

A. E. Singer

*The Don Juan Theme:
An Annotated Bibliography
of
Versions, Analogues, Uses and
Adaptations*

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PREFACE

Some forty years ago I embarked on a journey never intended to last so long nor send me so far. Originally it was planned as an appendix to a history of the Don Juan them updating Gendarme de Bévoite's monumental study, by then itself over some forty years old. I soon discovered that others had anticipated me. So, more modestly, I conceived of adding Bévoite's list of versions. Here I struck gold. No really satisfactory enumeration of Don Juan's almost endless avatars had ever been carried out, not even by Bévoite himself. My 1954 book boasted 1370 entries, most if not all bona fide versions, to which three supplements added their contributions. The greatly enlarged 1965 edition raised the total to 1985, and its fix supplements (1966 - 1980) furnished over six hundred more. The present compilation (and my last!), renumbered, revised, and realphabetized, has corralled well over thirty-three hundred, if one includes the sub-numbered as well as the 3081 regular ones.)

Since so many Don Juan versions have been used by their creators as a forum for their concepts of seduction and its justification or rejection, I have included in this new edition references to certain critical or philosophical treatises and articles by writers who have also composed versions. It would seem that having access to the theories behind their creations might prove fruitful.

In the earlier lists I was able to include as well thousands of articles, essays, and books on the individual versions and on the Don Juan theme in general. As I write these lines, I see before me a huge stack of cards dealing with criticism from the last ten or twelve years. Unfortunately they will not be listed in the present volume. To reintegrate over five thousand critical items and add them to more than three thousand versions would extend the size and cost of this book beyond its ready market. Luckily, a solution of sorts is becoming increasingly available. Major bibliographies such as MLA's International volumes, *French XX*, the *Bibliographie der französischen Literaturwissenschaft*, and its German counterpart, several English and American literature listings, *RHLF*, *HAPI* and *LAPI*, *RFE*, among many, each year seem to grow bulkier. Even more encouraging, the MLA lists and some others are now on data bases, from which recent or current information is for the most part almost instantaneously retrievable. If the data are not quite so simple and rapid nor complete as when extracted mainly from a single volume, I suggest referring to my 1965 edition and its five supplements, using the sources above for more recent scholarship. *Faute de mieux*, they must suffice - of course, with my apologies.

By the time of my last supplement (1980) to bibliographies that had already seen two editions (1954 and 1965), I had decided that my compilations were beginning to resemble the proverbial millstone. So, when Professor Robert Karpiak of the University of Waterloo, Ontario, whose own research into Slavic versions has opened up whole new vistas, agreed to assume the burden, I was only too happy to acquiesce. But we all know what befalls well - laid plans, even the best. His expected financial publication support did not come through; the ball was back in my court. We then agreed on a collaboration; this time it was his crowded schedule that intervened. He did, however, surrender hundreds of 3 x 5 cards providing data on new versions, not just Slavic, fine - tuning some older ones, and adding many new critical items. If I cannot at the moment utilize the latter, I have made good use of the former. My heartfelt gratitude toward a devoted colleague whose name was to have graced forthcoming supplements, then to accompany mine on the present volume, but who must now remain satisfied with these thanks and the initials "R. K." following major entries.

In past editions and supplements I acknowledged as fully as possible all the friends whose kindness and sharp eyes helped swell my totals, along with the many libraries (now over thirty-five) that opened their stacks to me, shared expertise, answered correspondence and even telephone calls. No bibliographer can deny depending heavily on collaboration. I know how deprived I would have been without the help tendered not only in the United States and Canada but often in Europe and even occasionally in the Far East as well. To my earlier lists I must add my gratitude for being allowed to work in the University of Virginia, Yale, the Bibliothèque Nationale and the Opéra in Paris, the Biblioteca Nazionale Centrale in Florence, and the British Museum.

Among individuals, at the least let me mention my longtime friend and colleague, Professor Harley U. Taylor; Professor Hensley C. Woodbridge of Southern Illinois University, and the late Professor Charles Beaumont Wicks of the University of Alabama. More recently I have received extensive help from Dr. D. G. van der Steen of Arnhem, Holland (see entries marked "V. der S."). Professor Harry Redman, Jr., of the Department of French and Italian, Tulane University, not only contributed a valuable article to our own *WVUPP* (28 [1982]: pp. 29 - 38) on some nineteenth-century French Don Juan versions which he discovered, but also mailed me details on a batch of others. Professor Josep M. Sola - Solé of The Catholic University of America kindly supplied several elusive Catalán versions. Such willing, disinterested aid as these six, among many, have proffered helps immeasurably in making a researcher's labors truly rewarding. Beatrix Müller - Kampel's *Dämon, Schwärmer, Biedermann: Don Juan in der deutschen Literatur bis 1918* (Graz, Austria, 1992) supplied a number of German versions, marked B. M. - K. Many of these versions are described in more detail in her volume (pp. 316 - 416). Her meticulous research has helped me correct some of my own errors. She reproduces the texts of many of the shorter, less well - known poems and summarises novels, plays, etc.

Finally, how can I do justice to Professor Charles C. Russell of the Department of French and Italian at the University of Maryland? From his new book (working title *The Don Juan Legend before Mozart*, scheduled for publication in the fall of 1992 by the University of Michigan Press) he has allowed me to integrate into this bibliography data from a forty-five page chronology of performances of opera and ballet from 1669 to 1880. This remarkable listing, which includes dozens of lesser - known or obscure composers, librettists, and choreographers, has proved a veritable goldmine. Items from his list previously unknown to me have been marked "C. C. R." In all he has chronicled some 225 performances of operas, ballets, and the like, mainly in Italy, not all by different artists, to be sure.

Bibliographers do tend to scavenge. I must confess to stealing a bone here, a morsel there for my cache. The excuse, often limping, is the convenience of having all the information in one adequate den. I can only trust that all contributors, intentional or otherwise, will find their efforts properly rewarded and acknowledged.

May it be implied that spread before the curious is at long last a virtually complete list of all versions and para - versions of the Don Juan legend, accurately transcribed? Would that it were true. The Greeks, however, milleniums ago, cautioned against such overweening pride, and chronicled the fate of many a hubristic sinner. In any case, I will risk boasting that I have included, as conscientiously as I could, most of them. Perhaps more than some scholars might prefer.

I must now state categorically that, at this writing in my seventy-eighth year, I am really crying surcease to these labors. I think I have paid my bibliographic dues to the memory of the world's most notorious seducer. Other literary fields need tilling.

There follows a shortened reprint (with two bracketed additions) of the preface to the 1965 edition, otherwise reproduced almost verbatim.

A. E. S. December 1992

This bibliography, greatly enlarged from my earlier compilation, contains virtually all the items from the original 1954 publication and from the three supplements appearing in the *West Virginia University Philological Papers*, 10 (1956), 11 (1958), and 12 (1959), plus additions bringing it to the end of 1963 and in a few cases into 1964. Included are over six times as many entries as in any previous listing [1992 addition: i. e., by other bibliographers]. They cover individual Don Juan versions, and books, articles, essays, and other criticism (even work in progress and papers delivered orally) on them and on the Don Juan theme in general. I have combed endless lists and files, plundered the findings in many previous bibliographies of the Don Juan theme, both lengthy and abbreviated, received items from many workers in the field. Included, *inter alia*, are over a hundred entries from the Library of Congress copyright files, as far as I know never before researched for this purpose. Likewise, one will find a wealth of information out of book catalogues from a

host of foreign countries. Yet a sort of law of diminishing returns has kept me from checking every possible source even if known to me. Where several hours of searching yields a possibility of only one item, let us say, the time spent is not always justified by the reward. Thus, this work can not hope for completeness. It comprises, perhaps, ninety per cent of the versions, possibly an equally high percentage of critical studies on the theme in general, but a considerably smaller share of criticism on individual versions.

In the interests of accuracy I have checked against the original a high percentage of all items included. I have tried to make citations complete, with author's given name, country of origin, date and place of publication of his version; and year, volume, and inclusive pages for articles. I have marked with an asterisk items which I did not actually see or at least find listed in two or more mutually independent and trustworthy secondary sources (catalogues of the Library of Congress or the British Museum, *Biblio*, H. W. Wilson Company's various publications, etc.). These inadequately verified entries consist mainly of a small residuum of things not available on this side of the Atlantic or not accessible to me, plus a few which I simply could not track down. As not all items could be collated at any one time and place, I could not always be sure whether certain entries represent the same text under modified titles or revised texts bearing identical titles (e.g., in the case of pantomime versions of *Don Juan, or The Libertine Destroyed*, No. 404 - 405).

There are certain aspects of the Don Juan theme in which the present bibliography is not interested. Translations have in general been omitted, unless they differ substantially from the original, that is, unless they have added something of their own. [1992 addition: Here I may have been standing on shaky ground. Christopher Hampton's translation (1974) of Molière's play, for instance, is colloquial, done for a London BBC 1972 performance. Is it to be considered merely a free rendition or a modernized version? "Traduttore, traditore," observe the Italians. Every translator must of necessity add a bit of himself. It has become, for me at least, a fielder's choice whether to include or omit. And each stage director doubtless leaves his impress on, say, Mozart's opera, many productions of which I have included. Consistency, Emerson complained, is the hobgoblin of little minds, though he qualified the gibe by limiting his scorn to *foolish* consistency, if that allows for any real consolation.] In any case, most of the translations have been of the versions of Molière, Mozart, Byron, and Zorrilla, listings of which are available elsewhere (see under "Bibliography of Bibliographies"). I have not given separate editions of versions unless they involve some change from the editio princeps.

More important, however, than all these admissions and exculpations, is the basic premise upon which this bibliography rests. It is *not* intended to imply censure or praise through exclusion or inclusion. The Don Juan theme has inspired its share of masterpieces, along with a leavening of trash. But I do not consider that it is the bibliographer's task to act as judge and jury, a role some of my predecessors have played to a greater or lesser degree. In the case of Don Juan, censors have sometimes attempted to decide which story versions are worth including. This work is latitudinarian. One will find Tirso and Mozart, naturally, but Georges Rose's vaudeville piece, *Don Juan de Montmartre*, as well. And Byron and Zorrilla. A purist seeking only Tirso's classic story will still find hundreds of more or less faithful renditions of the old theme. But he would do well to shun most late-nineteenth and twentieth century versions with limiting titles other than "Tenorio", and "Mañara," such as "Don Juan de Venise," "Ein Berliner Don Juan," etc. They usually owe little to their prototype beyond his Christian name and amorous propensities. Even so, they often owe more to the essential concept of donjuanism than some eighteenth-century farce from the *théâtre de la foire*, let us say, however close it may hew to the original story line.

There is to be sure a very real danger in being overly inclusive. Eventually a bibliographer may wish to include the story of every seducer or indulger in the mildest dalliance. They are, after all, in the tradition (if not the grand one) of Don Juan. I have included a sampling of the donjuanesque works, mostly to suggest the richness of the field, without any pretention to completeness. They have been taken from lists by Simone - Brouwer and others, supplemented with additions of my own.

There are interesting variations on Don Juan: characters and legends that admit of mutual influence or parallel his story, or occasionally even fuse with it (e. g., Casanova, Robert the Devil, Punch and Judy, Lovelace, Faust). References to such para - types are included. And I have noted a few of the many heroes of Restoration comedies, Regency roués, and nineteenth century rakehells - call them "*viveurs*," (q. v.), "lions," or whatever - that obviously owe something to Don Juan or echo his philosophy.

As Don Juan learned to his sorrow, and even for bibliographers, "... no hay plazo que no llegue ni deuda que no se pague." My own debt is substantial but the creditors are less inexorable, and the pleasure of repayment correspondingly greater. From previous listings of the Don Juan theme, if I excised a few errors, I borrowed generously. I had the opportunity to work at many libraries: the Detroit, New York, and Boston Public, Carnegie in Pittsburgh, the Library of Congress, the university libraries at Duke, Harvard, John Hopkins, Kentucky, Michigan, North Carolina, Pennsylvania, Pittsburgh, Stanford, Indiana, and Toronto, as well as West Virginia. From all, unflinching courtesy and aid were forthcoming. Indeed, were it not for the particularly rich collections at Harvard, the Library of Congress, and the New York Public, this book would not be possible. Many libraries (among the foregoing and others) verified references and even read and digested material not available for loan: I think particularly of the University of California at Berkeley, Yale, the Library of Congress, Harvard, Williams, Columbia (including the Hispanic Institute), Miami University, the New York Public, the Frick Art Reference Library, the Metropolitan Museum of Art and the Danish Information Office in New York. Professors Everett W. Hesse of the University of Southern California and Leo Weinstein of Stanford sent considerable material. Professor Raymond L. Grismer of the University of Minnesota lent preliminary sheets from his general bibliography on Hispanic literature. Professor Arnold G. Reichenberger of the University of Pennsylvania, among his many kindnesses, gave me access to a not inconsiderable collection of bibliographical items on Don Juan, including a number gathered in 1932 by George C. Wright while a graduate student there. Professor Nelson F. Adkins of New York University checked their Index to Early American Periodicals. Professor Jerome W. Schweitzer of the University of Alabama has sent many items down through the years. Professor Oscar Mandel, both in person and through his new *Theatre of Don Juan*, has been most helpful. I cannot name all to whom I owe so much, especially my many colleagues at West Virginia University, but I should mention Professors Robert Stilwell, Victor Lemke, and John Draper, who have often helped compensate for my inadequacies. Our library staff aided well beyond the call of duty, notably Dr. Robert F. Munn, the Director, and Miss Berta Plaut, former Senior Catalog Librarian.

For any shortcomings and inaccuracies in this bibliography I am resigned to assuming full responsibility. If, however, in the long course of collecting and revising, I have not added too many errors "de mi propia cosecha," much of the credit is due these many collaborators. Let this token acknowledgment admit my gratitude.

Armand E. Singer
July 15, 1964

SYMBOLS, CONVENTIONS, AND EXPLANATIONS

The following symbols have been employed:

- * Items unverified or inadequately verified, but not suspected of being incorrect.
- ** Unverified items suspected of being incorrectly noted by previous bibliographers, or actually nonexistent.
- *** Versions not related to the Don Juan theme, but merely giving evidence of a coincidental similarity in name or subject matter.
- † Versions with a donjuanesque theme, protagonist, or character; in the case of folk literature, the presence of some motif analogous to that of the popular elements in the Don Juan legend: e. g., the stone guest; rarely, used as a symbol for "died."
- R. K.: Robert Karpiak (see "Preface").
- B. M. K. (see "Preface")
- C. C. R.: Items extracted from Charles C. Russel's "Chronology" (see "Preface")
- V. der S.: Van der Steen (see "Preface").

Under such basic versions as Byron's, Zorrilla's, Mozart's etc. (and even for less famous works, where source of an imitation is known) cross referencing numbers send the reader to all works based upon them, as far as I have ascertained.

Imitations and continuations of Byron's *Don Juan*, Motions pictures, paintings and objets d'art, *viveurs*, and versions derived from Le Tellier's *Festin de pierre* and from Richardson's character Lovelace have been listed separately, under special headings, as well as individually. A separate list, not repeated elsewhere, is given of various uses of "Don Juan" as a place, brand name, nom de plume, etc.

I have appended a chronological listing of Don Juan versions. See section III for details.

The spelling of Portuguese and Russian words follows more than one system; hence, there may be orthographic differences showing up on this bibliography, though I have attempted to be as consistent as possible.

All versions have been cited in italics, regardless of length (including such items as short stories and poems, etc., that would usually be given between quotation marks).

© = copyright (ed); ca. = circa.

The following abbreviations indicate the nationalities of authors of versions:

Arg.	:	Argentina	Irel.	:	Ireland
Aus.	:	Austria	Ital.	:	Italy
Bel.	:	Belgium	Mex.	:	Mexico
Br.	:	Brazil	Nor.	:	Norway
Can.	:	Canada	Pol.	:	Poland
Czech.	:	Czechoslovakia	Port.	:	Portugal
Den.	:	Denmark	Rom.	:	Romania
Eng.	:	England	Rus.	:	Russia
Fr.	:	France	Sp.	:	Spain
Ger.	:	Germany	Swed.	:	Sweden
Gr.	:	Greece	Switz.	:	Switzerland
Hol.	:	Holland	U. S.	:	United States
Hun.	:	Hungary	Uru.	:	Uruguay

Where the author's nationality is not known to me, place of publication for his work has usually been given instead.

Occasionally I have admitted inability to verify a reference; such a confession does not necessarily imply unverifiability but simply an admission that at times the effort needed for eventual confirmation proved excessive.

By the way of explanation, if not exculpation, attention is called to the following usages: In alphabetizing entries, "Ch" follows "Ce," not "Cz"; "Ll" follows "Le," not "Ly"; "Mc" follows "Maz" (it is not conflated with "Mac," which follows "Mab"); "Ñ" follows "Ny"; an unmlauted name such as "Mörike" follows, for instance, "Morgan," not "Moeran," but "Goethe" is not considered a variant of "Göthe", and therefore is listed after "Godoy," not "Gorostiza."