extra pages to be inserted in
West Virginia University
Philological Papers,
ADDENDA TO THE SECOND SUPPLEMENT TO THE DON JUAN THEME, VERSIONS AND CRITICISM: A BIBLIOGRAPHY (1965)

III. BIBLIOGRAPHY OF BIBLIOGRAPHIES

---. Cymerman, C. See No. 3935.27a. Contains a short list of versions and criticism.

IV. THE DON JUAN THEME: ORIGINS

THE DON JUAN-LIKE FIGURE IN LITERATURE


V. THE DON JUAN THEME: VERSIONS


517a. *Brand, Christian. My Ladies' Tears. Appeared in Ellery Queen's Mystery Magazine and Ellery Queen's Crime Carousel sometime during the years 1964-1968, according to the Short Story Index, which lists it under “Don Juan.”

(Brascia, A. See No. 1295d under “Motion Pictures.”)


688a. DeMaria, Read: Don Juan in Lourdes.

(Falanswa, X. See Welke, J.)

851. García Martí, V. See entry following No. 4170a, above.


MOTION PICTURES, ETC.

1295c. *Don Juan. Azteca* [Films Distributing Co. ?]. 1968. Referred to incidentally in 3295d1l. I can find no reference to it in L. C. copyrights, etc.

1295d. *Don Juan. Italian film directed by Alfonso Brascia, with Robert Hoffmann and Barbara Bouchet in the lead roles. 1970(?).

1514b. REYNOLDS, JOHN. *Don Juan and Marsilia.* One of the thirty stories in his *Triumphs of God’s Revenge Against the Crying and Execrable Sinne of Wilful and Premeditated Murther.* London, 1633. Eng. Despite the title, Don Juan in the story is not a seducer, nor does he wrong his wife Marsilia. It is his father Sebastian who commits incest with his son’s wife, then murders his own wife with the younger woman’s help. He is described as an old lecher and in league with the Devil. Marsilia is thrown from her horse and has her brains kicked out, possibly through divine intervention. The father is beheaded by decree of the local judges, after which the dead girl’s corpse is publicly burned. The tale takes place in Portugal.

1553a. RODRIGUES. Read “younger” for “youngest.”


VI. THE DON JUAN THEME: CRITICISM OF INDIVIDUAL WORKS

2107a. DELICADO.


2247a. ANDREINI.


2379. *Tan largo.*


2467. BERTIN.


2493b. BLOK.


2539. BROWNING.


2556. BYRON: *Don Juan.*


(= Kemper, G. See No. 2539.41c.)


BYRON: Don Juan.

*Rev. in World Premieres, XV, No. 1 (1963), 16.

ESPRONCEDA: Estudiante.


FRISCH.


GRABBE.


GRAU.


KIERKEGAARD.

Ors. Read “d.” for “dp”


Skjoldager, Emanuel. “Søren Kierkegaards enten-eller,” Kierkegaardiana (Copenhagen), VII (1968), 93-112. Only peripheral connection with Enten-Eller or D. J.

MALIPiero.

*Rev. in Opera, XV (1964), 725.

MASSINE.


MÉRIMÈE.


MOLIÈRE.


MONTHERLANT: Don Juan.


Don Giovanni.


Don Juan.

Rev. in Rascal (Chicago, Ill.), VIII (Jan. 1971), 30-35. Also general.

MOZART: Don Giovanni (1787).

- 88b. *Anon. Booklet accompanying London Records OSA-1434 recording of D.G. 1970(?). Doubtless shows author credit, but I have not seen the item.


3431-

3434. Pérez de Ayala.


3488. Pushkin: Kamennyi Gost.


3643. Shaw: Don Juan.

- ----- (Mills, J. A. See No. 3644.49d.)

3644. Shaw: Man and Superman.


VII: THE DON JUAN THEME: GENERAL CRITICISM

(Anderson, D. See No. 33184a.)
(Anonymous. See No. 3295d.1.)


4177a-b. García Berrios, Antonio. "La Figura de Don Juan en el postromanticismo español" and "El Mito de Don Juan sometida a revisión." Recent versions of the theme, according to the author, who notes that they are in the "Anales de la Universidad de Murcia, 1966. XXIV. pp. 1 y ss. y 1963 XXV. pp. 71 y ss. de 1966 y 1967, respectivamente." The ref. appears garbled, but I cannot locate the periodical to check.


