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The Moral Aspects of the Dramas of Tamayo Y Baus

Carroll H. Conway

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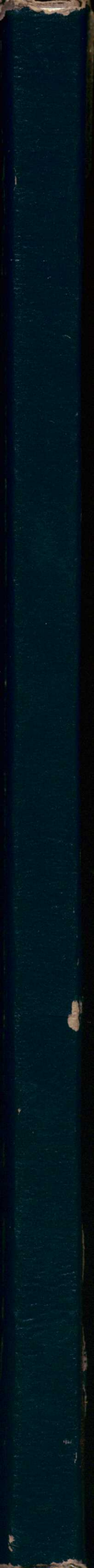


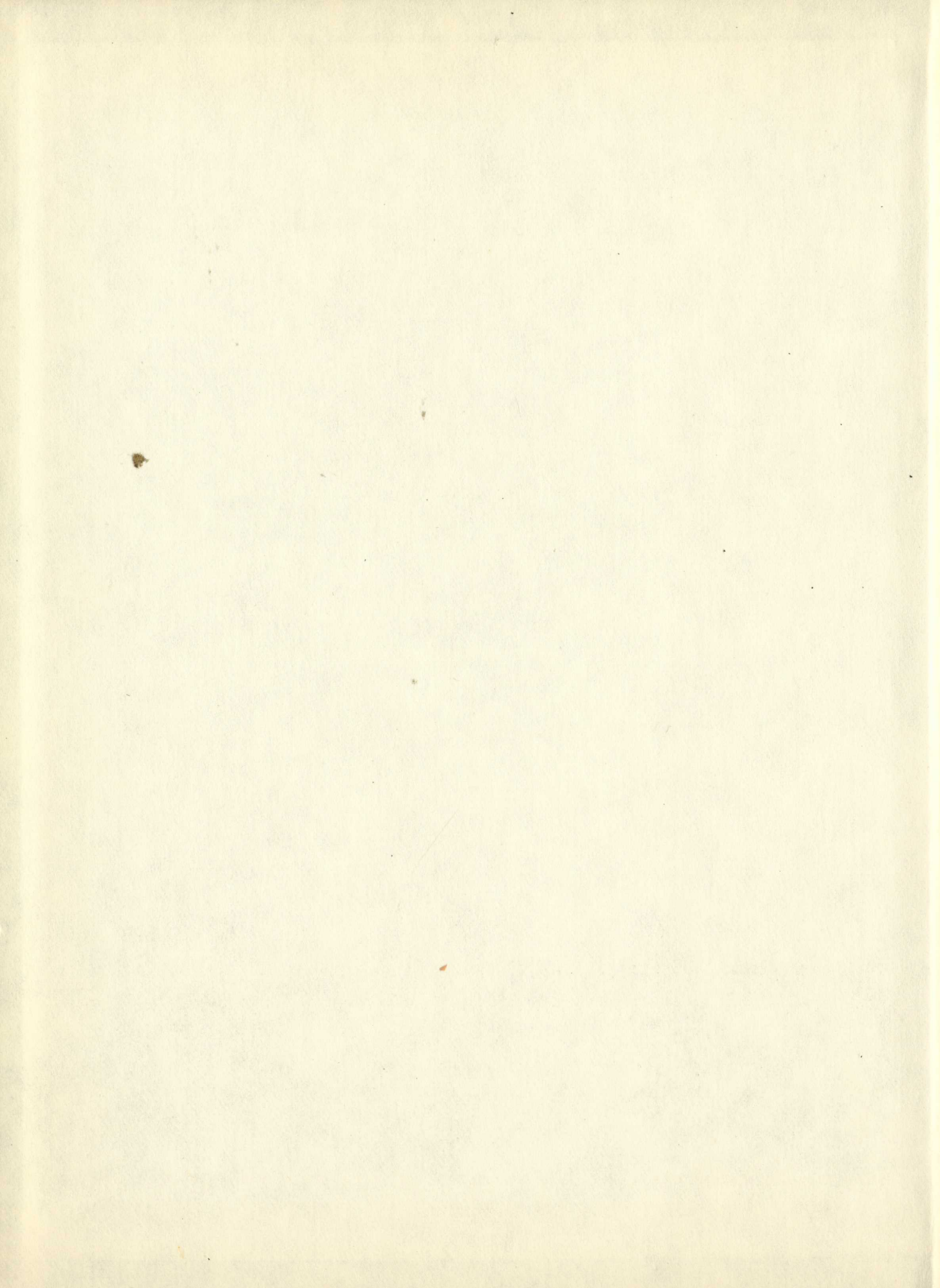
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BAUS

Carroll H. Conway

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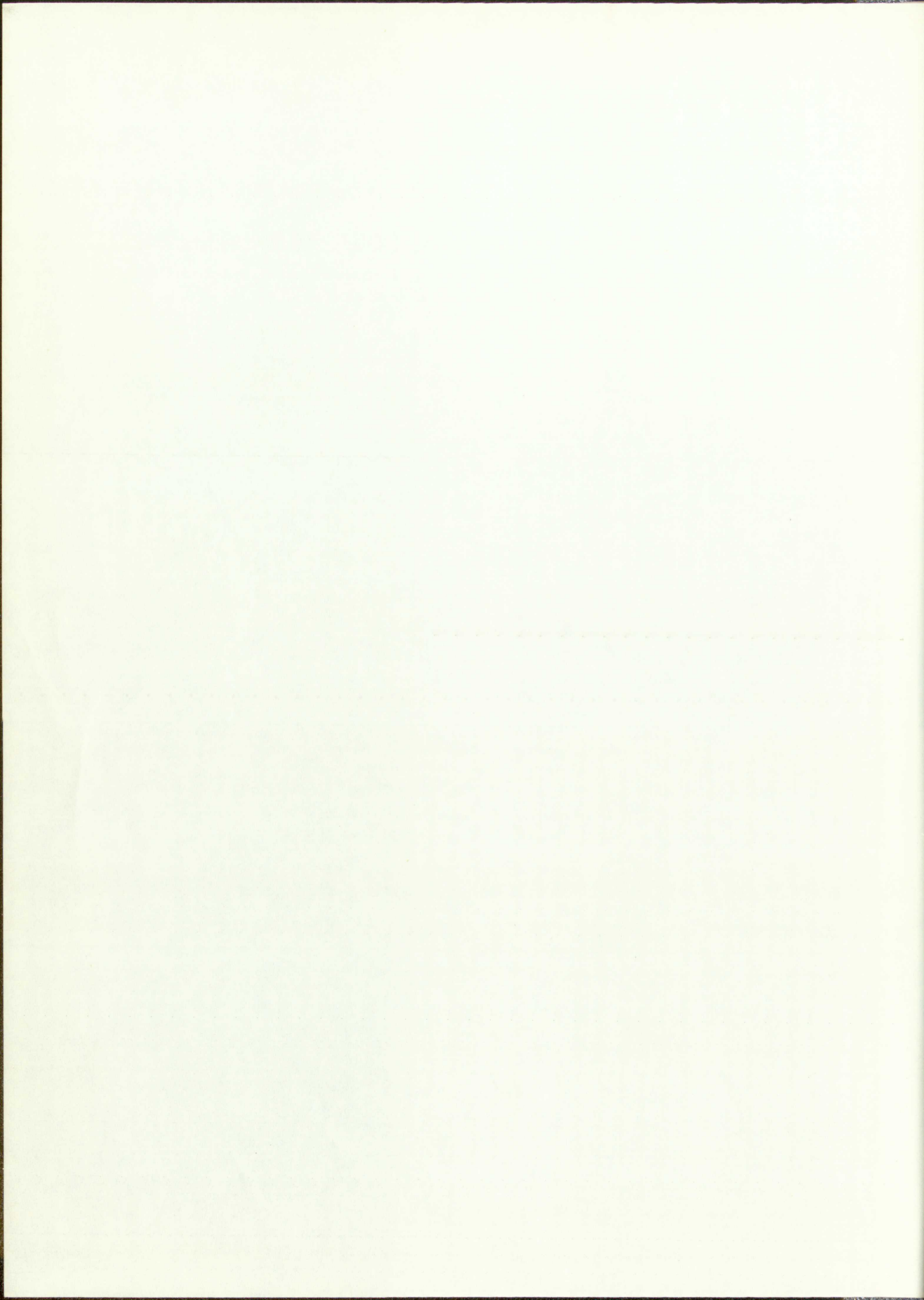




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THE MORAL ASPECTS OF THE DRAMAS
OF
TAMAYO Y BAUS

BY
CARROLL H. CONWAY

A thesis submitted for the degree of
Master of Arts in Spanish

UNIVERSITY OF NEW MEXICO

1934

THE UNIVERSITY OF CHICAGO

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INTRODUCTION

In most of the dramas of D. Manuel Tamayo y Baus it is evident that the ultimate goal is to teach a moral lesson. In fact, Tamayo's own statement on this point is to the effect that he considers moral teaching a necessary part of the drama:

"Juzgo necesario, para que el drama ofrezca interés, hacer el retrato moral del hombre con todas sus deformidades, si las tiene, y emplearlo como instrumento de la providencia para realizar ejemplos de provechosa enseñanza." (1)

There has not been an excessive amount of critical opinion recorded by Spanish critics concerning Tamayo y Baus and his works, and practically nothing has been written on the subject by English or American writers. However, in the writings of those who have discussed the merits of Tamayo's dramas, there is a wide difference of opinion stated as to the extent and effect of this moralizing on his works. Romera-Navarro says:

"En esta segunda época, muestra Tamayo visible tendencia moralizadora: combate en la escena el vicio y la impiedad, pero formulando la enseñanza moral discreta y artísticamente, sin

(1) Tamayo y Baus, Manuel. Obras. V. 1, p. 193.

acritud ni pedantería, con toda la sencillez y descuido de quien solo por casualidad tropezara con ella." (2)

On the other hand, Yxart, discussing Tamayo's plays of this same epoch, makes this statement:

"Vino a sacrificar en aquellas últimas obras, a su dogmática intransigencia el mismo efecto dramático. Se dice - y para mi es verdad - que toda esa moral se empequeñece y cae en lo nono en piezas como Hija y Madre, en el arreglo No Hay Mal Que Por Bien No Venga." (3)

Blanco García, discussing the moral tendency in the dramas of Tamayo y Baus, makes this observation:

"Los que siempre están predicando el divorcio entre la poesía y la moral; los que no admiten que pueden ser buenas obras las obras buenas, si se permite el retruécano, trabajo tienen en explicar cómo Tamayo ha reunido los dos extremos, dejando caer sobre las llamas de la emoción apasionada la refrigerante lluvia de la virtud, haciendo en el Teatro la apología de todo lo grande y digno de veneración, sin convertirse en hueco e insufrible hierofante." (4)

The divergence of opinion which is clearly seen in the excerpts already quoted, together with the fact that there is apparently no over emphasis on any moral teaching in Tamayo's Un Drama Nuevo, led to the present study.

The purpose of this thesis is to make a critical study of the dramas of Tamayo y Baus with a view to

(2) Romera-Navarro, M. Historia de la literatura española, p. 518.

(3) Yzart, José. El arte escénico en España. V. 1, p. 42.

(4) Blanco García, P. F. La literatura española en el siglo xix. V. 2, p. 178.

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ascertaining whether or not the insistence on a moral tends to weaken his dramas.

It is the plan of the study to classify the dramas under the following heads: (1) lesser social plays based on moral proverbs, (2) more important plays distinctly social, (3) more important plays generally conceded to be free of any overt attempt to moralize, and (4) other minor plays. The plays of each of these divisions will be carefully studied and specific cases will be identified in which an attempt to secure a certain moral effect has distorted character, weakened plot, created unnatural atmosphere, or lessened the dramatic force in any other way. On the other hand, instances wherein a moral lesson is taught to the advantage of the drama will be pointed out and due credit given therefor.

It should be stated in the beginning that there is no absolutely objective standard whereby one can determine in every instance whether Tamayo's dramas are weakened or made stronger by their moral teachings. There is, however, one law of the drama which is considered infallible by those who praise Tamayo's works as well as by those who condemn them: above everything else the drama must tell the truth; the characters must do what is natural for them to do. But even here is a chance for a great difference of opinion. What a

character in a play would do, under conditions which the dramatist has set up to emphasize a certain moral, depends as much on the moral and religious background of the critic or spectator as it does on the conditions themselves. Actions may be perfectly natural to a person who has had a strictly religious influence over him all his life; whereas the same actions would be utterly absurd to an individual whose teaching and training have been unreligious. This fact will be given due consideration in the prosecution of this study.

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CHAPTER I

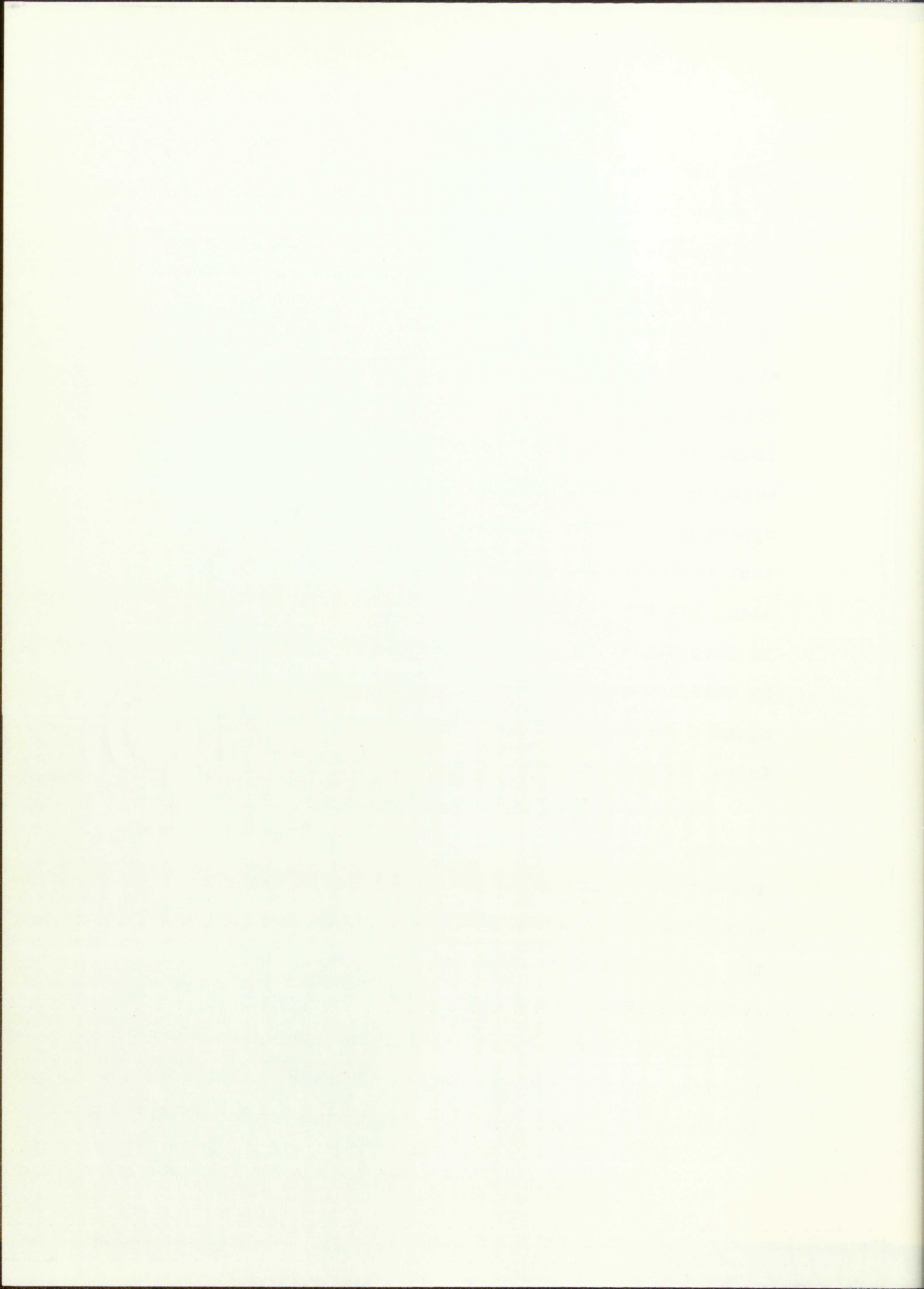
Each of Tamayo's four plays based on proverbs was designed to teach a lesson as well as to entertain. Two of them, Más Vale Maña Que Fuerza and Huyendo Del Perejil, are distinctly humorous, and there is a slight vein of humor running through the other two, No Hay Mal Que Por Bien No Venga and Del Dicho Al Hecho. The first two named are cleverly done, and the incidents of life through which the lessons are taught are so natural and humorous that they lend themselves nicely as material for a comedy.

Más Vale Maña Que Fuerza is a refreshing little play, almost a farce, amplifying the proverb from which it takes its name. "The hen-pecked husband" and the scolding wife have always been and will continue to be a source of humor for those who seek to entertain the public, and Tamayo has certainly used them to good advantage in this amusing comedy.

The plot of the play is as follows: Juana and Elisa, two friends, are the wives of Miguel and Antonio respectively. Juana is always suspicious of her husband and prides herself in not believing anything he

tells her. One day when he is away she unlocks the box in which he keeps his private papers and finds a letter from Antonio to Miguel. In this letter Antonio has accepted an invitation to accompany Miguel to a masked ball, not because he really wants to go, but because he wishes to show Miguel and other associates that he is not a "Juan Lanas". Juana hastens over to form an alliance with Elisa for the purpose of preventing their husbands from going to the ball. Elisa decides not to oppose her husband's going but rather decides to use tact instead. She advises Juana to follow the same plan, but the latter, having ideas of her own, decides to keep Miguel at home by force. Consequently, Elisa, by being congenial, keeps her husband at home, where they spend a pleasant evening together; whereas, Juana, by force, drives her husband away from home to stay.

The aphorism, Más Vale Maña Que Fuerza, is verified through the action of the play without detracting from the effect in any way. Qualities and actions are exaggerated, it is true, but this exaggeration is largely the thing that furnishes the humor, and this is the saving element of the play. The following extract from a dialogue between Juana and Antonio, in which Juana is berating him for thinking of going to the ball, is an illustration of how Tamayo uses an exaggerated situation



to make ridiculous in his characters the thing he wishes to preach against, as well as to furnish fun for his audience:

JUANA

¿Y todo porqué? Por satisfacer un capricho ridículo y necio: por ir a un baile de máscaras. ¿Y a qué van los condenados a un baile de máscaras, sepamos, a qué van?

ANTONIO

¡Ni el martirio de San Lorenzo!.....

JUANA

¡A emborracharse!

ANTONIO

Advierta usted.....

JUANA

¡A retozar con mujercillas de medio pelo!

ANTONIO

Mire usted que.....

JUANA

A tunantear, y nada más que a tunantear!

ANTONIO

Yo.....

JUANA

¡Es una calaverada!

ANTONIO

Usted.....



JUANA

¡Una picardía!

ANTONIO

¿Qué haría yo con ella?

JUANA

¡Una infamia!

ANTONIO

¡Jesús!" (5)

To climax the situation Antonio becomes determined to be heard, and as a result two rather lengthy and humorous speeches are given at the same time. Each talks louder and faster as if he is determined to make himself heard by the other.

The humorous situations, which begin early in the play, arrest and hold the attention to the end. The conversation is natural enough and is always carrying the plot forward. With this play Tamayo leaves his auditor or reader refreshed and feeling that undoubtedly más vale maña que fuerza.

Huyendo Del Perejil is another of our author's proverbs which loses nothing because of its pointing out a truth. In it, as in Más Vale Maña Que Fuerza, Tamayo makes ridiculous the character who is an exponent of

(5) Obras. V. 4, pp. 134-135.

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(b) Other

the ill he wishes to cure. Here the wealthy Marqués proposes to annul his son's marriage to a poor but beautiful and accomplished young woman. The Marqués is a widower, and the son arranges for him to meet the young wife without knowing who she is. The old man falls in love with her himself and proposes to her at once. Whereupon, she promises to love him under one condition; that he give his word of honor not to interfere with his son's marriage. The old gentleman soon realizes that he has made a fool of himself, but he has already given his promise, so everything ends well for the young people. It is a clever idea, cleverly worked out. The following excerpt from the dialogue between the Marqués and Rafael shows the attitude of the Marqués toward his son's marriage:

"MARQUES

Sin mi consentimiento.

RAFAEL

Usted me lo hubiera negado.

MARQUES

Sí, señor, sí, y mil veces sí. Venir a Sevilla con el objeto de arreglar varios asuntos de familia.....Enamorarse de la noche a la mañana de una muchacha humilde y pobre.....Casarse clandestinamente con ella..... ¿Le parece a usted esto regular?

RAFAEL

Pero en seguida volví a Madrid; me arrojé a los pies de usted, le pedí perdón.....

MARQUES

Y yo no te rompí la cabeza..... no sé por qué. Pero aún es tiempo de remediarlo todo. En cuanto lleguemos a Sevilla, veremos cómo se ha verificado este matrimonio. Yo no te he dado mi consentimiento. Tú eres menor de edad, y voy creyendo que al decirme que te habías casado, te proponías alcanzar mi permiso con el objeto de casarte después."(6)

Then when the Marqués himself falls in love with Carolina, he sees the situation in an entirely different light. This change of view leads him into some ridiculous situations which are really amusing. The following is an example:

" CAROLINA.

Algunas veces voy yo también a Sevilla....; y ojalá no hubiese ido nunca.

MARQUES

¿Por qué?

CAROLINA.

Hace un año que un joven se enamoró de mí. Así me lo juró por lo menos.

MARQUES

Nada más natural.

RAFAEL

Ciertamente: papá tiene razón. Nada más natural. ¿Y, sin duda, quiso casarse con usted?

(6) Obras. V. 1, pp. 334-335.

CAROLINA

Sí; pero su padre, ilustre y opulento señor, se opuso tenazmente a nuestro enlace, y le obligó a partir para lejanos países, anteponiendo su interés a nuestro puro y vehemente amor, y yo quedé abandonada en el mundo para siempre.

MARQUES

¡Qué iniquidad! ¡Padre tirano! ¡Padre cruel!

RAFAEL

¡Padre injusto y desnaturalizado!

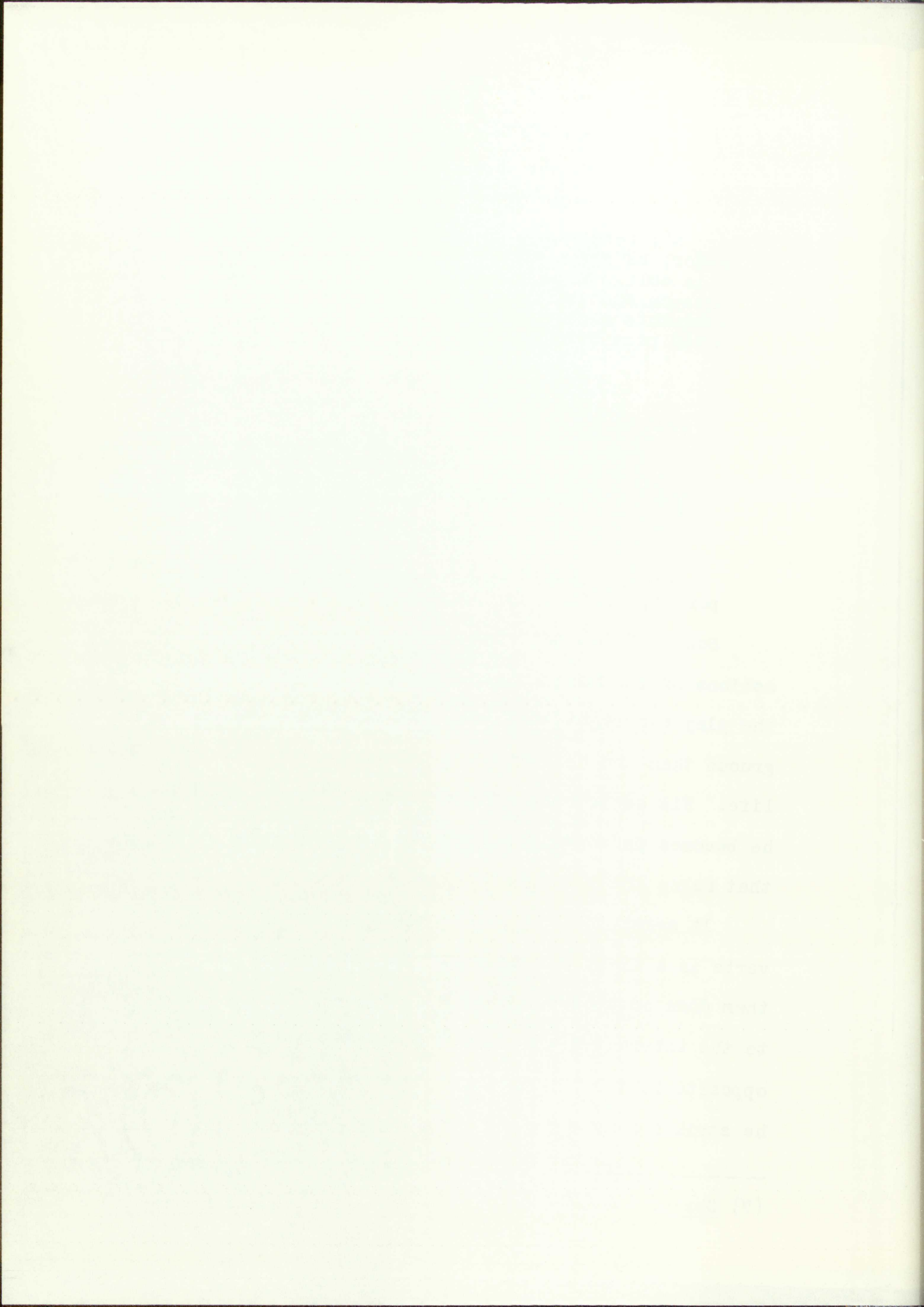
MARQUES

(oh!) Quiero decir.....padre.....padre....., porque, al fin, un padre....."(7)

Some critics may object that Tamayo has made the actions of the Marqués incongruous in order to have the play end right, but his actions are no more incongruous than the acts of those we see about us in actual life. His seeing the affair in a different light when he becomes personally interested is really the thing that makes the play worthwhile.

It seems that so long as Tamayo treats these proverbs in a light and humorous way the moral lesson in them does no violence to the play. In fact, it adds to the interest of the play. On the other hand, the opposite is true in the two plays of this group in which he strikes a more serious vein.

(7) Obras.



Del Dicho Al Hecho is a play designed, apparently to show that not all the poor people are good nor all the rich bad, and to show that riches only serve to emphasize the qualities good or bad which are inherent with the individual. Leandro, the character Tamayo uses as an example, is an egotistical good-for-nothing, living at the expense of his friend, Tomás. The former spends his time trying to write poetry and berating the rich, while Tomás earns their living by hard work. Both Leandro and Tomás are in love with Gabriela, the attractive ward of Leandro. As soon as Tomás learns that Leandro is in love with Gabriela he withdraws at once without even attempting to win her from him. Gabriela and Leandro are engaged to be married when the latter unexpectedly becomes wealthy. He soon loses interest in Gabriela and forgets how Tomás has provided him food and shelter when he had nothing. Leandro's only thought now seems to be of wealth and influence. He discards Gabriela to marry another woman who, he thinks, will contribute to his wealth and social standing. Gabriela and Tomás finally become disgusted and leave him when they are thoroughly convinced their presence has become embarrassing to him.

There is no doubt that Del Dicho Al Hecho serves Tamayo's moral purpose, but also apparent is the fact

that there is nothing very dramatic about it. There is no well-developed plot, and the characters are not human. Leandro is too lazy and egotistical, even while he is poor, to hold the esteem of Gabriela and Tomás as he does. Whereas, they are entirely too gullible to be much admired. It is not natural that they should live with Leandro so many years not knowing his real character, only to find him out in a few weeks after he becomes wealthy. It is evident that Tamayo has made a puppet of his heroine, Gabriela, allowing her to fall in love with the worthless Leandro when she has had ample opportunity to know his bad qualities as well as to know the good qualities of Tomás. It is also unnatural that a man as deeply in love with a woman as Tomás is with Gabriela would so graciously yield his claim to one he knows is so unworthy of her.

In No Hay Mal Que Por Bien No Venga Tamayo's attempt to convert the libertine, Enrique, and the atheist, Julian, to Christianity, has led to numerous defects in technique and character portrayal. This moralizing has caused his style to be wordy and preachy rather than clear-cut and forceful. The play is rather serious toward the end; yet there is nothing that particularly moves the emotions of the average reader or auditor. There is nothing set forth in the first part of the

play concerning the character of Enrique to elicit sympathy for his suffering toward the end. Nor is there any good reason to rejoice because he escapes being killed as he had expected and deserved.

There is no clash of wills on which Tamayo depends for dramatic effect in other plays. The play lacks the quality which causes one to have any definite like or dislike for any of the characters. As a matter of fact, the whole play leaves on the reader the effect of having read a Sunday School lesson in dialogue form.

It may be said then that in this group of plays a moral lesson is taught in two of them to good advantage; whereas, the same tendency weakens the other two. Considered as a whole, it is difficult to determine whether the group loses more than it gains by this moralizing.

CHAPTER II

La Bola De Nieve, Lo Positivo, and Lances De Honor are the best of Tamayo's social dramas. The plot of each of them is closely tied up with a particular social evil which Tamayo felt was gnawing at the very vitals of Spanish society at the time they were written. The three plays are discussed here in the order named above.

The title of the play, La Bola De Nieve, is simply a metaphor Tamayo applies to jealousy. As the rolling snowball, which in the beginning is an almost imperceptible mass, quickly grows to unbelievable size, so does jealousy, often born of causes entirely imaginary, attain frightful proportions. Tamayo has developed the plot and interest of the play, from beginning to end, quite as naturally as the rolling snowball increases in size.

In the home of the Marquesa, a rich widow, live three pairs of lovers. Luis and Clara, the spoiled children of the Marquesa, are in love with María and Fernando respectively. María is a lovable orphan girl living under the protection of the Marquesa. Fernando, also of amiable qualities, is the nephew of the Marquesa,

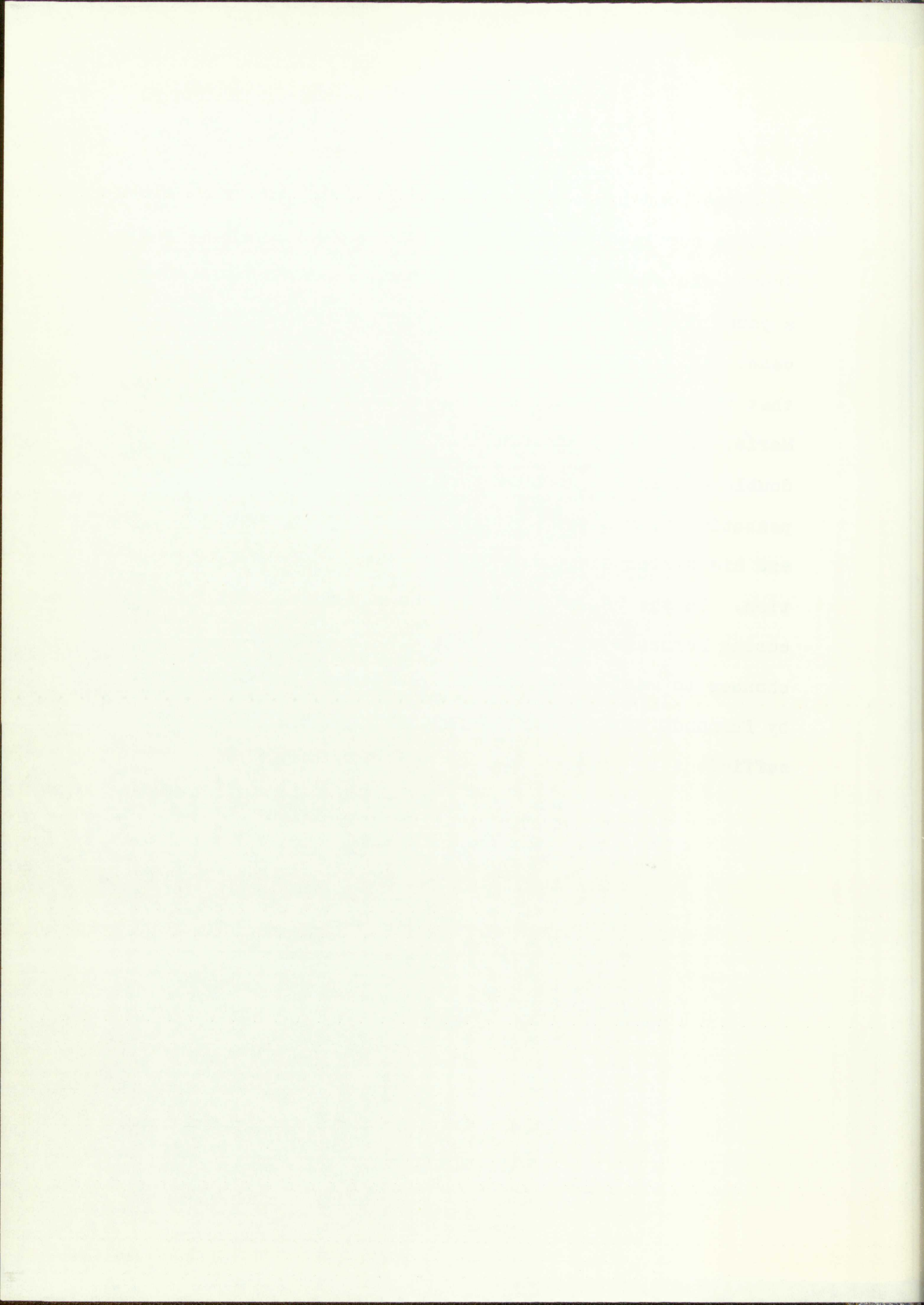
in whose home he is spending the summer. The comic element is supplied by the young married couple, Pedro and Juana, who are servants in the Marquesa's home. Antonio, a young doctor who is visiting Fernando, completes the case. In the opening scenes of the play it is revealed that the two couples, Fernando and Clara, and Luis and María, are deeply in love, and that there is to be a double wedding as soon as they are able to secure a dispensation from Rome. It is also disclosed that Luis and his sister Clara are both of a very jealous disposition. In the beginning Clara shows her jealousy by accusing Fernando of being in love with every girl he chances to meet. The following excerpt from a speech by Fernando explaining his predicament to Antonio is sufficient to give an idea of the situation:

"Ni este mal en Clara es como
El que a otras niñas desvela;
No: los celos de mi Otela
Son celos de tomo y lomo.
Son terrible frenesí,
Que acabara con los dos
Si antes no se apiada Dios
De la celosa o de mí.

Que dicha si al fin la viera
Prudente, afable, capaz
De vivir conmigo en paz;
Trocada en mujer de fiera!

Pero no: al mal que padece
No hay remedio, y más se inflama
Con mi cariño, cual llama
Que más con el viento crece.

Distinto amor cada día
Me atribuye: si hoy por Juana
O Luisa, o Petra, mañana
Por Inés, Concha o Lucía.



No hay mujer, bonita o fea,
 Moza o vieja, fina o ruda,
 Doncella, casada o viuda
 De que galán no me crea.

En continua actividad
 Todo lo observa, y de todo
 Indicio saca a su modo
 De nueva infidelidad." (8)

Luis is also unjustly suspicious of María, and, besides chiding her, he tries to make her jealous by getting unduly familiar with Juana, the servant girl. Pedro in turn observes Luis' attempts to caress Juana, and he too becomes jealous. As the plot develops Luis recognizes in his sister's fiance admirable qualities which he realizes are lacking in himself, and he becomes uneasy for fear María may make the same comparisons. So, one night when he hears Fernando mutter María's name in his sleep, he immediately concludes that Fernando and María must be carrying on a secret love affair. Luis confides his suspicions to Clara, and she, being of the suspicious nature she is, quickly agrees with him. Thus each confirms the distrust of the other, and their jealousy develops accordingly. The naturalness with which their jealous passion grows is evidenced in the dialogue quoted below. This conversation comes just after Luis tells Clara that he heard Fernando speak a woman's name in his sleep.

(8) Obras. V. 3, pp. 132-33.

"LUIS

Finges o estás
Muy torpe.

CLARA

¿No fué el de Paca,
Ni el de Carmen, ni el de Lola,
Ni el de? ¿No? ¿Pues, a qué aguardas?

LUIS

Óyelo al punto.

CLARA

¿Dí, cuál?

LUIS

Yo tenía ya fundadas
Sospechas, y al cabo.....

CLARA

Mira
Que de impaciencia me matas.

LUIS

El nombre que dijo en sueños.....
Vamos, yo estallo de rabia
Si lo que me temo sale
Verdad.

CLARA

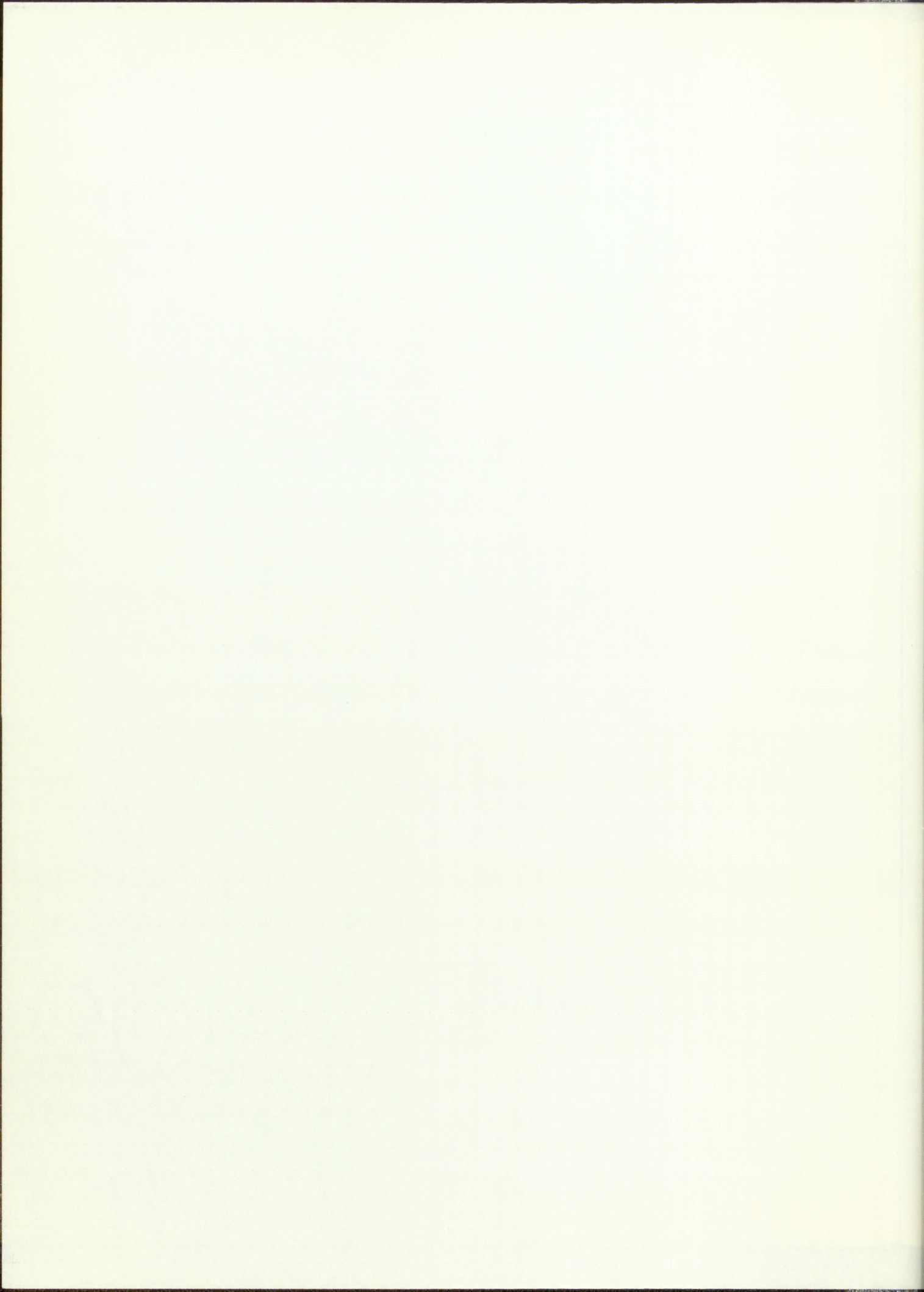
¡Oh! ¿Qué nombre? Acaba.

LUIS

¡Ay! El nombre de María.

CLARA

¿El de María?



LUIS

Sí, Clara;
El de la mujer que debe
Ser mi esposa, el de mi amada
María.

CLARA

¿Qué escucho?

LUIS

A veces
Las apariencias engañan,
Y aun dudo.....

CLARA

Pues, necio, ¿todo?
No está más claro que el agua?

LUIS

¿Eh?

CLARA

Que Fernando por otra
Me olvida, es cosa probada.

LUIS

Con efecto.

CLARA

Que María
A tí no te quiere, salta
A los ojos. Tú, sin tregua,
Culpas su desdén.

LUIS

Razón.

Con harta

CLARA

De día y de noche
El se esta metido en casa,
Y no es por mí.



LUIS

Ya te he dicho
Que mis recelos no dattan
De ayer; pero como soy
Propenso a la confianza.....

CLARA

Yo también. Eso nos pilerde,
Eso.

LUIS

Como no me agrada
Pensar mal de nadie.....

CLARA

Ahora

Me explico ciertas miradas,
Ciertos guiños; ahora entiendo
Por que esta misma mañana
Evito que yo la ropa
De Fernando registrara.." (9)

Naturally, Fernando and María, victims of the same unwarranted suspicions, begin to sympathize with each other. Each tries to shield the other from the unjust accusations of the jealous lovers, but this only adds fuel to the flames. Gradually, the jealousy of the brother and sister changes the pure love of Fernando and Maria to abhorrence. Meanwhile, the persecutions of Luis and Clara have served to awaken in Fernando and María an appreciation of one another's admirable qualities. Out of this fuller understanding is engendered a sentiment

(9) Obras. V. 3, pp. 149-152.

which in the end becomes more than mere friendship.

Finally, Luis and Clara consider a casual meeting between Fernando and María in the garden at a late hour at night as absolute proof of their guilt. The affair is made public, and the Marquesa asks María to leave her home. Fernando leaves with María, determined to marry her to save her good name. Just before Fernando and María are to be married, Clara visits María, asks her forgiveness, and claims to be entirely cured of her jealousy. While they talking Fernando arrives, but before he enters Clara hides herself asking Maria not to tell him she is present, in order that she may overhear their conversation and thoroughly convince herself of her error. María pleads with Fernando to renounce the duel he has pending with Luis, to give up the idea of marrying her, and to marry Clara, whom she feels sure he still loves. Whereupon, Fernando declares his love for María and explains to her that Clara's jealousy has led him to detest her. Luis appears on the scene enraged at Clara for being in María's home. Clara tells him of the conversation she has overheard between Fernando and María. Luis becomes furious, and, urged on by Clara, he taunts Fernando into fighting the duel at once. They hurry out to fight, leaving the two girls locked in the room. Presently, Luis returns to the

stage announcing that he has killed Fernando. The horrors of the deed dawn on Clara and Luis, and they are grieved that they have ever allowed themselves to perpetrate such a crime. In a short time Antonio appears on the scene and states that Fernando is not dead but seriously wounded. Fernando and María are married immediately, so that if Fernando should die, María will be exonerated. The jealous brother and sister, really relieved to learn that Fernando is not dead, are left to ponder a lifetime over their unfounded jealousy.

That Tamayo had a social aim in writing La Bola De Nieve is quite evident. Equally evident is the fact that this aim was to better society by arousing public consciousness to the folly and evil effects of unbridled jealousy.

To read the play is to convince oneself, however, that the moral lesson presented therein is the logical result of human reactions to the situations of a carefully constructed plot. For centuries, Shakespeare's Othello has been studied as a model worthy of the consideration of the student of the drama. Certainly, Shakespeare has not been accused of distorting character or weakening plot of this play in order to secure any definite moral effect. So it would be far-fetched to argue that La Bola De Nieve, founded on the same

basic passion and worked out to a similar and no less logical conclusion, is weakened in this way. Just as unbridled jealousy and false pride lead Othello to destroy the innocent Desdemona, the one thing on earth he prizes most highly, so do the same qualities in Clara and Luis lead them to attempt to take the life of the man Clara loves more than anyone else in the world, and cause them both to lose their most treasured possession.

There are thrown in here and there bits of real humor which prevent possible monotony. The following incident is typical: Fernando, who has been suffering because of the jealousy of his sweetheart, Clara, and her brother, Luis, until he is thoroughly disgusted with even the thought of jealousy, chances in upon Pedro who is pining because he has seen Luis flirting with Juana, and the following conversation takes place:

"FERNANDO

¿Qué tienes? (Acercándose a él)

PEDRO

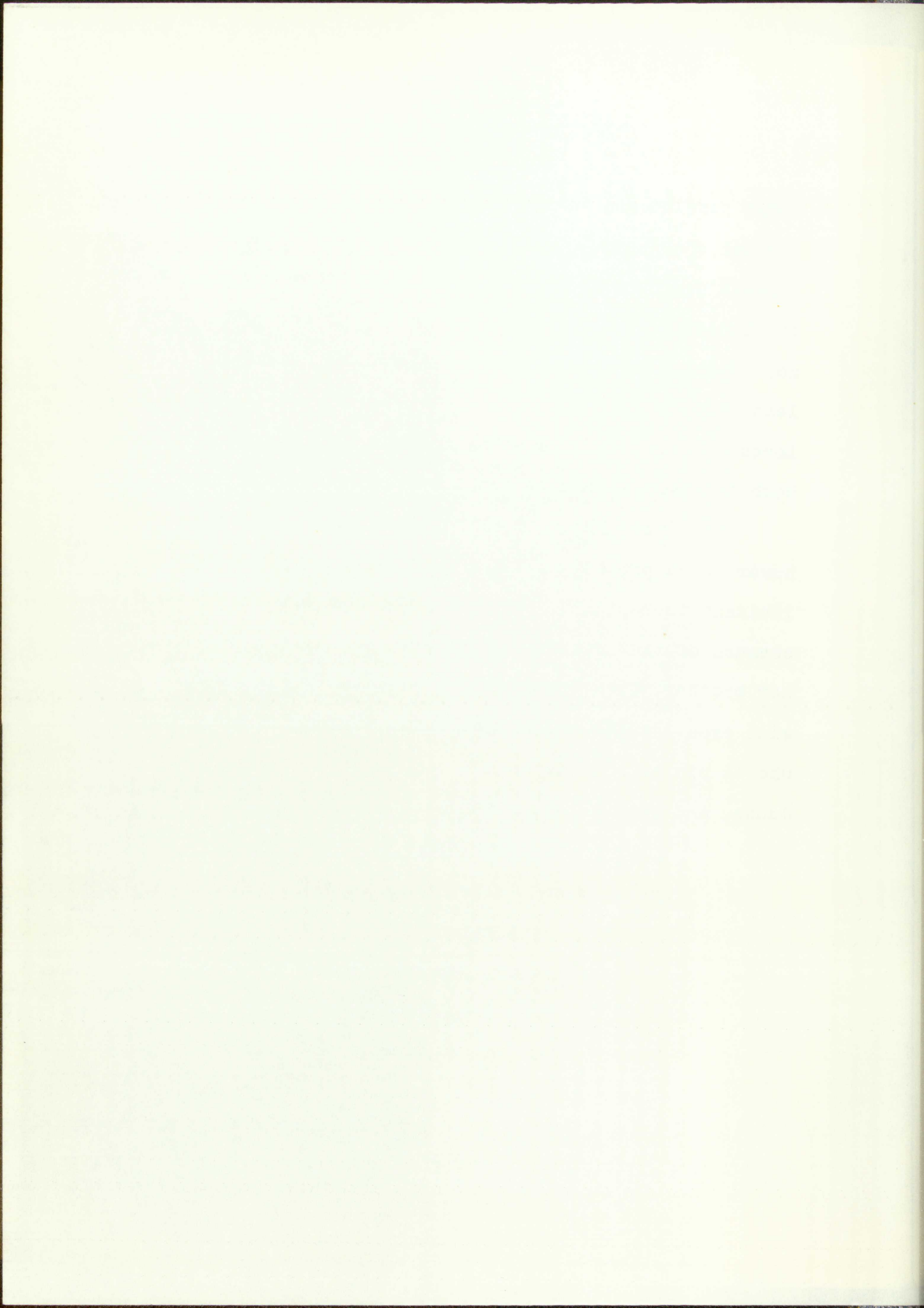
Que estoy celoso.

FERNANDO

¿Celoso? Corre o te mato.

PEDRO

Pero, señor.....



FERNANDO

No me hables;

Vete.

PEDRO

Me voy." (10)

La Bola De Nieve is a well-written play. The writer finds no proof that it is weakened in any way by an effort to secure moral effect.

Lo Positivo, based on the French play, Le Duc Job, by Laya, is said to be Tamayo's most popular comedy. In it Tamayo combats the epidemic of materialism which afflicted Spain in the nineteenth century.

Cecilia, the heroine, has been taught all her life that Lo positivo, or the important thing in life, is material wealth. Her father, Don Pablo, a man of few scruples, has his heart set on a wedding of convenience between Cecilia and Rosendo Muñoz. The latter is a wealthy banker who has little besides his wealth, however, to inspire esteem. Cecilia is seriously considering this union with Muñoz when her cousin Rafael, who has loved her since childhood, returns from the army and declares his love. Cecilia loves Rafael also, but, influenced by her father's teaching, she finds it difficult to choose between her love for Rafael and her

(10) Obras. V. 3, pp. 202-203.

desire to become wealthy.

Out of this conflict which is going on in Cecilia's mind arises the interest of the play. On one side of the conflict is arrayed the glamour of wealth supported by the force of a father's counsel. On the other stands a pure love for a worthy man backed by the counsel of an understanding uncle.

There is a number of causes which operate to bring Cecilia to see things in their true perspective. The Marqués, a sympathetic and discerning uncle of the two young people, has no small part in causing Cecilia to see her folly. He observes that Rafael and Cecilia are in love with each other, and he realizes that far more happiness would result from their marriage than could possibly result from the union of convenience between Cecilia and Rosendo Muñoz. The Marqués understands the subtle power of suggestion and employs it to advantage to attain the end desired. Moreover, Cecilia has before her the example of two of her friends, Luisa and Elena. The former marries because of her love for an honorable but poor man; the latter marries for wealth. Since Luisa is tied at home by her family while Elena becomes the leader of an aristocratic social set, Cecilia naturally thinks the latter is the happier of the two. Elena's husband later becomes suspicious of her,

however, and after killing a man who he thinks is too familiar with his wife, deserts her, taking their children with him.

This incident is related in a letter from Luisa to Cecilia. She tells Cecilia how happy she is with her family, and advises Cecilia never to marry for wealth. Through the influence of this letter and the skilful maneuvering of the Marqués, Cecilia finally decides to denounce wealth and decides definitely in favor of her cousin. Rafael is then willed an immense fortune by a man whom he has recently befriended, so the play ends as the audience wishes it to end.

How well Tamayo has succeeded in his character portrayal in this comedy is a question on which the Spanish critics are far from being agreed. Cesar Barja says:

"La mujer positivista de Lo Positivo, que al fin acaba por renunciar el dinero y casarse con el hombre pobre, es quien ama, es poco menos que un perfecto maniquí." (11)

But Florez says:

"Cecilia es Madrilleña de pura raza." (12)

Sicars y Salvado says::

"Estos personajes están bosquejados con brío y se sostienen en todo el curso de la acción del poema. Cecilia y su padre son

(11) Barja, César. Libros y autores modernos, p. 384.

(12) Florez, I. F. Tamayo; estudio biográfico, p. 32.

personificaciones vivas, originales y características, y la misma mezcla de bien y de mal que en ellas existe hace que inspiren profunda piedad y aun simpatía." (13)

The more the actions of the characters of the play are studied in the light of the environment in which they move, the more human they appear. Don Pablo, after spending practically a lifetime amassing a fortune, naturally comes to weigh everything in terms of material wealth. And quite as naturally his daughter, Cecilia, has become imbued with her father's philosophy. But it is also natural that the influences which her environment has brought to bear on her should eventually save her from this false doctrine. What more potent influence could be brought to bear on Cecilia, for instance, than to suggest to her, (as the Marqués does, with seeming innocence), that the man she loves may soon be happy in the love of a more beautiful woman?

The Marqués himself is a real character, who inspires admiration almost from his first appearance because of his discernment and saving sense of humor. The psychology he employs in his attempts to arouse Cecilia to a full consciousness of her love for Rafael shows a keen insight into human nature. Instead of

(13) Sicars y Salvado, Narciso. Don Manuel Tamayo y Baus; studio crítico-biográfico, p. 324.

using direct persuasion as the average person would do, he feigns ignorance of Cecilia's affection for Rafael and tries to lead her to decide in favor of his nephew by making her jealous. He creates an imaginary rival and solicits Cecilia's aid in switching Rafael's love to her. The following dialogue between the Marques and Cecilia is one illustration of the clever tactics he uses in his effort to bring Cecilia to her senses. In the beginning of the conversation the Marques is speaking of Rafael, who has just lost a good part of what little money he did have, in a game of chance, in an effort to get enough money to make it possible for him to gain favor in Cecilia's eyes:

"MARQUES

Al contrario. Lo que yo deseo es que acabe de arruinarse completamente.

CECILIA

¿Para qué?

MARQUES

Para que pierda la esperanza de ser amado por la susodicha señorita y poder casarle a mi gusto.

CECILIA

¿Con quién?

MARQUES

Con una excelente muchacha que le conoció en una de nuestras excursiones a Andalucía, y desde entonces le ama con delirio.



CECILIA

¡Oiga! ¿Esas tenemos?

MARQUES

¡Si vieras que buena es! No, no se parece en nada a la.....

CECILIA

Sí, a la otra.

MARQUES

¡Y tan bonita como buena!..... (Contemplando con mucha atención a Cecilia) Si....."(14)

Later on the conversation takes the following turn:

"CECILIA

No haga usted castillos en el aire. Rafael no quiere a la andalucita.

MARQUES

¡Oh! La querrá.

CECILIA

¿Sí?

MARQUES

Ya la quiso antes de prendarse de la otra tontuela, de la otra.....

CECILIA

Deje usted en paz a la otra, por la virgen santísima!

(14) Obras. V. 3, p. 376.

MARQUES

Hoy al fin he logrado hacerle confesar que es indigna de su cariño.

CECILIA

¡Cómo! ¿Rafael ha dicho eso?

MARQUES

¡Y, oh qué feliz idea! ¿Te parece que me lleve a Andalucía mañana mismo?

CECILIA

¡Mañana! No, señor. De ningún modo. El no querrá marcharse.

MARQUES

Pidiéndoselo por favor.....Diciéndole que necesito de su ayuda para salvar los bienes que allí tengo.....Tu me ayudarás a engañarle.

CECILIA

¡Yo!

MARQUES

Por mucho que quieras a tu dichosa amiguita, no creo que te importará ella más que tu primo, y tratándose de su felicidad.....

CECILIA

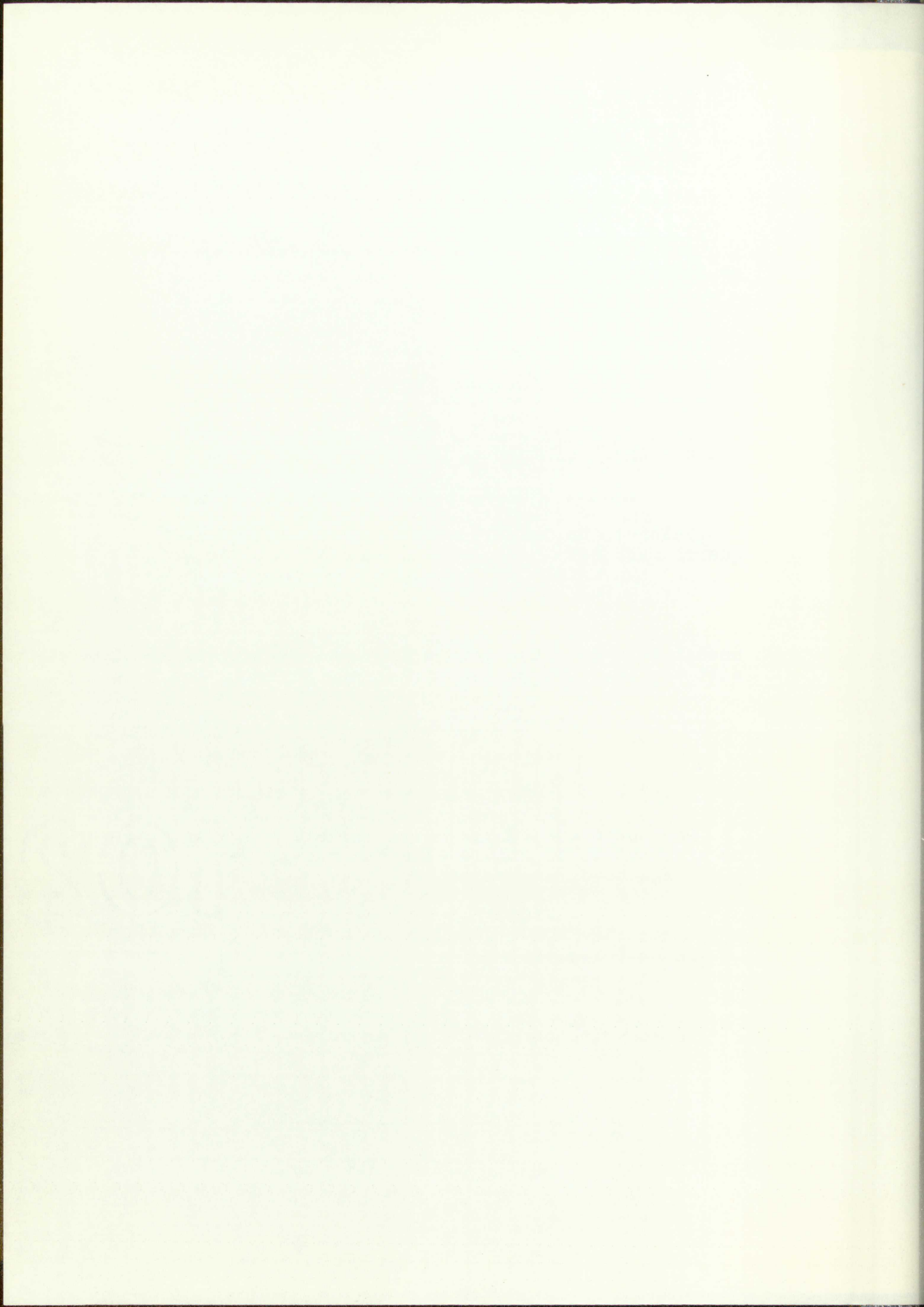
¡De su felicidad!

MARQUES

Le acercaré de nuevo a mi protegida.....

CECILIA

(Capaz es de hacerlo como lo dice.)



MARQUES

Comparará a la mujer que tan noble y desinteresadamente le ama con la mercachifle que no le quiere porque es pobre.....

CECILIA

¡Mercachifle!

MARQUES

Yo le hare notar la diferencia que hay entre un ángel y un demonio.

CECILIA

¡Tío!

MARQUES

Si no es de estuco, amara a esa nina encantadora.....

CECILIA

(Maldita mujer!)" (15)

This drama does not have the intensely dramatic situations which are found in Un Drama Nuevo or Lances De Honor, it is true. Yet, as Blanco García says, "Lo Positivo remueve con su magia las mas secretas y delicadas fibras del corazón." (16)

It is admitted that Lo Positivo has its weaknesses, but careful study does not prove them to be the results of an over-anxiety to secure a particular moral effect.

(15) Obras. V. 3, pp. 378-379.

(16) Blanco García, P. F. op. cit. V. 2, p. 170.

On the 1st of June 1941
the ship was in the
Atlantic Ocean
and was seen by
the crew of the
U.S.S. *Albatross*
which was in the
vicinity of the
Azores Islands.

REMARKS

REMARKS

REMARKS

REMARKS

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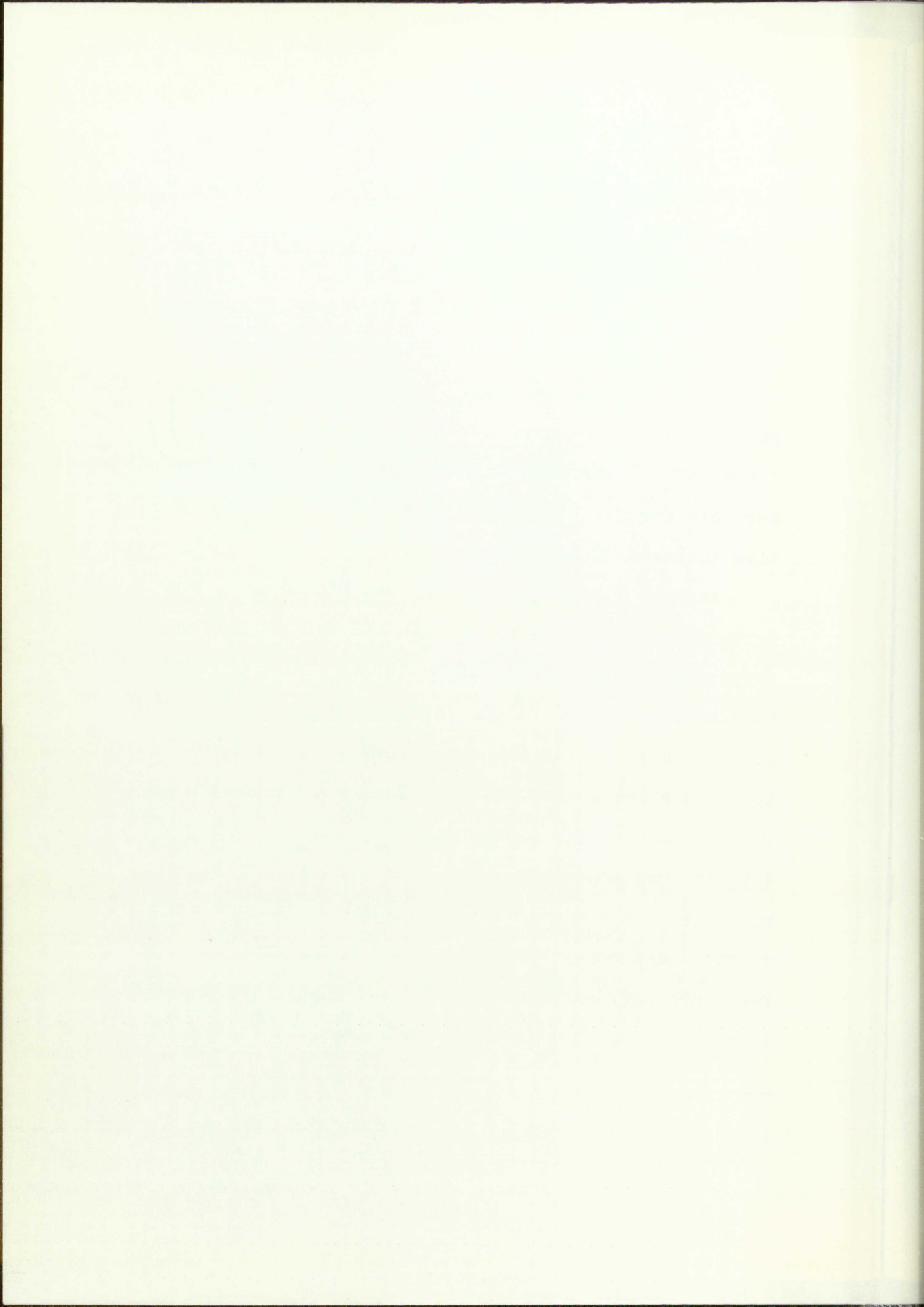
REMARKS

REMARKS

A defect pointed out by one critic is that Cecilia does not make her resolution in favor of Rafael by the efficacy of her own sentiment, but is influenced largely by a letter which the critic says is entirely foreign to the action of the play. (17) This defect, however, can scarcely be charged against Tamayo's desire to moralize, for Cecilia would certainly be a more admirable moral character had she decided the case entirely because of her love for Rafael and not because of the selfish motive inspired by the letter.

Another flaw suggested is that Providence drops a fortune into the laps of Cecilia and Rafael just at the proper moment to make their happiness complete. But here again it would be questionable reasoning to attribute this defect/ (if it be a defect), to an undue desire to teach a moral lesson. For, from a moral standpoint, Tamayo would surely have the world believe that lo positivo is love and virtue, but this turn of Providence would seem to indicate that lo positivo is love and virtue - and money. Simply because moralizing and defects are coexistent in a play is not sufficient reason to say that the one is responsible for the other. One

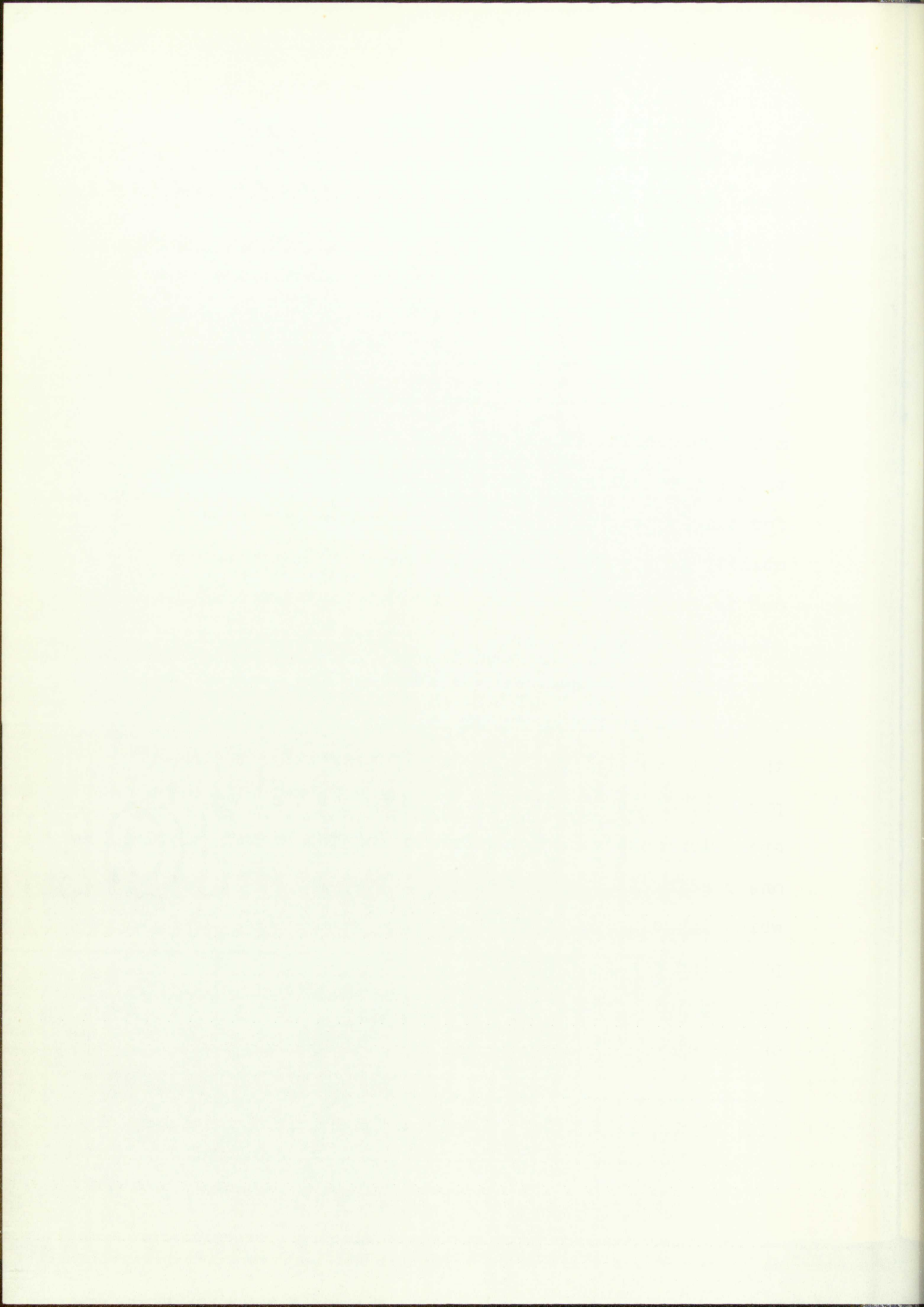
(17) Florez, I. F. op. cit., p. 33.



might as logically attribute any especially strong features of the play to the moral teachings found therein.

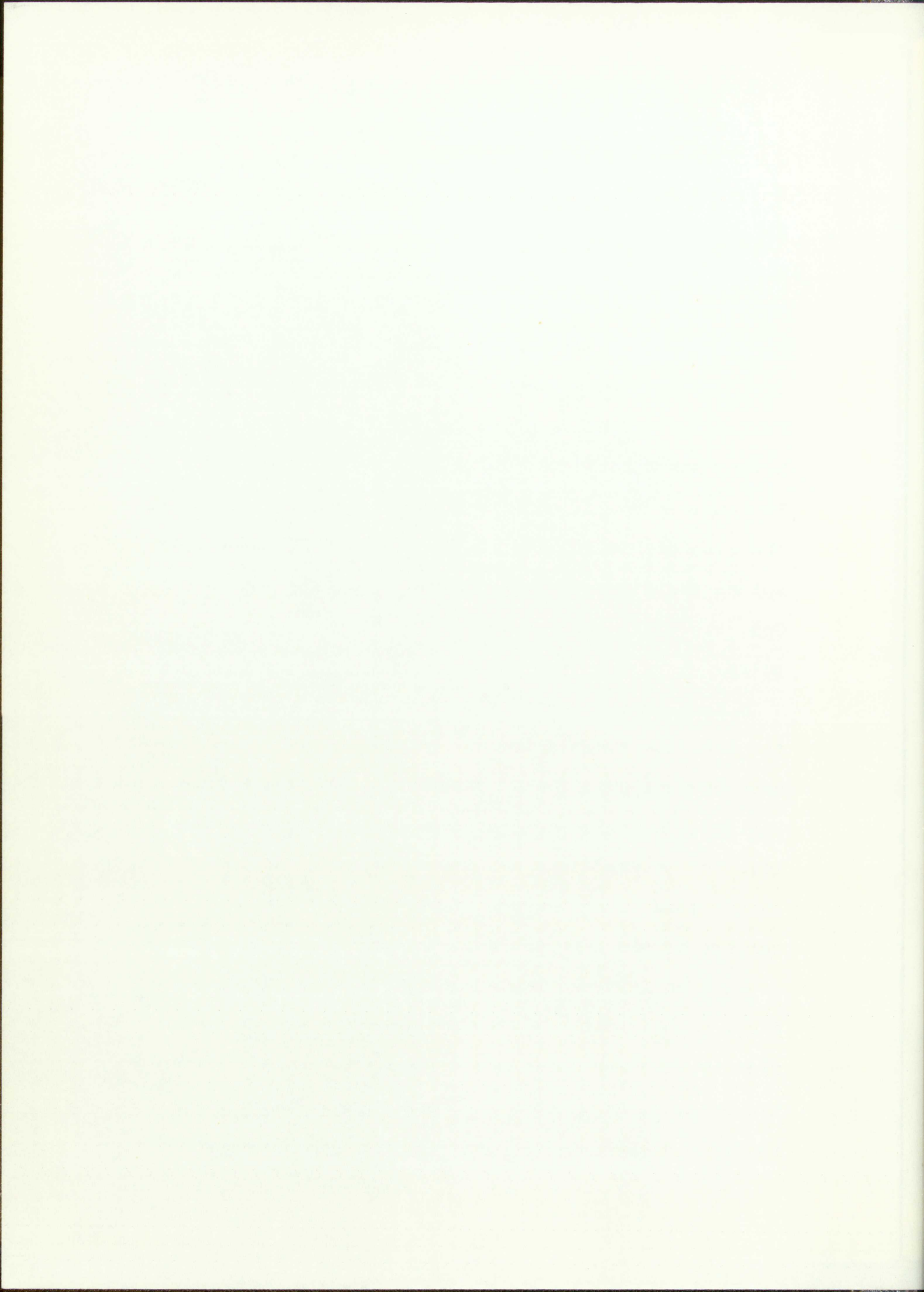
Lances De Honor is Tamayo's best social drama, and it is ranked by at least one critic of high authority as the most important of all his works. (18) Whether this play was written primarily to combat the duel, or whether this theme was chosen only because of its dramatic possibilities, is difficult to determine. Knowing that Tamayo believed the drama should be an instrument for timely teaching, and also knowing something of his ability to choose that which secures dramatic effect, one is inclined to believe that both of the reasons stated above had something to do with the designing of the play. In this drama the evils of the duel are certainly made to stand out in bold relief. And it appears that this moralizing lends itself perfectly to Tamayo's purpose, at least until near the end of the play. A spectator observing a performance of the drama, or even one reading it, is kept keenly interested in the conflict which is going on in the mind of Don Fabián, between his pride and sense of personal honor on one side, and his love for his family and his regard for his Christian duty on the other.

(18) Ibid., p. 34.



The plot of the play which leads to this dramatic situation is as follows: Villena makes a speech in the chamber of deputies in which he unjustly accuses and criticises an absent member, who is a brother-in-law of Don Fabian, another member of the house. Don Fabián then makes a speech in which he refutes the statements of Villena and calls him a slanderer and liar. Villena, having his honor thus publicly attacked, challenges Don Fabián to a duel. At this point the conflict begins in the mind of Don Fabián. Shall he accept Villena's insolent challenge, or are his sense of duty and love for God, his wife, and son sufficient to overrule that impulse?

Here Tamayo uses a bit of direct preaching against the duel to attain a dramatic effect which could not have been secured in any other way. He depicts Don Fabián as a Christian gentleman whose Christian duty and love for his wife and son are matters of first importance in his life. And because of his concern for the future welfare of his wife and son, as well as his own soul's eternal welfare, he feels that he must not fight the duel. To his mind is vividly presented the great sacrifice it will mean to him and the sorrow it will bring to his wife, if he accepts the challenge. To do so he must resist the pleading of his wife, and he knows that he



would probably be killed and leave her to die of a broken heart. And, in this case, his son would be left without parents, whose companionship and guidance he needs so much. Moreover, his conscience tells him that if he should be killed at the very time he has murder in his own heart the gates of heaven would be closed against him forever. Yet, honor, which was nothing less than a generally accepted human religion at the time Tamayo was writing this drama, is demanding that he fight.

As most of the spectators of Tamayo's day went to the theater convinced that the duel was inevitable under certain conditions, Tamayo realized that in order to secure the applause of this group it would be necessary to have Don Fabián decide at last to fight the duel. The greater the moral pressure that is brought to bear on him, however, in an effort to dissuade him from fighting, the greater the suspense and the greater the dramatic effect when he finally does accept the challenge. This highly dramatic moment comes when Villena performs the supreme act of insolence by striking Don Fabián in the face with his open hand. The conversation between Don Fabián and Doña Candelaria, which takes place immediately after this act, is quoted here to illustrate how Tamayo uses this moralizing against the duel as a background for a really dramatic situation:

"DON FABIÁN
(Dentro)

¡Candelaria!

DOÑA CANDELARIA

¡Reina del cielo, ten misericordia de
nosotros!

DON FABIÁN

¡Candelaria! (Entrando por la puerta del
foro y gritando)

DOÑA CANDELARIA

Fabián.

DON FABIÁN
(Gritando más fuerte, sin verla)

¡Candelaria!

DOÑA CANDELARIA

Pero si estoy a tu lado.

DON FABIÁN
(Señalándose a una mejilla)

Mira, mira.

DOÑA CANDELARIA

¿Qué?

DON FABIÁN

Aquí.....¿No ves?

DOÑA CANDELARIA

Una señal.

DON FABIÁN

¡Es....., es la mano de ese hombre, impresa
en mi cara!

Continental

WATSON

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

Continental

DOÑA CANDELARIA

¿Qué dices? Explícate.

DON FABIAN

¡Es un bofetón que me ha dado ese hombre!

DOÑA CANDELARIA
(Llorando)

¡Infame! ¡Infame!

DON FABIAN

A la luz del día....., en medio de la calle.
¿Delante de quién me presento yo con un rostro
abofeteado?

DOÑA CANDELARIA

Mártir del deber, alzate ufano delante de
Dios.

DON FABIAN

¡Y nos han separado cuando hubiera podido
ahogarle! ¡Ya estará en su casa..... Aun es
tiempo!

DONA CANDELARIA

Acuérdate del cielo, Fabián.

DON FABIAN

¡El cielo no se acuerda de mí!

DOÑA CANDELARIA

¡Calla! ¡Calla! (Tapándole la boca con la
mano)

DON FABIAN

¡Húndase el cielo con tal que yo mate a ese
hombre!

DOÑA CANDELARIA

¡Calla! ¡Estás blasfemando!

DON FABIAN

¡Si te digo que le he de matar! (Tomando una pistola de la caja que puso Medina encima de la mesa)

DOÑA CANDELARIA

No..... no le matarás.

DON FABIAN

¡Si!

DOÑA CANDELARIA

¡Por esta pobre mujer que tanto padece!

DON FABIAN

¡No!

DONA CANDELARIA

¡Por tu hijo!

DON FABIAN

¡No!

DONA CANDELARIA

¡Por Dios!

DON FABIAN

¡Ni por Dios sufro yo un bofetón!

DONA CANDELARIA

¡Pues, no sufrió El otro por tí? " (19)

In the first part of the play the action of the characters is natural enough. On the other hand, toward the end of the play it appears that Tamayo's religious fervor has caused him to lead his characters about without due consideration for what is the natural thing for them to do. At least the action of the characters does not seem logical to unbelievers. For instance, Don Fabián and Villena suspend their duel because they learn that their sons are fighting. They hasten to look for the youths only to find that the son of Villena has mortally wounded the son of Don Fabián. Miguel, dying in the arms of his mother, Doña Candelaria, asks for a priest so that he can make confession. Don Fabián and Doña Candelaria do not offer a word of protest against the man who has just slain their son. They not only ask that their son pardon the man who has mortally wounded him, but they insist that he beg this man's forgiveness for ever having intended to kill him. The son dies saying: "¡Adiós.....adiós.....Jesús crucificado sea conmigo!" (20) Immediately Don Fabián's brother-in-law appears on the scene and gives Villena a slap in the face before everyone. But Villena, even in the face of this insult, does not accept the challenge to

(20) Obras. V. 3, p. 542.

a duel. And Villena is the man who so recently has been abusing Don Fabián for being too cowardly to fight. The last scene of the play is quoted here to show how completely the character, Villena, is metamorphosed:

"MEDINA

Ha dado usted un bofetón al padre (Acercándose mucho a Villena y en voz baja): por usted ha muerto el hijo. Ya comprenderá usted que vengo a matarle. Pero matarle es poco.
¡Toma, villano! (Le da un bofetón)

VILLENA

(Dando un grito y volviéndose hacia Medina con aspecto iracundo y amenazador)

¡Oh!

DON FABIAN

(Poniéndose de pie)

¿Qué haces?

PAULINO

¡Padre!

DOÑA CANDELARIA

¡Impío!

VILLENA

No.....no..... (Reprimiéndose) Lo merezco.....
Lo sufriré, por Dios. Por el Dios a Quien yo escupí, a Quien yo abofetéé, a Quien yo crucifiqué!.....
Dios de mis padres, Dios verdadero, creo en Tí.
(Cayendo de rodillas)

DON FABIAN

¿Qué oigo? (Acercándose a él)

VILLENA

¿Y ahora, Don Fabián (De rodillas, volviéndose hacia él), y ahora, puedo esperar que usted me perdone?

DON FABIAN

¿No le ha perdonado a usted mi hijo?

VILLENA

(Con voz ahogada por los sollozos)

¿De veras?.....¿De veras.....usted me perdona?

DON FABIAN

¿Pues no somos hermanos?

VILLENA

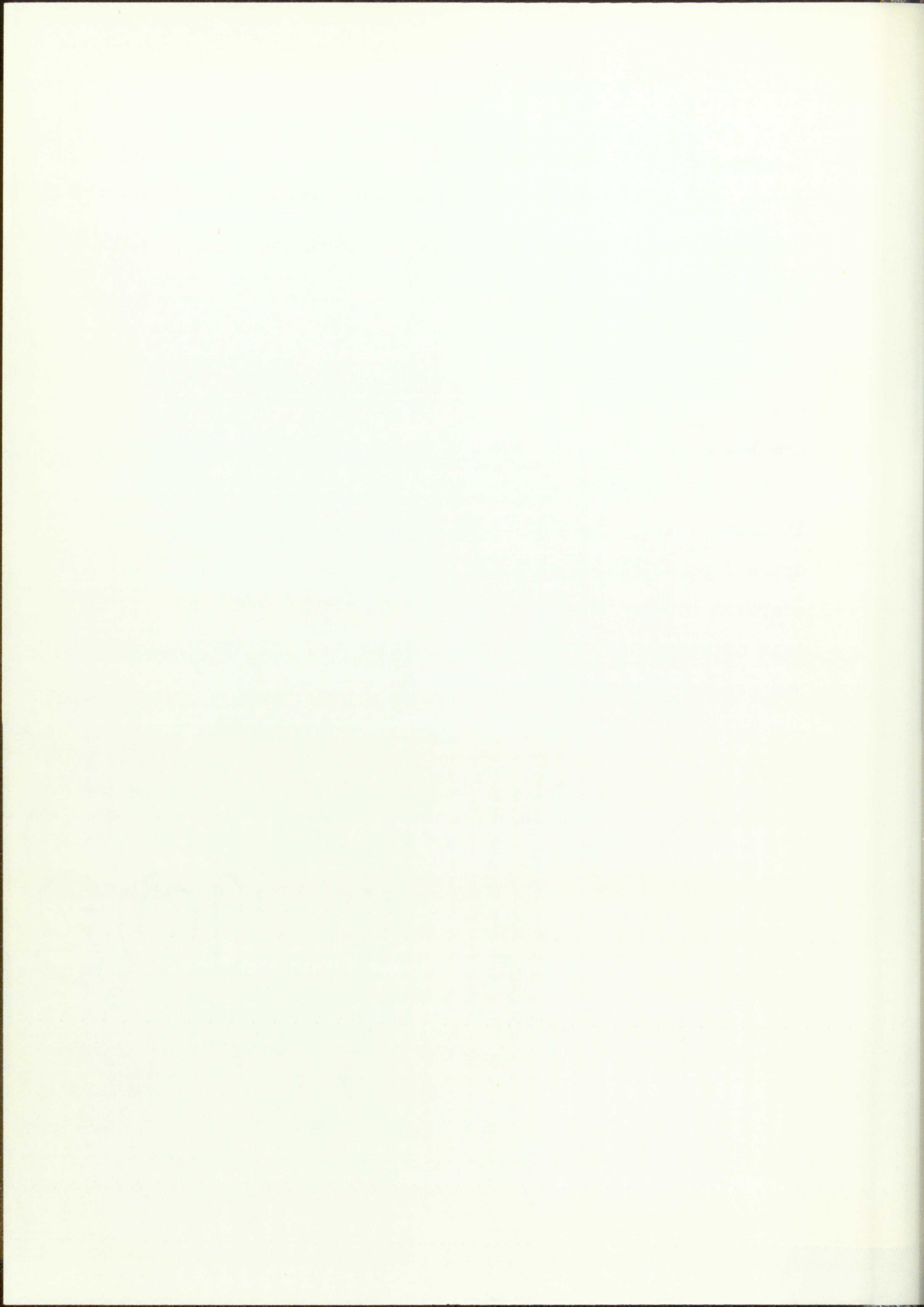
¡Gracias, hermano mío, gracias! (Cogiéndole una mano y besándosela) ¡Ya puedo rezar, señora, ya puedo rezar! (Arrodillándose delante del cadáver de Miguel, y cruzando las manos en actitud de orar)

DOÑA CANDELARIA

Murió mi hijo para que usted resucitara (a Villena). Dios lo hizo. Bien hecho esta." (21)

Now the question is: Are the actions of Villena and the other characters logical here in these closing scenes, or are they not? This question can only be answered subjectively. If the question is presented to an unbeliever, he immediately answers, no. If the question is presented to a real Christian, he as promptly answers, yes. For the Bible, which the Christian believes is a true record, tells of changes in the

actions of Bible characters quite as abrupt and complete as the change evidenced in the actions of Villena, and instances of patience and unwavering faith are recorded which even overshadow these same virtues in Doña Candelaria. The change that came in the life of the Apostle Paul on the road to Damascus and the story of Job are cases in point. Granting, however, that the characters are led slightly out of natural paths toward the last, it is still doubtful whether the play loses as much as it gains through this moral philosophizing. For the drama depends almost entirely for its interest on the conflict occasioned in the mind of Don Fabián as a result of his sense of moral duty coming in conflict with his sense of personal honor.



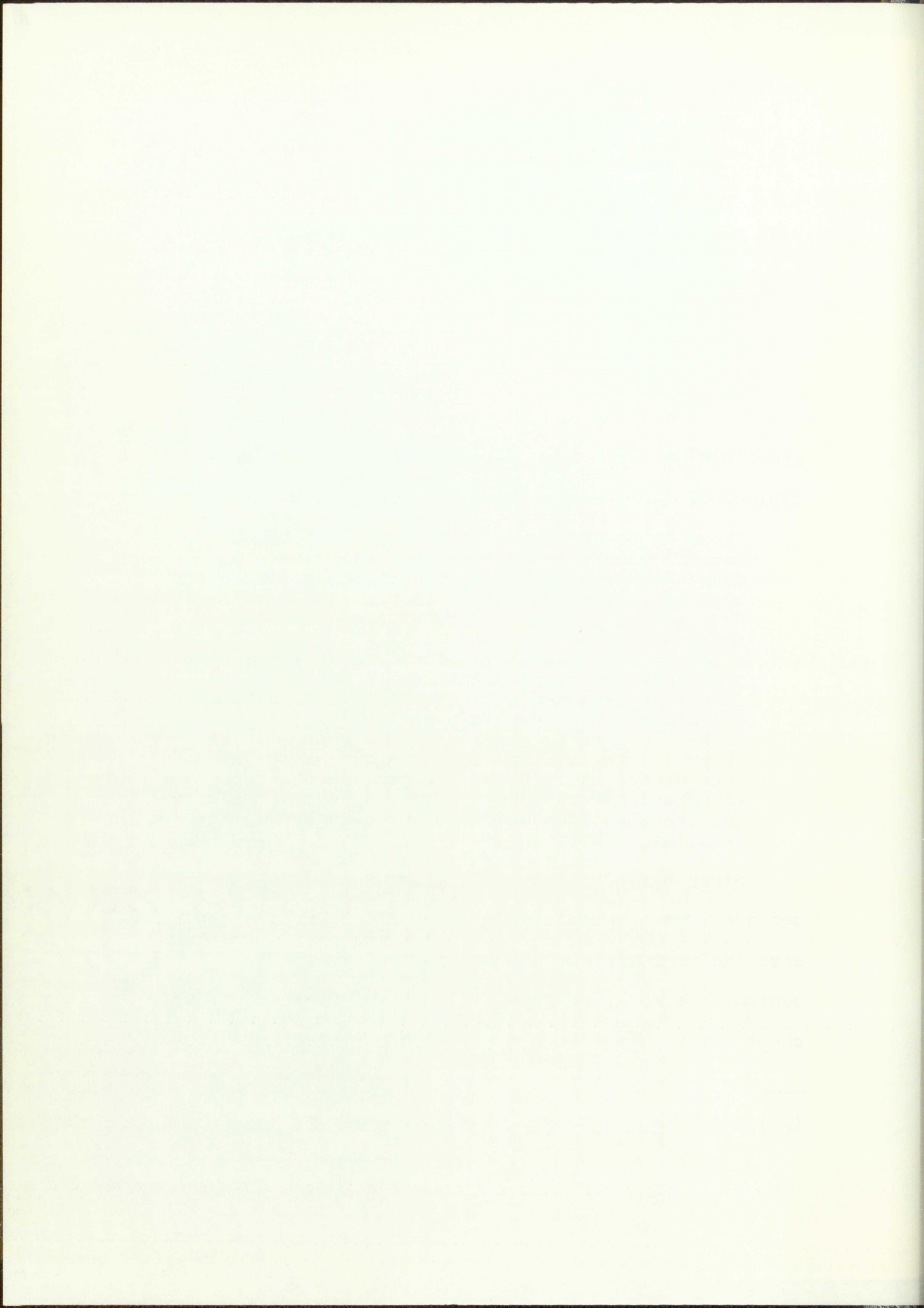
CHAPTER III

Even the critics who believe moralizing has no place in the drama concede that Tamayo has written some excellent dramas. The following statement by Barja is typical of their explanation on this point:

"Pero si se examina toda la anterior obra de Tamayo, pronto se advierte que el autor obedece a dos inspiraciones distintamente visibles: la inspiración ética y la inspiración estética..... Es necesario que el autor caiga en la cuenta de que la misión del teatro consiste en moralizar y educar para que el se convierta en predicador y maestro. Frecuentemente no se da cuenta de ello; frecuentemente siente sólo como dramaturgo, y, entonces, el resultado es Virginia, La Ricahembra, Locura De Amor, Un Drama Nuevo, obras de puro arte, sin transcendencia moral de ninguna clase, sin propósito alguno de enseñanza (independientemente de la moral y de la enseñanza que de ellas, como de todo hecho humano, pueda resultar)."(22)

Since Barja is outstanding among the critics who censure Tamayo because of his moralizing, and since he says the four plays mentioned in the excerpt just quoted, are works of pure art, free of moralizing, this chapter is limited to a discussion of these four plays.

(22) Barja, op. cit., pp. 382-383.



The first three plays of this group are historical. In Virginia, the first of the group, Tamayo has attempted to revive the classic tragedy and to adapt it to the Spanish stage of his day. The play has its setting in Rome, and the characters are Romans of the fifth century B. C.

Virginia, the beautiful daughter of the centurion, Virginius, is presented in marriage to her lover, Icilius. Just as the ceremony is finished, the decemvir, Appius Claudius, who has a sordid love for Virginia, enters and sends Icilius and Virginius away in the Roman army on the pretext that their services are needed to repel the invading Etruscans. As soon as they are away Claudius begins to make love to Virginia. He tells her whatever she desires will be hers, even Rome itself, if she will only say yes to his entreaty. But Virginia is a Roman who places her honor above everything else, so she peremptorily answers in the negative. Claudius then conceives the idea of having his client, Marcus Claudius, claim Virginia as his slave, saying that she is not the daughter of Virginius as is thought, but that she is really the daughter of one of Marcus' slaves. Claudius also sends word to the officers in charge of the army that Virginius is not to be permitted to return home, but rather is to be held as a prisoner. This order is

...the first of the ...
...the first of the ...
...the first of the ...

...the first of the ...
...the first of the ...
...the first of the ...

...the first of the ...
...the first of the ...
...the first of the ...

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...the first of the ...
...the first of the ...
...the first of the ...

not carried out, however, because of a message sent to Virginius by his daughter, so Virginius and Icilius return home before Virginia's case is to be brought before Claudius for trial. But Claudius is intent upon his purpose and the trial is held at the time fixed. Of course Virginia is awarded to Marcus. Virginius realizes that resistance would be futile, so he asks for permission to embrace his daughter before she is carried away. The request is granted; the two draw aside; and Virginia hands her father a dagger with which he takes her life to prevent her being dishonored by Claudius. This arouses the people to a realization of the heinousness of Claudius' crime, and they rush forward to take his life. Just as they are about to kill him, Virginius shields Claudius with his own body, saying: "No debe así morir. Roma y Virginia por mano de la ley vengadas sean." (23)

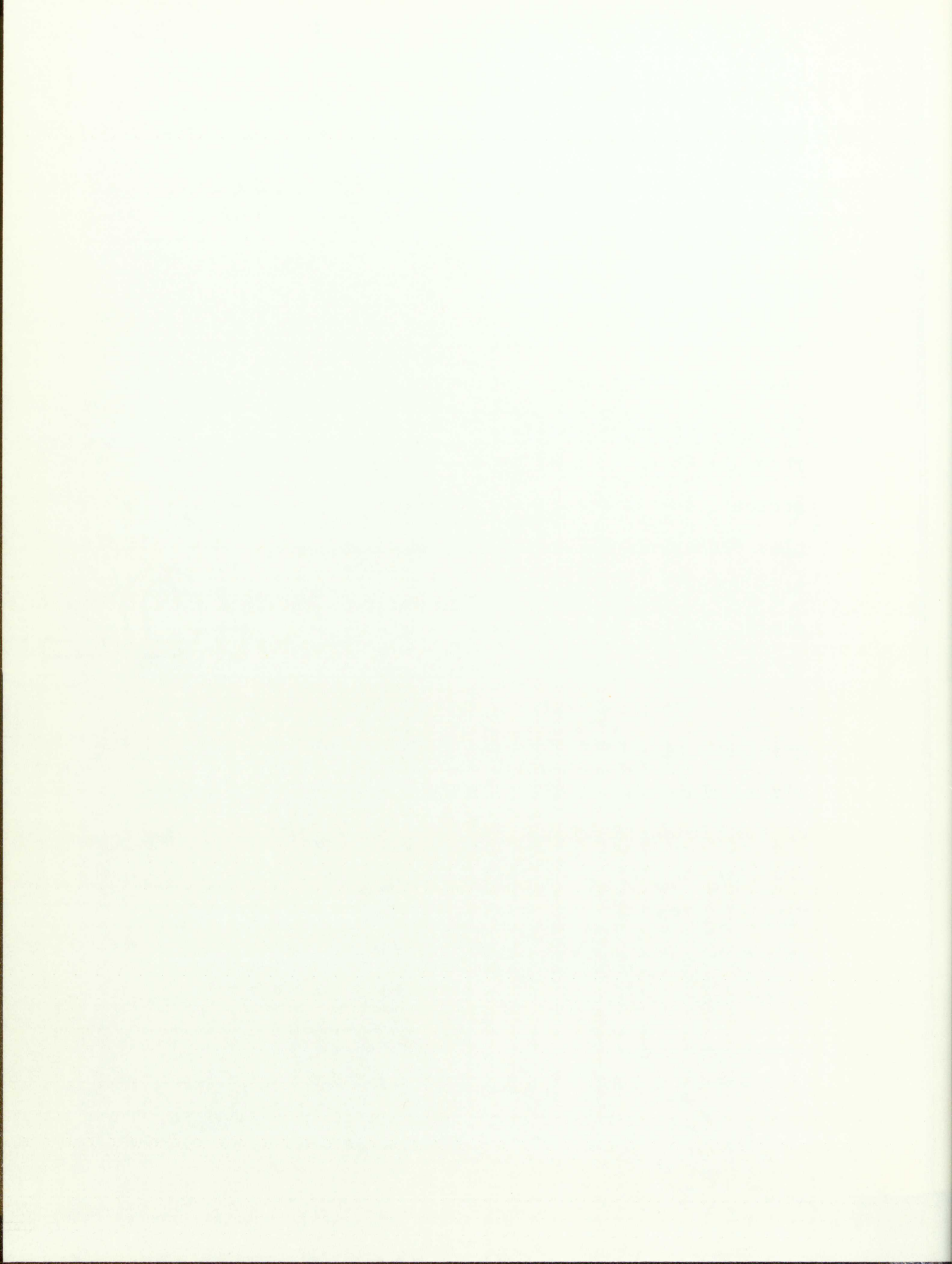
In all the available works of Tamayo's critics there is not even a suggestion to the effect that moralizing has in any way detracted from this drama. Nor is there any occasion for their doing so. Yet moralizing is in evidence throughout the piece. What Sicars y Salvado said of Tamayo's works in general can be ap-

(23) Obras. V. 2, p. 243.

plied with emphasis to his manner of moralizing in Virginia: "Siempre trazo sus cuadros de manera que inspirasen simpatía por la virtud y antipatía por el vicio." (24)

The cardinal virtues of honor, chastity, love of liberty, fidelity, courage, and unselfishness are so depicted through the lives of Virginia, her father, and Icilius that they cannot do other than inspire sympathy. On the other hand, antipathy is fostered for the base passions which control the actions of the selfish, degenerate Appius Claudius. The whole interest of the play centers in the death struggle between virtue and vice which is enacted through the persons of Virginia and Claudius. In this struggle virtue finally prevails as the moral demands. Virginia sacrifices her life, it is true, but by so doing she exalts to the highest degree possible those virtues she prizes so much while she lives. Through her death is also wrought the undoing of the vicious Claudius, and a whole people are freed from the yoke of the rotten decemviral government. Virginia, then, is not a play that is free from moralizing, but one in which the moral element is obviously a necessary part.

(24) Sicars y Salvado, op. cit., p. 67.



The following quotation from the second act is inserted here in order that the reader may judge for himself whether Tamayo inspires sympathy for virtue and antipathy for evil, and whether this type of moralizing has a legitimate place in the drama. The picture here presented is this: Virginia, distressed almost beyond endurance because of Claudius' nefarious purpose, has finally dropped off to sleep, and the nurse, Camila is sewing by the light of a lamp:

"VIRGINIA

¡No, Claudio! ¡Nunca!
(Soñando y como si luchara violentamente con alguien)

CAMILA

El Hijo de la Noche
Desoye mi clamor.
(Levantándose y observando a Virginia)
¡Fatal ensueño!

VIRGINIA

¡Nunca! ¡Aparta!

CAMILA

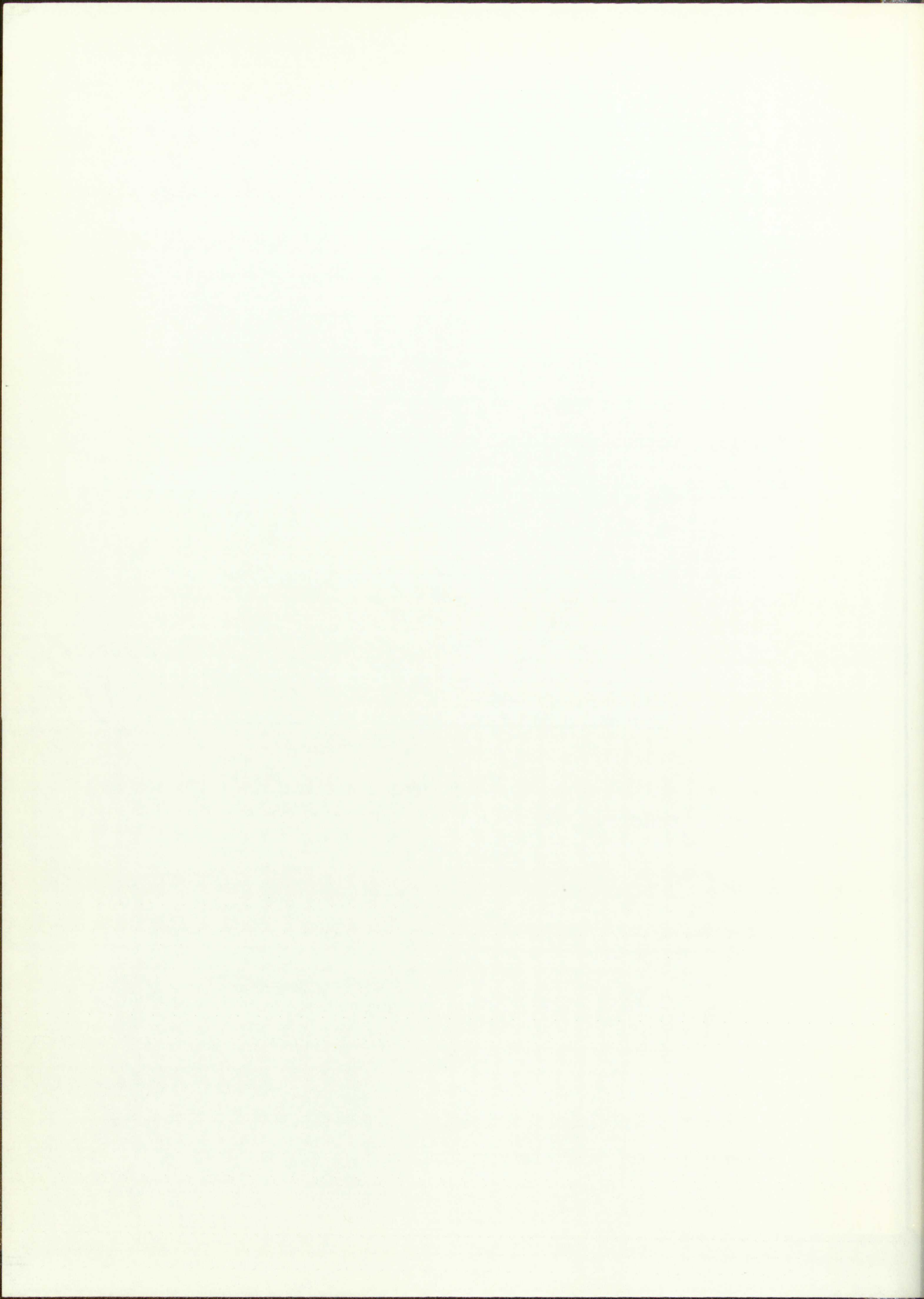
¿Qué haré?

VIRGINIA

¡Cruel! ¡Impío!
Mi soledad merezcate respeto.
¡No! ¡No! ¡Mil veces no!

CAMILA

¡Virginia!
(Acercándose a Virginia y llamándola)



VIRGINIA

Dioses,

¡Mi honor salvad!

CAMILA

Despierta.
(Acercándose más y moviéndola)

VIRGINIA

¡Oh!
(Despierta dando un grito, se arroja del lecho, repele bruscamente a Camila y corre de un lado a otro huyendo de ella)
Lejos,
¡Lejos, lejos de mí! No corras, no me sigas
Que no me alcanzarás.

CAMILA

Vuelve en tu acuerdo.
(Siguiéndola)
Camila soy.

VIRGINIA

¡Camila!
(Deteniéndose)
Huyamos.
(Corriendo de nuevo)

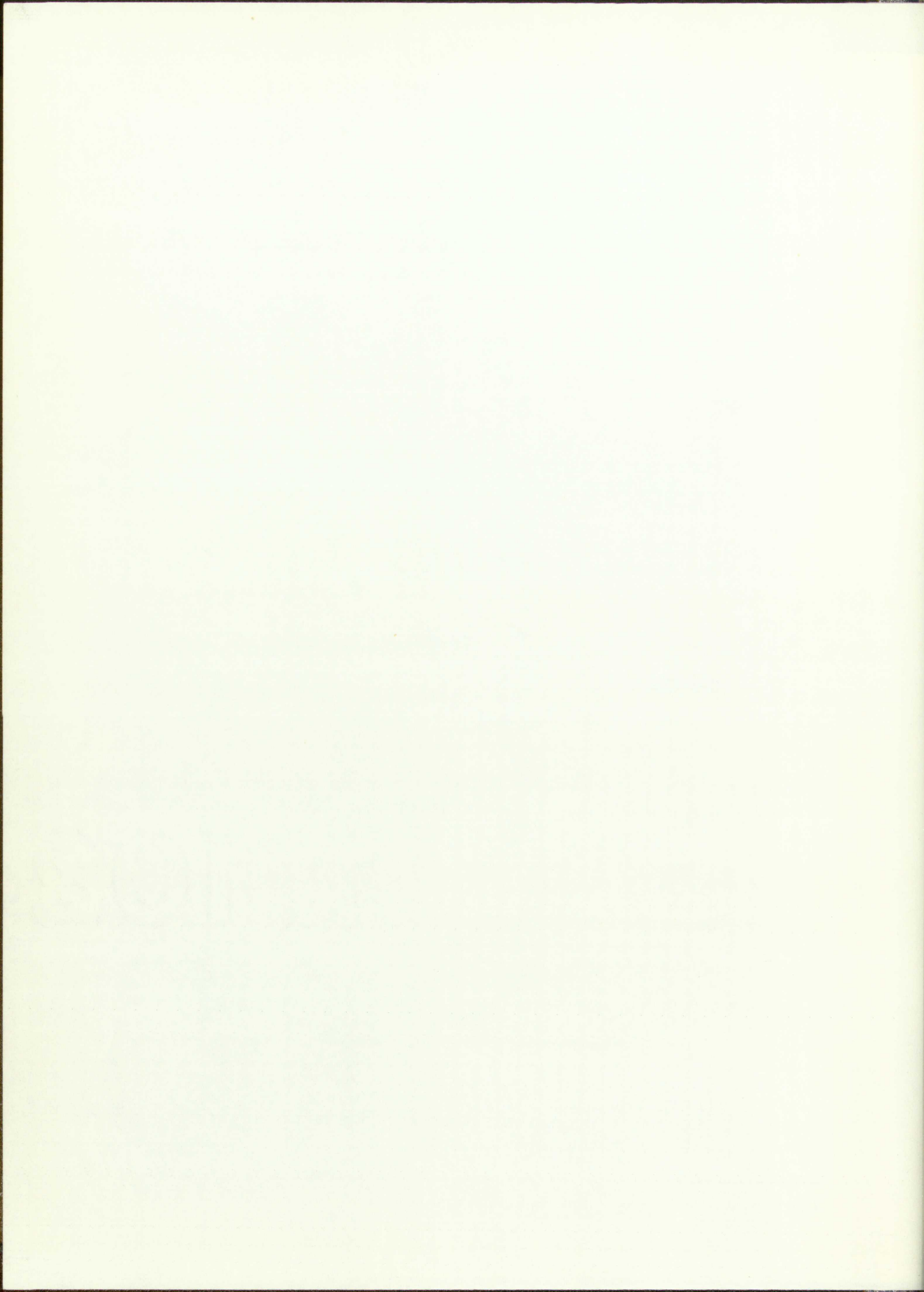
CAMILA

Deja
De soñar, infeliz.
(Enérgicamente)

VIRGINIA

Sonaba.
(Deteniéndose de pronto)
Es cierto.

Sonaba.
(Permanece inmóvil y callada breves momentos.
Luego se aproxima a Camila. Esta se enjuga las lágrimas)"(25)



La Ricahembra is an historical drama written in collaboration with Fernandez-Guerra y Orbe. The plot is based on an incident recorded in an historical work written by Father Hernando Pecha in 1635. The action of the play is supposed to have taken place about 1386. The plot is stated below in order that the reader who is not already acquainted with the drama may have a basis for evaluating the criticism offered:

Dona Juana de Mendoza, generally known as "La Ricahembra," is a beautiful and noble young widow whose husband was killed in the battle of Aljubarrota. Because of her riches, as well as her beauty and admirable qualities, many of the most illustrious young men of her time are seeking her hand in marriage. Vivaldo, her secretary, is one of her admirers, but he does not dare to declare his love because he is only the son of a poor laborer. He hopes, however, that he may some day be able to get into Dona Juana's good graces by accomplishing some military feat after the fashion of the Cid. His opportunity arrives when another pretender whom Dona Juana has refused attempts to lay waste her vast estate. Vivaldo asks Dona Juana's permission to head her forces in an effort to repel the invader. In the secret of her heart Dona Juana has an affection for her secretary so she grants his request. When Vivaldo starts away she

...the ...
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...the ...

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...the ...
...the ...
...the ...

looks after him and says: "(Por que no es igual a mi?)" (26)

Just before Vivaldo returns victorious, a cousin of the king, Don Alfonso Enríquez, disguised as a page, presents a letter to Dona Juana from the king in which the latter almost commands her to accept Don Alfonso. Doña Juana indignantly refuses. The page pleads Don Alfonso's case and insists that Doña Juana state her reasons for her refusal. She tries to dismiss the page, offering trivial excuses. The page insists, however, until Doña Juana tells him she will not marry Don Alfonso because both he and his father were illegitimates. Don Alfonso becomes furious at having this thrown in his face and slaps Doña Juana before he realizes what he has done. He then discloses his identity, and Dona Juana marries him immediately so that it cannot be said:

"Que quien no fué mi marido
Puso en mi rostro la mano." (27)

Vivaldo's love for Dona Juana does not abate, and it soon becomes so evident that Don Alfonso gets jealous. Alfonso is called away to fight for his king, and soon after he leaves Vivaldo takes advantage of the occasion to suggest his love to Doña Juana. When she

(26) Obras. V. 2, p. 426.

(27) Obras. V. 2, p. 440.

suspects what is in his mind she tells him he must leave the castle at once never to return. Whereupon, Vivaldo falls on his knees before her begging permission to remain in her service. At this moment Don Alfonso, who had only pretended to go away with the army, walks in upon the scene. He and Vivaldo are about to fight a duel when Dona Juana interferes. She demands that Vivaldo give her his sword, but he is reluctant in doing so. She snatches it from him, throws it away, and tells her husband to kill him. This act causes Don Alfonso to think that probably his wife has not been untrue to him. Doña Juana insists that Vivaldo must leave. When he realizes she cannot be dissuaded from her purpose he becomes desperate and declares his love for her in a letter. As soon as this letter comes to her hands Doña Juana promptly orders that Vivaldo be put to death. This order conclusively proves to Don Alfonso's mind that his wife is faithful to him. So, when Merina, a young woman who is desperately in love with Vivaldo, pleads with Don Alfonso to save Vivaldo's life, he does so. Don Alfonso then goes away to war with his mind entirely at ease; Vivaldo's affections are switched to the woman whose entreaties have saved his life; and Doña Juana closes the drama saying: "(si le amé, bien me vencí.)" (28)

(28) Obras. V. 2, p. 549.

A careful study of La Ricahembra is sufficient to convince one that Tamayo and Fernández-Guerra had a definite moral purpose which they hoped to accomplish through this play. This purpose evidently was to strengthen the will of the people who would observe a performance of the drama so that they might be better able to conquer selfish passions within their own lives. Doña Juana is almost a perfect example of the triumph of will over passion, and the denouement of the drama bears out the idea that such triumph, in the end, means the greatest possible happiness for all parties concerned.

La Ricahembra has some obvious defects. There is more than one place where the actions of the heroine are not human. For instance, it is not human that Doña Juana should reject the man she really cares for, and marry a total stranger who has just slapped her, simply that it may not be said that any man other than her husband ever placed his hand on her face. Neither is it human that she should condemn to death the man she admires because he has dared express his affection for her. On first thought one is inclined to think these defects are directly due to an over-anxiety on the part of the authors to have the will curb passion at every turn, and hence that these are specific instances in which moralizing has led to the distortion of character.

A more careful study reveals, however, that the same defects which weaken the dramatic effect detract equally as much from the moral effect. In order that Doña Juana's will power be displayed to the greatest advantage possible from a moral standpoint, it would be necessary that her exercise of will be motivated by more worthwhile moral principles than those involved in the two instances just mentioned. So if Tamayo's anxiety to exalt the will led to these inverisimilitudes, it defeated its own purpose.

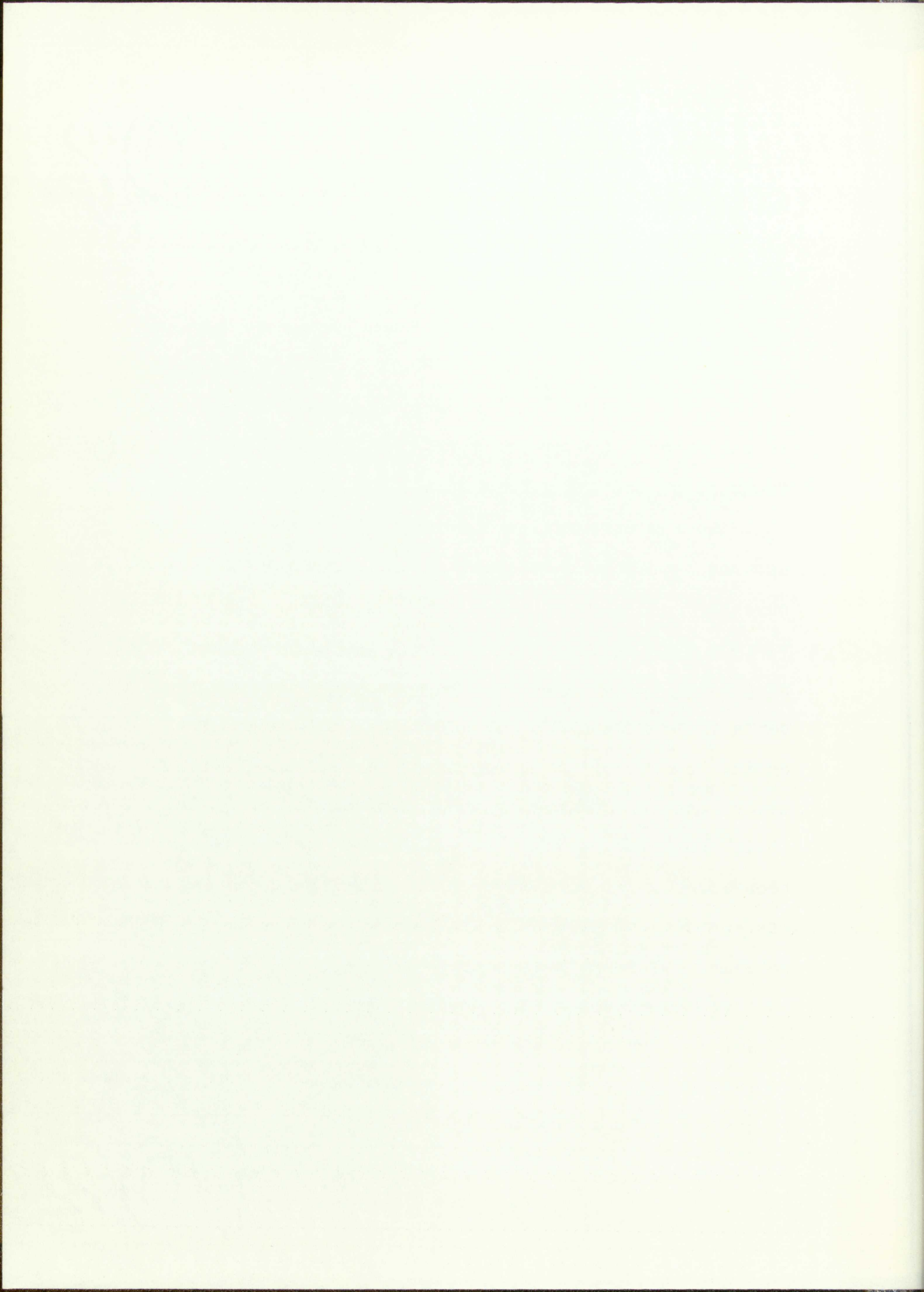
A number of minor flaws are pointed out in La Ricahembra by Tamayo's critics, but none of them have any relationship to moralizing. Consequently, they have no place in this study.

La Locura De Amor, the third play of this group, has its setting in the court of Juana La Loca and her profligate husband, Felipe, the archduke of Austria. The time of the play is 1506.

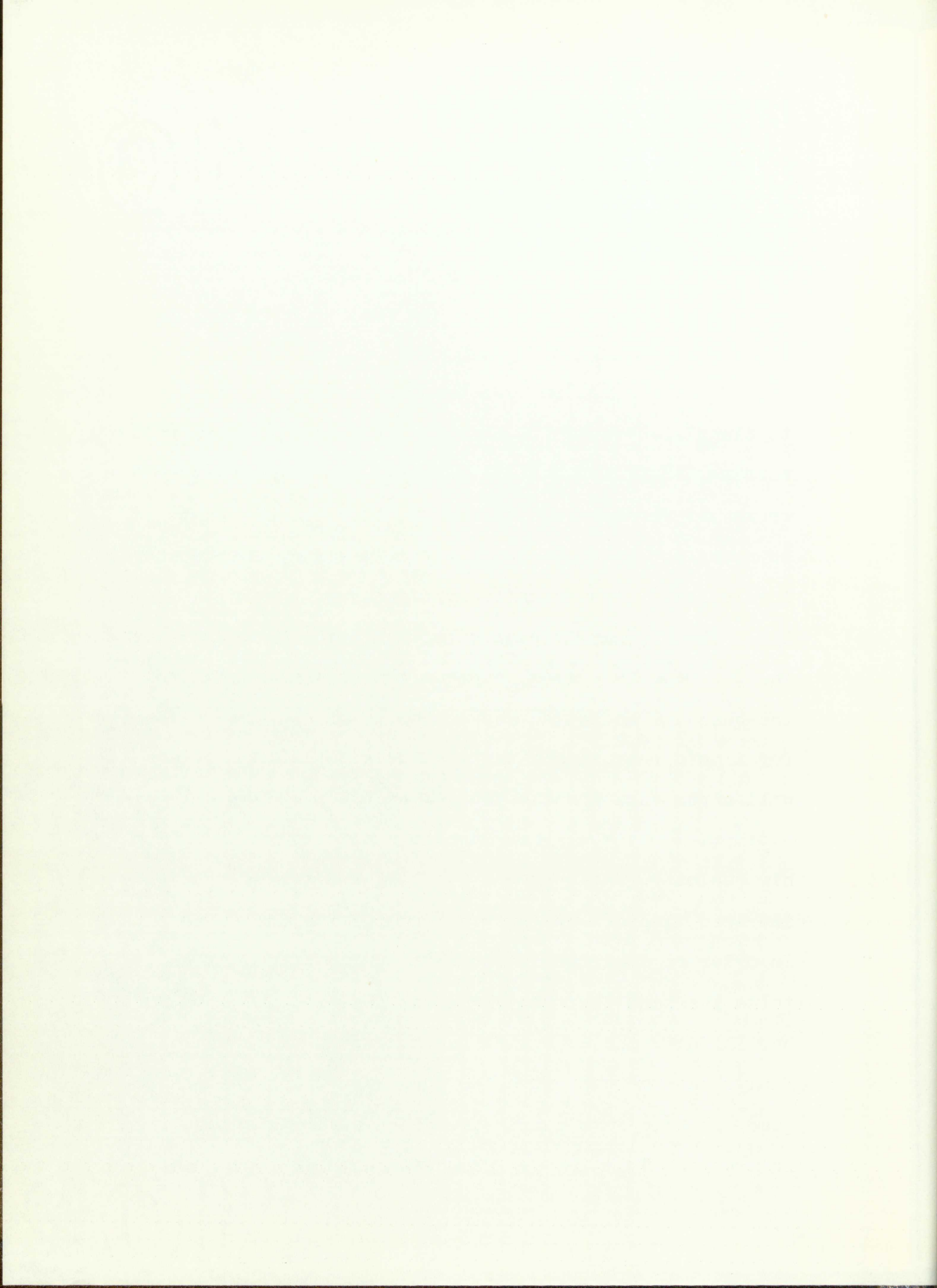
The plot is as follows: The queen, Dona Juana, is violently in love with her faithless husband, Felipe. She has learned of his perfidy, and her jealousy is almost as great as her love. Doña Juana has worried over Felipe's illicit love affairs until she scarcely thinks of anything else. Indeed, her obsession is so great that her actions at times lead those about her to believe

she is insane.

The king is infatuated with an Arabian princess whom he chanced to meet at an inn. He conceives the idea of having Doña Juana locked up as an insane person and of having himself declared the sole ruler, in order that he may give free rein to his every desire. The queen learns through one of her spies that the king has been frequenting the inn where Aldara, the princess, is staying. So she asks Felipe the nature of his visits. He assures her that he has been going there to try to secure the good will of the duke of Alba, who is about to start a movement to dethrone the queen and to place Fernando, her father, back on the throne. Doña Juana accepts this explanation and agrees never to doubt Felipe again. In a short time Don Alvar, a captain who has always been an admirer of the queen, visits her, and in their conversation it is revealed that the captain has been lodging for some time in the very inn where Felipe was supposed to have held his interviews with the Spanish nobleman. Through this source the queen learns that it is a woman and not a duke who has attracted her husband to the inn. She and her maid go to the inn just in time to prevent Felipe from taking Aldara away by force. Aldara hates Doña Juana, however, because she feels that the parents of the latter are responsible for her own



father's being dethroned and maltreated. Besides, Aldara is a follower of the Prophet while Doña Juana is a Christian. And now Aldara's hatred is increased because she suspects that Don Alvar, the man she worships, has a secret affection for the queen. Aldara has an antipathy for the king, but she secretly arranges with him to disguise herself and come to the palace as a lady in waiting, in order that she may have the opportunity to wreak her vengeance on the queen, and too, she wants to be near Don Alvar. Here is a very peculiar four-cornered love affair. The queen is hopelessly in love with the king; the king is infatuated with Aldara; and Aldara is in love with Don Alvar, who has a secret affection for the queen. The latter soon develops an especial fondness for Aldara because she instinctively feels that Aldara will never care for the king. The queen in her dilemma attempts to win back her husband's affections by making him jealous. This pleases the king and serves only to increase Aldara's jealousy and hatred for the queen. In order to separate Don Alvar from the queen, Aldara tells the king that Don Alvar has declared his love for her (Aldara) and asks that the king send him away to Italy. At the same time she does everything she can to goad the king into having the queen declared insane. Before Don Alvar leaves, the queen discovers Aldara's



identity, and in her rage she gets two swords and proposes to fight a duel with her. The astute Aldara calls the people of the court to witness Doña Juana's actions as absolute proof of her insanity. The king has the queen locked in her room and is just at the point of having himself declared sole ruler when the queen, who has been persuaded by Don Alvar and other faithful subjects to fight for her rights, appears on the scene and ascends the throne. The shouts of the people convince the king that any attempt to supplant her by force would be useless. The king is determined to get revenge, so he orders two of his faithful soldiers to execute Don Alvar. As soon as Aldara learns of this order she hastens to the queen and entreats her to save Don Alvar's life, explaining that she does not love the king but has been pretending she does because she thought the queen was infatuated with Don Alvar. The queen in turn explains that she has been paying attention to Don Alvar in an effort to inspire jealousy in the heart of the king. She then hastens away to prevent the execution of Don Alvar. When the queen returns and states that she has freed Don Alvar, the king falls to the floor unconscious, saying: "Oh, me ahogo!" (29) The noble

(29) Obras. V. 2, p. 382.



actions of Doña Juana convince Aldara that the queen is serving the true God, and she evidences her belief by entering a convent.

Practically all the last act is taken up with the queen's tender care of, and anxiety over, the king in his final illness. Before the king dies he realizes what a treasure he has in the queen, and is grieved that he cannot live to make amends to her for his past misdeeds. He begs her to forgive him, stating that perhaps her pardon will work his redemption. She gladly forgives everything, and the king dies leaving Doña Juana distraught with grief.

There is no doubt that Tamayo's prime object in writing La Locura De Amor was to devise a touching and fascinating drama, for this is the most noticeable thing accomplished in the play. Aside from writing a real drama, however, Tamayo has presented some interesting sidelights to Spanish history of the early part of the sixteenth century. Of the play's historical value and accuracy Fernández Flórez says:

"Pudiera afirmarse que no tenemos en nuestra literatura un drama histórico, tan histórico como La Locura De Amor. Es histórico por los sentimientos, por los caracteres y hasta por su misma prosa, mas justificada que en ninguno de Tamayo; por la seriedad del propósito, nunca extraviado en arranques fantásticos de poesía; porque después de tantos siglos es el



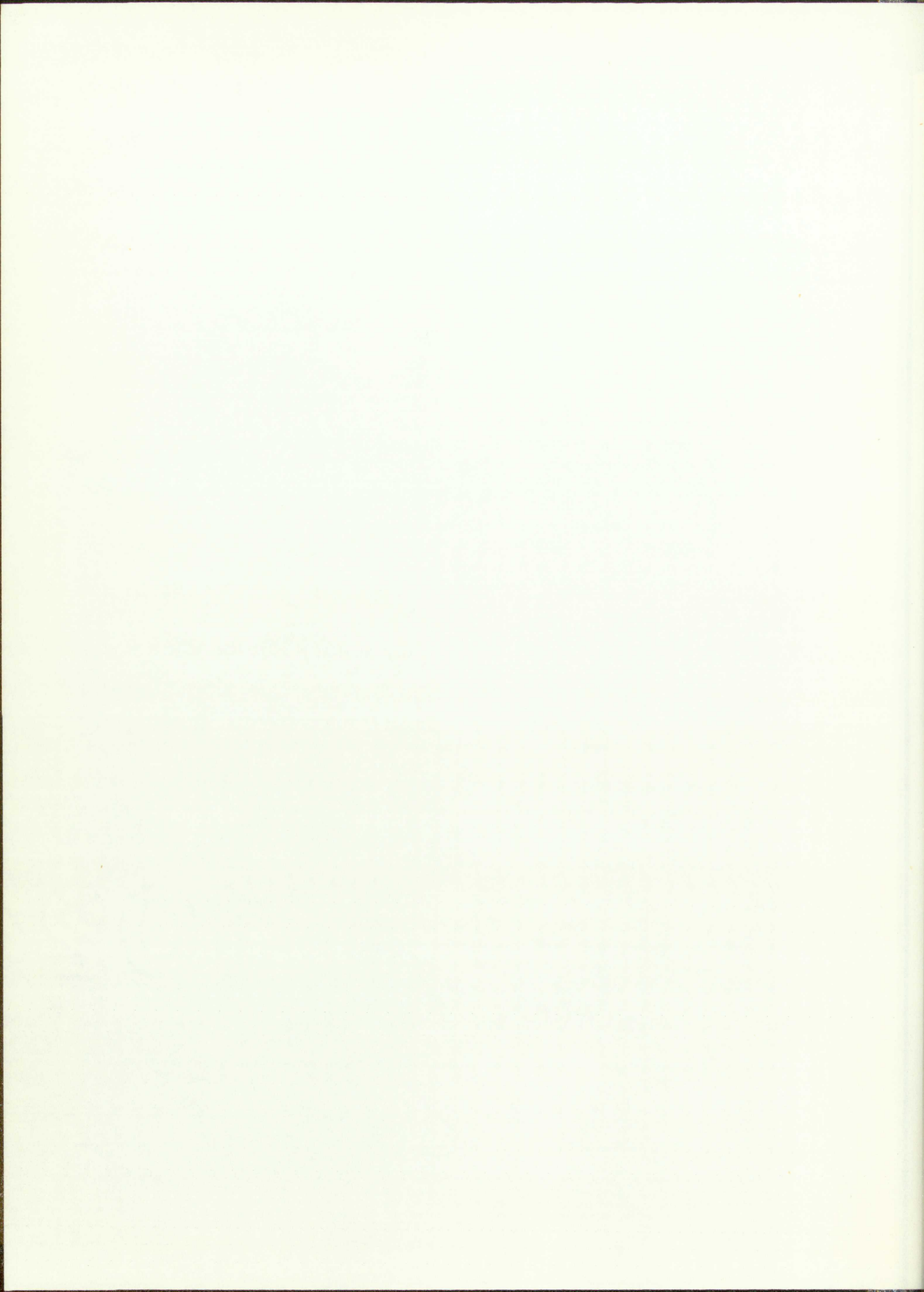
mejor comentario de aquella misteriosa historia.....

Sobre el espíritu tradicional de esta figura, tiene el drama de histórico cuantos detalles de Doña Juana, de la política de Fernando y del archiduque, de las intrigas palaciegas, de la lealtad del pueblo con la reina, de la grande anarquía de los Estados pueden darle interés y decorarle noblemente, sin que la erudición abrume el argumento, entorpezca la rapidez de la acción ni la progresión magnífica de las situaciones. Y estas noticias de las costumbres, personajes, negocios, guerras, desdichas y venturas de aquella época, vienen de tal modo envueltas en el diálogo, ya opulentísimo, ya sobrio, que jamás el historiador aparece sobre el poeta." (30)

Obviously Tamayo had no one outstanding moral objective to attain in this play, but he has dropped here and there, when he thought it could be done to advantage, bits of his own moral and religious philosophy, which have given a distinctive moral tone to the whole play. For instance, Doña Juana's life causes Aldara to come to the conclusion that Doña Juana is worshipping the true God, and she herself is converted to the Christian religion and enters a convent. It is also characteristic of Tamayo to cause the king to see the error of his way, bitterly repent, and beg forgiveness of those whom he has so sinfully wronged before he dies. His last words are: "¡Juana! ¡Juana mía! ¡Qué horrible castigo! Dios eterno, piedad....., perdón." (31)

(30) Flórez, *op. cit.*, pp. 17-19.

(31) *Obras*. V. 2, p. 397.



Sicars, writing of Tamayo's moral purpose in La Locura De Amor, says:

".....propusose Tamayo consignar como deben ser los reyes y como los vasallos. Los primeros, la representación de la autoridad de Dios sobre la tierra; los segundos, la personificación del respecto, abnegación y digna altivez. De aquí que la lección que del drama se desprende no puede ser más provechosa y moral." (32)

Nevertheless, it is only fair to say that moralizing and teaching are not matters of primary importance in this drama. They are purely incidental to the main purpose.

Un Drama Nuevo is Tamayo's masterpiece. Practically all the critics, both friends and enemies of Tamayo, agree that Un Drama Nuevo ranks as one of the best Spanish dramas. "Todas las opiniones, rivalidades, antipatías, saludaron el drama con una ovación unánime." (33)

The play begins with Yorick, the comedian of a troupe of players, trying to persuade Shakespeare, the manager of the troupe, to give him the leading role in a new drama, which the company is to produce. Shakespeare objects, but when he sees nothing else will satisfy Yorick, he grants his request.

Now it so happens that the leading part of this particular play is that of the outraged husband. It

(32) Sicars y Salvado, op. cit., p. 278.

(33) Florez, op. cit., p. 42.

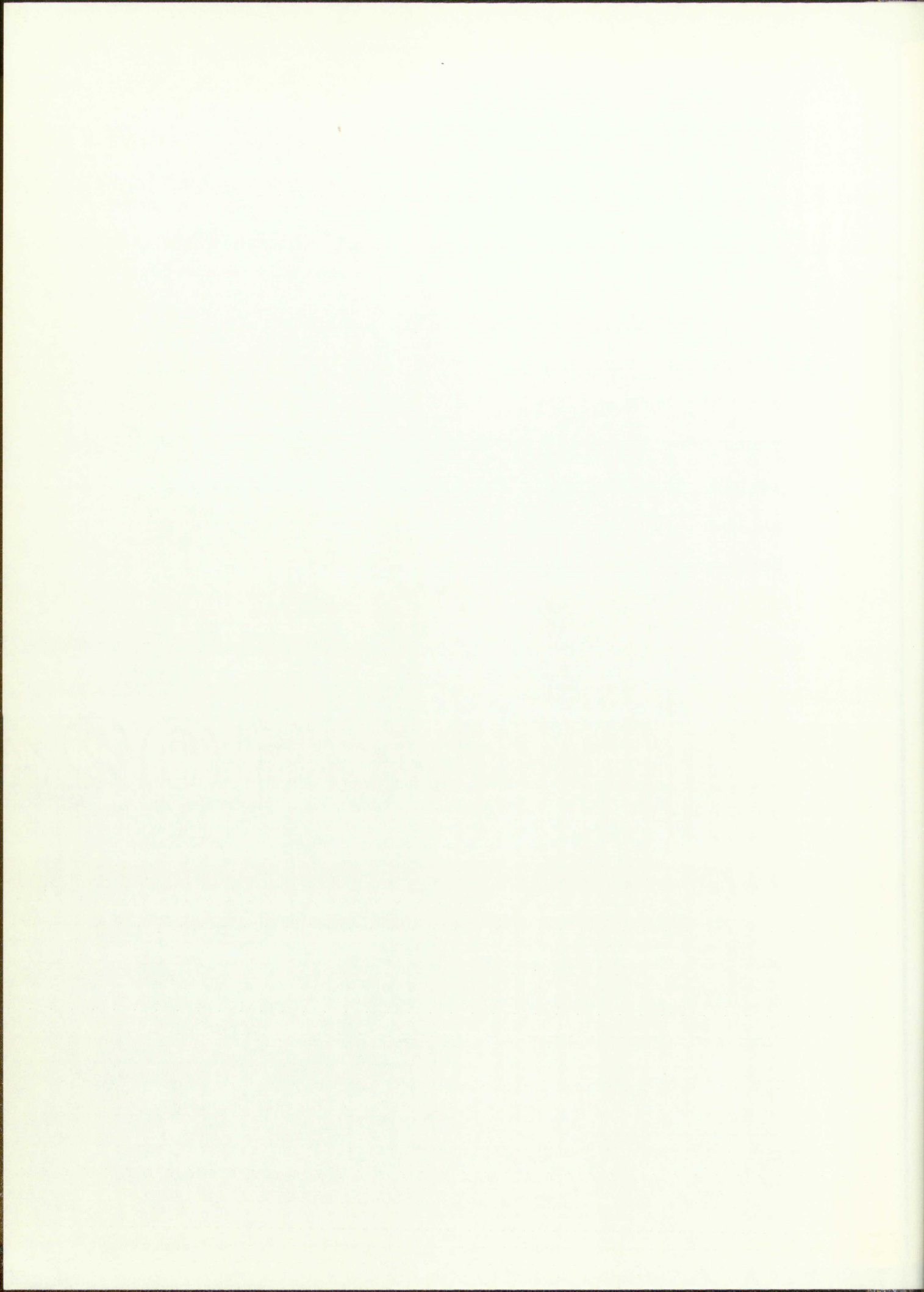


also happens that Alicia, the young and beautiful wife of Yorick, is deeply in love with Edmundo, another member of the troupe, who is as deeply in love with her. Edmundo and Alicia both are greatly indebted to Yorick for helping them when they were sorely in need of help, and they both respect and love him in the same way two young people would love their own father. But Yorick is old; they are young and hopelessly in love with one another. Yorick, innocent of this love affair, says to Shakespeare:

"Bendito Dios que me ha concedido la ventura de ver recompensadas en vida mis buenas acciones. Porque fui generoso y caritativo, logré en Alicia una esposa angelical y en Edmundo un amigo - ¿Qué amigo? - un hijo lleno de nobles cualidades. ¿Y qué talento el de uno y otra! ¿Cómo representan los dos el Romeo y Julieta! Divinos son estos dos héroes a que dió ser tu fantasía; más divinos aun cuando Alicia y Edmundo les prestan humana forma y alma verdadera. ¿Qué ademanes, que miradas, que modo de expresar el amor! ¿Vamos, aquello es la misma verdad!" (34)

In the new drama Edmundo and Alicia are given the parts of the traitor and the unfaithful wife. They try to put their illegal love affair out of their lives, but fate seems to force them together. Walton, who is usually the leading character, becomes jealous of Yorick and de-

(34) Obras. V. 4, p. 174.

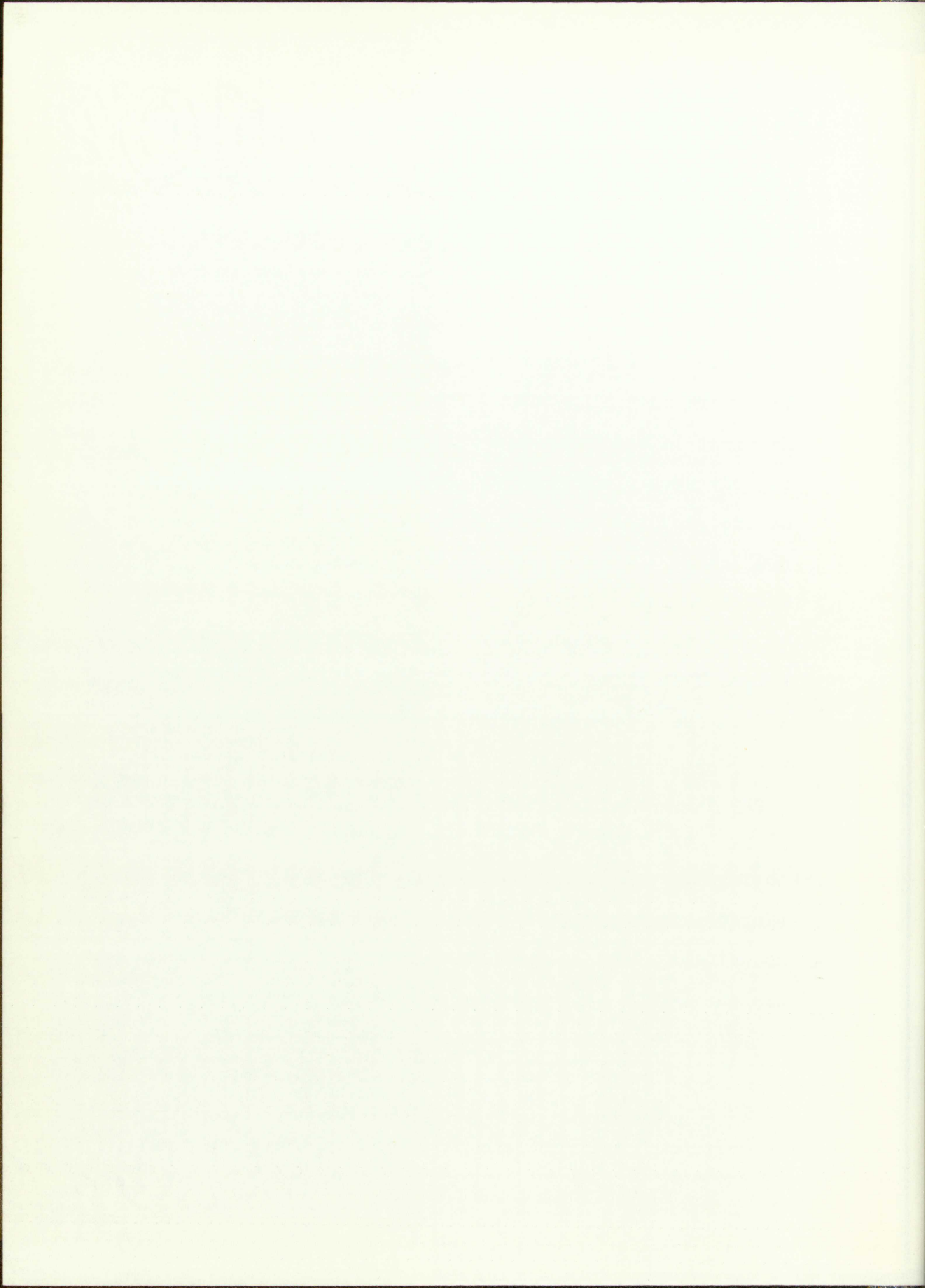


cides to reveal Alicia's love affair to him as a means of revenge. This he does a little at a time.

Yorick finds it difficult at first to play the part of the jealous husband because jealousy has never entered his heart, but as his wife's guilt is revealed to him he fits more naturally into the part as the plot develops. At first in his bosom "quedo leve espina; espina que fue' muy pronto clavo encendido." (35) In the third act of the play the cast are in the theater presenting the new drama. At every pause there is applause for Yorick. Walton is mad with envy. In his role as Londolfo he has to give to the count Octavio (Yorick) a letter which is supposed to inform the count of the infidelity of his wife. The letter which Walton gives him is in reality one which Edmundo has written to Alicia planning to elope with her immediately after the performance of the play. Here what the spectators suppose to be only good acting is reality for the actors. The count Octavio (Yorick) is supposed to kill Manfredo (Edmundo), which he actually does. Shakespeare then makes the following explanation to the audience, and the play is over:

"Señores, ya lo veis. No puede terminar el drama que se estaba representando. Yorick, ofuscado su razón por el entusiasmo, ha herido realmente al actor que hacía el papel de Manfredo. Ni es esta la única desgracia que el cielo

(35) Obras. V. 4, p. 229.



nos envía. También ha dejado de existir el famoso cómico Walton. Acaban de encontrarle en la calle con el pecho atravesado de una estocada. Tenía en la diestra un acero. Su enemigo ha debido matarle riñendo cara a cara con él. Rogad por los muertos. ¡Ay, rogad también por los matadores!" (36)

With this play Tamayo has certainly scaled the heights of dramatic art. The plot is perfect in almost every detail. Every incident seems to be the logical result of what has preceded it. The actions of the characters are motivated by fundamental human passions; and the artistic value of the whole play is enhanced by the simple but clear and forceful language in which the thought is couched. To these statements practically all of Tamayo's critics agree. But some of them, before they are willing to admit than Un Drama Nuevo is a masterpiece, assert that Tamayo had no thought of teaching a moral lesson through this play. The quotation from Barja at the beginning of this chapter is an illustration. However, when intelligently considered, it appears that these assertions are open to question. Tamayo's own words quoted on page one of the introduction of this thesis are significant. They are to the effect that he believes it is necessary, in order that the drama offer interest, that it make the moral picture of man with all his deformities, if he has any, and that it be used as

(36) Ibid, p. 285.

an instrument of Providence for realizing examples of profitable teaching. If we are to believe Tamayo is sincere in this statement, we must admit that he at least believes this drama contains moral lessons. Otherwise it would be uninteresting, and surely no one would write a drama which he thinks would be uninteresting.

Tamayo has not labeled the moral lessons in this play, it is true, but they are there nevertheless. What warning against the tragedy of youth's mating with age could be more effective than to so vividly picture the suffering which logically results for both parties to such a union? How more effectively could one combat the quality of envy or jealousy in the lives of individuals than to review before them a life made odious by this quality as is the case of Walton?

Menéndez Pidal makes the following observation concerning the moral tone of Un Drama Nuevo:

"Hallo yo esta moralidad en seis maneras: primera, porque todo su plan, ejecución y desenlace van encaminados contra el adulterio, carcinoma de la familia que es piedra angular de toda sociedad cristiana....." (37)

He goes on and discusses this point further, and in like manner he names and discusses the other five ways in which he says the play evidences morality.

(37) Sicars y Salvado, op. cit., p. 382.

Simply because Tamayo has not tagged his lessons, and because it must be admitted that *Un Drama Nuevo* is a masterpiece, is not sufficient reason for saying, as Barja does, that Tamayo had no moral purpose in writing this play.

The thing Barja seems to overlook in the discussion quoted at the beginning of this chapter, is that the sanest and most effective moral lessons, as well as the best dramas, are those which naturally result from portraying life as it is. This does not mean that every act of life faithfully portrayed can be considered moral teaching. Neither is every act of life suitable material for the drama. As Tamayo carefully eliminates anything which he thinks might hinder dramatic effect in this group of plays, he as carefully eliminates anything that could offend because of its being coarse. As he carefully selects human actions based on passions which produce the desired dramatic effect, he as carefully weaves them into plots designed to elicit admiration in those who read or witness a performance of one of these plays, for certain worthwhile human virtues.

None of Tamayo's critics object to the moralizing in this group, and it appears that the moral fiber woven into them is just enough to make them well-rounded plays.



CHAPTER IV

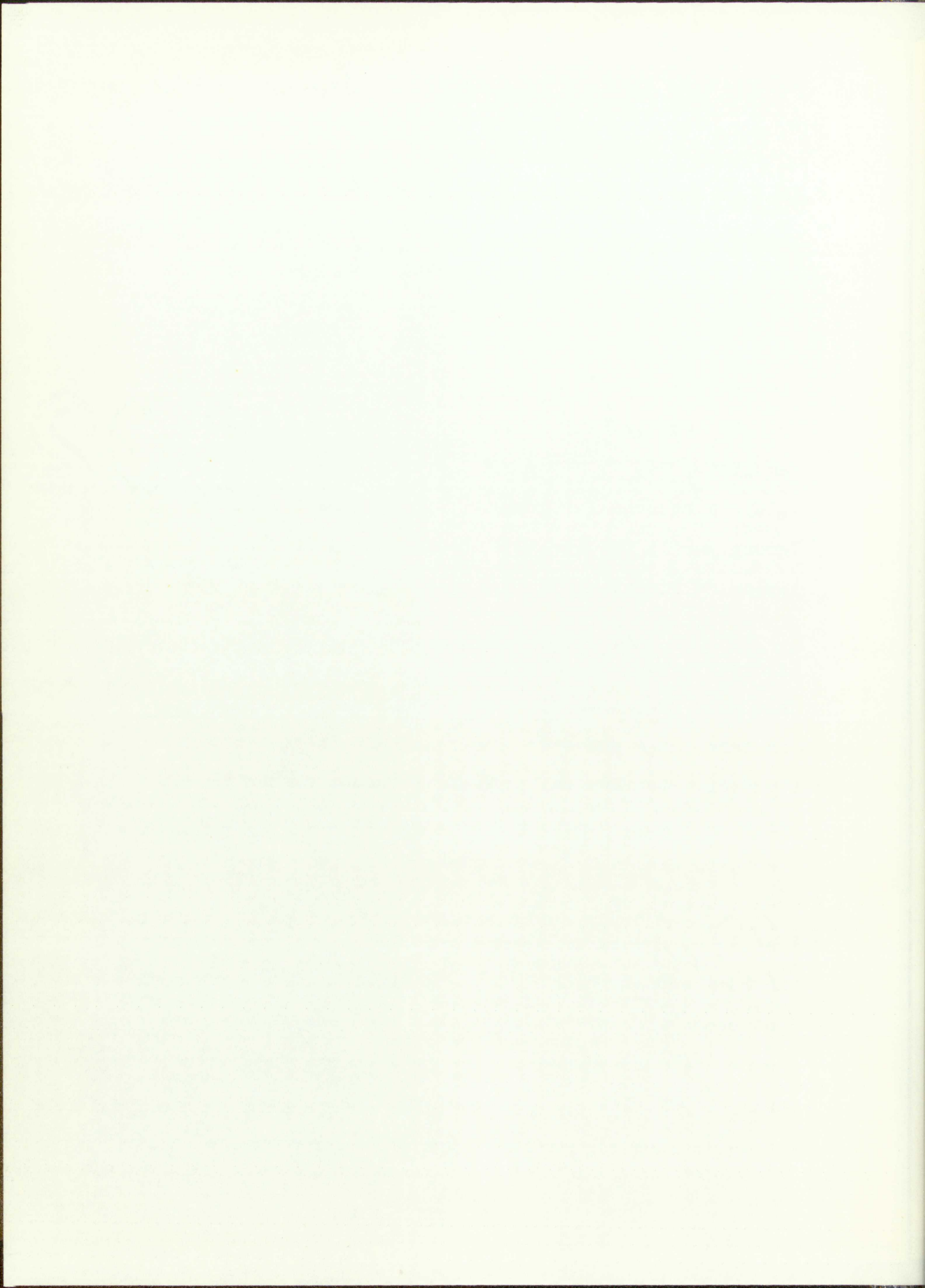
César Barja says Tamayo obeys two distinctly visible inspirations: the ethic and the aesthetic, and he definitely leaves the impression that when Tamayo follows one inspiration he does so to the complete exclusion of the other. (38) By this he means that in some of his dramas Tamayo's prime aim is to teach or preach; in others his only object is to write a perfect drama, giving no thought to its moral effect on those who might read the play or witness a performance of it. This, however, is an extreme view. Tamayo does obey two distinct inspirations, but in the production of all his serious works each of these inspirations has exerted its influence. Tamayo's best dramas have resulted when the ethic inspiration is subordinate to the aesthetic, it is true. Conversely, when the aesthetic inspiration sinks below the level of the ethic inspiration, a minor play is the result.

Tamayo's minor plays logically fall in two fairly well-defined groups. In one group belong those plays

(38) Barja, op. cit., pp. 382-383.

which are minor because there was not a proper balance between the ethic and aesthetic inspirations which guided Tamayo in their production and also those which are not important plays because of a sheer lack of dramatic inspiration or poor judgment in choosing a plot. In the other group belong those which are minor plays simply because Tamayo intended them to be light and amusing. Hija y Madre and Juana De Arco, the first two plays discussed in this chapter, fall in the first group, while Una Apuesta, the last play discussed, falls into the second group.

The plot of the first of these plays is as follows: Andrés, a poor piper, has a beautiful daughter, María, who runs away from her father to marry a count. María in turn has a daughter of her own who is stolen by a band of extortioners. Andrés rescues his granddaughter from the bandits, without knowing who she is. He takes her with him, and the two tramp over Spain for eight years searching for María. When they finally find the latter her husband is dead, and she is just about to marry a wealthy duke. María at first pretends she does not recognize her father because she fears that her future will be ruined if her humble birth is made known. But when she learns that the girl accompanying her father is her own daughter, she throws her future to



the winds and owns her father. She finally recognizes the hand of Providence in it all, and in the last speech of the play she blesses the justice of God.

There are a few fairly dramatic situations in this play as, for instance, the close of the second and third acts, but Hija y Madre can lay no claim to a place along side Lances De Honor, Locura De Amor, or Un Drama Nuevo. The whole play is too sentimental and melodramatic to be enjoyed by the average person. The characters are not normal human beings: the countess is entirely too cold and indifferent to her father's suffering to have suffered so greatly herself because of the loss of her own daughter, as Tamayo would have us believe; and Andres is much too sentimental and his actions too much overdrawn to elicit profound sympathy. For instance, it is not probable that Andres, if he were an ordinary human being, would have thrown himself in the sea in an attempt to follow the ship in which his ungrateful daughter was fleeing from him. Nor is it human to have Andres fall to the floor senseless simply because he has found his daughter. To describe the whole play in a word is to say that it is weak.

Tamayo's moral purpose in writing this play evidently was to picture the suffering which results to both parent and child when the latter does not honor

his parents. Tamayo's anxiety to make this picture vivid is apparently the thing that led to the distortion of character pointed out above. Here then, is a specific instance wherein the desire to attain moral effect has distorted character and weakened a play. Nevertheless, it would be unfair to attribute all the weaknesses of the play to its moralizing. Lances De Honor has quite as definite an ethical aim as Hija y Madre; yet most critics rank it as one of Tamayo's best works, and some even consider it his best. On the other hand, Juana De Arco has no greater moral purpose than Virginia or Locura De Amor, but none of the critics considers it one of Tamayo's major plays.

The plot of Juana De Arco is based on the story of Joan of Arc and varies from it in only two important ways. In the play the heroine's falling in the hands of the English is due to her love for an English officer, and she is killed on the field of battle instead of being burned at the stake.

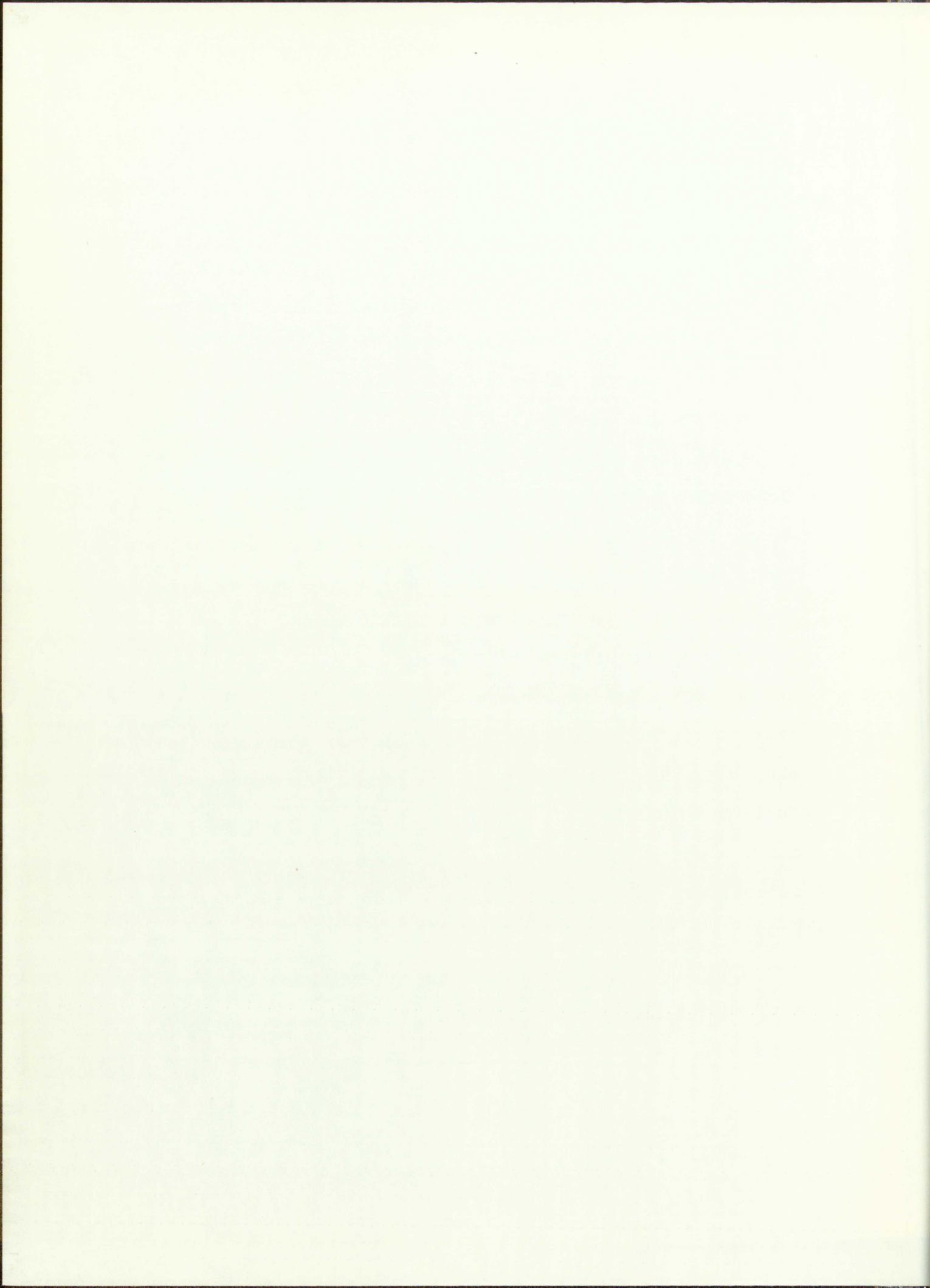
Aside from these and other historical aberrations which have weakened the play from the standpoint of historical interest, Sicars y Salvado has pointed out another defect which has probably had a part in preventing this play from ranking with Tamayo's best works. Sicars says the versification is not as pure as the magnitude

and proportions of the argument require. (39) Tamayo was only seventeen years of age when this play was written, and it seems the plot was too involved to be mastered by one so little experienced in play writing. But regardless of what the causes are which make this a second-rate play, it is evident that moralizing was not a contributing factor.

The plot of Una Apuesta is very briefly as follows: Doña Clara, a young widow who has become bored with life, drops the book she is reading from the window. Don Felix, who is occupying a room across the way, returns the book, insists on entering, and before he leaves bets Doña Clara she will be in love with him in twenty-four hours. By bringing to pass a number of events which prove to Doña Clara that he is really an admirable character, in love with her, and finally by pretending that he thinks he has lost the bet and is going away to marry a woman whom his father has selected for him, he succeeds in forcing Dona Clara to admit she has lost the bet.

Una Apuesta is short and light but scintillating with subtle humor. It is one of Tamayo's minor dramas which aims at no particular moral lesson, unless wholesome fun may be said to have moral value. What the

(39) Sicars y Salvado, op. cit., p. 135.



moralist can appreciate about this play is that in it Tamayo has not attempted to provoke laughter by resorting to coarse or suggestive jokes, which are so common in many of the so-called humorous plays of today. The chief merit of Una Apuesta consists in the witty conversation.

This comedy accomplishes the purpose for which it was written, namely to furnish a brief moment of wholesome amusement. It is one of Tamayo's minor plays because Tamayo intended it to be. Certainly its being a minor play cannot be attributed to its moralizing.



CONCLUSION

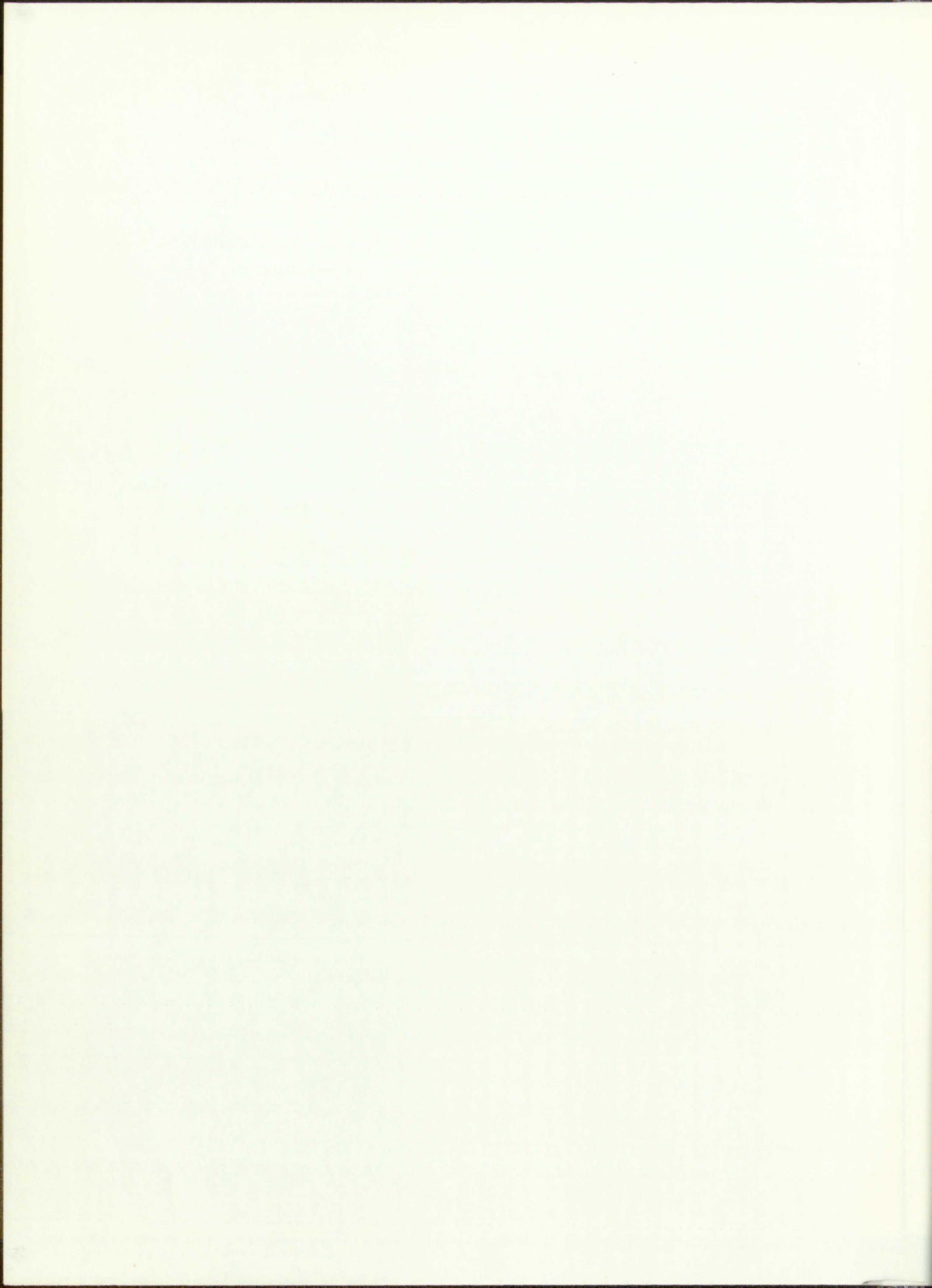
The preceding study shows that the Spanish critics differ widely in opinion as to the effect of moralizing on the worth of Tamayo's plays. Cesar Barja stands at one extreme and Narciso Sicars at the other. Barja is carping in his criticism of the moral element in Tamayo's dramas, while Sicars is over indulgent. Barja can see no moralizing in what he considers Tamayo's worthwhile plays, and he sees little worthwhile in the plays he considers moral. On the contrary, Sicars lauds the moral lessons in Tamayo's best works and sees few flaws in his distinctly social plays. Between these two extremes are found the less biased criticisms of Fernández Flórez, Blanco García, and José Yxart.

A careful study of Tamayo's dramas themselves shows that with rare exception they do contain moralizing. In some of them instances have been pointed out wherein the tendency to give ethical instruction is directly responsible for fundamental weaknesses, but, in a greater number, examples were found wherein this tendency has definitely enhanced dramatic effect. So the logical

conclusion is that Tamayo's works, considered as a whole, gain more than they lose by their moral teaching.

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