

MORATÍN AND HIS FOLLOWERS.

by

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Submitted to the Department of  
Spanish and Portuguese and  
the Faculty of the Graduate  
School of the University of  
Kansas in partial fulfillment  
of the requirements for the de-  
gree of Master of Arts.

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*June, 1924*

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To Professor Arthur L. Owen

I wish to express my gratitude and  
appreciation for the valuable assistance  
which he has given me during the  
preparation of this work.

*Mary Kay*

## INTRODUCTION

### LIFE, WORKS AND THEORY OF MORATÍN.

Leandro Fernández de Moratín was born in Madrid March 10, 1760. He was a descendent of a noble family of Asturias.<sup>1</sup> When he was four years of age, he was afflicted with small-pox which left him disfigured. This disfiguration caused him to become shy, timid and lacking in confidence in himself. He was taught at home by his father. Later when he went to school, he was so reticent that his friends were few. He did not care to participate in the games which the children played, so he would return home immediately after school. There he listened to the learned conversations and discussions among his father's friends. He read Don Quijote, Lazarillo de Tormes and all the Spanish poets to which he had access.<sup>2</sup> It was an ardent wish of his father for him to go to Italy to study painting under the famous Mengs.<sup>3</sup> This ambition

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1. His parents were Nicolás Fernández de Moratín and Isidora Cabo Conde of Aldaseca. His father was a noted poet of the Salamancan school.
  2. Diccionario Enciclopédico Hispano-Americano, vol. VIII, Barcelona, 1891.
  3. Mengs, Anton Raphael, 1728-79. A German historical and portrait painter. He was in Spain during the reign of Charles III.

was not realized because of the opposition of his mother.<sup>1</sup> He began work as an apprentice to a jeweler in Madrid. In 1779 the Spanish Academy held a contest in which Moratín participated. He offered an eleven syllable romance entitled La Toma de Granada por los Reyes Católicos, don Fernando y doña Isabel.<sup>2</sup> This poem appeared under the assumed name of Efrén Lardnaz y Morante. He was awarded second prize. His father was pleased, but he continued to oppose his desire for a literary career.

May 11, 1780 his father died, leaving his widow to the support of her son. Moratín then returned to his uncle's jeweler shop and thereafter supported his mother by his daily wage of twelve reales.<sup>3</sup>

June 26, 1782 another contest was sponsored by the Academy. Moratín again won the second prize with Sátira Contra los Vicios Introducidos en la Poesía Castellana.<sup>4</sup> To this poem he attached the pseudonym of Melitón Fernández.<sup>5</sup> The praise of friends caused him to leave the jeweler's shop and dedicate

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1. His uncle, Miguel de Moratín.
  2. See Biblioteca Autores Españoles, vol. II, p. 573.
  3. F. Ruiz Morcuende in Clásicos Castellanos, vol. 58 Madrid, 1924, Prólogo, p. 11.
  4. See B. A. E., vol. II, p. 573.
  5. F. Ruiz Morcuende, op.cit., p. 10.

himself to a life of letters. In the meantime his mother died and he was left free to follow his career.

In 1786 he attempted to write for the theatre. El Viejo y la Niña was this attempt. The play might have been presented, but Moratín refused to re-<sup>1</sup> vise it as the critics suggested.

Moratín accompanied as secretary the Count of Cabarrús who was sent on a diplomatic mission to Paris.<sup>2</sup> Moratín spent the year of 1787 there in intimate friendship of Goldoni,<sup>3</sup> the reformer of the Italian theatre. During this year, Moratín wrote his musical comedy, El Barón. He returned to Spain with Cabarrús in January, 1788. Moratín shared indirectly<sup>4</sup> the fate of Cabarrús and had to begin life over again. He again took refuge in the home of his uncle Miguel de Moratín.

In 1789 because of his failure to present El Viejo y la Niña, he published his satire La Derrota de los Pedantes which did much to establish his repu-

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1. Idem, p. 13.
  2. Count of Cabarrús (1752-1810), of French birth, was a member of the Council of Finance under Charles III and Minister of finance under Joseph Bonaparte.
  3. Famous Italian playwright. (1707-1793)
  4. He was charged with embezzlement and imprisoned under Charles IV in 1790.

tation.

Through the influence of his protector, Godoy<sup>1</sup>, he presented El Viejo y la Niña on May 22, 1790. This play was well received by the public.

October 3, 1790 due to the protection of Godoy, Moratín received a pension of six hundred ducats from the bishopric of Oviedo.<sup>2</sup> Then he retired to the small town of Pastrana where he wrote La Mojigata in 1791.<sup>3</sup> His Comedia Nueva was presented in the Teatro de Principe February 7, 1792.

At the expense of the government Godoy sent him to the continent and England in order to study the foreign stage. He went to Paris in July, 1792 and from there to London in May, 1793. During his stay in London Moratín studied the theatre and made a translation of Shakespeare's Hamlet.<sup>4</sup> In August, 1793 Moratín left England and traveled in Europe. He went to study the theatre in Italy, where he remained until October, 1796. On his return to Madrid, February 5, 1797 Moratín attempted certain practical measures to reform the Spanish theatre. The Junta de Direccion

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1. Godoy, Manuel de (1767-1851) was premier of Spain from 1792 to 1798 under the rule of Charles IV.
  2. F. Ruiz Morcuende, op. cit., p. 17.
  3. It was not produced until 1804.
  4. See B. A. E., vol. II, p. 476.

y Reforma de los Teatros which offered six annual prizes to the authors of comedies and tragedies. They also announced the creation of a chair of declamation.<sup>1</sup> Neither of these projects was successful, so the organization disbanded.

January 28, 1803 El Barón, corrected and revised, appeared for the first time in the Teatro de la Cruz. This play was plagiarized by Andrés de Mendoza under the title La Lugareña Orgullosa. The latter was unsuccessful, however it caused a certain degree to discomfiture to Moratín.<sup>2</sup>

May 19, 1804 appeared La Mojigata whose feminine protagonist is reminiscent of Moliere's Tartuffe. Moratín presented nothing else to the public until January 24, 1806 when his masterpiece El Sí de las Niñas appeared. This drama was the first of his works to have a triumph without a protest.<sup>3</sup> It had a run of twenty-six consecutive nights interrupted only by Lent, which closed the theatres. Four editions were published in Madrid during the year of 1806.<sup>4</sup> Apparently in-

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1. F. Ruiz Morcuendo, op. cit., p. 28.
  2. Life of Leandro Fernández de Moratín, B.A.S., Vol. II p. XXXI.
  3. Juan Pérez de Guzman, Estudios Sobre Moratín in España Moderna, vol. IV, 1902, p. 124.
  4. L. F. De Moratín in Clásicos Castellanos, vol. 58, Madrid, 1924, Prólogo, p. 59.

timidated by the Inquisition, he refrained from writing other plays and devoted his time to preparing his Orígenes del Teatro Español.<sup>1</sup> This was for its time a scholarly work and is still of value. It was published in 1830.

Moratin accepted the intrusive Bonaparte government (1808-1814) and in turn was protected from annoyance by the Inquisition and was appointed Librarian of the National Library (1811). However when the French army evacuated Spain, because of his sympathies with the French, he was forced to follow them to Valencia, Peñíscola and finally to Barcelona.<sup>2</sup>

In the latter place he presented his translation of Moliere's Le Médecin Malgré Lui under the title of El Médico á Palos.<sup>3</sup>

Through fear of the Inquisition he spent the years from 1817 to 1820 in Italy and France.<sup>4</sup> In 1820 he returned to Barcelona. Due to illness he left Spain and went to Bayonne and Bordeaux in 1821. In Bordeaux he completed his Orígenes del Teatro Español. In 1822 he was elected to the Spanish Royal Aca-

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1. See B.A.E., vol. II, p. 147.

2. J.D.M. Ford, El Sí de las Niñas, Boston, 1916, Introduction, p. X

3. See B.A.E., Vol. II, pp. 461-472.

4. F. Ruiz Morcuende, pp. cit., p. 40.

<sup>1</sup>  
demy.

From Bordeaux he went to Paris where he died July 21, 1829. Moratín was buried in the cemetery of Père-Lachaise between the tombs of Molière and Lafontaine. His remains were removed from Paris to Spain July 15, 1853 and now lie in the cemetery of San Isidoro in Madrid.<sup>2</sup>

In the history of the Spanish theatre Moratín represents the triumph of the French school. This school wished to reform the theatre on the basis of the classic unities, disciplining the extravagances into which the stage had fallen. Although he followed the French system of unities, he still retained some of the older characteristics of the Spanish drama; the use in three of his comedies of the popular eight syllable romance meter. From one viewpoint Moratín belongs to the family of Terence. There is to be found in each a characteristic note of sadness, and in the greatest tumult of passion, a composure almost cold, and a desire for painting a moral.<sup>3</sup> However both lack dramatic strength and originality. Moratín considered a master of language in its purity, its correctness and its ele-

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1. Idem, p. 42.

2. Idem, pp. 45-46.

3. Menéndez y Pelayo, Historia de las Ideas Estéticas en España, vol. VI, p. 127.

gance. His drama La Mojigata is an attempt to pattern Molière. Moratín, however, lacks the power of psychological insight and of developing his characters accordingly.

Moratín's greatest attempt at reform was presented in his Comedia Nueva. In this play he dealt a blow at the contemporary stage and dramatists, especially at Comella, a dramatist of the most extravagant type.<sup>1</sup> Moratín satirizes the type of dramatist who, poor, writes nonsensical pieces for the stage in order to enrich himself.

Moratín's most successful play was El Sí de las Niñas. Here he is not restrained so noticeably by the French influence. The thesis that parental tyranny should not be tolerated is well developed. Moratín shows his power of characterization and his keen observation of local customs.

His translations from Molière, La Escuela de los Maridos<sup>2</sup> and El Médico á Palos are considerably better than his translation of Hamlet.

Moratín had certain ideas in regard to the rules of comedy, tragedy and drama. He believed that tragedy should portray men as they could or ought to

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1. Luciano Francisco Comella (1710-1779). See Fitz-Maurice Kelly, Literatura Española, p. 300.

2. See B.A.E., vol. II, p. 444.

be, while comedy paints men as they are.<sup>1</sup> For that reason he chose to write comedies in which he might imitate the existing national customs. He considered prose to be the best medium for comedy and verse for tragedy.<sup>2</sup> His two best comedies are written in prose, namely: La Comedia Nueva and El Sí de las Niñas.

Moratin firmly believed in simplicity and good taste. Therefore he avoided involved plots and an intense degree of sentiment. His natural timidity and reticence, caused by his disfiguration early in childhood,<sup>3</sup> is reflected in his work. His work is careful, in good taste, and shows deliberate thinking. He wished comedy to reflect the spirit and customs of the period in which it is written. Therefore his comedy, aside from its form, is strictly Spanish.

It is generally believed that Moratin, had he not so strictly adhered to the French classic rules, would have been much greater.

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1. Menéndez y Pelayo, Historia de las Ideas Estéticas en España, vol. 6, p. 130.
  2. Ibidom.
  3. See Introduction, p. 1.

## CHAPTER I

### SIMILARITIES IN THOUGHT.

Leandro Fernández de Moratín, a great admirer of Molière, believed his theory that the comedy, besides being a source of harmless entertainment was also an important moral influence. Both believed that the dramatist has a definite moral responsibility, to strengthen good moral tendencies and combat whatever influence tends toward evil. To this end, Moratín realized that he must deal with vices or at least menaces to the social welfare of the period in which he lived. Therefore his plays are thesis plays, which discuss such subjects as parental tyranny, hypocrisy, the folly and subsequent disaster of an unequal marriage, the lamentable condition of the theatre, the social climber, etc.

Moratín is a great satirist and "sermonizer". Not satisfied with the moral pointed out and ridiculed in the play, he appends a sermon at the end of the play.

Moratín developed such strong characteristics in the field of the comedy of manners that he was followed by several dramatists. Bretón de los Herreros, Martínez de la Rosa and Manuel Eduardo Gorostiza are the most important among the followers of the Moratin-

ian school. Not one of these men imitated Moratín in all details, but many common traits are to be seen.

One of the topics upon which Moratín wrote was the education of girls and their place in society. He had very definite and iron-bound ideas on the subject and thought that the place for women was in the home. No woman should know too much about grammar, rhetoric, Latin or science, but every woman should know how to do well the housewifely duties. She should be economical and sensible and a help-mate in every way.

An example of this type is Mariquita, the younger sister of doña Agustina in La Comedia Nueva. The latter has employed Mariquita to keep house, care for the children, and in fact, to do everything she herself should do. While Mariquita is doing her work, Agustina helps her husband to write worthless plays for the theatre. The would-be poetess Moratín ridicules and teaches a sharp lesson. Mariquita, he applauds and promises better things in the future.

In the following speech of Mariquita, Moratín expresses his ideas of the perfect woman and makes sport of the opposite type:

Yo sé escribir y ajustar una cuenta, sé guisar, sé aplanchar, sé coser, sé zarcir, sé bordar, sé cuidar de una casa; yo cuidaré de la mía, y de mi marido, y de mis hijos, y yo me los criaré. Pues, señor, no sé bastante? ¡Que por fuerza

he de ser doctora y marisabidilla, y que he de aprender la gramática y que he de hacer coplas!  
 ¿Para qué? ¿Para perder el juicio?<sup>1</sup>

Doña Agustina, in the following speech, satirizes herself:

Ménos como yo, y mas trabajo en un rato que me ponga a corregir alguna escena, ó arreglar la ilusion de una catástrofe, que tú cosiendo y fregando, ú ocupada en otros ministerios viles y mecanicos.<sup>2</sup>

In order to make the satire more effective, Moratín introduces Hermógenes, an intellectual ignoramus who frequently quotes Latin and pretends to know all about every branch of learning, including the education of women. Any wise saying from him would naturally be taken ironically, because he is himself a caricature. He says:

Y que mas elogio merece la mujer que sepa componer décimas y redondillas, que la que sólo es buena para hacer un pisto con tomate, un ajo de pollo, ó un carnero verde.<sup>3</sup>

At the end of the play Agustina's husband proves a failure as a dramatist. So she, too, learns

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1. La Comedia Nueva, Act II, Scene I.
  2. Ibidem.
  3. Ibidem.

her lesson. They are made to realize that only a person of talent, preparation and background should try to write for the theatre.

Don Pedro, their benefactor, requires that the woman undertake to discharge what Moratín considers her proper duties before he will aid them. His words are especially directed against Agustina:

Esta señora deberá contribuir por su parte a hacer feliz el nuevo destino que á ud.le propongo. Si cuida de su casa, si cria bien a sus hijos, si desempeña como debe los officios de esposa y madre, conocerá que sabe cuanto hay que saber, y cuanto conviene, á una mujer de su estado y sus obligácion<sup>1</sup>es.

Education for women was largely limited to convent schools, usually with the idea that the girls would eventually become nuns. Moratín in El Sí de las Niñas presents some ideas of education in a convent. Don Diego an elderly, wealthy man, has asked for the hand of Francisca, a young girl reared carefully in a convent. Francisca has told him that she does not love him, but she feels that she has to marry him in order to obey her mother. She has been so very quiet and submissive that this sudden burst of confession takes Don Diego's breath. He finds that young girls

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1. La Comedia Nueva, Act II, Scene VIII.

are deliberately taught to lie in order to cover their feelings:

He aquí los frutos de la educación. Esto es lo que se llama criar bien á una niña; enseñarla á que desmienta y oculte las pasiones mas inocentes con una páfida disimulación. Las juzgan honestas luego que las ven instruídas en el arte de callar y mentir. Se obstinan en que el temperamento, la edad ni el genio no han de tener influencia alguna en sus inclinaciones, ó en que su voluntad ha de torcerse al capricho de quien las gobierna. Todo se las permite, ménos la sincoridad. Con tal que no digan lo que sienten, con tal que finjan aborrecer lo que mas desean, con tal que se presten á pronunciar cuando se lo manden, un sí perjuro, sacrílogo, origen de tantos escándalos, ya están bien criadas; y se llama excelente educacion, la que inspira en ellas el temor, la astucia, y el silencio de un esclavo.<sup>1</sup>

In a measure the above discourse is true. Girls did hide their feelings and what they most desired, they pretended to hate. However, it can hardly be said that they were instructed in this deception or in the art of lying. It was rather the result of parental tyranny and the demanding of blind obedience

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1. El Sí de las Niñas, Act III, Scene VIII.

than of their education.

In another play, El Barón, Don Pedro, the uncle of Isabel, the heroine, speaks plainly to the "Baron", who laments the fact that Isabel has to be kept in a small village without access to adequate education:

Sin modales, ni crianza, ni estudios, da  
<sup>1</sup>  
 compasion.

Don Pedro informs the "Baron" of the type of education Isabel has had (Moratín's favorite type) and that it is the proper and only kind necessary:

La instruccion no es mucha; pero  
 Tienen aquella que basta  
 Para ser hombres de bien,  
 Para gobernar su casa,  
 Dar buen ejemplo á sus hijos,  
 Y hacerles amable y grata  
 La virtud, que ellos practican.  
 Isabel no está enseñada  
 A otra cosa, ni la inquietan  
<sup>2</sup>  
 Ambiciosas esperanzas.

Martinez de la Rosa presented the idea of girls being taught to hide their feelings in his satire, La Niña en Casa y la Madre en la Máscara. Doña Inés, the daughter, is never permitted to attend the

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1. El Barón, Act II, Scene IV.

2. Ibidem.

theatre, parties or masquerades, because her mother does not believe that anyone so young should do so. However she, (the mother) never fails to attend any social event and leaves her daughter at home in the care of a servant. Don Luis has come to ask for the hand of Inés and he is surprised to find her such a Cinderella. Hoping to discover whether she is so by choice or by compulsion, he questions her about her intention to attend the masked ball. She says she really does not care to go, but down deep in her heart she longs to and Luis is clever enough to detect her desire. Then he, like Don Diego,<sup>1</sup> expresses his views on the present system of education.

Harto scrá: ¿pues acaso,  
 Desde los años más tiernos,  
 A qué enseñan a las niñas?  
 A ocultar dentro del pecho  
 Los gustos más inocentes,  
 A disfrazar sus deseos,  
 A desmentir con sus voces.<sup>2</sup>

It seems impossible that girls should have been taught to lie and deceive. Perhaps the idea of faulty education realized by Moratín was the basic rea-

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1. Vide supra, p. 6.

2. La Niña en Casa y la Madre en la Mascara, Act II,  
 Scene II.

son for the deception. In the case of doña Inés, she had a poor example to follow in her mother.

Bretón de los Herreros had practically the same idea of education as Moratín and Martínez de la Rosa, but he expressed it in satire. Inés, the servant girl in Los Dos Sobrinos, attempts to read a letter belonging to Joaquin, a rogue. She cannot read because she has never been taught. Then she rails against her grandmother who was responsible for the defects of her education:

La culpa tuvo mi abuela  
 Que no me dejó aprender  
 Más que a hilar y hacer calceta.<sup>1</sup>

Bretón really believes that the last sentence of her speech sets forth the right kind of education, but Inés' desire to read a letter which belongs to someone else is an oddly satirical comment on an academic education. He shows that it was best that she was not able to decipher it.

Gorostiza, on the other hand, shows an advanced, almost modern idea in regard to education for girls. He believes that they should be academically as well as domestically educated. In his play Indulgencia Para Todos, one of the most important characters firmly announces his belief in education for wo-

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1. Los Dos Sobrinos, Act IV, Scene XIII.

men.

Don Severo says:

pues hallarán sana  
doctrina, máximas puras.

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¿No hallará una joven  
si lee la historia romana que  
aprender en la firmeza de una  
Porcia, en la constancia de una  
1  
Lucrecia?

Moratin has one woman character who has received the kind of education which Gorostiza recommends. This is doña Francisca in El Sí de las Niñas, who has been well educated in a convent. However she, too, was taught to sew, embroider and to hear mass.

Another prevalent institution which Moratin considered to be an evil and which should be eradicated, was inequality of marriage. He realized the dangers which threatened the couple, one of whom was much older than the other. In connection with this idea of marriage come the very foolish reasons given for such bargains, for some could be called no more than financial arrangements. Occasionally a mother was attempting to arrange an advantageous marriage in order to

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1. Indulgencia Para Todos, Act II, Scene VIII.

ward off financial embarrassment, but more often her own avariciousness was the cause. The Marquesa in Bretón's play, El Pelo de la Dehesa, typifies the first class mentioned and doña Liboria, in Un Novio Para la Niña, represents the second class.

Tía Mónica, a Moratín character in El Barón, is the type who desires riches for herself rather than happiness for her daughter.

Don Roque, (in El Viejo y la Niña) an elderly, peevish man, marries a young girl, Isabel. He is very jealous of her because she is so beautiful and he realizes his own infirmities. Muñoz, the servant, was never in favor of the marriage, expressing himself thus:

Viejo el amo y achacoso,  
 La mujer mocita y guapa...  
 Lo dije. No puede ser.<sup>1</sup>

These are Moratín's ideas expressed by Muñoz, who says again:

¡Un setentón cnfermizo  
 Casarse! y ¿con quién se casa?  
 Con una niña que apénas  
 En los diez y nueve raya.<sup>2</sup>

It is evident that the outcome of such a marriage was a disastrous one. Don Roque, suspicious, jealous and

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1. El Viejo y la Niña, Act I, Scene I.

2. Ibidem.

crabbed, makes life miserable for his wife, Isabel, who is in love with her childhood sweetheart. Isabel leaves him and enters a convent. Roque decides that Muñoz was right in his belief about marriages of unequal age:

y aunque sea  
 Tarde, reconozco ahora  
 Que no son edades estas <sup>1</sup>  
 Para pensar en casorios.

The reason for Isabel marrying don Roque was the common one of desire for money. Her guardian had arranged the marriage. Isabel explains it all to her lover, don Juan:

.....fui victima triste  
 De la avaricia perversa  
 De mi tutor. <sup>2</sup>

Don Diego, a man of fifty-nine in El Sí de las Niñas, but with a kind soul, is betrothed to Doña Francisca, a young girl. In speaking to Simon, his servant, don Diego betrays his innermost feelings on the subject; his fear that public opinion will not approve of the marriage of unequal age:

Dirán que la boda es desigual, que  
 no hay proporción en la edad, ...Ella

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1. Idem, Act III, Scene XIV.

2. Idem, Act III, Scene XIII.

ha cumplido diez y seis años poco meses  
 ha... Y yo... Mis cincuenta y nueve  
 años no hay quien me los quite.<sup>1</sup>

Don Diego, who is wealthy, does not have a miserly or greedy reason for marriage, but is seeking a good woman to make a home for him. He says:

No he buscado dinero, que dineros  
 tengo; he buscado modestia, recogimiento,  
 virtud.<sup>2</sup>

Doña Irene, the mother of Francisca, has the greedy motive for the marriage. The matter of unequal age has no effect on her plans, for she heartily disapproves of a marriage of two very young and inexperienced persons:

Casan á una muchacha de quince años  
 con un arrapiezo de diez y ocho, á una de  
 diez y siete con otro de veintidós; ella,  
 niña sin juicio ni experiencia, y él,  
 niño también sin asomo de cordura  
 ni conocimiento de lo que es mundo.  
 Pues, señor, ¿quién ha de gobernar  
 sucasa?<sup>3</sup>

Martínez de la Rosa uses the thesis, unequal-

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1. El Sí de las Niñas, Act I, Scene I.
  2. Ibidem.
  3. El Sí de las Niñas, Act I, Scene V.

ity of marriage, as the basis for his play Los Celos Infundados. In the following speech of Carlos, Martínez de la Rosa hints at a disastrous outcome of such a marriage:

Marido entrado en edad  
 Y mujer de pocos años,  
 ¿Qué había de suceder?  
 En verdad hemos andado  
 I  
 Muy torpes?

Not only the inequality of age, but also that of customs and heritage is a problem. Martínez de la Rosa presents this subject in his play, La Boda y el Duelo, combined with the inequality of age. The Countess, a widow, heartily disapproves of Luisa's proposed marriage, with a man who is old enough to be her grandfather, since her own of unequal rank and age was not a success. Her views are:

¡Qué locura! Una muchacha  
 Sin mundo y como una perla  
 Casada con un señor  
 Que ser su abuelo pudiera!  
 - - - - -  
 .....unida a un hombre  
 Que es imposible que tenga  
 Costumbres, hábitos, gustos

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1. Los Celos Infundados, Act I, Scene I.

Que con los tuyos convengan.<sup>1</sup>

Of her own unhappy marriage, she says:

Me hallé, pues, de veinte años  
 Con marido de sesenta,  
 Y además los enemigos  
 Del alma; cuñada y suogra.

Lo que luego padecí  
 Tú lo has visto; y si no fuera  
 Por mi genio, en cuatro días  
 Me hubieran muerto mis penas;

- - - - -

Y los meses que duró  
 Llevó mi cruz con paciencia.<sup>2</sup>

This speech is also indicative of the honor of the women at that time. Although the Countess was unhappy with her husband, she never thought of deserting him. Doña Luisa expresses much the same idea of honor. Although she did not marry the man whom she did not love, if she had, she would have disregarded her own feelings and remained faithful:

Ahogaré mis sentimientos  
 Como una mujer honrada.<sup>3</sup>

Bretón deals with the same problem, of uneq-

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1. Act I, Scene III.
  2. Act I, Scene III.
  3. Act II, Scene VII.

ual age, in Un Novio Para la Niña. The following conversation between Concha, the young girl who is being made to choose between two absurd suitors, and her mother, presents the difficulty. Doña Liboria maintains that many persons marry without love and are happy.

Concha:

Pero, madre,  
don Donato va á cumplir  
sesenta inviernos.

Liboria:

El hombre  
nunca es viejo.

Concha:

En el Abril  
de mis años.

Liboria:

Dale! dale!  
¿Pero te mando yo á ti  
que le adores?

Concha:

Sin amor..

Liboria:

Sin amor se casan mil.<sup>1</sup>

Doña Liboria further strengthens her point with the argument that many love marriages fail.

Para un hombre que hoy se case  
hay treinta que le precisan<sup>2</sup>  
á arrepentirse mañana.

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1. Act II, Scene V.

2. Act II, Scene III.

The same idea of love not being essential or that it is a secondary factor is expressed in Todo es Farsa en este Mundo, by Bretón. Pilar, the heroine, says that she would rather not marry don Evaristo, because she feels no love for him. She has been told that love will come:

El amor  
dicen que vendrá después.<sup>1</sup>

Concha invents another problem of inequality (in Un Novio para la Niña) in her effort to evade a marriage with Fulgencio. The problem consists in the difference in heritage and experience. Fulgencio is a charlatan and a fortune hunter.

El se hombre de esperanzas  
Yo una huérfana infeliz  
Su sangre es azul, señora,  
Y la mía carmesí  
- - - - -  
Yo no he viajado en mi vida  
Más allá de Charmartín  
Y él dice que ha estado en Londres  
En Nápoles y en París.  
- - - - -  
¿Es posible que tal hombre  
sea conmigo feliz?

---

1. Act I, Scene I.

¿Es posible...! Ah! no he nacido  
para él, ni él para mí.<sup>1</sup>

Matea, mother of the hero in A Madrid Me Vuclvo, believes that her son is too good for Carmen, so she opposes their marriage:

Estos matrimonios  
desiguales son funestos  
por lo regular.<sup>2</sup>

The reasons for these marriages of unequal rank or age were not numerous. Usually a fortune hunting mother was trying to marry her daughter to a pretended count or a false baron. On the other hand the man usually attempted to marry for money or for a home.

In Un Novio Para la Niña one of Concha's suitors has money; the other is supposed to have a family tree. Concha is not blessed with either attribute, so it is difficult for her mother to choose between the two men. Concha expresses her idea of the two men thus:

(¡Oh cielo! Corta,  
Corta el hilo de mi vida  
si tengo de ser esposa  
de aquel fatuo irresistible,  
ó de este bárbaro idiota.)<sup>3</sup>

- 
1. Act I, Scene I.
  2. Act III, Scene IX.
  3. Act I, Scene IV.

As soon as don Diego, the brother of Concha, returns with his wealth, doña Liboria loses interest in don Donato, who has money, and turns her attention to Fulgencio, the blue-blooded gentleman:

Ya eres rica. Ahora te falta  
<sup>1</sup>  
 la nobleza.

In El Barón Don Pedro does not approve of his niece's marrying the "baron". He believes that if he is a baron, there is too much difference in heritage. Tía Mónica, who has her heart set on the marriage and knows that similar marriages have been arranged, grows angry at Pedro and says:

¿Será la primera vez  
 Que un caballero se casa  
<sup>2</sup>  
 Con una mujer humilde?

Don Pedro chides Tía Mónica with her desire for riches as her reason for marrying Isabel to the "Baron":

Coches, modas,  
 Brillantes, sodas y holandes  
 - - - - -  
 Baile, academias, teatros;  
 y esa ambición insensata  
 Esa vanidad, ¿te atreves

---

1. Act II, Scene III.

2. Act II, Scene VI.

A desmentirla y llamarla  
<sup>1</sup>  
 Amor de madre?

In El Sí de las Niñas Carlos senses immediately the reason for the unequal marriage of Francisca as doña Irene's desire for money:

¡Setenta años! Precisamente será rico.

¡El dinero! Maldito <sup>2</sup> él sea, que tantos desórdenes origina!

Bretón in El Pelo de la Dehesa presents money as the basis of a marriage and the fatality of it. Don Miguel loves Elisa, but the Marquesa, Elisa's mother, does not approve of the affair. Anyway, she tells him, she has chosen a husband for Elisa. Don Miguel expresses his idea of a marriage based on wealth:

Don Miguel:

¿Es rico?

Marquesa:

Poderoso.

Don Miguel:

¡Oh matrimonio fatal!

<sup>3</sup>  
 ¡Desgraciada Elisa!

Family obligations in regard to finance are the real reasons for the marriage. Elisa's father

- 
1. Act II, Scene VI.
  2. Act II, Scene IX.
  3. Act I, Scene VI.

owed money to the family of don Frutos. The latter's father offered to cancel the debt if Elisa would marry his son:

Ahora bien, si usted no tiene  
 horror al nombre de suegro  
 Déme usted su única hija  
 para mi único heredero,  
 que si no es de ilustre sangre  
 tampoco nació plebeyo.<sup>1</sup>

Elisa explains the financial necessity of keeping her pledge to don Frutos:

Razones hay para ello  
 Nuestra casa está arruinada.  
 De su esplendor solariego  
 Apénas queda otra cosa  
 que pergaminos, y ptoitos<sup>2</sup>  
 y deudos.

The Marquesa is not exactly satisfied with the match herself, but she realizes that her social position demands money:

Tal boda nome hace gracia  
 pero el siglo es tan mercante...  
 Tambien es aristocracia<sup>3</sup>  
 la del dinero contante.

- 
1. Act I, Scene I.
  2. Act I, Scene I.
  3. Act I, Scene III.

In Los Dos Sobrinos Joaquin, the hypocrite, wishes to marry Plácida because she has a good dowry:

Yo no la quiero  
 porque es una coquetilla.  
 Ella, sí, tiene buen dote,  
 y en muriendo el estantigua  
 de don Bruno.....  
 ....., pero muy rico  
 es regular que la niña<sup>1</sup>  
 le herede;

The aged man generally marries for a home, as in Martínez de la Rosa's, La Boda y el Duelo. Doña Juana, doña Luisa's duenna comments on the marriage which she considers unwise:

Ya se ve, lo que él desea  
 Es pasar como Dios manda  
 Lo que de vida le queda,  
 Cansado ya y aburrido  
 De rodar por esas tierras.  
 Halla una mujer bonita  
 Que le cuide en sus dolencias  
 Recogida y bien criada  
 No casquivana y resuelta<sup>2</sup>  
 Como se ven hoy en día.

---

1. Act III, Scene XIII.

2. Act I, Scene I.

Bretón has Elisa and don Frutos discuss their incompatibility, due to difference in background:

Elisa:

Quiero decir, caro amigo,  
que casado usted conmigo  
no podría ser feliz.

Frutos:

Ni yo soy, cual tu lo ves.  
y eso lo conoce un nene  
el marido que conviene  
a la hija de un Marqués.

Elisa:

¿Qué entiendo yo de bodegas  
y de abonar el terreno  
y si se mide el centeno  
por varas o por fanegas?

Frutos:

¿Qué entiendo yo de elegancia  
y de ese de tono de aquí  
ni qué me importan a mi  
los figurines de Francia?<sup>1</sup>

This fragment of their long conversation  
gives an insight into their misgivings.

Parental tyranny was the greatest evil with

---

1. El Pelo de la Dehesa, Act IV, Scene VIII.

which Moratín and his followers dealt. It not only leads to unhappiness in marriage, but also causes the girls to become hypocrites and liars. The girls were so dominated by their mothers that they obeyed blindly. Therefore, since Moratín considered this a prevailing defect in the middle class social code, and in his effort to portray "los vicios y errores comunes en la sociedad" and to recommend "la verdad y la virtud",<sup>1</sup> he used this subject as a basis for his most important play, El Sí de las Niñas. Francisca, an attractive young girl, is being forced into an unwelcome marriage with don Diego. She has fallen in love secretly with don Diego's nephew, although she does not know of the relationship. Doña Irene, the mother of Francisca, has planned everything and threatening her daughter, she forces her to obey:

Mi madre no me hable continuamente  
de otra materia. Me amenaza, me ha llenado  
de temor...<sup>2</sup>

Fear seemed to be the reason for the obedience of the girls. They were afraid to displease their mothers, so they obeyed blindly.

Bretón de los Herreros is the only one of

- 
1. F. Ruiz Morcuende in Clásicos Castellanos, vol. 58, Madrid, 1924, Prólogo, p. 49.
  2. Act II, Scene VII.

the four dramatists who suggests the convent as a form of punishment if the girls did not obey.

Y papá, si no consiento  
 en dar la mano a ese hombre  
 me ha jurado por su nombre  
 que he de entrar en un convento.<sup>1</sup>

In El Barón Moratín creates an atmosphere of parental tyranny and blind submission. Tía Monica, who is deceived by an imposter, wishes her daughter to marry him. Leonardo, the lover, senses the fact that Isabel's mother is working against him:

Sí, su madre  
 Es tal que podrá vencerla  
 Y hará que me olvide, hará  
 que a su pesar la obedezca.<sup>2</sup>

Isabel does not wish to obey, but is not clever enough to find, for herself, a way out of her difficulty.

Martínez de la Rosa presents this same principle of tyranny in Lo que Puede un Empleo. Don Fabian chances upon his daughter and her lover together. He disapproves greatly and believes that because he is her father that he has complete jurisdiction over her:

Yo reprendo a mi hijo,  
 porque soy su padre,

---

1. Pilar in Toda es Pansa en Este Mundo, Act I, Scene I.

2. Act I, Scene I.

y tengo el derecho de hacerlo.<sup>1</sup>

Again he says:

Soy muy dueño de mi casa, de mi  
hija y de no casarla con un hombre...<sup>2</sup>

Inés, in La Niña en Casa y la Madre en la Mascara, is the oppressed child who is subdued by her frivolous mother. She never thinks of doing anything for herself, because she fears that she will displease her mother:

No sé que hacer.....pero temo<sup>3</sup>  
Dar un disgusto a mi madre.

This idea of parental tyranny was not a secret, because Carlos (in La Boda y el Duelo) realizes that it is because of Luisa's mother, the Marquesa, that Luisa has temporarily forgotten him:

Tu madre  
Ha redoblado en mi ausencia  
Ruegos, súplicas, instancias.  
Tú, sola, débil, expuesta  
A mil duros tratamientos  
sólohas<sup>4</sup> cedido a la fuerza...

- 
1. Act I, Scene II.
  2. Act I, Scene III.
  3. Act II, Scene I.
  4. Act II, Scene V.

Never is anyone blamed but the mother or father. The mother, especially, is portrayed as a woman with an iron hand. However a few fathers are presented as tyrants, e.g. Baltasar in Bretón's play A Madrid Me Vuelvo. Although Carmen is somewhat more outspoken than Moratín's Francisca or Isabel,<sup>1</sup> yet she finally succumbs to her father's wishes, because she fears his anger. Carmen feels it her duty to obey:

Preciso es que lo declare  
 seré muy desventurada,  
 si me obligan a casarme  
 con ese hombre; pero debo  
 aunque con la vida pague<sup>2</sup>  
 obedecer.

Gorostiza expresses his ideas of the cruelty of parental oppression through doña Matilde:

¡Y aquella madre, señor, aquella madre tan  
 cruel que se empeñó en que su hija había  
 de ser rica!<sup>3</sup>

Elisa in El Polo de la Dehesa shows a flash of rebellious spirit and points out to her mother the unfairness of her authority:

¡No eres tú la amenazada

- 
1. In El Sí de las Niñas and El Barón.
  2. Act II, Scene VI.
  3. Contigo Pan y Cebolla, Act II, Scene VI.

de sujetarte a su yugo,  
 mamá, que si fuera así  
 tomarían otro rumbo  
 tus reflexiones!<sup>1</sup>

Perhaps Elisa was too frank or disrespectful at least Moratín would think so, since his girl characters are the essence of propriety. But to a modern person, she seems to be showing merely foresight and good common sense. However she is still a victim of parental tyranny, even if she did express her feelings in such an outspoken way, and it was not her rebellion which saved her.

From the tyranny of the parents we pass to the obedience of the children. Due to the fact that parents believed they were omnipotent, the question of actual disobedience was unheard of. Doña Irene, the shrewd, peevish mother in El Sí de las Niñas believes that obedience should be a matter-of-course in every young girl:

el complacer a su madre, asistirle,  
 acompañarla y ser el consuelo de sus trabajos,  
 esa es la primera obligación de una  
 hija obediente.<sup>2</sup>

No obedient daughter should think of her own

---

1. Act II, Scene I.

2. Act II, Scene IV.

pleasure:

Es hija obediente, y no se apartará<sup>1</sup>  
jamás de lo que determine su madre.

And, of course, Francisca, being reared, first, by her mother and second, by the convent, thinks it her duty to obey:

Porque, en todo lo que me manda la obedeceré.<sup>2</sup>  
She would obey even if she knew that she would suffer for it later.

Don Diego tries to discover whether Francisca would like to return to the convent or not. She does not answer readily, which Diego explains as due to timidity:

Lo que es natural es que la chica  
esté llena de miedo, y no se atreva a  
decir una palabra que se oponga,<sup>3</sup>  
lo que su madre quiere que diga.

At another time Francisca testifies to her docility:  
Haré lo que mi madre me manda.<sup>4</sup>

Isabel, the entrapped victim of El Viejo y la Niña, explains her apparent infidelity to don Juan by the fact that she was taught to obey blindly:

- 
1. Act II, Scene IV.
  2. Act I, Scene IV.
  3. Act II, Scene V.
  4. Act III, Scene VIII.

¿No sabéis que nos enseñan  
 A obedecer ciegamente  
 Y a que el semblante desmienta  
 Lo que sufre el corazón?  
 Cuidadosamente observan  
 Nuestros pasos.....  
 No soy sola; no es esta  
 La primera vez que supo  
 La autoridad indiscreta  
 Oprimir la voluntad.<sup>1</sup>

Tía Monica brags to the "Baron" about her daughter's obedience:

Mientras la niña está pronta  
 A lo que su madre manda.<sup>2</sup>

The author implies, if he does not assert, in every case that the wisdom of the parents was, on this point, inferior to that of the children. The case usually ended in favor of the children, in order that the matter of blind obedience might be considered and proved a fault and not a virtue.

Don Fabian in Lo Que Puede un Empleo, has been influenced by his friend so that he believes his daughter should not marry a liberal. He thinks that girls do not wish to believe that their parents plan

---

1. Act III, Scene XIII.

2. El Barón, Act II, Scene VII.

for the best for them:

Las niñas no quieren creer que  
sus padres desean lo mejor para ellos  
y saben lo que les conviene.<sup>1</sup>

Although the children did obey, they sometimes realized that their future might be happier if they did as they themselves wish to do. Baltasar, the tyrant father in A Madrid Me Vuelvo, believes that Children should accept the advice of parents without question:

Los buenos hijos a un padre  
profundamente respetan  
no examinan sus preceptos  
y le obedecen a ciegas.<sup>2</sup>

Later when Carmen shows a rebellious nature, her father flies into a rage. In order to appease him, she relents and obeys:

Obedeceré a mi padre.<sup>3</sup>

In Bretón's play, Un Novio para la Niña, Concha, too, has the idea of duty to her mother:

Ya he dicho  
que a lo que mamá disponga  
me resigno. Sus consejos

- 
1. Act II, Scene V.
  2. Act II, Scene VI.
  3. Ibidem.

han sido siempre mi norma;  
<sup>1</sup>  
 su voluntad es la mia.

Concha expresses her opinion of the marriage which her mother wishes and thus angers her mother. In order to make things peaceful again, Concha submits to her mother's will:

Haga usted  
<sup>2</sup>  
 Lo que quisiere de mi.

Doña Carlotta in Martínez de la Rosa's Lo Que Puede un Empleo, says that she will obey her father in every way except in matters of the heart:

Mi padre mandará en mi persona,  
 en mi vida, más no en mi corazón;  
<sup>3</sup>  
 ese es siempre tuyo.

However she finds it almost an impossibility to tell her father that her heart is hers to give away.

In another play by the same author, La Boda y el Duelo, Luisa is the dutiful daughter:

¡No he dicho  
 Que estoy pronta y decidida  
<sup>4</sup>  
 A hacer cuanto usted me manda?

The Countess advises Luisa not to marry the

- 
1. Act I, Scene IV.
  2. Act II, Scene V.
  3. Act I, Scene I.
  4. Act I, Scene V.

man whom her mother has chosen. Luisa realizes the folly of it, but after all decides to obey:

Pero al fin ya estoy resuelta  
 a obedecer a mi madre  
 A sacrificar por ella  
 Mi libertad y mi vida  
 Sin que ni ella misma sepa  
 El valor del sacrificio  
 Que su cariño me cuesta.<sup>1</sup>

It seems a tragedy that a young girl should so subdue her own desires in order to obey another's will.

There were some characters who showed real intelligence in the matters of parental tyranny and obedience. These were introduced, however, in order to make the opposite seem more of an evil. Don Diego was astounded that parents should presume to issue commands in such matters:<sup>2</sup>

En estas materias tan delicadas, los  
 padres que tienen juicio no mandan.  
 Insinúan, preponen, aconsejan; eso sí,  
 todo eso sí. ¡Pues cuántas veces vemos  
 matrimonios infelices, uniones  
 monstruosas verificadas solamente

---

1. Act I, Scene III.

2. El Sí de las Niñas.

porque un padre tonto se metió a  
 mandar lo que no debiera?<sup>1</sup>

The Countess expresses the same idea that don Diego had; that advice rather than arbitrary authority is necessary to avert misfortune:

No tal: sé que necesitan  
 Del consejo de las onadres.  
 Que les preste luz y guía.  
 Pero ¿quien ha de aprobar  
 Que las madres se revistan  
 De autoridad, y dispongan<sup>2</sup>  
 A su antojo de sus hijos?

In A Madrid me Vuelvo don Baltasar and his brother, Bernardo, discuss the marriage of Carmen. Baltasar, her father, does not believe it necessary that Carmen should be in love, but that she should obey him:

Bernardo:

La chica le amaré.

Baltasar:

Pues no ha de amarle?

Eso se supone y luego...

basta que yo se lo mande.<sup>3</sup>

---

1. Act II, Scene V.

2. La Boda y el Duelo, Act I, Scene IV.

3. Act I, Scene VI.

Later Bernardo discovers from Carmen her feeling toward the marriage. He then says that he cannot approve of the use of tyranny as a method for arranging a marriage:

No puedo aprobar que un padre  
 por su capricho, ó tal vez  
 por el interes infame,  
 á sus hijos tiranice.  
 Tú eres la que ha de casarse,  
 y no mi hermano.<sup>1</sup>

The idea that the girl is the one to marry and not her father, is also expressed by the Countess in La Boda y el Duelo, when she questions the Marquesa:

Countess:

¿Quiere usted que le haga sólo

Una pregunta sencilla?

- - - - -

¿Se casa usted o su hija?

- - - - -

..... no es ella

La que ha de vivir unida

Con su esposo hasta la muerte?

¿La que ha de verle de día

Por la noche, a todas horas

En la desgracia, en la dicha

---

1. Act I, Scene VIII.

Con buen humor y con malo?<sup>1</sup>

In Gorostiza's play, Contigo Pan y Cebolla, don Pedro is the type of father who advises and counsels with his daughter.

Pero mi hija es la que se casa, yo no;  
ella es, pues, la que ha de jugar si  
usted.....<sup>2</sup>

Again he says:

unhuen padre no debe nunca  
violentar la inclinación de sus hijos.<sup>3</sup>

Inés (La Mojigata) has a kind and non-tyrannical father of whom she speaks:

No es capaz  
De empeñarse en que yo sea  
Infeliz.

Me quiere mucho  
Y tiene mucha prudencia.<sup>4</sup>

These oppressed characters usually had some one to act as protector. Many times it was an uncle, brother, or aunt. Only once did the father play the role of benefactor, in Lo Que Puede un Empleo. His

---

1. Act I, Scene IV.

2. Act I, Scene V.

3. Idem.

4. Act I, Scene VIII.

son is having difficulties in obtaining Carlotta, so he decides to intervene. This he does and everything ends happily. Don Teodoro is very fond of his father:

¡Ah! ¡Qué pocos hijos habría malos  
ni desgraciados, si fueran todos los  
padres tan prudentes!

¡Tengo tanta confianza en mi padre!<sup>1</sup>

In El Sí de las Niñas when don Diego is informed that it is his nephew with whom Francisca is in love, he relinquishes all claims to her and is in favor of their marriage.

Yo pude separarlos para siempre,  
y gozar tranquilamente de esta niña  
amable; pero mi conciencia no lo sufre...<sup>2</sup>

In Moratín's El Barón, Isabel's uncle, don Pedro, was her protector:

Ya sabes  
que siempre he sido en tu casa  
Tu amigo y tu protector.

- - - - -  
¡Que en esta ocasión soy yo  
quien ha de suplir la falta  
de tu buen padre, y hará  
que vivas afortunada

---

1. Act II, Scene IV.

2. Act I, Scene XIII.

1  
Y muy contenta?

Isabel, who is overjoyed to find some one to aid her against her mother's wishes, says:

pues tengo en vos  
un amigo que me ampara.<sup>2</sup>

In Un Novio Para la Niña the brother of Concha, don Diego, is the girl's protector. When he returns from his foreign travels, he finds his sister distressed by parental tyranny. He decides to help her by giving her a dowery. Then she can be more independent in her choice:

Con buen dote y buena cara  
No faltan a una muger  
Maridos donde escoger.  
Ven, que un hermano te ampara.  
Cese tu lloro y tu afan  
Que mientras marido adquieres  
Tú serás mi dama ¿quieres?  
Y yo seré tu galan.<sup>3</sup>

In Todo Es Farsa en Este Mundo by Bretón, doña Vicenta acts as the guardian of Pilar and wishes to direct her future. Pilar explains the situation to her aunt, who has just returned from a voyage:

- 
1. Act II, Scene V.
  2. Idem.
  3. Act II, Scene XVIII.



de su subsistencia. Yo  
 desde ahora le protejo,  
 y de nadie necesita.  
 En mí tendrá un padre tirano,  
 un bienhechor y un amigo,  
 y me sobra fundamento  
 para esperar que jamás  
 me arrepentiré de serlo.<sup>1</sup>

This parental tyranny and blind obedience developed a very serious complication, hypocrisy. The girls, rather than have an unharmonious situation in the home, would obey, or pretend to obey. They were usually in love secretly, but had to pretend complete obedience to their parents in matters of love and marriage. This led to various manners of deception; some were very complicated. Moratín followed Molière in his idea of hypocrisy. He believed that hypocrisy is a contemptible vice, but religious hypocrisy is the worst of all.<sup>2</sup>

Under the influence of Molière, Moratín based an entire play on hypocrisy, La Mojigata. Don Luis and don Martin, brothers, have opposite ideas in regard to education and freedom of girls. Doña Clara,

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1. Act V, Scene IV.

2. Brander Matthews; Moliere, His Life and Works,  
 New York, 1910, p. 152-162.

the daughter of don Martin, is a religious hypocrite. Doña Inés, her cousin, is irreproachable, in fact, she is too good to be a true characterization. The brothers are disputing about their daughters and don Luis ventures to point out to his brother the hypocrisy of Clara which Martin will not believe:

Cuando su padre le ve  
 Libros devotos hojea;  
 Cuando queda sola, entonces  
 Está la lectura diversa  
 Coplas alegres, historias  
 De amor, obrillas ligeras  
 1  
 Novelas entretenidas.

Luis censures Martin for being the cause of this feigned virtue which Martin refuses to believe is feigned:

La hiciste hipócrita y falsa  
 Y así que adquirió destreza  
 Para engañar a su padre,  
 Le engaño de tal manera,  
 Que sólo cuando más vicios  
 2  
 Tuvo, la creyó perfecta.

Inés does not care for don Claudio, her suitor, but Clara falls in love with the insipid youth.

---

1. Act I, Scene I.

2. Idem.

She conceals her love from Inés, saying:

No hay belleza  
 Sino en Dios; las criaturas<sup>1</sup>  
 Todas somos imperfectas.

She has pretended to be desirous of becoming a nun,  
 therefore she has to appear very religious and devout.

She tries to impress don Claudio of her goodness;

y sobre todo, Don Claudio  
 La virtud, recogimiento  
 y santo temor de Dios  
 Es lo principal.

- - - - -

Ni de los bienes que heredo  
 en Sevilla, ni pagada  
 De amorosos rendimientos  
 Blandos caricias que tanto  
 Pueden en mi débil sexo<sup>2</sup>  
 Un claustro fué mi eleccion.

She is really interested in the worldly life, but pre-  
 tends to Inés that she is doing wrong in not entering  
 the convent with her:

Pero no dudes que aquella  
 Vida penitente, humilde<sup>3</sup>  
 Es mas pura y mas perfecta.

---

1. Act II, Scene VIII.

2. Act II, Scene I.

3. Act I, Scene VIII.

Doña Clara and don Claudio meet secretly. When they are discovered, she pretends that it was Inés who had a clandestine meeting with don Claudio, but she escaped and that she happened upon them:

Estaba leyendo

En Kempis, y el escuchar

Este ruido, vino luego

A ver quien era.....<sup>1</sup>

When Clara has married don Claudio and has carried on her deception until the very last, her uncle warns her of the future:

Si engañaste

A tu padre, ¿qué esperabas

Sino vivir infeliz?<sup>2</sup>

Don Martin has been so humiliated before his brother that he avenges his own error on his daughter:

Yo sí me acuerdo,

Ni puedo olvidarlo.....¡Falsa,

Hipócrita, aborrecible

Mujer!<sup>3</sup>

Even the sweet and unworldly Francisca in El Sí de las Niñas has a love affair of which her mother knows nothing. Her mother says that Francisca has been

- 
1. Act II, Scene III.
  2. Act III, Scene XVI.
  3. Act III, Scene XVII.

reared "sin artificio ni embelecos de mundo"<sup>1</sup> Francisca is quite angry when her mother says she has had no experience in love:

¡Qué impaciencia tengo! ... Y dice mi madre que soy una simple, que sólo pienso en jugar y reír, y que no sé lo que es amor. Sí, diez y siete años y no cumplidos; pero ya sé lo que es querer bien, y la inquietud y las lágrimas que cuesta.<sup>2</sup>

Although she plans to meet Carlos and does love him, she pretends to her mother that she does not:

No, señora, créeme vd. la Paquita nunca se apartará de su madre ni la dará disgustos.<sup>3</sup>

Doña Luisa is the hypocrite in La Boda y el Duelo. She also has been forced into hypocrisy by her mother. Thus she expresses her own hatred of pretense:

y hasta esa idea  
De fingimiento y doblez  
A mio ojos me avergüenza

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1. Act I, Scene IV.
  2. Act II, Scene I.
  3. Act II, Scene V.

mañana

No soy mia, y á tí mesma  
 Te he de mentir y engañarte  
 Sólo Dios en su clemencia  
 Tendrá compasion de mí.<sup>1</sup>

Dofia Juana, her duenna, is surprised when she learns of the secret courtship of Luisa and Carlos. She realizes that one cannot believe all one hears about the timidity of young girls:

Dicen bien:  
 Que ya nacen enseñadas;  
 Y una muñeca de quince  
 Da á una vieja cruz y raya.<sup>2</sup>  
 ¡Mire usted la hipocritilla!

Luisa realizes that she would be doing wrong to marry don Juan when she loves don Carlos:

Amo a Carlos, y le pierdo  
 Amo a mi madre, y la engaño  
 Me quiere un hombre, le aprecio  
 Y también voy a mentirle,  
 Voy a decirle que es dueño  
 De un corazón ... que no es mio<sup>3</sup>  
 Y que está por otro ardiendo.

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1. Act I, Scene III.
  2. Act II, Scene III.
  3. Act II, Scene VIII.

In Bretón's play, A Madrid Me Vuelvo, Carmen and Felipe are lovers in secret. Carmen has promised to obey her father, but like other girls she has ideas of her own. Her father finds them together one day. He calls her a hypocrite because she has promised to marry one man and meets another in secret:

Hipocritilla, despues  
 que diste el consentimiento  
 á la boda proyectada,  
 ¿cómo es que un galán te encuentro  
 escondido en ese cuarto?<sup>1</sup>

Don Fabian, in Lo Que Puede un Empleo, has caused his daughter to be a hypocrite also:

No hay que poner la cabeza de novicia;  
 ni hacerte la mojigata; ¿te parece que no  
 conozco lo enamorado que estás de Teodoro?<sup>2</sup>

Carlotta defends herself thus:

si mi manda que finga indiferencia,  
 cuando estoy mas enamorada, me  
 precisa a ser hipócrita y embustera.<sup>3</sup>

To be a hypocrite provided her the only way out of her difficulty.

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1. Act II, Scene IV.
  2. Act II, Scene IX.
  3. Act II, Scene IV.

## CHAPTER II

## SIMILARITIES IN SITUATION AND CHARACTER.

## 1. Situation.

There are in these plays plots which might easily have been plagiarized, since they are so similar. However, if they are studied closely, it can be noted that each dramatist has injected into his plays his own personality and some characteristics of his period. Nevertheless in all of them we find a triangle represented, either in husband, wife and lover, or lover, girl and intended husband, or girl, mother and lover. In many we find two of the triangles at work. Love, whether accepted or rejected, is always a factor.

In La Comedia Nueva don Hermógenes pretends to be in love with Mariquita. In her promised wealth Hermógenes sees a solace for his worries. He soon disappears, when her source of income proves a failure.

A similar situation occurs in Bretón's play Todo es Farsa en Este Mundo. Don Evaristo is the fortune hunter. Like don Hermógenes, he soon loses interest in Pilar when he is told that she has no money.

Moratin in El Sí de las Niñas presents the absurd idea of parents owning their daughters. Bretón used this point as a basis for many of his plays; Un Novio Para la Niña, A Madrid Me Vuelvo, Todo es Farsa

en Este Mundo and others. Martínez de la Rosa also ridiculed this thought in Lo Que Puede un Empleo. Although this idea is not treated in the same manner nor is the outcome identical, the underlying principle is the same.

Moratin's El Viejo y la Niña and Martínez de la Rosa's Los Celos Infundados are both based on inequality of marriage in regard to age and the jealousy of the husband as a result.

Los Dos Sobrinos by Bretón and La Mojigata by Moratin deal with hypocrites and their subsequent disaster. Joaquin and Clara are the hypocrites while Cándido and Inés are the irreproachable characters. The latter persons are rewarded for their virtue by receiving an inheritance. However because of their kindness of heart, they promise to protect and aid financially, the other two, who are less fortunate because of their natures.

A Madrid Me Vuelvo by Bretón satirizes local social customs and deals, also, with the idea of parental tyranny. Don Diego in Moratin's El Sí de las Niñas and don Bernardo in A Madrid Me Vuelvo are the uncles of the heroines. They believe that the girls should be permitted to follow their own inclinations and should be free from the rigid discipline of their parents. In both of these plays the virtue of Francisca (El Sí de las Niñas) and Carmen (A Madrid Me

Vuelvo) is rewarded since each marries the man she loves. Carmen is quite Moratinian in her docility and reminds us of Francisca in the matter of obedience to parental authority.

Each play contains an intrigue which leads to unraveling the plot. Although the minor details of the intrigue are not the same, the idea is comparable. The intrigue in the plays of Moratín is slight.

In El Viejo y la Niña Isabel, the heroine, is tricked into her marriage with don Roque. The guardian of Isabel wishes to gain wealth for himself and arranges the marriage. He knows that Isabel is in love with Juan, who has accompanied his uncle to Madrid. The guardian gives to Isabel the forged letters which tell of Juan's marriage in Madrid at the command of his uncle.<sup>1</sup> Isabel then marries don Roque. Also in Martínez de la Rosa's play Lo Que Puede un Empleo a letter is used as a basis for intrigue. Don Luis, father of don Teodoro, comes to the rescue of his son who wishes to marry Carlotta. Because of Teodoro's liberalist views, don Fabian, Carlotta's father, refuses to give his consent. Don Melitón, who has been the source of evil influence on don Fabian, receives a letter in which he is offered a government position.<sup>2</sup>

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1. Act I, Scene XI.

2. Act II, Scene VIII.

In order to accept, he will have to become a liberalist. This he does without demur or hesitation. Then it is disclosed that the letter was a false one and thus don Melitón is exposed as a hypocrite.<sup>1</sup>

This idea of false employment is used by Bretón in Todo es Farsa en Este Mundo. Don Evaristo, suitor to Pilar, pretends to be in a political ring which sponsors appointments of government officials. He asserts that don Rufo, Pilar's father, will be appointed "Jefe de Sección" soon. Don Rufo makes plans for the future and insists that Pilar marry Evaristo. It is soon discovered that the appointment was a lie on the part of don Evaristo.<sup>2</sup>

Another intrigue in the same play is planned by doña Vicenta, sister of don Rufo. She wishes to convince her brother that Evaristo is a hypocrite and therefore not the right man for the husband of Pilar. She hides don Rufo in a cabinet and by her artful devices, succeeds in getting a proposal for marriage from don Evaristo. When she asks him how he will explain his fickleness to don Rufo, he says that he has never seen such a ridiculous animal anywhere. This is all that don Rufo needs to convince him of don Evaristo's duplicity.<sup>3</sup>

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1. Act III, Scene IV.

2. Act III, Scene I.

3. Act III, Scene II.

In Los Celos Infundados a clever plan was used by doña Francisca's brother, don Eugenio, and her cousin, don Carlos, in order to cure her husband don Anselmo, of his jealous nature. Since the husband has never seen either one, they change identity. Carlos becomes the brother and Eugenio pretends to be a friend who has had many love affairs.<sup>1</sup> The "friend" makes love to Francisca while her husband is in hiding in the fireplace and overhears it all. He is very angry and so, to appease him, they disclose the plot to him.<sup>2</sup> He reforms and the intrigue proves a success.

In Contigo Pan y Cebolla, the heroine, whose head has been turned by much reading of romantic novels, refuses to marry her lover, because he is wealthy and highly acceptable to her father. The objection is removed by means of a conspiracy<sup>3</sup> between lover and father in which the former pretends to have lost all his money and the latter feigns sternly to forbid the marriage.

In two plays El Barón and La Boda y el Duelo the complications of the plot are solved by an identical trick. The aged suitor and the false baron are challenged to duels by the sweethearts of the heroines.

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1. Act I, Scene I.
  2. Act II, Scene XIX.
  3. Act II, Scene II.

Both refuse and make it possible for a happy marriage to take place.

## 2. Characters.

There are many interesting types of characters portrayed in these plays. One of the most significant types is the girl, who is shown in her various moods. She has, in general, the idea of honor which was inculcated in her generation. Although Elisa in El Pelo de la Dchesa does not care to marry don Frutos, she says she will do so, since she has given her word.<sup>1</sup> Luisa in La Boda y el Duelo, because she has promised to marry don Juan, will, as she says, overcome her own feelings, like an honorable woman and marry a man whom she does not love.<sup>2</sup> Whether it is more honorable for a woman to marry a man whom she does not love because she has promised to do so, or to break her promise because she does not love him is a question that is at least debatable. The trend of the plays here studied is decidedly in favor of the former conclusion.

The girls were taught to find enjoyment in the simple pleasures, e.g. doña Francisca in El Sí de las Niñas, who has been taught to embroider, to sew, to read religious books and to hear mass.<sup>3</sup> She appar-

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1. Act I, Scene I.

2. Act II, Scene VII.

3. Act I, Scene I.

ently enjoys her simple avocations. Carmen, in Bretón's play, A Madrid Me Vuelvo, says that she is not interested in parties and theatres, but prefers to remain at home and to read and to go very early to hear mass.<sup>1</sup> Doña Clara, the hypocrite, in La Mojigata, pretends that she finds pleasure in the reading of devout and saintly books. Her cousin, Inés, is interested in her housewifely duties which Moratín and Bretón consider as the most suitable occupations for women. However, Inés, in La Madre en Casa y la Niña en la Máscara is dissatisfied with her accomplishments. She wished to follow the example of her mother and to attend the theatre and masked balls rather than remain at home with her sewing or reading.

Only one of Moratín's women characters shows any spirit of revolt against parental tyranny. Doña Clara, in La Mojigata, who has been completely dominated by her father, declares that the time has come for her to break the chains which bind her to her father's will, and escape from oppression. She secretly elopes with don Claudio and thus frees herself from her father.<sup>2</sup> Bretón's girls are more outspoken than Moratín's. Carmen, in A Madrid Me Vuelvo, aided by her uncle, Bernardo, rebels against her father. She

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1. Act I, Scene VIII.

2. Act I, Scene VII.

says she does not exactly oppose him, but she believes it advisable to postpone the marriage, since she is so young. Her father refuses that argument, and begins to praise the lover and says that he knows Esteban loves her. She remarks that she has had no proof of his love and that his expressions are too homely to be called the language of love and that his manner of making love is very crude. In this latter respect Baltasar says that she has had so little experience that she is not capable of judging. He becomes very angry and half threatens her with violence. This brings Carmen back to her obedient self and she promises to obey at whatever cost.<sup>1</sup> Although Carmen is not successful in her rebellion, she is somewhat in advance of Moratín's Francisca, who showed only a docile spirit.

Concha in Un Novio Para la Niña goes farther than Carmen in her revolt against her mother. She is very outspoken concerning her dislike for don Donato. She tells her mother that she should not marry the other lover, Pulgencio, because he has traveled extensively and she has not. She presents other sound arguments and then asks her mother, "Is it possible that such a man can be happy with me?"<sup>2</sup> She realizes that if she should marry don Donato, who has money, that she

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1. Act I, Scene VI.

2. Act II, Scene V.

would be reminded continuously of her former poverty. However her mother uses the weapon of self-pity and Concha relents. Gorostiza portrays the girl in his play, Contigo Pan y Cebolla, as one who is unhampered by parental authority and in order to be romantic, she wishes that her father would oppose her marriage with a wealthy man. He realizes the situation and suddenly becomes poor <sup>1</sup>. Then her worries are over and she marries him. However Matilde realizes that love in an attic is not as interesting as she planned and she is very glad when she discovers that her husband's poverty is not genuine <sup>2</sup>.

Martínez de la Rosa's Carlotta in Lo Que Puede un Empleo tells her father very frankly that she loves Teodoro even in the face of the former's opposition <sup>3</sup>. Nevertheless, she, too, needs help from another source in order to overcome the difficulty.

Another interesting character is the mother. The general type pictured is the scheming, fortune-hunting, tyrannical mother. She is not companionable, nor does she show genuine love for her daughter. Selfishness is her main characteristic. Doña Liboria in Un Novio Para la Niña is an example of this type. She

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1. Act II, Scene II.
  2. Act IV, Scene XI.
  3. Act II, Scene V.

has attempted to choose a husband for Concha, her daughter. She pretends to care greatly for her and to have only Concha's interests at heart. Liboria tells her that it is for her welfare alone that she keeps a boarding house and places herself liable to insults from the guests.<sup>1</sup> It is evident, however, that Liboria has her own interests in mind and wishes to marry Concha to a wealthy man.

The Marquesa in El Pelo de la Dehesa also pretends to be a kind and loving mother. She tells Elisa that she has no other desire in life than Elisa's future welfare and happiness. If this were true, she would never have urged the marriage with don Frutos, who is not of their social status. She later makes the statement that the marriage is not pleasing to her,<sup>2</sup> but that her social position requires money.

Doña Irene in El Sí de las Niñas is very anxious to marry her daughter to a wealthy man. She pretends to Francisca that she loves her and thinks only of her happiness. Whether this is so or not, doña Francisca believes it, and hesitates in her actions, for fear that she will do something which will displease her mother, who loves her greatly.<sup>3</sup> However doña

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1. Act II, Scene V.

2. Act I, Scene III.

3. Act II, Scene VII.

Irene believes in the obedience of children and asserts her authority over Francisca in a fashion very similar to doña Liboria in Un Novio Pare la Niña.

Tía Mónica in El Barón is very ambitious for her daughter; that is, she wishes that she should marry into the aristocracy. Don Pedro, her brother, does not approve of the marriage and Tía Mónica tells him that he cannot be expected to look at the marriage as she does, as she is Isabel's mother and has her happiness in mind.<sup>1</sup> Her brother tells her that it is not mother-love which directs her actions, but her love for riches. Her love for Isabel is not sincere, because as soon as the imposter is discovered, she is willing to forget her interest in the nobility and look for real happiness for Isabel.

Doña Leoncia in La Niña en Casa y la Madre en la Máscara presents a different, though interesting type of mother. She seeks pleasure for herself rather than care for her daughter, Inés. Instead of trying to plan the future of her daughter as the other above-mentioned mothers have done, she cares only for herself. The daughter is the one who stays at home and sews or reads in seclusion, while Leoncia seeks for pleasure at dances and theatres until sun-rise.

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1. Act II, Scene VI.

Another type of character who plays an important rôle is the servant. This person is not recent in his appearance on the stage, for he was present in the Greek drama, e.g. Medea, the heroine of Euripides' drama, Medea, is attended by a character who has no other title than Nurse. The latter advises Medea in many respects and is faithful to her. In the Celestina, a Spanish tragi-comedy of the last decade of the 15th century, there are present two companion-servants of Calisto, the hero. They are not the loyal type of servant, but are, nevertheless, in the conspiracy to seduce Melibea, the heroine. Lope de Vega<sup>1</sup> further develops the use of the servant as a confidante and companion. He was present as an important aide to the hero and the heroine was furnished with an attendant in whom she might confide. Shakespeare's Portia in The Merchant of Venice has an attendant, Nerissa, who is described as the "waiting maid to Portia". However she is more than that title implies, for she is Portia's companion and gives her shrewd and sound advice. Her position is somewhat higher than the average servant, for she marries a man who is quite prominent in society. Adam, in Shakespeare's comedy, As You Like It is the loyal and devoted type of servant, who has spent his life of almost eighty years in faithful ser-

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1. A noted Spanish dramatist of the 17th century.

vice in the family of his young master, Orlando. He sacrificed all his wealth in order to protect his master.

In these plays by Moratín, Martínez de la Rosa, Bretón and Gorostiza, the servant is not unlike those mentioned. However, it is not uncommon for the servant to be scheming and shrewd in order to advance his own interests, e.g. Perico and Juana in Martínez de la Rosa's La Niña en Casa y la Madre en la Máscara. They are to be benefited by the marriage of Inés and Teodoro, if they can persuade Inés that the elopement is quite proper. Juana, the companion of Inés, is a rather dangerous person. Her influence is not for good. She leads Inés astray with her remarks against the former's pleasure-loving mother. Inés confides in her that she loves Teodoro, and Juana sets about immediately to plan the elopement. Don Pedro, Inés' uncle, was right when he said that it was unfortunate enough for Inés to have such a fickle mother, but more so, since she was left with an irresponsible servant girl.<sup>1</sup>

In Los Celos Infundados Juan, the servant, is faithful to his master, Anselmo, but he proves to be quite a nuisance to Isabel, the wife. He is the self-appointed spy who watches every move Isabel makes and hurriedly reports her actions to her husband.<sup>2</sup>

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1. Act III, Scene VI.

2. Act I, Scene I.

If he sees nothing worthy of telling, he invents tales which are alarming to don Anselmo. This tale-bearing causes unhappiness to all. He is very happy when the occasion arises in which he does have a story to tell his master. He overhears a suspicious conversation between Eugenio, the "friend"-brother, and Francisca, in which the plot to deceive Anselmo is disclosed. Juan tells Anselmo what he has heard, and this leads to the discovery of the conspiracy and an explanation of other false stories. Don Anselmo sees his folly in trusting a servant and discharges Juan from his services.

Muñoz, the faithful servant in El Viejo y la Niña, is not the kind which enjoys spying and tale-bearing. He is outspoken and trustworthy. He has been in the service of don Roque for such a long time that the latter goes to him for advice in regard to his matrimonial affairs. Muñoz is not always so devoted to his master since he likes Isabel and feels sorry for her. He refuses to comply with don Roque's wishes and spy on Isabel, since, as he says, he does not wish to carry tales between husband and wife.<sup>1</sup> The ordinary servant would hesitate to be as outspoken as Muñoz is in Act I, Scene I with respect to his master's unfortunate marriage of which he did not approve.

Baltasar, in A Madrid Me Vuelvo, speaks of servants who, like Muñoz in El Viejo y la Niña, have

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1. Act II, Scene I.

been in one man's employ for some time:

Estos criados antiguos  
<sup>1</sup>  
 se toman mil libertades.

Matilde, in Gorostiza's Contigo Pan y Cebolla, has the same feeling toward Bruno as Baltasar has toward Inés:

¡Estos criados antiguos, que nos han visto  
<sup>2</sup>  
 nacer, se toman siempre unas libertades!

In El Pelo de la Dehesa Juana is the duenna of doña Elisa. She is merely the person in whom Elisa confides her love affairs and plays no other part than that of confidante.

Moratin's Francisca in El Sí de las Niñas has a companion, Rita. She had been with her in the convent, therefore she know of the secret love affair of Carlos and Francisca. Many a time Francisca would have doubted the devotion of Carlos, if it had not been for Rita who reassured her that Carlos was sincere. One would think that Rita is experienced in the ways of the world when she delivers her discourse on man to Francisca.<sup>3</sup> Rita tells her that Carlos is not one of those rogues who are not sincere in their love making. Thus Rita is the means by which Francisca is comforted and she plays her rôle as companion and confidante in

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1. Act I, Scene IV.

2. Act I, Scene III.

3. Act I, Scene IX.

an admirable manner. When Carlos and Francisca wish to meet secretly, Rita says that she will pretend to be interested in hearing again of doña Irene's husbands and bishop who died on the sea, in order to keep Irene's attention from the absence of Francisca.<sup>1</sup> Rita, even in that deception, is a likeable character because of her devotion to Francisco whom she loves.

Fermina, a very minor character in El Barón acts her part as the spy when Isabel and Leandro meet secretly. Fermina's duty is to watch for the departure of Tía Mónica from her room.<sup>2</sup> If she comes out or calls, Fermina is to advise Isabel in order that Leandro may depart unseen.

One of the most ridiculous characters in these plays is the braggart or social hypocrite. The character is usually one who brags about himself, his wealth, his royal connections. However all these attributes are false.

Moratin's El Barón has such a character in the "baron". He is an imposter, who travels from place to place and makes his living by being a parasite. He chose Tía Mónica because of her wealth and her eligible daughter. He pretends to be very wealthy

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1. Act I, Scene IX.

2. Act I, Scene XII.

and has a beautiful palace in Madrid furnished with imported furniture. His garden has a wonderful fountain of marble and orange trees from Peru.<sup>1</sup> He shows Tin Mónica letters which he receives from his illustrious relatives and friends in France and since they are written in French, the "barón" has to translate them for her.<sup>2</sup> He tells her that he can go to England where the king will give him money and lands, but he does not wish to leave Spain.<sup>3</sup>

Fulgencio is a similar ridiculous character in Un Novio Pare la Niña. He continuously brags about his many invitations to dine with the nobility. This, he thinks, will impress doña Liboria since she is somewhat of a social climber as well as a fortune hunter. He admits that his income is small, but when his aunt, who has named him as her heir, dies, he will be wealthy. Even the doña Eulogia de Villalpando y Mengibar, Countess of Nava-honda (a fictitious person, no doubt) has proposed to him that he marry her youngest daughter.<sup>4</sup> Don Donato in the same play brags only about his money, which, he feels, is the only necessary attribute for a marriageable man. He does say that if

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1. Act I, Scene V.
  2. Act I, Scene IV.
  3. Idem.
  4. Act I, Scene IV.

Cencha will marry him, they will spend the summer at his summer home in Pamplona and the autumn in some equally remote place.<sup>1</sup> He is not such a hypocrite, so that one may believe in him more or less, but he does brag about his money. His pass-words are, "I have money."<sup>2</sup>

In A Madrid Me Vuelo don Esteban has a very exalted opinion of himself and desires that others think in a like manner. He brags about his rich sweethearts and of his illustrious background and lineage.<sup>2</sup> He boasts of his excellent education and the many novels he has read. He and his mother are the only persons who consider him to be so great. His mother refuses to permit him to marry Carmen, because she is not of the same social class.

Joaquin in Los Dos Sobrinos speaks of himself in glowing terms and tries to impress others with his importance in the world. He believes that because he is such a renowned man that his marriage with his cousin is being arranged.<sup>3</sup>

Evaristo in Todo es Farsa en Este Mundo tries to convince doña Vicenta that he is very influential in the government; that he has more than one hundred

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1. Act I, Scene IV.
  2. Act I, Scene III.
  3. Act II, Scene XIII.

business negotiations under his jurisdiction and that since he comes from one of the principal families, everyone should feel honored to know him.<sup>1</sup> He is the proverbial fortune-hunter with only a false background and wealth.

Don Hermógenes in La Comedia Nueva is the intellectual braggart. There is no subject in the curriculum which he has not studied and cannot teach; science, Latin, prosody and mathematics.<sup>2</sup> He is able to quote several pages from the dictionary. He is ridiculous in his use of enormous words with the wrong meaning; in his quotations from Latin scholars and his use of Latin words and phrases in his conversation with untutored persons.

Don Rufo in Todo es Farsa en Este Mundo is a hypocrite, but not in the same sense as those mentioned above. He is particularly interested in bettering his own social conditions no matter who is the victim. He attempts an unfortunate marriage for his daughter, but when that fails, he is delighted to receive notice that his cousin, whose heir he supposes himself to be, and whom he supposes is a bachelor, has died on the battle field.<sup>3</sup> He cannot praise his saf-

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1. Act I, Scene I.

2. Act II, Scene I.

3. Act III, Scene VII.

efficiently, and even plans to erect a worthy monument to his virtuous memory. As he reads further in the letter, he discovers that his cousin had been married and left a widow with six children. Therefore since he will not receive the fortune, he begins a tirade of curses against the dead relative.

The father, although not present in all of the plays, has a part comparable to that of the mother. He, too, in most cases is the fortune hunter, who plans for the financial future of his daughter. Baltasar in A Madrid Me Vuelvo is extremely tyrannical and exacting with Carmen. He resents his brother's interference in the matter and fears that Carmen will think that her father does not love her:

¿Presumes que haya en la tierra quien te ama  
 como tu padre?<sup>1</sup>

Although he does love Carmen, he is harsh and selfish with her.

Don Fabian, in Lo Que Fue de un Empleo, loves Carlotta, but his mind has been filled with ideas against the liberalists. Therefore since her sweetheart is a liberalist, Fabian opposes the match. Fabian says that he loves her and has <sup>worked</sup> all his

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1. Act I, Scene I.

life to make her happy.<sup>1</sup> This one can readily believe, because as soon as his influence, don Melitón, is removed, he sees the folly of his views against Carlos and consents to the marriage.

Don Rufo, in Todo es Farsa en Este Mundo is so very selfish and obstinate, that Pilar's happiness is a secondary matter to him. He is more like doña Liboria and doña Irene in his parental tyranny.

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1. Act II, Scene V.

## CHAPTER III

## SIMILARITIES AND CONTRASTS IN TECHNIQUE.

Moratin, due to his admiration for Molière and the French classicists wrote his plays according to the classic rules. His definition of the comedy shows his ideas on this matter:

Imitación en diálogo (escrito en prosa o verso) de un suceso ocurrido en un lugar y en pocas horas entre personas particulares, por medio del cual, y de la oportuna expresión de afectos y caracteres, resultan puestas en ridículo los vicios y errores comunes en la sociedad, y recomendadas por consiguiente la verdad y la virtud.<sup>1</sup>

Moratin not only believed in the classic unities, but also regarded them meticulously in his plays. This close adherence to these rules probably warped, to some extent his literary genius.

In all of his plays he sets forth an introductory sentence or two concerning the time, place and action, for example in introducing El Viejo y la Niña, "the action is in Cadiz, in a drawing-room of the home of don Roque. The action begins in the morn-

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1. F. Ruiz Morcuende in Clásicos Castellanos, vol. 58, Madrid, 1924, Prólogo, p. 49.

ing and concludes before noon." Again in the introduction to La Mojigata, "the scene is in Toledo, in the drawing-room of the house of don Luis. The action begins at ten o'clock in the morning and ends at five o'clock in the afternoon."

The dramatists of the so-called Moratinian school, with occasional exceptions,<sup>1</sup> followed Moratín's lead in observing the unities. They did not think it necessary, however, to proclaim the fact on the title-page. Martínez de la Rosa explains that the scene of his play Lo Que Puede un Empleo is set in a drawing-room of an inn of Alicante, but makes no statement in regard to time. However, no more than twenty-four hours actually elapse. In his other three comedies, La Boda y el Duelo, Los Celos Infundados and La Niña en Casa y la Madre en la Máscara, he observes the unities. In this respect he adheres closely to the Moratinian code for writing plays.

Bretón also follows Moratín in this respect. He makes merely the customary statement in regard to the place where the scene is laid.

Gorostiza is the follower of Moratín who shows an advancement toward the modern trend toward the disregard of the unities. In Contigo Pan y Cebolla he deviates from the unity of place. In the first

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1. E.g. Gorostiza in Contigo Pan y Cebolla.

three acts the action occurs in Madrid in the house of don Pedro. The scene of the fourth act is represented in an attic room, which is the home of Matilde and Eduardo. However in his earlier Moratinian comedy, Indulgencia Para Todos he observes the rules of the three unities.

Moratín wrote three of his five original plays in verse; El Viejo y la Niña, El Barón and La Mojigata. In this manner he did not observe, if he indeed held it, that prose was the best medium for comedy and verse for tragedy.<sup>1</sup> However, his masterpiece, El Sí de las Niñas, is written in prose. In the former, he used the romance<sup>2</sup> meter, and changed the assonance in every act. This kind of verse form does not lend itself well to rapid dialogue, so the speeches are quite long and monotonous. Martínez de la Rosa<sup>3</sup> uses the same method of versification, the romance. Bretón does not follow Moratín so closely. He often uses the romance meter, but changes the me-

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1. See Menéndez y Pelayo, Historia de las Ideas Estéticas en España, Madrid, 1904, vol. Vi, p. 130.
  2. The romance is an eight syllable verse with assonance in alternate lines.
  3. It is to be understood that we are considering only the comedies of manners. In his romantic plays he uses other verse forms.

ter at will to suit the character he is portraying. This is less true of the earlier plays, but changes appear even in them. In Un Novio Para la Niña, Act I, Scene I, he uses the redondilla<sup>1</sup>. In Scene III he changes to the romance with assonance in o-a. In Act III, Scene I Bretón uses the romancillo<sup>2</sup> combined with the redondilla.

In the entire play of El Polo de la Dehosa the versification consists of romances with some redondillas. Los Dos Sobrinos presents a different verse form in the sonnet. One of the characters composes a love poem which is written in sonnet form.<sup>3</sup> Otherwise the verse form is the romance. In A Madrid Me Vuelvo<sup>4</sup> he introduces the romance heroico. However

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1. The redondilla is a strophe of four eight syllable verses which rhyme: abba.
  2. A romancillo is a form of the romance composed of less than the regular eight syllables e.g.

Piedad! Ya la imploro,

que ya el corazon

al peso sucumbe

de tanto dolor.

Bretón ubi supra.

3. Act I, Scene VII.
4. The romances which are hendesyllabic are called romances heroicos.

this occurs in one scene of one act and the remainder of the play is written in romance. Todo es Farsa en Este Mundo shows somewhat greater variety in rhyme. The first act shows a combination of redondilla and romance. The second act begins with the romance, with assonance in o, but changes to a verse of eight syllables with broken lines of five syllables,<sup>1</sup> e.g.:

Deja ilusiones ridículas  
 con Belcebú.  
 ¿Quién cree eso sino en páparo  
 cual lo eres tú?

In Act III, Scene XII Bretón introduces the romance heroico with assonance in o-o.

The romance meter when used by Bretón has more flexibility than when Moratín writes it. The latter's speeches are long which gives very little opportunity for witty dialogue. Bretón breaks up the romance by using the redondilla and other verse forms, with the result that his dialogue is much more rapid and interesting to read.

Gorostiza uses the romance, but combines it in such a way that the meter is forgotten in the dialogue. Some of the persons speak only one word followed by another character who speaks only one.<sup>2</sup>

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1. This verse form may be called verso quebrado and is found in Act II, Scenes II, III.

2. See for example Indulgencia para Todos, Act II, Scene III.

In that manner the dialogue is even more rapid than we noted in Bretón and the monotonous tone of the romance meter as used by Moratín is entirely forgotten. In Act I, Scene VI of Indulgencia para Todos is found a sonnet.

In regard to good taste, simplicity, careful and correct form and accurate portrayal of customs, Moratín is a master. His followers were never able to attain the height which he reached in these respects. His main idea was to point a moral while his followers were more concerned with entertainment. Moratín's language has firmness, although at times that evenness of rhythm becomes tiresome to the reader. His dialogues contain no lively disputes, no rapid exchange of ideas and very little humor. The action in his plays is very correct and so little emotion is portrayed that his plays contain no intense climaxes. El Sísde las Niñas is his only play which shows any spirited animation, due to the more involved plot.

His characters are well drawn without caricature. Clara is not as deceptive or as wild as she might have been, nor does don Roque carry his spying to excess. All their actions are within the bounds of moderation.

It is believed that his strict observance of the French classic rules has limited the action and

movement of his plays. Moratín has been called the Spanish Boileau because of the coldness with which he presents his characters and the manner in which they think and act.<sup>1</sup>

Martínez de la Rosa, although he never attained Moratín's level of power of observation of prevailing customs, character portrayal or purity of style, is entitled to first rank among the followers of Moratín. The plots of his comedies, like those of Moratín, are simple. They lack intricate plans and well developed action. His plays are cold and lack emotion and sentiment, nevertheless they are correct and unhampered by romantic ideas. His characters are prudent and calculating. The only good character in Lo Que Puede un Empleo is the shrewd father.

Three of his plays are thesis plays.<sup>2</sup> The fourth, La Boda y el Duelo is a result of Martínez de la Rosa's decision to follow Moratín:

Concebí, pues, esperanza de que pudiese  
agradar una comedia de la escuela de Moratín.<sup>3</sup>

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1. Cejador y Franca J., Historia de la Lengua y Literatura Castellana, vol. VI, Madrid, 1917, p. 203.
  2. Lo Que Puede un Empleo, La Niña en Casa y la Madre en la Mascara and Los Celos Infundados.
  3. Martínez de la Rosa in Obras Dramáticas, Madrid, 1861, vol III, Advertencia to La Boda y el Duelo, p. 130.

Bretón was a great admirer of Moratín. Thus he wrote his first plays more or less under his influence. From him, he took a lesson in cultivating correct language and style.<sup>1</sup> Bretón did not labor over his characters as much as Moratín, but they have more life, more spontaneity and more naturalness.

The plots of his plays are more involved and have more lively and natural dialogue. He was not unduly hampered by his moral lesson, but does use ridicule in satirizing customs which to him appear absurd. He made of his comedies wholesome entertainment and brought Spanish life and language to the foreground.

Good, wholesome and clever humor is one of Bretón's most noticeable characteristics. In this respect he differs from Moratín who lacked that trait. He introduces humorous situations and dialogues. Nearly every word don Frutos speaks is tinged with humor.<sup>1</sup> He finds himself in all kinds of ridiculous situations,<sup>2</sup> which naturally afford humor for the reader. Joaquín<sup>3</sup> is especially amusing, as is Abundio, the person who is constantly composing verses.

Bretón's criticism of society is always constructive and thoughtful.

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1. El Pelo de la Dehesa.
  2. Los Dos Sobrinos.
  3. A Madrid Me Vuelvo.

Corostiza is not bound by the classic rules, therefore he introduces more clever plots in his plays. He was more interested in developing an interesting plot than in portraying character. Thus his plays are lively, spontaneous and show more enthusiasm while his characters are often exaggerated to the point of caricature.<sup>1</sup> In his play in verse, Indulgencia Para Todos, he points out the moral, that one should be tolerant of the weaknesses of others. In Contigo Pan y Cebolla he satirizes the foolish romantic type of girl. His plays show a more modern spirit than those of Moratín.

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1. e.g. Matilde in Contigo Pan Y Cebolla and Severo in Ingulgenia Para Todos.

## CHAPTER IV

## CONCLUSION

Moratín influenced his followers more with respect to subject matter than form. His plays are all, to a certain extent, plays of propaganda. Martínez de la Rosa presented two plays which contain theses, La Boda y el Duelo and Los Celos Infundados. Moratín has written one satire, La Comedia Nueva; Martínez de la Rosa has two satires: La Niña en Casa y la Madre en la Máscara and Lo Que Puede un Empleo. Of the plays of Bretón's which were investigated two were propaganda plays: Un Novio Para la Niña and A Madrid Me Vuelvo, and two were satires: Los Dos Sobrinos and Todo es Farsa en Este Mundo. The other, El Pelo de la Dehesa is a combination of satire on customs and the thesis of parental tyranny.

Gorostiza's play Indulgencia Para Todos is a thesis play. His other, Contigo Pan y Cebolla is a satire which ridicules the romantic type of girl.

In regard to plot there are important resemblances between El Barón and Un Novio Para la Niña; between A Madrid Me Vuelvo and El Sí de las Niñas and between La Comedia Nueva and Todo es Farsa en Este Mundo. Los Dos Sobrinos also follows the general outline of La Mojigata. El Viejo y la Niña and Los Celos Infundados have similar plots, but



lieve in freedom from parental tyranny. They all develop some kind of intrigue by means of which the villain is exposed and put to flight. Don Diego<sup>1</sup> stands apart from this group as the one who is both lover and aid against the parent. But his kind heart and advanced views cause him to relinquish Francisca to his nephew. Doña Liboria,<sup>2</sup> doña Irene,<sup>3</sup> the Marquesa,<sup>4</sup> and Tía Mónica,<sup>5</sup> are the avaricious type of mother. Baltasar,<sup>6</sup> don Fabian,<sup>7</sup> and don Martín<sup>8</sup> are the tyrannical fathers. Don Pedro,<sup>9</sup> and don Luis,<sup>10</sup> are the unusual fathers in these plays who are lenient and kind to their daughters.

Bretón does not follow Moratín with any exactness in his characterization of girls. Carmón in A Madrid Me Vuelvo, although she is to some extent like Francisca (El Sí de las Niñas) occasionally shows

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1. El Sí de las Niñas.
  2. Un Novio Para la Niña.
  3. El Sí de las Niñas.
  4. El Pelo de la Dehesa.
  5. El Barón.
  6. A Madrid Me Vuelvo.
  7. Lo Que Puede un Empleo.
  8. La Mojigata.
  9. Contigo Pan y Cebolla.
  10. La Mojigata.

her own tendency to rebel. She protests against her father's wishes, but soon yields before his uncontrollable wrath. Concha, in Un Novio Para la Niña shows more spirit than any of the others. She speaks her mind freely and has some splendid ideas and carefully thought-out arguments against the advisability of either of the matches suggested by her mother.

Inés in La Mojigata is almost too good to be a true characterization. She always does just the correct thing; busies herself with the proper duties for girls and is in no sense a hypocrite. In this respect she is similar to the lover, don Severo, in Gorostiza's play, Indulgencia Para Todos.

In the matter of versification Moratín adhered very rigidly to the romance meter. Martínez de la Rosa followed him meticulously in this respect, in his comedies of manners. Gorostiza shows a slight advance over Moratín by introducing a few different verse forms. Bretón is the only one of the followers to introduce a variety of meters. This he does carefully, smoothly and without artificiality. Due to his versatility in versification, his plays are more spontaneous, more enthusiastic and show lively dialogue. A Madrid Me Vuelvo is his only comedy which shows a decided imitation of Moratín in this respect. In this comedy he uses the romance meter and changes the assonance in every act.

Moratin was very serious in his desire to expose to ridicule the evils and errors common to the society which he observed. All his plays are propaganda plays which deal with certain principles or type which he considers are menaces to society or customs which need to be changed. His most important subjects are hypocrisy, the social climber, the education of girls, undue parental authority and inequality of marriage. However there are a few other evils, which although they are not the fundamental bases of his plays, are touched upon in passing. In his satire on the decadence of the theatre, La Comedia Nueva, he says that the theatre in general is an immediate influence on national culture. However he believes that the Spanish theatre needs reform in every division; author, actor and public. He says that the plays presented at that time show no knowledge of the history of Spain, nor of the customs of its people; "there is no moral object presented, no knowledge of language, of versification, nor good taste."<sup>1</sup> In El Barón he touches very slightly the subject of prisons. He says that the evil inclinations of the criminals are augmented and not lessened, due to the fact that the prisons are<sup>2</sup> places of punishment and not of correction.

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1. Act II, Scene VI.

2. Act II, Scene XVII.

None of the followers of Moratín presented either of the above mentioned subjects. However, they dealt with others which Moratín did not use, e.g. Martínez de la Rosa wrote a satire on the frivolous mother, who was neglectful of her only child;<sup>1</sup> Gorostiza ridicules the romantic type of girl<sup>2</sup> and Bretón presents a satire on vanity and avariciousness embodied in two characters in his play, Todo es Farsa en Este Mundo. Bretón also presented a contrast between the superficiality of the city and the almost rudé frankness of the country in El Pelo de la Dehesa. In A Madrid Me Vuelvo he simply and entertainingly presents the false idea of solitude and lack of deception in the country in comparison with the frivolity and intrigue in the city. The two latter plays are thesis plays also, which deal with the evil of parental tyranny. Three of these dramatists present different ideas of convents. Don Diego in Moratín's El Sí de las Niñas believes that convents have an excellent influence on girls due to the fact that they see only saintly customs and subdued natures there.<sup>3</sup> Doña Irene in the same play fears that, because of Francisca's happy life in a convent among the nuns who adore

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1. La Niña en Casa.
  2. Contigo Pan y Cebolla.
  3. Act II, Scene V.

her, she will wish to become a nun.<sup>1</sup> The convent as a place of refuge from worldly cares and sorrows is to be noted in Martínez de la Rosa's play La Niña en Casa y la Madre en la Máscara. Inés, the heroine, who finds herself in difficulties, expresses to her uncle the wish to enter a convent.<sup>2</sup> The opposite view is expressed by the same dramatist in La Boda y el Duelo. The Countess, orphaned at a very early age, spent her childhood in a convent, but, when she was quite young, she married an elderly gentleman in order to get away from her gloomy life there:

Crecí en años y me hallé  
 Entre cancelas y rejas  
 Viendo el sol por celosía  
 Y vestido de estameña;<sup>3</sup>

Bretón is the only dramatist to present the convent as a place of punishment. In Todo es Farsa en Este Mundo, Elisa's father threatens to put her in a convent if she does not marry the man whom he has chosen for her.<sup>4</sup>

Thus we see the diversity of evils, menaces and prevalent customs which these dramatists presented.

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1. Idem.
  2. Act III, Scene XII.
  3. Act I, Scene III.
  4. Act I, Scene I.

however the fundamental principle of reform was the same.

All the Moratinian followers chose characters as Moratín had done, from the middle class of society. They do not paint these individuals in the act of committing atrocious crimes, because these are not characteristic of such persons, but they do print them in absurd, ridiculous customs. Moratín deals with these characters as puppets, whom he, in a calculating manner, causes to speak, think, and act as he wishes them to do. We are able to read their thoughts before they themselves put them into words; their souls are bared to the reader. Moratín's treatment of them lacks emotion, imagination and inspiration; they want passion and vivacity and show that they have been chiseled with careful study. They are not caricatures, which, in their exaggeration, teach a moral lesson, but human beings whose actions are within the bounds of moderation and convention. It is evident from his careful characterization that no character in his plays is the result of facile or hasty portrayal, but that each person or situation has been through a polishing process, until Moratín is satisfied that they portray his exact thought and desire. His characterizations are well done, because he studied the various types of persons in this stratum of society and since he was a keen observer, no minute detail of their "make-up" escaped him.

Martínez de la Rosa also chose his characters from this same class and, like Moratín, his comedies contain only the necessary characters to portray the action. He was not a keen observer of the customs or characteristics of the human race; therefore he does not reach the Moratinian standard of careful character portrayal.

Gorostiza is consistent in his portrayal of characters, e.g. Matilde is a delightfully amusing character throughout the entire play Contigo Pan Y Cebolla; however plot development was more important to him than character delineation.

Bretón's characters are entertaining and refreshing to the reader. They are not studied, but lively and enthusiastic in their human actions. The feeling of restraint which is found in Moratín is gone in Bretón. His characters act more naturally and we judge them by their exterior, rather than their interior. One character satirizes another character in the same play through the medium of dialogue, which is a more natural process than leaving the matter to the reader as Moratín does. Bretón uses characters which embody or personify the absurd custom or the evil which he wishes to ridicule e.g. vanity is the characteristic

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1. A Madrid Me Vuelvo, Act II, Scene VII.

of don Esteban<sup>1</sup>; avarice is that of doña Liberis;<sup>2</sup> hypocrisy<sup>3</sup> is personified in Joaquin and parental tyranny is embodied in Baltasar.<sup>4</sup> Thus he "recommends virtue"<sup>5</sup> by means of characters.

The influence of Moratín with respect to literary conviction is not so noticeable in Martínez de la Rosa as in Corostiza and Bretón. Moratín wrote his five original comedies with a purpose, to point a moral lesson. Even the two comedies, which he translated from Molière, are comedies of manners<sup>6</sup> which deal with a thesis. Martínez de la Rosa ventured into two other fields of drama besides the comedy: the romantic with La Conjuración de Venecia and Abon-Humeya, and the classic field with one drama, Edipo. He is a self-confessed follower of Moratín in his comedy of manners. In his introduction to his play La Boda y el Duelo, he says that he conceived the idea of writing a play in the Moratínian manner.<sup>7</sup> His four comedies are simple

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1. Todo es Farsa en Este Mundo.
  2. Un Novio Para la Niña.
  3. Los Dos Sobrinos.
  4. A Madrid Me Vuelvo.
  5. Vide supra, p. 46.
  6. Vide supra, p. VIII.
  7. Vide supra, p. 73.

in plot and follow closely the classic rules. In the matter of versification he followed Moratín strictly. Menéndez y Pelayo says that he is a Moratín more lukewarm, with less power of observation, with less dramatic energy and more careless and uncolored.<sup>1</sup> Martínez de la Rosa writes with the same good taste as Moratín; he is conventional and accurate in every way but somewhat too limited for interesting comedy. His two thesis plays, La Boda y el Duelo and Los Celos Infundados are written on the same subjects, respectively as El Sí de las Niñas and El Viejo y la Niña, but lack the forcefulness with which Moratín points out the moral lesson. In the latter play, although the punishment of the jealous husband is not as severe as it might have been, yet there was some idea of retribution presented, but in Martínez de la Rosa's play Los Celos Infundados the results end happily and the husband reforms. Thus it would seem that the idea of entertainment entered in to the denouement of the latter play and the moral lesson was of secondary importance. No doubt to some readers the moral would be just as forcibly presented in the play which was entertaining as the one in which the outcome was not pleasing. However, Moratín feared that the moral lesson would be lost unless evil

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1. Cited by Cejador y Frauca, J.: Historia de la Lengua y Literatura Castellana, vol. VI, Madrid, 1917, page 359.

was punished and virtue rewarded. There is a feeling of relentless coldness in Moratín's play; this characteristic, combined with the moral lesson, often leads to the indifference and weariness of the reader or spectator. However in Moratín's best effort in this field, El Sí de las Niñas, he paints a moral lesson, but combines it with entertainment in a more light comic spirit than is shown in any of his other comedies.

Gorostiza follows Moratín closely in his choice of subject and attempted no other field of drama. However, it may not have been a literary conviction which caused this imitation, but a preference for the comedy of manners as the type best suited to his literary ability and more popular as theatrical material. He was more interested in plot development than in either the pointing of a moral or character delineation. His play Indulgencia Para Todos, does teach a moral lesson, to be more tolerant of the weakness of others, but it is less sharply driven home. His Contigo Pan y Cebolla is more amusing than Moratín's plays and shows a more modern trend.

Since Bretón's idea of the comedy was first, that it should be a source of entertainment, his plays are filled with lively situations which portray customs and satirize absurdities found in them. His situations are not hampered by the classic rules, although he was an admirer of the French classicists and of Moratín who

followed them. These situations, which contain the elements of love, jealousy, farse and tyranny and are combined with a little intrigue, form the simple plots which constitute his plays. There is nothing exaggerated or forced in the plots, a characteristic which can be called Moratinian, although these dramatic situations do move with more rapidity and there is more flexibility in the manner of treatment. He followed Moratín in his use of humorous sarcasm in character portrayal. Don Frutos<sup>1</sup> is an example of Bretón's ability to ridicule by this means. Every awkward situation in which he finds himself, is amusing to the reader.<sup>2</sup>

Abundio,<sup>3</sup> the love-lorn poet is humorous and the chronically sleepy doña Fustodia<sup>4</sup> makes humorous situations.

Bretón wrote with good taste, correct style and language; in this respect he took a lesson from Moratín.

It seems that the greatest influence which Moratin had on his followers was one of a leveling influence; almost too much in order to produce effective drama. Not one of the dramatists goes beyond the model of good taste, language and simple situation; only

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1. El Pelo de la Dehesa.
  2. Act II, Scene III.
  3. A Madrid Me Vuelvo.
  4. Todo es Farsa en Este Mundo.

one broadens the dramatic action<sup>1</sup> and another portrays<sup>2</sup> his characters with more vivacity and naturalness. This leveling influence may have caused this period of drama to be weaker than its possibilities foretold. It was totally eclipsed by the following more exuberant one of the romantic drama. Martínez de la Rosa's comedies are not read to any great extent; only one of Gorostiza's is universally known, and Bretón, is merely known as a clever satirist of the middle class. The plays of these four dramatists are valuable for their portrayal of customs and their moral lessons, but with respect to their influence on the future drama of Spain they are limited and their vogue soon disappeared before the enthusiasm and fire of the young romanticists.

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1. Gorostiza.

2. Bretón.

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