d) volumes also wrong in this case.

P. 343/345, 4387. SALAZAR Chapela, Esteban. With all due respect, I feel we must delete the last clause of the last sentence of this entry! Simply not serious in such a scholarly work.

P. 344, 4390. SÁNCHEZ Zinny, E.F. As *Nac* is not one of Prof. Singer's own abbreviations perhaps it should be followed by (sic.). Is there no way of verifying if this is indeed the Buenos Aires daily paper *La Nacion*?

P. 345, 4398. SCHOPENHAUER, Arthur. Correction: "Metaphysik der Geschlechtsliebe"

P. 347, 4419. STIEFEL, A.-L. Correction: "Stoffgeschichte". (no Umlaut over the o).

P. 348, 4430. *TUSCHAK, Helene. Correction: (Vienna daily newspaper). Date essential here please. Suggest deleting the number 2287 as it merely confuses being similar to the numbering system used in this bibliography.

P. 348/349, 4436. *VALLADAR, P. Query: how is the last clause of this entry to be understood please? That "the number in question" is not broken? Or that it is not included in their collection?

P. 349, 4442. *VILLEMUR, Maurice. Suggest emending this entry to: Something on Don Juan or donjuanism which I was unable to trace.

P. 351, 4459. ZWEIG, Stefan. Suggest replacing the word "selection" with "section". Also: are the two cited Casanova sections/chapters two different and separate pieces of writing?

In this next section I would like to make a plea for some double-spacing, i.e. between the end of one little section and the next date heading. As a date is often also given at the end of an entry, with single-spacing throughout it is often very tough going to follow. Also would suggest giving the date headings in a heavier type-face for added clarity and ease of reading.

P. 352, last sentence of first para.: dateable. (not datable). Line 1 of second para.: this list reveals several interesting facts ...(not "many"). Line 4 of second para.: a comma after most. Line 7 of second para: century (not cenutry). And: suggest deleting last clause of this sentence as this does not really need to be stated, ending sentence instead at "works". Last line of page 352: Seventeen eighty-three (not: 1783 as it begins a sentence.)

P. 353, line 12, ten to fifteen years ago we might expect around fourteen. This sentence needs emendation I feel as we cannot "expect" something in retrospect.: ten to fifteen years ago it would have been around fourteen. Line 13, 1962 must be written out as it starts a sentence, also: we cannot have "a typical current year"; emendation: Nineteen sixty-two, which is the last year for which I can claim any degree of completeness in my records, brought ten works, which could be said to be a typical number, at least two of them by major writers.

P. 355, column 1, Ponte. Feel this should definitely be da Ponte (or Da Ponte); after all we have Le Tellier.

P. 356, column 1, 1821 given twice as a date heading: first time above Anon. and second time above Planché.

P. 357, column 1, 1849. A....*D.J.* Second half 19th century is written on three lines for some reason.

P. 357, column 2, first entry, Silva. ... Should this not be Columbia rather than Colombia? Also: Wagner. *D.G.* Feel strongly that this is not a legit. entry! Richard Wagner did NOT write an opera entitled Don Giovanni. According to the Wagner entry on p. 186, he "added recitatives and re-

worked some of the dialogue for a performance of Mozart's *Don Giovanni*"
So it was still Mozart's opera and not Richard Wagner's.

P. 359, column 1, Ziehrer. *Kleiner D.J.* Op. Ger. Correction: *Der Kleine D.J.*
Op. Aus. (not: Ger.)

P. 359 & 360, 1880 & 1888: Reece & Righton, *D.J. Jr.* This entry listed
twice, i.e under both dates.

P. 361, column 1 Heusenstamm. Poem. Vienna. Title?? Column 2, Shaw.
Man and Superman. Play. London. (not: Ireland).

P. 363, column 1, Stein, Fritz (why the given name here, when elsewhere
only the surname is given?) *Reich mir die Hand mein Leben.* Mus. arr. (not:
comp.)

Friedman. *D.J.* Mus. arr. (not: comp.) Column 2, last entry, Deis. *Là ci
darem la mano.* Mus. arr. (not: comp.)

**Feel very strongly that we must make a clear distinction between a
musical arrangement and an original composition. All the above are
arrangements of original works either by Mozart or Gluck. We cannot
list these as compositions.**

P. 364, column 2, third entry: Potsdam (not: Pottsdam). Also: column 2,
Scharf.... Schweidnitz. Or earlier. Query: Where is Schweidnitz? And: "Or
earlier" has to be preceded by a date please. And: Backhaus. *D.G.* Mus. arr.
(not: comp.).

P. 366, column 2, Howe. Mus. arrangements. (not: comps.).

P. 367, column 1, Beyerlin. *D. Js. Überwindung.* (not: Überwindlung.) And:
column 2, Auden. *In Sickness and in Health.* Listed under 1945. My own
Faber paperback W.H.Auden *Selected Poems* (ed. Eduard Mandelson, c.
1979) gives, at the end of this poem: "? Autumn 1940".

P. 368, Column 1, Chekhov-Kirtley & column 2, Chekhov-Ashmore. Also, p.
369, column 1, Chekhov-Quentin. Query: is it not very unusual to list the
translators hyphenated with the author? Have we listed all other translators
as well throughout this chronological list of versions?

P. 368, column 1, Yeats. *On Those that Hated "The Playboy"* This poem
is dated in my own MacMillan paperback W.B. Yeats *Collected Poems* as
being between 1914 and 1919. Why is it given here under 1949?

P. 369, column 1, Dexter. *Deh, vieni alla finestra.* Mus. arr. (not: comp.).

P. 369, column 1, *D.J. is Shelved.* TV play. Assuming that this entry refers to
the "I Love Lucy" episode I really do not think that this is a legit. entry.

I hope I have not missed anything, but once again, I most probably have!

Caroline Delval

Vienna, Nov. 1998.