

## The Repertory of a Mexican-American Theatrical Troupe: 1849-1924

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Until recently, the historian of Mexican theatre in the 19th century has had scant documentary evidence upon which to base his research. There are, of course, newspaper reviews and printed copies of the plays. Unfortunately, the reviews are hardly comprehensive and not all the plays produced in the theatres were published, but many of them were.<sup>1</sup> Recently, the Latin American Collection of the University of Texas at Austin acquired an archive which contains 146 promptbooks, a number of photographs, playbills, and memorabilia of an itinerant Mexican company of strolling players. Although directly related to only one troupe, one may safely infer analogies not only to other provincial troupes, but to metropolitan ones as well, as I have stated elsewhere. (See my article "A Mexican-American Acting Company" *ETJ*, forthcoming.)

The troupe was founded by Encarnación Hernández in Guadalajara, Jalisco, in 1849. He collected an assortment of relatives and friends, played a brief and unsuccessful season in and around Guadalajara and then traveled north to the states of Nuevo León, Coahuila, and Tamaulipas. The company from 1849 to 1900 continuously toured, with no permanent base, through northern Mexico and later (1900-11) the southwestern United States as well. We know little about the troupe from its formation to about 1900 and most of what we know is family folklore,<sup>2</sup> but not entirely without corroboration. Various members of the troupe, for example, recorded in the margins of the promptbooks the names of actors in the casts, itineraries (including towns and dates), and the derivation of the promptbooks themselves—that is, who acquired them from whom and what prompter recorded data in them at what time. All together, the marginalia provide remarkable corroborative evidence concerning the nature of the enterprise.

One finds, for example, that the troupe originally employed five actors; however, the core of full-time members increased in 1885 to six and then to eight by 1900—others might be added to meet a temporary need for supernumeraries. In

1900, the troupe was invited to San Antonio, Texas, to inaugurate the new Opera House. A marked upswing in its fortunes began shortly afterward; the company expanded its operations to include the southwestern United States as well as northern Mexico. In 1911, the company settled more or less permanently in San Antonio, leased the teatro Aurora, and toured only a portion of the year. For the next thirteen years, the number of persons regularly employed rose to fifteen, with five to ten part-time performers. The company disbanded in 1924 upon the retirement of its manager and principal actor, Carlos Villalongín. From first to last, the troupe remained a family affair managed by Encarnación Hernández until he died c. 1888 whereupon his widow—Antonia Pineda de Hernández—assumed the helm. She retired around 1904 and her son-in-law, Carlos Villalongín, carried on until his retirement in 1924.

The repertory contained 93 plays from foreign (i.e., Non-Mexican) stages—1 by a Belgian, 2 by Germans, 3 by Italians, 7 by Frenchmen, and 80 by Spaniards. Fifty-three plays are by Mexican authors. As to the plays themselves, 84 are tragedies, dramas, or melodramas and 62 are comedies; the majority are Romantic in style. Only 18 were not produced in Mexico City before the troupe brought them out; these may well have been commissioned of local authors by the managers. Incidentally, the repertory contains a number of dramatists and plays not noted by Monterde in the standard bibliography of Mexican theatre and drama; one of the purposes of this paper will be to emend that source work. Those entries are marked with a star (\*) in the list.

As to the catalog which follows, I have followed as closely as possible the form and method of Charles Shattuck in his familiar work *Shakespeare's Promptbooks* (Urbana: The University of Illinois Press, 1965). This work provides a working model for the student of promptbooks and it is one with which most readers are likely to be acquainted. My purpose in this study is to list the promptbooks in the archive and identify the salient features of each. Aside from providing a descriptive guide to that particular collection, it will also give some insights into the repertory of touring Mexican theatre companies and the tastes of their audiences as well.

The list of promptbooks is organized alphabetically by the authors' last names. Each entry contains as many as five sections, although not all have sufficient data to warrant that many. The five sections include: 1) author's name; 2) the title of the play; 3) the date of the promptbook<sup>3</sup>; 4) the genre and length of the play; and 5) additional information about the document such as the type of script: e.g., manuscript (MS); the presence of cast lists, itineraries, and revision dates; the names of previous owners of the document or prompters who used it.

There is no more frustrating document than a promptbook. Shattuck reminds us that,

Promptbooks are tricky, secretive, stubborn informants. They chatter and exclaim about what we hardly need to know: that certain characters are being readied by the callboy to make their entrances; that the scene is about to change or the curtain drop, that the orchestra is about to play at the act-end. They fall blackly silent just when we most hope to be told where the actor stood or how he looked or what he did. Rarely do they

give us a hint of voice or temper or histrionic manner. They tell us lies, as anybody knows who ever produced a play and failed to write into the book his own last-minute revisions or happy inspirations that come to the actors midway in a run of performances. . . . A promptbook is indeed a Rosetta stone to the uninitiate.

Aside from textual opacity, however, there is a more immediate problem to note with respect to this study. We would all appreciate a neat and definitive bibliographical entry for each promptbook, but that is not quite practicable. In contrast to published works, a promptbook is a work in progress; it evolves—or these promptbooks did—over its life on the stage. Moreover, there are different kinds of promptbooks. I have applied the term “promptbook” rather loosely to any copy marked by someone. These documents are various and include playscripts simply showing cuts in the text, actors parts underscored, or cues noted in the margins. Such documents are relatively barren when compared to the copiously annotated “promptcopies” used by stage managers and prompters to govern the performance in which all necessary information for the running of the show is to be found in the margins and interleaves. At this stage of our knowledge, it seems that—however brief the emendations—all such documents should be duly noted and described. It is sufficient for our purposes to indicate that not all of the entries are of equal value to the student of the Mexican theatre. Nonetheless, I have included them all with appropriate comments to distinguish among them.

#### The Repertory:

##### *Anonymous:*

1. *Alambra, a tu victima*—1915—one act piece.
2. *El aldeano de los alpes*—1902—four act drama. (This is a manuscript copy done by the prompter, Everardo Serrano.)
3. *Los Carbonieros*—1911—one act play. (MS. in pencil; no identification of the copyist.)
4. *Las cuatro apariciones de la Virgen de Gaudalupe*—n.d.—a morality play in seven scenes. (A typescript, this is probably an original and unpublished piece done after Carlos Villalongín retired from the professional stage. After 1924, he worked only for various religious and charitable causes as director of benefit performances.)
5. *El ferremote de la Martinica*—n.d.—four act drama.
6. *Don Francisco de Quevedo*—n.d.—two act drama. (This MS first belonged to Salvador Rojas, who styled himself as an “artista dramático” and who may have been a manager at one time. However that may be, several of the prompt copies in this collection bear his stamp indicating that more than one spring fed the Hernández-Villalongín theatrical stream.)
7. *Gerona la castaña*—one act piece. (MS.)
8. *Una limosna por Dios*—1913—one act play. (A MS. dated 11 March 1911, San Antonio, Texas. No autograph.)

9. *Maximiliano I, emperador de México*—1911—four act drama. (MS. includes a cast list of the troupe and was copied by Luis Hernández, the son of Encarnación and his wife, Antonia Pineda de Hernández. Antonia managed the company after the death of her husband before relinquishing control to her son-in-law, Carlos Villalongín around the turn of the century.)
10. *La patria de Nuevo León*—1915—three act allegory. (MS.)
11. *¿Será éste?*—1879—one act piece. (Perhaps by Enrique Zume.)<sup>4</sup>
12. *Suma y Sigue*—1879—one act comedy.
13. (In MSS., this is a bound collection of blackout material, monologues, dialogues, and variety sketches; no authors, titles, or copyists mentioned.)
- ACUÑA, MANUEL:
14. *El pasado*—1890—three act dramatic essay.
- ADAMS, MANUEL: (See Rafael Medina, entry #81.)
- AZA, VITAL:
15. *El sueño dorado*—1895—one act comedy.
- BARBIERI, FRANCISCO:
16. *Los dos ciegos*—1869—one act interlude.
- BARRANCO, MARIANO:<sup>5</sup>
17. *Los pantalones*—1901—one act story.
- BENAVENTE, JACINTO:
18. *La malquerida*—1915—one act drama.
- BLASCO, EUSEBIO:
19. (with M. Ramos Carrión) *Levantar muertos*—1878—two act comedy.
20. (with M. Ramos Carrión) *Levantar muertos*—1889—two act comedy. (These two prompt copies indicate one of several revisions of perennially favorite productions made by Antonia de Hernández after the death of her husband and later by Carlos Villalongín when he assumed the management.)
21. *Un joven audaz*—1869—one act comic skit.
22. *Un joven audaz*—1869—one act comic skit. (Minor changes in blocking and text, but in most respects identical with entry above.)
23. *El oro y el moro*—1879—one act piece.
- \*BOTELLO Y ANDRÉS, FRANCISCO:
- \*24. *La fe perdida*—1878—one act comedy.
- BOUCHARDY, JOSEPH: (See also Ramón Valladares y Saavedra, entry #125.)
25. *El héroe por fuera*—n.d.—three act play. (MS. probably copied by the prompter, but unsigned.)
- DE BURGOS, JAVIER:
26. *El novio de doña Inés*—1884—one act comedy.
- CAMPANY, R.:
27. (with C. Giralt) *Entre ruinas*—1915—three act drama. (Interleaved are floor plans and a cast list.)
- CANO Y MASSA, LEOPOLDO:
28. *La moderna idolatría*—1882—three act drama.
- DEL CASTILLO, PELAYO:
29. *El que nace para Ochoavo*—1888—one act proverb.

30. *En tren director*—1870—one act piece.
- CATALINA, JUAN:
31. *La trompa de Eustaquio*—one act piece.
- CAVESTANY, JUAN ANTONIO:
32. *Despertar en la sombra*—1894—three act drama.
33. *Despertar en la sombra*—1894—three act drama. (This copy is signed “Antonia P.V.de Hernández.”)
- COLL, P. F.:
34. *Las cartas del Conde Duque, ó los dos brigadieres*—1915—two act comedy. (MS.)
- \*CORTIJO Y VALDÉS, ANTONIO:
- \*35. *El cardinal y el ministro*—c. 1852—three act comedy. (At the back of the book there is an inscription: “The property of Antonia Pineda v. de Hernández and Luis Hernández,” n.d.)
- DUMAS, ALEJANDRO:
36. *Pablo y marino*—1853—five act drama. (The translator is not mentioned.)
- ECHEGARAY, JOSÉ:
37. *Como empieza y como acaba*—1886—three act tragedy.
38. *Los dos curiosos impertinentes*—1882—two act drama.
39. *En el seno de la muerte*—1882—three act tragedy. (Author’s autograph on the title page of the play.)
40. *El loco Dios*—1889—four act drama.
41. *De mala raza*—1886—three act drama.
42. *Mancha que limpia*—1895—four act tragedy.
43. *Mariana*—1893—three act social drama. (The marks in the script are few and far between and therefore I doubt the play was produced from this promptcopy at any rate. It does indicate at least preliminary planning and could not be left out of the list.)
- ECHEGARAY, MIGUEL:
44. *Echar la llave*—1902—one act comedy.
45. *Los demonios en el cuerpo*—1894—one act comedy.
46. *Los hugonotes*—1893—two act comedy.
47. *El octavo, no mentir*—1897—three act comedy. (MS. marked “Property of Lazaro Elizondo” and dated. Counting Rojas, this is the second example of production arrangement coming from a source originally, at least, outside the company, perhaps from a troupe assimilated by Antonia or Carlos.)
- ECHEVERRÍA, ANTONIO: (See Francisco Luis de Retes, entry #107.)
- \*ESTÉBANEZ, JOAQUÍN:
- \*48. *Lo positivo*—1869—three act comedy.
- FERNÁNDEZ DE LIZARDI, JOSÉ JOAQUÍN:
49. *La noche más venturosa*—1908—two act pastoral.
- FRÍAS Y SOTO, LUCIANO:
50. *El 5 de Mayo*—1889—three act drama. (MS. dated Bustamante, [Nuevo Leon], 27 May 1889, and autographed by P[edro?] Padilla, the prompter of the troupe at this time.)

FRONTAURA, CARLOS:

51. *Un caballero particular*—1869—one act piece.

\*GARCÍA, JOSÉ MARÍA:

- \*52. *El sueño del Malvado*—1915—three act melodrama. (MS. dated at Laredo, Texas; November, 1915. No signature. The dramatist not cited by Monterde, but he is listed in Luis Reyes de la Maza, *El teatro en México durante el porfirismo* [México, 1964] I, 78.)

GARCÍA GUTIÉRREZ, ANTONIO:

53. *María la emparedada*—1905—four act drama. (MS. dated at Montemorelos, 15 April 1905, autographed originally by Salvador Rojas Valencia, but given by him to Carlos Villalongín as a gift on some unspecified occasion.)
54. *María la emparedada*—1904—actors' sides for piece above. (MS. 3 August 1904 and stamped "Angel Rojas Valencia, actor dramático." This may be a relative of Salvador Rojas; given their common maternal name [i.e., Valencia], most likely he was a brother or cousin.)

GASPAR, ENRIQUE:

55. *La levita*—1869—three act comedy.

GIACOMETTI, PAOLO:

56. *María Antonietta*—1907—four act drama. (Originally from the library of Salvador Rojas, "artista dramático.")
57. *La muerte civil*—1913—three act drama.

\*GIL, YSIDRO: (See also Eduardo Rosales, entry #114.)

- \*58. *La abadía de Castro*—1909—seven act drama. (MS. dated and autographed by Gustavo Levy. Identified as the property of Antonia de Hernandez.)
- \*59. *La carcajada*—1912—three act drama.

GIRALT, C.: (See R. Campmany, entry #27.)

GUIMERA, ANGEL:

60. *Mar y cielo*—1898—three act tragedy.

HERRERA, FRANCISCO:

61. *Entre el amor y el deber*—1897—three act drama.

HURTADO, ANTONIO:

62. *La voz del corazón*—1869—one act drama.

IZA, LUIS, G.:

63. *Malditas sean las mujeres*—1909—six act drama. (First performed in Villa Juárez, Coahuila [not Chihuahua], 27 September 1909.)

\*JIMÉNEZ, JOAQUÍN: (See Enrique Paradas, entry #94.)

KISTENMAECKERS, ENRIQUE:

64. *La llamarada*—1915—three act drama.

DE LARRA, LUIS MARIANO:

65. *Bienaventurados los que lloran*—1869—four act play.
66. *Estudio del natural, ó, consecuencias del juego*—1875—three act drama.
67. *Estudio del natural, ó, consecuencias del juego*—1904—three act drama. (MS. was either prepared by or the property of Guillermo Padilla.)
68. *Estudio del natural*—1904—three act drama. (A revised copy of the play above.)

69. *Ellas y nosotros*—1852—three act comedy. (Ramón Olivera, probably the prompter of the company, autographed this copy.)
70. *La oración de la tarde*—1880—three act drama.
71. *Oros, copas, espadas, y bastos*—1878—three act play.
72. *La planta exótica*—1864—three act comedy.
73. *Tres pies al gato*—1876—three act comedy.
- LÓPEZ DE AYALA, ADELARDO:
74. *El tanto por ciento*—1861—three act comedy.
- \*DE LOSADA, JUAN MIGUEL:
- \*75. *El grito de Dolores*—1850—three act drama.
- \*76. *El grito de Dolores*—1889—three act drama. (This is a revised prompt-copy of the above work. Dated and autographed by P. P. Padilla.)
- \*77. *Los mártires de Tacubaya*—1869—three act drama.<sup>6</sup>
- LUSTONO, EDUARDO:
78. *Basta de suegros*—1911—one act comedy. (MS. dated from San Antonio, Texas; 11 September 1911. Luis Hernández autographed the copy.)
- \*MALVIEDO, LUCIO:
- \*79. *El debut de Fita Rufo*—1901—three act comedy. (MS. with cast list.)
- MAYA, JUAN C.:
80. *¡Del cielo al abismo!*—1912—three act drama.
81. *Chuco el roto, o la nobleza de un bandito*—1889—two act drama.
- \*MEDINA, RAFAEL:
82. (with Manuel Adams) *El globo Terraqueo*—1904—one act piece. (MS. dated from Mazatlán, 15 March 1904.)
- NAVARRO, XAVIER:
83. *Diálogo tapatio*—1926—one act dialogue. (Typescript, this belonged to J. A. Pajares of San Antonio, Texas, and was probably used by Carlos for one of his charity productions.)
- NEVE, FRANCISCO C.:
84. *La llorona*—1911—four act drama. (Monterde dates this play 1917, obviously incorrect. This MS. is dated from San Antonio, Texas; 31 August 1911 and was copied by Luis Hernández.)
- NÚÑEZ DE ARCE, GASPAS:
85. *Deudas de la honra*—1903—three act drama.
86. *Deudas de la honra*—n.d.—three act drama. (This promptcopy has been quite mutilated and was autographed by Encarnación Hernández and thus must date from before 1888.)
- OLAVARRÍA Y FERRARI, ENRIQUE:
87. *El jorobado*—1889—eight act drama. (MS. dated from Sabinas Hidalgo, 18 March 1889 and signed by Pedro Padilla. There is a note to the effect that Antonia de Hernández owns the book.)
- OLONA, LUIS:
88. *Marufa*—1915—one act comedy. (MS. of a play not previously known. Since it is not listed in Monterde it may not have been published.)

\*ORTIZ DE PINEDO, MANUEL:<sup>7</sup>

- \*89. *Los pobres de México, y huérfanos de Tampico*—1905—six act drama. (MS. dated from Sabinas Hidalgo, 15 February 1905.)

OSORNO, MARIANO:

90. *San Filipe de Jesus*—1911—four act historical drama. (MS. dated 28 November 1911, San Antonio, Texas; it was copied by Cristóbal Beronones, an actor in the troupe.)

PADRILLA, JOSÉ:

91. *Honra y pobreza, o, la virtud de la mujer*—n.d.—two act drama. (MS. written in composition book along with five other dramatic sketches, all less than one act in length and in MS.)

\*PALAU Y COLL, JUAN:

- \*92. *La campana de la almudaina*—1862—three act drama.

- \*93. *La campana de la almudaina*—1903—three act drama. (Revision of the earlier promptcopy.)

\*PARADAS, ENRIQUE:

- \*94. (with Joaquín Jiménez) *La casa de los milagros*—1919—one act comedy. (Typescript.)

PASTORFIDO, MIGUEL:

95. *El cuarto mandamiento*—1923—one act morality play. (Typescript dated 21 December 1923, San Antonio, Texas.)

PEÓN Y CONTRERAS, JOSÉ:

96. *La hija del rey*—1912—three act drama. (Note in Everado Serrano's hand stating the first performance of the play was in San Antonio, Texas, 25 September 1912.)

PÉREZ ESCRICH, ENRIQUE:

97. *El cura de Aldea*—1861—three act comedy.

98. *El cura de Aldea*—1869—three act comedy. (This is bound together with three other promptcopies, entries #16 and #51, and seems a desultory revision of the previous entry.)

99. *Los hijos del pirata rojo*—1903—three act drama. (MS. copy includes a cast list.)

100. *El rey de Bastos*—1882—three act comedy. (MS. dated and autographed by E. G. Vallejo. On the cover, there is a sketch of the setting for the piece, a baroque courtyard with four arches.)

PIAT, FÉLIX: (See Engenio Sue, entry #119).

PINA, MARIANO:

101. *La escuela normal*—1870—one act comedy. (MS. copied by Luis Zúñiga for the use of Juan Maldonado who perhaps was a manager and another source for the Hernández-Villalagín company.)

\*PINEDA, ANTONIO O.:<sup>8</sup>

- \*102. *El camino del presidio*—1874—six act drama. (MS. copied by Nieves Sánchez for Juan Maldonado and dated.)

- \*103. *El camino del presidio*—1897—six act drama. (MS. dated 1 October 1897; Cuatrociénegas, Coahuila. There is a note to the effect that the copyist—one Valeriano—was paid two pesos for the job by the prompter, Pedro Padilla. This raises questions about the financial competence of



the troupe's management since a published copy cost much less than two pesos. Why, then, were so many already published plays copied by hand?)

104. *El camino del presidio*—n.d.—six act drama. (MS. originally belonging to Leopoldo González, then Salvador Rojas, and finally to Carlos Villalongín.)

RAMOS CARRIÓN, MIGUEL: (See also Enrique Blasco, entries #19 and #20.)

105. *El noveno mandamiento*—n.d.—three act comedy.  
106. (with Vital Aza) *Zaragüeta*—1915—two act comedy.

DE RETES, FRANCISCO LUIS:

107. (with Echeverría) *L'Hereu*—1888—three act drama. (MS. dated and autographed by the prompter, Pedro Padilla.)  
108. *El ejemplo de la ley, los dos ajusticiados*—1917—three act drama. (MS. contains note that the first performance was in Del Rio, Texas, on the 7th of July, 1917. An earlier revision of the promptbook is recorded to have occurred in 1911.)

\*REYES, DOMINGO:

- \*109. *Diadema de perlas ó los bastardos de Alfonso XI*—1917—six act historical drama. (Contains a note that the first performance was by the troupe of Elisa de la Maza in Durango, 22 April 1917. Ernesto Contreras was the prompter. After that date, the promptcopy came into the Villalongín company.)

RIQUELME, ENRIQUE:

110. *Culpa y Castigo, ó, el suplicio de una mujer*—1886—three act drama. (MS. dated 26 January 1886.)

RODRÍGUEZ, ALFONSO:

111. *La conjuración de México*—1896—three scene historico-tragicomedy. (Contains an inscription by the author addressed to Enrique O. Calderón.)

RODRÍGUEZ RUBÍ, TOMÁS:

112. *Estrella de las montañas*—1852—three act drama. (This promptcopy contains writing in at least two hands and perhaps three which indicates some longevity in the repertory.)  
113. *De potencia á potencia*—1880—one act comedy. (Belonged to Ernesto Villalongín—Carlos' brother—who may have acted as prompter as well as acting in the company.)

\*ROSALES, EDUARDO:

- \*114. (with Ysidro Gil) *Valentín el guarda-costa*—1902—four act drama. (MS. copied by "Mefistofeles," an individual otherwise unidentified.)

SCHILLER, FRIEDRICH VON:

115. *María Estuarda*—n.d.—five act tragedy. (No indication whose translation this is.)

SUÁREZ, CONSTANCIO S.:

116. *El cura Hidalgo, ó, el glorioso grito de independencia*—1918—four act drama. (Property of José B. Rodríguez and dated 27 February 1917.)  
\*117. *Maldita pobreza*—1930—two act drama. (MS. perhaps based on an

earlier production, but the date is a puzzle since the troupe had been defunct for six years in 1930.)

SUDERMANN, HERMANN:

118. *El honor*—1913—four act drama. (Translator not mentioned.)

SUE, EUGENIO:

119. (with Felix Piat) *Matilde*—1856—five act drama.

TAMAYO Y BAUS, MANUEL:

120. *El cinco de agosto*—1849—four act drama.

121. *Un drama nuevo*—1893—three act drama.

122. *Hija y madre*—1872—three act drama. (MS. dated from Chihuahua, June 1872.)

123. *Más vale maña que fuerza*—n.d.—one act comedy.

TORROELLA, ALFREDO:

124. *El mulato*—1904—three act drama. (First performance: August 1904. Although Monterde mentions this piece, he cites no date of production.)

VALLADARES Y SAAVEDRA, RAMÓN:

125. *La aldea de San Lorenzo, ó, el cabo Simón*—1899—four act drama. (MS. adaptation of an original play by Joseph Bouchardy.)

126. *La cabaña de Tom*—1893—five act drama. (The perennial American favorite, *Uncle Tom's Cabin*, was apparently an attraction in Mexico as well.)

127. *Cuerpo y sombra*—1879—one act piece.

128. *Lo que falta a mi mujer*—1915—one act comedy. (in MS.)

129. *La mancha de sangre*—1915—three act drama. (MS. dated November 1915, at San Antonio, Texas.)

130. *La mancha de sangre*—n.d.—three act drama.

131. *Un tigre Bengala*—1857—one act comedy.

DE LA VEGA, VENTURA:

132. *Bruno el Tejedor*—1915—two act drama. (In MS.)

133. *Fabio el novicio*—c. 1850—four act drama.

134. *Presente mi general*—1899—one act comedy. (MS. from the library of Salvador Rojas originally and signed by him.)

\*VELÁZQUEZ, JUAN P.:

- \*135. *La mujer adúltera*—1907—four act drama. (MS. of the play with marginalia listing the itinerary of a tour taken by the troupe in 1916. They visited unspecified cities in Arizona, Cananea [Sonora], and Nogales [Mexico or Arizona?].)

VEYAN, JACKSON:

136. *Chateau Margaux*—1892—one act musical piece.

VIDAL Y VALENCIANO, EDUARDO:

137. *El registro del la policía*—1881—eight act drama.

VILLALONGÍN, CARLOS:

138. *El tenorio en Solfa*—1913—one act comic duet. (MS. dated 5 March 1913, San Antonio, Texas.)

\*VIÑA, E. S.:

- \*139. *El chiflado*—1902—one act comedy.

ZAMACOIS, EDUARDO:

140. *Presentimiento*—1916—two act drama.

ZAMORA Y CABALLERO, EDUARDO:

141. *Del enemigo el consejo*—1869—three act proverb.

DE ZAYAS ENRÍQUEZ, RAFAEL:

142. *Paula, ó, la mujer adúltera*—1915—two act drama. (MS. of work cited in Monterde which he had not seen.)

ZORRILLA, JOSÉ:

143. *Don Juan Tenorio*—1884—two part religio-fantastic drama. (Originally this copy belong to Rafacta Gussa and is autographed by her.)

\*ZUMEL [Y CABALLERO], ENRIQUE:

- \*144. *Cajón de sastre*—1869—three act comedy.  
 \*145. *Los matrimonios del diablo*—1902—three act comedy. (MS. originally in the archive of Manuel V. González.)  
 \*146. *Me conviene esta mujer*—1888—one act farce.

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## Notes

1. Luis Reyes de la Maza provides a list of titles of all plays produced in Mexico City from 1810 to 1911 in his excellent nine volume study, *El teatro en México* (México: U.N.A.M., 1953-70) and Francisco Monterde in his *Bibliografía del teatro en México* (New York: Burt Franklin, 1970) lists the plays that appeared in print and the pertinent information concerning those editions. Unfortunately, Monterde's list is incomplete and among the purposes of this paper is to add to his bibliography. All this aside, however, a serious lacuna in the evidence exists in theatricalia related to the production of the plays; e.g., promptbooks, account books, playbills, photographs, and so forth.

2. My principal informants are the remaining members of the family—Mrs. María Luisa Villalongín de Santos and her sister and brother-in-law Mr. and Mrs. John Solis of San Antonio, Texas. María Luisa is Carlos' daughter and acted with the company. They repeated to me reminiscences of those who knew Encarnación. The date of the founding, at least, is further corroborated by one of the promptbooks which contains a cast list dated 1849.

3. Occasionally, there are several dates indicating subsequent revisions. I have cited the earliest one to indicate that the play was in the repertory at least from that date.

4. Luis Reyes de la Maza in his *El teatro en México* (México: U.N.A.M., 1953-70), nine volumes, provides a list of plays produced in Mexico City between 1810 and 1910. A play of this title is credited to Zumel in that list.

5. This is the first of seventeen dramatists in this list whom I have not found in Monterde; hence, must be considered unknown to Mexican theatre historians. Since they are not mentioned in the standard sources, one is led tentatively to hypothesize that they may have written specifically for the Hernández-Villalongín company, remained unknown throughout their careers, and thus were overlooked. Seven of these dramatists are represented here exclusively by MSS of their plays; the others are in printed editions. Without exception, the published plays were printed in Mexico City and thus should have been cited by Monterde. Aside from previously unidentified dramatists, I have also found previously unidentified plays by authors whom Monterde did cite. For example, see entry #24.

6. Not previously identified; Reyes de la Maza attributes it to "an anonymous Mexican author," in *El teatro en México durante el porfiriismo*, I, 360.

7. The dramatist not cited by Monterde, but Luis Reyes de la Maza cites this title in *El teatro en México durante el porfiriismo*, I, 364. He says it is "an anonymous Mexican dramatist," but this MS credits Ortiz de Pinedo.

8. The dramatist not cited by Monterde. Yet this is probably based on an error: Luis Reyes de la Maza credits this title to Manuel Ortiz de Pinedo (*El teatro en México durante el porfiriismo*, II, 391). "Antonio Pineda" is either a mistake on the copier's part or an adapter of Ortiz de Pinedo's play. I suspect the former.