

25. Rubén Darío, *España contemporánea*, pp. 38-44; 45-53; 158-168; 169-179; 199-200; 226-230; 231-232.

26. Rubén Darío, *Cabezas* (Buenos Aires: Ediciones Mínimas, 1916), pp. 29-34; 59-63; 103-107. (*Obras completas*, XX, tercera serie, 1929.)

27. Rubén Darío, *Semblanzas*, in *Obras completas*, XV, tercera serie (Madrid, 1927).

28. Dato que me facilitó Ernesto Mejía Sánchez. En una carta que Rubén Darío escribió a Enrique García Velloso, con fecha de "Viernes" (agosto 1912), hay referencia al "teatro y detalles," que según José Marcos Carioni tiene que ver con el propósito de Rubén Darío y García Velloso de llevar a la escena el poema "La princesa está triste," en *El hogar* (Buenos Aires, s.f.), p. 42. Me dijo Ernesto Mejía Sánchez, "Pero ese suelto, ni la carta misma, justifican el propósito de colaborar en una obra dramática con García Velloso a excepción de la frase final: 'No descuide lo que es de su absoluta autocracia: es decir, teatro y detalles,—porque, innegablemente es V. para ello el único'; pero tampoco esta frase es muy decidora."

29. En Prólogo, "Melancólica sinfonía" de Rubén Darío a *Teatro de ensueño* de Gregorio Martínez Sierra (Madrid, 1905), p. 14.

The Lima Theatre, 1966-67

DANIEL R. REEDY

ROBERT J. MORRIS

Even before the birth of a national drama in the early nineteenth century, Lima was a city which took pride in its cultural achievements and well-established literary tradition, particularly the deep roots of a strong theatrical heritage. Ritualistic presentations by the Incas preceded Pizarro; the Church had fostered religious representations even during the early days of the Conquest; and the Golden Age *comedia* was, and still is, a perennial favorite in the City of the Kings. Throughout the seventeenth, eighteenth and much of the nineteenth centuries, the theatre in Lima enjoyed a high degree of popularity and was not inferior by comparison with that of Mexico or Buenos Aires, the other two centers of colonial culture, as is evidenced by Guillermo Lohmann Villena's excellent study, *La historia del arte dramático en Lima durante el virreinato* (Madrid, 1945). In contrast with those earlier periods, however, twentieth-century Peru has witnessed only a phlegmatic effort to produce pieces worthy of attention beyond her own national boundaries.

Peru's dramatic stagnation is, it would seem, the result of some of the most common theatrical pitfalls, although no one of them has loomed more menacingly than another. The problem is not entirely due to a lack of talent nor to an uninterested and unappreciative public. Some blame is due the established dramatic groups and companies which all too frequently have been commercially oriented and consequently have chosen to present the more popular or traditional works as assurance of economic success. This practice has not provided an incentive for local

artists. Many national talents have found it necessary to dedicate themselves to translating foreign successes, to imitating the popular indigenous themes such as *Ollantay*, and to adapting nineteenth-century successes such as Felipe Pardo y Aliaga's didactic *Los frutos de la educación* (1829) or Manuel Ascencio Segura's lightly satirical and *costumbrista* works, *Sargento Canuto* (1839) and *Ña Catita* (1856). Also, there have been too few theatres with adequate accommodations for either the artists or the public. Finally, although not by way of concluding this enumeration of Peru's theatrical ills, the advent of improved and often sensational motion pictures was a serious deterrent to the country's already dark theatrical future. For these and numerous secondary reasons, only a few contemporary Peruvian playwrights have felt it economically advantageous to continue writing original plays for money.

Only within the past two and one-half decades has there been a renewal of interest, desire and encouragement to reestablish a truly national theatre with universal appeal and scope. It was not until 1946 that the Dirección Nacional de Teatro was established with the purpose of ameliorating the sterile dramatic situation existing throughout the country. Funds were appropriated by the State to provide locales suitable for dramatic productions, appealing and effective propaganda, as well as publishing outlets for the dramatists. Momentum thus began to increase and public interest rose steadily, though slowly.

The new hope afforded the national playwrights was further raised by the public's favorable reaction to new works—new in theme and technique—such as Sebastián Salazar Bondy's *Amor, gran laberinto* and *Los novios* (1947). Salazar Bondy, more than his contemporaries, was keenly aware of the necessity of veering away from national folkloristic tendencies and obvious imitations of foreign models. Since 1947 other Peruvian dramatists have followed suit, the most popular of these being Enrique Solari Swayne, who penned *Collacocha* (1955); Julio Ramón Ribeyro, the author of *Santiago el pajarero* (1960); and Rafael del Carpio, *La chicha está fermentando* (1963). None, however, has equaled Salazar Bondy's success or talent, and none has contributed as much to the reanimation of his country's passive theatre-going public.

Along with the Dirección Nacional de Teatro and the appearance of successful national playwrights, other factors have entered into this slow but marked renaissance in the Peruvian theatre. At present the most

effective incentive is the "Concurso Nacional de Teatro," sponsored each year by the Dirección Nacional de Teatro to determine the season's best play, which receives an award of 10,000 *soles*. Since the contest's inception in 1947, it has been the country's most prestigious and coveted drama prize, although not the most economically rewarding.

Even though these changes have made a significant contribution toward securing for Peru a more promising theatrical future, the renaissance, as some critics refer to the past twenty-five years, still seems to be based on rather weak foundations. The total production of works by Peruvian authors each year is still not great, and the means of achieving public diffusion of newly created works are sharply limited. It is certain, however, that each successive year establishes a new statistical record of productions and presentations in Lima.¹ Yet the number of foreign plays far exceeds that of national works by at least a four to one ratio. The year 1966 showed an increase of the latter even though only ten national authors were represented by a total of thirteen Peruvian works in ten programs.

It is worth noting, also, that during the past ten years there has been considerable activity in the production of theatrical works for children. These programs are usually well-attended, and the number of such presentations is considerable due to the several groups² and the number of artists who work with them. Puppet shows are also the regular weekly offerings of one group, "Homero-Teatro de los Grillos." Certain sub-genres not considered here are the *zarzuela*, a popular and almost weekly entertainment in Lima, and the frequent presentations of monologues and pantomimes, usually by a single performer for one or two-night stands.

The year 1966 was important for everyone interested or taking a part in Peru's theatrical revival. Several new incentives for dramatic creation were added to the already existing ones. The two major factors contributing to this renewed interest are the "Concurso Nacional de Monólogos" and the "Concurso Nacional de Obras Teatrales en un Acto." Even though these two contests are supervised and administered by the Teatro de la Universidad de San Marcos and its unequalled director and theatrical historian, Dr. Guillermo Ugarte Chamorro, both are made possible only by the generosity of private donations. The importance of these new contests is evidenced by the common desire of artists and pub-

lic alike to foment interest in works of a new type which do not conform strictly to the demands of the full-length drama. Far more significant than the cash award of 5,000 *soles*, given to the first place winners of these contests, is the fact that the works are subsequently staged and presented publicly by the Teatro de San Marcos. This incentive, the hope of having a work presented, serves the dual purpose of introducing authors to public criticism and affording the public an opportunity to see the latest advances in the national dramatic facelifting.

Of additional significance in 1966 was the formation of seven new theatrical groups or companies, two of which are ostensibly experimental in nature, "Moderno" and "La Máscara." Only one of the other five, the Teatro Felipe Pardo y Aliaga, is dedicated to safeguarding Peru's theatrical heritage and proposed, as its primary aim, the staging of works which are considered of consequence in the country's past dramatic history. With the formation of these new groups, several theatres have been opened, among them the Teatro de la Universidad de San Marcos and the Teatro Felipe Pardo y Aliaga.

During 1966 and early 1967 the national author whose works were most frequently presented in Lima was Sebastián Salazar Bondy (1924-65). He was also prolific in other areas of literature, notably in poetry, short story, novel and general literary criticism. Today, he is hailed as the prime figure in Peru's dramatic renaissance. Not only was Salazar Bondy a creative talent, but through the facilities of such groups as the Club de Teatro—Histrión and the Instituto de Arte Dramático, he proved himself an able stage director.

In July, 1966, Salazar Bondy's *El Rabdomante*, a one-act drama, was given in a program which also included his *El de la valija*, also of one act. Both were staged by the "Teatro para el pueblo" which, in cooperation with the Casa de la Cultura del Perú, has not restricted its performances to the paying public, but has carried many of its successes to the *barrios* surrounding Lima. In July, however, their stage was La Cabaña, a municipally-owned theatre. *El Rabdomante*, the last dramatic piece written before the author's death, is set near a large *hacienda* in the Peruvian Andes. It concerns the efforts of a diviner to bring water to the parched land and his conflict with administrative and bureaucratic interests which oppose him. Human anguish and anxiety are dramatically embodied in the "Miserables" who do not comprehend the selfish

interests of politicians and administrators who wish to use the diviner's power for their own gain. Symbolically, the piece warns idealists to beware of the vanities and corrupting attitudes of bureaucratic society. *El de la valija* is a light, humorous sketch of a vagabond who, finding a valise in a train station, convinces the station master to open it so they may rifle its contents together, but they find only the most common personal articles. They are ultimately returned to their owner, an old traveling salesman who had been reminded of his loss by his wife. The most important feature of this farce is found in the dialogue between the two central characters and in the charming manner in which the vagabond convinces the station master to open the valise, followed by their analysis of the unknown owner's personality according to the valise's contents. So strong are their imagined convictions to the contrary, that they find the old man's claim ridiculous, but finally credible.

On April 29, 1966, Salazar Bondy's *Ifigenia en el mercado* was premiered by the Compañía de Lucía Irurita in the Teatro Segura. This musical *comedia* portrays the trials and tribulations of a country girl who comes to the big city, Lima. This type of caricature lends itself to the homespun satiric thread which links the protagonist to the manners and falsehoods of the city. Salazar Bondy's monologue, *El espejo de los milagros*, was performed by the group Nuevo Teatro de Ofelia Woloshin in the Sala Alzedo in June, 1966, as part of a three-piece program. The other works presented at the same time were *A ceia dos cardiais* by Julio Dantas and Jean Cocteau's *Le fantôme de Marseilles*. Salazar Bondy's contribution is a reworking of the tale of the vain woman who, convinced that she is not beautiful, breaks her mirror in disgust. It was written in 1953 for Ofelia Woloshin's theatrical group and performed in the night club "Negro-Negro" in Lima.

Elena Portocarrero chose *Hoy no, mañana tampoco* as the title for her third full-length play, presented in October, 1966, by Trilce in La Cabaña theatre. This two act piece, obviously inspired by the *commedia dell' arte* and the author's love for the classic theatre, is a good example of her poetic sensibility to evoke passion and tenderness according to the precepts of modern theatrical expression. *Hoy no, mañana tampoco* presents only three characters in its comic situation: an old merchant, his wife and their servant, an *embobado*. It concerns the imaginative efforts of the man and his servant to amuse the former's wife, who is

bored by her lonely domestic environment. The men's antics soon involve the wife in their flights from reality and together, as each assumes different roles and personalities, their efforts to outdo each other often border on the ridiculous.

Of Lima's younger female playwrights, Sarina Helfgott has already won honors with her monologues, one-act and full-length plays. In 1961 she was awarded the "Anita Fernandini de Naranjo" prize as the best author of the year on the basis of *La jaula*, a one-act drama. Her latest success was *El verdugo*, presented in November, 1966, by Taller 15. *El verdugo*, a terse dramatization of present-day social conscience, was inspired by the Adolf Eichmann trial.

One of the shorter one-act pieces performed in the 1966-67 period was *Ir por lana y salir trasquilado* by Manuel Abelardo Gamarra. The work is not of outstanding quality, but does give a fair example of popular language patterns and of common habits and social mores in Peru. It would seem preferable to consider the work as evidence of the author's intention to contribute positively to Peru's theatrical awakening. The action takes place in a local boarding house and deals with the plight of the boarders when they discover that an elderly couple is to be evicted if they do not pay their past-due rent. The group El Portenón was in charge of the presentation of this short work in November, 1966, in Breña, one of Lima's suburbs.

Julio Ramón Ribeyro's popular *Santiago el pajarero* premiered in 1961 and received immediate acclaim throughout the country. The re-run in September, 1966, in La Cabaña was staged by Histrión, the same group which originally presented the work in 1961 and with which its author is personally allied. *Santiago el pajarero* is Ribeyro's dramatic adaptation of Ricardo Palma's *tradición* by the same title. This twentieth century talent has achieved a delightful resurrection of Palma's artistry and the work seems almost contemporary due to its light satire of governmental and educational policies, although the personages are from late eighteenth-century viceregal Peru. Such elements of local color as popular language and authentic setting are interwoven with the human interest element into a strong work with an uncomplicated but dramatic structure which combines reality with fantasy. Overall, Ribeyro's play appeals to Peru's populace regardless of social level.

As with Salazar Bondy, Ribeyro's popularity is attested to by his being the only other author to have two or more dramatic works presented in the 1966-67 period. His *El último cliente* shared top honors in the first national contest for one-act theatrical works with *El gallo* by Víctor Zavala, with both works being presented by the Teatro Universitario de San Marcos in September, 1966, along with Gonzalo Rose's *Carnet de identidad*. Ribeyro's one-act piece is a moving example of the gullibility of a spinster who is deceived by a scheming thief. The man enters the spinster's tailor shop apparently to rent a tuxedo. To disguise his real intentions, however, he admits he has no use for the tuxedo and asks the spinster to eat dinner with him. As her emotions soar at the possibility of obtaining a husband, she exits to get her coat, but returns unexpectedly to surprise the man as he is robbing the money box. Stunned, the spinster can only watch as he escapes with her earnings and her hope for a better future. *El último cliente* is another in a series by Ribeyro which is unattentive to modern or experimental tendencies, but depends largely on universal appeal without reflecting the author's nationalism through obvious regionalistic qualities.

El gallo (1966), which its author Víctor Zavala described as a one-act *comedia*, was the co-winner of the aforementioned national contest for one-act works. The play dramatizes the timeworn subject of the exploitation of Peru's indigenous population; however, Zavala makes his material somewhat more palatable by injecting elements of humor. Also, some of the finer elements of dramatic art are offered within the play by brief but effective moments of pantomime and ballet which are actually a refined version of the "huayno," a national dance. Even though the plight of Peru's indigenous populace will always be a subject for national dramatists and the public, *El gallo* seems to be the best artistic consideration, in recent times at least, of this social problem.

The winner of the first national contest for monologues in 1966 was Gonzalo Rose's *Carnet de identidad*. This and the two pieces mentioned above were later presented in the same program by the Teatro Universitario de San Marcos. The "monologue" is by a man who responds to questions made by a loudspeaker, thus rendering the piece a dialogue, since two other characters, whose voices were those heard on the loudspeaker, appear on stage near the work's conclusion. The man, Tino, and a flea which roams his body are the only survivors of a Z-bomb ex-

plosion. They are imprisoned in a cave, but in contact with beings from another world who are more interested in the flea than in Tino or his safety, because their cosmic enemies also have a highly-prized *homo uranio* just like Tino, but no other remnant of earthly life. Finally, two astronauts arrive to take away the flea, but find that Tino has destroyed it in a rage. Their super-terrestrial attempts to resurrect the insect are futile and they blame Tino for the "murder." Their desperate desire to have an advantage over their enemies is realized when they discover that Tino can emit tears, something the other *homo uranio* appears unable to produce. Even though the piece is rather simple, it has a dramatic fascination all its own through the use of loudspeakers as characters, special sound effects, and the vision of a post-bomb world dominated by extra-terrestrial beings.

As has been affirmed already, Peru is keenly aware of the works of its past masters such as Felipe Pardo y Aliaga and Manuel Segura. The past decades have proved, by way of repeated presentations, that *Los frutos de la educación* by Pardo y Aliaga and Segura's *Ña Catita* and *Sargento Canuto* are the favorite traditional works. During 1966-67 both *Los frutos de la educación* and *Sargento Canuto* were chosen for presentation. The former was staged by the Teatro Felipe Pardo y Aliaga in June, 1966, in its own theatre. Segura's masterpiece was performed by the Instituto Nacional de Arte Dramático in August of 1966 in the Lions Club of Miraflores, a Lima suburb. It was also presented the following month in the Peruvian-North American Cultural Institute. Even though such traditional pieces as these still remain popular favorites, their reduced number of presentations points to the growing preference for contemporary works. No country should deny the frequent appearance of its masterpieces, but at the same time the continued success of such works on an economic basis should not dominate the stages or hold back newer talents.

Because there was, and still is, only limited stage space available, most theaters are in frequent use and group competition to secure a preferred site is often keen. Most of the theatrical groups have been short-lived, but there are those which have survived the past few years and which are definitely stable, as their number of successful productions, the size and quality of their casts, and their fairly sound economic situations attest. Even though the number of such successful groups is sorely

limited, there are at least four which should be singled out: the Asociación de Artistas Aficionados (A.A.A.) is the oldest and has been popularly allied with the modern theatre in Peru for several years. Founded in 1938, the A.A.A. also promotes general cultural activities as well as the dramatic arts. The group is supported by a large number of experienced actors and has retained some of the city's most respected directors, among them Luis Alvarez and Ricardo Roca Rey. The group's repertoire is wide in interest, yet usually includes a number of national works, both contemporary and past. During 1966-67 the A.A.A. presented only one play, Dürrenmatt's *El casamiento del señor Misisipi* (*Die Ehe des Herrn Mississippi*) which had a run of several months.

The Club de Teatro was formed in 1953 under the guidance of Salazar Bondy, with the direction of Reynaldo D'Amore. Salazar Bondy was early concerned with Peru's absence of modern trends and groups oriented toward the newer dramatic expressions. The group was small from its inception and public attendance at its performances was restricted by the limited capacity of the "Negro-Negro," a night club leased by the group. Even so, the Club de Teatro has not deemed it necessary to change quarters and continues to make its presentations in the same place. Due to the lack of national works which would fulfill the group's desire for more contemporary modes and themes, the Club de Teatro's repertoire is principally foreign. Among its latest successes figure Egon Wolff's *Los invasores* and *La versión de Browning* (*The Browning Version*) by Terrence Rattigan, presented to satisfy repeated public requests for the staging of a Spanish version of the play.

Histrión was formed late in 1956 and began its performances in 1957. Even though this group is rather young, just ten years old, it is truly a theatrical company. Most of its cast is made up of experienced amateurs while others serve Histrión as nonsalaried part-time workers. This type of cooperation has developed an *esprit de corps* which is the group's greatest strength. Many of Peru's most successful playwrights have been drawn to Histrión by the atmosphere of serious dedication to dramatics that prevails there and by the assurance of finding others who are genuinely concerned with the national theatrical renaissance. Through the performances of works by national authors—such as Julio Ramón Ribeyro, Juan Rivera Saavedra, Sarina Helfgott, and Salazar Bondy—Histrión has made an invaluable contribution to both the individual talents

and the Peruvian public. The group's attempts to motivate public awareness of local writers is evidenced by the fact that of the twenty-seven works presented in its ten-year history, twelve have been by national writers. Only Segura's *Sargento Canuto* is not a contemporary creation, while *Santiago el pajarero* is the only rerun to be included in the 1966-67 season. The other works during the past season were *La cocina de los ángeles* (*La Cuisine des Anges*) by Albert Husson and a one-act dramatic poem of the Turkish author Nâzim Hikmet, *Leyenda de amor*.

The fourth major theatrical group is the youngest, having been established in 1960. The Teatro Universitario de San Marcos is the only group which can be described as non-professional, yet is a vital part of Peru's total theatrical awakening. Consisting of university students under the guidance of Dr. Guillermo Ugarte Chamorro, TUSM is one of the most active of all the groups. Its new theatre was opened in September, 1966; it sponsors free summer courses for drama study, holds numerous discussions and lecture series on the drama, and is responsible for many of the theatrical publications in Lima, including original manuscripts and research papers. TUSM's repertoire is rather internationally oriented, with past masterpieces notably represented.

The 1966-67 period was important for TUSM and the national theatre. As stipulated in the contest's rules, the group was asked to stage the winning works in the first national contest for one-act works and monologues. If the contests continue to gain in importance, TUSM may well take an enviable place among the other theatrical groups in the future. Besides the single program arranged to include the 1966 contest winners (*El gallo*, *El último cliente* and *Carnet de identidad*), TUSM performed *Una noche tormentosa* by the Rumanian Luca Caragiale and *Terror y miseria del III Reich*, six short pieces by Bertolt Brecht.

Among the remaining groups in Lima, there are four which are particularly active and, although young, seem destined to become mainstays, just as the four preceding groups are at present. This must happen with more theatrical groups if Peru is to establish any sort of favorable theatrical reputation. The first is the Teatro de la Universidad Católica under the direction and guidance of one of Lima's most popular actors, Ricardo Blume. Even though TUC is young, its first performance occurring in August, 1965, it has expanded rapidly. At present the locale is small, yet suitable and efficient, with classrooms for lectures and con-

ferences, and a small but rapidly growing library with printing facilities. Like TUSM, TUC is concerned with the theatre in all its aspects, from stage presentations to research papers. TUC had a major success in the 1966-67 period with Lope de Vega's *Las bazarrias de Belisa* and also produced two of the *Historias para ser contadas* by the Argentine Osvaldo Dragún.

The Instituto Nacional de Arte Dramático gave its first performance, *El casamiento forzado* (*Le Marriage Forcé*) by Molière in May, 1966, and added three other full-length dramatic productions to its repertoire in the space of a single year: *La ópera de dos por medio* (*Die Dreigroschenoper*) by Brecht, Segura's *Sargento Canuto* and *La alondra* (*L'Allouette*) by Jean Anouilh. The Instituto's presentation of Brecht's work was rivaled in popularity during 1966 only by the A.A.A.'s production of Dürrenmatt's *The Marriage of Mr. Mississippi*.

The Nuevo Teatro de Ofelia Woloshin is one of the strongest groups to begin productions within the past two years. Ofelia Woloshin, the group director, is also one of Lima's outstanding actresses. It would seem, judging from the five works presented so far, that contemporary dramatic expression is to be this group's forte. In 1966-67 the group produced: *El ministro y la cigüeña* (*Le Ministre et la Cigogne*) by André Roussin; *La isla de las cabras* (*Delitto all'isola delle capre*) by Ugo Betti; *Fantasma de Marsella* (*Le Fântome de Marseilles*) by Cocteau; *La cena de los cardenales* (*A ceia dos cardiais*) by Julio Dantas; and Salazar Bondy's *El espejo no hace milagros*. The three short pieces by Cocteau, Dantas and Salazar Bondy were combined into a single program.

For those in Lima who prefer lighter works, the Compañía de Comedias Cómicas, under the direction of José Vilar, has been the most popular group during the 1966-67 season. So far the group has specialized in the works of Spain's Alfonso Paso, having presented four of his plays during 1966: *Ud. puede ser asesino*; *Pobre, libre y español*; *Cita a los veinticinco años*; and *De profesión: sospechoso*. A fifth play staged during the same season, again by a Spanish dramatist, was Miguel Mihura's *Ninette y un señor de Murcia*.

If the number of foreign plays presented in Lima during 1966 and early 1967 is any indication, it seems that the main influences on Peruvian drama and dramatic orientation are coming from France and England, with some influence from Spain and Germany, although it is sur-

prising not to find works of Spanish dramatists of the caliber of Buero Vallejo and Alfonso Sastre. Most notably absent from the roll of foreign works translated and presented in Peru are those of the North Americans Eugene O'Neill, Tennessee Williams and Arthur Miller, who a few years ago were considered the favorites of Peruvian critics and theatre-goers. Absent also are the dramatic works of Jean-Paul Sartre who had been a perennial favorite for a number of years. The list which follows gives an accurate accounting of foreign-authored plays presented in Lima during 1966 and early 1967:³

SPANISH AMERICA: Argentina, Agustín Cuzzani, *Sempronio*; Marco Denevi, *El emperador de la China*; Osvaldo Dragún, *Historias para ser contadas*. Chile, Enrique Bunster, *Nadie lo puede saber*; Egon Wolff, *Los invasores*.

ENGLAND & IRELAND: Robert Bolt, *A Man for All Seasons* [in English]; Shelagh Delaney, *Sabor a miel (A Taste of Honey)*; Sean O'Casey, *Cuento para la hora de acostarse (Bedtime Story)*; Harold Pinter, *El montaplato (The Dumb Waiter)*; J. B. Priestley, *La esquina peligrosa (Dangerous Corner)*; Terrence Rattigan, *La versión de Browning (The Browning Version)*, *El mar profundo y azul (The Deep Blue Sea)*; Peter Shaffer, *Ejercicio para cinco dedos (Five Finger Exercise)*; Edith Summers, *Roomful of Roses* [in English].

GERMANY: Bertolt Brecht, *Terror y miseria del III Reich (Furcht und Elend des Dritten Reiches)*, *La ópera de dos por medio (Die Dreigroschenoper)*; F. Dürrenmatt, *El casamiento del señor Misisipi (Die Ehe des Herrn Mississippi)*.

FRANCE: Jean Anouilh, *La alondra (L'Alouette)*, *Ring Around the Moon* [in English] (*L'Invitation au Château*), *Léocadia*; Pierre A. Bréal, *La Grande Oreille* [in French]; Jean Cocteau, *Fantasma de Marsella (Le Fântome de Marseilles)*; Jean Genet, *Los negros (Les Nègres)*; Albert Husson, *La cocina de los ángeles (La Cuisine des Anges)*; Ionesco, *El camaleón del pastor (L'Impromptu de L'Alma ou Le Caméléon du Berter)*; Molière, *El casamiento forzado (Le Mariage Forcé)*; André Roussin, *El ministro y la cigüeña (Le Ministre et la Cigogne)*; Pierre de Brins, *Los buitres (Les Busards)*.

SPAIN: Calderón de la Barca, *El dragoncillo*; Antonio Loyola, *Los lobitos malos*; José Maldonado, *Dos viejas en busca de una razón*; Miguel Mihura, *Ninette y un señor de Murcia*; Moratín, *El sí de las niñas*; Alfonso Paso, *Ud. puede ser asesino*, *Pobre, libre y español*, *Cita a los 25 años*, *De profesión: sospechoso*; Lope de Rueda, *Paso de las aceitunas*, *El paso sexto*; Lope de Vega, *Las bizarrias de Belisa*; Assmussen Urrutia, *Aló, aló, número equivocado*.

PORTUGAL: Julio Dantas, *La cena de los cardenales (A ceia dos cardiais)*.

ITALY: Ugo Betti, *Delito en la isla de las cabras (Delitto all'isola delle capre)*.

RUMANIA: Luca Ion Caragiale, *Una noche tormentosa (Noapte Furtunoasă)*.

HUNGARY: Ferenc Molnar, *Un idilio ejemplar (The Guardsman)*.

RUSSIA: Nikolai Gogol, *El diario de un loco (The Diary of a Madman)*.

GREECE: Aeschylus, *Los siete contra Tebas* (*Seven Against Thebes*).

TURKEY: Nâzim Hikmet, *La leyenda de amor*.

The above listing gives further evidence of the popularity of the theatre in present-day Peru. There seems to be a marked curiosity about the new personalities such as Italy's Ugo Betti, although there is still interest shown in the Spanish masters such as Calderón de la Barca and Lope de Vega.

In sum, we have outlined briefly some of the factors leading to Peru's drama renaissance during the past few years, while focusing on the period of 1966-67. The national theatre's rate of growth is still slow, but there is every evidence that it is moving ahead more rapidly than at any other time in the twentieth century. With new creations by national playwrights, active theatrical groups, and an interested public, Peru should continue to progress toward the realization of the dream of some who would like the country to become again a center for theatrical activity in Spanish America.

Notes

1. Manuel Solari Swayne, "Año teatral positivo," *El Comercio* (Lima), 1 enero 1967, p. 19.
2. Homero-Teatro de los Grillos; the Teatro de la Universidad Católica; Arlequín; the Teatro Fantástico; and Teatro Infantil del Instituto Municipal de San Isidro.
3. Information taken from "Espectáculos teatrales de hoy," *El Comercio* (Lima), febrero 1966-febrero 1967.

Emilio Carballido, curriculum operum

MARGARET SAYERS PEDEN

It is the general consensus that Emilio Carballido (1925-), Mexican playwright and author, is one of the major contemporary figures not only in Mexico, but in all of Latin America. His work has been well received both critically and publicly. Scarcely a year has passed since the publication of his earliest work in 1948 in which he has not been recognized with a major critical award. The record of his performed works, with notice of the frequency of appearance of revivals of his plays, serves as ample evidence of his popularity and of the scope of the recognition of his talent. Although Carballido's primary reputation is that of playwright, he has also published a collection of short stories and three novels.