

ACKNOWLEDGMENTS

Writing that heading brings images of many people to whom I have become indebted in the course of this study. To cover the theatrical efforts of nineteen nations over a period of 475 years is a big task. Only by borrowing from the results of previous groundbreaking by others can one person do it. John Milton described the process in his *Brief Historie of Moscovia*: "What was scattered in many volumes, with no cursory pains I have laine together to save the Reader a far longer travaile." Many who pioneered in the study of Spanish American drama are still alive. They have been most generous with their aid.

José Juan Arrom of Yale and Harvey L. Johnson of Indiana have sent me copies of their many writings and useful suggestions and criticisms.

I think of a rainy Saturday when with Mariano Latorre and Ricardo Latcham I combed the secondhand book stores of Santiago in search of out-of-print copies of Chilean plays and critical works; of the packages of books from Juan Bautista Devoto of Argentina containing plays he thought I ought to know, and of his guidance among actors and dramatists during my two weeks' stay in his country; of Raúl Castagnino of Buenos Aires and Guillermo Ugarte Chamorro of Lima, generously sharing with me the treasures of their drama collections.

Walter Rela was an invaluable cicerone during my stay in Uruguay, as were Juan Carlos Sabat Pebet and Fernán Silva Valdés; and Dr. Américo Abad cast his eyes on what I later wrote about Uruguayan theatrical activity. Dr. José Chioino made much easier my investigations in Peru.

The active new generation in Chile was no less hospitable. Nené Aguirre, instructor in a course on the Chilean Theatre, turned over to me her lecture notes, and read in early form my chapters on Chile, as did Orlando Rodríguez. Hugo Miller and Tito Heiremans spent a morning discussing the activities of their group, and Gabriela Roepke supplied me with a file of theatre programs. Enrique Gajardo Velás-

quez loaded me down with mimeograph versions of many of the best Chilean contemporary plays, and mailed a second instalment to me a year later.

In Asunción, Josefina Pla put at my disposal her unpublished study of the Paraguayan theatre and helped out my faulty Guaraní so that the chapter on Paraguay's Indian theatre might be completed. She assembled actors and dramatists at a picnic with me, and later did me the honor to translate part of what I wrote into Spanish, for local publication.

Franklin Domínguez shared with me his knowledge of theatrical activities in the Dominican Republic, provided me with copies of practically all the published drama of his country, and later took time to see that I remained close to the truth in what I wrote. René Marqués was a delightful host at a party of drama lovers at his home in San Juan after our day of visiting theatres and playwrights. Then he generously read what I wrote about the Puerto Rican theatre after my return to the United States.

The aid of Rafael Pineda was invaluable in assaying the position of drama in Venezuela. Armando Maria y Campos has for years shared with me his helpful volumes on phases of Mexico's theatrical history, and Demetrio Aguilera Malta has been my guide, philosopher, and friend for even longer in everything pertaining to the culture of Ecuador.

There have been many others, each contributing something. Even from Castro's Cuba have come magazines and books to bring the Cuban picture up to date. A number of Central American officials have generously briefed me upon their countries' theatrical progress.

Finally, Miami University, in providing me with typing assistance, occasional reductions in teaching load, and a grant to spend the summer of 1958 visiting the Latin American theatrical centers, has encouraged me to complete something begun forty years ago.

To all who helped in this concoction, my gratitude. For errors still remaining in it they are not responsible. The cook who combines the ingredients gets the blame as well as the credit. As I have benefited from the work of many who preceded me, I hope that others will build on this work, so that a definitive study worthy of the growing Spanish American theatre will eventually take form.

W. K. J.