

RECENT RESEARCH IN SPANISH AMERICAN THEATER

Frank Dauster, Rutgers University

A MAJOR DEVELOPMENT IN RESEARCH IN LATIN AMERICAN HUMANITIES IN recent years has been the emergence of theater as a recognized research discipline, and a consequent, although uneven, increase in published investigation. Further, there has been a major shift in emphasis, in that the formerly predominant concentration on the Colonial period and the national approach has been broadened to include a rather considerable amount of material dealing with the 20th century. Before pursuing this further, however, it is necessary to outline certain problems which distinguish research in the field from other specialties within the extremely broad scope of Hispanic literature.

It is no secret that concentration on Spanish American literature as a professional specialty is still not encouraged by a good number of graduate schools; the tendency to concentrate on peninsular Spanish studies and relegate Spanish America to the corner is undeniable. Although this pattern is changing, the balance is still distinctly peninsular. Without wishing to engage in polemical specifics, two of the oldest and best of American universities exemplify the problem. One offered no graduate courses in Latin American literature until approximately three years ago, while another, which had in the past offered some work, found itself for several years without a permanent resident Latin Americanist. Even those schools which regularly offer such work and encourage dissertation research frequently have only one specialist in Hispanic American letters. This is complicated by the structure of many graduate schools which permit the budding specialist in peninsular literature to avoid Spanish American literature entirely, while requiring the potential Latin Americanist to be fully conversant with Spanish literature.

This discouraging pattern is further complicated by the almost total neglect of theater even in those universities which offer established programs leading to a specialization in Latin American literature. The sheer mass of material to be mastered, the quantity and quality of Latin American poetry and prose, and the undeniable difficulties of studying theater in Spanish America have led most Latin Americanists to adopt a regional approach or to concentrate on one of the "major" genres, leaving drama virtually untouched. In addition, the very nature of the theater phenomenon in Latin America, often vital but always tenuous, make it a complex and difficult field, tricky to handle and in the best of cases, tacked on to the other materials to be mastered. Finally, Latin American plays often go unpublished, and when they appear in print, it is us-

Latin American Research Review

ually in notoriously short editions which rapidly go out of print, or in periodicals which are frequently difficult and often virtually impossible to obtain.

We find, then, that few American graduate schools offer formal courses in Spanish American theater, and even fewer count among their faculty scholars for whom it is a serious research interest. While research in fiction, poetry and, to a somewhat lesser degree, philosophy, the essay and related areas, proliferates, the theater has continued to be an almost unknown factor. Certain figures are, of course, de rigeur: González de Eslava, Sor Juana, Sánchez, Usigli, Eichelbaum. However, the tradition of drama in Latin American culture is almost completely ignored, while the remarkable developments of the twentieth century throughout most of Spanish America are unknown. The extent of this lamentable situation is easily verified: in the first edition of Enrique Anderson Imbert's *Historia de la literatura hispanoamericana* (1954), certainly one of the best, some 24 pages are devoted to theater out of a total of 380, and a goodly portion is simple catalogue; the bulk is devoted to a very few major figures. An even more graphic example is the following, which appears in the second edition of Arturo Torres-Ríoaseco's *La gran literatura iberoamericana* (Buenos Aires: Emecé, 1951): "Florencio Sánchez (1875–1910) no sólo se destaca como el más grande de los autores dramáticos sino que, literalmente, es el único importante de la América del Sur" (p. 188). This statement is flatly wrong, and the fact that a figure of the stature of Torres-Ríoaseco could commit it to print is symptomatic of the situation.

All the foregoing does not, of course, deny the existence of research in Spanish American theater, but does underline the extent to which it has been restricted to a very few specialists in American universities. Within Spanish America, distinguished scholars have worked in the field, but in most cases they have concentrated on the historical development of the movements within their own borders; few have approached the theater as an esthetic phenomenon or attempted to trace the patterns of development on a broader scale. The end result has been the existence of relatively reliable guides to the theater of a half-dozen nations, but these guides have tended largely to restrict themselves to the colonial period and to the historical approach.

Within recent years, however, there has been a decided change in this pattern. First, the amount of work being done in American universities has increased markedly, as a more liberal approach to Latin American studies has begun to prevail. Second, the concentration on the Colonial period and 19th century is giving way to an increasing stress on the modern and especially the contemporary periods. Third, the emphasis on the general or survey approach to national movements, while continuing strong, is being supplemented by studies of individual figures and specific movements. However, the relative optimism of this report must be tempered by the statement that much basic re-

search remains to be done, and in the following pages I shall attempt to assess recent developments and outline problems which must still be treated.

GENERAL WORKS

This category means, simply, global studies of the entire history of Spanish American theater. The difficulties of such an undertaking are enormous; the sheer body of material and ephemeral nature of much of it, as well as the acute lack of specialized studies to which they might refer, have deterred most scholars. Two works of importance are Willis Knapp Jones' *Breve historia del teatro latinoamericano* (México: Ediciones de Andrea, 1956), a reference manual for students which combines a considerable amount of useful material with an unfortunate disregard for exactitude in dates, titles, etc. A much more substantial effort is Agustín Del Saz' *Teatro hispanoamericano* (Barcelona, Vergara, 1963, 2 vols.). Although some areas are less well covered than others and the bibliographies are brief, it is a major contribution. At this writing, two further global studies are in preparation; one, reported in press, is in English, by Willis Knapp Jones. The other is a two-volume complementary effort, one, by José Juan Arrom, covering the Colonial period and the other, by Frank Dauster, the 19th and 20th centuries. It is obvious that considerable progress has been made in this area.

THE COLONIAL PERIOD

By far the best documented, this period has produced the greatest number of both general studies and investigations of specific problems, such as the *sainete* and *entremés*, the origins of various national movements, etc. Even here, however, the bulk of the work has been done by Latin American scholars, who tend to concentrate on their own national movements. A serious drawback about their work, and research in the Colonial period in general, has been the historical approach and the consequent slighting of theater as theater, i.e., as a special type of artistic creation. Undeniably, the historical approach is valuable and, in a survey or general study, unavoidable, but too often these volumes have given us considerably more in the way of dates, biography, etc., than they offer in the form of an examination of the artistic components of a work or a movement. Briefer studies have frequently consisted, with notable exceptions, of listings of performances, contracts and similar documents. The approach, in short, has been that of the historian rather than that of the literary critic. This situation has been remedied brilliantly by José Juan Arrom's *El teatro de Hispanoamérica en la época colonial* (La Habana: Anuario Bibliográfico Cubano, 1956; 2nd edition in preparation), a general survey of the prehispanic and Colonial periods written from the point of view of esthetic analysis within the

historical context. However, Arrom's study also underlines the need for considerable work in the area of more accessible editions and detailed analysis. Some figures, such as González de Esclava, have recently been edited carefully and made the subjects of esthetic analysis; J. Rojas Garcidueñas' edition of the *Coloquios espirituales y sacramentales* (México: Porrúa, 1958) is a model of its kind, and Frida Weber de Kurlat has published a series of important critical studies: "Estructuras cómicas de los *Coloquios* de Fernán González de Esclava" (*Rev. Iberoamericana*, XXI, 41–42, 1956, 393–407); "Formas del sayagués en los *Coloquios espirituales y sacramentales* de Fernán González de Esclava" (*Filología*, Buenos Aires, V, 3, sept.-dic. 1959, 240–262); *Lo cómico en el teatro de Fernán González de Esclava* (Buenos Aires, Univ. de Buenos Aires, 1963), an excellent study which is of much greater scope than the title implies. However, this virtual abundance of excellence is the exception, rather than the rule; Sor Juana Inés de la Cruz, the best edited and probably the best documented and most studied colonial figure, has never received the serious lengthy study which her theater deserves. The same is true of most colonial dramatists; documents concerning their lives and activities, rather than an analysis of their theater, has been the focus.

Despite the fact that this is the best documented period, there is still much to be done, particularly in regard to the early periods of various regions. Recent research has been productive in Bolivia (Teresa Gisbert, *Teatro Virreinal en Bolivia*, La Paz: Biblioteca de Arte y Cultura Bolivianas, 1962, and her edition of Diego de Ocaña's *Comedia de Nuestra Señora de Guadalupe y sus milagros*, La Paz: Alcaldía Municipal, 1957, Marie Helmer, *Apuntes sobre el teatro . . .*, Potosí: Univ. Tomás Frías, 1960), Venezuela (Aristides Rojas, "Orígenes del teatro en Caracas," *Crónica Caracas*, año 4, IV, 19, agosto-dic. 1954, 575–587), Mexico (Hildburg Schilling, *Teatro profano en la Nueva España, fines del siglo XVI a mediados del XVIII*, México, Imp. Universitaria, 1958), Paraguay (Walter Rela, "Celebraciones teatrales y fiestas en el Paraguay colonial," *Rev. Iberoamericana de Literatura*, I, 1, agosto 1959, 65–88). Unfortunately, not all this relatively recent work takes into consideration previous investigations, and there is need of detailed winnowing in many areas.

An interesting and little-known subdivision of the Colonial theater is the theater in Indian languages, and particularly of the pre-Conquest period. The only well-known work has been the *Ollantay*, about which has raged a lengthy polemic concerning its alleged pre-Conquest origin. Although investigations over several decades would appear to have resolved the question and clearly revealed the work as a late 18th century reworking of an ancient folktale, the play's authenticity has become a symbol of an extreme pan-Indian hemispheric nationalism, and it still finds vociferous, if emotional and ill-informed, defenders. It is obvious that a full-scale study would both identify the problem and

solve it for all but the most ardent of champions. There are many other aspects of theater in the indigenous languages still to be examined: the various curious bilingual works, which deserve a careful analysis aimed at isolating the non-European elements; the dramatic fragments incrustated in pre-Hispanic poetry, which might be of great value in determining further the nature of the indigenous theater; a painstaking analysis of the *Rabinal Achí* in the light of the ritual origins of Greek tragedy, with which it has some striking similarities. Such studies are made extremely difficult by the linguistic problem; it is a rare scholar indeed who possesses the several languages necessary for these projects, and most existing translations vary so widely as to make them almost useless for this sort of project.

THE NINETEENTH CENTURY

The period from the beginning of the wars of Independence to the end of the century has, in general, been little treated beyond the bounds of more general studies. There are, however, notable exceptions, particularly in Argentina, which is the most thoroughly studied of the national theaters. Since early in the 20th century, a number of scholars have devoted themselves to the development of the rural theater during the last two decades of the 19th and to the revolutionary and propagandistic Sociedad del Buen Gusto of circa 1820. Since Argentine and Uruguayan theater are closely related during almost their entire histories, they are often studied, with justice, as one phenomenon; further, since there are almost no texts remaining from an earlier period, scholars have concentrated most of their energy on the last two centuries. The result is not only a whole series of general works, but also a considerable quantity of specific studies dealing with individual dramatists, with movements, and with such questions as the role of the circus in the development of the rural theater. Recent examples of such investigations are Bernardo Canal Feijóo's examination of Alberdi's dramatic theory (*Una teoría teatral argentina*, Buenos Aires: Centro de Estudios de Arte Dramático, 1956) and Alma Novella Marani's "Presencia de Alfieri en el teatro de Juan Cruz Varela" (*Algunos aspectos de la cultura literaria de Mayo*, La Plata: Univ. Nacional de la Plata, 1961). Argentina also has a long tradition of reviews devoted to drama scholarship; they are indispensable to the student or researcher, and include basic research. Consequently, Argentine scholars are concentrating on the 20th century.

Mexico, on the other hand, has begun to produce a fair quantity of important work, led by Luis Reyes de la Maza's series of compilations of programs, documents and contemporary accounts; the six volumes published since 1956 cover the period 1855–1887, and are invaluable both for the documentation and for Reyes de la Maza's succinct and pointed summaries. A similar project for the

other nations would be of major importance. Other aspects of the 19th century continue to interest researchers, and gradually individual figures are receiving some of the deserved treatment, as in Reyes de la Maza's studies of "El lugar de Juan A. Mateos en el teatro mexicano" (*Anales del Instituto de Investigaciones Estéticas*, 26, 1957, 67–76) and Manuel José Othón ("La obra dramática de Manuel José Othón," *Cuadrante*, VI, 2, verano-otoño, 1958, 159–176), Emma Susana Speratti Piñero's work on Rodríguez Galván and M. E. de Gorostiza ("Dos aspectos de la literatura mexicana del siglo XIX," *Rev. Iberoamericana*, XIX, 38, sept. 1954, 321–332), Francisco Monterde's examination of the political motivations of Fernando Calderón's alleged escapism ("Evasión romántica de Fernando Calderón," *La dignidad en Don Quijote*, México: Imp. Universitaria, 1959), and Armando de María y Campos' *Manuel Eduardo de Gorostiza y su tiempo. Su vida-su obra* (México: n.p., 1959). There remains, however, a great deal to be done in the way of scholarly editions and further investigation. For example, several unknown or lost works of Fernández de Lizardi were included in a University of Mexico master's thesis, *Introducción a la obra dramática de José Joaquín Fernández de Lizardi* by María Teresa Dehesa y Gómez Farías (México: Univ. Nacional Autónoma de México, 1961). A definitive scholarly edition of Lizardi's complete theater is definitely in order.

Other areas have been less well studied. The Peruvians Segura and Pardo y Aliaga are major figures of the *costumbrista* tradition, but neither has been adequately studied, even within Peru. Further, what has been done is again, in many cases, peripheral to the central question, the artistic merit and characteristics of the work. There is a need for a careful study of the whole Peruvian satirical tradition, relating these dramatists and other figures to the Colonial satirists and placing drama in relation to the important work being done in poetic criticism. Another major area in need of study is the question of the relationship of these figures to satirists of other nations, such as the Mexicans Gorostiza and Calderón, the whole area of influences and interrelationships with their European contemporaries, both Spanish and other, and a study of the comic resources. This same need is clear in other areas; Cuba's 19th century theater has been closely studied by José Juan Arrom in his *Historia de la literatura dramática argentina* (New Haven: Yale University Press, 1944), but considerable expansion of this basic work is necessary. Francisco Monterde has studied the problem of the authorship of *Los últimos romanos* and tentatively attributes it to José María Heredia ("José María Heredia y el enigma de *Los últimos romanos*," *La dignidad en Don Quijote*, México: Imp. Universitaria, 1959), but there is still much to be done in terms of such careful study of similar debatable attributions. Perhaps the best example of the need for solid investigation is the case of Gertrudis Gómez de Avellaneda; although considered Spanish by many because her adult life was passed in Spain, she may also legiti-

mately be treated as Cuban. In any event, investigation has tended to focus about her undeniably flamboyant life, to the detriment of a full understanding of the remarkable quality of her theater; despite her romantic inclinations, her dramas are far more solidly constructed and developed than those of her contemporaries, and demonstrate remarkable psychological perceptivity. A careful analysis of her work from the point of view of structure and style would be a work of considerable significance.

Chile is another area deserving of fuller treatment, although considerable has been done. There are several good basic introductions to the period, and the need for further research lies rather in the field of specialized studies, both of individual authors and of special moments, as in Julio Durán Cerda's examination of the theater as a social weapon ("El teatro en las tareas revolucionarias de la Independencia de Chile," *Anales de la Univ. de Chile*, año CXVIII, 119, 3^o. trimestre, 1960, 227–235).

As seen, there remains a significant amount of research to be done in the area of specialized studies, and also, in the case of most of the Spanish American nations, serious critical reassessments of what has been done. There is also a need for a serious evaluation of the whole period. Emilio Carilla has undertaken this in part in his brief "El teatro romántico en Hispanoamérica" (*Thesaurus*, t. XIII, 1958; included as "El teatro" in his *El romanticismo en la América Hispánica*, Madrid: Gredos, 1958), but his work, while careful and thoughtful, is far too short to cover the whole romantic theater. An additional problem is the fact that very few Americans have undertaken research in the 19th century, and a distressingly large part of what has been done is difficult or impossible to obtain; divulcation of both the creative and the critical aspects of the 19th century Spanish American drama would be of great help.

TWENTIETH CENTURY

This is by far the most extensively studied period during the last ten years. Further, it has produced both general studies and monographic or special investigations of significance, and much of this research has come out of American universities. The extent of research in this area is particularly remarkable in Argentina, due in large part to the particular nature of the regional theater movement, whose greatest flourishing straddles the turn of the century and provides a natural lead-in to 20th century studies. The result is that most general studies, such as Luis Ordaz' *El teatro en el Río de la Plata* (Buenos Aires: Leviatán, 1957, 2nd ed.) deal primarily with the period after 1884. Further, there have been major studies of specialized areas, such as José Marial's *El teatro independiente* (Buenos Aires: Alpe, 1955) and Blas Raúl Gallo's *Historia del sainete nacional* (Buenos Aires: Quetzal, 1958), as well as a number

of excellent critical anthologies of the rural drama, the sainete, etc. The Ministerio de Educación y Cultura has undertaken a series of book-length studies of major figures; since the first volume appeared in 1961, we now have studies of Laferrère, Payró, Sánchez Gardel, Rojas, Soria, Coronado and Eichelbaum. Similar studies of other dramatists have been published outside this series. Although not all these volumes are of the same caliber, they certainly represent a considerable advance. Major figures such as Sánchez and Eichelbaum are the subjects of extensive bibliographies; although much of this is superficial, there are some important contributions, such as Karl Shedd's useful "Thirty years of criticism of the works of Florencio Sánchez" (*Kentucky Foreign Language Quarterly*, III, 1956, 29–39) and Tabaré Freire's excellent "Florencio Sánchez, sainetero" (*Rev. Iberoamericana de Literatura*, I, 1, agosto 1959, 45–63).

Mexican drama has also been the subject of considerable investigation. In addition to briefer studies, the entire contemporary period is well covered by Antonio Magaña Esquivel's *Medio siglo de teatro mexicano (1900–1961)* (México: INBA, 1964), and Giuseppe Bellini's *Teatro messicano del novecento* (Milano: Instituto Editoriale Cisalpino, 1959) is an excellent analysis of the experimental movement of the 1920s and 1930s, previously carefully documented by Magaña Esquivel and others. Bellini's book also includes excellent chapters on Celestino Gorostiza, Rodolfo Usigli and Xavier Villaurrutia; this last chapter is by far the best work done on Villaurrutia. This entire movement of the last forty years has attracted the attention of American scholars: Vera Beck and Eunice Gates have studied Usigli; Ruth Lamb, Donald Shaw and Frank Dauster have published studies of Villaurrutia; Lamb, of Celestino Gorostiza. In addition, there are presently several dissertations under way on these authors. A peculiar aspect of research in Mexican theater is that several critics have worked extensively on the postwar movement and there are presently several dissertations being written in the field. Hopefully, this interest may soon be extended to the other nations.

Another movement which has been carefully studied is the Puerto Rican, particularly by Francisco Arriví, who is also one of the movement's leading dramatists and guiding spirit behind the annual drama festivals: *Entrada por las raíces* (San Juan: Serie La Entraña, 1964); *La generación del 30 en el teatro* (San Juan: Instituto de Cultura Puertorriqueña, 1960); and a series of essays in the *Revista del Instituto de Cultura Puertorriqueña* and the annual collections of the drama festivals. Other general studies of the recent movement are Wilfredo Braschi's "30 años de teatro en Puerto Rico" (*Asomante*, 1955, 1, 95–101) and Frank Dauster's "Drama and theater in Puerto Rico" (*Modern Drama*, Sept. 1963, 177–186), and some specialized articles have been published: María Teresa Babín, "Apuntes sobre *La carreta*" (*Asomante*, 1953, 4, 63–79); Charles Pilditch, "La escena puertorriqueña: *Los soles truncos*"

(*Asomante*, 1961, 2, 51–58); Max Henríquez Ureña, “Méndez Ballester y su teatro de símbolos” (*La Nueva Democracia*, XLII, 2, abril 1962, 34–41); and Frank Dauster, “Francisco Arriví” (*Revista del Instituto de Cultura Puertorriqueña*, V, 14, enero–marzo 1963, 37–41; *Hispania*, XLV, 4, Dec. 1962, 637–643) and “The Theatre of René Marqués” (*Symposium*, Spring, 1964, 35–45).

The Chilean movement has been relatively well documented in Chile, particularly by Julio Durán Cerda in his “Actuales tendencias del teatro chileno” (*Interamerican Review of Bibliography*, XIII, 1963, 152–175), the best available material on the recent movement. Willis Knapp Jones has published several articles, such as “New life in Chile’s theater” (*Modern Drama*, II, 1, May 1959, 57–62), and some work has been done on specific dramatists; Juan Ventura Agudiez, “El concepto costumbrista de Armando Moock” (*Rev. Hispánica Moderna*, XXIX, 2, abril 1963, 149–157) and Antonio R. Romera, “Antonio Acevedo Hernández, premio nacional de teatro” (*Atenea*, 355–356, enero-febr. 1955, 170–176) are examples. However, Chile is a prime example of an area which is ripe for serious study of the recent experimental movement and of the outstanding figures of the 20th century.

Modern Cuban theater has been unusually well documented in the combination of Arrom’s survey, *Historia de la literatura dramática cubana*, Salvador Bueno’s “Itinerario del teatro” (*Medio siglo de literatura cubana*, La Habana, UNESCO, 1953) and the two editions of Natividad González Freire’s study of the last forty years (*Teatro cubano, 1927–1961*, La Habana, Ministerio de Relaciones Exteriores, 1961, 2nd ed.). Since the major figures of Cuban theater have been relatively well studied previously, the major area for further research is the fertile post-1959 movement. Although a considerable amount of material is available from Cuban sources, the only known research under way is a general article by this writer.

In other nations, even those which offer a relatively well-defined movement of interest such as Venezuela, Peru or Colombia, almost no serious research has been done. It is also precisely these nations from which it is most difficult to obtain materials. It is possible to study the theater of Mexico, Argentina and Uruguay, Puerto Rico, Cuba and, to a much lesser extent, Chile, from afar, with a reasonable degree of effectiveness, but any work on the other areas will of necessity have to be carried out on the spot. For even the most fundamental information on these areas, one must rely on occasional and almost invariably superficial periodical material, general manuals such as Del Saz’, or Carlos Solórzano’s general study of 20th century theater in Spanish America, *El teatro latinoamericano en el siglo XX* (México: Pormaca, 1964). In spite of the value of these last two, however, documentation for several areas is almost nonexistent.

NATIONAL HISTORIES AND BIBLIOGRAPHY

On several occasions in these pages, reference has been made to the fact that various nations have been the subject of careful investigation covering the whole panorama of their dramatic traditions. Luis Ordaz' study of the theater in the Río de la Plata has already been mentioned, and supplements a number of earlier works, such as those of Berenguer Carisomo, Mariano Bosch, Castagnino and Morales. It is, unfortunately, rather more a catalogue than an esthetic study, and such a volume is badly needed. The only recent volume devoted to the Uruguayan theater exclusively is a short monograph by Cyro Scoseria, *Un panorama del teatro uruguayo* (Montevideo: AGADU, 1963). As indicated earlier, Cuba is very well covered, and Mexico is well represented by Antonio Magaña Esquivel and Ruth Lamb's *Breve historia del teatro mexicano* (México: Edics. de Andrea, 1958), as well as the third edition of Enrique de Olavarría y Ferrari's *Reseña histórica del teatro en México* (México: Porrúa, 1961, brought up to date by David Arce). The latter is simply a historical account of premieres, etc., but is invaluable to the specialist. However, the pattern in other nations is considerably different. There seems to be no full-scale, up-to-date study of Chilean theater, and the best available source is the introduction to Julio Durán Cerda's *Panorama del teatro chileno, 1842–1959* (Santiago: Edit. del Pacífico, 1959), an anthology. Existing volumes on Colombia and Venezuela are hopelessly out-of-date, Jaime Lockward's *Teatro dominicano: pasado y presente* (Ciudad Trujillo: La Nación, 1959) is a disorganized catalogue, and general histories for the remaining countries do not exist. Nor do the other nations have anything resembling Tito Livio Foppa's *Diccionario teatral del Río de la Plata* (Buenos Aires: Argentores, 1961). The situation in bibliography is even more difficult; only Mexico and Chile have been well studied. In the former, Francisco Monterde's *Bibliografía del teatro en México* (México: Secretaría de Relaciones Exteriores, 1933) has been supplemented by Ruth Lamb's *Bibliografía del teatro mexicano del siglo XX* (México: Edics. de Andrea, 1962); a useful but strikingly incomplete *Catálogo del teatro mexicano contemporáneo* (México: Secretaría de Educación Pública, 1960, 2nd ed.) and Aurora Maura Ocampo de Gómez' *Literatura mexicana contemporánea. Biobibliografía crítica* (México: Univ. Nacional Autónoma, 1965), a general work but the best source for critical materials, reviews, etc. Chile has been studied by Walter Rela in his *Contribución a la bibliografía del teatro chileno, 1804–1960* (Montevideo: Univ. de la República, 1960) and particularly Durán Cerda's *Repertorio del teatro chileno . . .* (Santiago: Instituto de Literatura Chilena, 1962). In other areas, bibliography is entirely a hit-or-miss proposition, and even the most basic work is still to be done.

SPECIAL AREAS

In addition to the areas previously mentioned, there are a number of specialized areas which are in need of investigation. Antonio Magaña Esquivel has studied the "Teatro regional yucateco" in a brief article (*Cuadernos de Bellas Artes*, III, 7, julio-agosto 1962, 42–52), but the subject deserves further consideration, particularly in regard to the heavy influence of local Maya tradition. Another important approach, particularly in the contemporary field, is the examination of the playwrights' attitude toward the question of involvement with social questions and, in general, contemporary dramatic theory in Spanish America. Some supplementary material is easily available, such as the dramatists' round table on "El teatro en Latinoamérica" (*Comentario*, VI, 22, primera entrega, 1959, 21–29), the *Simposio de directores* (Tucumán, n. p., 1959), the discussion by contemporary Cuban playwrights of their own movement and its relation to modern theater ("El teatro actual," *Casa de las Américas*, IV, 22–23, enero-abril 1964, 95–107), Luis Alberto Heiremans' "La creación personal y el trabajo en equipo en la dramaturgia chilena actual" (*Atenea*, 380–381, abril-sept. 1958, 199–205), the "Primera reunión nacional de dramaturgos" (published in the *Anales* of the University of Chile, 115, tercer trimestre 1959, 114–135), the papers read at the Primer Seminario de Dramaturgia in Puerto Rico (*El autor dramático*, San Juan: Instituto de Cultura Puertorriqueña, 1963), and the "Interview on the theater in Cuba and in Latin America" (*Odyssey Review*, II, 4, Dec. 1962, 248–263).

Another specialized area which has attracted attention is the popular and folk theater. As samples of the work being done, Antón Arrufat and Eduardo Robreño have studied the *bufo* and popular theater in Cuba, Paulo de Carvalho Neto has examined the *rúa* in Paraguay and its relationship to the ancient *baile de moros y cristianos*, Nancy Cárdenas has published a brief article on the use of guignol theater as a means of education to health and sanitation in depressed areas of Mexico, and Alfredo Mendoza Gutiérrez has examined the possibilities of a regional popular theater for isolated communities. An excellent survey of recent research and the much to be done in a major area is John Englekirk's "El teatro folklórico hispanoamericano" (*Folklore Américas*, XVII, 1, June 1957, 1–36).

FINAL COMMENTS

Obviously, in comments of the nature and scope of this article, there can be no attempt at comprehensive coverage. Rather, the intent has been to trace recent trends and areas which are in need of extensive investigation. (For more

Latin American Research Review

comprehensive bibliographical information, see the sections on Colonial Latin American literature and the modern theater in the *Handbook of Latin American Studies*.) It is clear that, although interest in Latin American drama is increasing and the scope of research is broadening, much fundamental work remains and whole wide areas of more specialized investigation are barely touched.

AMERICA INDIGENA

ORGANO TRIMESTRAL DEL
INSTITUTO INDIGENISTA INTERAMERICANO

Director: Miguel León-Portilla

Is a quarterly publication designed to foster the interchange of information on the life of Indians today and the policies and programs being developed on their behalf. The INDIANIST YEARBOOK, which appears in December, is a supplement of this magazine containing news and reports of projects of Indian community development in the Americas. The subscription cost for both publications are as follows:

Regular	4.00 Dls.
Sponsoring	10.00 Dls.

ORDERS TO:

Instituto Indigenista Interamericano. Niños Héroes No. 139. México 12, D. F.