

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.

This study is an attempt to record, to date, the total output of Emilio Carballido. In the strictest sense, it is not a bibliography, since Carballido's major productivity has been in the area of theatre. The problem of indexing theatrical writing is too complex to be accommodated by pure bibliography. Some plays are produced, but never published. Some are published but never played. When it happens that a work is both published and produced, it is not at all rare that these two events are widely separated in time. Both as a record of total accomplishment and as a necessary guide in the consideration of the evolution of a dramatic author, a more complete history is called for than that afforded by a simple list of published titles.

There are currently references in the field which partially satisfy the need for bibliographical information on Carballido, but none is intensive enough to record the progress of a man as productive as Carballido.

One work from the very excellent *Studium Breve historia* series is necessarily more concerned with development of genre than it is in the evolution of the writing of a particular author. For survey purposes the Antonio Magaña Esquivel and Ruth Stanton Lamb, *Breve historia del teatro mexicano* (México, 1958) is extremely helpful, but it is obviously not designed for more than superficial assistance with regard to an individual writer.

Then there is Alyce Golding Cooper's (also indexed as Alyce de Kuehne) *Teatro mexicano contemporáneo* (México, 1962). This book contains a number of tables of dates of theatrical productions by year, and it also features a discussion of several of Carballido's plays, but as a reference it suffers from poor organization and sparse bibliography.

There are other bibliographical sources available. They are the *curriculum vitae* generously provided this writer by Carballido himself, Ruth Stanton Lamb's *Bibliografía del teatro mexicano* (México, 1962), and Aurora Maura Ocampo de Gómez' ambitious *Literatura mexicana contemporánea* (México, 1965). All three of the cited works, however, share an unfortunate tendency toward inaccuracy. It is Carballido, of course, who is most familiar with the subject. His *curriculum* displays this familiarity in revealing facts unavailable in any other source, but in charming Latin fashion it also reveals a most cavalier attitude toward authenticity in dates. The Lamb study is strictly bibliography of theatre, not a deficiency within the intent of her study, but it does omit

non-theatrical publications—a sizeable area in the contemplation of the total output of Carballido—and as bibliography it does not include a record of performances. In addition, there are a number of items either erroneously listed or insufficiently documented. The Ocampo bibliography is basically good. It has the advantage of the most recent date of publication of all the references available, and the bibliography of criticism on Carballido's work is unsurpassed by anything in the field. There are in this bibliography, however, as in the Lamb, and in the Carballido *curriculum*, entries which are not accurate and there are also items which have been overlooked.

The following chronological listing, then, attempts to compile a record of the body of Carballido's writing that is as complete as possible to this date. Individual items are introduced by date of their earliest appearance to the public, whether in published, produced, or manuscript form.

1948

Item "La triple porfía." This one-act play was produced twice in 1948. The

- 1 first staging was in the Aula Martí of the Facultad de Filosofía y Letras, México, and the second in the theatre of the Escuela de Arte Teatral del Instituto Nacional de Bellas Artes (INBA). The play was published in 1949 in *México en el arte* (see Item 4) and also in the TMC edition of "La zona intermedia" (see Item 10).

Item "La zona intermedia." As far as I can ascertain, this one-act play is

- 2 Carballido's first published work. It appears as "Auto sacramental de la zona intermedia" in *América*, No. 48 (noviembre-diciembre 1948), 73-112. This printing is illustrated, but without credit to the illustrator. At second publication it was titled "La zona intermedia, auto sacramental," in an undated volume listed by Carballido in his personal bibliography as 1951 (see Item 10). Lamb has an erroneous entry for the publication of this play. She lists it as appearing in *México en el arte*, No. 8 (1950). Number 8 of this publication is dated 1949, rather than 1950, and the play which does appear in this number of the journal is "La triple porfía," which accompanies "La zona intermedia" in the TMC edition (see Item 10).

1949

Item "El triángulo sutil" was privately staged in 1949. Carballido calls it *farsa*

- 3 *en un acto*. It is unlisted in any source other than Carballido's own *curriculum vitae*.

Item "La triple porfía." As previously mentioned, this one-act play appears in

- 4 number 8 of *México en el arte* (1949) (see Item 1). The journal is not paginated, but the play is the last item in the issue. (Lamb lists the entry

erroneously as "La zona intermedia." See Item 2.) "La triple porfía" precedes "La zona intermedia" in the TMC edition *a manera de loa* (Item 10).

- Item 5 "Medalla al mérito." A one-act play published in the journal *América*, No. 61 (México, 1949), 201-214. Also published as *separata* by *América* at the same time. This play is an earlier version of "La medalla," which appears in both editions of *D.F.*, 1957 and 1962 (Items 33 and 56). Carballido calls it *pieza en 1 acto*. The title page bears a rather irrelevant illustration by Francisco Salmerón.

1950

- Item 6 "La zona intermedia." The first performance of this play took place in 1950 in the Teatro Latino. Carballido adds the date of a later production as 1956, the Teatro Pánuco. "La zona intermedia" won the second prize in 1950 in the Concurso de Primavera in which "Los suplicantes," by Sergio Magaña, won first (see Item 7).
- Item 7 "Los suplicantes." This short one-act play appears in *Universidad de México*, XIII, No. 4 (1958), 8-11, with Sergio Magaña and Carballido listed as co-authors. Carballido, however, disclaims his contribution, stating that he merely assisted Magaña with a few details. Lamb erroneously lists "El suplicante" as an "adaptation of *Los de abajo* by Azuela. Produced in the Concurso de Primavera of INBA, 1950."
- Item 8 *Rosalba y los Llaveros*. One of the most widely published and played of Carballido's theatrical works, this three-act play was chosen to inaugurate the Temporada Internacional del INBA and the Instituto Internacional de Teatro. It premiered on March 11, 1950, in the Palacio de Bellas Artes. Carballido mentions reruns in the same location during the same year, and also in the same location and by the same company during 1951. Also presented in the Teatro Orientación in 1958, the Teatro Fábregas in 1961, and in Buenos Aires in 1962 (Items 34, 50, and 55). The play was first published in *Panorama del Teatro Mexicano* in 1955 (Item 22). It appears in the volume *Teatro* (1960) (Item 47), and in *Teatro hispanoamericano, 3 piezas* (1965) (Item 72).
- Item 9 "Escribir, por ejemplo . . ." A monologue staged by Salvador Novo in the Teatro del Caracol in 1950. It was published as an accompanying piece in the undated "La zona intermedia" (see Item 10). It also appears in both editions of *D.F.* (Items 33 and 56). Ocampo lists this play erroneously as a monologue in *three* acts published with "La zona intermedia."

1951

- Item 10 "La zona intermedia." This edition is undated, but Carballido lists the date of publication as 1951, which is the only evidence I have. It was published by the Unión Nacional de Autores as number 26 in the series *Teatro mexicano contemporáneo*. The book contains two other plays. The auto, "La triple porfía" (Item 4), precedes "La zona intermedia," *a manera de*

10a. Following "La zona . . ." is the unrelated monologue, "Escribir, por ejemplo . . ." (Item 9). This TMC edition has drawings by José Reyes Mesa. "La zona . . ." carries a dedication directed to Sor Juana Inés de la Cruz.

- Item "Selaginela." A monologue which according to Lamb was published as
 11 *separata* of *Prometeus*, No. 1, segunda época (diciembre 1951), 61-65. I have not been able to substantiate this listing, as *Prometeus* is virtually unobtainable in this country. "Selaginela" does appear in both editions of *D.F.* (Items 33 and 56). The play was staged in 1959 (Item 36).

1952

- Item "Ermesinda." This is one of two ballets for which Carballido created
 12 the thematic line in 1952. Along with "El invisible" it was presented by the Academia de la Danza Mexicana at the Palacio de Bellas Artes. The ballet was choreographed by Olga Cardona, with music composed by Eduardo Hernández Moncada. Ocampo lists the ballet erroneously as "Ermelinda." Lamb notes that "Ermesinda" was published in *Prometeus*, III, No. 4 (julio 1952), 42-44. As in the case of "Selaginela" (Item 11), this is an item I have not been able to see.

- Item "El invisible." The ballet which accompanied "Ermesinda" (Item 12) at
 13 the Palacio de Bellas Artes in 1952. Thematic line created by Carballido. Carballido and Lamb give the same information: music by Ignacio Longares, choreography by Elena Noriega.

- Item "Parásitas." A monologue published in the October 5, 1952, supplement
 14 of *El Nacional*. It also appears in both editions of *D.F.* (Items 33 and 56). The play has been anthologized and performed in Germany (see 1961 and 1963).

1953

- Item "El pozo." A verse opera, Carballido calls it "una organización de ele-
 15 mentos dramáticos espectaculares." This libretto won second prize in the competition sponsored by the Opera Nacional for 1953.

- Item *La sinfonía doméstica*. A comedy in three acts presented in the Teatro
 16 Ideal in 1953. It was not received well by the critics and Carballido himself considers it to be "un desastre como el naufragio del Titanic, más o menos."

- Item *El viaje de Nocesida*. A play in three acts for children, written in col-
 17 laboration with Sergio Magaña. This comedy played at the Palacio de Bellas Artes during the 1953 season. An illustration of the set is in the INBA *El teatro en México* (México, 1958).

1954

- Item *Las palabras cruzadas*. A three-act play which won the "El Nacional"
 18 prize for the best play of 1954. The play was produced in 1955 (Item 21). When it was published in *Teatro mexicano del siglo XX* in 1956 (Item 24) the title was changed to *La danza que sueña la tortuga*.

1955

- Item 19 *La hebra de oro*. An "auto en 3 jornadas." This manuscript won first prize for the year 1955 in the contest sponsored by the Universidad Nacional Autónoma de México (UNAM). First produced in 1956 and first published in 1957 (Items 25 and 30).
- Item 20 *Felicidad*. Another prize-winning play for 1955 (see *La hebra de oro*), *Felicidad* took first place in the dramatic festival sponsored by INBA for experimental theatrical groups in the Auditorio Reforma of the Seguro Social. First staging in professional theatre in 1957 (Item 29). Revived in 1961, filmed in 1956 (see those years). *Felicidad* was published by the Instituto Nacional de Bellas Artes in *Concurso nacional de teatro, obras premiadas 1954-1955* (México, 1955), 197-292.
- Item 21 *Las palabras cruzadas*. (Item 18.) The first production of the play now titled *La danza que sueña la tortuga*. Carballido adds in his *curriculum vitae* that the play has been presented various times in provincial capitals, and also transmitted on television.
- Item 22 *Rosalba y los Llaveros*. (Item 8.) Published in *Panorama del Teatro Mexicano*, No. 9 (mayo-junio 1955), 21-67.

1956

- Item 23 "La zona intermedia." (Item 6.) Revival in the Teatro Pánuco, 1956.
- Item 24 *La danza que sueña la tortuga*. (Item 18.) This is the published version, with changed title, of *Las palabras cruzadas*. The present title is taken from a line from a poem by Federico García Lorca, "Pequeño vals vienés" (*Poeta en Nueva York*, México: Editorial Seneca, s.f., p. 135). *La danza que sueña la tortuga* appears in *Teatro mexicano del siglo XX*, volume III (México, 1956).
- Item 25 *La hebra de oro*. (Item 19.) The first performance of this "auto en 3 jornadas" took place in the Auditorio Reforma of the Seguro Social in 1956.
- Item 26 "La desterrada." A short story published in the *Revista de la Universidad de México*, XI, No. 2 (octubre 1956), 7-10. The story is illustrated with drawings by Juan Soriana. "La desterrada" is also in Carballido's volume of short stories, *La caja vacía*, 1962 (Item 57). Anthologized in 1964 (Item 69).
- Item 27 "Misa primera." A one-act play published in Elías Nandino's *Estaciones*, 1, No. 4 (México, invierno de 1956), 570-577. Carballido writes (in a letter dated February 23, 1966) that this play had an earlier version titled "A la primera misa." In another version, it is the basis for a libretto called "Misa de seis" (Item 58).
- Item 28 *La veleta oxidada*. Carballido's first novel. The book might be termed a novella on the basis of its length, but its complexity is one of the better qualifications for its inclusion in the genre of the novel. It is number 50 in the series *Los presentes* (México, 1956).

1957

- Item *Felicidad*. (Item 20.) The first professional staging of this play in professional theatre took place in 1957 in the Teatro Ródano. In the same year, *Felicidad* won the coveted "Juan Ruíz de Alarcón" prize awarded by the Agrupación de Críticos de Teatro en México.
- Item *La hebra de oro*. (Item 19.) This play, accompanied by a trilogy of fantastic one-act plays entitled *El lugar y la hora*, was published by UNAM in 1957. There is a great deal of erroneous bibliographical material in connection with *La hebra*. . . . Lamb lists its date of publication as 1956 instead of the correct year, 1957. Ocampo lists its title as *Trilogía de piezas en un acto*, and lists the contents as "Escribir, por ejemplo . . .," "La hebra de oro," and "El lugar y la hora." "Escribir, por ejemplo . . ." (Item 9), is a short monologue which is not contained in the volume; *La hebra* . . . is the correct title of the volume, of course, as well as being a three-act, rather than a one-act play; and *El lugar y la hora* is not a play itself, but the name given to a trilogy composed of three one-act plays none of which bears the title of the group (Item 31).
- Item *El lugar y la hora*. The title of the trilogy of one-act plays which is included in the volume *La hebra de oro* published by UNAM in 1957. The titles of the works included are "La bodega," "El amor muerto," and "El glaciar." To my knowledge, none of these unusual plays has been performed. Lamb lists a 1951 *separata* publication for the trilogy that I have not seen. Carballido first used the title *El lugar y la hora* for a one-act play which he later rewrote and called "Tangentes." (See *D.F.*)
- Item "El censo." A one-act play which was first published in *La Palabra y el Hombre*, I, No. 1 (enero-marzo 1957), 98-110. Ocampo does not include this listing but does mention its inclusion in volumes I and II of *D.F.* (Items 33 and 56).
- Item *D.F.* This volume of one-act plays was published in the *Colección teatro mexicano* in 1957 under the auspices of Álvaro Aráuz. It consists of nine works, "Misa primera" (Item 27), "Selaginela" (Item 11), "El censo" (Item 32), "Escribir, por ejemplo . . ." (Item 9), "El espejo," "Hipólito," "Tangentes" (Carballido first called this play "El lugar y la hora"), "Parásitas" (Item 14), and "La medalla" (Item 5). Lamb lists a publication for "Tangentes" in *AOA (Antología de obras en un acto)*, II, 25-34, and Carballido mentions publication in *América*, neither of which I have been able to see. An augmented edition of *D.F.* was published in 1962 (Item 56).

1958

- Item *Rosalba y los Llaveros*. (Item 8.) A revival of this three-act comedy in the Teatro Orientación in the 1958 season.
- Item *El norte*. This is Carballido's second novel. Like *La veleta oxidada*, its length more nearly approximates that of a novella than of a novel, but in

concept and depth it is a true novel. It is number 3 in the *Colección ficción* published by the University of Veracruz (Xalapa, México, 1958).

1959

- Item "Selaginela." (Item 11.) Produced in the Teatro de la Feria del Libro in
36 1959 by the company of the Teatro Popular del INBA. This play is a popular vehicle for student and experimental groups.
- Item *El día que se soltaron los leones*. A farce in three *jornadas*. This play
37 shared the "El Nacional" prize for theatre with *Las alas del pez* by Sánchez Mayans and *Los desarraigados* by J. H. Robles Arena. It was produced in 1963 (Item 61).
- Item "Cinco pasos al cielo." A three-act play for children written with Luisa
38 Bauer and Fernando Wagner. "Cinco pasos al cielo" was performed in the Palacio de Bellas Artes in 1959.
- Item "Pastores de la ciudad," *pastorela*. A contemporary one-act nativity play
39 which Carballido wrote in collaboration with Luisa Josefina Hernández. It was published in *La Palabra y el Hombre*, No. 12 (octubre-diciembre 1959), 625-652. It also appears in the 1962 edition of *D.F.* (Item 56), pp. 157-197.
- Item "La paz después del combate." A short story published in *La Palabra y*
40 *el Hombre*, No. 10 (abril-junio 1959), 247-255. Also in *La caja vacía* (Item 57). Anthologized in 1960 (Item 41).

1960

- Item "La paz después del combate." (Item 40.) In *Anuario del cuento mexi-*
41 *cano, 1959* (México: INBA, 1960), pp. 40-48.
- Item *Las estatuas de marfil*. This three-act play was both published and pro-
42 duced in 1960. It opened in the Teatro Basurto on the fourth of November, 1960. Published, it is number 15 in the University of Veracruz *Colección ficción*.
- Items "La lente maravillosa," "Guillermo y el nahual," and "El jardinero y
43 los pájaros." Three one-act plays for "very small children" which were presented in the Teatro Orientación in 1960. Lamb mentions "La lente maravillosa," but omits the others.
- Item "Homenaje a Hidalgo." A spectacular. In the manner of an extrava-
46 ganza, the work employed the services of actors, a dance company, chorus, soloists, and orchestra. Music was composed by Rafael Sokolow. "Homenaje . . ." was presented at the Palacio de Bellas Artes.
- Item *Teatro*. A collection containing four of Carballido's full-length plays,
47 published by the Fondo de Cultura Económica in 1960. Two of the plays were already known: *El día que se soltaron los leones* and *Rosalba y los Llaveros*. Two of the plays were first made available to the public in this volume: *Medusa* and *El relojero de Córdoba*.

- Item *Medusa*. Carballido's only five-act play. It is, as the title indicates, a con-
48 temporary interpretation of the Greek myth. It remained unproduced until
April, 1966, when it was first played at Cornell University (Item 76).
- Item *El relojero de Córdoba*. A comedy in two *jornadas*. It won the "Críticos
49 no asociados" award as the best play of 1960. The play was produced No-
vember 11, 1960, during the INBA season in the Teatro del Bosque. Car-
ballido states that it was also presented three times in 1964 (Item 67).

1961

- Item *Rosalba y los Llaveros*. (Item 8.) Rerun in the Teatro Fábregas.
50
- Item "Die Parasiten" ("Parásitas," Item 14). Anthologized in *Spiele in einen*
51 *akt* (Frankfurt am Main: Suhrkamp Verlag, 1961).
- Item *Felicidad*. (Item 20.) A revival by the official theatrical troupe of the
52 University of Veracruz in the Teatro del Caballito in Mexico, and the same
year and the same company in the Teatro de Cámara at the University of
Veracruz.
- Item *Macario*. Of the many screenplays Carballido has written, this is the only
53 one of which I have record. *Macario* won the "Menorah de Oro" for the best
screenplay of 1961. Based on the story by B. Traven, the film was directed
by Roberto Gavaldon.
- Item "La perfecta casada." A one-act play that is, in every sense except the
54 technical, a monologue, published in *La Palabra y el Hombre*, V, No. 20
(octubre-diciembre 1961), 685-691. This play is one of those in the second
edition of *D.F.*, 1962 (Item 56), added to those of the original nine. It was
performed in 1963 (Item 64).

1962

- Item *Rosalba y los Llaveros*. (Item 8.) An Argentine production of this play
55 took place in Buenos Aires in 1962.
- Item *D.F.*, second edition. This collection of one-act plays was published as
56 number 45 in the *Colección ficción* of the University of Veracruz. The book
contains eight of the nine plays of the first edition (Item 33), "Hipólito"
having been omitted. Five plays have been added: "La perfecta casada"
(Items 54 and 64), "Paso de madrugada," "El solitario en octubre," "Un
cuento de Navidad," and "Pastores de la ciudad" (Item 39). *D.F.* carries an
incorrect subtitle, *14 obras en un acto*. There are only thirteen plays included.
One assumes the editors were aware of the five additional plays but forgetful
of the suppression of "Hipólito." The Ocampo bibliography lists the same
erroneous entry, *D.F.*, 2 ed. aumentada (14 obras en un acto).
- Item *La caja vacía*. A collection of ten short stories, a number of which had
57 been printed in various reviews and anthologies. The stories included are:
"La caja vacía," "Los huéspedes," "Media docena de sábanas," "Los prodi-
gios," "La paz después del combate" (Item 40), "Danza antigua," "Las con-

ferencias," "Las flores blancas," "Cubilete," and "La desterrada" (Items 26 and 69).

Item "Misa de seis." An operatic version of the short play, "Primera misa" 58 (Item 27). It was presented in the Palacio de Bellas Artes in 1962 with music by Carlos Jiménez Mabarak.

Item *Un pequeño día de ira*. A full-length play published in 1962 through the 59 auspices of *La casa de las Américas*, Havana, Cuba. The play won the prize for theatre awarded annually by that institution, and was published by them in book form; it also appeared in the February 1962 issue of their review, number 10, pp. 43-86. Lamb refers to this play as *Un día de ira* (México, 1961). I can find no evidence of the play prior to 1962.

Item "Teseo." A one-act play published in *La Palabra y el Hombre*, VI, No. 60 24 (octubre-diciembre 1962), 651-673. Like "Hipólito" and *Medusa*, it is a contemporary version of Greek myth. "Teseo" was produced in 1962 in the Teatro Xola and revived in 1963 (Item 63).

1963

Item *El día que se soltaron los leones*. (Item 37.) Performed in the Teatro el 61 Sótano, Havana, Cuba, 1960.

Item "Die Parasiten" ("Parásitas," Item 14). Performed in this year in the 62 Theatre of the State Capital in Kiel, West Germany.

Item "Teseo." (Item 60.) On tour this year, and revived by the Teatro Popu- 63 lar company of the Seguro Social in the Teatro Tepeyac.

Item "La perfecta casada." (Item 54.) Performed in the Teatro del Estado in 64 Xalapa, Veracruz, by the resident company of that university, and by a local company of the Seguro Social in Monterrey, Mexico.

Item *¡Silencio, pollos pelones, ya les van a echar su maíz!* One of Carballido's 65 most successful full-length plays. This political satire premiered in Juárez, Mexico, in the Teatro de Seguro Social there. First played in Mexico in 1964 (Item 68). Revived in 1965 (Item 71). Published in 1964 (Item 68), and anthologized in 1965 (Item 71) and 1967 (Item 85).

Item *Las visitaciones del diablo*. This novel was not published until 1965 66 (Item 74). However, excerpts from the novel appeared in *La Palabra y el Hombre*, No. 26 (abril-junio 1963), 299-307.

1964

Item *El relojero de Córdoba*. (Item 49.) Performed in the Teatro de las 67 Máscaras in 1964 in Havana, Cuba; in Xalapa, Mexico, by the resident company of the University of Veracruz in the Teatro del Estado; and by a local company of the Seguro Social in Monterrey, Mexico.

Item *Silencio, pollos pelones*. . . . (Item 65.) First played in Mexico in the 68 Teatro Urueta in 1964. Published in *La Palabra y el Hombre*, No. 31 (julio-septiembre 1964), 509-571.

Item "La desterrada" (Item 26). In *El cuento mexicano del siglo veinte*
69 (México: Empresas Editoriales, 1964), pp. 675-687.

Item *Los hijos del capitán Grant*. This play, in three *jornadas*, is an adaptation
70 of the story by Jules Verne. It was presented by the Compañía Estudiantil of
the Preparatoria #5 in their own theatre in 1964. Revived in 1966 (Item
77).

1965

Item *Silencio, pollos pelones*. . . . (Item 65.) Revived in the Teatro Fábregas
71 in 1965. Published in *Teatro mexicano 1963* (México: Aguilar, 1965), a
selection of Antonio Magaña Esquivel.

Item *Rosalba y los Llaveros*. (Item 8.) Included in *Teatro hispanoamericano*,
72 *3 piezas*, edited by Frank Dauster (New York: Harcourt, Brace and World,
1965).

Item *Te juro, Juana, que tengo ganas*. Carballido's most recent full-length
73 play, a three-act period farce. Published in *La Palabra y el Hombre*, No. 35
(julio-septiembre 1965), 487-530.

Item *Las visitaciones del diablo, folletín romántico en XV partes*. (See Item
74 66.) Carballido's third and most recent novel. Published in the *Colección el*
volador (México: Joaquín Mortiz, 1965).

Item "Yo también hablo de la rosa." A long one-act play published in *Revista*
75 *de Bellas Artes*, No. 6 (noviembre-diciembre 1965), 5-22.

1966

Item *Medusa*. (Item 48.) Produced at Cornell University in April, 1966.
76

Item *Los hijos del capitán Grant*. (Item 70.) Revived in 1966 in the Palacio
77 de Bellas Artes as part of the Temporadas de Teatro Escolar en Bellas Artes,
1966.

Item "Yo también hablo de la rosa." (Item 75.) First played in the Teatro
78 Jiménez Rueda, April, 1966. The play appears this year in an attractive edi-
tion, illustrated with photographs, published by the Department of Theatre
of the Instituto Nacional de Bellas Artes.

1967

Item "Yo también hablo de la rosa." (Item 75.) Winner of the "Premio Juan
79 Ruíz de Alarcón" for the best play of the year. January, 1967. A revival by
INBA at the Teatro Jiménez Rueda took place on May 26. The Jiménez
Rueda is the same theatre in which ". . . la Rosa" premiered. ". . . La Rosa"
was presented in the United States at the University of Illinois. Mary Madi-
raca has translated the play into English.

Item "Las noticias del día." This short one-act play was written while Car-
80 ballido was a visiting professor at Rutgers University. It appears in the
March, 1967, issue of *i p n*, a new journal sponsored by the Instituto Politéc-

nico Nacional dedicated to "science, art, and culture." The journal is not paginated; the Carballido play is the final item.

- Item "Antes cruzaban ríos." This brief monologue, dedicated to Carlos
81 Ancira, was published in the *Revista de Bellas Artes*, No. 14 (marzo-abril 1967), 4-7.
- Item *Te juro, Juana, que tengo ganas*. (Item 73.) This play, published in
82 1965, was presented in its world premiere in Monterrey, Mexico, June, 1967. The Mexico City opening of *Juana . . .* took place on September 22.
- Item A revival of "Homenaje a Hidalgo" (Item 46) was held in the Plaza de
83 la Alhóndiga in Guanajuato. This performance was under government sponsorship and employed a cast of over two hundred men, horses, and many special effects.
- Item "El censo" (Item 32), anthologized in *12 obras en un acto* (México:
84 Ecuador 0° 0' 0", 1967), pp. 55-66. The selections are those of Wilberto Cantón. This volume contains two parenthetical mentions of Carballido. "El juego sagrado," which is Cantón's own contribution to the collection, carries the following *nota*: "Esta obra fue escrita para un programa de obras breves que hubieran debido tener como punto de partida la situación de la conocida comedia de Emilio Carballido, 'El censo.' Los escritores que colaborarían en el programa eran, además del propio Emilio, Elena Garro, Sergio Magaña, Carlos Solórzano y Wilberto Cantón." The second allusion to Carballido is the dedication to him of "Ensayando a Molière" by Sergio Magaña.
- Item The last item available for the year 1967 at this time is the notice of the
85 inclusion of *¡Silencio, pollos pelones, ya les van a echar su maíz!* (Item 65) in a volume of theatre based on revolutionary themes. The volume is edited by Wilberto Cantón and will be published by Aguilar of Mexico. The book is currently in press, to be released before the end of the year.