



En el Fondo del Abismo (Spanish Edition)

Georges Ohnet

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Halçvy principiđ por escribir libretos de operetas; fue el libretista de Offenbach. Despuçs de haber dado a los Bufos Parisienses, con el seudđnimo de Julio Serviæres, las operetas en un acto: Adelante, seřores y seřoras, prđlogo de apertura, en colaboraciđn con Mçry; Lleno de agua; Madama Papillđn; hizo representar otras obras con su nombre. Colaborđ con Leđn Battu, Hçctor Cremieux y sobre todo con Enrique Meilhac. «Dotado de un sentimiento exquisito de la calidad' dice Sarcey,'ha mantenido lo que hay de fanđtico y raro en el carđcter de la imaginaciđn de Meilhac. El trabajo en com÷n ha producido obras que no han sido suficientemente apreciadas. »Se las ha tratado como a esas mujeres ligeras en cuya sociedad uno se divierte mucho, pero que no se les estima; se les ha visto cientos de veces y se habla de ellas con desdçn. Tales son: La bella Elena, Barba Azul, Los brigantes, La gran Duquesa, La vida parisiense, El castillo de Toto. Hay en estas parodias entretenidřsimas de la vida ordinaria, mucha imaginaciđn, alegrřa y buen sentido. Son sđtiras en acciđn que resaltan sobre las simples bufonerřas que ha producido este gçnero en los ÷ltimos tiempos.» He aquđ las obras que ha escrito para el teatro: Bataclđn (1855), opereta; El empresario (1856), opereta; Rosa y Rosita (1858), comedia; El marido sin saberlo (1860), opereta en colaboraciđn con su padre y cuya m÷sica es del Duque de Morny; La canciđn de Fortunio; El puente de los suspiros; Orfeo en los infiernos (1861), operetas dadas en los Bufos, siendo la ÷ltima de çstas su primer gran triunfo; Las ovejas de Panurgo (1862), en la que colaborđ Meilhac, con quien no dejđ de trabajar desde entonces; La llave de Metella (1862); Los molinos de viento (1862); El brasileđo (1863); El tren de media noche (1864); Nemea, baile con representaciđn (1864); La bella Helena (1865), parodia en tres actos de la Grecđa antigua, representada en el teatro Variedades con çxito enorme; Barba Azul (1866), tres actos; La vida parisiense (1866), cinco actos; La gran Duquesa de Gerolstein (1867), quizđ es la pieza que haya alcanzado mayor fortuna; La pericholle (1868), dos actos; Fanny Lear (1868), drama tremendo desarrollado en una ligera comedia de cinco actos; Frou-frou (1869), elegđa parisiense en cinco actos; La diva (1869), tres actos; Los brigantes (1869), tres actos; Tricocche y Cacolet (1871), comedia bufa en cinco actos; La seřora espera al seřor (1872); Velada (1872), comedia en tres actos; Dos mujeres o el cuarto condenado (1875), comedia en verso. Y en colaboraciđn con V. Busnach: Manzanita, opereta de Offenbach

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