

TWENTIETH CENTURY AMERICAN CRITICISM

of

SPANISH LITERATURE

by

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PREFACE

Although my study of the Spanish language and literature has been limited to a few years of college work, I realize that Spanish literature holds for America a wealth of beauty, ideals, and thought. I have chosen to investigate within the limits of time, material, and ability, the rating of Spanish literature by American critics of the past quarter of a century.

I wish to acknowledge my indebtedness to Professor S. L. Whitcomb of the Department of English, who has been my adviser in this study, to Mr. John Griffiths of the Department of Spanish, and to the staff of the library of the University of Kansas.

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I. Introduction

The first interest of a critical nature displayed by America in Spanish literature was in 1849, when George Ticknor published his History of Spanish Literature. The History represents twenty years of labor and study, the information being first hand and the translation from the original manuscripts. It is a detailed study of the literature from The Cid, the earliest known composition, about 1250, to the early part of the nineteenth century. Now, as at the time of publication, Ticknor's History "supersedes all and will never be superseded." Nothing published since 1849 deserves to stand with this history, because no other American work even attempts to cover in any detail the entire field of Spanish Literature.

Mrs. Anna C. Botta in her book A Handbook of Universal Literature gives thirty-nine pages to the study of Spanish literature. She considers many authors, and gives a single sentence to the majority of them.

William Dean Howells sets forth his literary tastes in Criticism and Fiction in 1893, and My Literary Passions, 1895. Don Quijote is one of his "literary passions." In addition he considers Benavente, Galdos and Valdes, all in less than twenty pages.

A History of the Novel Previous to the Seventeenth Century, written in 1895 by Frederick M. Warren, gives a just history, and criticism of the Spanish novel of roguery, pastoral novel, and historical novel.

This brings Spain to the period of the Spanish-American War. Although America and Spain met on hostile terms, the war marked a beginning in America of a new interest in Spain and things Spanish. Americans were curious about the people with whom they had first come into close contact. Some of the more fortunate included Spain in their itinerary of Europe, others included Spanish literature in their reading.

In Spain, 1898 marked the culmination of an intellectual, patriotic, and artistic Renaissance. The leaders called themselves the "generation of 1898", but they had predecessors, and the year 1898 merely crystallized tendencies which had long been forming.

The literary creed of the "generation of '98" may be summarized in their own phrase, "un movimiento de bien escribir". Therefore 1898 marks a Renaissance in Spain as well as the beginning of a new interest of America in Spanish literature.

This study will be limited to twentieth century American criticism of the literature produced in Spain. No consideration will be given to the literatures of Spanish speaking peoples outside of the motherland, except to note that South America is opening as a new field for exploration by American critics. Studies in Spanish American Literature by Goldberg, and Literary History of Spanish America by Coester are two recent volumes devoted to Spanish-American literature, in addition to one chapter in An Introduction to Spanish Literature by Northrup, and a few magazine articles.

Since a large number of Americans are dependent upon translations for their reading of Spanish literature, it is well to note a few of the important American translators. J. G. Underhill has perhaps done more translating in this century than any other scholar. Others are Thomas Walsh, Anna Sprague MacDonald, J. S. Fassett, Carlos Castillo and E. L. Overman, Edith Farnestock and Florence White, C. A. Turrell, James Grahm, William Freeman Burbank, and Elizabeth Wallace.

It is the author's plan to consider American criticism by the types of Spanish literature that are discussed. The purpose is to discover the rating of Spanish literature by American critics and no attempt is made to estimate the relative authority of the critics.

II. Epic and Ballad

The source of early Spanish epics has been a topic for discussion among twentieth century critics of Spanish literature. They have examined the documents of the eleventh and twelfth centuries, and especially the Cronica General, first compiled in the thirteenth century under the direction of Alphonus X of Castile. As a result, rival theories have developed.

Some American critics support the French theory that since the French epics are older and richer in material than the Spanish, the Spanish are derived from the French. They feel that it is unlikely that similar literatures would develop independently in two adjacent countries. They are metrically similar. Both have assonance, and vocalic rhyme rather than true rhyme. In details of plot many Spanish and French epics are similar. The name for Spanish epic, cantar de geste, they believe, is the Spanish translation of the French, chanson de geste. Professor Northrup in his Introduction to Spanish Literature says that the influence of the French epic was great during the later period but the lack of documents for the early period leaves the proof of French influence at the birth of the epic uncertain.

Other critics agree with Menéndez Pidal, a prominent Spanish critic, that Spanish epics are of Germanic origin. They say that the Spanish epic is derived from Gothic song, and they find many Germanic names, laws, and customs in both Spanish and French epics. They deny that French epic had priority over Spanish epic.

Still others support the theory of Bédier,¹ a comparatively new theory. The rise of the epic is later than it is usually supposed. The poems are not contemporaneous with events described, but originated later in religious establishments, which preserved the relics of their deceased heroes. Epics, then, were propaganda literature, designed to establish prestige of certain monasteries and pilgrimage routes. Some of the manuscripts were in Latin but the clergy found that the vernacular reached a wider public, and began to write in the vernacular.

Professor G. W. Northrup, of the University of Chicago, is one of the important American critics who supports the Bédier theory. As further proof, Northrup names some Spanish heroes identified with religious establishments: Fernán González with San Pedro de Arlanza, Infantes de Salas with the Church of Santa María, and the Cid with San Pedro de Cardena. He notes that in Spanish as nowhere else, medieval Latin epics as Geste Roderici Campidocti and the Almería are found. If this theory has any virtue, both French and Spanish epics have been suggested by Latin rather than Germanic or French models.

El Poema del Cid, El Cantar del Cid, or simply El Cid receives comments by practically every critic of Spanish literature. It belongs to the mid-point, or the second half of the twelfth century. The epic is anonymous. Critics disagree about who the author might have been-- a cleric or a layman. The poet was a man of some training, and training was found in the twelfth century only in the ranks of the clergy. "The author had knowledge of the French epic poems, chansons de geste, for

1. Bédier, A French critic of the 19th Century.

instances of imitation in situations and even in verbal characteristics are found. ----- However, French influence on Poema del Cid does not go far, is formal, does not extend to details of poetic substance."²

In commenting on the style of the poem, Professor Ford says that the poem came when the Spanish language had just emerged as a medium of literary expression, and therefore has few graces of style. The syntax is uninvolved, movement of sentence rapid, and the diction effective.

Professor Northrup estimates the Cid thus: The Poem is a 'slice of life', ----- A picture of a rude and primitive race on the road to victory."³

The historian H. D. Sedgwick says, "With the Poema del Cid Spanish literature begins. It is profoundly national, passionately patriotic, and manifests qualities of the Castilian spirit; a high temper, a grave discourse, a noble simplicity, dignified courtesy, loftiness without affectation, imagination, solid rather than brilliant, and an ardent piety."⁴

A number of special studies have been made of the Cid. One of the interesting studies is an investigation of the military tactics in El Poema del Cid, a poem whose main purpose is not to be a historical document, or a military manual. The author, W. S. Hendrix, of Ohio State University, found that in all of the battles except two, the element of surprise is present. One of the well recognized tactics of the thirteenth century, the charge à revers, is found. The Cid held councils of war before battle to discuss the campaign, and did not leave his plans to chance. He studied the terrain over which he expected to

2. Ford, p. 47.

3. Northrup, An Introduction to Spanish Literature, p. 47.

4. Sedgwick, p. 65.

fight, in order to take advantage of the contour of the land. The Cid's infantry was not as well armed as those of the thirteenth and later centuries, because he depended mainly upon his cavalry. The system of foraging had been developed at the time of the writing of the epic.

Even though some critics find fault with the metrical structure of the poem, all of them express a high regard for this heroic poem of early Spanish literature. Not only to Americans is El Poema del Cid a landmark of Spanish literature, but also to Spaniards. The late Menéndez y Pelayo, a conservative Spanish critic, writes: "Such is the ardent national sentiment which enlivens it throughout, that the figure of the hero as here traced is for Spaniards a symbol of nationality, and outside of Spain it is confused with the very name of the land."⁵

In 1917 Menéndez Pidal announced the discovery of a new can-
tar de gesta español of the thirteenth century. Professor Morley in his review of the manuscript notes that it is a fragment of a Spanish version of the Chanson de Roland, not a translation but a re-writing.

Professor J. P. W. Crawford compares España Defendida by Figueroa and Jerusalem Delivered by Torquato Tasso. He finds that Figueroa, an ardent admirer of Tasso, has borrowed not only the general outline but also the chief characters and incidents from Tasso. Professor Crawford compares the incidents of the two epics, showing wherein they are similar.

Crawford continues his comparison by noting that as a general rule imitations are not successful, and Figueroa's imitation is no ex-

5. Quoted by Ford, p. 31.

ception. Figueroa lacked Tasso's poetic temperament. Figueroa is more interesting as a censor of morals, than as a writer of verse, and "his attempt to imitate Tasso confirms the dictum that moralists are rarely great poets. ----- The epic is of interest because it is a French subject treated from a Spanish standpoint, in an Italian manner."⁶

American critics are not content to read and discuss the major Spanish epics. Rennert considers two obscure epics of Lope de Vega, the Dragontea, which treats of the last expedition of Sir Francis Drake, and Corona Trágica, a religious epic on the tragic fate of Mary Queen of Scots. Rennert believes the two compositions are failures in spite of frequent brilliant passages. According to Ticknor, the Spaniards themselves did not receive Dragontea with favor, even though it appeals to the national prejudices against the formidable Sir Francis Drake.⁷

Epics and ballads as literary types are closely related. Often the same subject-matter gives rise to both; in form both are narrative; the treatment of the subject-matter in the first case is extensive, and in the second case it is compressed. This similarity of subject-matter causes a difference in opinions about the origin of the Spanish ballads or romances. It is a live topic of discussion among both Spanish and American critics.

One group of critics upholds the theory that the Spanish romances are the result of a disintegration of the epic. They admit that Spain had ballads before the fourteenth century, but by that time people were weary of hearing the juglar chant or recite the epic accounts of heroes' exploits, and demanded the more exciting parts related. Short

6. Crawford, España Defendida and Gersalemme Liberata, Romantic Review, Vol. III, 1913.

7. Ticknor, pp. 140-141.

episodic snatches of the epic were the parts that struck the popular fancy. These sketches were demanded again and again, and so by constant repetition they gained an entity of their own. These were the original ballads, heroic because they were derived from national epics celebrating the feats of old Spanish heroes.

On the models of the old ballads the people or juglars composed similar songs, some commemorating ancient heroes and some concerned with contemporary personages and events. The vogue grew and thus today there is a rich Spanish balladry.

Professor Lang, of Yale University, is an acknowledged authority of the early lyric forms of the Spanish peninsula, especially those of the Portuguese (Galician) School, existing in the thirteenth century, a time when even the great Spanish King, Alphonsus X, wrote his verse in Portuguese. Professor Lang believes that the short simple narrative form, the ballad, is the original one, consistent with the social conditions of Spain.

Professor Ford holds views partaking of both of the rival theories. He believes that certain among the ballads may run back through oral channels to the heroic age which they commemorate; that some of the early preserved ballads--above all some of those on the Cid--have so close resemblance to passages of the known epic material that there is always the possibility of their having been favorite passages, recited as separate compositions; that some of the traditional ballads have so obvious resemblances to the heroic stories as preserved in the chronicles that they might have been based upon the chronicles.

It must be remembered, however, that back of these chronicles accounts lay still earlier poems, whether ballads, as Professor Lang insists is possible, or epics, as is maintained by the rival school.

Most of the ballads are anonymous. The individuality of the author is usually lost in the social nature of the ballad. The name of Lope de Vega is attached to a number of ballads, and "it was, indeed, as a writer of ballads that Lope de Vega first won spurs", says Rennert.⁸ In the opinion of Rennert, Lope wrote some of the "loveliest ballads of Spanish poetry" to Dona Isabel de Urbina. He has a number of ballads written during his exile; "most of which are grave and retrospective."

About the time of Lope de Vega a new ballad poetry came into fashion--pastoral ballads. They told of the actual or imaginary love affairs of the author in guise of a shepherd. "In his (Lope de Vega's) pastoral ballads, he proves with what matchless skill he can echo back Paris melodies. In these native numbers, he has never been surpassed if he has ever been equalled."⁹

"All Spanish ballads", says H. D. Sedgwick, "are a little disappointing to beginners, because of their form. We are used to the swing and the rhyme as in Chevy Chase; but these are long in verses of sixteen syllables ---- that end not with a rhyme but with an assonant, that is, where the vowel in the terminal syllable is the same, but the consonants are or may be different".

The most interesting detailed study in American criticism of the ballad, that the writer has found, is a study of color symbolism in the early ballads, made by Professor Kenyon of the University of

8. Rennert, Life of Lope de Vega, p. 65.

9. Rennert, Life of Lope de Vega, p. 377.

Michigan. By considering many ballads he finds a code of colors symbolizing, as one might expect in the ballad, the state of the minds and hearts of lovers. In many of the ballads the hero enters the lists in a garb that would rival Joseph's coat of many colors, publishing to the fair ladies in the gallery his estimate of his past, present, and future chances with the given lady of his heart.

The code was apparently so common and well known that poets felt obliged to announce that no significance was intended when colors were mentioned merely to complete the description of a character's dress. Otherwise the poet's audience would naturally have applied the code. For example a poet describes the turban of one of his characters: "Con plumas verdes y azules -un azul bonete mas por parecer galán--quo por celosos."¹⁰

The following is a part of the code: purple is the color of love, green symbolizes hope, blue means jealousy, orange signifies constancy, tawny indicates sorrow or trouble.

The ballad had the glorious fortunes in the sixteenth and seventeenth centuries, the Golden Ages of Spanish Literature; in the eighteenth century the ballads were influenced by the French who dominated all Europe in this century; in the early nineteenth century the Romanticists molded them to their own taste with not a little success; and today, the first quarter of the twentieth century, ballads flourish among the common folk of Spain. The recent death of Joselite, a bull-fighter, brought the old ballad-making spirit to life in the creation of a song memorializing the dead matador. This ballad does not rank

10. "With green and blue plumes--a blue turban put more in order to appear to be a gallant--then to seem jealous."

very high as poetry, especially in English translation, but it is worthy of notice as an instance of the way folk-songs arise in the hearts of the people. A Madrid correspondent writes: "The deeds of a primer espada as Joselito, will go down to posterity no less than those of Roland. They are sung everywhere the Spanish tongue is spoken."

A few lines of this recent Spanish ballad will portray the spirit of modern Spain:

"Go not to the meadow,
The Flowers have faded,
For the King of the matadors
Lies dead at Talavera.

From the star-spangled sky
A star has fallen,
The brightest light
Of the bull-fighter's art.

And on the ground he lay,
That unequalled torero,
His life-blood flowing out
From the great rent."¹¹

The balladry on Spain is one of her greatest genres. No other nation, with the possible exception of England, boasts of anything comparable to it in richness and interest. "It is a priceless heritage

11. Joselito in Song, Literary Digest, Vol. LXVI, July 17, 1920.

which she has guarded with unremitting care through the ages of her rise to world power, her exercise of imperial sway in two hemispheres, and her return to her condition of a simple European state of living its life within its natural geographical boundaries."¹²

12. Ford, p. 33.

IV. CERVANTES AND DON QUIJOTE

Miguel Cervantes was one of the greatest personages of his literature; Professor Northrup says that he was to Spain what Shakespeare was to England, Racine to France, Dante to Italy, and Goethe to Germany. There is no author more racial than he, and yet no author less bound by race. Cervantes is the product of "that universal Spain which possessed a large part of Europe, the greater part of America, the whole of the Pacific and its islands---that Spain upon whose dominions 'the sun never set'." ¹

A critic in the Literary Digest International Book Review observes that this soldier who had fought on foot upon the battle-fields on Italy, and on the decks of ships of Lepanto, and in conquest of the Azores, needed only one thing to make him a complete man of his epoch--he needed to come to America, as many Spaniards did. It was not Cervantes' fault however that he was not one of the ^{con}quistadores. He asked the king of Spain that, in view of his services as a soldier and his war-crippled hand, he be given some employment in America. The king's answer was, "ask something else here in Spain, and it will be given you."

Men have found in Cervantes a reformer, a free-thinker, a censor of Church and State, a modern pessimist, a revolutionist--all that is characteristic of restless men of latter days. Woodberry, in his essay on Cervantes, says he was a man of his country and age, and accepted the world as it was about him. "He observed its elements,

1. Anonymous, Don Quijote, Literary Digest, Dec. 15, 1923.

its operations, summed the general result of life, but he had no thought of changing what was. The idea of change, the revolutionary idea, was out of his ken."²

Cervantes and Don Quijote are closely identified. Some people confuse the author with the hero. Cervantes himself established this identity when he said at the end of his Don Quijote, "For me alone was Don Quijote born, and I for him; it was his to act and mine to write, we two together make but one."

Don Quijote is the world's greatest novel; a fact which practically all American critics announce. It is a novel of humanity, in which the democratic spirit is quite evident. "Its philosophy, like that of poor Richard, is homely, of the people, and most frequently embodied in the form of proverbs."³

Like many of its early descendants, Don Quijote is composed of two parts. Tradition says that the first part was written in prison, but Ford objects because Cervantes was not in prison long enough to make this possible. He believes that the statement had its origin in an unjustifiable interpretation of the Prologue, in which the author says of the hero, "dry, shrivelled, whimsical offspring, full of thoughts of all sorts and such as never came into any other imagination-- just what might be begotten in a prison, where every misery is lodged and every doleful sound makes its dwelling." Professor Ford thinks that this implies no more than that the first conception of the character of the hero came to Cervantes during a period in jail, if indeed it is to be interpreted even as literally as that.

2. Woodberry, Cervantes, p. 11.

3. Northrup, Introduction to Spanish Literature, p. 257.

The reason for Cervantes' writing this book has been discussed at length, although he declared in Don Quijote that his only aim was to destroy the popular chivalric romances which he looked upon as false and harmful fiction. His attitude was not one of sweeping condemnation, because the good in them appealed to him strongly. He accepts their idealism, nobility, bravery, loyalty, constancy, and generosity, and gives these ideals to his hero.

It is customary to say that Cervantes laughed chivalry out of existence. Professor Ford looks into the historical side of the matter, and finds really a very small part of the result can be attributed to Cervantes. Spanish authorities were aware of the fact that the romances were breeding contempt for honest labor and industry, and were dangerous to national prosperity. Charles V and the Cortes took action against them. Preachers in the pulpits cried out against them. These movements had their effects. A decline had already begun when in 1605 Cervantes appeared in the arena with his onslaught. Thus, it may be seen that Cervantes is not responsible for the entire destruction of the libros de caballería.

The world at large is entirely indifferent to the purpose of Don Quijote. If Cervantes had produced no more than he intended, "a burlesque on books of chivalry",⁴ he would have amused his own generation, and then have been forgotten, because a satire lasts no longer than its author. Professor Lurrell speaks truly when he says that "the book has become a tremendous social document, excelled neither before or

4. Crothers, p. 272.

since in the annals of literature."⁵ But, after all is said, people in general are not interested in the moral or social aspects. They read the work for entertainment, just as Cervantes would have them do. He desired that his book should be "el más hermoso, gallardo, y discreto libro del mundo."⁶

On the stage of Don Quijote there are many characters. "Scarce any book has so many people in it."⁷ Richardson and Owen in their Literature of the World name these characters: serving-boys, goatherds, inn-keepers, country wenches, traveling merchants, barber with his basin on his head, Benedictine monks walking under their sunshades, and strolling players. Woodberry adds: the "dark-skinned Moor", gipsy, hidalgo, provincials, priests, criminals, lovers, highwaymen, judges, officials, doctors, damsels, and duennas.

This mass is kept in constant movement, which gives unwearied liveliness to the scene. It is a book of life on the road. "All the world is en voyage--even the dead are going on a journey. The delin-
eation of manners is on a national scale."⁸

Only the high dignitaries of the church and state are lacking in this list. "The court and great ecclesiastics are not seen, but their absence only proves how small a part exalted officers have in constituting the real character of the people. The Spanish folk is represented in its racial life without them and the portrayal is nationally complete."⁹

5. Turrell, p. 98.

6. Sedgwick, p. 213: "the most beautiful, daring, and ingenious book in the world."

7. Woodberry, Cervantes, p. 13.

8. Ibid., p. 14.

9. Ibid., p. 14.

Cervantes deals with this multitude individually and in small groups. "Each person is characterized with his own habit of life, caught in his own world, and shown completely in a few strokes,"¹⁰

Mr. Woodberry would not have his readers believe that Don Quijote is no more than a series of pictures. He says that the great number of characters is only the environment of the action of Don Quijote and Sancho, who are always on the scene and who represent the higher life. "Cervantes stamped the gains of the race by a double die on the loftier and humbler side; noble and peasant, the mad hidalgo and the deluded poor, divide between them the spiritual realm of Spain. The illusion of the one, and the duping of the other only intensify their traits and perfect them. Character is deeper than circumstance, and owns superiority over all the world of appearances. Don Quijote achieves his ideal in his soul, however badly he fares with fortune in the outer world."¹¹

"Sancho and Don Quijote are the eternal symbols of humanity's two ways of viewing life, viewpoints which can and should be reconciled. --- Sancho Panza, the servant, sees things only as they are; the master Don Quijote sees everything glorified. At the beginning Sancho is an uncertain figure, he might have been an afterthought on the part of Cervantes. When his portrait is completed he is a typical Spanish peasant with faults due to the limitation of environment; he is tricky, ignorant, self-seeking, but loyal to his master."¹²

10. Ibid, p. 14.

11. Ibid, pp. 16 ff.

12. Northrup, Introduction to Spanish Literature, p. 251.

Professor Northup believes that Don Quijote may first have been intended to serve as a mere butt for practical jokes. As the author comes to love his character he gains in dignity. "Don Quijote is a Manchegan Knight, a tragic figure. He is dignified in the undignified positions, a gentleman never wavering in faith; the tragedy is that he is a conservative reformer, seeking to bring into a materialistic present the finer ideas of a vanquished past."¹³

Ten years elapsed between the publication of the first and second parts. Many critics maintain that the first part is unsurpassed, and an equal number are of the opinion that the second part in every way equals or even excels the first. The first part is generally read with the unjust neglect of the second part, says Professor Ford. The parts are distinctly different in character. Professor Schevill notes these differences: In the second part there is greater concentration of the two individuals, Sancho and Don Quijote are developed more, are saner and more logical. The second part is an admirable example of the mixture of sense and sanity in a character, who is still living in an atmosphere created by lying works and false inferences, but who retains enough madness to disconcert his readers and add to the description of his deeds.¹⁴

Northup writes of the Second Part that few sequels are equal to the original, noting this as an exception to the rule. "Cervantes was mellowed with age, adversity brought out his sweetness of character, and his infirmities served to increase his zest. --- The humor of

13. Northup, Introduction to Spanish Literature, p. 252.

14. Schevill, Cervantes, p. 289.

Part II is richer, the philosophy riper, the touch surer."¹⁵ In the latter part he became less insistent upon the satire of the romance of chivalry.

Besides this sequel, or second part, which Cervantes finished in 1615, there is another sequel by some one whose identity is still a secret, for the world knows him only under the pseudonym, Alonso Fernandez de Avellaneda. Among the many attempts made to discover the identity of Avellaneda the last that has come to the attention of Professor Ford, was in 1918 when a Chilean scholar tried to penetrate the disguise of the pseudonym, but he was unsuccessful.

Some American critics condemn Avellaneda for using Cervantes' hero, but Northup declares that "it is a false modern viewpoint that would criticize Avellaneda's free use of Cervantes' rights. ---- During the Renaissance everybody felt free to write sequels to books of others."¹⁶

Mr. Woodberry finds all varieties of literature written in Spain in Don Quijote either in example or by allusion and criticism, and not only those of native growth but some of foreign extraction. The following is his list: chronicle, romance, pastoral, verse, tale, debate, essay, drama, criticism, ballad, and proverb.

Professor Northup sees in Don Quijote a new type of fiction. "It is a synthesis of the best of the libros de caballería with the best of the novela picaresca." Other critics call Don Quijote the last of a series of romances of chivalry. Mr. Woodberry makes this statement: "Don Quijote is one of those remarkable books which are

15. Northup, Introduction to Spanish Literature, p. 256.

16. Northup, Introduction to Spanish Literature, p. 255.

watersheds of literature. It looks before and after. Toward the past--- slopes back on forests of chivalry, the glades and hills of the pastoral, it rolls to the land of the future in its realism, humor, direct contact with life, recognition of popular lot, of common sense of positive things."¹⁷

Cervantes suited his diction to his narrative. Professor Woodberry says that the style of Cervantes includes all the scale from the homeliest and coarsest to the most artificial, ornate, and resonant known to fancy and conceit. Northrup remarks that the style of Cervantes is not one but many. He uses archaic style in those passages imitative of the romances of chivalry. The Captives Tale is plain and unvarnished narration. The Apostrophe to the Golden Age is carefully polished and rhetorical.

Critics who mention defects in the composition agree that the faults are inherent in the character of the narrative, in its simple beginning without a definite plan, and in the scope which it assumed during its unlimited growth. "One of the chief charms as well as its greatest weakness, is that it was apparently thought out by Cervantes as he went along, and was printed without revision. What it gains thereby in naturalness it loses in other directions, for it is inconsistent, and sometimes verbose and slovenly."¹⁸

Professor Northrup insists that the current idea that Cervantes was a careless writer is a misconception. He says that it is a misfortune that his most widely read book is the worst printed. "A study of his other writings reveals no such large number of slips and grammatical

17. Woodberry, p. 20.

18. Richardson and Owen, p. 182.

errors. The publisher Junz de la Cuesta is responsible for the most of the blunders."¹⁹

Direct influence of Don Quijote on the history of the novel in Spain and in foreign countries is difficult to trace. "Its realism affected the conception of fiction in a subtle and inconspicuous manner, but that particular feature has never been pointed out and openly emphasized as were its humor and burlesque, and these are precisely its inimitable qualities."²⁰ Plenty however has been written by Americans about the general influence of Don Quijote.

A reviewer, in the Literary Digest International Book Review says that the art of Cervantes could not be copied copiously because it is the expression of personality and experience of a rarely gifted individual. Yet all novelists have imitated him, more or less, since he created the first of all novels not only chronologically, but also in intrinsic merit. This critic adds, "they can do nothing else but imitate him. Whoever wishes to paint humanity in its most generous and idealistic aspects, or in its coarsest and most egotistic forms, must needs paint a Don Quijote or a Sancho Panza."²¹

That the influence of Don Quijote spread rapidly is indicated by this quotation from Professor Ford: "----- Don Quijote and Sancho Panza, were well known throughout Europe two years after the record of their sallies and adventures had first met the eyes of the public."

Professor Moulton says that "Perhaps there is no more universally recognized world classic than Don Quijote."²²

19. Northup, Introduction to Spanish Literature, p. 254.
20. Schevill, Cervantes, p. 289.
21. Literary Digest International Book Review, Dec. 1923.
22. Moulton, p. 418.

In writing about the influence of Don Quijote, Professor Northup declares that, "it is impossible to estimate the benefit to civilization wrought by this new note of kindness in literature,"²³

Professor Ford speaks of the pedagogic influence of the novel. Everyone will recall that in the Dedicatory Letter of the Second Part of Don Quijote, Cervantes pretends that the Emperor of China despatched a special messenger, requesting the author to send him the novel because the ruler planned to found a college in which the Castilian tongue should be taught and he thought that the story of Don Quijote would be the best study for the purpose. Cervantes is here jesting, his tone is one of pleasantry and not boastfulness. "Yet, this playful advertisement of his masterpiece as a classic, destined, or shall we say, doomed--to be a pedagogic instrument, has proved to be one of the surest prophecies. In all foreign lands today in which the language and literature of Castile are studied, one of the great objectives of teachers is to induct their students into the pages of the world's greatest work of prose fiction. ----- Beyond a doubt the world fully recognizes Don Quijote as one of the classics of its literature, and it is the one product of the Spanish genius that is read universally, just as it is the only one that has penetrated into the idioms of all civilized nations, and has captivated the interest of all readers."²⁴

Another critic continues to show the influence of the knight of Mancha by noting great men who have kept the novel close to them.

"Goethe always kept Don Quijote within reach of his hand; the ill-

23. Northup, Introduction to Spanish Literature, p. 257.

24. Ford, p. 69.

humored philosopher Schopenhauer, felt the necessity for reading this book every year; Auguste Comte declared that every man ought to know it; the scoffer Heinrich Heine who made light of everything was moved to tears in speaking of the great-hearted Spanish gentleman, and devoted to Cervantes' novel a serious and sympathetic study worthy of his own poetic gifts."²⁵

Cervantes had no direct followers, no disciples, and he created no school of fiction.

No other author has been translated into so many tongues as Cervantes. J. D. Sedgwick in his article on Don Quijote calls attention to the difficulty in translating this masterpiece. "Cervantes has used words in the best order very often and his Spanish tongue was of so fine a temper, for it had been framed among high strung gentlemen---". The second difficulty lies in the fact that Don Quijote is the delineation of a man's character as real as any hero in fiction. This very reality lies in the arrangement of words, and it slips through the translator's fingers.²⁶ Of course those who can read the original do so. No translation can equal that of the author's own language. Cervantes said that a translation is like the wrong side of a carpet.

Every American critic has his theory about the reason for the greatness of Don Quijote, but all of the opinions amount to this, "the greatness of Don Quijote is due to its universality."

Professor Northrup thinks that Don Quijote is the world's greatest novel because Cervantes "knew humanity and loved it and with

25. Literary Digest International Book Review, Dec. 1923.

26. Sedgwick, Don Quijote, Atlantic Monthly, Feb. 1896.

all its failings viewed it optimistically; ----- Cervantes loved humanity, and the world in consequence loves Cervantes and the creature of his fancy."

Professor Todd comments on the universality of the composition thus: "If we pause for a minute to reflect we shall perceive, without analysis or penetration that while the other great and universal works of literature, the Iliad, the Divine Comedy, the dramas of Shakespeare, make their appeal chiefly to the mature and conscious lover of literature, the immortal story of the good knight of La Mancha is the joy and consolation alike of young and old, of grave and gay, of lettered and unlettered, a work unique in the circumstances of its inception, its purpose, and its execution."²⁷

"Don Quijote" will live forever because it is a synthesis of humanity."²⁸

27. Todd, p. 242.

28. Literary Digest International Book Review, Dec. 1923.

IV The Novel

La Celestina, written about the close of the fifteenth century, probably by Fernando de Rojas, laid the foundation of the Spanish novel. Sedgwick says it was never intended for the stage because it is too long and brutal. "There seems to be a certain stoical, almost callous element in the Spanish nature that accepts the brutality of life without wincing."¹ Most of the scenes are low, gross, foul, with all that is basest in man. Professor Ford notes that the Spanish novel early sets itself against the idealistic conception of life, in favor of the realistic conception.

In spite of the fact that La Celestina has a reputation for obscenity, Professor Northup says that there has never been a more moral book written. He observes that the chief defect is the "heaping up of pedantic allusions and citations;" this defect of style does not occur in the more realistic passages. Professor Ford says that "this masterly work has its proper place in the category of prose fiction, and there it takes a very high place for its beautiful diction and style, and its vivid pictures of life, and its admirable delineation of character."²

A few years after the publication of La Celestina appeared the first chivalrous romance, Amadis de Gaula. "Scholars are still

1. Sedgwick, Spain, p. 149.

2. Ford, p. 221.

debating as to whether in its first form it was Portuguese or Spanish; the incontrovertible fact is that the oldest known form is Spanish. It begot a numerous progeny which swarmed over the land, and beguiling the fancy of the high and lowly alike, helped to propagate unhealthy "hidalgoism".³

Spain was throughout the Middle Ages the most naturally chivalresque of all the Christian nations, "which has well been attributed to the fact that, while other western nations were carrying the cross to Constantinople, the Holy Land, and Egypt, Spain was for seven hundred years shut up to internecine conflict for political and religious supremacy with a highly civilized as well as a brave and fanatical intruder; while on the side of literature all the sources of enchantment and refinement that prevailed elsewhere in Europe poured into Spain their refreshing streams. In addition to the French 'chansons de geste', there came with the pilgrims of St. James, the weird and charming tales of the Celtic cycle of King Arthur and Merlin, tales of love and mystery, of giants, of dwarfs, of fairies and of sorcerers, of enchantment and of love philters."⁴

Amadis of Gaul, the first romance of chivalry, was the best. Richardson and Owen say it is pure imagination, "not capable of being resolved into true history at any point". "The work is intended to exhibit knighthood at its best and purest and to emphasize all the knightly virtues. It is prolix, of course, and its

3. Ford, p. 210.

4. Todd, p. 240.

details are monotonous, but its earnestness, its sustained excellence as a body of writing, and its occasional eloquence have served to keep it alive."⁵

Sedwick in his Spain says of Amadis of Gaul, "The beginner may easily make acquaintance with all this in Southey's translation, but I warn him if he expects to find any such interest or charm as there is in Sir Thomas Malory's Morte d'Arthur he will be sorely disappointed. The only persons that I ever heard had read it did so out of love of Don Quijote."

Northup believes that the admirable features of the Libros de caballeria outweigh the absurd features in spite of the fact that few critics can see the matter that way. He says that they inculcate bravery, modesty, self-sacrifice, fair play, protection of the weak against the strong and constancy in love.⁶

During the childhood of Cervantes, Spain gave birth to two new forms of fiction, pastoral romance, and the novel of roguery. In a way the pastoral romance is an off-spring of the romance of chivalry. Its beginnings are seen in the followers of Amadis of Gaul. Pastoral romances flourished in Spain. "It would seem that the climate, and the warm impressionable nature of the people were not unimportant factors in its success since pastoral

5. Richardson and Owen, p. 179.

6. Northup, Introduction to Spanish Literature, pp. 146-147.

poetry never flourished to such an extent in northern countries, for lack of conditions congenial to its growth."⁷

Jorge Montemayor, a Portuguese by birth, introduced the pastoral romance into Spain in his composition Diana. The form and construction of Diana may have been matters of subordinate importance to Montemayor, but today the work is judged as it stands, and there are many defects. Professor Rennert says that many incidents are loosely interwoven; it lacks cohesion; the narrative is involved and interrupted by long digressions, so that the thread of the main story is lost and interest is lost. In spite of the defects that he notes, Professor Rennert says, "It remains the best pastoral romance that Spain produced; the tender melancholy with which it is tinged, -----the reflection, doubtless of Montemayor's own misfortunes, lends a charm to Diana that none of its imitators possess."⁸

Professor Schevill draws these conclusions about Montemayor and his Diana: "Montemayor has a gift of narrative, while lacking that of construction; individual episodes have merit, but his story as a whole is something of a labyrinth, and the plot cannot proceed without the usual borrowings of pagan touches, nymphs, witchcraft and enchantment, together with the shepherd's crook and pipe of Pan. Moreover, Montemayor was not a great poet; he lacked the profound sincerity of emotion necessary for a convincing interpretation of nature and rural surroundings of his character."⁹

7. Rennert, Spanish Pastoral Romances, p. 17.

8. Ibid., p. 58

9. Shevill, Cervantes, p. 105.

Professor Schevill objects to the ending of Diana in which the lovers are parted by enchantment, and Diana marries an inferior and unimportant character. Although the close is supposed to reflect an unhappy episode in the author's life, Bennett observes, "while it may constitute good realism, it makes bad fiction."¹⁰

P. F. Harrison Jr., of the University of Texas, has written an article Concerning 'Two Gentlemen of Verona' and Montemayor's 'Diana'. A close examination reveals to Mr. Harrison that though Shakespeare used his chief model (Italian) with considerable freedom, he depended most upon the prose story of Montemayor.

Not all writers of pastoral romances are obscure men, for one of the best known figures in Spanish literature felt obliged to try his hand at the conventional form. Cervantes called his pastoral, Galatea, in which "he himself, his friends and the lady-loves of his friends, all play at love-making, under the guise of shepherds and shepherdesses."¹¹ "Perforce we refuse to accord any particular degree of praise to this excursion of his into the domain of the highly conventionalized pastoral romance; but it was the inherent defects in the genre itself, the entire incompatibility between so natural a spirit as that of Cervantes and the artificial matter and form of the pastoral romance, and not any immaturity of story-telling power on his part that explains his failure to score a triumph here."¹²

10. Schevill, Cervantes, p. 105.

11. Ford, p. 77.

12. Ibid., p. 90.

"Lope would not confess himself outdone by any writers of his time in any form of composition; ----- Hence his particular contribution to the class of pastoral romances, his Arcadia in mingled prose and verse, with high and noble personages figurant in it as the denizens of Arcady."¹³ "It is only in the poetry which Lope has scattered through the Arcadia that he saves the work from being exceedingly wearisome."¹⁴

La Constante Amabilis by Figueroa is one of the best known pastorals. J. P. W. Crawford says that Figueroa's friend, Don Juan Hurtado de Mendoza, asked him to write a pastoral romance celebrating the beauty and constancy of his fiancee. Figueroa hesitated, but undertook the task, which proved distasteful. He followed his predecessors back to Theocritus, and in Spain, Montemayor, Cervantes, and Lope, in making an actual occurrence the subject of his pastoral.

Professor Rennert from his study of pastoral romances, draws these conclusions: (a) All pastoral romances possess the same general characteristics and followed closely in the steps of their Spanish model, though none ever attained the excellence of Montemayor. (b) All picture ideal life in Arcadia. (c) In none is there an attempt at plot or connected narrative. (d) Characters appear and disappear at the author's will; nothing was deemed impossible in the forests and meadows of their fancied world.

13. Ford, p. 126.

14. Rennert, Life of Lope de Vega, p. 104.

While pastoral romances were finding favor in the gentler circles, new forms of literature were developing which soon became their formidable rivals ----- forms destined to endure because they were based upon national life. These new types were the novela picaresca, and the drama.

The pícaro was a long time in coming. Waldo Frank says that the twelfth century promised him in the Cid, as did the fourteenth in the romances. "The genial Juan Ruiz, archbishop of Hita, 1300, came close to his spirit in the graphic form ----- a mingled piety and license ----- of his great Libro de buen armor."¹⁵ Fernando de Rojas, who began La Celestina in 1499, did not create the pícaro because he created something deeper, says Frank. Finally comes the "full-fleshed pícaro" in Lazarillo de Tormes. The date is 1554, and the author is unknown. "The pícaro has the resource, the intensity, and the method of the conquistador and crusader: but he preys on his own land."¹⁶

De Haan defines the novela picaresca thus: "----- an autobiography of a pícaro, a rogue, and in that form a satire upon conditions and persons of the time that gives it birth."¹⁷

Professor Northrup objects to the statement of Professor Chandler that Lazarillo de Tormes is a crude form of the genre and that this, as it developed, showed increasing artistic excellence.

15. Frank, Sat. Rev. of Lit., Feb. 13, 1926.

16. Ibid., Feb. 13, 1926.

17. De Haan, p. 1.

Professor Northup admits that the work may be crude, but crude in the sense that Michael Angelo's work is crude. "If he lacked polish the author possessed the supreme gift of creating character. His personages live and convey an impression of reality unequalled in any Spanish novels other than Celestina and Don Quijote."¹⁸

The popularity of Lazarillo de Tormes was immense. It was short and told the story in the first person singular, which Professor Northup says was a novel device.

Lazarillo de Tormes expressed truths "which many were thinking but few dared utter."¹⁹

Many less important novelas picarescas followed. Chandler names forty-six in his Literature of Roguery.

Professor Chandler notes that the type had considerable latitude of invention and observation, and in this respect transcended the novel of chivalry, and the pastoral romance. Scope after all has a limit. "The fundamental conception of a rascal serving, defrauding, and satirizing masters, traversing all society to describe its faults and foibles, if excellent, was too eccentric to endure when the novelty was gone."²⁰

Professor Chandler says of the romance of roguery, "if it failed to attain an actual study of character, at least it made manifest the importance of the personal interest on the one hand, and inaugurated the careful scrutiny of common conditions on the other."²¹

18. Northup, Introduction to Spanish Literature, p. 176.

19. Ibid., p. 168.

20. Chandler, Romances of Roguery, p. 368.

21. Ibid., p. 395.

In estimating the merits of the picaresque novel, De Haan notes, "Picaresque literature is a mine of information concerning the habits, customs, ways of thinking, of dressing, of eating, and drinking, of seeking diversion, of traveling, etc., of all classes in Spain during the time of the Hapsburgs."²²

In addition to Don Quijote Cervantes has to his credit two compositions in prose fiction that all American critics rate high, his Novelas Cortas, and Persiles y Segismundo. Ford believes that the Novelas Cortas would insure Cervantes' permanent fame as a leading Spanish man of letters, if Don Quijote had never appeared. He feels that Don Quijote has overshadowed the Novelas to a far less degree than they deserve.

"In the Persiles the characters are constantly weaving and narrating long-winded tales; there is a prolonged and bewildering entanglement of love-episodes; and the geographical coloring, which because of wandering of chief personages, should be important is hazy. As in Galatea, so in the Persiles Cervantes essayed the conventional and unnatural, and his nature, which loved only the natural and the real rebelled against the task."²³

Of the older Spanish novelists one of the best known in America is Pereda. Professor Ford notes that he has a thesis to prove: "The corruption of urban life, and especially life at Madrid,

22. De Haan, p. 66.

23. Ford, pp. 101-102.

the Spanish metropolis, and the superiority in the rustic community, where they escape the contamination of influences, particularly political influences, that radiate forth from the larger civic center."²⁴ Professor Ford does not agree with Pereda's thesis, "Here is a thesis which many others have held and still hold in common with him, but which is seriously open to doubt. Those of us who have at the present moment the opportunity of comparing country life and city life in New England may well doubt the validity of the assumption for the conditions that we know."

Professor Northup calls Pereda a "sympathetic historian of the fisher-folk, and the primitive farmers of the hilly hitherland."

Professor Ford in his Main Currents of Spanish Literature devotes ten pages to "living Spanish novelists", and names in his discussion four authors, Armando Palacio Valdés, Emilia Pardo Bazán, Benito Pérez Galdós and Vicente Blasco Ibañez. "Of living novelists, above all if their work is not yet entirely done, it is not easy and, indeed, it is not safe, to speak in any conclusive way."²⁵ This doubtless is the reason why he names so few contemporary authors. Ford places Valdés in the school of realistic authors, and notes that he is influenced by French authors. "We took pains to assert that what seemed like naturalism in certain of the methods of Pereda had no direct affiliation with the processes pursued by the French anatomists of passions and their physical reactions which resulted in the novelistic productions of Zola and the de Goncourt brothers, and of course, of their

24. Ford, p. 229.

25. Ford, p. 233.

disciples. On the other hand it is certain that the antecedents of Palacio Valdés and Pardo Bazán in their naturalistic novels are clearly French, and to be sought more in the works of Zola than elsewhere."²⁶

Miss Katherine Reding, of the University of Kansas, has made a study of the influence of Zola on Blasco Ibañez. Her conclusions are that the dissimilarities which she found in comparing representative compositions of the two authors, refute the common charge of imitation by Blasco Ibañez. She does not deny the presence of Zola's influence, and she points out that Blasco, having received suggestions, assimilates them, then expresses them modified by his own personality, and augmented by his individual concepts and experiences.

This reference may stand as one example of the large amount of Academic American criticism of Spanish literature now existing in manuscript only.

Professor Ford dislikes both Valdés and Pardo Bazán when they write in the French vein of physical and psychical degeneration, but he is fair in saying that this is not their only style. Pardo Bazán is at her best in describing the manners of the people in her native Galician region.

Professor Northup's attitude toward Pardo Bazán is not complimentary. "One wishes Pardo Bazán had the sense to remain feminine; but as with many other female novelists it was a matter of coquetry with her to appear more virile than the males."²⁷

26. Ford, p. 233.

27. Northup, Introduction to Spanish Literature, p. 375.

American critics believe that few modern Spanish authors have been translated into English as much as Palacio Valdés and few are as widely read as Valdés.

Professor Northrup says that William Dean Howells praised Valdés, and recognized him as a kindred spirit, and did much to make him known in America.

Ford named Pérez Galdós in his list of four living authors, but Galdós has died since Ford's book was published. Galdós is best known for his novel Doña Perfecta. Professor Ford says, "It is unfortunate that the Doña Perfecta should enjoy such fame abroad, it gives too distorted an idea of a phase of Spanish life and that idea is one that the honest Spaniard should seek to destroy rather than confirm. ----- Galdós is one of the most powerful novelists of the modern world but he has let the spirit of propaganda betray him into injustice and unrighteousness." 28

John Macy in his Story of the World's Literature names twelve modern novelists, one dramatist, and two poets in modern Spanish literature. The conclusion drawn by Macy ranks the modern novel above other literary forms of modern Spain.

He says that the "Spanish novel, which never quite died-- how could it in the country of Cervantes?--came to life again about the middle of the nineteenth century. And its substance was realistic, for, as we have suggested, romantic Spain was not romantic in literature." 29

28. Ford, p. 241.

29. Macy, p. 498.

As older authors of the modern novel, Macy names Fernán Caballero, Alarcón, Pereda and Galdós. It has been brought against Valdés that he is too much influenced by the French. Macy takes this stand: "The inter-influence of literature is good and not an infringement upon national rights. Great writers have been expert thieves. Valdés is by instinct a fine artist and he has a closer relation to the French novelists than most Spanish writers, who, as a rule, lack French precision and shapeliness. His Epuma and La Fe show an excellent strain of irony."³⁰

Galdós, is the author who marks "The transition to contemporary fiction." ----- "Galdós went for his subjects to the history of the nineteenth century, and in a series of novels made a sort of epic, Episodios Nacionales. The limitation is that the epic quality, even the good romantic novel stuff, does not seem to be in the actual material; it remains provincially Spanish-----when all Europe was involved."³¹

Mr. Macy feels that there is no doubt about the increasing interest in modern Spanish fiction. Like Professor Ford, he is inclined to say little about contemporary authors. "It seems to me that the living reader should shake the furnace down for himself. Not that any man can take care of the furnaces of the whole world. But all intelligent readers can take part in the sifting process."³²

In general Mr. Macy observes that the younger authors are in rebellion against the established social and political order. He takes

30. Macy, p. 491.

31. Ibid., p. 499.

32. Ibid., p. 492.

issue with "the best British critic of Spanish literature" who says that the Spanish artist is always spoiling his art by mixing it with politics. "This may be so, and yet in other countries some of the best and bravest of artists have taken their sword or pen in hand against a kind of government they did not like or for one they did like."³³

One of the Spanish novelists who is in rebellion against the government is Blasco Ibáñez. Spain dislikes him, and America's opinion is divided. Macy is one of the many Americans who likes Blasco Ibáñez. "The Four Horsemen of the Apocalypse, which made his international reputation (or confirmed it, for several of his books before that had been translated into English and other languages) contains excellently touching and dramatic scenes, cleverly devised to appeal to the allied human heart while everybody was suffering in or from the war."³⁴

Hayward Keniston, writing about The Four Horsemen of the Apocalypse, three years after its publication, says that it is not a masterpiece judged by the general standards of art. In his estimation the plot is without distinction, and the leading character is weak. "A large part is given over to a rehearsal of the universal indictment of the Germans, which in its very quality of propaganda is unfitted for artistic treatment."³⁵ Mr. Keniston attributes the popularity of the novel to its powerful condemnation of the Germans made by a neutral country; and Americans were interested in Spain and all things Spanish;

33. Macy, p. 493.

34. Ibid., p. 494.

35. Keniston, New Republic, Nov. 26, 1919.

the slogan 'Spanish is the coming language', had stirred in the people a desire to know Spanish in translation if not in the original.

Professor Northup names some twelve of his novels, commenting briefly on each, and closes his discussion with the regret that Blasco Ibañez is so well known to English speaking countries to the exclusion of many other Spanish novelists better deserving of recognition.

Allen W. Porterfield in his article Three Spaniards draws an analogy between Spanish literature of three centuries ago, and contemporary Spanish literature. He says that three centuries ago the fame of their literature rested on three writers, Cervantes, Lope de Vega, and Calderón. "Today three Spaniards hold the center of the stage, Benevente, Blasco Ibañez, and Martínez Sierra."³⁶ Like Cervantes, Blasco Ibañez is writing novels by which he hopes to cure Spain of its ills, such as illiteracy, excessive use of intoxicants, and too much medieval bull fighting. Just as the three Spaniards of three centuries ago were surrounded by a sizable group of other writers, whose creations were in no way mean, so the three Spaniards of 1923 are not without worthy rivals. The older writers die destructive criticism in their writing; their idea was to tear down existing conditions. The modern writers are writing constructive fiction, battering down the follies of tradition in Spanish life, and building up such "realities as their nation must cling to if the pride which has been long theirs shall be justified in fact."

An editorial in the Outlook of May, 1925, gives these conclusions about contemporary Spanish novelists: they owe nothing to France;

36. Porterfield, Vol. 57, pp. 276-9.

their works are deep-rooted and are grounded in their own soil, and breathe only their own atmosphere.

César Barja, who devotes an entire volume to modern books and authors of Spanish literature, names only the best known novelists of the period, closing with two chapters given to Galdós. Barja discusses the authors and their productions a great deal more in detail than any of the other critics. He does not mention the name of Blasco Ibáñez; which seems an unfair omission. Libros y autores was published in 1925, a date late enough to make one believe the author should have at least noted some of the contemporary and younger authors.

V. Lyric Poetry

"To the lyrical expression of his emotions from the most tribal to the most serious the Spaniard has ever resorted with extreme facility. It has been said, and the dictum does not seem rash, that there is much more of really good verse in Spanish than of passably good prose, and be it added, the history of Spanish literature shows that it has at least its share of excellent prose compositions. Not every Spaniard or Spanish American who lisps in numbers finds that the numbers come readily, but none the less we venture to declare that it is more decidedly a trait of the average trained man of the Hispanic race to voice in rhymed measures the innate disturbances of his soul than it is of the man of any civilized race. As a result, the bulk of lyric verse in Spain that has survived the ravages of time is exceedingly great and new compositions are constantly appearing in undiminished profusion."¹

Gonzalo de Berceo, an early Spanish lyric poet, wrote during the first half of the thirteenth century, but the first complete edition of his works did not appear until toward the close of the eighteenth century. What happened to his lyrics, and what was thought of them during the five centuries that intervened, is discussed by John Fitz-Gerald in his article entitled Gonzalo de Berceo in Spanish Literary Criticism before 1870. He cites from texts and articles frequent and appreciative references made to Berceo.

1. Ford, p. 170.

Professor Northup in his Introduction to Spanish Literature, names three phases in which Juan Ruiz, the most original writer of mediaval Spain, ranked first. He was the first Spanish poet who expressed distinct personality in his verse; the first great humorist; and the first who cultivated the picaresque in Spanish literature. He adds that there is no better source for the knowledge of details of the fourteenth century life than the poems of Ruiz.

In the fourteenth and fifteenth centuries Professor Ford names only four poets, giving little more than a line to each, Pedro López de Ayala, Marquis de Santillana, Boscan, and Manrique.

All American critics give a great deal of attention to the sixteenth and seventeenth centuries, the Classical age, which produced a number of poets. In these centuries are found a countless array of lyric-ballads in which Professor Ford says "the romance or ballad form alone remains and pure lyricism in theme and manner has banished entirely the epic spirit."² It is these ballads that Longfellow translated.

The mystic writers of the sixteenth century exerted a considerable influence on literature and thought. Richardson and Owen name three of the important mystic poets. Luis de Granada is remembered for his books of prayers and meditations. San Juan de la Cruz is said to be most charming and sympathetic of the group--"a creature that should have been born into a more spiritual world than this. His life was rather that of an angel than a man."³

2. Ford, p. 179.

3. Sedgwick, p. 201.

The third mystic poet is Santa Teresa, "who has an international prominence and is reckoned by some as the greatest of Spanish women."⁴ Northup says of this mystic, "She was one of the most human of saints and the greatest female writer in Spanish literature."⁵

The majority of authorities do not consider Cervantes in their discussion of lyric poets, and those who do, dismiss his lyrics and sonnets as mediocre or worse. Nevertheless he must be recognized as having written numerous lyrics, sonnets, and occasional poems, many of which are to be found within his prose compositions.

At approximately the same period of the sixteenth century at which the Earl of Surrey and Sir Thomas Wyatt were Italianizing English verse, two Spanish poets were doing the same thing for Spanish verse. "Through the efforts of Juan Boscán and Garcilaso de la Vega, the sonnet, the octave, the canzone, and other forms long used in Italy were naturalized for good and all in Castilian territory, enriching Spanish prosody without displacing the inherited native forms; for the long series of true poets who, in the succeeding years of the sixteenth and seventeenth centuries shed luster on Spanish letters of the Golden Age use at will both the indigenous and the exotic measures."⁶

To this group of well known singers belong Lope de Vega and Calderón, poets as well as dramatists. The rank of the lyrics of Lope is disputed. Some critics are quite uncomplimentary in regard to his verse, others are kindlier in their criticism, as for example Professor

4. Richardson and Owen, p. 194.

5. Northup, Introduction to Spanish Literature, p. 193.

6. Ford, p. 183.

Rennert, who writes, "To me his sonnets are far better than some fastidious critics would have us believe; many indeed are remarkably fine, and vibrate with concentrated emotion."⁷ Professor Ford is unlimited in his praise of both Lope and Calderon----"Lope de Vega, the irrepressible, the inexhaustible, well-nigh perfect in all lyric accomplishments, ---- and Calderon, who steeped in lyricism nearly all his dramatic achievements."⁸

No sooner had the poetry of the Golden Age reached the heights than the culteranismo movement began in poetry. Northrup describes the movement thus, "aristocratic to point of snobbishness." He notes further, that the culterists scorned the ordinary reader, and appealed to the limited audience of the learned; they attempted to make Spanish conform with Latin because the romance language was held in contempt; and they insisted on imitation of the classical poets.

Culteranismo was wholesome in so far as it reacted against careless writing, and was not carried to the extreme. Louis de Gongora represents "the artificial and pedantic writers". Chapman makes the assertion that Gongora wished to write for the cultivated classes, and to attain this end he adopted the method of complicating the expression of his ideas by unusual order of words and artificial symbolism.

Northrup makes note of the fact that Gongora had two distinctive manners. In the style of the first he is called the "angel of light"---distinguished by wit, exuberance, elegance, charm, and grace. His excellent ballads are written in this spirit. In his second style

7. Rennert, Life of Lope de Vega, p. 377.

8. Ford, p. 184.

he is called the "angel of darkness". He despises the applaude of the vulgo and poses as a literary snob. In this manner the Fabule de Porlifemo y Galatea and Soledades, characteristic monuments of culteranismo were written.

Francisco Gómez de Quevedo y Villegas opposed culteranismo in behalf of simplicity of style. "As a poet he was copious. He wrote few lyrics, serious and pure of style, but most of his work was marred by conceptism whose chief endeavor was to juggle thought."⁹ "Quevedo is considered the greatest satirist of Spain; he achieved distinction in both prose and verse. His poems are brilliant and humorous."¹⁰ He attacks national evils, assails false pride and cruel honor code. The times were rotten, a condition which he thought called for plain speech. He expressed his opinion in these words:

"¿No ha de haber un espíritu valiente?
¿Siempre se ha de decir lo que se dice?
¿Nunca se ha de decir lo que se siente?"¹¹

These mannerisms, conceptism and culteranismo, "produced a bewilderment of the mental faculties that impeded all spontaneous poetic creation and eventually impaired to an alarming degree the aesthetic sense of both authors and public alike."¹² The result of these forces was that a decadence set in for Spanish literature at the

9. Northrup, Introduction to Spanish Literature, p. 301.

10. Richardson and Owen, p. 194.

11. Quoted by Northrup, Introduction to Spanish Literature, p. 302.

"Is it not necessary to have a brave spirit?

Must one always say that which is said?

Never say that which he feels?"

12. Ford, p. 186.

end of the seventeenth century and continued unchecked through the first half of the eighteenth century. But in the fourth decade of the eighteenth century a reform movement was inaugurated by Ignacio Luzán, "a man of taste and learning, who proposed in his Poética that all poetic production in Spanish be subject to rigid rules such as had obtained in France during the Classic Age of the Seventeenth century and still held sway in that neighboring country."¹³ The proposals of Luzán met with some acceptance. Although the imported rules of pseudo-classicism found application in Spanish particularly for dramatic composition, the lyric shows the same spirit of restraint, and propriety that regulated the new theatre. "It is evident in the graceful, non-passionate verse of Juan Meléndez Valdés who stands for fluidity and sweetness, and is the most formally perfect of the neo-classic poets, polished and repolished. ----- Such charming trifles as La flor del Zurguen and Rosana en los fuegos will never drop out of anthologies."¹⁴

"Nicolas Fernández de Moratín was a premature romanticist. He attempted classic form in one didactic poem, Le Caza. His masterpiece is Fiesta de toros in Madrid.----- and he wrote various ballads on national subjects."¹⁵

With Moratín stands Manuel José Quintana, the poet, the skeptic, historian, and critic, in whom Professor Northrup says, reason was replaced by emotionalism--the love of Spain and the hatred of France,

13. Ibid., p. 187.

14. Northrup, Introduction to Spanish Literature, p. 318.

15. Ibid., p. 315.

fear for the future, mingled with confidence in the race. His best lyrical compositions are A España despues de la revolucion de Marzo and Al Armamento de los franceses both written in 1798. "Un alto pensamiento inspira la lira de Quintana, una generosa idea: la idea de la libertad y del progreso; Instruccion y libertad: Libertad sobre todo, puesto que ella es el fin de la instruccion; Quintana es el cantor de la libertad, y todo su poesia, bastante poca, no es más que eso: ---- Al leer hoy sus versos, sentimos una cierta impresion; una sacudida de entusiasmo also militar mueve nuestro corazon. ---- limitada en el asunto, limitada en la forma, en la palabra y en la rima; poco espontanea poco graciosa y poco imaginative, nos resuelta un peso extraña, pobre y prosaica, desairada. Nuestra sensibilidad pide una poesia menos guerrera y menos ruidosa."¹⁶

Practically all critics make a distinct point of the fact that the Romantic Movement was less important in Spain than in other countries because Spain was always more or less Romantic in tendency. Northrup declares that the Spanish past had never died; the quality of Spanish

16. "A lofty thought inspires the poetry of Quintana, a generous idea: the idea of liberty and progress: "Education and liberty the two greatest good things of the civilized world." Liberty especially because it is the end of education; Quintana is the singer of liberty and all his poetry, little enough, is not more than this; ----- Upon reading his verses today, we feel a certain impression; a jerk of martial enthusiasm moves our heart. ----- limited in subject matter, limited in form, in word and in rhyme; little spontaneity, little grace and little imagination, makes it seem to us somewhat strange, poor and prosaic, graceless. Our perception seeks a poetry less warlike and less clamorous."

Barja, pp. 129-141.

scenery made it easy to treat nature in her grandiose aspects; the simple character of the Spaniard, rather than the world-weary type was always found. Neo-classicism never took firm root in Spanish soil or produced many masterpieces. Poets avoided the verse forms closely connected with classicism. These are the lasting romantic qualities of Spain.

American critics place Espronceda at the head of the list of Romantic poets of the nineteenth century. He lived romanticism. "He was born a poet and his many activities were only a part of a fiery gallant and imprudent nature, the other part of which went ringing and dashing through his poetry."¹⁷ It is customary to dub Espronceda "the Spanish Byron". Northup takes exception to this custom, saying that it is unfair because Espronceda was influenced by others as well as by Byron: Tasso, Calderon, Tirso, Scott, Macpherson, and others. "He was clearly dominated by no one author."¹⁸

Ford says, "Espronceda was the author of the magnificent, though fragmentary, lyrical and narrative poem, El diablo mundo, and of the hardly less brilliant lyrical drama El Estudiante de Salamanca, and of pure lyrics that are some of the richest jewels in the treasure house of Spanish literature. ----- In all his shorter poems, as well as in his longer and more ambitious works----the form is ever pleasing, even when most irregular, the rhyme and meter are ever varied and harmonious. Beyond a doubt, rebel though he be, Espronceda is the strongest and most captivating poet of Spain in the nineteenth century. The

17. Macy, p. 491.

18. Northup, Introduction to Spanish Literature, p. 351.

full measure of success to which the Romantic Movement attained in its revolt against stereotyped fixedness and simplicity of form is exemplified in the poetic achievement of Espronceda."¹⁹

César Barja, a Spaniard by descent, sees many faults in Espronceda as he compares him with Byron. He refuses to say, however, that Espronceda imitated Byron. He says that there is nothing extraordinary in Espronceda. He sees in him more false emotion than true sentiment, much pessimism and vanity, much braggartism of a cross child. "It is a pity that the romantic pedantry destroyed in him the true poet, Espronceda the lyricist, clever and famous. Because his inspiration is really lyrical, beautiful, and harmonious. It may be said that the world is rhymed in verse for Espronceda in the sense that the most beautiful that there is in his poetry is the lyrical cadence, the music of verse."²⁰

César Barja quotes a few lines from Espronceda to show his true spirit, the desire to live and to enjoy living:

"Yo quiero amor, quiero gloria,
Quiero un deleite divino,
Como en mi mente imagino,²¹
Como en el mundo no hay."

During the Romantic period a new type of lyric developed, la leyenda, which was first successful as it came from the pen of El Duque de Rivas in El moro exposito.

19. Ford, pp. 197-198 and 200.

20. Barja, pp. 213-214.

21. Ibid., p. 205;

"I want love, I want glory,
I want supreme pleasure,
Such as in my mind I fancy,
Such as in the world exists not."

Authorities, both Spanish and American, disagree upon the classification of Jose Zorrilla as a lyric poet; some say he was more narrative, dramatic and epic. César Barja says the difficulty lies in "the fundamental difference in the manner of understanding what compositions may be lyric poetry, epic or drama." His solution is that all three classes are confused in the soul and in the work of the poet. His dramas are poetic not distinct from his leyendas and in both the subjective lyrical quality is to be found.

Northrup calls Zorrilla "the spoiled child of Romanticism". His leyendas are inclined to be supernatural and he is skilled in creating atmosphere. His most famous compositions selected by Professor Northrup are A buen juez, mejor testigo, and Para verdedes, el tiempo y para justicia.

"Becquer is quintessentially lyrical and one of the most subjective poets in the whole course of Spanish literature. He varies his theme but he is best when laying bare his own soul."²² "It is not enough to say that Becquer is the poet of life; it is necessary to add that love is also the soul of Becquer: it is Becquer ---- The love which Becquer feels and sings of ---- is the love of beauty that has in woman its highest expression."²³ His Rimas, is a collection of lyrics in which the tone is mournfulness, whether the theme be love or some other. "The lovely verse of Becquer, so easily lending itself to musical accompaniment, has become the property of the Spanish race for the purposes of both song and declamation."²⁴

22. Ford, p. 202.

23. Barja, p. 331.

24. Ford, p. 203.

Between the two movements, Romanticism and Modernism, lies a period of transition; it is an age of fancy giving way to the age of science. Critics say that poetry tended to become philosophical. There is no clearly defined school in this transitional period, but each poet is feeling his own way.

"Ramon de Campoamor prided himself on inventing a new poetic form, the dolora, a composition combining sentiment with lightness, concision with philosophical importance."²⁵

Another important transition poet is Núñez de Arce, of whom Barja says, "----he was the poet of his own age. In it he was born, in it he lived, and in it, of it and for it he wrote."²⁶ His Gritos de combate is a collection of lyrics in which the poet reveals himself as a victim of disillusion. Pessimism came to him as a result of the new trend of thought, brought by the Darwinian theory in the middle of the nineteenth century. He longer to have religious faith, but he could not find intellectual justification for it, hence despair.²⁷

La ultima lamentation de lord Byron shows Núñez de Arce in sympathy with certain phases of Byron's character and thought. In La version de fray Martin he praises Luther as an apostle of doubt. Northup says, "He voices better than any poet the disintegrating effect of scientific discovery upon old theologians."

To Joaquín María Bartrina the world owes this famous quotation.

25. Northup, Introduction to Spanish Literature, p. 399.

26. Barja, p. 439.

27. Northup, Introduction to Spanish Literature, p. 401.

"Oyendo hablar a un hombre, fácil es acertar donde vio la luz del sol:

Si os alba a Inglaterra, será inglés,
Si os habla mal de Prusia, es un francés,²⁸
Y si habla mal de España, es español."

Northup calls José María Gabriel y Galán, another transitional poet, "the Spanish Robert Burns," because of his simplicity, love of nature, common people, and religion. As a proof of his popularity with the masses, Northup cites the fact that scores of his poems were committed to memory and with alterations and transmissions have passed into folk-lore. No greater compliment than this can be paid any poet.

The Spanish Modernist Movement came at the close of the nineteenth century, 1898. The intellectual Renaissance led by the so-called Generation of 1898 is almost coincident with Modernism. Most of the authors of this group were influenced by the Intellectual Renaissance and studied apart before taking the large movement which was to revolutionize Spanish literature.

Rubén Darío, the Nicaraguan poet, is the most important modernist. He says of himself, "I am a Spaniard of South America and a South American of Spain". "On the formal side he is the greatest recent poet employing the Spanish tongue." One critic speaks of the "witchery

28. Northup, Introduction to Spanish Literature, p. 402.

"Hearing a man speak, it is easy to ascertain where he saw the light of day:

If he praises England, he will be English,
If he speaks evil of Prussia, he is French,
And if he speaks evil of Spain, he is Spanish."

and magic of his versification." Each word is chosen for its harmonious effect. He displays a preference for the elegant things, gold, ivory, marble, silk, lace, roses, and swans. "His poems possess every beauty except the highest of all, moral beauty."²⁹

American critics name a large number of poets writing during this period, and today, but they are little more than names. The critics give no distinguishing characteristics. Some are too nearly contemporary to estimate their value as poets. Among these names are Eduardo Marquina, Antonio Machado, and Juan Ramon Jimenez, "who hates proud words with the intensity of Sandburg."

In general it may be said that few American critics consider to any extent Spanish lyrics, in spite of the fact that lyric poetry is one of the most typically Spanish types. Perhaps this seeming lack of appreciation may be explained by the fact that individual lyrics do not stand out as prominently as do individual compositions of the longer types, a fact which makes difficult the consideration of lyrics as individual compositions.

29. Northrup, Introduction to Spanish Literature, p. 408.

VI. The Drama.

It is generally conceded that Spanish drama had its origin in the Church Liturgy. Only a limited number of examples of early liturgical texts are to be had today, but there is sufficient evidence to prove that the development of the religious drama in Spain was analogous to that in other countries.

Although few liturgical texts have been discovered in Spain, Spanish literature may boast of possessing one of the earliest religious plays in the vernacular, El Auto de los reyes magos. Its probable date is the middle of the twelfth century, within a few years of El Poema del Cid, making it the second oldest literary monument of Spain.¹

"The unknown author ----- possessed some powers of invention and has improved upon that model. He has imported more action into his piece, he has given more definiteness to its characters, and he has made events develop logically through its four or five scenes".²

Here was a promise of early religious drama such as is found in the miracle plays of later date in England. But the promise was void of effect. El auto de los reyes magos was the sole instance of its kind in medieval Spanish; it was unparalled until after the mid point of the fifteenth century.

Aurelie M. Espinosa, of Stanford University, has made a study of the versification of El misterio de los reyes magos or El auto de los reyes magos, but here technical criticism can be no more

1. Worthup, Introduction to Spanish Literature, p. 55.

2. Ford, pp. 103-104.

than mentioned.

Professor Crawford agrees with many critics when he calls Juan del Encina 'the patriarch of Spanish Drama'. Professor Ford leads the group who feel that the title is an exaggeration. They agree, however, that because of his influence on the contemporary generation and the one following, he should be given a place in early Spanish drama. Professor Ford can see no advance in Encina's dramas over El auto de los reyes magos. "Through the study of Virgil ----- he achieved some success in his later work as a poet and dramatist. Certainly he expanded the possibilities of plot with a development of the element of intrigue!"³

Although Encina composed chiefly for high society in Spain and Italy, he had a pronounced love for the purely popular tradition of his own literature. He took the villancico, or Christmas carol of the Spanish folk and making its form his own, introduced it into fashionable circles which he sought to entertain."----- so too he took up the truly popular farce, which through the ages remained alive, and in his Auto de Repelen, he produced a rollicking piece with much rough play of students and shepherds in it. This little composition on the one hand harks back to those broadly humorous pieces which King Alphonsus barred from the church precincts in the thirteenth century, and on the other announces the coming of pasos, entremeses and sainetes, the comic curtain-raisers and interludes---."⁴

3. Ford, p. 107.

4. Ford, p. 108.

"We also find in Encina's plays the beginning of the Spanish lyrical drama, as far as our texts are concerned. All of his plays, with the exception of the introduction to the first Christmas eclogue, ----- conclude with a villancico or cantarillo which is usually accompanied by a dance. The second Egloga en requests de amores and the Ecloga de Placida y Vitoriano are divided into two parts by a song."⁴¹

Gil Vicente, Torres Naharro, and Lope de Rueda ushered in the Golden Age of Spanish drama. Vicente was one of the greatest figures in Portuguese literature, but "he occupies a respectable niche in Spanish literature." because he handled Castilian with perfect ease. "Above all other things, he was a genuine poet, and he infused his drama with a spirit of lyricism which enhances their charm even as it does so strikingly a century later in the case of the plays of Calderon. ----- Finally, it is to Vicente's credit that he enlisted the attention of leaders among succeeding dramatists, for Rueda, Lope de Vega, and Calderon learned from him and borrowed from him."⁴²

With Torres Naharro the comedy of intrigue was definitely established in Spain. His Comedia Hincena is his most important drama for two reasons. First "he gives ample proof of his skill in rendering current manners and in exploiting the element of intrigue". Second "it is the first Spanish play to give emphasis as a motif to the punctilio, the pandonor or point of honor, which later dominates all other interests in hundreds of plays of the Golden Age, and is carried

⁴¹ Crawford, The Spanish Pastoral Drama, p. 50.

⁴² Ford, p. 109.

to monstrous extremes by Caldoron."

Professor Ford notes that one of the great imperfections of Naharro is that he brings in persons of many nationalities and makes them speak their native languages, thus producing a confusion of tongues.

Critics give the honor of the popularization of the drama to Lope de Rueda. Espina, Vicente, and Naharro wrote not for the masses, and did not court their favor; they wanted the approval of the higher circles.

To Juan de la Cueva is assigned the place of the first producer of historical plays in Spain. Professor Northup names Cerco de Zamora, Bernardo del Carpio, and Los siete infantes de Lara as the first historical dramas. Professor Northup notes that Juan de la Cueva introduces royal personages on the boards, "figuras graves, como son reyes y reinas," as well as thosts, murders, gods, metamorphoses, furies, and devils.

Some American critics find fault with the comedia for excess of lyricism in its metrical scheme, though it is granted that the Spanish system pleases in its variety.

"The dramas produced in Spain between 1579-1585 have received scant consideration and still less appreciation from the critics who have too frequently forgotten that the melodrama with scenes of bloodshed was a natural inheritance from Seneca and that these plays were composed solely for the sake of the long disquisi-

tions on moral subjects against which so many objections are made."⁵ Professor Crawford makes a study of one of these obscure playwrights, Lupericio Leonardo de Argensola, tracing the effect of Roman drama on his plays.

The Spanish people had no wish to accept the gift of freedom that the Renaissance brought. "In fact they were glad to reject it, for among them there was no parallel to the questioning curiosity of the Italian, to the speculative liberty of the Germans, and to the mental alertness of the English."⁶

Professor Matthews believes that they willingly accepted the guidance of the Inquisition, and that to them the liberation of man's spirit was not only unwelcome but abhorrent. They did not have the sheer delight in living which stands out as an essential element of the Renaissance. "However much they enjoyed life they held it to be a dark valley of transition."⁷

The evidence of Spanish hostility toward the Renaissance was nowhere more evident than in the drama, "which even in its best days was more closely related to the medieval drama than is the latest drama of France or even of England."⁸ In Lope de Vega and Calderón, Spanish drama is strangely similar to the drama of the middle ages. Professor Matthews says that they were "loose in construction, careless of proportion, never afraid of monotony of topic, full of repe-

5. Crawford, Notes on the Tragedies of Lupericio Leonardo de Argensola, Romantic Review, Vol. 5.
6. Matthews, The Development of the Drama, p. 154.
7. Ibid., p. 154.
8. Matthews, The Development of the Drama, p. 155.

tion and devoid of concentration."⁹ The dramas of the Renaissance deal chiefly with actions, occasionally with emotions, and almost never with thought. "Of course the Spanish playwrights soon attained a technical skill such as no one of the unknown scribes of the Middle Ages could achieve; and indeed it is this dramaturgic adroitness which saliently differentiated the brisk Spanish plays from their lumbering Medieval predecessors."¹⁰

Miguel Cervantes desired above everything to be a playwright, and his one disappointment in life was his inability to win fame as a dramatist. He wrote some twenty plays which were acted with more or less success; to use Cervantes own words, "without their receiving a tribute of cucumbers or other missiles." Professor Matthews says that the plays are not without merit, for they came from the pen of Cervantes, but he points out that they are ill proportioned, lack briskness, and pleasant inventiveness. "He possessed power to create character and to write sparkling dialogue, but little sense of dramatic situation or skill to conduct a plot. ----- His acts end when he has covered the requisite number of pages."¹¹

With the advent of Lope de Vega, the era of dramatic glory for Spain begins. American critics never tire of praising him and his productions. Two prominent American critics of Spanish literature have made detailed studies of "the founder of the Spanish stage."

9. Matthews, The Development of the Drama, p. 155.

10. Ibid., p. 156.

11. Northrup, Introduction to Spanish Literature, p. 236.

Professor Rennert has two volumes entitled The Spanish Stage in the Time of Lope de Vega and The Life of Lope de Vega; Professor Schevill writes on The Dramatic Art of Lope de Vega.

"It is said he wrote one thousand and eight hundred comedies, four hundred religious and allegorical plays, many short dialogues, of which number four hundred and seventy of the comedies and fifty of the plays have survived."¹²

Chapman, the historian, says that Lope represents a complete break with the past. "An exuberance, well-sustained, agreeability and charm, skill in management of fable and in the depiction of character, the elevation of women to a leading place in the dramatical plot, (a feature without precedent,) an instinct for theatrical effects, intensity of emotional expression, wit, naturalness and nobility of dialogue, and realism were the most noteworthy traits of his compositions, together with a variety which ventured into every phase of the history and contemporary customs of Spain."¹³

American critics accord praise to Lope's mastery of dialogue. They call attention to the skill with which he has adapted metrical conditions. He regulates the verse form to the varying emotions and effects: romance, or ballad verse is used in expository or narrative passages, the sonnet for soliloquies, the redondillo for love scenes, and the locimos for plaints.

Professor Schevill calls attention to some defects in Lope de Vega's verse. Lope rarely spoils the work of his hand but there

12. Chapman, p. 354.

13. Ibid., p. 354.

are, nevertheless, verses in which the logical clearness and simplicity receive an ugly and unnatural turn by touches of the current vogue cultó.

A prominent feature of Lope's language is the constantly recurring reference to classical authors and ancient themes. Professor Schevill says that the sound of Latin language, although in Spanish pronunciation, was familiar to Spaniards in sermon and ritual, so an occasional classical quotation on the stage would not be taken for an absurd piece of pedantry, even if it passed over the heads of the listeners.

Northrup names eight types of plays that Lope wrote; comedias históricas, comedias palaciegas, comedias pastorales, comedias picarescas, comedias de capa y espada, comedias de teatro, comedia figurón, and autos. Brander Matthews pays this tribute to Lope de Vega: "Out of Lope's works it is possible to select a satisfactory specimen of every species of drama as it has existed in Spain. ----- What Lope was, so was the Spanish drama."¹⁴

"Although it can hardly be said that Lope created the Spanish drama, his genius shaped it and gave to it its final form which it maintained for more than a century."¹⁵

Professor Northrup declares that Lope was a genius who never attained the best in himself. None of his plays are wholly bad, and no one is a finished masterpiece. They all show signs of haste; repetition of incidents, jokes, and rhetorical figures inevitably

14. Matthews, The Development of the Drama, p. 164.

15. Hervert, Life of Lope de Vega, p. 383.

occurs. He has anticipated nearly every conceivable source ----- chronicles, ballads, the Bible, lives of saints, and novels. Professor Northup calls attention to the fact that Lope de Vega did not plagiarize plays of rival authors, an unusual characteristic for that age.

Critics of Lope de Vega find it difficult to select individual dramas for consideration; as a result only a few individual compositions are considered by American writers. Richardson and Owen name The Discreet Revenge, The Battlements of Toro, The Widow of Valencia, and The Star of Seville as his better known dramas. Brander Matthews names The Star of Seville as his representative play, and includes it in his anthology of Chief European Dramatists.

Foulche-Delbosc, a contemporary French critic, and a critical editor of La Estrella de Sevilla, advances the argument that Lope did not write La Estrella de Sevilla which has been attributed to him. His chief arguments are that Lope did not include this drama in either of the two lists of his plays that he made, and that the style of the drama shows peculiarities of the Andalusian language, and Lope was a Castilian. These lists do not include all of his works, of course, but it is assumed that he would not have omitted such a masterpiece as La Estrella de Sevilla. It must be remembered, however, that the volume in which La Estrella de Sevilla first appeared was never authorized by Lope.

No American critic has investigated this matter first hand, but several critics, including Northup, accept Foulche-

Delbosq's theory.

If La Estrella de Sevilla was not written by Lope, it was written by one of his school, and it is a composition worthy of Lope.

Professor Shevill says that Lope de Vega, consciously or unconsciously, filled his plays with some of the best documentary evidence on the mental and spiritual life of the men and women of his day. Shevill notes that on the political side he includes the monarchy, kingship, government in general, and some frank criticism of abuses and injustices inherent in sovereign power.

John Macy offers this criticism of Lope, "None of his work has intrinsic value in literature outside of Spanish certainly not in English literature, though he had some influence on Elizabethan drama. But he is one of the glories of Spanish literature."¹⁶

Professor Todd summarizes Lope and his literary productions thus: "His productivity is enormous; his facility of invention and expression almost incredible; his intellectual endowment incomparable, leaving nothing unattempted; short tales, eclogues, epistles, sonnets, pastorals, epic poem and romantic novel."¹⁷

In considering Gabriel Tallez, whose pseudonym was Tirso de Molina, the question comes why he, a priest, wrote plays parading a frivolous conception of morality. Perhaps since he did not take orders until he was thirty years old, he was acquainted with this type of life. Ford questions whether Tirso wrote Barla-

16. Macy, p. 252.

17. Todd, p. 247.

dor de Seville in which the looseness of morals is too prominent. Tirso did not include the play in grouping his plays into some five Partes.

At any rate the play had magnificent fortune in Spain and without. Burlador de Seville inspired two of the greatest apostles of the Romantic Movement of the nineteenth century in Spain, Zorrilla's Don Juan Tenorio, Espronceda's Estudiante de Salamanca. Outside of Spain the Spanish Burlador appeared in Moliere's Don Juan, Shadwell's Libertine, Byron's Don Juan. "On the operatic stage ----- the art of Mozart has given lasting fame to the arch-scoundrel Don Giovanni, who is Don Juan in the Burlador."¹⁸

Northrup declares that Don Juan, the dissolute young nobleman, is the most universal fictional type after Don Quijote which Spain has given the world. Tirso's immediate source is unknown, but most critics believe that the idea of such a character came from ballads and folk lore.

"In the historical play, which Tirso handled with facility, as is demonstrated clearly in the grandiose Prudencia en la mujer, his conception of the proper behavior of high society deserves favorable comment."¹⁹

"Of some four hundred plays that Tirso is reported to have written, in the neighborhood of eighty are available today. There are enough, certainly, to provide a basis for judgment regarding his tal-

18. Ford, p. 136 ff.

19. Ibid., p., 140.

ents, and that judgment appears to be that in general ----- he is not far inferior to Lope de Vega, and in his forceful presentation of character and his lively use of dialogue he is to be decreed at least equal to Lope and possibly superior to him. His style and diction are usually pure, and devoid of the vicious manifestations of culteranism, that manneristic plague which vexes the modern readers in so many otherwise masterly dramas of the Golden Age."²⁰

Chapman in his History of Spain estimates Tirso de Molina thus: "In realistic depiction of character, profundity of ideas, emotion and a sense of dramatic, he was the equal and at times the superior of Lope de Vega."²¹

Passing over some dramatists of minor rank such as Luis Velez de Guevara and Mira de Amescua, American critics consider Guillén de Castro because he furnished material for Corneille, the great French playwright. Guillén de Castro sought inspiration for a historic drama in heroic poetry of the traditional ballads. From this source he produced Mocedades de Cid from which Corneille wrote his Cid. "In so far as subject matter is concerned, Corneille invented nothing. ----- As a literary artist superior to Castro and as one obedient to the principles of propriety and measured restraint ----- Corneille had only to choose the superabundant material in Castro's work which suited the aims of his own constructive genius."²²

20. Ford, p. 142.

21. Chapman, p. 354.

22. Ford, p. 144.

J. B. Segall compares the two plays act by act and finds that the main story is the same but Corneille conceived it in his own manner, making a thoroughgoing psychological analysis, emphasizing the moral idea more, and heightening the tragic conflict. The events of medieval, rude, romantic, unbridled imagination are either omitted or changed. All that is part Spanish or medieval disappears in the French treatment.

"The most modern and least prolific of any dramatic writer of his time" was Juan Ruiz de Alarcon. The best of his plays drive home moral truth. The first important French comedy, Le Menteur, by Corneille, is a free translation of Alarcon's play, La Verdad sospecha, says Professor Northrup. "From the standpoint of seriousness of purpose, the greatest of all Spanish plays are Los peredes oyen and La Verdad sospecha."²³ "Alarcon is the greatest dramatic moralist Spain has ever produced."²⁴

"Today the careful and unbiased historian of Spanish literature has no more difficult task than that of appraising properly the position of Calderon among great Spanish men of letters. Once he eclipsed even Lope in the esteem of those who thought themselves qualified to judge of dramatic worth. Now there is danger that the rectification of their relative places a grave wrong may be done the latter poet and he may be depreciated unduly."²⁵ The above statement, made some eight years ago, holds fairly true today. In studies

23. Northrup, Introduction to Spanish Literature, p. 283.

24. Ibid., p. 284.

25. Ford, p. 156.

of Spanish literature such as Main Currents of Spanish Literature by Professor Ford, and Introduction to Spanish Literature by Professor Northup, practically the same amount of space is accorded Calderon as Lope, and with no noticeable lack of appreciation. On the other hand practically no long studies are to be found devoted to the analysis of Calderon or any phase of his production, as in the case of Lope.

Professor Northup accords to Calderon the place of the fourth great dramatic liminary of Spain, and the last glorious figure of the Golden Age.

Richardson and Owen in their Literature of the World say that Calderon was supreme in his handling of the autos sacramentales, the one-act Spanish symbolical religious plays. "The mysteries of faith have impressed him deeply ----- he was a symbolist more than a realiser."²⁶ His autos are little read in Spain today, and practically never read outside of Spain; and it is a pity, for there is to be found his "lyrical splendor" in them. The most popular auto is La cena del rey Baltazar. "The octaves spoken by Death in this play are worthy of Milton, and are some of Calderon's finest achievements."²⁷

Calderon is best known in America for his philosophical dramas, La vida es sueno and El alcalde de Zalamea. The first drama teaches the lesson of self-restraint which it preaches to the highest and mightiest.

26. Richardson and Owen, p. 191.

27. Northup, Introduction to Spanish Literature, p. 307.

In the latter play, the author advances the theory that not even a king is justified in tarnishing a man's honor. "That this play can please today was proved by the reception accorded recently to its performance in Chicago, where even, if journalistic report be taken seriously, some critic or other expressed the hope that this man Calderón would make haste to write some more pieces,"²⁸

Another of his philosophical dramas is the Magico Prodigioso, a treatment of the St. Cyprian legend, which is one of the several forms of the tradition known to Marlowe and Goethe as the Faust story. Religious sentiment gives the main color to the version of Calderon. Moulton notes that the play is characteristically Spanish in that romantic gallantry is blended with the religious aspect of magic; for the first time a love passion becomes a motive in the temptation of Faust.²⁹

Northup believes that at his best Calderón attains heights that Lope de Vega was incapable of reaching, and that his best is found in his cape-and-sword plays. Northup names Mañanas de abril y mayo and La dama duenda as two of the best of this type. They have elaborate plots, and show a triumph of ingenuity, and exact carpentry.

"Of less varied talents than Lope, Calderón gave expression to himself through his dramas alone, but none the less he is

28. Ford, p. 166.

29. Moulton, p. 232.

one of the sweetest and often one of the most sublime of Spanish lyric poets, for his dramas are saturated with lyricism from beginning to end."³⁰

Most American critics insist on comparing Lope and Calderón. Matthews says that Calderón accepted the species that Lope had developed for his own use; in general Calderón's craftsmanship is more careful than that of Lope, although his expositions are inferior because of his use of artificial and rhetorical passages; Calderón has the more vigorous grasp of the situation and a stronger determination to get out of the plot all it contains; he pierces his subject deeper ---- is more of a poet than Lope; Calderón is inferior to Lope in comedy, and superior in tragedy. Moulton says he was "incomparable in his invention of somber situations, he is ever what Lowell called him, an 'Arab soul in Spanish feathers.' "

The eighteenth century showed a decline in the drama as in other branches of literature. The two dramatists of this period are Ramón de la Cruz and Leandro Fernández de Moratín. "Representan, en efecto, dos tendencias opuestas: la tendencia nacional y popular, aquel, y la tendencia extranjera (neoclásica, francesa), éste."³¹

"Hay que reconocerle a Moratín el mérito grandísimo de

30. Ford, pp. 158-159.

31. Barja, p. 97: "They represent, in fact, two opposite tendencies; the former the national and popular trend, and the latter the foreign (neoclassic, French)."

haber elevado el arte a un plano superior, de haber introducido, --- 'el sentido común en la construcción dramática'. Es casi el primer dramaturgo español, después del agotamiento del teatro clásico, que tiene una concepción elevado y seria del arte dramático, una concepción verdaderamente artística. Su drama no será muy bueno, pero es, en todo caso, de lo más dramático del arte teatral de España, el teatro clásico incluido; y su comedia El sí de las niñas, con toda su frialdad o tibieza, es una obra modelo de la dramaturgia nacional.³²

In discussing Ramón de la Cruz, Northup says although Spain did not produce an Alfieri, she did offer a rival to Goldoni, Ramón de las Cruz. He advocated a return to realism and native dramatic tradition. He retained the classic doctrine that a play should instruct as well as please, and his instruction took the form of playful satire of existing foibles and abuses.³³

Professor Northup sees the triumph of the Romantic Movement in Don Alvaro by El Duque de Rivas. "Don Alvaro is one of Romanticism's great characters, comparable to René, Wether, Manfred, and Don Juan."³⁴ Professor Northup notes that since Don Alvaro

32. Barja, p. 123: "----- It is necessary to recognize in Moratin the very great merit of having elevated the art to a higher plane of having introduced, --- 'the feeling common in dramatic construction.' He is almost the first Spanish playwright, after the exhaustion of the classic theater, who has an elevated conception of dramatic art, a conception truly artistic. His drama may not be very good, but is, in any case, of the most dramatic of the theatrical art of Spain, the classic included; and his comedy El sí de las niñas with all its coolness and unconcern, is a work modeled on the national dramatic art."

33. Northup, Introduction to Spanish Literature, p. 323.

34. Ibid., p. 349.

was not put on the stage until its revision; to La Conjuracion de Venecia by Martinez de la Rosa belongs the right to be called "the first important romantic triumph on the stage." La Conjuracion de Venecia is typically romantic. Northup calls attention to the mysterious hero, a man of unknown origin, a victim of fate; to the heroine, a beauty in distress, and to the love scene in a burial crypt in which the lovers are parted by hooded figures.

Elizabeth McGuire of the University of California, has made a study of the writings of D. Mariano Jose de Larra. She mentions one drama, Marcias, by him which is important as a source of El Trovador by Garcia Gutierrez. N. D. Adams in his Romantic Dramas of Garcia Gutierrez makes the statement that Larra evidently did not think that Gutierrez copied his play, or he would have assailed him in a long article that he devotes to Gutierrez, and El Trovador. Larra praises El Trovador for its well conceived plan and skillfully developed plot.

In his detailed study of the works of Gutierrez, Adams finds the first romantic melodrama. In the drama, El paje, Adams says that the interest depends solely upon the action, which appeals to the nerves, and not to intelligence or to emotion. There are "outbursts of poetry worthy of better environment."³⁵ It was his "poetic power that gave Garcia Gutierrez a high place among romantic writers."³⁶

35. Adams, Romantic Dramas of Garcia Gutierrez, p. 93.

36. Ibid., p. 136.

Coming now to the consideration of American criticism of modern Spanish drama, Mr. Macy gives this high praise to Echegaray. "The one Spanish dramatist of modern times who has become part of the literature of western civilization is Echegaray."³⁷ Perhaps Macy is a bit extravagant in his praise, for really Echegaray is one of the several who have become a part of western civilization. Echegaray was a strange genius, mathematician by profession, a scientist, a publicist, orator, educator, and moralist. Late in life he decided to try the drama. His singular genius, says Macy, is not clearly of the race of Calderon, but is clearly of that inquisitive nineteenth century restlessness, -- the genius of Ibsen, Hauptmann and Bernard Shaw.

In 1904 Echegaray won the Nobel prize. Goldberg suggests that perhaps it was his dazzling career, rather than his few worthy plays that won it for him.

To all but his countryman, Jose Echegaray was the author of El gran gaceto and little else; "to the history of his nation's drama he will perhaps remain little more."³⁸

Turrell in the introduction to his collection of contemporary Spanish dramatists, says that Echegaray introduces a new note on the Spanish stage, "a combination of the medieval spirit with the modern problem play."³⁹ "This latter phase, confessedly an imitation

37. Macy, p. 486.

38. Goldberg, Drama of Transition, p. 61.

39. Turrell, p. 8.

of Ibsen, is the new note," seen in The Son of Don Juan, "which is modeled directly after Ghosts."⁴⁰ Goldberg warns his readers against calling The Son of Don Juan the Spanish Ghosts. He agrees that Echegaray's inspiration was from Ibsen's tragedy, but the former's treatment is different in point of view, which entitles the play to be called original. Ibsen's Ghosts shifts the blame of the hero's fate back upon society, while Echegaray indicates the tragedy of his hero's insanity lay in his father's failure to live a moral life.

In O locura o Santidad the influence of Ibsen appears again. It presents many analogies to Brand, which may have inspired the Spaniard, says Goldberg.

Elizabeth Wallace says that the northern realistic drama was unsuccessful in Spain. She notes that Echegaray said he was inspired by Ibsen, but if "inspiration means to feel the spirit of the original, Echegaray's inspiration was a failure."⁴¹ In comparing Ghosts and The Son of Don Juan, Miss Wallace is struck by the difference rather than the similarity of the plays. She says that there is nothing in the Spanish play which reveals struggle between duty and moral freedom, nothing which touches the problems of divorce, or education, or social refutation. She feels that the last incident is a flat failure, "The morning sun loses its tragic brilliancy because it is not preceded by the terrible night of ghosts."

40. Turrell, p. 8.

41. Wallace, Atlantic Monthly, Sept. 1908.

Some American critics react against Echegaray as do the Spaniards. To this group belongs Northrup, who says "much of his work is sheer fustian," his dramatic situations are "forced and sensational."

Although the fame of Perez Galdós rests on his prose fiction, he has given a sufficient number of works to the theater to cause dramatic critics to include him in their field. Turrell says that the reformation of the Spanish drama began March 6, 1890, when Realidad, a novel in dialogue was performed in Madrid. Realidad was not popular; but despite the author's revolutionary ideas he was asked by the management to write another play for production. "Thus the stamp of official recognition --- an important thing in Spain --- was put upon the first realistic play written by a Spaniard."⁴²

In some senses this first realist among Spanish playwrights was the greatest, in spite of the fact he has many defects. Haynes sees in him all the defects of a successful novelist who turns dramatist. His dialogue is not condensed enough for the drama, plots are developed so leisurely that the action is dangerously retarded.

Turrell names Electra as the greatest triumph of Galdós. Some Spaniards felt that it was directed against the church and made an effort to prevent its production. "The play is an expression of the liberal and scientific ideals of its author, by no means directed

42. Haynes, Drama, June 1920.

against the Church, though intentionally he lashes some of the abuses so prevalent in Spain and countenanced by the clerical party."⁴³

Goldberg says that the plays of Galdos develop from a depth of passion. "Galdos saw what Echegaray probably never imagined; that there is a place upon the stage for calmness, for passion that does not tear itself to tatters."⁴⁴

The last decade of the nineteenth century witnessed the death of Romanticism in almost every language. The world became too practical and scientific to delight in love-making of medieval knights and the bombastic boasts of the cavalier, says Turrell. "Romanticism died hard in Spain, due to Spanish life being romantic, or so it seems to us who are not Spaniards."⁴⁵

American critics group the later Spanish authors under the name "the generation of '90", the grouping that they themselves made. In discussing this group, Goldberg says that they rose in rebellion against the "trammeling past" of Spain, venturing their wrath upon Echegaray, and all for which he stood. "They not only excepted Galdos from the past but in a large sense built upon him."⁴⁶

Goldberg says that after the defeat of Spain by the United States in 1898, the generation of '98 threw out of the window the clattering vacuous rhetoric of the Castilian orator, and found a less turbid, clearer, and more plastic poetry; they opened the na-

⁴³ Turrell, p. 11.

⁴⁴ Goldberg, Drama of Transition, p. 87.

⁴⁵ Turrell, p. 7.

⁴⁶ Goldberg, Drama of Transition, p. 94.

tion's doors and let the wind of Europe blow lustily through the house.

In the words of Turrell, Benavente is the "master of the younger generation" ----- and "worthy to rank with the best in any language." Northrup dubs him, "King of the drama of this period."

"Benavente owes nothing to the siglo de oro, and his break with the school of Echegaray was sharp."⁴⁷

Practically all of the critics sermonize on the subjectivity of Benavente. They agree that his style is one of the most personal in literature. He is not so much concerned with ideas as with thought in the process of formation. "Whether he weeps or he cries, he is never so absorbed that he cannot pause for introspection, for self-analysis."⁴⁸

Benavente was in his early days a traveler with a circus, and perhaps a performer in the ring. Building on this fact, Goldberg views his output for the theater as a vast circus ring with Benavente as a sprightly, antic master, cracking his whip and summoning a motley of clowns, now cynical with a sneer of satire, now sad, now provocatively admonitory, now nonchalantly anarchical, but ever the conscious clown of the ring.

Haynes characterizes his satirical comedies thus: "Almost without exception his satirical comedies (which are the most

47. Northrup, An Introduction to Spanish Literature, p. 424.

48. Goldberg, Drama of Transition, p. 102.

popular and most modern of his plays) are based upon some sham of contemporary Spanish society."⁴⁹ La gata angora holds up to view the idle, useless, woman of great wealth, the "angora cat, as the title calls her." Lo cursi reveals the ugliness of "modern marriage for convenience." La comedia de la Fieras, "strips bare the empty pretensions of the wicked, decayed nobility."

Haynes sees in Benavente something of the universality of Don Quijote. "The result which he achieves in his plays has something of the breadth of the greatest of Spanish satires, Don Quijote.

----- The best Spanish literature has always been national, and it seems to become universal only when its national spirit, as in Cervantes' novel, is most intensified." This theory holds true in the case of Benavente. He attacks an undemocratic society, and an "American winces at his thrusts". His sincerity and keen insight into Spanish character enable him to "reveal human beings that we recognize readily under their unfamiliar national costumes."⁵⁰

From his father Benavente inherited a fondness for children, which found expression in a form of play called el teatro para los niños. Northrup points out a series of dramatized fairy tales that Benavente composed for children. Among them he names, El principe que todo lo aprendio en los libros, Ganarse la vida, and El Niñito.

49. Haynes, Dial, Jan., 1920. Vol. 68.

50. Ibid., Jan. 1920, Vol. 68.

When Bonds of Interest was presented by Washington Square Players, it gained only artistic success. The Passion Flower took America by storm. Northup attributes the success of this play to the fact that it more nearly approaches conventionality of form than any other Benavente has written. "It proves that he can handle plot and strong situation when he cares to."⁵¹

Goldberg says that the winning of the Nobel prize by Benavente was a signal for his condemnation by the "'98'ers". At the very moment he became a target for "powerful thrusts and attacks from which he does not emerge unscathed."⁵²

On the American stage today there are a goodly number of Spanish plays. These contemporary authors and works are little more than names to the average person. Of the twentieth century playwrights, Serafin and Joaquin Alvarez Quintero are the most pleasing. Northup says that "They bring to the stage the sunshine and laughter of their native Seville." Their aim is to amuse and not to instruct. Los flores is their masterpiece.

A play often produced on the American stage is Sueño de una noche de agosto by Martinez Sierra. Another of his plays, Cancion de cuna, is being presented in New York now.

In 1915 Villasespa gave the world another rendering of the ancient story of Judith and Holofernes, entitled Judith. Turrell says it is a good poetry but it "has added scarcely anything to many pre-

51. Northup, Introduction to Spanish Literature, p. 426.

52. Goldberg, Drama of Transition, p. 95.

vious dramatic treatments."

Turrell names Eduardo Marquina as the master of poetic-dramatists in Spain. He calls attention especially to Marquina's historic dramas: La hijas del Cid deals with the Spanish hero, the Cid; En Flandes se ha puesta el sol is laid in Flanders.

Spanish drama is the favorite field for American critics of the present century. There is almost an unlimited supply of American criticism of the drama, the individual compositions, the composers, and movements within the drama. In addition to the critics who include the drama in their survey of the entire field of Spanish literature, there a number of critics who have made special study of particular phases of the drama. N. B. Adams has studied the Romantic Movement in Spain, in his Romantic Dramas of Garcia Guisierrez, and Notes on Spanish Plays at the Beginning of the Romantic Period. Chandler views the modern drama in his Aspects of the Modern Drama; Goldberg considers the Drama of Transition, and Matthews is concerned with the large subject of the development of the drama. Many American critics write of one author or a single composition, as Bacon, Carlos Castello, Haynes, and McGuire. Some of the more scholarly critics of the drama are Crawford, Rennert, and Schevill, all of whom are university professors.

As a body of work Twentieth Century American criticism of the Spanish drama is favorable. One may well expect to find the

drama becoming of increasing importance in America, as critics, editors, publishers and producers present them before the reading public, or the theater going public.

VII. ALLEGORY, HISTORY, ETC.

C. R. Post, Professor of Comparative Literature at Harvard University, is the only American critic, the author has found who more than mentions Spanish Allegory. Professor Post has made a study of Medieval Spanish Allegory which he published in 1915, as one of the Harvard University Studies in Comparative Literature.

The book falls into two main divisions, the first treating the general aspects of the subject, and the second the chronological evolution of the type. He has restricted himself to the Middle Ages which he has regarded as extending to 1474, the date of the accession of Isabella the Catholic. Since allegory did not spring up suddenly he is obliged to consider its precedents in the Latin literature of the peninsula, and since it did not cease with the death of Isabel's predecessor, Henry IV, he has made a brief examination of allegory during the late fifteenth and early sixteenth centuries.

Scholars have almost invariably spoken of Spanish literature down to the time of Don Quijote as chiefly under the influence of Italy. When they found allegory they would say it was an imitation of Dante. Professor Post's thesis is that the Spanish allegorical strain in literature does not owe so much to the vast Italian influence as to the reservoir of French allegory which was the common source for the allegory of Italy and Spain alike.

In the section entitled The Evolution of Medieval Spanish Allegory, Professor Post traces the gradual growth of allegory through twelve centuries. He declares that the tendency to allegorize "is as deep-rooted in the Iberian peninsula as in any other district of Europe."

Post concludes his discussion by declaring that Spanish allegory of the Middle Ages was influenced by the French, and even when the Italian taste was felt in the peninsula it merely affected the ornamentation. "Italianism is not organic but decorative."

This book gives the best interpretative survey America has produced of Spanish allegory, and of the study of the relations of Spain, Italy, and France.

Professor Northup names eight historians of the fifteenth and sixteenth centuries. He says of the historians after the Renaissance, "It was natural that the learning of the Renaissance should influence the writing of history. The production of chronicles was continued in a more scientific spirit, and efforts were made to imitate the great historians of antiquity, particularly Livy, Sallust, and Tacitus. The age was not one to encourage detached judgment, yet there were a few who rose above the prevailing bigotry and viewed history philosophically. But, in general, Spanish historians interest for their picturesqueness and color."¹

1. Northup, An Introduction to Spanish Literature, p. 199.

Professor Northup notes that one of the important genres in Spain in the sixteenth century was the dialogue. "Most of the dialogues are imitations of those of Plato. Those of a lighter sort adopt the manner of the witty skeptic, Lucian."²

In considering the output of Spain in the nineteenth century, Northup says, "The century produced no outstanding philosopher, and toward the close, only one great critic, and a single historian of importance. Little original work was done in the natural sciences, little study in foreign languages and literature. But much was accomplished by Spaniards in the study of their own literature."³ Among these authors Northup names Diego Clemencin, the first Spanish commentator of Don Quijote, Bartolomé José Gallardo, the greatest of Spanish bibliographers, Juan Donoso Cortés, the orator of conservative thought, Antonio Ferrer del Río, a biographer and Menéndez y Pelayo, the greatest Spanish critic of the century.

Spain has produced little satiric literature with the exception of a few satiric novels.

Professor Northup names one author whose work resemble Bacon's essays, Baltasar Gracián. In his essays he displayed contempt for the foibles of humanity. Professor Ford names Fernán Caballero as one of Spain's contemporary essayists.

American critics have practically nothing to say of Spanish literary types in addition to the five types already considered

2. Northup, An Introduction to Spanish Literature, p. 199.

3. Ibid., p. 389.

in some detail, the epic, ballad, drama, lyric and novel.

CONCLUSION

Twentieth century American critics have covered the field of Spanish literature pretty thoroughly, showing for the most part a keen appreciation of the literature. The criticism falls into five groups. First, books dealing with the entire field of Spanish literature; second, critical works treating types, individual compositions, composers, or particular themes of Spanish literature; third, histories of Spain giving more or less attention to the literature; fourth, histories and criticisms of world literature including Spanish literature; fifth, critical material presenting various phases of literature including Spanish.

Only two American authors have considered Spanish literature as a whole, J. D. M. Ford in his Main Currents of Spanish Literature, and George T. Northup in An Introduction to Spanish Literature. Professor Ford has traced the literary movements in Spanish literature through the various types from 1200 to the present. The chief merit of Professor Northup's book is its well organized plan, and its summary of the subject.

Scholars of Spanish literature, especially University professors, have made detailed studies in their particular fields. J. P. W. Crawford is the most active critic. He contributes articles to *The Romanic Review*, *Modern Language Notes*, and other magazines in addition to several studies published in book form. In

his Spanish Pastoral Drama he studies the pastoral themes in Spanish dramas to the time when they were fused into the mythological and lyrical drama by Calderon de la Barca.

C. R. Post, Professor of Comparative Literature at Harvard University, selects Lope de Vega for special consideration, as does Professor Schovill of the University of California.

Professor Lang of Columbia University chooses to investigate the oldest monument of Spanish literature, El Poema del Cid, the meter of which especially interests him.

The relative influence of French and Italian upon Spanish literature is a live topic for discussion. The critics disagree, and the argument on one side seems to carry about as much conviction as the argument on the other.

Isaac Goldberg, an American Jew, is a specialist in the literature of Spanish speaking people. He writes more of South American literature than that of the mother country. In The Drama of Transition he gives a great deal of explanation, and biography, because he feels it is useless to offer critical material if the readers are unfamiliar with the literature itself.

Cesar Barja has produced a unique work, Libros y autores modernos. Barja is a Spaniard by birth, but since he has been in America for a number of years and is a professor at Smith College, and a lecturer at the University of California, authorities accept him as an American critic. His volume, written in Spanish, is a combination of the viewpoints of the Spaniard and the American toward

Spanish literature. His study is unsympathetic toward many of the modern authors.

Spanish literature is not always fairly treated in the so-called studies of 'world literature'. Moulton says that, in his World Literature, he will treat the masterpieces of the literatures of the world. He names Don Quijote and gives one page to the discussion of it, after saying that "perhaps there is no more universally recognized world classic than Don Quijote". He ranks Calderon as the supreme dramatist of Spain, and discusses only Calderon's interpretation of the Faust story in The Mighty Magician.

Mr. Macy in his volume, Story of the World's Literature, devotes an undue amount of space to English and American literatures. Some other literatures suffer, and among them is Spanish, which he considers with Portuguese. With the exception of the Cid, to which he gives some one-hundred and fifty words, he never mentions Spanish literature before Cervantes, thus omitting the great Spanish balladry.

American critics fail to consider the minor contemporary Spanish authors. There may be several reasons for this omission. In the first place these authors probably have received little notice in America; second, since they are contemporary, their place is difficult to establish, and third, American critics may not consider them worthy of treatment.

Twentieth century American critics bring to the public

nothing new in Spanish literature. They consider compositions that have deserved recognition ever since their production. However, these compositions are as new to Americans as if they were produced but yesterday. Spain does not advertise her products, literary or economic, as do Germany, France, England and the United States. Valuable literary products are there, and in order to partake of them the world must discover them for itself. America began her search with George Ticknor in 1849; Irving, Froscott, Longfellow, Lowell, and a few historians showed some interest in Spanish; with the Spanish American war the interest became more widely spread, and has continued to grow. When the German language and literature lost favor in America, during the Great War, Spanish rose in favor. Spanish literature probably reached its peak in America about 1919. Now it is settling to its permanent place. Judging from the opinions of Americans critics of the first quarter of the twentieth century, Spanish literature in the future will hold its own with its rivals, German and French.

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