

WEST VIRGINIA UNIVERSITY BULLETIN

# Philological Papers

(VOLUME 17)



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(VOLUME 17)

## THE BOARD OF EDITORS

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The *Philological Papers* appears annually and its pages are open to members of all institutions of higher learning in the state of West Virginia. *PMLA* format and abbreviations are employed.

**SECOND SUPPLEMENT TO  
THE DON JUAN THEME, VERSIONS AND  
CRITICISM: A BIBLIOGRAPHY (1965)**

THIS supplement covers material appearing after or missing from my *Don Juan Theme, Versions and Criticism: A Bibliography* (1965). It incorporates all items from the "First Supplement . . ." (*WVUPP*, XV [1966], 76-88), making reference to it unnecessary. In a few cases, a slight revision of item numbers used in the 1965 and 1966 publications was needed to preserve the alphabetical order of entries. Number changes from the 1965 volume have been noted. Otherwise, the numbering system and the abbreviations follow those used in the 1965 bibliography. Briefly, Nos. 1-2000 are reserved for versions; criticisms on specific works bear a number 2000 higher than the version to which they refer (e. g., Tirso's *Burlador* is No. 1711; criticism on it, No. 3711); and general studies are numbered 4000 and above. Some numbers in this supplement refer to items found only in the 1965 volume. *PMLA* abbreviations have been employed for journals. In listing versions, "Br." is Brazil; "Fr." France; "Ger." Germany; etc. An asterisk signifies an item not seen or inadequately verified, two asterisks one suspected of being incorrect, three something not at all connected with the Don Juan theme. A dagger indicates a work merely related to the Don Juan theme. Thirty-nine versions, mainly Catalán, came from Portabella Durán, No. 4342a.

Aid from individual friends and courtesies extended by library staffs both in this country and abroad, over these past nineteen years finally grown too extensive to detail, confirm a bibliographer's faith in the essential kindness of members of the scholarly world.

January 20, 1970

**III. BIBLIOGRAPHY OF BIBLIOGRAPHIES**

- . (Alder, E. See No. 4008. Extensive list of modern French drama versions, criticism on them, etc., pp. 169-179.)
- Bla. Anon. A bibliography of the Don Juan theme is supposedly being compiled by members of the Romance Language Department at Hebrew University, Jerusalem, Israel (1965).
- . (Gendarme de Bévote, No. 4186, has a bibliography of

criticism only, pp. 517-524. His No. 4187 II, 277-280, lists versions.)

(Portabella-Durán, P. See No. 4342a. Contains a bibliography of 1275 items by the author's own count, a mishmash of versions, translations, studies, monographs, books, and newspaper articles. Some are carefully documented; some merely note that the item in question is, for example, a newspaper article, with the place and a year date. Many entries are at best of peripheral connection with the Don Juan legend. Most would seem to have suffered from improper verification and are not in any case reliable. I have included most of those which I do not already have, verified where possible. One must regret that Dr. Portabella's praiseworthy interest in Don Juan has not been accompanied by more zeal for accuracy. He has, nonetheless, turned up many items which I, for one, have missed; for these I am grateful and somewhat humbled.)

B14. Singer, Armand E. *A Bibliography of the Don Juan Theme . . .* (1954). Rev. *YWMLS*, XVI (1954), 195; and XVII (1955), 214.

B14a. —. *The Don Juan Theme, Versions and Criticism: A Bibliography* (1965). Rev. by T. S. Dorsch, *YWES*, XLVII (1966), 32; A. Nougué, *BH*, LXIX (1967), 545-546; Jerome W. Schweitzer, *Hispania*, L (1967), 602-603; Leo Weinstein, *HR*, XXXVI (1968), 167-169.

B14b. —. "First Supplement to *The Don Juan Theme, Versions and Criticism: A Bibliography* (1965)," *WVUPP*, XV (1966), 76-88. Rev. by Jerome W. Schweitzer, *Hispania*, L (1967), 602-603.

B19. Valle, Rafael Heliodoro. "Bibliografía de don Juan," Reprinted in *Honduras Literaria*, No. 3 (May-June, 1963), pp. 10-12, 14, and 8.

**IV. THE DON JUAN THEME: ORIGINS**

- C. 10-92. The stone guest.
- One reviewer notes that Gonzalo Fernández de Córdoba (the Gran Capitán) mocked the corpse of the Duc de Nemours, killed at Cerignola in 1503, and that this incident involved a double invitation as well.

## THE DON JUAN-LIKE FIGURE IN LITERATURE

- 111a. LOUBAYSSIN DE LAMARCA, FRANCISCO. *Engaños deste siglo y historia sucedida en nuestros tiempos*. Paris, 1615. Possible source for Tirso.  
 —. (REJAULE, PEDRO JUAN. This is Ricardo de Turia, who wrote the *Burladora burlada*, No. 130, q. v.)

## THE LEGEND OF THE MAN WHO SEES HIS OWN SKELETON OR THAT OF ANOTHER PERSON

- 146a. CALDERÓN DE LA BARCA, PEDRO. *El Mágico prodigioso*. Religious drama. 1637. (Hero Cipriano holds Justina in his arms and she turns into a skeleton.)  
 146b. \*———. *No hay más fortuna que Dios. Auto sacramental*. (ESPRONCEDA. *El Estudiante de Salamanca*. See No. 777.)  
 146c. LULL, RAMÓN [Saint Raimundo Lulio, Lully, etc.], ca. 1235-1315. (He is said to have pursued a girl who showed him her bosom eaten away by cancer.)  
 —. (MORETO. *Caer para levantar*. See No. 1278a.)  
 —. (VÁZQUEZ DE LECA, MATEO. See No. 214.)

## THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

- 158a. Foujita, Tsugouharu. (Japanese artist who arrived in Paris in 1913 and soon became a fashionable painter of nudes. He painted 3,000 of them by his own count. He was called Don Juan of the Slanted Eyes. He died in 1968, aged 81.)  
 —. (Lull, R. See No. 146c.)  
 172a. Picasso, Pablo. (Max Jacob, who himself later did a piece on Don Juan, No. 1017, around the year 1900 claimed that Picasso would rather be Don Juan than an old master, a charge denied by some of the Spanish painter's friends. Cf. No. 1397a.)  
 184. Theseus. (Kenneth Rexroth's *Phaedra*, 1951, depicts him as a Don Juan.)

## THE DOÑA JUANA TYPE

- 196a. Isabeau de Bavière, 1370-1435.

## OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

- 206a. L'Arnau, Comte [Arnaldo or Arnau de Matapiana], died ca. 1355? (Legend has it he pursued a girl into a convent. Though she had already died, she opened her eyes and cursed him. He fled but from then on was fated to wander the world, never finding rest. There are many variations and versions of the story, especially in his native Cataluña. See the Espasa-Calpe encyclopedia article, vol. XXXIII, under "Matapiana.")  
 —. Olivares, El conde duque de. (Portabella Durán, No. 4342a, lists G. Marañón's 1936 study on Olivares under Don Juan material. I can see no connection.)

## V. THE DON JUAN THEME: VERSIONS

- . (AKIMOV, N. P. See No. 556a.)  
 229a. \* ALCOVERRO CARÓS [Alcoberro y Carós], JOSEPH. *La Lectura del Tenorio*. Play. Barcelona, 1899.  
 231a. \* ALFONSO, J., and J. JARO. *Don Juan. Bayón*. Philips A. A. 10422 1R. Possibly Alfonso Sánchez. Apparently a phonograph record. A "bayón" is an Afro-Caribbean rhythmic dance, probably of Brazilian origin, I am told.  
 (ALLECCI, LIONNE. *Il Convitato di pietra*. Naples, 1652. Cited in Portabella Durán, No. 4342a. Somewhat garbled reference. The writer in question is the great Renaissance Greek scholar, Leone Allacci [Allatios, Allatio, etc.]. His *Drammaturgia* [Rome, 1666], a catalogue of theatrical works, mentions Giliberto's Don Juan play of that name, citing the same place and date of 1652.)  
 240. ÁLVARES DE AZEVEDO, M. A. DE. Correct spelling from "Álvarez."  
 243a. ALYOSHIN, SAMUEL. *Togda v Sevil'ye*. Soviet play. Rus. 1947, rev. 1960. (Trans.: "At That Time in Seville.")  
 246a. \*\* ANDRADE, LUIS, and LEANDRO BLANCO. *El Tenorio modernista*. Play. Mex. 1912. This is surely my No. 246:

- El Tenorio maderista.*  
ANONYMOUS.
- 320a. \* *Don Juan Tenorio.* "Novela original español dedicada a Don José Zorrilla." Barcelona: Salvador Manero, 1871. This item may be my No. 794, a novel of the same name by Fernández y González, but the first ed. appeared in 1851.
- . \*\*\* *Don Juan Zurumbete.* Spanish folktale version of the "Brave Tailor" story.
355. *La Nit del Tenorio.* See No. 1241a. Delete entry No. 355.
- 357a. Plenkovič Čurilo. A character in Galician popular songs. A Don Juan type. See D. Čiževskii, *History of Russian Literature* (The Hague, 1960), p. 109.
- . \*\*\* *Salita at buhay na pinagdaanan ni prinsipe Don Juan Tiñoso sa reinong Valencia.* Manila, 19—? (Trans.: "Philosophy and Life in Olden Times of Prince D. J. T. in the Kingdom of Valencia.") Done in modern style by F. Lacsamana. A Filipina lady tells me that it is a traditional ballad story not related to the Don Juan legend. Cf. No. 370.
379. *Tan largo. . . .* See No. 599a.
- 386a. ANTHIOME, EUGÈNE, 1836-1916. *Don Juan marié, ou La Leçon d'amour.* One-act opéra comique. Fr. Words by M.-H.-A. Escoffier (q.v.). From Escoffier's novel *Chloris la Goule* (1878; = the second part of his *Femmes fatales*).
388. APOLLINAIRE, GUILLAUME. *Les Exploits d'un jeune Don Juan.* Paris, 1907. Now considered definitely written by him.
- 388a. \* —. *Les Mémoires d'un jeune Don Juan.* 1907? Apparently same as previous entry.
- 389a. \* ARANYÓ, B. *Aventuras de un truhán que se llama Don Juan.* Theatrical work. Barcelona: Gráf. Favencia, 1930. (ARRIBAS CASTRO, L. See Luarca.)  
(ARROYO, C. DE. See L. Millá Gacio.)
- 407a. ASMARATS, JOSEPH. *En Joan Trapella.* "Humorada cómica tenoriesca en vers y prosa." Barcelona, 1907.  
(AVECILLA, C. See C. Rodríguez Avecilla.)
424. BARBEY D'AUREVILLY, JULES. *Le Plus bel amour de Don Juan.* Date said to be 1867, not 1874. See No. 2424.2.  
(BARDEM, J. A. See No. 1314a, under "Motion Pictures.")  
(BAZEZKI, A. See Bežežki.)

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452a.  
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463a.  
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493a.  
493b.  
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522a.  
541a.  
541b.  
556.  
556a.
- (BEAUMONT, W. See R. Walker.)  
(BÉCAUD, G. See Delanoe.)  
(BEETHOVEN. See No. 452a.)  
BELLISON, SIMEON. Variations on a theme of Mozart in B-flat major from *Don Juan*, by Beethoven, arranged for clarinet and piano by Bellison. See No. 450.  
(BERNAOLA. See A. Casona.)  
\* BERNIS, JOSEPH MARÍA. *La Vetllada de Tots Sants.* Catalanian theatrical work. Tortosa: Libr. Bernis, 1898. Portabell Durán, No. 4342a, says it is a Don Juan work. (Trans.: "All Saints' Day Celebration.")  
(BISCARRI, J. See Casademunt.)  
(BLANCO, L. See L. Andrade.)  
BLEI, FRANZ. *Epilog zu Sternheims Don Juan.* One-act play, serving as a critical commentary on Sternheim's tragedy. Aus. To be found in Blei's *Über Wedekind, Sternheim und das Theater* (Leipzig, 1915), pp. 75-83. Also see No. 4069a.  
BLOK, ALEKSANDR, 1880-1921. *Šagi Komandora.* Narrative poem. Rus. In his *Vozmezdie*, a collection of poems done 1910-1912. (Trans.: "The Steps of the Comendador.") Blok was a famous symbolist poet.  
(BONAVIA, S. See L. Millá Gacio.)  
\*\*\* BRANDY CARLOS. *Juan gris.* Poetry, Montevideo, 1964. No connection.  
BRECHT, BERTOLT. *Herr Puntila und sein Knecht Matti.* Volksstück. Ger. Written in Finland, 1940; presented in Zürich, 1948; printed, 1950. Puntila is a Finnish land-owner and would-be Don Juan. See No. 695a.  
BRUSTEIN, ROBERT. Modernized version of Molière's *Don Juan*, with added "Prologue-Epilogue," etc. U.S. 1970.  
BUCK, RAY [Raymond John Buck, Jr.]. *Don Juan of the Teacups.* Three-act play. C. granted in Washington, D. C., Oct. 10, 1968.  
BYRON, GEORGE GORDON, Lord —. *Don Juan.* See Nos. 556a, 1293, and 1796. Also see No. 3796.1.  
—. *Don Zhuan.* Byron's poem adapted for the stage. In three parts. Trans., preface, and epilogue by Tatyana Gnedich. Adapted for the stage and produced by People's Artist of the U.S.S.R., N. P. Akimov. Music

composed by Honored Artist of the Russian Soviet Federated Socialist Republics A. S. Zhivotov. The action of Part I takes place in Spain, Greece, and Turkey; Part II around Fortress Ismail and St. Petersburg; Part III in England. Played at the Leningrad State Theater, July, 1966. Information from a billboard seen in Moscow that summer.

But seems to date from 1963. See *\*World Premieres*, XV, No. 1 (Oct. 1963), 16.

- 567a. \*\* CABALLERO AUDAZ [José María Carretero Novillo], 1888—. *Don Juan español y eterno*. Col. Miniatura, No. 3, Series 2. Madrid, 1888. Entry from Portabella Durán, No. 4342a. I find no evidence that this author wrote the work in question; certainly not in the year of his birth. He did do a *Don Juan de España, heredero de Alfonso XIII*, concerning the Spanish Pretender, born 1913. Cf. my No. 305.

(CALLEJA. See E. Gómez Gereda.)

(CAMINO GALICIA, L. P. See León Felipe.)

- 577a. CAMPBELL, DICK. *Don Juan of the Western World*. Words and music by Campbell. C. MRC Music, Inc., Dec. 1, 1965.

579. CAMUS, ALBERT. *Don Faust et Dr Juan*. Fr. Add the following data: Camus was long interested in the Don Juan theme and supposedly contemplated a play to be given this title, since he considered the two characters to be merely aspects of the same one (see Germaine Brée, *FR*, XXXIII [1960], 542). The piece was apparently never finished, but a page or two of dialogue between Don Juan and a monk (in his *Carnets*, I [Paris, 1962], 214-215, written ca. April 1940) may have been intended as a part of it. Roger Quilliot, ed. of the *Carnets* (*ibid.*, p. 214, note), says that Camus had undertaken, not long before his death, to translate Tirso's *Burlador*. Ca. April 1941 he discusses man's desire to see himself as Manfred or Faust, Don Juan or Narcissus (*ibid.*, p. 232). Between 1935-1939, either his Théâtre du Travail group or its successor, the Théâtre de l'Équipe, put on Pushkin's *Don Juan*. In vol. II of the *Carnets* (Paris, 1964) he expresses interest in "L'amour déchiré: Le Bûcher—De l'Amour — Le Séduisant" (p. 201), June 1947; Stendhal's *De l'amour* (pp. 279 and 300), late 1949—early

1950; and (Mozart's?) *Don Giovanni* (p. 286).

During most of his literary career (probably because of his inheritance: his mother was Spanish) he displayed definite interest in Spanish literature, and by implication its themes, having published translations of Calderón's *La Devoción de la cruz* (Paris, 1953; see my No. 98) and *El Caballero de Olmedo* (Paris, 1957), as well as having projected the translation of the *Burlador* already mentioned, ca. 1959, and of Antonio Machado's prose potpourri, *Juan de Mairena* (*Carnets*, II, 179; see my No. 1175), ca. summer 1946.

We might also mention a projected commentary on Molière's *Don Juan*, which he mentions on several occasions (*Carnets*, II, 51, ca. Oct. 1942; p. 256, ca. Sep. 1948; and p. 263, ca. spring 1949), though the editor says that it was not found among his papers (*ibid.*, p. 51, note).

- . \*\*\* CANAL-FEIJÓO, BERNARDO. *Los Casos de Juan*. This play concerns "Juan el zorro," as with No. 289. Correct entry.

586. ČAPEK, KAREL. *Zpověď Dona Juana*. Short story. Czech. 1932. In his *Kniha apokryfů* (Prague, 1945). Correct entry. (Trans.: "Don Juan's Confession" in "Apocryphal Stories.") Original story pretending to tell the real truth about Don Juan's conquests. Character names out of Mozart.

- . (CARLSON, D. See No. 709a.)
- . (CARRETERO NOVILLO, JOSÉ MARÍA. See Caballero Audaz.)
- 594a. CASADEMUNT, JUAN MANUEL. *Societat familiar o tenorios y castanyas*. "Saynet lirich bilingüe en un acte." Music by Mtre Jaume Biscarri; libretto by Casademunt. Sp. Barcelona, 1901.

- 599a. CASONA, ALEJANDRO [Alejandro Rodríguez Álvarez]. *Refundición* of Tirso's *Burlador*, based on the *Tan largo* as well. Sp. Madrid, 1966. Music by Bernaola.

- . (CASTANYS I BORRÀS, VALENTÍ. See Dova.)

- \* CASTRO ALVES, ANTONIO DE. *Don Juan da morte*. Br. Mentioned in a work on the Don Juan legend.
- CATRON, BOB [Robert, Jr.], and DONALD JENKINS. *A Don Juan in Town. Song*. U.S. C. Venetia Music Co., Sep. 24, 1963. They did the words and music between them. See No. 1027.

620a.

## PHILOLOGICAL PAPERS (VOLUME 17)

CHERKASÉNKO, SPYRYDON, 1876-1939. *Espans'kii Kábelo Don Xuan i Rozita*. Dramatic novel in two parts. Written 1928; published in \* *New Roads* (a L'vov review), 1929-30, and as a book, L'vov, 1930. Copy in British Museum, London. (Trans.: "The Spanish Gentleman D.J. and Rosita.")

633.

CICOGNINI. *Il Convitato di pietra*. Add: Croce, No. 2633.2, argues that Cicognini was not the author; Crinò, No. 2633.1, tries to refute him.

639a.

\* CLAVEL, MAURICE, and CLAUDE-HENRI ROCQUET. *Don Juan (El Burlador de Sevilla) de Tirso de Molina*. Fr. First perf., June 24, 1965, in the open air, at the Hôtel de Rohan, Paris. Adapted by them from Tirso's play. Original music by François Terral, "élément scénique" by Lauratoll, and staging by Rafael Rodriguez. See No. 1312.

646a.

COLETTE, SIDONIE GABRIELLE. *Supplément à Don Juan*. Fr. A sort of essay-biographical sketch. Appeared originally in Paris (Éditions du Trianon, 1931, n. v.) under the title given, and then as part of *Ces plaisirs* (Paris, 1932), later retitled *Le Pur et l'impur (Oeuvres complètes*, vol. IX [Paris, c. 1949]). See pp. 26ff.

In X (Paris, 1949), 336 and 393, she mentions a three-act D.J. play she planned doing for Édouard de Max, with the protagonist portrayed as misanthropic and misogynic. The observations date from June 14, 1936 and Jan. 31, 1937.

(COLLADO, P. *Juanesco*. Listed in *Biblio*, 1969. Doubtless not version of D.J. theme.)

659a.

CORSARO, FRANK. Stage director for a New York production of Gounod's *Faust* in which he has Mephistopheles appear in one scene as Don Juan. U. S. 1968. Corsaro has recast the opera in places, even to modifying the score.

(COUVRAY, L. DE. See Louvet de Couvray.)

(DAIGLE, J.-C. See Monclair.)

(DANNAY. See E. Queen.)

(DARGOMYZHSKI. See No. 1295b under "Motion Pictures.")

(DAVISON, R. See under "Paintings.")

686a.

DELANOE, PIERRE. *Don Juan*. Song. Delanoe did the

words. Gilbert Bécaud did the music. Paris, 1964.

DEMARRA, ROBERT. *Don Juan in Loudres*. Novel. U. S. New York, 1966. Original story.

(DE PENA, H. See under Pena.)

(DESMOND, J. See No. 1299a and entry just before it, under "Motion Pictures.")

DESSAU, PAUL. *Puntila*. Opera. East Ger. Premiere at Wuppertal, 1949. Based on the Brecht play, No. 522a. Libretto by Peter Palitzsch and Manfred Wekwert. Music for the production can be found in Brecht's *Versuche*, vol. X (Berlin: Suhrkamp, 1950), along with the play itself. Part of the music consisted of an old ballad and a folk tune.

DIETRICHSTEIN, LEO, 1865 or 1867-1928. *El Eterno Don Juan* ("The Great Lover"). Portabella Durán, No. 4342a, lists him as the author. I have added the dates, as there really was such a writer, an American playwright, translator, adapter, etc. His name is usually spelled "Dietrichstein." Cf. Nos. 305 and 4123 and entry below under Rodríguez Avecilla. P. Durán adds that it is a theatrical work published in Barcelona. I find no trace of it under U. S. world copyrights, or in any U. S. or Spanish catalogues.

"DON JUAN" USED AS A PLACE NAME,  
NOM DE PLUME, ETC.

707a. Café Don Juan. A coffee house, Amsterdam, Netherlands, 1965.

709a. Don J. Pseudonym of Don J. Carlson, illustrator, 1964.

721a. Don Juan. Name of an alcohol-filled chocolate confection made by Majani of Bologna, Italy, 1968.

721b. Don Juan. Name of an ice cream confection, sold at Michelle's, an ice cream parlor, Denver Hilton Hotel, Colorado, 1969.

721c. Don Juan. Large-flowered climbing rose; velvety, dark red. Introduced in 1958 by Jackson and Perkins of Pleasanton, California; originated by Malandrone.

722a. Don Juan Men's Sportwear. A clothing store in Miami Beach, Florida, 1967.

## PHILOLOGICAL PAPERS (VOLUME 17)

- 722b. *Don Juan Palomo*. A magazine, 1895—, published in B[arcelona?]. "Juan Palomo" means a "useless type of fellow"; thus, probably no connection with the classic Don Juan is implied in the title of the magazine.
- 725a. Don Juan Staples. A sixteen-year-old boy, mentioned in a West Virginia newspaper story, 1969.
- 725b. Don Juan Street. Colorado Springs, Colorado, 1969.
- 734a. "Don Juan" has become a part of English humor, off-color jokes, etc. E.g., "What is a pale Romeo?" "A wan Don." From U. S. paper, 1957.
- 739a. DOVA [Castany i Borràs, Valentí]. *El Tenorio Sidralista*. "Drama trágico-deportivo original del decano del Colegio de Frailes de barómetro." Barcelona, n.d. Other pieces by him dated 1925-1943.  
(DRAKE, O. See Stept.)  
(DURCHANEK, L. See under "Paintings.")
- 774a. ERICKSON, FRANK. "Minuetto" from Mozart's *Don Giovanni*, arranged as a bassoon solo with piano accompaniment. C. Rockville Centre, N. Y., March, 1964.
- 774b. —. *Now When the Day Is Fading*. Song from Act I of Mozart's *Don Giovanni*, arr. by Erickson.
- 775a. \*† ESCOFFIER, MARIE-HENRI-AMÉDÉE. *Les Femmes fatales*. Five-volume novel. Fr. 1876-1888. See No. 386a.
- 787a. FAULKNER, WILLIAM. *The Sound and the Fury*. Novel. U.S. 1929. Has an allusion to Byron's *Don Juan*. See No. 2787a.1. And see No. 1287 under "Motion Pictures."  
(FEIGIN, L. See Kuznetsov.)
- . \*\*\* FELIPE, LEÓN [Camino Galicia, León Felipe]. *¿Qué se hizo el rey Don Juan?* Poem. Mexico, 1962. No connection with Don Juan theme.
- . \*\*\* FELÍU Y CODINA, JOSÉ. *La Dolores*. Drama, Sp. 1892. Also as a novel, 1897. Cited in another bibliography as a Don Juan story. I can see no connection.  
(FERNÁNDEZ, DELFÍN. See Luarca.)  
(FONRAT, J. See E. Gómez Gereda.)  
(FOX, G. M. See entry just before No. 1299a, under "Motion Pictures.")

## ARMAND E. SINGER

- 839-840. —. FRISCH, MAX. *Don Juan; oder, Die Liebe zur Geometrie*. Weisstein, No. 2839-2840.4, notes that Frisch intends to do a companion piece to be entitled *Don Juan; oder, Die Liebe zu den Duineser Elegien*, the author feeling that D. J. is a potential Rilke.  
(GARCÍA-PIERRAT, M. See C. Rodríguez Avecilla.)
- . GARY, ROMAIN. *Pour Sganarelle: Recherche d'un personnage et d'un roman*. Frère Océan, vol. I. Fr. Paris, 1965. A long, rambling book of philosophizings on all manner of subjects. Molière's Sganarelle and his *Don Juan* run through the work as a sort of leitmotif. Sganarelle is taken as the eternal servant. See esp. pp. 22, 178, 269-270, 446-447, 455.
856. —. GAUTIER, THÉOPHILE. *Albertus*. Correct: 1831 or 1832. Don Juan figures in at least eight stanzas: Nos. 26, 42, 43, 67, 70, 82, 85, and 86.  
(GEREDA, E. G. See E. Gómez Gereda.)
- . \*\*\* GIL Y CARRASCO, ENRIQUE. *El Señor de Bembibre*. Historical novel. Sp. 1844. Portabella Durán, No. 4342a, lists it as a Don Juan story. Though it has a character called Don Juan Núñez and a "comendador," I can see no connection with the Don Juan theme.  
(GLUCK. See L. Jackson and H. Voxman.)  
(GNEDICH, T. See No. 556a.)
- 888a. —. GÓMEZ GEREDA, EDUARDO, and ANTONIO SOLER. *Imposible l'has dejado*. "Tontería cómico-lírica hecha en un acto . . . de obcecación y a cuadros . . . como los pantalones de La Cierva, basada en la inmortal obra *D. Juan Tenorio*." Music by José Fonrat. Madrid, 1907.  
—. *M'hacéis de reir, Don Gonzalo*. "Buñuelo de viento político en un acto, cuatro cuadros y en verso original, hasta cierto punto." Music by Calleja and Lleó. First played Nov. 1, 1904. Madrid, 1904. Don Juan does not figure in the cast of characters, but other Zorrilla creations, such as Ciutti and Buttarelli, do.
917. —. GUERRA JUNQUEIRO. Given names: Abilio Manuel.  
920a. GUMILEV, NIKOLAI S., 1886-1921. *Don Zhuan v Egipte*. Dramatic poem of some one hundred lines. Rus. 1912. First published in his *Chuzhoje Nebo*. (Trans.: "D. J. in Egypt.") Characters include Leporello and an American and his daughter.

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- HAERTLING, PETER. *Niemsch oder der Stillstand*. Novel. West Ger. 1965. A Don Juan story involving the real-life figure, Nikolaus Niemsch von Strehlenau, who wrote a famous Don Juan dramatic poem under his pen name of Lenau.  
 (HARDOUIN, MARIA, LE. See Le Hardouin.)
- . \*\* HERVIEX. *Los Averiados* ("Hijos de Don Juan"). Fr. Entry from Portabella Durán, No. 4342a. Must refer to the French writer Paul Hervieux, 1857-1915. However, I can find no title among his many works in any way equivalent to the Spanish "averiados."
- 991a. HORTS, JULIUS. *La Quinta de Don Juan*. "Juguete cómico original." San Feliu de Llobregat, 1913. Adapted for the Spanish stage by José Pablo Rivas.
- 991b. HORVÁTH, ÖDÖN VON, 1901-1938. *Don Juan kommt aus dem Krieg*. Three-act play. Ger. In *Italienische Nacht* (Berlin, 1931). Cast consists of Don Juan and thirty-five women.  
 (IDRESS, RAMEY. See Tibbles.)
- 1012a. INKIEW, DIMITER. *Don Juan*, 70. Two-act comedy. C. June 21, 1968.
- 1016a. JACKSON, LEROY. Ballet overture, arranged for band, from Gluck's *Don Juan*. C. in New York by the W-7 Music Corp., April 19, 1968.  
 (JARO, J. See J. Alfonso.)
- 1025a. † JELINEK, HENRIETTE. *Portrait d'un séducteur*. Novel. Paris, 1965.  
 (JENKINS. See Nos. 606a and 1027.)
- 1039a. JOZOK, JAROSLAV. *Don Juan*. C. Aug. 3, 1964, by Holloway Music Publishers.
- 1044a. KARAJAN, HERBERT VON. Production of Mozart's *Don Giovanni* in which the hero is made an introspective intellectual and mystic, seeking the meaning of existence. Aug. 1968. Sets, designed by Günther Schneider-Siemssen, are important in creating the desired mood.
1045. KARLWEIS, MARTA. *Ein Österreichischer Don Juan*. Add: the hero, Erwin von Raidt, was apparently famous around the turn of the century as a real-life Don Juan in Vienna, but I have not been able to turn up any details about his life.
- 1046a. KASPER, HANS. *Die Drei Nächte des Don Juan*. Hörspiel.

- Köln-Berlin: Kiepenheuer and Witsch, c. 1963. Cf. No. 479.
- 1048a. —.
- 1054a. —.
- 1054b. —.
- 1081a. —.
- KELLEY, BARBARA [Barbara E. Oquist]. *Don Juan*. Song. C. Aug. 2, 1965. She did both the words and the music. (KIERKEGAARD. See William Styron.)
- KINGSLEY, GERSHON. Arr. of Mozart's *Hold My Hand, Giovanni*. C. Oct. 1964. This is *Là ci darem la mano*, from *Don Giovanni*, Act I.  
 —. Arr. of *Rockin' Don* from Mozart's *Don Giovanni*. C. Oct. 29, 1964. This is the serenade, *Deh vieni alla finestra*, from Act II.  
 (KUBITZKI, A. G. See Palester.)
- KUZNETSOV, A. V. *Don Zhuan*. Ballet in three acts, ten scenes. Rus. Playing in Leningrad, Aug. 1966, where I saw the advertisement summarized here. Kuznetsov did the libretto and produced the entertainment (at least, it was produced by "A. Kuznetsov"). Directed by B. Inoyatov. The name L. Feigin was featured. He may well have been the composer of the music, as none was mentioned. The company was the Alishera Navoi Uzbek State Theater of Opera and Ballet, under the Ministry of Culture of the Uzbek Soviet Socialist Republic. Since Uzbek lies just north of Afghanistan, the ballet speaks well for the influence of the Don Juan theme.  
 (LAURATOLL. See M. Clavel.)
- \* LAWRENCE, PETER. *Don Juan in Melanesia*. Australia. Brisbane, 1967. Orig. published in *Quadrant*, No. 29 (Apr.-May 1964). The Dewey library number in the Australian annual national catalogue would make the work a poem. Introd. by James McAuley and drawings by George Molnar.
- 1100a. —.
- 1101a. —.
- \* LE HARDOUIN, MARÍA [Sabine (d'Houthorn) Viala], 1914—. *Passage de Don Juan*. A "literary work," says Portabella Durán, No. 4342a. Paris, 1957. This prolific French writer has done novels, biographies, etc., but I cannot trace this particular work.  
 (LEE, MANFRED B. See E. Queen.)  
 (LENAU, N. See Haertling.)
1128. LERMONTOV. *Geroi Nazhego Vremeni*. Add: It is the story *Bela* in the longer work that contains the character Pechorin.

- 1128a. \* ——. *Sashka*. Unfinished narrative poem in imitation of Byron's *Don Juan*. 1832-34. Much of it is erotic or obscene.
- 1128b. \* LESLIE, ELI H. *Don Juan, Jr.* C. by him for Leslie Productions, Inc., July 18, 1957.  
(LLEÓ. See Gómez Gereda.)
- . 1151a. \* LOCHNER, HELENA JOHANNA FRANCINA. *Dom Jan*. "N self-lees storie." Kaapstad, South Africa, 1966. Probably no connection with the Don Juan theme.  
(LORISS, R. See Tibbles.)  
(OQUIST, BARBARA E. See B. Kelley.)
- . 1158a. † LOUVET DE COUVRAY, 1760-1797. *Les Aventures du chevalier de Faublas*. Fr. Late eighteenth-century novel. An article by Paul Morand in *NRF*, XXVII (March 1966), 538, described Faublas as "le Don Juan français . . . un Lovelace de poche." Correct my No. 1714, under W. M. Thackeray.
- 1158b. \* LUARCA [Luis Arribas Castro]. *El Don Juan*. Libretto by Luarca. Music by Delfín Fernández. Arranged by M. Salina. C. Southern Music Española, S.A., Dec. 26, 1967.
- 1161a. † LUDWIG, JACK. *Above Ground*. Novel. Can. 1968. Described as the picaresque story of a Don Juan travelling across the U.S.A. defying death and chasing girls. Connection slight at best.
- 1181a. \* MAIL, LÉONE. *Don Juan*. Ballet (?). Fr. I have seen only a reference in the Bibliothèque de l'Opéra in Paris to a program of Nov. 29, 1952 for the Grand Théâtre de Bordeaux, but it was missing from their files. Music by R. Strauss. Choreography by Mail.
- 1184a. MALIPIERO, GIAN FRANCESCO. *Don Giovanni*. Opera in four scenes, in one or two acts. Ital. Milan, 1964. Libretto by the composer, Malipiero. From Pushkin, No. 1488. Described by one critic as a chamber opera.
- 1191b. MARCEAU, MARCEL. *BIP joue le personnage de Don Juan*. Pantomime. Fr. First performed in Buenos Aires, 1965. Background music from Mozart's *Don Giovanni*. BIP dreams that he is the traditional Don Juan even to the encounter with the statue, but awakes to the reality of life as a henpecked husband.
- . \* MARÍA LETICIA. *João não pode chorar*. Poetry. Rio de Janeiro, n.d., but ca. 1968. Not seen, but I believe it has

- . no connection with *Don Juan*.  
(MARIANI, F. See H. Moore under "Paintings.")
- \* MARKS, MARGARET, and NICHOLAS ZUMBRO. *Don Juan Perequito*. U. S. Silver Burdett Co., 1964. I assume this has no connection with *Don Juan*.
1201. MARRIERA I FONTS, MANUEL. *Lo Tenorio de Vilanohies*. "Pessa en un acte en prosa." Barcelona, 1904. Portabella Durán, No. 4342a, has "en Vilanohies," which I assume refers to the same work. My original No. 1201 should carry no number.
- 1203a. \* MARTÍ ROSSELLO, JORDI. *El Tenorio de este año*. Entry from Portabella Durán, No. 4342a. I cannot locate it.
- 1203b. —. *Tenorí Mallorquí, ó, Hazañas d'en Vergueta y en Maga-Cantóns*. "Parodia mallorquina, amb siete actes d'es drama de Jusep Zorrilla, arretglada vers baix vers." Pont d'Inca, 1915. Copy in New York Public Library.
- 1203c. MARTÍNEZ BELLO, JUAN. *Don Joan*. Poem. Barcelona, 1923.  
(MERINO GARCÍA-PIERRAT. See Rodríguez Avecilla, No. 1553b.)
- 1241a. MILLÀ GACIO, LLUIS. *La Nit del Tenorio*. "Sainete en un acte y en prosa." Barcelona, 1900. Formerly No. 1243.
- 1241b. 1241c. \* —. *El Tenorio. Monólech*. This one I cannot trace.  
\* —. *Volem fer comèdia*. Portabella Durán, No. 4342a, says it is connected with the *Don Juan* theme, but it is to be found in Millà's *Teatre d'infants*, Barcelona, 1934-37.
- 1241d. —. *El Xuti del Tenorio*. "Monólech en vers." Barcelona, 1907.
- 1241e. —, and CARLOS DE ARROYO. *¡Dichoso Tenorio!* "A propósito en un acto y en prosa." Barcelona, 1915.
1242. —, and SALVADOR BONAVIA. *Las Desgracias del Tenorio*. One-act comedy in verse. Barcelona, 1903.
- 1242a. —, and —. *Las Estatuas del Tenorio*. Part II of the previous entry. "Parodia en un acte y en vers, original de . . ." Barcelona, 1904.
1243. \* MILLÁ Y NAVARRO, MARIANO. *El Tenorio en broma*. "Animalada ascribida an verso quetalán, questellano y valenciano por el Dr. Tranquilo, seud. de . . . , que no pertenece a nincuna cademia." Barcelona, 1919. It was

- reprinted in 1933, with the preceding humorous description slightly modified, this time the pseudonym being "Nofre Llonze." The *Catálogo general . . .* (1901-30) lists the work under Millà y Navarro. The 1931-50 sequel lists it under Millà Gacio and has no entries under the other name at all. Palau y Dulcet has "de Broma" for the 1919 ed., but lists them both under Millà Navarro, though cross referencing to Millà Gacio. Gacio's son, incidentally, was named Ángel Millà Navarro.
- 1248a. † MIŁOSZ, OSCAR VLADISLAS DE LUBICZ-. *L'Amoureuse initiation*. Novel. Lithuania, though Milosz is considered French by adoption. Paris, 1910. (Character Comte de Pinamonte.)
1249. ——. *Miguel Mañara*. See R. Palester. I assume that Palester based his work on No. 1249, not No. 1250.
1250. ——. *Scènes de Don Juan*. Add: originally appeared as Part III of *Les Sept solitudes*. Paris, 1906.
- 1251a. \* MIRALLES DE SALVÁ, JOSEPH. *Un Tenorio rabregat*. Barcelona, 1910. Entry from Portabella Durán, No. 4342a. I cannot trace it.
1258. MOLIÈRE. *Don Juan*. See Nos. 541a and 853a.
- 1259a. MONCLAIR, PEGGY. *Don Juan Casanova*. Song. Fr. C. July 3, 1968. Words by her. Piano music by Jean-Claude Daigle.
- 1262a. \* MONIUSZKO, STANISLAW, 1819-1872. *The Stone Guest*. Opera. A polka from this work was televised in a performance by the Warsaw Philharmonic under the direction of Witold Rowicki, from a tape produced by N.E.T. in New York, 1966. However, I can find, even with the assistance of the Music Division of the Lib. Cong., no other reference to such a work by the prolific Polish composer. If this is not a mistaken attribution, the work may have borne a quite different title in Polish (?); it may also not refer to the Don Juan theme.  
(MOORE, H. See under "Paintings.")
- 1278a. † MORETO, etc. *Caer para levantar*. Comedia. Sp. Madrid, 1662. By him, Matos Fragoso, and Gerónimo de Cáncer y Velasco. The sinner Don Gil sees the corpse of the dead nun Leonor, whom he has coveted. The Devil tries to seize him, but the Angel refuses, since he is repentant.

## MOTION PICTURES, ETC.

1287. *The Adventures of Don Juan*. Add: This by now rather famous screen version of the Don Juan legend, with a script somewhat more literary than most of Errol Flynn's vehicles, seems to have involved, at one time or another, many writers. The final scenario, as used in the actual film, was done by George Oppenheimer with the help of Harry Kurnitz. However, the distinguished German playwright, Carl Zuckmayer, in Hollywood during the fall of 1939, was asked by Warner Bros.' executive production head Hal Wallis to write a script for a Don Juan picture for Errol Flynn. The story line was to involve the Medicis and take place in Florence. Somewhat unimpressed with the possibilities, Zuckmayer says that he turned the commission down next morning (*Fülle der Zeit: Carl Zuckmayer und sein Werk* [Frankfurt, 1956], p. 491). This description must surely represent an early stage of the Flynn movie. It was destined to know another avatar before its definitive form. William Faulkner had a fairly extended if not fruitful career in Hollywood. While he is not officially credited with his part in the Don Juan film, he did work on it while he was on the Warner lot (July 27, 1942-September 19, 1945). If we are to believe the final scenarist, the script by Faulkner was a disaster. Oppenheimer started to work on it around February 1946 (Faulkner seems to have been taken off the project by September 1945 at the latest). The film was released early in 1949. Oppenheimer does not make it clear whether any of Faulkner's script was retained in the final version. In any case, others were working on the story besides Faulkner himself (George Oppenheimer, *The View From the Sixties*:

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- 1291b. *Memories of a Spent Life* [New York, 1966], pp. 243-246; George R. Sidney, *Faulkner in Hollywood: A Study of his Career as a Scenarist* [Ann Arbor, Michigan: Univ. Microfilms, 1959; Ph. D. Dissertation], pp. 45-47, 72, 361). In the later version of the story, the setting is Philip III's Spain.
- 1291b. *Don Giovanni*. 1966. A filmstrip produced by the Metropolitan Opera Guild of New York. Eighty-two colored frames. Shows scenes from Mozart's opera, in rehearsal and performance at the Metropolitan Opera. Background notes and script. With Cesare Siepi, etc. Part of filmstrip series, "Opera in Color."
- 1291c. \* *Don João*. Pinto, No. 4337a, says that such a motion picture was given in Portugal in May 1917, and that it was based on Zorrilla's drama. Seemingly a Portuguese production and not the same as No. 1301a.
1293. *Don Juan*. 1926. Add: Supposedly from Byron's poem, but the cast of characters would not seem to bear out the contention. See I. Sabastien.
- 1295a. *Don Juan*. Twelve-minute, 16 mm. sound and color production, filmed in Poland in 1964. Released in 1965 by Radim Films. Lib. Cong. notes: "Uses animation set to the music of Mozart's *Don Giovanni*, Latin serenades, and western ballads in presenting a surrealistic spoof of the legend of the irresistible male."
- 1295b. *Don Juan*. Soviet film version of Dargomyzhski's opera based on Pushkin's play (see Nos. 673 and 1488). Lead role played and sung by Vladimir Atlantov. Other singing roles apparently dubbed in. It was given over Danish State Television Aug. 27, 1968, and was the occasion of a threat to bomb the television studio if it was televised, because of animosity against Russia as a result of the invasion of Czechoslovakia earlier that year.

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- 1297a. —.
- 1299a. *Don Juan Beaver*. Episode in the "Leave It to Beaver" television series. C. May 2, 1963, by Revue Studios. No credits given in Library of Congress copyright listing. U. S.
- 1301b. *Don Juan in Hell*. National Telefilm Associates, Inc. (N.T.A.) production. 1960. This is Bernard Shaw's play-within-a-play, adapted for television. John Desmond directed the performance and the Association of Producing Artists (A.P.A.), Phoenix Theatre of Ann Arbor, Michigan and New York City produced it for the N.T.A. David Susskind was Executive Producer. Siobhan McKenna as D. Ana, Dennis King as her father, Hurd Hatfield as Don Juan, and George C. Scott as the Devil; Marc Connelly as the narrator. This must be the same production as I have already listed as No. 832, script by Fox and Terrassault, c. Jan. 21, 1960.
1302. *Don Juan in Hell*. Another television adaptation of the Shaw play, also by the A.P.A., John Desmond, Director. Produced by David Susskind and Daniel Melnick. Walter Kerr as host-narrator; with Richard Woods, Ellis Raab, and Nancy Marchand. The N.T.A., in reply to a letter of inquiry, wrote me that the performance was done in 1935. Probably a misprint for 1965, since it was the version currently being seen on TV screens in 1968.
- 1314a. *Don Juan Tenorio*. Television play. Spain. Nov. 1966. Conchita Velasco took the role of Doña Inés. From Zorrilla's drama.
- Don Juan's Night of Love*. Add: Industrie Cinematografiche Sociali, Rome and Cormoran Films, Paris, 1952. Released in the U. S. by Republic Pictures Corp.
- Sonatas*. 1959. Directed by the famous Spanish movie maker Juan Antonio Bardem Muñoz. The role of the Marqués de Bradomín was taken by Francisco Rabal. Story from Valle-Inclán.

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1318. MOZART, WOLFGANG AMADEUS. *Don Giovanni*. Add: See Nos. 452a, 586, 774a, 774b, 920a, 1044a, 1054a, 1054b, 1191b, 1291b, 1295a, 1371a, 1393a, 1514a, 1640a, 1678a, 1694a, 1698a, 1897a, and 1929a.  
A version was playing in Salzburg, Austria, June, 1970, in Italian, presented by the Salzburger Marionettentheater.
- 1321a. MUÑOZ SECA, PEDRO, and PEDRO PÉREZ FERNÁNDEZ. *Lolita Tenorio*. Two-act play, in prose. Madrid, 1916.
- 1321b. \* MUNTANÉ CAMPS, RAMÓN. *El Sopar del Tenorio*. Play. Barcelona, 1922.
- 1321c. —. *El Tenorio nou*. Play. Barcelona, 1920.
- 1329a. \*\* MUSSET, ALFRED DE. *La Serenata de Don Juan*. Leipzig, 1855. From Portabella Durán, No. 4342a. I can locate no such title, in French or Spanish, as this. Cf. my Nos. 410 (Audebrand) and 1710 (Tchaikovsky).
- 1360a. O'FAOLÁIN, SEÁN. *Don Juan in Dublin*. Short story in *Saturday Evening Post*, CCXXXVIII (June 19, 1965), 48-51, 54, 56. Irel.  
(OQUIST, B. See B. Kelley.)
- 1371a. OSTRANDER, ALLEN. Serenade from Mozart's *Don Giovanni*, arranged for tuba, trombone (or baritone horn), and piano, and edited by Ostrander. C. Nov. 23, 1965.
- 1371b. \* OURANIS, COSTAS. Modern verse version of Zorrilla's drama. Reworking or just a trans.? See No. 3935.10.

## PAINTINGS, ETC.

- 1375a. ANON. *Don Juan*. A serigraph: scroll and dart motif at end borders and center, sold by California Hand Prints, Inc., for beach, pool, and boat towels. C. Oct. 28, 1964.
- 1380a. DAVISON, ROBERT. *Don Giovanni*. Wallpaper design: draped, arched structure with elaborate décor, sold by James Seeman Studios, Inc. Serigraph. C. Dec. 1964.
- 1389a. DURCHANEK, LUDVIK (= Louis). *Don Juan*. Sculpture in sheet bronze. Aus. Now American citizen. Ca. 1963. It was on exhibition in

- Bennett College in 1965. I listed it in my first supplement under "anonymous."
- 1393a. MOORE, HENRY. Settings for Mozart's *Don Giovanni*, adapted for the 1967 Spoleto Festival production by Fiorella Mariani. Eng. 1967.
1395. MURILLO, BARTOLOMÉ ESTEBAN. Correct: Painting, known under various titles, of San Juan de Dios carrying a beggar on his back, assisted by an angel; located in the chapel of the Hospital de la Caridad in Seville. The face is said to be that of Miguel de Mañara. Sp. Ca. 1671.
- 1397a. † PICASSO, PABLO. Among his 1968 set of engravings entitled 347 *Gravures*, some have an obvious Donjuanesque slant ("grandees on horseback abducting maidens" — *Time*, XCIII [Jan. 31, 1969], p. 66).
1408. \* ZULOAGA, IGNACIO, 1870-1945. Correct: Jácinto Grau, *Don Juan en el drama* (Buenos Aires, 1944), p. 18, speaks of "un pintor vasco contemporáneo, ya fallecido, que pintó un magnífico retrato de Don Juan en que lo decorativo no disminuía lo expresivo del rostro." Grau, either clairvoyant or mistaken, doubtless meant the Basque Zuloaga.
- 1410a. PALESTER, ROMAN. *La Mort de Don Juan*. Piano piece with vocal score in French and German. Milan, 1965. "Azione in musica da Oscar V. de L. Milosz." German by Anton Gronen Kubitzki.  
(PALITZSCH, P. See P. Dessau.)
- 1414a. PANE Y GALÁN, ANTONIO. *Don Juan Barrila*. "Parodia de *Don Juan Tenorio* en un acto y dos cuadros y en prosa." Barcelona, 2nd ed., 1916. From Zorrilla.
- 1417a. PARDO BAZÁN, EMILIA. *La Última ilusión de Don Juan*. Story. In her *Cuentos de amor, Obras completas*, vol. XVI (Madrid, 1911). Story itself not dated; British Museum dates the volume 1898.  
(PATTON, D. E. See D. Van der Bur.)
- 1428a. \* PEMÁN Y PEMARTÍN, JOSÉ MARÍA, 1897—. *La Resurrec-*

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- 1428b. *ción de Don Juan.* In *Narraciones y ensayos, Obras completas*, vol. III. Entry for Portabella Durán, No. 4342a. I find no reference to the *Obras completas* or to this item.
- PENA, HANIBAL DE. *El Don Juan.* "Pasodoble-bolero-cha cha." Spanish words and music by De Pena. C. by Peer International Corp., June 6, 1966.
- 1434a. † PÉREZ DE AYALA, RAMÓN. *La Triste Adriana.* Story in his *El Ombligo del mundo*. Sp. 1924. (The *alcalde*, Pacchín Cueto, called a "mozallón donjuanesco," a "Don Tenorio," and a "Don Juan plebeyo." As usual, Pérez de Ayala has no use for the type.)
- 1434b. † PÉREZ GALDÓS, BENITO. *Doña Perfecta.* Novel. Sp. 1876. (Character Don Juan Tafetán, described in Ch. xii as a "Tenorio.")
- (PÉREZ FERNÁNDEZ, P. See P. Muñoz Seca.)
- (PICASSO, P. See under "Paintings.")
- \*\*\* PRAVIA, JUAN CARLOS. *Ensayos poéticos del gaucho Juan.* Uruguay, 1965. Not seen, but surely no connection with the Don Juan theme.
1488. PUSHKIN, ALEKSANDR S. *Kamennyi Gost.* Add: see Nos. 1184a and 1295a.
- 1489a. QUEEN, ELLERY [pseud. of Frederic Dannay and Manfred B. Lee]. *The Death of Don Juan.* Novelette. U.S. Written between 1954 and 1962. In *Queens Full: 3 Novelets and a Pair of Short Shorts*. New York, 1965. Modern, original story, divided into three acts and scenes. Starts with an account of the early history of the Don Juan theme. This, or a similar volume, appeared in Germany in 1964 under the title of \**Don Juans Tod* (Munich, trans. by Hans P. Thomas).
- 1510a. REUTER, SUSANNE. *Don Juan heiratet.* "Roman am Sonnabend" collection, No. 38. Düsseldorf, 1963.
- 1514a. REYNOLDS, MICHAEL. Arrangement of the minuet from Mozart's *Don Giovanni*. C. 1965.
- (RIVAS, JOSÉ P. See J. Horts.)
- (ROCQUET. See No. 639a.)
- \* RODRIGUES, URBANO. *O Castigo de Don João.* 1948. Mentioned by Rodrigues himself in No. 4370a, but I have not been able to trace it. The youngest Rodrigues (Urbano Tavares, Portuguese) was born in 1923 and has done novels, stories, etc. The older Rodrigues (Ur-

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- bano, also Portuguese), born 1888, is a playwright. (RODRIGUEZ, R. See No. 639a.)
- (RODRÍGUEZ ÁLVAREZ, A. See A. Casona.)
- \* RODRÍGUEZ AVECILLA, CEFERINO. *El Eterno Don Juan.* Entry from Portabella Durán, No. 4342a. I cannot locate it. Cf. Nos. 305 and 4123 and entry above under Dietrichstein.
- , and MANUEL MERINO GARCÍA-PIERRAT. *La Máscara de Don Juan.* Three-act drama. Madrid, 1917.
- † ROTH, PHILIP. *Portnoy's Complaint.* Novel. U. S. 1969. (Character Alexander Portnoy.)
- ROUFF, MARCEL. *L'Homme que l'amour empêche d'aimer.* Short novel. Paris, 1924. Hero is named Don Juan de Valombrose; sixteenth-century Swiss and Touraine setting.
- \* RUSIÑOL Y PRATS, SANTIAGO, 1861-1931. *Don Gonzalo i Don Joonet, fan un Tenorio discret.* Barcelona. All the data given by Portabella Durán, No. 4342a, in his entry.
- . *Tenoriades.* One-act play. Barcelona, 1924.
- SABASTIEN, INEZ. *Don Juan.* "A story of the greatest love of all ages, based on the motion picture story . . . produced and filmed by Warner Bros. . . . starring John Barrymore. New York: Jacobsen-Hodgkinson, c. 1926. Popular Plays and Screen Library. Copy in New York Public Library. See No. 1293.
- (SABINE [d'HOUTHORN], VIALA. See Le Hardouin.)
- (SALINA, M. See Luarca.)
- SALTIVERI VIDAL, ANTONIO. *La Filla del Comendador.* "Humorada en un acte y en vers." Barcelona, 1903. The 1896, Barcelona ed. says "casi monólech en vers original." Cf. my No. 1599.
- SARMENT, JEAN. *Les Six grimaces de Don Juan.* "Image en prose rythmée." One-act play. Fr. First perf., Paris, Jan. 24, 1924. Pub'd. in *Les Cahiers Dramatiques*, vol. II, No. 15 (1924). Data from Alder, No. 4008.
- (SCHNEIDER-SIEMSEN, GÜNTHER. See H. von Karajan.)
- \* SCUDERY, GEORGES DE. *Almahide.* Eight-volume novel. Fr. 1660-1663. (Character Abindarrays Abencerrage, really Scudéry himself, a figure resembling Hylas in d'Urfé's *Astrée*. See vol. IV.)
- SERVADIO [Mostyn-Owen], GAIA. *Don Giovanni. (Il Dis-*

- soluto punito.*) Ital. Milan, 1968. Short novel in dialogue form in two acts, thirty-three scenes, four intermissions. The setting and tone are aggressively modern, but characters are out of Mozart. The L. K. Conrad trans. into English (New York, 1969), is very free, with whole paragraphs added, omitted, or revised.
1643. SHAW, BERNARD. *Don Juan in Hell*. Add: the radio version of this play-within-a-play is a 1952 recording (Columbia Records, OSL-166) of the First Drama Quartette reading, with Charles Boyer as Don Juan, Charles Laughton as the Devil, Sir Cedric Hardwicke as the Commander, and Agnes Moorehead as Doña Ana. And see Nos. 1299a, 1698a, and 3643.8, and the entry just before 1299a.
- . *Man and Superman*. See No. 1698a.
- 1652a. SILAR, ANTONIO. *Don Juan y Doña Soberbia*. Novel. Quito, 1966. Original story, modern society setting. Hero's name is Eduardo Salazar.
- 1660a. SIMON, PETER, and MARIANNE STEIN. *Don J.* Three-act play. C. by Malvin Peter Simon and Marianna Stein, March 22, 1961.
- 1660b. SIMON, PETER. *Don Juan in Hosannah*. Play. The previous entry, revised, with additions, c. March 6, 1968, by Peter Malvin [sic] Simon.
- 1665a. *Sociedad de Amigos de Don Juan Tenorio*. A society, founded Nov. 16, 1949, to have a "carácter mixto de Academia Literaria y Orden de Caballería." The group honors Zorrilla as the writer in whom the myth of Don Juan is really incarnated. Cf. my No. 1712.
- 1668a. SOLDEVILA ZUBIBURU, FERNANDO, 1894 —. *Don Joan*. Drama in three acts and four cuadros. Barcelona, 1960. Univ. of Kentucky has the only copy in the U.S.A. that I know of.  
(SOLER, A. See E. Gómez Gereda.)
- 1668b. \* SOLÍS, DIONISIO VILLANUEVA Y OCHOA, called —, 1774-1834. *El Convidado de piedra*. Play. Sp. Zorrilla, in his *Recuerdos*, vol. I (see my No. 3935.66) says that the sources of his *Don Juan Tenorio* were Moreto's *Burlador* and Solís' *No hay plazo que no se cumpla*. N. Adams, my No. 3935.2, thinks he meant Tirso, not Moreto, and probably Zamora, not Solís. F. Kelly, *Historia de la lit.*

- esp.* (Madrid, 1921), p. 312, speaks of Zorrilla's sources, *inter alia*, as Zamora's play recast by Solís. Others speak of Tirso's play recast by Solís, supposedly never found. Juan Eugenio Hartzenbusch, "Noticias sobre la vida y escritos de Don Dionisio Solís," *Revista de Madrid*, ser. 2, I (1839), 488-497, does not mention it, nor does Edward V. Coughlin, "Neo-Classical *Refundiciones* of Golden Age *Comedias*, (1772-1831)," *DA*, XXVI (1965), 2746. I have not seen John H. LaPrade, "Golden-Age Authors in Nineteenth-Century Spanish Plays," *DA*, XXIV (1964), 3750. Solís' play may be the reworking mentioned in my No. 1926. In any event, a combing of some Madrid newspapers for the years 1795-1834 should clear up the problem.  
(SOLIANSKY, M. See A. Wimperis.)
- . \*\*\* STARKIE, WALTER. *Don Gitano*. Barcelona, 1944. Entry from Portabella Durán, No. 4342a. This is really Starkie's *Don Gypsy*, London, 1936. Not a Don Juan work, but an account of the author's rambles through Spain. However, see No. 4418a.
- . *The Playboy of Seville*. Trans. of Tirso's play for the Modern Library ed. of *Eight Spanish Plays* (New York, 1964). U.S. Starkie claims, in his preface, pp. x-xi, to have modified the original by accentuating certain aspects of the play, but I cannot see where it is anything but a straightforward translation of the basic text, with virtually no additions or deletions.  
(STEIN, M. See Peter Simon, No. 1660a.)
- 1675a. STEINER, ERIC. Arrangement of the serenade from Mozart's *Don Giovanni* as a piano duet. C. by Rockville Centre, New York, Jan. 3, 1964.
- 1678a. STEPT, SAM H., and OLIVER DRAKE. *Don Juan of Sevillio*. U.S. In Gene Autry's deluxe ed. of famous original cowboy songs and mountain ballads. C. Jan. 3, 1939.
- 1684a. STRADA, JOSÉ DE. *Don Juan*. Add: "L'Épopée humaine. Troisième cycle des civilisations: Temps modernes. Tétralogie de la comédie horrible: Premier drame. Don Juan, Pascal, Louis XV, St.-Just." Five acts.
1689. STRAUSS, RICHARD. *Don Juan*. Add: see L. Mail.
1692. † STRINDBERG, AUGUST. *Fröken Julie*. Long one-act play. Swed. 1888. The valet Jean speaks of Don Juan while

- making a play for Julie, about one-fourth through the play. (Trans.: "Miss J.")
- 1694a. STYRON, WILLIAM. *Set This House on Fire*. Novel. U.S. 1960. Kenneth Robb, No. 3694a.1, p. 34, writes: "[the story is largely] a complex translation, into prose and into the contemporary world, of Mozart's version of the Don Juan legend as it is discussed in the *Either* part of Kierkegaard's *Either/ Or*."
- 1698a. SUSA, CONRAD. *Don Juan in Hell*. "From *Man and Superman* from Mozart's *Don Giovanni* and Gounod's *Faust*." Music adapted and arranged by Susa. C. May 21, 1965. (SUSSKIND, D. See No. 1299a and entry just before it, under "Motion Pictures.")
- . \*\*\* TEJADA GÓMEZ, ARMANDO. *Antología de Juan*. Poetry. Buenos Aires, 1966. No connection with Don Juan theme.
1711. TÉLLEZ, GABRIEL. *El Burlador de Sevilla*. Add: see Nos. 599a, 639a, and 1675a.  
(TERRAL, F. See M. Clavel.)
- . (TERRASSAUT, N. See just before No. 1299a, under "Motion Pictures")
- . (THACKERAY, W. M. *Chevalier de Faublas*. Formerly No. 1714. See Louvet de Couvray.)
- 1722a. TIBBLES, G., and R. LORISS. *Viejo Don Juan*. Music. Copuring [sic], 1954, by Lossom Music Corp. New York. Entry from Portabella Durán, No. 4342a. Somewhat garbled. Correct to read: George F. Tibbles and Ramey Idress, *Old Don Juan*. Song. Words and music by both men together. Copyright 1954 by Blossom Music Corp., New York, Aug. 12, 1954; actually published.
- 1731a. TORRADO ESTRADA, ADOLFO. *Don Juan contra Don Juan*. Four-act dramatic farce. La Coruña, 1931.
- 1744a. TRUJILLO HERRERA, RAFAEL. *Juana Tenorio*. Four-act drama. Mex. 1965. Based on Zorrilla, though takes place in Mexico City. Characters include Luisa Mejía, Rafaela Ayellaneda, and La Reportera Centellas. Cf. Picón, No. 1452.
- 1749a. UNAMUNO, MIGUEL DE. *Dos madres*. Dialogued novelette. Sp. 1920.
- 1751a. —. *La Tía Tula*. Novel. Sp. 1921. More or less a reworking of No. 1749a.
- 1757a. † VALLE-INCLÁN, RAMÓN DEL. *Augusta*. Short story. Sp.

- In *Corte de amor*, 1903. (Character Augusta del Fede, a female Don Juan.)  
—. *Sonatas*. See No. 1314a.
1772. VAN DER BUR, DAVID [David E. Patton]. *The Don Juan of Trinidad*. Song. Words and music both by him. C. Aug. 6, 1964.
- 1778a. \* VAZ DE CARVALHO, MARIA AMÁLIA, 1847-1921. Pinto, No. 4337a, says she did a version of the D. J. theme, but gives no date or title. This Portuguese authoress wrote poetry, stories, biographies, etc.
- 1779a. \* VELÁZQUEZ Y SÁNCHEZ, JOSÉ. *El Rondador de Sevilla*. "Tradición histórica en un acto en verso." Madrid, 1874. Portabella Durán, No. 4342a, lists as a Don Juan work.
- 1784a. \* VILLASECA, RAFAEL. *Don Juan y los Don Juanes*. Spain. Only data vouchsafed by Portabella Durán, No. 4342a. There is an author with that name, one of whose works appeared in Madrid in 1933, but I cannot trace this particular item.
- 1793b. VOXMAN, H. Gavotte from Gluck's *Don Juan*. Transcribed by Voxman for flute and piano. C. May 4, 1964.
- 1895a. \* WALKER, RAYMOND, and WILLIAM BEAUMONT. *The Marble Guest*. "Libretto of an opera for schools based on Mozart's *Don Giovanni*." Four acts. London, 1966. Cf. Norman Phillips, No. 1447.
- 1897a. WEBB, JACK. *The Delicate Darling*. Novel. New York, 1959. Trans. into Swedish in 1964 as *Don Juan och döden* ("D. J. and Death"). A mystery story.  
(WEKWERT, M. See P. Dessau.)
- 1899a. —.
- 1911a. \* WILDE, DONALD. *Don Juan*. Unpublished song (?), c. Aug. 15, 1963 by Peer International Corp. Wilde did both the Spanish words and the music.
- 1917a. \* WIMPERIS, ARTHUR, and MICHAEL SPOLIANSKY. *Señorita Carmencita* from *Don Juan*. C. Aug. 7, 1934. Wimperis did the words and Spoliansky the music. C. renewed Aug. 7, 1961. The c. entry does not say whose "Don Juan" is involved.
- 1922a. \* XURIGUERA, JOAN BAPTISTA. *Don Joan*. Play. Barcelona, 1961.
- 1925a. ZAMACOIS Y QUINTANA, EDUARDO. *Don Juan hace economías*. "Farsa grotesca en once jornadas." Sp. Madrid, 1936.

1929. ZEVACO, MICHEL. *Don Juan*. Add: Trans. into Spanish, in print in 1953, and still for sale in 1964 (Barcelona: Araluce), in three vols.: I, *Don Juan*; II, *La Estatua del comendador*; III, *La Cena de la muerte*. One of his numerous potboiler historical romances in the Dumas tradition. Orig. appeared in 1917, not 1916.  
 (ZHIVOTOV, A. S. See Byron, No. 556a.)
- 1929a. \* ZIEGELLAUB, FRED. *Don Giovanni's Wiederkehr*. "Lustiges drama in zwei Akten." C. May 4, 1966, but Library of Congress c. entry does not note the author's nationality.
1935. ZORRILLA Y MORAL, JOSÉ. *Don Juan Tenorio*. Add: see Nos. 246a(?), 320a, 407a(?), 594a(?), 739a(?), 888a, 888b, 1203b, 1241a-1243(?), 1291c, 1301b, 1371b, 1414a, 1579a(?), 1579b(?), 1599(?), 1599a(?), 1665a, and 1744a.
- . (ZUCKMAYER, CARL. See No. 1287 under "Motion Pictures.")
- . (ZUMBRO, N. See M. Marks.)

## VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

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- 16a. Petzoldt, Leander. "Don Juan in der Volkstümlichen Überlieferung: Ein Beitrag zur Gliederung des Typs AaTh 470A 'The Offended Skull,'" *Hellenikes Laographeikis Heataireias*, XXII (1965), 354-363. This is the Fourth International Congress for Folk-Narrative Research in Athens (April 9-June 9, 1964): *Lectures and Reports* (Athens, 1965).
2107. CUEVA.
- 1a. Caso González, José. Ed. of Cueva's *Infamador*. Salamanca, 1965.
2108. FERREIRA.
- . (Fernández. See No. 2379.la.)
- 2111a. LOUBAYSSIN.
- 1. Scudieri Ruggieri, Jole. "Un poco noto 'Don Juan' francese del XVII<sup>e</sup> secolo," in Carmelo Samonà, ed., *Studi di letteratura spagnola* (Rome, 1964), pp. 243-247.

2116. MURASAKI.
- 5. Oshima, T. See No. 4321b.
- 2125- TÉLLEZ.
2129. \* Gijón, Esmeralda. "El Humor en Tirso de Molina," *Estudios*, No. 47 (1959), p. 678 ff., claims that twenty of Tirso's plays have one or more D. J. types in them.  
 VEGA: *Fianza*.
2134. Barnstone, Willis. "Lope de Vega's Don Leonido: A Prototype of the Traditional Don Juan," *Comparative Literature Studies*, II (1965), 101-115.
- 1a. Freund, Markéta L. "Una Nota a la interpretación de *La Fianza satisfecha* de Lope de Vega," *Hispano*, No. 25 (1965), pp. 17-19. A reply to No. 2134.1 and -2.
- 1b. \* Praag-Chantraine, Jacqueline van. Article on the play in the *Acts of the Second International Congress of Hispanists* (Nijmegen, 1967), pp. 245-252.
- 1c. —. "La Fianza satisfecha 'Comedia famosa' de Lope de Vega," *RBPH*, LXIV (1966), 945-958. Article in French.
- 1d. MAÑARA.
2141. (Dussane. See No. 4137a.)
- . Ferenczi, Sándor. "Bridge Symbolism and the Don Juan Legend," Ch. lxii, pp. 356-358, of his *Further Contributions to the Theory and Technique of Psycho-Analysis* (London, 1926). This is vol. II of his *Selected Papers*. Also London, 1950 and New York, 1927. Argues for phallic significance in the devil's lighting Mañara's cigar from across the Guadalquivir.
- 5a. \* Framis. "La Visión de Mañara." Article in *La Vanguardia*, 1956. Barcelona.
- 5b. Granero, Jesús María. *Don Miguel Mañara, Leca y Colona y Vicentelo: Un Caballero sevillano del siglo XVII. Estudio biográfico*. Seville, (1963).
- 9a. \* Saint Paulien. "Don Miguel Mañara ou le faux Don Juan," *RDM*, May 15, 1966, pp. 231-247. Seemingly same essay as reproduced in his No. 4384a, pp. 83-111. (Starkie, W. See No. 4418a.)
- 19b. Tassara y de Sangrán, Joaquín. "Mañara y 'el donjuanismo,'" *BBMP*, XXXIX (1963), 381-390.
- . Tassara y Sangrán, Luz. *Mañara*. Seville, 1959. Bi-
- 19c.
- 19d.

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- CASANOVA.**
- (Terry, B. See No. 3772.32b.)
- TENORIO FAMILY.**
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- \_\_\_\_\_. "Tirso's Friends," *BCom*, XIX, No. 1 (1967), 1-6.
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- Alonso Cortés, Narciso. *La Muerte del conde de Villamediana*. Valladolid, 1928.
- (Saint Paulien. See No. 4384a, pp. 57-67.)
- FAUST.**
- \* Caba, Pedro. "Fausto, Don Quijote y Don Juan," in vol. I, *Los Sexos, el amor y la historia*. Barcelona, 1947. (Lemoine. See No. 3118.1.)
- \* López, Matilde Elena. "Hamlet, Don Quijote, Don Juan, Segismundo y Fausto: Cinco grandes mitos del arte en la Edad Moderna," *La Universidad* (Univ. de El Salvador), XCI, No. 2 (1966), 69-102.
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- ALYOSHIN.**
- \* Alyoshin, S. Discussion of the play in his own *P'yesy* (Moscow, 1962), pp. 137-145. (Trans.: "Plays.")
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- Feast of the Statue.**
- \* Rev. in *European Magazine*, LXXIII (1818), 55-56.
- \* Rev. in *The Theatrical Inquisitor*, XII (Jan. 1818), 51. (Beatty, F. See No. 2556.23a.)
- \* Rev. by Leigh Hunt in *The Examiner*, Jan. 11, 1818, pp. 25-26.
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- 2. Petit, Jacques. Notes, pp. 1280-81 and 1287 to *Le Plus bel amour . . .* in *Les Diaboliques*, vol. II of *Oeuvres romanesques* (Paris, 1966).  
(Terry, B. See No. 3772.32b.)
- 3. Rogers, Brian G. *The Novels and Stories of Barbey d'Aurevilly* (Geneva: Droz, 1967), passim and pp. 112-115.
2438. BATAILLE: *Homme*.
- 1a. \* Bataille, Henry. "Avant propos à *L'Homme à la rose*," *Excelsior*, Nov. 24, 1920.
2450. BEETHOVEN.
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- 2493b. BLOK.
- 1. Močul'skii, K. *Aleksandr Blok* (Paris, 1948), pp. 323-327.
2505. BORRMANN.
- 1. Rev. by Heinz Dietrich Kenter, *Die Literatur*, XXIX (1926), 46.
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- 3. Fuegi, John Burgess. "The Artful Artificer, Bertolt Brecht: A Study of Six 'Bearbeitungen,'" *DA*, XXVIII (1967), 1783A-1784A. Ph.D. Univ. of Southern California, 1967. Includes the reworking of Molière.
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- .43a. \* D'Iakonova, N. Introd. and commentary to T. Gnedich's trans. of *Don Juan* into Russian. Moscow-Leningrad, 1964.
- .43b. \* \_\_\_\_\_. "Iz istorii poemy Bairony *Don Zhuan* (K voprosy o razvitiu romantizma v Anglii)," in *Voprosy tvorcheskoi istorii literaturnogo proizvedeniia* (Leningrad, 1964), pp. 112-140. (Trans.: "From the History of B.'s *D.J.*—On the Problem of the Development of Romanticism in England.")
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- .51b. Hassler, Donald M. "Marino Faliero, the Byronic Hero, and *Don Juan*," *KSJ*, XIV (1965), 55-64.
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- 4043a. \* ARGENTE, BALDOMERO. "Última aventura de Don Juan," *La Vanguardia* (Barcelona), 1948. Entry from Portabella Durán, No. 4342a. Refers to which version?
- 4045a. \* AUB, MAX. "Hércules y Don Juan," *Insula*, XIX, No. 209 (1964), 3, 10. Tirso, Zamora, Zorrilla, etc. I have a reference to the same title and author in *Rev. Un. Mex.*, XX, No. 3 (Nov. 1965), 12-15. Probably a reprint. Also in his \**Pruebas* (Madrid, 1967), pp. 69-88.
- 4046a. AUBRY, YVES. Preparing a work on Don Juan in France from 1830 to 1848. In progress June, 1967.

- 4046b. AUDEN, W. H. Introd. to his *Portable Greek Reader* (New York, 1948), pp. 27-29.
- 4049a. BABBITT, IRVING. *Rousseau and Romanticism* (Boston-New York, 1919), pp. 231-234. On the new Romantic concept of Don Juan.
- 4053a. BAQUERO, ARCADIO. *Don Juan y su evolución dramática*. 2 vols. Madrid, 1966. "El Personaje teatral en seis comedias españolas." General introd. and separate studies for each play. Texts of *Tan largo*, Tirso, Córdoba y Maldonado, Zamora, Zorrilla, and Zorrilla's *zarzuela*. Rev. by \*Juan Emilio Aragónés, *Estafeta Literaria*, No. 357 (Nov. 19, 1966), p. 22; by R. M. Hornedo, *RyF*, CLXXVI (1967), 134-135; by Jerome W. Schweitzer, *Hispania*, LI (1968), 576-577; by \*Ramón Esquer Torres, *Segismundo*, II (1966), 388-389.  
—. (BARCO TERUEL, E. See Nos. 4271-4278.)
- 4059a. \*BASTIDE, FRANÇOIS-RÉGIS. "La Peur d'aimer," in *Psyché*, No. 16, pp. 186, 189.
- 4059b. \*BAUER, ANA FRANCISCA. "Teología y religión en Don Juan," *Stylo* (Temuco), No. 1 (1965), pp. 91-98.
- 4062a. BENÍTEZ VINUEZA, LEOPOLDO. "Don Juan: El Anti-Amor," *Casa de la Cultura Ecuatoriana* (Quito), I (Jan.-March 1945), 27-80. Elsewhere in the journal the author's name is spelled Benites.
4067. BERVEILLER. Discussed in Portabella Durán, No. 4342a, pp. 393-398.
- 4068a. BIRK, ALMA. "The Don Juan Syndrome," *Cosmopolitan* (New York), CLXI (Sep. 1966), 36-38, 40.
- 4069a. BLEI, FRANZ. *Zwischen Orpheus und Don Juan*. Graz-Vienna, 1965. Introd. and essays selected by Ernst Schönwiese. Title, by E. S., refers to Blei's point of view (see pp. 15-16). Virtually no D.J. material.
4075. BOURGET, PAUL. See below, under Larcher.  
—. (CABA, P. See No. 2208.1a.)
- 4091a. \*CAMÓN AZNAR, JOSÉ. "Don Juan y su pecado," article appearing Nov. 10, 1962. Entry from Portabella Durán, No. 4342a. He does not give the name of the journal.
- 4091b. \*—. *Los Artes y los días* (Madrid, 1965, pp. 707-708), reprints 4091a and includes "Don Juan o el desesperado," pp. 427-429.
4094. CAMUS, ALBERT. His famous essay discussed by R. Gay-

- Crosier as "Camus et le Donjuanisme," *FR*, XLI (1968), 818-830. Camus' essay included in Roger Quilliot's ed. of his *Essais* (Paris, 1965), with introd. and notes.
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- 4103a. \* CASTRO, AMÉRICO. Lecture on Don Juan as a baroque figure, Tulane University, Jan. 1960.
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- . \*\*\* CLARASÓ-DAUDÍ, NOEL. *El Amor de los dioses y de los héroes*. Barcelona, 1961. Listed in another bibliog. Really little or no connection with D.J.
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- 4108b. \* —. "Don Juan, héroe de la guerra de los sexos," in *La Guerra de los sexos*. Barcelona, 1960.  
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- 4112a. CORTÉS AHUMADA, ERNESTO. "El Donjuanismo como conocimiento," *BCB*, VIII (1965), 1008-14.
- 4115a. \* COYNE, ANDRÉ. "Don Juan et Dieu," lecture given at Alliance Française, Buenos Aires, Oct. 19, 1965, according to Cyberman, No. 3935.27a.
- 4117a. \*\* CUATRECASAS, JUAN. "El Subconsciente colectivo de Don Juan," *Nosotros* (B. Aires), 1938. So Portabella Durán, No. 4342a. There is no article with that title in *Nosotros* for 1938.
- 4118a. \* CUNQUEIRO, ÁLVARO. "Los Don Juan," *Destino* (Barcelona), 1962. Entry from Portabella Durán, No. 4342a.
- 4122a. DEDET, CHRISTIAN. "Un Nouveau Don Juan fascine notre époque," *Arts* (Paris), No. 883 (Sep. 26-Oct. 2, 1962), p. 3.
- 4127a. DÍAZ-PLAJA, FERNANDO. *El Español y los siete pecados capitales*. Madrid, 1966. Discusses Don Juan, under "soberbia," pp. 17-112, and "lujuria," pp. 122-159, *passim*.
- 4130a. DIETRICH, MARGRET. Foreword to collection ed. by Joachim Schondorff of Don Juan plays by Tirso, Molière, Da Ponte, Grabbe, Horváth, Frisch, and Anouilh. She discusses all these versions plus many others as well. (Munich, 1967), pp. 9-44.

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4137a.

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- (DOMINGO, JOSÉ. See under versions.)
- DUSSANE. "Le Mythe de Don Juan. I. Légende et réalité: Les Avatars d'un séducteur. 1. Juan Tenorio le Burlador. —2. Miguel Manara le pénitent," *Les Annales; Conférence: Journal de l'Université des Annales*, LXXIII (July 1966), 27-33; (Aug. 1966), 36-44.
- 4143a. ELLIS, HAVELOCK, 1859-1939. Supposedly did a study on, or at least discussed, Don Juan. I know of his views on Casanova (*Affirmations*, 1898), but I find nothing on Don Juan.
- 4150a. ESPINA GARCÍA, ANTONIO. "Don Juan no era una 'cocotte,'" in his *El Genio cómico y otros ensayos* (Santiago de Chile-Madrid, 1965), pp. 9-19.
- 4160a. \* FERNÁNDEZ FLÓREZ, WENCESLAO. "Tenorio," *ABC* (Madrid), 1945.
- 4160b. \* —. Something in *Autores dramáticos contemporáneos* on Don Juan.
4170. FRANCO SODI, CARLOS. "Don Juan al cadalso," in his *Don Juan delincuente y otros ensayos* (Mexico City, 1951), pp. 8-11. Correct entry from orig. bibliog.
- 4170a. —. "Don Juan delincuente," ibid., pp. 5-7.
- 4183a. GARCÍA MARTÍ, VICTORIANO. See No. 851. Discussed by Portabella Durán, No. 4342a, pp. 405-409.
- 4184a. \* GAZUL, ARTURO. "Las Víctimas de Don Juan," *El Noticiero Universal* (Barcelona), 1953.
- 4184b. \*\* GENDARME DE BÉVOTTE, GEORGES. *Don Juan dans la peinture et la musique*. Paris, 1906. Portabella Durán, No. 4342a, says that it is the third volume of his large work on Don Juan. Surely an error. The two-volume ed. appeared only in 1911. No other listing gives such a title, not even the Bibliothèque Nationale. I cannot even find it as an article.  
(GILLESPIE, G. See No. 3711.33a.)
- 4191a. \* GONZÁLEZ RUANO, CÉSAR. "Cuando no era Don Juan todavía," newspaper article, Barcelona, 1963. Entry from Portabella Durán, No. 4342a.
- 4191b. \* —. "Don Juan y los Tenorios," *La Prensa* (Barcelona), 1953.

- 4191c. \* —. "La Vejez de Don Juan," newspaper article, Madrid, Nov. 4, 1962. Like the two previous entries, from Portabella Durán, No. 4342a.
4199. GRAU, JACINTO. *Don Juan en el tiempo*. . . . Add: The article on pp. 21-35 is the same as Ch. i of my No. 4200.
- 4201a. GREEN, MAUREEN. "Oh no Juan, no Juan, no Juan, no," *The Observer* (London), April 28, 1968, p. 13. Color suppl.
4204. GRUNWALD, H. A. "The Disappearance of Don Juan," also in *The Light of the Past: A Treasury of Horizons* (New York, [1965]), pp. 232-241.
- 4210a. HAN, FRANÇOISE. "L'Avenir de Dom Juan," *Europe*, XLIV (Jan.-Feb. 1966), 88-98.
- 4210b. —. "Don Juan et la société," *Europe*, XLIV (March 1966), 225-240. Concludes previous entry.
- 4221a. HEUPEL, CARL. "Kulturbrücke andalusien. III. Sevilla—Don Juan als europäisches Symbol," *Zeitschrift für Kulturaustausch* (of the Institut für Auslandsbeziehungen, Stuttgart), XVIII, No. 1 (1968), 11-12.
- 4223a. HOLTHUSEN, HANS EGON. "Meaning and Destiny in European Literature," *ChiR*, XIV, No 4 (1961), 1-19. Five figures in world lit., including Don Juan. Apparently the same as, or reworking of, his "Was ist abendländisch? Fünf Leitfiguren der europäischen Literatur," *Merkur*, XIV (1960), 605-624. An article by him entitled "A Concept of Human Destiny in Western Literature," *PMLA*, LXXV (1960), 1-10, is not to be found there.  
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- 4233a. KIRK,IRENA. "Don Juan: The Legend, the Character, and the Inspiration," *Ante* (Los Angeles), II, No. 4 (fall 1966), 51-58.
- 4233b. \* KISSIN, B. "Don Juan," *Literaturnaya Entsiklopediya* (Moscow, 1930), III, 364.
- 4235a. \* LAÍN ENTRALGO, PEDRO. "El Encuentro," conf. VII, Reunión Anual de la Sociedad Española de Psicología. Madrid, 1961. Entry from Portabella Durán, No. 4342a.  
(LARCHER, CLAUDE. See No. 4075. Bourget's *Physiologie de l'amour* consists of fragments of a posthumous work by Larcher, written in the 1880's, collected and published by Bourget, acting as his testamentary executor.)

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- 4243a. \* LEMOS, CARLOS. "Don Juan Tenorio no era un enfermo ni un tonto," *La Prensa* (Barcelona), 1961.
- 4243b. LÉON, GEORGES. "De Molière à Mozart ou le jeu des familles," *Europe*, XLIV (Jan.-Feb. 1966), 99-104. Music inspired by Molière's play up to the time of *Don Giovanni*.  
—. (LIEBNER, See No. 3318. 214b.)  
—. (LÓPEZ, M. E. See No. 2208.8a.)
4253. LÓPEZ NÚÑEZ, JUAN. His book discussed by Portabella Durán, No. 4342a, pp. 411-413.
- 4254a. LUCAS, FRANK LAURENCE. *Literature and Psychology* (London, 1951), p. 90. Subsequent eds. carry the same pagination. Don Juan as a latent homosexual.
- 4254b. \* LUJÁN, NÉSTOR. "Variaciones sobre el tema de Don Juan," article, Barcelona, 1953. Entry from Portabella Durán, No. 4342a.
- 4254c. \* LUNEL, ARMAND. Article in *Les Nouvelles Littéraires*, concerning the 1950 Festival d'Aix. Possibly Molière? Entry from Portabella Durán, No. 4342a.
- 4256a. \* MACCHIA, GIOVANNI. *Vita, avventure e morte di Don Giovanni*. Bari: Laterza, 1966. Also with place of publication given as Bologna: Ponte Nuovo. *PMIA* adds "Contre scenari della commedia dell'arte, un opera regia e un dramma per musica." Rev. in \**Libri e Riviste d'Italia*, XIX (1967), 598-599; rev. by Giovanni Marchi, *NA*, D (1967), 263-264.  
—. (MACCURDY, RAYMOND R. See No. 3711. 47a. General as well as just on Tirso.)
4260. MADARIAGA, SALVADOR DE. *Don Juan y la Don-Juanía*. Discussed by Portabella Durán, No. 4342a, pp. 415-420.
- 4266a. MANDEL, OSCAR. "La Leyenda de Don Juan," *Asomante*, XXII, No. 1 (1966), 7-20; No. 2 (1966), pp. 7-23. Same as the Prologue to his *Theatre of Don Juan*.  
—. *The Theatre of Don Juan*. Add: "The Don Juan Story: A Symposium," *PrS*, XXXIX (1965), 176-185, consists of a rev. of the book by Bruce Cutler (pp. 176-180); a comment by Mandel himself (p. 180); comment on the book by Boyd Carter (pp. 181-182); a discussion

- of Don Juan and the theater of the absurd by James Roberts (pp. 182-183); and a discussion of Shaw's *Man and Superman* by Louis Crompton (pp. 183-185). Also rev. by T. S. Dorsch, *Year's Work in English Studies*, XLIV (1963), 26; rev. by Marcel Gutwirth, *RR*, LVI (1965), 156; rev. by William I. Oliver, *QJS*, L (1964), 329-330; rev. by Dale B. J. Randall, *CE*, XXV (1964), 559; rev. by Enrique Ruiz-Fornells, *Segismundo*, II (1966), 387-388; rev. by Robert E. Taylor, *RN*, XVII (1964), 122-123.
- 4270a. MANSOUR, GEORGE P. "Algunos Don Juanes olvidados del siglo XIX," *Revista de Estudios Hispánicos* (Alabama), II (1968), 251-263. Treats of *zarzuelas* by Bretón de los Herreros, No. 527; Rafael del Castillo, No. 604; and Nogués, No. 1351.
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4278. MARAÑÓN, GREGORIO. His ideas on Don Juan discussed by Enrique Barco-Teruel in his *Elogio y nostalgia de Gregorio Marañón* (Barcelona, [1961]), pp. 19-144, in a section entitled "Mito, biografía y biología de Don Juan." Also general.  
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4276. \* —. In his *Obras completas*, IV: *Artículos y otros trabajos*, ed. A. Juderías (Madrid, 1968). Also G. M.'s introd. to No. 4004, pp. 1065-74.
- 4277a. —. "Psicopatología del donjuanismo," *Obras completas*, III: *Conferencias*, ed. Alfredo Juderías (Madrid, 1967), 75-93. Given before the Real Academia Nacional de Medicina de Madrid, Jan. 24, 1924.
- 4289a. \* MESEGUER, PEDRO. Discussion of Don Juan in his *La Sexualidad en perspectiva total del amor humano*. I cannot locate the volume.  
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- 4301a. \* MORALES, MARÍA LUZ. "Don Juan, todavía . . .," article. Barcelona, 1963. Entry from Portabella Durán, No. 4342a.
- 4301b. \* —. "Saludo a Don Juan," *Diario de Barcelona*, 1953. Entry from Portabella Durán, No. 4342a.
- 4301c. MOREAU, PIERRE. "Le Mythe de Don Juan. IV. Don Juan et le donjuanisme dans la poésie et dans le roman

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- 4302b. \* NADAL, JOAQUÍN MARÍA DE. "La Herencia de Don Juan," *Diario de Barcelona*, 1959. Entry from Portabella Durán, No. 4342a.
- . (NAVARRO, MARÍA E. See No. 3935. 52a.)
- 4302c. \* NAVAS RUIZ, RICARDO. "Don Juan el burlador," *Boletín de la Sociedad Castellonense de Cultura*, XL (1964), 220-223.
- . (NOZICK, M. See No. 3749-3750.1. Also general.)
- 4307a. NUFFEL, R. O. J. VAN. "Don Juan dans les lettres belges," *Littératures*, X (1961), 17-37.
- 4308a. OLIVER BRACHFELD, F. "Die Furcht vor der Frau, in Sage, Märchen und Literatur," *Internationale Zeitschrift für Individual-Psychologie*, VI (1928), 442-456. Esp. pp. 446, 451, 453-456. Argues that fear of women lies in all actual Donjuanism as well as in the legend and similar legends as well.
4310. ORICO, O. *Don Juan o el vicio de amar*. Add: Discussed by Portabella Durán, No. 4342a, pp. 427-431.
- . (Ors. See No. 3935.53a.)
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4321. ORTEGA Y GASSET. See Nozick, No. 3749-3750.1.)
4321. —. "Para una psicología del hombre interesante." Add: Orig. in *RO*, III (July 1925), 1-22. It was to have been continued, but no more appeared, at least through 1934.
- 4321a. \* OSHIMA, T. "Don Juan in World Literature," *Jinbunkagaku* (?), No. 84 (Jan. 1966). May also be *Jimbungaku*, Doshisha Univ., Tokyo, 1950 on.
- 4321b. \* —. "A Study of the Model of Don Juan," *Hakusuisha*, May 1966. Reference to No. 116?
- 4322a. \* PALACIOS, LEOPOLDO EULÓGIO. "Don Juan y la mujer difícil, "in his *El Juicio y el ingenio, y otros ensayos* (Madrid, 1967), pp. 267-272.
- 4325a. PARLATO, LOUIS J. Writing his D. dissert. on "The Don Juan Theme in the French Theatre from its Origins to

- our Times." He teaches at St. Francis College, Brooklyn, N. Y. Entry dated 1965.
- 4327a. \* PAUWELS, LOUIS. "La Verdadera historia de Don Juan," *Meridiano* (Barcelona), 1957. (PEMÁN, JOSÉ M. See No. 1428a.)
- . 4330a. \* PENNA, J. O. DE MEIRA. "Donjuanismo brasileño," *Cuadernos del Congreso por la Libertad de la Cultura*, No. 95 (1965), pp. 33-42.
4337. PICATOSTE, F. "Don Juan Tenorio." Add: Discussed by Portabella Durán, No. 4342a, pp. 433-439.
- 4337a. PINTO, ALFREDO. *D. João Tenório na arte musical: Ensaio de música psicológica*. Lisbon, 1942.
- 4342a. PORTABELLA DURÁN, PEDRO. *Psicología de Don Juan: Práctica del enamoramiento*. Barcelona: Edic. Zeus, 1965. See comments under "Bibliography of Bibliographies," below No. B1a.
- 4343a. POYÁN DÍAZ, DANIEL. "Burla y convite de Don Juan. Constitución y destitución de un mito," in \*François Jost, ed., *Actes du IV<sup>e</sup> Congrès de l'Association Internationale de Littérature Comparée*, Fribourg 1964 (Hague-Paris, 1966), pp. 488-494. Reprinted in *PSA*, XLVII, No. 141 (1967), 233-246.
- . PROHASKA, LEOPOLD. *Geschlechtsgeheimnis und Erziehung: Psychologie und Anthropologie der Geschlechter*. Vienna-Freiburg-Basel, 1958. Portabella Durán, No. 4342a, says it contains material pertaining to Don Juan, or at least he lists it, referring to the Spanish trans., Barcelona, 1960. The German original does discuss theories to help account for a seducer's actions, but I could find no mention of D. J. himself.
- 4346a. PUCCINI, MARIO. "Don Giovanni, mito mediterraneo," *Minerva: Rivista delle Riviste*, year LX (Jan. 1950), 1-3. Formerly No. 4021.
4350. RANK, OTTO. *Die Don Juan Gestalt*. Orig. in *Imago*, VIII (1922), 142-196, as "Die Don Juan-Gestalt: Ein Beitrag zum Verständnis der sozialen Funktion der Dichtkunst." Expanded as a book.
- 4350a. —. "Psychology and the Sexual Era," part of Ch. iii of his *Psychology and the Soul* (Philadelphia, 1950), pp. 53-62, on Don Juan. Orig. in German as *Seelenglaube und Psychologie*. Leipzig-Vienna, 1930.

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- 4370a. \* RODERO, LORENZO. "Nacimiento, vida y muerte de Don Juan," in *La Risa del sexo*. Madrid, 1930. Essays on the sexual life.
- 4370b. RODRIGUES, URBANO TAVARES. *O Mito de Don Juan e o donjuanismo em Portugal*. Lisbon, 1960.
- . (ROSENKRANZ, C. See No. 2895.9a.)
- 4373a. \* ROSSI, ARTURO R. "Donjuanismo senil," in *Biotipología y ortogénesis* (Buenos Aires, 1944), I, 286. Entry from Portabella Durán, No. 4342a. I cannot trace it.
- 4377a. ROUSSET, JEAN. "Don Juan et les métamorphoses d'une structure," *NRF*, XXX (1967), 480-490. On Tirso, Molière, Goldoni, Hoffmann, etc.
- 4377b. \* ROYO VILLANOVA Y MORALES, RICARDO. "La medicina y los médicos a la cabecera de Don Juan," *Rev. Esp. de Medicina*, June 1931. I cannot locate this journal, but Portabella Durán, No. 4342a, pp. 441-443, discusses the article. He spells the name "Vilanova Morales," as does Cyberman, No. 3935.27a, who, however, has a slightly different title.
- 4378a. \* —. "Notas para una nueva biología de Don Juan," *Rev. Esp. de Medicina*, Nov. 1931. See previous entry. Also from Portabella Durán.
- . (RUANO. See No. 3935.56b.)
- 4380a. \* RUIZ CRESPO, ESPERANZA. "Don Juan décrépito," article appearing in Spain, Nov. 1953. Entry from Portabella Durán, No. 4342a.
4383. SAID ARMESTO, V. *La Leyenda de Don Juan*. Add: Discussed by Portabella Durán, No. 4342a, pp. 445-448.
- 4384a. SAINT-PAULIEN [Maurice Sicard]. *Don Juan: Mythe et réalité*. Paris: Plon, 1967. Origins, Tirso, etc. Mañara, pp. 83-111; Villamediana, pp. 57-67. Rev. by Henri Clouard, *RDM*, Jan. 1, 1968, pp. 98-100; rev. by \*Claude Elsen, *RdP*, LXXV (Feb. 1968), 156-157; rev. by Jacques de Ricaumont, *NL*, XLVI (Feb. 8, 1968), 4.
- 4384b. —. "Métaphysique et sociologie de Don Juan," *Écrits de Paris*, Sep. 1966, pp. 38-43. Tirso, Molière, etc.
- 4385a. \* SAINZ DE ROBLES, FEDERICO. "En torno al 'tipo' de Don Juan," *La Vanguardia*, Oct. 14, 1960.
- 4385b. \* —. "Vida y literatura de Don Juan," *La Vanguardia*, Nov. 3, 1960.

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4389. SALGOT, ANTONIO DE. *Don Juan Tenorio y donjuanismo*. Add: Discussed by Portabella Durán, No. 4342a, pp. 449-455.
- 4389a. SALINAS, PEDRO. "El Nacimiento de Don Juan," in his *Ensayos de literatura hispánica* (Madrid, 1967), pp. 158-167. Essay dates from 1943.
- . (SARRÓ, R. See Nos. 3935.58a and .58b.)
- 4405a. \* SERRANO ANGUITA, F. "Don Quijote y Don Juan," newspaper article, Barcelona, 1953. Entry from Portabella Durán, No. 4342a.
- . (SERVADIO, G. See No. 1640a. Introd. to Ital. ed., pp. 11-13, is general. U. S. ed., pp. 67-78, is longer and different)
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- SINGER, ARMAND E. "Don Juan Among the Psychiatrists," *LauR*, VIII (Spring, 1968), 27-35.
- . "The Don Juan Theme in Literature. "Twenty-five minute tape produced by Sound Seminars of Cincinnati, Ohio and published by McGraw Hill of New York. 1970.
- (SOLÁ-SOLÉ, J. M. See No. 3711.75b.)
- 4418a. STARKIE, WALTER. *Don Gypsy*. (London, 1936; New York, 1937). Pp. 454-457 of the New York ed., on Don Juan in Seville. Also see No. 3711.77a.
- 4423a. \* TEIXEIRA, LUIZ. Article on D. J. in Portuguese literature, *Diário de Notícias*, Jan. 17, 1942.
4433. VALBUENA, ÁNGEL. "En torno al psicoanálisis de Don Juan." Add: Supposed to be continued. Apparently never was.
- 4436a. \* VALLEJO NAGERA, A. "Informe psiquiátrico-forense sobre Don Juan Tenorio," *Gaceta Médica Española*, Madrid, 1959. Entry from Portabella Durán, No. 4342a.
- 4436b. \* VARAS, FELICIANO P. "Apunte sobre la fortuna de 'Don Juan' en Alemania," *Filología Moderna*, Nos. 19-20 (Apr.-Aug. 1965), pp. 223-245.
- 4440a. \* VILA SAN-JUAN, P. "Los Nietos de Don Juan," article in a Barcelona newspaper, Nov. 4, 1902. Entry from Portabella Durán, No. 4342a.
- . (VILLASECA, R. See No. 1793b.)
- . (WADE, GERALD E. See No. 3711.87.)
4447. WEINSTEIN, LEO. *The Metamorphoses of Don Juan*. Rev. by A. E. Singer, *SAB*, XXVI (May 1960), 7.

- 4452a. WITTELS, FRITZ. "The Position of the Psychopath in the Psycho-Analytic System," *International Journal of Psycho-Analysis*, XIX (1938), 471-488, *passim*. Don Juan discussed all through the article.
- 4456a. ZAMBRANO, MARÍA. "El Cid y Don Juan: Una Extraña Coincidencia," in her *España: Sueño y verdad* (Barcelona, 1965), pp. 55-65.

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