CONTENTS

Double View in Doctor Faustus ........ William W. French 3
Blifil and Henry Fielding’s Conception of
Evil ............................................ Judith G. Stitzel 16
Shelley’s Demogorgon ....................... Duncan Williams 25
I Due Foscari: From Byron’s Play to
Verdi’s Opera ................................ Scott Stringham 31
The Epithet “Guinea” in Central
West Virginia .............................. Avery F. Gaskins 41
Hardy’s Farmer Boldwood: Shadow of a
Magnitude ................................... Robert W. Clarke 45
The Secret Agent and Under Western Eyes:
Conrad’s Two Political Novels ........ John H. Johnston 57
Rectification of an Image in Colette’s “Le Dernier Feu”
and of the Publication History of
Les Vrilles de la Vigne .................... Eleanor R. Gibbard 72
The Three Levels of “The End of Something” . . . Harry Barba 76
A Letter from Margaret Mitchell ............. John H. Draper 82
Autobiographical Elements in the
Novels of Erich Maria Remarque ......... Harley U. Taylor 84
The Critical Reception of Capote’s
Other Voices, Other Rooms ............ Dianne B. Trimmier 94
Second Supplement to The Don Juan Theme, Versions
and Criticism: A Bibliography (1965) . . Armand E. Singer 102

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 some-
thing not at all connected with the Don Juan theme. A dagger in-
dicates 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 sup-
posedly being compiled by members of the Romance
Language Department at Hebrew University, Jerusalem,
Israel (1965).

(Gendarme de Bévotte, No. 4186, has a bibliography of

Armand E. Singer

103
criticism only, pp. 517-524. His No. 4187 II, 277-280,
lists versions.)

and XVII (1955), 214.

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

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

Valle, Rafael Heliodoro. “Bibliografia 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 inci-
dent involved a double invitation as well.
THE DON JUAN-LIKE FIGURE IN LITERATURE


---

(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.

---

(ESEPONCEDA. 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 LEGA, MATEO. See No. 214.)

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

158a. Foujita, Tsuguharu. (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.)

OTHER THEMES AND LEGENDS CONNECTED WITH THAT OF DON JUAN

206a. L’Arnau, Comte [Arnaldo or Arnau de Mataplana], 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 “Mataplana.”)

(Olivares, El conde duque de. (Portabella Durán, No. 4342a, lists G. Marañon’s 1936 study on Olivares under Don Juan material. I can see no connection.)

V. THE DON JUAN THEME: VERSIONS


(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 Gilierto’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 “Alvarez.”


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 folk tale version of the "Brave Tailor" story.


---. *Salita at buhay na pinagdaaman 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. Lasamana. A Filipina lady tells me that it is a traditional ballad story not related to the Don Juan legend. Cf. No. 370.


386a. Anthoine, 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* (1876; = the second part of his *Femmes fatales*).


388a. *---. Les Mémoires d'un jeune Don Juan.* 1907? Apparently same as previous entry.


(ARIBAS CASTRO, L. See Lluarca.)

(ARROYO, C. DE. See L. Millá Gaciló.)


(AVECILLA, C. See C. Rodriguez Avecilla.)

424. Barret d'Autreville, 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 Bežezki.)

*Bernis, Joseph María. La Veillade de Tots Sanits. Catalan* theatrical work. Tortosa: Libr. Bernis, 1898. Portabella Durán, No. 4342a, says it is a Don Juan work. (Trans.: "All Saints' Day Celebration."")

(ESCABRÍ, J. See Casademunt.)

(BLANCO, L. See L. Andrade.)


(BONAVIA, S. See L. Millá Gaciló.)


556. Byron, George Gordon, Lord —. *Don Juan.* See Nos. 556a, 1293, and 1796. Also see No. 3796.1.

---. *Don Zuan.* 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

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

**Caballero Audaz** [José María Carretero Novillo], 1888—. *Don Juan español y eterno*. Col. Miniaturna, 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.

(GALLEJA. See E. Gómez Gereda.)

---

**Camino Galicia**, L. P. See León Felipe.

---


---

**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 Brie, *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'Equipe, put on Pushkin's *Don Juan*. In *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).

---


(Carlson, D. See No. 709a.)

---

(Carretero Novillo, José María. See Caballero Audaz.)


---


---

(Castanyas i Borràs, Valentí. See Dova.)

---

**Castro Alves, Antonio De, Don Juan da morte.** Br. Mentioned in a work on the Don Juan legend.

---


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


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 anachronistic and misogynistic. The observations date from June 14, 1936 and Jan. 31, 1937.

(Collado, P. Juanoesc. Listed in Bibio, 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.

(Coubray, L. de. See Louvet de Coubray.)

(Daigle, J-C. See Monclair.)

(Dannay. See E. Queen.)

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

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


(De Pena, H. See under Pena.)

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


Dietrichstein, Leo, 1865 or 1867-1928. *El Eterno Don Juan* ("The Great Lover"). Portabella Duran, 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 Rodriguez Aveilla. 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.


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.

Philological Papers (Volume 17)

722b. Don Juan Palomo. A magazine, 1895—, published in [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.


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.


774b. ———. Now When the Day Is Fading. Song from Act I of Mozart's Don Giovanni, arr. by Erickson.


788b. Feliú 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.


PHILOLOGICAL PAPERS (VOLUME 17)

924b. HAERTLING, PETER. Niembsch oder der Stillstand. Novel. West Ger. 1965. A Don Juan story involving the real-life figure, Nikolaus Niembsch von Strehlenau, who wrote a famous Don Juan dramatic poem under his pen name of Lenau.

(HARDOUIN, MARIA, L. E. See Le Har douin.)


991a. HoRT, JULIUS. La Quinta de Don Juan. “Jugueté cómico original.” San Felio de Llobregat, 1913. Adapted for the Spanish stage by José Pablo Rivas.


(IDRESS, RAMEY. See Tibbles.)


(JARO, J. SEE J. ALFONSO.)


(KELLER, See Nos. 606a and 1027.)


1044a. KARAJAN, HERBERT VON. Production of Mozart’s Don Giovanni in which the hero is made into a 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.


1048a. KELLEY, BARBARA [Barbara E. Oquist]. Don Juan. Song. C. Aug. 2, 1965. She did both the words and the music. (KIERKEGAARD. See William Styron.)

1054a. KINGSLBY, GERSON. Arr. of Mozart’s Hold My Hand, Giovanni. C. Oct. 1964. This is Là ci darem la mano, from Don Giovanni, Act I.

1054b. —. 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.)

1081a. 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.

(LAUTROLL. See M. CAVEL.)


1101a. *LE HARDOUIN, MARÍA [Sabine (d’Houthorn) Viala], 1914—. Passage de Don Juan. A “literary work,” says Portabell 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.)

1128. LERMOFF, ROBERT. Gerd 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.


1151b. (LORIS, R. See Tibbles.)

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.


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.


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.


(MARIANO, F. See H. Moore under "Paintings.")

1201. **MARRIÈRE A FONTS, MANUEL. El Tenorio de Vilanories.** "Possa en un acte en prosa." Barcelona, 1904. Portabella Durán, No. 4342a, has "en Vilanories," which I assume refers to the same work. My original No. 1201 should carry no number.

1203a. **Martí Rosselló, Jordi. El Tenorio de este año.** Entry from Portabella Durán, No. 4342a. I cannot locate it.


(———. (Merino García-Pierrat. See Rodríguez Aveccilla, No. 1553b.)


1241b. **———. El Tenorio. Monólech.** This one I cannot trace.

1241c. **———. 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.


1243. **Millà y Navarro, Mariano. El Tenorio en broma.** "Animalada ascribida al verso quemado, questellano y valensiano por el Dr. Tranquilo, seud. de . . ., que no pertenece a niscuna cademia." Barcelona, 1919. It was
reprinted in 1933, with the preceding humorous description slightly modified, this time the pseudonym being “Nofre Lonzón.” The Catálogo general... (1901-30) lists the work under Millá y Navarro. The 1931-50 sequel lists it under Millá Gacío 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 Millá Navarro, though cross referencing to Millá Gacío. Gacío’s son, incidentally, was named Angel Millá Navarro.


1249. —. Miguel Mañara. See R. Palester. I assume that Palester based his work on No. 1249, not No. 1250.


1258. Molière. Don Juan. See Nos. 541a and 853a.


1262a. \* Moniuszko, Stanisław, 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 Cánzer 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:
Philological Papers (Volume 17)


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. Sabastiend.

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.

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. 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.

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.


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.
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.


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).


1371a. (Oquist, B. See B. Kelley.)

1371b. 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.

PAINTINGS, ETC.


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.


1408. *Zuloaga, Ignacio, 1870-1945. Correct: Jacinto 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.


1428a. *Pemán y Pemartín, José María, 1897—. La Resurrec-


1553a. *Rodríguez, Urbano.* *O Castigo de Don João.* 1948. Mentioned by Rodríguez himself in No. 4370a, but I have not been able to trace it. The youngest Rodríguez (Urbano Tavares, Portuguese) was born in 1923 and has done novels, stories, etc. The older Rodríguez (Urbano, also Portuguese), born 1888, is a playwright.


1579a. Rusiñol y Prats, Santiago, 1861-1931. *Don Gonzalo i Don Joanet, fan un Tenorio discret.* Barcelona. All the data given by Portabella Durán, No. 4342a, in his entry.


Servadio [Mostyn-Owen], Gaia. *Don Giovanni.* (II Dis-
soltato punito.) Ital, Milan, 1968. Short novel in dialogued 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 Dona Ana. And see Nos. 1299a, 1698a, and 3643.8, and the entry just before 1299a.

1644. ——. Man and Superman. See No. 1698a.


1660b. SIMON, PETER. Don Juan in Hosannah. Play. The previous entry, revised, with additions, c. March 6, 1968, by Peter Malvin [sic] Simon, Sociedad de Amigos de Don Juan Tenorio. A society, founded Nov. 16, 1949, to have a “carácter mixto de Academia Literaria y Orden de Caballeros.” The group honors Zorrilla as the writer in whose myth of Don Juan is really incarnated. Cf. my No. 1712.

1665a. SOLDEVILLA ZUBIRI, FERNANDO, 1894 —. Don Juan. 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.

1666a. * SOLIS, DIONISIO VILLANUEVA y OCIOA, 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 Solis' No hay plazo que no se cumpla. N. Adams, my No. 3935.2, thinks he meant Tirso, not Moreto, and probably Zamora, not Solis. F. Kelly, Historia de la lit.

1675a. ** STARKIE, WALTER. Don Gypsy. Barcelona, 1944. Entry from Portabella Durán, No. 43424a. 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.

1675b. ——. 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.


1692. STRAUSS, RICHARD. Don Juan. Add: see L. Mail.

1693a. † 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."


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.")


Armand E. Singer 129

In Corte de amor, 1903. (Character Augusta del Fede, a female Don Juan.)

1772. ———. Sonatas. See No. 1314a.


1779a. * Váz 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.


1793b. * Villaseca, Rafael. Don Juan y los Don Juanes. Spain. Only data voucheded 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.


VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS


2107. Cueva.

2108. Ferreira.
-1. (Fernández. See No. 2379.1a.)

2111a. Loubayssin.
PHILOLOGICAL PAPERS (VOLUME 17)


2153. Byron.


2155. Casanova.

——. (Terry, B. See No. 3772.32b.)

2183. Tenorio Family.


2186. Villamediana.

-1. Alonso Cortés, Narciso. La Muerte del conde de Villamediana. Valladolid, 1928.

——. (Saint Paulien. See No. 4384a, pp. 57-67.)

2208. Faust.


——. (Lemoine. See No. 3118.1.)


2240. Álvarez de Azevedo: Noite.


2243a. Alyoshin.

-1. * Alyoshin, S. Discussion of the play in his own P'yesy (Moscow, 1962), pp. 137-145. (Trans.: “Plays.”)


2289. Don Juan.


ARMAND E. SINGER


Don Leon.


2326. Feast of the Statue.


——. (Beatty, F. See No. 2556.23a.)


-4. Rev. by John Keats in the Champion, Jan. 4, 1818, which I saw only reprinted in The Poetical Works and Other Writings of John Keats, ed. Harry Buxton Forman, revised by Maurice Buxton Forman, V (New York, 1939), 252-256.


2379. Tan largo.

-1a. Fernández, Xavier A. “Una Fuente portuguesa de Tan largo me lo fiáis,” Grial, IV (1966), 408-418. (Source is Ferreira’s Eufrosina.)


2384. Anouilh: Orinifle.


(Wegener, A. See No. 3711.89.)

2399. Apollinaire: Tris Don Juan.


AUDEN.
PHILOLOGICAL PAPERS (VOLUME 17)

2419. Balzac.

2424. Barbey d'Aurevilly.


2450. Beethoven.
-1. Prog. notes to Westminster recording, No. W 9008 (formerly 18189). (1963.)

2480. Bishop.

2493b. Blok.

2505. Bommann.
-1. Rev. by Heinz Dietrich Kenter, Die Literatur, XXIX (1926), 46.

2522. Brecht: Don Juan.

Armand E. Singer

the International Comparative Literature Association (The Hague, 1966), II, 875-881.

Brecht: Puntla.
-1. (Temkine. See No. 3258. 144a.)

2527. Bretón de los Herreños: Cosas de Don Juan.
-1. (Mansour, George P. See No. 4270a.)

2539. Browning.


2541a. Brustein.
-1. Rev. in Time, XCV (June 15, 1970), 87. Also general.

2556. Byron: Don Juan.
-23a. Beaty, Frederick L. "Harlequin Don Juan," JEGP, LXVII (1968), 395-405. Argues that No. 326 was probably an immediate source for Byron.


-45a. Engels, Friedrich, 1820-1895. Reputed to have written about Byron’s Don Juan from the socialist viewpoint. I could not locate it.


-51b. Hassler, Donald M. “Marino Faliero, the Byronic Hero, and Don Juan,” KSI, XIV (1965), 55-64.


-85a. Robertson, James M. The Whig Aristocrat as an Ideal
PHILOLOGICAL PAPERS (VOLUME 17)


2556a. Byron: Don Zuan.


2599a. CASONA.


2604. CASTILLO.

-1. Mansour, George P. “El Convidado de piedra, a zarzuela by Rafael del Castillo,” Hispania, XLVIII (1965), 811-815. And see No. 4270a.

2605-2606. CASTRO ALVES.


2616.


2620a. CHERKASÉNKO.


2633. CICOGNI.


2658. CORNEILLE.


2659a. CORSARO.


2700. DIBDIN.


2777. ESFRONCEDA: Estudiante.


PHILOLOGICAL PAPERS (VOLUME 17)


2813. Flaubert: Madame Bovary.

2814. Flaubert: Nuit.

2839.

2840. Frisch.

---

2865. Ghelderode.

2895. Grabbe.


2991b. Horváth.
---
(Dietrich, No. 4130a, p. 39.)

3026. Jelusich.
-1. Rev. by Heinz Dietrich Kenter, Die Literatur, XXXIV (1932), 527.

3044a. Karajan.
---
Rev. in Opera News (N.Y.), XXXIII (Jan. 4, 1969), 21-23.

3054. Kierkegaard.

---


3070. Kosach.


3085. Lagos.


3100a. Lawrence.


3118. Lenau.

-1. (Oehlmann, Werner. Ed. *Don Juan*. This is not Lenau's work, as listed in another bibliog., but Molière's.)

3147d. Liszt.

-2. Rosen, Charles. Prog. notes to Epic recording, No. LC 3878. (1964.)

3177. Machados.

-1a. Ackerman, Stephen H. "The Machados and Don Juan,"

3184a. Malipiero.


3237. Mérimée.

-2a. Caravaca, Francisco. "¿Plagió Mérimee el Don Alvaro del Duque de Rivas?" *Torre*, XIII, No. 49 (1965), 77-135. Also in *RL*, XXIII (1963), 5-48, under title "Mérimée et le Duque de Rivas: Essay de literatura comparada." His name is also listed as François Caracava [sic].

3241. Mielants.


3249. Milosz: M. Mañara.


3264. *ARMAND E. SINGER*


3287. Mérimee.

-2a. Caravaca, Francisco. "¿Plagió Mérimee el Don Alvaro del Duque de Rivas?" *Torre*, XIII, No. 49 (1965), 77-135. Also in *RL*, XXIII (1963), 5-48, under title "Mérimée et le Duque de Rivas: Essay de literatura comparada." His name is also listed as François Caracava [sic].

3241. Mielants.


3249. Milosz: M. Mañara.


-1b. Rev. in *Figaro*, April 11, 1951.

-1c. Rev. in *FL*, March 1, 1958.


-1g. Fouras, H. Rev. in *FL*, March 1, 1958.


-3c. Jakštas, A. Rev. in Židinys (Kaunas), May 5, 1926.
-3g. Mauriac, Claude. Rev. in Figaro, Sept. 25, 1957.
-3i. Miomandre, Francis de. Rev. in Sélection, June 1, 1935.
-3j. ———. “L’Espagne et le mystère de Don Juan,” L’Occident, March 25, 1939.
-3o. Rousselot, Jean. O. V. de L. Milosz (Paris, 1949), passim.
-3q. Rusu, Matei. Rev. in La Vie, III (March 15, 1914), 247.
-3r. Schumberger, Jean. Rev. in NRF, XI (1914), 729-731.
-3s. V [Igneron], J [Jean]. Rev. in Croix, March 13 and 20, 1958.
-3u. Milosz: Scènes.
-3w. Molière.
-3ac. (Camus, Albert. See No. 579.)
-3ah. Doolittle. See No. 3258. 64a.
-3ak. Rev. by Genêt, NY, XLIII (March 11, 1967), 149-151.
-3an. Hall, H. G. See No. 3258. 64a.
-3ap. Hubert, J. D. Correct entry to read: “Ch. xi, pp. 113-129, and passim.”
-3at. Lawrence, Francis L. “The Ironic Commentator in Mo-


-140c. "Le Don de Dom Juan ou la naissance de la comédie," Critique, XXIV (1968), 251-263. Apparently a review of No. 3258.8b, or at least a part of it.


-.154. Villiers. See No. 3258.64a.

3270. Montherlant: Dom Juan.


3281. Mörikes.


3289. Devil's Eye.
Armand E. Singer

national Meeting of the Asociación Internacional de Hispanistas in Mexico City, Aug. 27, 1968. Prof. Lida was then at Brandeis Univ.


Sutherland, Donald. "Don Giovanni," PrS, XXXVII (1963), 36-83.

(Worthington, Mabel P. See No. 4454, which uses D.G. as the basis for discussion.)

Musset.

(Mansour, G. P. See No. 4270a.)

Obey.


Obey: Don Juan.


Obey: Homme.


Obey: Trompeur.

3643. SHAW: Don Juan.

-3644. SHAW: Man and Superman.


3686. STERNHEIM.
---. (Blei, Franz. See No. 493a.)
3692. STRAUSS: Don Juan.
- 5b. Herzfeld, Friedrich. Prog. notes to Deutsche Grammophon Gesellschaft recording, No. LPM 18960. (1964.)
3694a. STYRON.
3695. SUBERVILLE.
3711. TELÉZ.
- 14a. Cabezas, Juan Antonio, "Tirso de Molina y su 'Don Juan'," Lectura (Mexico City), CLXVII (1967), 29-34.

---. (McDowell, R. E. See No. 2556.61a.)
---. (Mills, C. H. See No. 3644.49c.)
---. (Ruano. See No. 3935.66b.)
Philological Papers (Volume 17)

-75.
Sloman, Albert E. His book on the Burlador no longer expected to appear.

-75a.

-75b.

-77a.

-82a.

-86a.

-86b.
Wade, Gerald E. "The Authorship and Date of Composition of El Burlador de Sevilla," Hispano, No. 32 (1968), pp. 1-22. Suggests Tirso wrote the Tan largo between 1612-1616 and changed it to the Burlador form in 1617 or 1618.

-87.

-87a.

-87b.
———. "Further Notes on El Burlador de Sevilla," BCom, XVIII (fall, 1966), 29-32. And see Nos. 2183.2 and 2183.3.

-89.

3729.
Tomasi (opera).

Armand E. Singer

-4a.

3732.
Torrente Ballester.

-1.

-2.

-3.

-4.

3750.
* Unamuno: Hermano Juan.

-1.
* Article in Revista de la Universidad de Madrid, vol. XIII (1964), homage No., discussing U.'s tragic life, details of which are revealed in Hermano Juan.

-2.

-3.
Salinas. Change No. from orig. bibliog. entry.

Vaillard.

-2.

3772.
Valle-Inclán: Sonatas.

-1a.

-1b.
(Alonso, A. See No. 3772.34c.)

-1c.
(Anderson Imbert, E. See Nos. 3772.5 and -34c.)

-6a.

-6b.

-11a.

-13.

-15a.

-16a.
———. "Psiquismo: The Principle of the sonata of

(Ortega y Gasset. See No. 3772.34c.)


—. *Speratti-Piñero, E. S. See No. 3772.34c.*


—. “La Última derrota de Bradomín.” Formerly No. -32a.
A short bibil. of D.J. versions and crit. included.

Ibarra, Fernando. “¿Hasta cuándo será Don Juan español?” On Zorrilla and general. Unpublished as of Jan. 1968. Prof. Ibarra was at the time at the Univ. of Florida. (Lida, D. See No. 3318.214a.)

* Marquina, Eduardo. His observations on the non-performance of Zorrilla’s play, in the ABC (Seville), Nov. 8, 1938, caused a special belated performance in the Gran Teatro Cervantes, Nov. 26. This ABC was published from July 23, 1936 to April 5, 1939, by the anti-Franco journalists who escaped from Madrid to Seville (see Kessel Schwartz, RomN, VII [1966], 117.)


* Ruano, Nazario. Muerte de amor: Don Juan Tenorio y San Juan de la Cruz. Mexico City, 1962. On Zorrilla or Tirso?


Zorrilla: zarzuela.

Adams, Nicholson B. “Don Juan Tenorio: 1877,” in Homenaje a Ángel del Río (1961-1962), special No. of RHM, XXXI (1965), 5-10. Add to entry in original bibil.

Mansour, George P. “The Don Juan Tenorio, Zarzuela of


VII. THE DON JUAN THEME: GENERAL CRITICISM

(Rebál, J. L. See No. 3935.1a.)


4004. Agustín, F. See No. 4276, below.


—- Les Annales; Conferencia: Journal de l’Université des Annales, July-Nov., 1966, contains a series of five articles, mainly general, on D.J., entered under proper names.

4021. Anón. See No. 4346a.


—-. See No. 2541a.)

4043a. * Argente, Baldomero. “Última aventura de Don Juan,” La Vanguardia (Barcelona), 1948. Entry from Portabella Durán, No. 4342a. Refers to which version?


4046a. Aubry, Yves. Preparing a work on Don Juan in France from 1830 to 1848. In progress June, 1967.


(BARCO TERUEL, E. See Nos. 4271-4278.)


BAUER, ANA FRANCISCA. "Teología y religión en Don Juan," *Stylo* (Temuco), No. 1 (1965), pp. 91-98.

BENÍTEZ VINUEZA, LEOPOLO. "Don Juan: El Antí-Mor," *Casa de la Cultura Ecuatoriana* (Quito), I (Jan.-March 1945), 27-80. Elsewhere in the journal the author’s name is spelled Bénites.

BERVEILLER. Discussed in Portabella Durán, No. 4342a, pp. 393-398.


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.

BOURGET, PAUL. See below, under Larcher.

(CABA, P. See No. 2208.1a.)

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.


CAMUS, ALBERT. His famous essay discussed by R. Gay-
**PHILOLOGICAL PAPERS (VOLUME 17)**

(DOMINGO, José. See under versions.)

---


---

**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.

---


---


---

**4160b.** ———. Something in *Autores dramáticos contemporáneos* on Don Juan.

---


---

**4170a.** García Martí, Victoriano. See No. 851. Discussed by Portabella Durán, No. 4342a, pp. 405-409.

---


---


---

**4184b.** Gendarme de Bévote, 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.)

---


---

**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. 1 of my No. 4200.

---


---


---


---


---


---


(Ibarra, F. See No. 3935.40a.)

---


---


---


---

(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.)
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),
559; rev. by Enrique Ruiz-Fornells, *Segismundo*, II
(1964), 122-123.

4270a. MANSOUR, GEORGE P. “Algunos Don Juans olvidados
del siglo XIX,” *Revista de Estudios Hispánicos* (Ala-
bama), II (1968), 251-263. Treats of zarzuelas by Bretón
de los Herreros, No. 527; Rafael del Castillo, No. 604;
and Nogués, No. 1351.

4278. MARAÑÓN, GREGORIO. His ideas on Don Juan discussed
by Enrique Barco-Teruel in his *Elogio y nostalgia de
Gregorio Marañón* (Barcelona, [1961]), pp. 19-44, in
a section entitled “Mito, biografía y biología de Don
Juan.” Also general.

4272. ———. *Don Juan*. Discussed by Portabella Durán,
No. 4342a, pp. 421-425. Also see No. 2208.10a.

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 com-
pletas, 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.

4301a. MORALES, MARÍA LUZ. “Don Juan, todavía . . . ,” article.
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

4302a. MYERS, GEORGE [avocat à la Cour]. “Le Mythe de Don Juan. V. Don Juan devant la justice, ou le séducteur humilié,” Les Annales; Conferencia: Journal de l’Université des Annales, LXXIII (Nov. 1966), 26-36.


(NAVARRO, MARÍA E. See No. 3935. 52a.)


(Nozick, M. See No. 3749-3750. 1. Also general.)


4310. ORICO, O. Don Juan o el vicio de amar. Add: Discussed by Portabella Durán, No. 4342a, pp. 427-431.

(Obs. See No. 3935.53a.)

4312-

4321. ORTEGA Y GASET. 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.


4325a. PARETA, 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.


(PEMÁN, JOSÉ M. See No. 1428a.)


(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.


4350. RANCK, 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.


4433. Valbuena, Ángel. "En torno al psicoanálisis de Don Juan." Add: Supposed to be continued. Apparently never was.


Armand E. Singer