

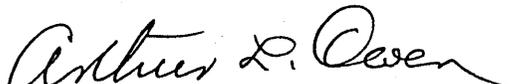
NICOLAS FERNANDEZ DE MORATIN

by

Candace Scranton McLean
A. B., Kansas University, 1929

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
degree of Master of Arts.

Approved by:


Arthur L. Owen
Head of the department

May, 26, 1930

CONTENTS

I. INTRODUCTION

- A. The Period
- B. The Life of Moratin
- C. His Personality and Place in Literature

II. HIS LITERARY DOCTRINE

III. HIS DRAMAS

- A. "La Petimetra"
- B. "Lucrecia"
- C. "Hormesinda"
- D. "Guzmán el Bueno"

IV. HIS POETRY

- A. Lighter Lyrics
- B. "Romances"
- C. "Quintillas"
- D. Didactic Poetry
- E. Epic Poetry
- F. Conclusion

CHAPTER I

Introduction

A. The Period

When Charles II died in 1700 and the grandson of Louis XIV of France came to the throne of Spain as Philip V, the intellectual culture of the country was very low and the old national literature had completely died out. The new king had political difficulties to settle at first, but after these were arranged by the Treaty of Utrecht he of course wished to restore the intellectual dignity of the land which had so generously adopted him. In spite of his efforts to assimilate himself, however, he was still a foreigner, a Frenchman, and he went about his task according to his experience with such matters in his own country. He wanted to encourage literature by royal patronage, as had been the system in France. The great project of his reign was the establishment of a royal academy patterned after the French one. In 1714 by his decree the Academia Real was founded, and since that time it has been active and influential, although such associations, while useful and important, can not create a new literature for a country or do much to revive an old literature which is seriously decayed. During the forty-six years of the reign of Philip V the influence of France was gradually and generally becoming felt in the culture of Spain. French soon began to be the language of the elegant society of the capital and court, a circumstance unknown in Spain before, translations from

the French in literature followed this, and finally an attempt was made to introduce formally a poetical system founded on the critical doctrines prevalent in France. Ignacio de Luzán^I was the author of this effort and he had the learning and influence necessary to make of it a decisive movement. His "Poética o reglas de la poesia" came out in 1737. He wanted to offer a remedy for the bad taste which had accompanied the decline of literature from the time of Góngora. This was seized upon and exercised from the very first a controlling authority over opinion at the court of Spain. Something more was needed than reformation of taste, however. The human mind in Spain seemed almost to have become dwarfed on account of lack of nourishment. Ecclesiastical power had held everything in check for so long that the common forms of advancing knowledge were kept out of the country to an almost incredible degree. The intellectual emancipation of Spain was begun by a man of no extraordinary gifts as to position, and its success seemed to show that the human mind can not be permanently imprisoned.

²
This man was Fray Benito Feijó. He wrote a series of critical essays, attacking the dialectics and the metaphysics then taught, ridiculing the astronomy and magic arts and divination then taught, and placing women on a higher plane in society. In all respects he urged the pursuit of truth and the improvement of social life. The Inquisition summoned him in vain before its court. His cause was too strong. He imparted to the intelligence of Spain a move-

ment which, though far from raising Spanish philosophy to a level with that of France or England, gave it a start in the right direction. The Inquisition and intolerance continued during the reign of Philip and in a lessened degree during the thirteen years of the reign of Ferdinand VI. Everything indicated a spirit of change, however, if not absolute progress. In literature slight and unsatisfactory attempts were made to adhere to the forms of the older time, but they were weak. The French school now enjoyed all the favor given to any form of elegant literature. In 1759, at the end of Ferdinand's reign, Spain was still deplorably behind the other countries of Western Europe, in spite of a fifty year advancement. Thus, the accession of a prince such as Charles III was fortunate. He was a man of energy and discernment, a Spaniard by birth and character, and one who understood conditions of the time outside of Spain as well, having held the throne of Naples for twenty-four years previously. He had his greatest struggle with the power of the Church, but he succeeded in abridging Papal authority in Spain, in expelling the Jesuits and in restraining the Inquisition to a greater extent. There was a considerable advancement in whatever might tend to make life more desirable during the twenty-nine years he ruled in Spain. Population increased again, revenues grew larger without any undue burden upon the people and the country seemed to be brought again from absolute bankruptcy to comparative ease and prosperity. Intellectual cultivation was more

slow of growth and reform still slower, so, although new life and health were felt, much time must elapse before new healthful circulations could reach the national culture generally. Padre Isla ³ made a clever satire on the clergy of the day which had considerable effect. Meanwhile, there were other attempts to revive the literature of the country. Some tried to do this by restoring the taste for the old national poetry and others by attempting to accommodate everything to the French doctrines of the age of Louis XIV. Still others made an ill-defined and perhaps unconscious attempt to unite the two movements and form a school whose character would be unlike that of either and yet in advance of both. Little was done by original effort in the direction of bringing back the earlier national poetry. Vicente García de la Huerta ⁴ printed in 1778 a volume of poems almost entirely in the old manner, but this was marked too plainly with the bad taste of the preceding century to enjoy even a temporary success. The doctrines of the French school, perhaps somewhat modified by the reproduction of the older Spanish literature, but still substantially unchanged, found followers more numerous and active. Among these latter was Nicolás Fernández de Moratín. ⁵

B. The Life of Moratín

The grandfather of Nicolás was an Asturian nobleman and a native of the town of Moratín in the municipality of Salas. He was well-off in his own part of Spain, but in spite of this he came in his youth to the court, where he married and established himself. His son, Diego Fernández de Moratín, was thus a native of Madrid.⁶ Diego held the position of chief Keeper of the Crown Jewels to Isabel de Farnese, the last wife of Philip V. He married twice and his second wife was Inés González Cordón, a native of Pastрана and daughter of a reputable farmer there. To them was born, on July 20, 1737, Nicolás Fernández de Moratín. At the death of Philip V in 1746 the widowed Queen retired to the palace of La Granja at San Ildefonso and stayed there all during the reign of Ferdinand VI. The Moratín family went with her on account of the father's position. Here Nicolás received his early education, and from childhood showed more talent than did his brothers.⁷ It is said that when the Queen saw the precocity of the boy she wanted him to follow a literary career at her own expense.⁸ His father sent him to a Jesuit College at Calatayud, first. Then, as soon as he reached a proper age, he went to Valladolid to study law. He read the classic Greek and Latin poets for distraction and entertainment aside from his lessons during that time. After graduating in law he returned to San Ildefonso.⁹ There he married Isadora Cabo Conde, with the approval of his family and apparently also of the Queen,

since she named him aide to her Keeper of Jewels at this time. "The agreeableness of Moratin's nature, his youthful vivacity and poetic inspiration beautified the austere retreat of the Queen"^{I0}. He entertained her with animated stories and pompous descriptions and increased her benevo-^{II}lence toward him as a young poet and loyal courtier. With the death of Ferdinand, Queen Isabel returned to Madrid and ruled there until the arrival of her son Charles III. Thus Nicolás saw his native city for the first time, and he could really observe it without the preoccupation of custom. He noticed its libraries, shows, courts and churches. Shortly after his arrival he began to make friends with some of the renowned literary men of the court and with others outstanding in the study of the arts and sciences. Among these were Luis Misón,^{I2} musician, Felipe de Castro,^{I3} sculptor, Juan de Iriarte,^{I4} Ignacio de Luzán,^{I5} Flórez Augustín,^{I6} Luis Velázquez,^{I7} and the actress, María Ladvenant.^{I8} He was received with flattering regard by the Duke of Medinasidonia, head of the great house of Guzmán, by the Duke of Osuna, long ambassador to France, by Count Aranda, famous minister of state, and by the Infantes, Luis and Gabriel. Besides these there were other great lords of the time, such as the Duke of Arcos, Llaguno and Campomanes, who followed the example of the king in giving protection to studious men and adding to their other achievements that of being patrons of science and letters. They attempted to seek out and honor in their homes men of genius, and tried to put them in

such a position as to make their talents shine out before the most select and powerful society, disputing the honor of dispensing such favors among themselves. Moratín, for his part, worked constantly and made himself worthy of these attentions. However, he did not take such advantage of them as he might, since his desires were slight and the product from his profession as a lawyer and some slight stipend from the royal house were enough to satisfy his needs. These patrons were able to some extent, nevertheless, to exercise through Moratín an influence on the state of letters in Spain.

The first work which Moratín published was a comedy, "La Petimetra", the first to be written "sujeta al rigor del arte". Its date is 1762. The tragedy "Lucrecia" came out in 1763 and was also written subject to the French rules. These two were never presented, although printed. Perhaps because of ill humor at the way these were received, or maybe with the desire to further the progress and literary glory of his nation, Moratín next unburdened himself in three satires against the theater of the day. He called them "Desengaños al teatro español". The first appeared in 1762 and the other two in 1763. His son, Leandro, claims that the prohibition of the presentation of the "autos sacramentales" of Calderón in 1765 was due to these compositions. Cotarelo y Mori points out, however, that although the last "Desengaño" was published in 1763 the prohibition was not until two years later. Following these

came the "Poeta matritense" in 1764, a sort of periodical containing some of his own shorter poems. This was published in ten successive numbers. Although the whole collection fills only one hundred and sixty pages, this way of publishing it serially gave it a fair opportunity to be circulated and read.²⁸ The "Diana o arte de la caza", a didactic poem addressed to the Infante Luis Jaime de Bourbon, and an eclogue written to honor the occasion of the placing of the statues of the heroes González and Velasco in the Academy of San Fernando appeared in 1765. Political disturbances interrupted the progress of letters at this time, but later, with the appointment of Count Aranda as president of the Consejo and Captain-general of New Castille, a new impetus was given to the introduction of the French style of tragedies and comedies on the Spanish stage.²⁹ Aranda chose one special theater for the presentation of such plays and asked Moratin to write the original work which was to initiate this regeneration he was undertaking. This play was "Hormesinda", a tragedy dealing with the early days of the Reconquest. It was presented six times only, in 1770, and was not very successful.³⁰ The actress who had the leading role was the famous "Filis", muse of Cadalso.³¹ Her real name was Maria Ignacia Ibáñez, and Moratin went often to her home with his friend, Cadalso. It was said that the latter wished "Filis" to play the lead in Moratin's "Hormesinda" before appearing in his own "Sancho García".³² Cotarelo y Mori hints that the acting of this lady was all

that had kept the tragedy of Moratín going for even six
33
performances.

In 1772 Moratín was received to study law in the Colegio de Madrid. He had never presented himself as solicitor to the Infantes or his other patrons and had never asked for anything from them. Thus the running of his home and the education of his children required that he hunt the necessary means to fulfil such important obligations. Court experience, however, showed him that law was not his particular career. He did not take all the cases offered to him but only those which seemed according to his conscience just. This was no way to become rich, but, on account of the uprightness of his principles and the desire he always had to preserve the esteem of good men, he could not act otherwise. Meanwhile he was writing lyric works and he and his friends gathered together often in the restaurant of San Sebastián,
34
where he submitted his efforts for criticism. In 1777 Moratín had tried for the professorship of poetry in the Estudios Reales de San Isidro, but his friend, Ayala, had carried
35
it off. Then, when the latter's health failed in 1774, he was able, probably through the efforts of another friend, José de Velasco, a member of the Concejo at the time, to obtain
36
the place as substitute. Now he could give up his practice of law which he was only carrying on because of the
37
desire to better his small fortune. In 1775 he wrote a comedy on the defense of Melilla, which he is said to have dic-
38
tated during six hours, divided over three nights. Also in

this year he finished the tragedy "Guzmán el Bueno", printed later in 1777. He wrote two pieces of prose in 1777, "Carta histórica sobre el origen y progresos de las fiestas de toros en España" and "Memoria sobre los medios de fomentar la agricultura en España". On account of the second of these he was made an honorary member of the Economic Society of Madrid and was thereafter deeply interested in this organization. It was the only national body of which he wished to become a member. When Eugenio Llaguno, who belonged to the Royal Academy, promised him membership in that organization if he would seek entrance, he answered with a letter which rather discourteously declined the honor. This affair is given as the reason for his later failure to win the prize offered by the Academy in 1777 with his epic on the burning of his ships by Cortés. In view of the slight appreciation received by this effort Moratin did not again contest for the prizes of the Academy. He used the hours he was free from his teaching in choosing from his printed works and from his manuscripts those which deserved correction and in polishing them for publication. Among his letters which treat of matters of criticism and erudition the most estimable were those which he wrote on various occasions to Llaguno, Conti, and Cadalso. In the last years of his life Moratin was occupied with domestic duties, offices in the Economic Society, the teaching of his pupils, the correction of his works and correspondence with his absent friends. He was interested in the rustic doings of the people of the

little town of Pastrana in Alcarria, where he retired during the summers to attend to his health which was gradually weakening. He took part in their conversations and was entertained at their parties. As he found in their manner of living the same vices and frivolities which were present in more corrupt society, he often fled from men and gave himself up to the contemplation of nature. He was planning to permanently establish himself in Pastrana and make ready for old age and death, but his obligations made it necessary for him to live in Madrid for a time. Here the attacks from which he suffered became aggravated and he died on May II, 1780 at the age of forty-two.

C. His Personality and Place in Literature

Moratin succeeded in a great degree to the inheritance of the opinions of Luzán, who had published his "Poética" in the very year of Moratin's birth. They both devoted themselves to attempts to reform the taste of their countrymen. According to Sánchez the tragedies of Moratin are included among some "detestable manifestations of the pseudo-classic theater" but "his good taste, in spite of this error made him esteemed among poets, who saw in the pseudo-classic, French imitation a remedy for literary chaos".⁴⁶ Most critics say that, although Moratin was a professed enthusiast of the school of those who were attempting to "afrancesar" or introduce French classicism into the Spanish theater, he could not help being very Spanish at heart and when unaware⁴⁷ returned to the old national tradition. Cejador y Frauca says frankly that only the works which were written by this author with the true Spanish inspiration deserve to be read. He thinks that the others are clear proof of how misguided were those who tried to revive the national literature by making it as French as possible.⁴⁸ An artist by vocation, and so much of one that he wanted to be a painter and sculptor before becoming a poet,⁴⁹ "his impetuous soul ill agreed with Gallic parsimony" and his muse was Spanish⁵⁰ in the best sense. He forced himself to conform to the rules of the grammarians and those who had set the precepts but he was too much of a poet to give himself up servilely⁵¹ to the yoke of imitation, in the opinion of Cueto. "When an

inspiration that was sincere aroused his imagination, there would burst forth in his verses those accents of his native land which had lulled him in the cradle. He would instinctively break the chains which he usually voluntarily placed upon himself,-----he would give free rein to his spirited and unhampered style and the ardent national feeling that was burning in his soul. He was a poet of chaste and noble lineage⁵². This same critic disagrees with Ticknor as to the fact of Moratin's inheritance of the opinions of Luzán.⁵³ He says that perhaps the poet himself might have believed this to be so when, in the chair of poetry in the Estudios Reales, he was speaking with great respect of Boileau or was imitating Petrarch in his love poems, but the fact of the coincidence of the dates of Luzán's work and Moratin's⁵⁴ birth is the only title of succession to be found. To Cueto Luzán is all common sense, imitation and carefulness, while Moratin is all impetuosity, imagination and sentiment. The former lives in reflection and thinks constantly of precepts and the latter takes flights with the unreflecting suddenness of poets. Moratin only holds himself down when he feels called upon to follow in the path formed earlier by conventional principles. "He accepts the principles of the French school, but his muse is in constant and involuntary war with them"⁵⁵. Thus may Moratin be considered in two different lights, and various critics have looked upon him in either one or the other, but not in both. He may be judged as one who attempted to bring the French in-

fluence to bear upon the Spanish drama and hold it down to rules of the classical system, or he may be regarded as a poet of distinctly Spanish genius who revived old traditions and wrote with national inspiration. In the studies of the history of Spanish literature he seems most often to have been treated with regard to this movement for the regeneration of the Spanish theater with which he openly allied himself.

Count Aranda, the favorite minister of Charles III, knew how great an influence the theater may have upon the culture of a nation and also in what a state of abandon was the theater of Spain at this time. He asked Moratín, in the idleness which the death of the Queen Mother permitted him, to set himself to composing some dramatic works. "Hormesinda" was thus written under his protection. According to Leandro this play needed all the protection Aranda could give it in order to even be presented, on account of the opposition of the players of the time to the French style. After the fall of Aranda his favorites "got out of sight in order not to incite the resentment of envy, always manifest in political changes". Moratín, while practicing law, had been writing lyric works and had gathered his friends together in a kind of private "academia" to criticize his efforts. Now when they were out of political favor, they got together in the famous restaurant of San Sebastián, opposite the church of that name, and held meetings as a regular "junta" or club. Among the members

were Ayala, Muñoz, historian of the New World, Cerda, biographer and antiquarian, Ortega, botanist, Pizzi, Italian orientalist, Signorelli, Italian historian of the theater,⁶¹ Iriarte, Conti, Cadalso and Bernascone. This society, according to Cueto, was like a reproduction, with more advanced elements and in more adequate form for the new customs, of the memorable "Academia del buen gusto",⁶² started by the Countess of Lemos in 1749 and connected with the court at Madrid. Ladies had no part in this new club, however. Here, in the restaurant of San Sebastián were read the best tragedies of the French theater, the satires and poetry of Boileau, the odes of Rousseau, and many songs and sonnets of Italian poets, contemporary and classic.⁶³ A rule was made that only the theater, bull-fights,⁶⁴ love, and poetry could be discussed in their meetings. Cadalso read his "Cartas marruecas", Iriarte read some of his works, and Ayala presented the first volume of "Vidas de españoles ilustres", published later as "Plutarco español", and a tragedy, "Abidío". The volumes of "El parnaso español" by Juan López Sedano were also read as they came out, and Ayala and Moratín composed a paper called "Reflexiones críticas dirigidas al colector de 'El parnaso'". This was never published as other members of the society wished, because Moratín felt that it might dispirit the author instead of correcting him, and he believed that the zeal of Sedano was laudable. It was used later, however, by Iriarte, who bitterly criticized Sedano in an essay,

"Donde las dan las toman", because the latter had censured him in a later volume of "El parnaso". The tragedy, "Numancia destruida", by Ayala, was first presented to this group in the restaurant of San Sebastián and was approved except for some short alterations. Conti was persuaded by Moratín to translate into Italian some works of Spanish poets, and Signorelli was helped by him in writing his "Historia crítica de los teatros". These literary assemblies kept on being a school of erudition, good taste and refined criticism. The questions offered there gave motive to the members to search into and establish the most solid principles applied in particular to the study and perfection of human letters. Few other members were admitted after the first, probably on account of the friendship and identity of beginnings and inclinations of the ones who started it, and gradually the group grew smaller. Conti went off to Italy, Cadalso to Salamanca, Iriarte to the various royal residences as librarian, and Ayala to Grazalema on account of his habitual illnesses. Thus the famous "junta" of the San Sebastián was broken up.

65

"The biography of Moratín is of little interest, considering him as a public man, since the temperance of his tastes and tranquil times in which he lived gave no place for the tragic incidents with which the existence of every distinguished man is sown today. It will suffice to say that he was neither persecuted nor imprisoned, that he never emigrated from his country nor conspired against it,

nor became a minister, a political orator, nor a journalist, in order to see that we are dealing with one of those classic lives full of celestial happiness which are as rare in our day as little adapted to excite interest.⁶⁶ This is the opinion of an anonymous writer in the "Semanario pintoresco español" of the year 1842. Moratin lived in the "golden mean" state of happiness recommended by philosophers. His temperance, courtesy, simple character and good mentality won for him many friends, while envy and difference of literary opinions did not lessen the number of his enemies.⁶⁷ In spite of the fact that Ayala won from Moratin the chair of poetry in the Estudios Reales, the two were life-long friends. The latter said to Ayala one day not long after the competition was over, "Do not doubt, Ayala, that you will get the position. In such cases merit is not enough if the ability to follow up opportunities is lacking. After the contest I have shut myself up in my house and have seen no one; in consequence, no one will remember me. You, on the other hand, led by very just motives which make you try to obtain that which you seek, will leave nothing undone toward that end, and you are right. You have been pupil and novice of the Jesuits: all the partisans they have will be on your side. I, first of all, will applaud an election which will fall to a deserving man and my friend."⁶⁸ Moratin was inestimable afterward to Ayala. The latter read his tragedy, "Numancia destruida" to no one else until Moratin saw it and gave his opinion. He even

took advantage of the criticism given, with the docility of those who by dint of application and study learn to know the difficulties of becoming dexterous.

69

Moratin was incapable of wasting time in ante-chambers or in "stroking the skirts of ladies" and was ill-suited to carve at their tables and animate them with jokes and funny tales. He was too austere to endure caprices and applaud excesses; he was useless in quadrilles and very ignorant and awkward in managing napkins. In fact, he found it hard to find the roads which easily lead to good fortune. However, he knew himself and did not complain of his lot, realizing the foolishness of wanting the rest to change their opinions and character when he

70

could not change his own. Cadalso was another friend of Moratin, and a community of ideas, tastes and inclinations made it almost a brotherly friendship. The verses of both testify as to this union which other circumstances made more intimate.

71

A tradition has it that the "Dorisa" sung to by the ardent "Flumisbo" was Isadora Ladvenant, sister of the divine Maria, and known on the stage as Francisca Ladvenant, singer and comedian.

72

73

"Dorisa" was the intimate friend of "Filis", the muse of Cadalso, and the actress of Moratin's "Hormesinda". Thus

74

Moratin and Cadalso loved together, and the love affair of Moratin with his Dorisa ended as shortly as did that of Cadalso and Filis. Dorisa died very young and Moratin himself was to go to the grave after living only forty-two

75

years.

(18)

CHAPTER II

His Literary Doctrine

Neo-classicism never obtained as firm a hold on Spanish thought as it did on that of France or Italy. It had men in Spain no less capable of expounding the Aristotelian rules, but they had critical independence and intellectual superiority. Their eyes were not shut to the defects of the system and they never supported it more than half-heartedly.
76

The prologue written by Torres Naharro for his "Propaladia" is the first document of this movement in Spain. It was published in 1547. It defines comedy and tragedy, calls for five acts, insists upon verisimilitude in all applications and ends with the statement that intelligent writers who differ from the author in opinion may "take away or add" as they like. Juan de la Cueva was on the whole antagonistic to the movement. He did not believe in mixing tragedy and comedy, but he wanted to do away with the unity of place and believed that the rules of Aristotle were evolved from conditions in the past and had little to do with contemporary literature. Later Pinciano's "La filosofia antigua" came as a liberal interpretation of Aristotle's poetics, and Cascales' "Tablas poéticas" followed, as a less liberal document which nevertheless refuses to admit that poetry may be a vehicle for purely didactic subjects. Through such works as these, the famous rules received as much publicity in Spain as

in France or Italy, but they met different conditions. Instead of being dogmatically imposed upon writers groping their way to success, they were introduced half-heartedly into a country where an entirely different system had already proved its ability to satisfy the needs of literature. Many writers paid no attention to the rules and some others acknowledged their seemingly faultless logic from an academical standpoint but did not attempt to apply them. Lope de Vega and Cervantes made statements which showed respect for Aristotle, but each admitted that his actual performance was in contradiction with Aristotle's precepts. Lope de Vega, in his "Arte de hacer comedias", openly resolved to try to please the public at any rate, and Cervantes, while he at first tried to follow the rules, later strove to compete with Lope in the field of irregular drama. Tirso de Molina and others anticipated the arguments of the Romantic school and opposed valid and well-thought out reasons to the neo-classic doctrines. The result of hesitancy on the one hand and able argumentation on the other was a complete victory over neo-classicism for the party favoring artistic freedom. Then this artistic freedom degenerated into lawlessness and finally lapsed into exhaustion and sterility. After the death of Calderón in 1681 thought in Spain seemed to die out, and art and letters reached a point of unprecedented debasement.

Some patriotic Spaniards early in the eighteenth century started the fight against literary stagnation mentioned a-

bove. Luzán in his "Poética", 1737, stresses two principles in his treatment of the drama; first, the necessity for keeping in mind the requirements of verisimilitude; second, the necessity for a moral purpose in all dramatic productions. He requires the three unities in the name of verisimilitude and thinks that an audience must believe that the imitation of life presented is life itself. He pleads for style and plot which shall be clear, simple and direct. It may be said without exaggeration that the neo-classic movement from this time on was the slow but sure diffusion of the principles of the "Poética" of Luzán throughout the various classes of Spanish society.

80

Also in 1737 began to appear a regularly published book-review, the "Diario", edited by M. F. Huerta, J. M. Salafrañca and L. G. Puig. It started with ideals of literary amenity, but the editors soon lost their temper and began to use violent language. It gradually became more and more heated in its arguments for classicism and published arraignments against contemporary writers. Up to this time the neo-classic movement had based its arguments on logic and Aristotle or on simple appeals to common sense. Its partisans had contented themselves with saying that Spain would be better off if this or that change were made in affairs. Now the "Diaristas" flung the shame of Spain, as they considered it, in the face of all Spaniards. Thus, the neo-classic movement lost all the chance it had ever had of becoming a national movement in the real sense of the word.

81

It became an alien thing, hated by those who had no taste for abstract truth. It was doomed to remain an aristocratic movement, associated with the vague invasion of French things which seemed to haunt the minds of the middle and lower class Spaniards throughout the eighteenth century.⁸²

The "Academia del buen gusto" was an organized group of neo-classicists, composed of aristocrats and organized by the Countess of Lemos in 1749. It continued until about 1751.⁸³ Later, the writers Montiano,⁸⁴ Nasarre,⁸⁵ and Velásquez absolutely accepted the movement. Feyjo carried it on with his "Cartas eruditas". It made rapid progress during the premierhip of Count Aranda. About this time a new impulse was given by the promotion of a forced culture on the part of the government and of men who had no distinct literary or artistic gifts.⁸⁶

The "autos sacramentales", which for the public of the time were almost exclusively those of Calderón, had come off fairly well in the first hostilities against the Spanish theater.⁸⁷ Luzán had praised them and even Nasarre's famous prologue, classifying them as a monstrous mixture of the sacred and the profane, had made little impression on the Spanish people who were practically all dévotés of these spectacles.⁸⁸ In 1762 Clavijo y Fajardo, who was one of the unliterary and journalistic partisans of neo-classicism, in his newspaper, "El Pensador", made an attack upon these "autos", seeking their prohibition in the name of the best interests of religion and art. He inferred

that the "autos" were spiritual farces which should be prohibited by the government on account of the way they were "helping to strengthen the impression that we are barbarians prevalent among the other nations"⁸⁹. Popular sentiment rose against him and many pamphlets were published setting forth opposition to his views. Francisco Mariano Nifo,⁹⁰ a prolific writer of articles and editor of periodicals, was allied with the movement against the Spanish stage of the time, but he praised Calderón highly.

Nicolás Fernández de Moratín was the first and most important literary champion of neo-classicism,⁹¹ and was to add new strength to the ranks of its followers.⁹² Although he was a more national poet than any other of his century and owes all his true glory to the remains of the national tradition, he was in theory the most violent and uncompromising of those who then swore by the authority of Boileau.⁹³

In two satires of his youth, which he later published in his "Poeta matritense" in 1764,⁹⁴ he gives the first indications of his stand with regard to the neo-classic movement. These poems are written in "tercetos encadenados" of eleven syllable meter. They are stiff and show his youth and inexperience. This is especially true of the first one. When he becomes enthusiastic over his subject in the second and forgets his efforts to be elegant and high-sounding the poetry is much easier and more melodic. In the first one he pretends that the Spanish muse of satire comes to him and urges him to write satirically of the vices and wrongs she

points out to him in Spain and especially in the Spanish theater of the day. She asks him whether he does not see how the youth of the time is being corrupted by the rich poetical vein of Calderón, how virtue is always oppressed and wickedness rewarded in the comic theater, how the scenes of the plays move all over the world in a ridiculously short space of time, and how entirely improbable are the plots and incidents contained in them. In the second satire the author then proceeds to elaborate on his own account upon these faults which she has shown him, and he also adds others. He considers as evils the way phrases which no one understands are applauded for that very reason and the way disrespect of youth for its elders is pictured as clever. He likens the display and sumptuous machinery used in the presentation of the plays to the gala dress of a lady upon a peasant girl. In short, he can seem to find nothing to be praised in the Spanish drama of the time.

A little later, in the prologue which he places before his edition of "La Petimetra", he again expresses his opinions, this time in prose of much poorer quality than that of the poetry in which he wrote his first criticism. He accosts the players who had not wanted to permit him to present his play, preferring the "absurdities" with which "stupid rhymsters infest the boards". He says, "Foreigners and some natives make fun of our dramas, and there have even been some who maintained that we do not have a single perfect one.----- In order to please the public it is not

necessary to abandon art, and if a comedy or tragedy written without it happens to please it is not on account of its freedom. If it had real art it would be doubly applauded.----- The errors in Spanish dramas are so many that in a certain degree they excuse foreigners who with ridiculous mockeries and jests have made fun of our great authors. The numerous excellencies of these works have been of little account because when a composition is badly put together as a whole, no one consideration frees it from criticism". He goes on to invoke the authority of Aristotle and the testimonies of Cervantes, Cascales, Luzán, and Montiano. Then he tortures himself with the infractions of the unities of time and place in the drama, citing as the only example of the observance of these the trilogy of the Pizarros by Tirso de Molina. He censures the accumulation of incidents in the comedies of the great Calderón, who abuses the "immense imagination" with which "nature so lavishly endowed him". The following statement seems to Menéndez y Pelayo to set forth the only principle of any weight which Moratín presents in favor of the unities and in which he shows any critical insight. "All that superfluous and improbable redundance of action and plot originates from the liberty which is taken to have the plot last as long as they wish, since if they reduce it to the limits of art they could not in such a short time untangle so many complications. If one should attain this he would stumble against improbability, because it is impossible or

at least very unusual that so many things should happen to
a man in a single day and in a single spot. The rest of-
fers nothing important beyond the chapter on Luzán, whom
he calls "great poet", meaning doubtlessly "great master
of poetics". He insists a great deal upon "moral instruc-
tion which is the soul of the drama" and requires a good
play to "teach while delighting". Toward the end of his
diatribe he seems to have in the bottom of his soul of a
true Castilian poet a certain remorse, and he sets about
making amends to the great masters he has insulted. He
writes extreme praises of the "natural facility" and "so-
norous elegance" of Lope de Vega, of the "prodigious af-
fluence" of Calderón "through whose mouth the muses speak
soft delights" and of the discretion of Montalbán, Rojas,
Moreto, and Solis. He claims that these famous men aban-
doned art not through ignorance but through caprice and
desire for innovation, and says that in their very irregu-
lar dramas can be found the "highest things".

In 1762 and 1763 Moratín launched three pamphlets against
the Spanish theater. Several critics maintain that he wrote
these on account of ill-humor because of the dramatic fai-
lure of his "Petimetra", which he attributed to the vogue
and prestige of the old theater. On the other hand, his
son says that these were composed with the enthusiasm of a
citizen interested in the progress and literary glory of
his nation. At any rate they had the ostensible purpose
of aiding Clavijo y Fajardo in his efforts to win the pro-

I03

hibition of the "autos sacramentales". The first one is a general attack upon the dramatic system which Calderón used. In the second and third, which he published the next year, he completely flays ^{I04} the "autos" by applying the doctrines of verisimilitude and didactic morality. "After the pulpit", he says, "there is no school more fitted to teach us than the theater; but today it is extravagantly corrupted. It is a seat of evil, an example of lasciviousness, a portrait of lewdness, an academy of impudence and a prototype of disobedience, insults, trickery and deceit. Would you wish your son to be a loafer, a bully, a braggadocio, who would court a lady at the point of a knife, stirring up street fights and scandalizing people, outlawed, friendless, and without law or God?" ^{I05} He calls Lope de Vega the "first corrupter of the Spanish theater" and Calderón the "second corrupter". He says, "All sciences ^{I06} are founded on Nature and poetry is a science". Then he goes on to argue that, while some may say that man's will is free and that what was right for Aristotle may be nonsense as far as contemporary circumstances are concerned, Nature created the rules and Aristotle was the merest observer of Nature. Any simpleton, had he stopped to think, might have culled these rules and tabulated them with as much success. He (Aristotle) saw that the whole purpose of the stage was to deceive-----". There follows a swiftly moving disquisition on verisimilitude and the unities, with occasional side-flings at the hostile party.

He denies the legitimacy of all symbolical poetry. "It seems a disgrace to the nation that we are always to be with closed eyes, because scarcely one man tries to open them at the same time that a thousand others are again shutting them.----- The dispute over the 'autos' will not end while its partisans do not get rid of the blind passion which dominates them.----- Do they know what poetry is and into what classes it is divided? Do they know what is dramatic or worthy to be presented on the stage? What its artifice is? Of what parts it consists? What details it must have? What rules it must observe? The authors who in our nation and in other nations have treated of it since the earliest days? If they know all these things, and few know them, we can understand each other".^{I07} Menéndez y Pelayo read the work of one of these opponents whom Moratín is attacking. It was called "El escritor sin título"^{I08} and was written by Romea y Tapia, an obscure author, In it this writer praises Calderón's subtlety and sublimity which none had equaled, and dares the critics to compose a drama as "bad" as those of that great playwright. He believes that every nation has its own genius and that its way of applauding or vituperating its own ways of living should also be distinctive. He finds that the "autos" are legitimate sacred poetry and proves this with solid erudition. Menéndez y Pelayo thinks that this author gave signs of knowing much more about the things Moratín discusses than the boaster himself.^{I09} Moratín reveals his poverty as

to critical refutation in the following. "Is it possible for Spring to speak? Have you ever in your life heard a word from your Appetite? Do you know what the quality of the voice of a rose is?----- No one will consider it possible that divine and human characters would come together and talk, persons of very distinct centuries and nations, the Supreme Trinity, the Devil, Saint Paul, Adam, Saint Augustine, Jeremiah and others, committing horrible and insufferable anachronisms". Lope is criticized when Moratin says, "Believe me, to bring it about that works written according to rules fail to please the public, the almighty power, that of God, would have to turn the whole order of Nature topsy-turvy, because art is based on Nature, and to speak of a work written according to art is to speak of a

III

good work". This was to refute Lope's opinion that the whole purpose of a dramatic work is to please the public. In defence of his criticism the author says, "I have committed no crime except to point out some defects in respect to the truth, for the honor of the country, and so that foreigners may know that Spaniards of judgment do not approve such presentations and that Don Pedro Calderón is not the high potentate of Spanish literature. There are others who have cast aspersion on him, but in payment for my work you will see my ungrateful nation arm itself against me. Already writers are trimming their pens in order to harry me with satires and insults in their biting

II2

defences".

The only edition of these "Desengaños" is rare, so only extractions from them have been available for this account. The language as far as can be judged from these bits is very involved and pedantic. It sounds puerile at times, as though Moratin was not careful in his corrections and put down the thoughts as they came without any idea of order. Pelissier, in his discussion of these compositions, seems to think that the style is characterized by a dash and brilliancy worthy of Quevedo, while the subject matter reminds of Boileau. ^{II3} These gave the only sample of Moratin's prose which was available except for the "Carta histórica sobre el origen y progresos de las fiestas de toros en España", ^{II4} which is of quite a different type.

The old customs had passed and the theater which represented them naturally became unintelligible to a generation which felt and thought in such a different way, considering as evil that which had in its time been virtue, honor and ^{II5} courtesy. On all accounts these impudent attacks prove that the spirit which had given life to the Spanish secular drama was dead, just as the war between the "autos" and their prohibition coincided fatefully with that "chilling ^{II6} of faith" of which Nifo complains so expressively. This class of theatrical presentation, formerly very popular, was already outworn and anachronistic. To these causes more than to the skill and justice of their adversaries is to be attributed the royal edict which on June 9, 1765 ^{II7} prohibited the presentation of the "autos sacramentales".

The last "Desengaño" of Moratín was published in 1763, and the prohibition was not effected until two years later. Leandro evidently feels that his father had considerable influence toward this end, however, because he says, "Scarcely had the last one ("Desengaño") come into being, when the government prohibited the representation of the 'autos'" ^{II8}

The public could not keep from making comparisons between the slight success of Moratín's "Hormesinda" and the great vogue of the zarzuelas "Las pescadores" and "El buen marido" by Ramón de la Cruz, which came out about the same time and met expenses of presentation all summer, afterward remaining in the repertory of the theater. ^{II9} This started a sort of war between the partisans of each of these authors and his class of play. Bernascone, in his prologue to the "Hormesinda", speaks as follows, very evidently against Ramón de la Cruz, "I shall not say that we do not have geniuses; but I am certain that if any one of them who lives today has written any work like this (the 'Hormesinda') I have not seen it. The most that have been dared are translations, and such poor ones that, excepting ^{I20} three or four, they are not worth mentioning". Moratín himself alludes to the writer of sainetes in his prologue to the "Lucrecia". "I realize that in Spain it is commonly believed that poetry is no science to be studied, and that any gay and witty buffoon, who happens upon a rhyme, considers himself a Vergil, being at best a mere poetaster or versifier, and very far from a poet. After some idiotic

men have dared to boast of this, it is no wonder that other
men who are wiser should do it".^{I21} Later, in his "Desengaños"
he even more clearly alludes to Ramón de la Cruz in the fol-
lowing, "I warn you that not the members of the Spanish Aca-
demy, nor those of the Academies of Science of London or
Paris, nor those of the Arcades of Rome, but the comedians
themselves, and, even more, the poetasters and versifying
writers of sainetes and entremeses who always hang around
with the companies of actors: these are the judges which
poetry has in Spain".^{I22} When Ramón de la Cruz had his work
published he added a note at the end, claiming originality
for his plays and criticizing the ones who had criticized
him. Concerning Moratín, he says, "The second (of these
critics), after many months of work, at least two of them
devoted to preparatory eulogies to excite the people and
one to rigorous rehearsals, with three letters and a pro-
cession of recommendations, presented to the world the
monstrous and detestable "Hormesinda". By saying that
my critic is the author of that play, I make it known
what play my work is to be compared with".^{I23} Tomás de Iri-
arte wrote an extensive letter censuring these literary
controversies at the time when a certain sonnet was going
through Madrid, which put into the mouth of Ramón de la
Cruz these two verses, "Moratín did not succeed with his
'Hormesinda'--Therefore whatever I write is a success".^{I24}
Iriarte praises Moratín in a lukewarm way, but attacks Cruz
with excessive impudence. He compares the two, absolving

Moratin for his failure on account of his inexperience in the theater, and giving Cruz no pardon on account of not having advanced in progress in the many years he had been writing for the stage.

125

Thus was Moratin criticized in his own day, and thus he himself criticized others. His work did not seem to be good enough, however, to really uphold his ideas on the subject of what should be written and how.

CHAPTER III

His Dramas

A. "La Petimetra"

The only comedy by Moratín which is now obtainable in print is one which he wrote and published in 1762, and is called "La Petimetra". According to the preface by the author it was written "subject to all the rigor of the art".^{I26} Leandro says that it was the first original one^{I27} to be composed with this requirement.

The scene for the three acts is laid in the room of the lady Jerónima, in her home in Madrid. Doña Jerónima is beautiful and elegant and leads the fashions at court, where she is called the "Petimetra". Damián, a clerk who has ambitions and who also has heard of her reputedly large dowry, is paying her court. He brings his friend, Felix, to see her, in the morning when her uncle, Rodrigo, who carefully guards her and her cousin, María, will not catch them in her rooms. María is a quiet young lady who runs the household while Jerónima preens and constantly fusses over her costumes and her coiffure. Felix is charmed by the wiles and airs of Jerónima and tells Damián that he too is in love with her. They almost fight a duel over this, but decide to let the lady choose between them for herself. The uncle Rodrigo suddenly enters the room, while they are waiting for Jerónima to complete one of her famous toilets, and they are forced to hide. They overhear the uncle soundly berate Jerónima for her foolish ways and point

out Maria as an example to her, incidentally making it known that it is Maria and not Jerónima who has the large dowry. Both men decide that Maria is the one to court, although Felix does it on account of his realization of the worth of the girl and his awakening from the spell that Jerónima had cast over him, while Damián has purely mercenary motives. Neither lets the other know his change of plans for a time. Felix makes love to Maria first, and, since she is already secretly in love with him, his suit is successful. He also is received by Rodrigo as a guest in the house on account of the latter's friendship for his uncle. He is warned to stay away from the rooms of the two cousins, however. Damián is scorned by Maria. He has told Jerónima in the meantime that Felix is in love with her, in order to get himself out of a bad position. She is pleased with the idea, as Felix is rich and noble, and openly tells him that she is willing to marry him. When the two men find out that again they are suing for the hand of the same lady they almost fight once more, but decide to let Maria choose between them. Rodrigo comes upon them just after the ladies have come out to meet them and, finding them together in his nieces' apartments, is very angry and demands that the two men marry Maria and Jerónima without delay. Both Damián and Felix are willing to do so, but they choose Maria to marry. When Rodrigo asks for the choice of the ladies, to settle the matter, both of them choose Felix. Finally Felix and Maria are paired off, and

then Damián must marry Jerónima in order to save her good name. Rodrigo takes some of the finery from Jerónima and she is left in ridicule. All of the players point the moral that this is what happens to such as the "Petimetra".

This comedy was never played, although printed. ¹²⁸ No one wished to present it, either in Madrid or in Cadiz, where a dévoté of the author tried to create some enthusiasm for it. ¹²⁹ Leandro attributes this failure to the fact that at the time the theater was "under the tyranny of stupid poetasters, run by actors of the most depraved taste, and upheld by an insolent and ignorant people". ¹³⁰ This was evidently the opinion of the elder Moratín also, because he launched his "Desengaños al teatro español" shortly afterward.

This is more of an intrigue than a straightforward plot. It reminds one of the comedies of intrigue of Lope de Vega and other famous dramatists of the seventeenth century. There is also a sub-plot between Martina, the maid of Jerónima and María, and the gracioso, Roque, servant to Damián. Their love affair moves right along with that of the two gallants and the ladies, and Roque is compelled to marry Martina at the end. There is a constant going and coming of Damián and Felix and a high pitch of excitement all the way through. The motif is apparently to show the ridiculousness of the "Petimetra", but more interest centers on the outcome of the intrigue.

Moratín observes the two unities of time and place with-

out any too much stiffness, but the rule of the unity of plot or action is not strictly followed. The use of the sub-plot and the cross threads that are brought in do not make for unity in the understood sense of the classical rules. Not all the incidents lead to the one outcome. There is some by-play by Roque concerning a debt which he is trying to collect from his master for a creditor. Rodrigo unexpectedly comes into the ladies' room, in another scene, and the suitors are forced to hide with Martina in another room, where Rodrigo wished to go to search for a book he believes to be there. Martina cleverly prevents his entrance by talking from this room and finally finding the book and shoving it to him by way of the crack under the door. All this increases the complications of the intrigue, but does not lead directly to the main outcome.

Not much effort is expended on characterization. Dona Jerónima is of course most carefully described by the author on account of her importance in the intrigue. However she is just a tool in the hands of the weaver of the story, as are the other characters in the works of Moratin. He probably intends to paint her as quite ridiculously "unhuman", but he makes almost too good a portrait to be credible. She represents the characteristic of affected elegance which was in vogue at the time, and which Moratin evidently wished to make as ludicrous as possible. Maria is also quite lifeless and stands for virtue as opposed to

the folly of Jerónima. The two gallants make the intrigue with their love affairs and the motives for their suits. Roque is the gracioso, always appearing at moments embarrassing to his master and demanding the money he knows cannot be furnished. On the side he carries on his own love affair with Martina, in an informal manner which contrasts with the stilted ways of the four leading characters.

The comedy is written in eight syllable romance meter and redondillas, with the rhyme scheme A B B A. The two kinds are mixed and each one is used for about half the play. This type of versification makes for more interest as it moves swiftly along. On the whole, however, the style seems too florid and verbose for the best effect in such complicated intrigue. It is fitting to the conversation of Jerónima and the two gallants, but not enough contrast is made between that and the language used by the other characters in the regular course of events. Soliloquies which seem unnecessarily long are delivered by all four of the leading characters, concerning their personal feelings. Moratin in this comedy does not yet use the lofty tone and pedantic language which characterize his later works, and in consequence it is more readable.

The "Petimetra" seems to have been an experiment on the part of the author, to see what he could write according to these new ideas of classic reform which were coming into vogue. It is not extremely strict as are his later tragedies, and does not break entirely away from the type of

national comedy. Moratin shows his Spanish nature in the way he makes fun in his play of the very French type he claims in the prologue to follow.

In 1775 he wrote another comedy on the subject of the defence of Melilla by the Spanish against the Moroccans.¹³¹ Thirteen thousand Moors under the leadership of Sidi-Mohamed, had attacked the stronghold on the African coast in 1774. The Spanish were holding back the besiegers in a remarkable manner, and the king and court of Spain were all rejoicing at their bravery. Urged by many, Moratin, undertook the task of improvising a comedy which should paint "that glorious action".¹³² In six hours, divided over three nights Moratin dictated the comedy to a clerk before some friends who accompanied him. While the actors divided the manuscript to study their parts, the Duke of Medinasidonia who was backing the performance, showed a copy of the play to the king, Charles III. The latter appreciated it and said, "Moratin is a great poet. My mother loved him very much and I appreciate his extraordinary talent. The comedy must not be presented just now, however. The war with Morocco is not yet over, and we must not trust too much to good fortune. Some defeat may follow these happy events. Let us wait until peace is made".¹³³ The unfortunate expedition of Arjel happened that same year. Thus another comedy by Moratin was never presented and was perhaps never published, since it is not included in the edition of his works made by his son after his death.

In Cotarelo y Mori mention is made of still another comedy which Moratín wrote after the "Petimetra" and his first tragedy, "Lucrecia". This was called "El ridículo Don Sancho"^{I34}. It has disappeared, as did the comedy on the defence of Melilla. Signorelli saw it and, in spite of his friendship for Moratín, did not praise it very highly.^{I35}

B. "Lucrecia"

The year after the failure of his comedy, "La Petimetre", 1763, Moratin wrote and published a tragedy which he called "Lucrecia". It was also an example of composition "subjected to all the rigor of art". He made use of a famous historical incident for his material.

Lucrecia was the daughter of the Roman, Spurius Lucretius Tricipitinus. She married Tarquinius Collatinus and was famous as an example of a virtuous woman. The story of the way she was wronged by the emperor, Sextus Tarquinius, of her suicide, and of the expulsion of the family of the Tarquini from Rome and the establishing of the Roman republic in 510 A.D. is told first by the Roman historian Livy. Moratin keeps the historical details in his drama.

The five acts of the tragedy take place in the drawing room of the house of Colatino and his wife Lucrecia. The principal leaders of the Roman army had been discussing their respective wives while in war-camp and each one had boasted of the virtue of his own. The emperor, Sexto Tarquino, and one of his generals, Colatino, decided to return unexpectedly to Rome and surprise these various wives and see what they were really doing during the absence of their husbands. They find all of the Roman women making merry and indulging in all sorts of licentiousness until they reach the home of Colatino himself. There they hide and hear the faithful Lucrecia talking to her friends, Claudia and Fulvia, about her fear for the safety of her

husband and see her keeping vigil during his absence. Sexto Tarquino has to admit to Colatino the virtuousness of Lucrecia, although he has been skeptical of the possibility of such a trait in any woman until this time. Furthermore he falls violently in love with the lady when he sees her beauty and desires at once to possess her, beginning at once to lay plans to do so. His fawning follower, Mevio, helps him to plan, while his faithful tutor, Espurio, tries to dissuade him from such a terrible thing, by reminding him of his high birth and his better nature. Tarquino is mad with passion, however, and will listen to nothing but his own desire. He is presented to Lucrecia by Colatino and receives their hospitality. The general, Bruto, unexpectedly returns to Rome and finds Colatino and Tarquino away from their duty. He appeals to their patriotism and asks for their immediate return to camp, speaking as commanding general of the Roman forces. The three start back together, but Tarquino pretends to lose himself on the way. He returns to Rome by a by-path and comes to the house of Lucrecia and Colatino again, where he is received with hospitality by the lady and her aged father, Triciptino. They accept his excuse of having lost his way. That night he carries out his purpose of possessing Lucrecia, in spite of her prayers and entreaties and the effort she makes to kill herself. The next morning Lucrecia sends her father to ask Colatino and Bruto to come back to Rome. They are received by her on their return with great sadness. She

tells them of the terrible crime which Tarquino has committed against her. They are ready to forgive her, but she flees from their presence, and, in the next room behind the barred door, she kills herself. Then Colatino, Bruto and Valerio, another of the leaders, resolve to dethrone and kill Tarquino to avenge the death of Lucrecia. They all attack him as he appears in the room and he dies upon the stage, boasting that he is worthy of death.

Beside this main plot there is a secondary one which concerns Fulvia, the mistress of Tarquino. She is told by him that he has come to Rome just to see her. Claudia knows the perfidy of the man and tells Fulvia in confidence her own experience with him. She was the daughter of a Sabine king, and she saw Tarquino cruelly murder her father and was made love to by him afterwards. She warns Fulvia not to believe in this monster. Later, through Mevio, who is in love with Fulvia, the two friends of Lucrecia learn of her danger and try to warn her, but she will not listen to them because of her constant thoughts of Colatino. This plot is more simple than those of Moratin's other dramas, as to the central theme, and its construction is better. The unities are very carefully observed. Its motif is obviously to show the greatness of real virtue in woman, and this is not overemphasized as in the "Hormesinda". The elaborate speeches of the characters throughout do not take away from the verisimilitude of this play as in the others with subjects which are not as ap-

propriate to classical pomposity.

The historian Livy gives a concise account of the rape of Lucrecia by Sextus Tarquinius in his "Ab Urbe Condita Libri". All the necessary details are included and others are hinted which have given opportunity to later writers for elaborations. Livy tells in his own brilliant style how the leaders of the Roman army grew loquacious over their wine and discussed the virtue of their wives; how they rode to Rome on a surprise visit to find out what these wives were doing in their absence; how all but Lucrecia were enjoying themselves in revels; how Sextus Tarquinius fell in love with Lucrecia; how he secretly returned to Rome and carried out his purpose of possessing her; how she killed herself before her husband, Collatinus, her father, and other leaders of the army, asking vengeance, and how all of them, with Brutus in the lead swore to banish the Tarquini from Rome on account of this terrible deed. Lucrecia and Tarquinius are characterized perfectly with a single speech made by each in the story. Tarquinius stands above Lucrecia's bed and says, "I am Sextus Tarquinius. I have my sword in hand. You shall die if you say a word". Lucrecia is greeted by her husband when he comes in the morning at her call, "Are you safe?" She answers, "No longer. For what is left of safety for a woman who has lost her chastity?"

Shakespeare in his "Rape of Lucrece" has followed Livy's version of the story as to details, but he has elaborated

upon it and put it into poetry which will make it live. He characterizes Lucrece and Tarquin with an analysis of their emotions and many similes to explain each speech and action. The scene of the rape is carried out in great detail and even the after effects upon Tarquin himself are described. The beauty of Shakespeare's version of the story of this virtuous Roman lady is in the music of his inimitable poetry. The attitude toward this whole incident which he takes is one of moralizing concerning the terrible consequences of suffering and repentance which may follow a thing of such short duration. This one stanza stresses this idea and gives an idea of the beauty of Shakespeare's poetic tale.

"What win I if I gain the thing I seek?
A dream, a breath, a froth of fleeting joy.
Who buys a minute's mirth to wail a week?
Or sells eternity to get a toy?
For one sweet grape who will the vine destroy?
Or what fond beggar, but to touch the crown,
Would with the scepter straight be stroken down?"

In his drama Moratin has added characters to this straight narrative and gives hint of what others such as Claudia and Fulvia might have been involved in this tragedy of Lucrecia. More trouble is taken with the characterization in this play than in any of the others. The constant talk of the characters, however, is not as effective in showing their inner feelings as are Livy's few speeches or Shakespeare's subjective descriptions. Lucrecia weeps in such a weakly feminine way over her husband's absence and is so meek in his presence at the first of the play that

her later strength of character in killing herself, even when her sin is forgiven, is surprising. Without considering what has gone before, her scene with Tarquino is convincing and well done. Her cleverness at seizing his sword and attempting to kill herself right at the time before her honor should be stained is in keeping with her action the following morning. Tarquino is a puzzling character. Unlike the Tarquin of Shakespeare, who is blinded with passion which overcomes his fear of doing such a base thing, and the Tarquinus of Livy, who impetuously goes after what he wants, this Tarquino seems to realize from the first what he is doing and what the consequences will be. He evidently believes in fate and feels himself powerless against it. This idea is apparently original with Moratin. Later the tyrant tries to persuade Lucrecia with all the ways and means he knows, before a sudden fit of anger seizes him and he carries out his intentions with no further words. Colatino has not much opportunity to show his character, but he plays his part well as the astonished husband, after it is all over. Bruto makes a stirring and patriotic speech when he finds Tarquino and Colatino in Rome, urging them to return to fight for their country. A piece of original invention on the part of Moratin is the scene between Tarquino and Lucrecia, when the latter misunderstands the words of love he is using to win her and thinks that he is speaking of some other woman at the court whom he loves. The first

three acts are not as well done as the last two. Perhaps the greater excitement of the fourth and fifth acts make them seem more real.

The versification of "Lucrecia" is the same as that of "Hormesinda" and "Guzmán el Bueno", eleven syllable meter with occasional consonantal and assonantal rhyme. The style is also stiff, heavy and verbose as in the others, but this is not as noticeable on account of its classical subject.

This is a classical tragedy written in the classical manner, and in it Moratín seems more nearly to attain his purpose of writing "subject to all the rigor of art" than in the other two tragedies he composed.

C. "Hormesinda"

In the year 1770 Count Aranda and his friends wanted at all costs to impose the admission of French tragedies and comedies on the people of Madrid. They chose "one of the most celebrated of lyric poets, who would typify the common aspiration" and one already known for former attempts in the same vein, Nicolás Fernández de Moratín. As his subject he selected one of patriotic interest, the political restoration of Spain undertaken in the mountains of Asturias back in the eighth century. He called this drama "Hormesinda", a tragedy.

"Hormesinda" is woven about the old legend of Pelayo, the supposed first king of the true Spain, after the downfall of the last Gothic king, Rodrigo. Rodrigo is a historical character. The date 711 is connected with his reign and in the battle of Jérez on the Guadalete he went down to defeat at the hands of African Moors, who had joined forces with the renegade, Julián. Pelayo was supposed to be the son of Favila, the Duke of Cantabria, and to be related to Rodrigo. According to the legend he fought beside Rodrigo in the battle of the Guadalete and escaped unharmed, then fleeing to the mountains of Asturias and establishing a colony there which paid tribute to the Moors who had a government at Gijón under the rule of Munuza. Mariano gives the story of the undertaking of the Reconquest used by Moratín. Munuza is supposed to have fallen in love with the sister of Pelayo and to have sent the lat-

ter away to Córdoba. While he was gone the Moor dishonored the girl and this caused the uprising of the Asturians and their attack upon the Moors for vengeance. The battle of Covadonga in 718, when this rebellion won out, is known to be the historically correct beginning of a new Spanish monarchy. The Romans and Goths were a single people from that time on. Pelayo is supposed to have been the first king and to have ruled for nineteen years. He had a wife named Gaudiosa. The date of his death was supposed to have been 737. There is no absolute proof or document to verify all this story of Pelayo. The oldest historians and chroniclers came a long time after Pelayo's reign. Sebastián de Salamanca, the first, wrote his work in 883. No coins of Pelayo's reign have been found as have those of earlier Gothic kings. Thus, strictly speaking, the story of Pelayo is still just a legend.

Much literature had been written about Pelayo before Moratin's time, but he was the first to bring this legendary character to the modern stage. He keeps the legend correct according to the historians and chroniclers and adds little intrigue of his own.

The scene for the five acts of the "Hormesinda" is laid in a room of the palace at Jijón. Hormesinda, the sister of Pelayo, has had to go through the ceremony of marriage with the Moorish leader, Munuza, while her brother was away on an errand in Córdoba, sent by this same Moor. She is very proud of her Spanish blood and high lineage, how-

ever, and refuses to recognize the Moor as her husband or soften her scorn at his attempts to please her. Pelayo at the first of the play has just returned from Córdoba. He learns from Trasmundo, a faithful patriot, and from his daughter Gaudiosa, to whom Pelayo is betrothed, that something shameful has happened in connection with his sister. They refuse to tell him what it is and say that it is the place of Munuza to do so. In the meantime Munuza, whose love for Hormesinda has turned to hate on account of her disdain, and Tulga, a renegade, are plotting the death of Hormesinda and the downfall of Pelayo. Munuza tells Pelayo that Hormesinda has committed the sin of staining her honor as a virgin. He offers papers forged by Tulga as proof, and condoles with Pelayo about his dishonor, with feigned friendship. Pelayo believes the Moor and will not listen to his sister when she tries to tell him of her marriage. She thinks that he has turned against her on account of his knowledge of her forced union with the Moor, which she considers enough cause for dishonor. Pelayo swears vengeance before Trasmundo, who upholds him, believing he means vengeance upon the Moors. They plan an uprising which Pelayo is to lead against the Moors. Ferrández, an officer, tries to tell Trasmundo of the mistaken belief of Pelayo, but he is prevented by the entrance of Munuza. Munuza adds to his deception of Pelayo and the latter is so angered that he swears his sister shall die for her sin. Hormesinda pleads with Pelayo to hear her own sto-

ry, as she had learned of the deceit, but when she mentions Trasmundo as a witness her brother will listen no longer. He thinks Trasmundo has already confirmed her guilt by upholding him in his cry for vengeance. After Pelayo's departure Hormesinda accuses Trasmundo of treachery to her. The pyre upon which Hormesinda is to be burned is made ready and the sentence of death is going to be carried out. In the meantime Trasmundo has not understood the accusation of Hormesinda and has gone to Ferrández and learned the whole story. The innocent one is brought in, shackled with chains, and Munuza tells the people gathered around that he is only carrying out Pelayo's orders and that he knows that Hormesinda is really without stain. Mutterings are heard that seem to foretell the success of the plot of Munuza and Tulga to have Pelayo meet his downfall from the hands of his own people through this accusation and punishment of his sister. Trasmundo, however, at last makes Pelayo listen to his account of the treachery of Munuza and Tulga, and the real innocence of Hormesinda. Pelayo rushes out in search of his sister in order to save her before it is too late. While he is gone Gaudiosa comes and tells of the brave way that Hormesinda went to her death and of how she left her when she was about to be burned. Munuza then appears and announces that the sentence will now have been carried out and craftily deplores her innocence. They are thus bewailing the death of Hormesinda when Pelayo comes back, dragging the renegade Tulga, whom he has forced to

drink some of the poisoned wine prepared for the Spanish when they should drink to peace and friendship with the Moors. Tulga dies upon the stage. Pelayo reviles Munuza to his face and both leaders call their forces to arms. A battle between Moors and Christians apparently is going on behind the scenes. Meanwhile Hormesinda herself, appears, with her chains broken, and tells of her rescue from the pyre by the coming of Alfonso, son of the Duke of Cantabria, who was bringing help to Pelayo. The Moors are defeated, Munuza is killed, and his head, transfixed on a lance, is exhibited. Pelayo comes from his victorious battle and is reunited with his sister. He begs her forgiveness for his disbelief in her.

The plot is very weak, since it hangs upon the failure of Pelayo to understand the words of Trasmundo and Hormesinda and his stubborn way of jumping at conclusions. The apparent motif behind the writing of the drama, which Moratin would call its "moral purpose", is to show the strength of character of a truly virtuous woman. The ending is the poorest part of the play. If Hormesinda had gone to her death and met it nobly, as she was apparently about to do, according to Gaudiosa's account, the ending would have been much more effective. As it is, her appearance with broken chains, her account of the very timely appearance of rescuers, and the way in which everything is explained and all the wrongs righted make the play seem on a par with some of the poorer modern moving pictures in which there must be a

happy ending at all costs. Even the head of the tyrant Munuza must be shown to the audience to convince them that he is out of the way and will do no more harm.

Although the character of Hormesinda represents womanly virtue according to the purpose of the author, she is not very convincing as a woman. She delivers many lengthy soliloquies concerning her marriage and her death sentence, but her real, human sorrow can not be felt. She seems to stand for the quality of virtue in woman, almost in the abstract sense. The elevated language she and all the other characters use helps to strengthen this impression. Pelayo makes the plot with his characteristics of temperament, but these also seem abstract. With his heated revilings of the supposed sin of his sister he brings out the motif of the play, but otherwise he is a figurehead, bearing the name of a famous legendary hero. Munuza, the Moor, plays the part of villain in a melodramatic manner, after he once concludes that his suit is definitely scorned by Hormesinda. His love turns like lightning to hatred to fulfil the demands of the intrigue and he has no regrets. Then his pitiless lashing with words of the heroine, after he has her in his power, furnishes contrast for her lauded virtue. The other characters are without any interest except as background and pegs upon which to hang the net of the plot.

The play is written in eleven syllable meter with frequent rhyme but no apparent rhyme scheme. All the verses

are llanos. Perhaps this style is best suited to the long monologues of the main characters, but it adds to the tedium of reading and probably also made listening more tiresome when it was presented. Constant exclamations, rhetorical questions, high-sounding adjectives, and the elevated manner of the diction make the style almost oratorical.

This is said to be characteristic of the "style élevé" of seventeenth century France, and gives the impression of a close imitation of this type of writing by Moratín. ^{I4I}

Moratín closely observes the unities as he avowedly intends to do. If he claims verisimilitude for his work, such as he demands in his criticism of the classic Spanish drama, it is found in the way he keeps his story true to the historical legend, in the avoiding of anachronisms and wild imaginings, and in the directing of the action of his plot toward one end so as to make it apparent. He also has the moral purpose he demands of a drama. However, the elevated and elegant style of his characters, their stiffness and tendency to soliloquize oratorically and their absolute lack of human warmth do not make for verisimilitude, if such is defined as likelihood, or a quality which makes a play seem to an audience so real that it might happen any day.

I42

In 1769 Gaspar Melchior de Jovellanos brought out a tragedy with almost the same plot as that of Moratín's play and called it "Pelayo". Later, in 1814, it was re-

printed under the name "Munuza" and the heroine's name was changed from Dosinda to Hormesinda. The plot is very simple. Munuza tries to marry Dosinda, the sister of Pelayo, while the latter is away on an errand in Córdoba. She refuses him because she is betrothed to Rogundo. Munuza shuts them both up, Dosinda in the palace and Rogundo in a tower. When Pelayo unexpectedly returns he is also taken prisoner, but the people rise up and take the city and fortress when the Moors are conducting Pelayo to prison. Munuza tries to stab Pelayo, when the latter is unarmed, but Rogundo, who has escaped from prison, kills the Moor at exactly the right moment to prevent this. The Moors flee from Jijón and the Asturians rejoice. The motif is not apparent. The story is simple and presented in a straightforward manner. There is less of the dramatic air of oratory in the speeches than in those of Moratín's play. Dosinda does not have as much to say as does Hormesinda, but her character is more real and appealing. All of the characters really carry on conversations and talk to each other instead of representing abstract qualities as do those of Moratín. The plot is more convincing and the action is swift and interesting. The three unities are observed by Jovellanos, but with less appearance of rigidity, partly on account of the numerous stage directions and a change of scene once or twice. The play is written in eleven syllable romance meter with alternate assonance, changing with each one of the five acts. In

his prologue Jovellanos acknowledges that his play and that of Moratin may resemble each other somewhat, on account of having the same subject matter, but he denies any use of the other drama in writing his own. He only confesses to a close following of the French style and says that he was influenced by recent reading of French poets. The "Pelayo", even though it is nothing unusual as a tragedy, surpasses the "Hormesinda" of Moratin in interest and in verisimilitude.

I43

Manuel José Quintana wrote a tragedy connected with this same legend of Pelayo and presented it in 1805. It is also called "Pelayo". The plot is more intriguing and interesting, although no more complicated than those of the other two plays. Hormesinda marries Munuza the Moor, because she has fallen in love with him when she plead with him for mercy toward her people after the battle of the Guadalete. Her brother Pelayo is believed dead, because he has not returned after the defeat. After the marriage Pelayo comes to Jijón in disguise to plot against the Moorish rule. He reveals himself to Hormesinda and condemns her for dishonoring him and staining her illustrious name by her marriage with Munuza. The latter, in the meantime, since his marriage with Hormesinda has become less lenient with the patriots because he hears rumors of uprisings. He has some leaders brought before him accusing them of plotting against him. Pelayo is among them in disguise. Hormesinda sees him and foolishly gives away his

identity. He is imprisoned but the revolt takes place as he and the others had planned. Hormesinda comes to his prison and sets him free while the fight is going on. He at once goes to join the conflict. His sister then realizes that the life of her husband is in danger because the rebellious forces are winning. She goes to him to tell him to save himself, but when he hears that she has freed Pelayo from prison he stabs her. Pelayo is coming to kill Munuza, but the Moor kills himself before he reaches him, first pointing out his dying wife, Hormesinda. The conflict which goes on within Hormesinda as she is torn between love for her brother and country and love for her Moorish husband makes a much better motif for this tragedy than that of Moratin's drama, as far as interest goes. Quintana's characters are even more real than those of Jovellanos and Moratin's figureheads can not compare with them. The unities are kept and no sub-plot takes away from the main intrigue. It is written in eleven syllable romance meter, alternate assonance, changing with each of the five acts. A moral purpose is not apparent as in the "Hormesinda". It seems to foretell the coming of Romanticism as far as its element of fate is concerned. If it has a purpose it is that of arousing the audience of reader to patriotism. The meetings of the patriots who plan the restoration of Spanish rule bring forth some inspiring speeches. Thus the "Pelayo" is called one more ode among the patriotic works of its author. It surpasses either

that of Jovellanos or Moratín in diction, plot and human interest.

With a reading of the tragedies of Jovellanos and Quintana upon the same theme which Moratín used, the uninteresting stiffness of the style of Moratín, which he employs in his effort to follow the strictly classic models, is very evident. His patriotic subject offered many possibilities and his method of presenting it is inadequate.

The "Hormesinda" was staged, thanks to the protection and omnipotence of Count Aranda, in the Teatro del Principe beginning the night of February twelfth and only continuing six days.^{I44} It needed all the protection Aranda could give it, on account of the opposition of the comedians of the time to the French style. Leandro gives an anecdote concerning a member of the company of Juan Ponce, which presented the play, which he claims to show "the state of error in which the actors and the public were in the year I770".^{I45} Espejo, the actor who played old men's parts in the company, was very fond of Moratín. When he was given his part in the "Hormesinda" to learn he said to the author, "The tragedy is excellent, Mr. Moratín, and worthy of your fine intellect. I, for my part, will do whatever I can; but tell me the truth. What is the point in this effort to write in the French way? I do not say that even a single verse should be taken away from the play. But would it be too much work for you to put in a pair of graciosos?" Moratín squeezed his hand, crying tears of mirth, and said,

"You are all right, Espejo. Just study your part well,
and I'll take the rest of it on my conscience".^{I46}

María Ignacia Ibáñez, known as "Filis", was the leading lady in Juan Ponce's company and was considered the actress of most outstanding merit in Spain at the time.^{I47} Leandro affirms that her leading role in "Hormesinda" won for her the praise of the public,^{I48} but Cotarelo y Mori doubts the truth of this, considering her known talent, and is inclined to believe that it was her acting which made the public, unfavorable to begin with, tolerate the play for even six days.^{I49}

All those who belonged to the group of neo-classicists came together to set afloat the work which was for the moment the hope of its school. Its success, however, as has been noted, was not as great as Leandro claimed it to be. After those six days it was never again staged. Moratín had it printed and there were praises written about it in Latin by Iriarte and Ortega and an Italian sonnet^{I50} by Conti. The prologue was written by Bernascone.

D. "Guzmán el Bueno"

Moratin uses another old Spanish legend as material for a tragedy which he calls "Guzmán el Bueno". It concerns a famous warrior, Don Alonso Pérez de Guzmán, who lived from 1256 to 1309 and governed Tarifa, an outpost constantly endangered by the Moors, in the reign of Sancho IV. All the legends relate the tale used in this tragedy. They tell of his refusal to exchange the fortress for the life of his son, when the Moors offered him the choice. Some historians doubt the truth of the story, but there is no absolute proof on either side of the argument.

The three acts of "Guzmán el Bueno" take place in Tarifa, with a scene showing both the Moorish encampment outside the walls of the city and the public square within. In the opening scene Guzmán el Bueno is told by his aide, Jimen Jiménez, that his son Pedro has been captured by the Moors and kept prisoner after a battle. The young man had rushed headlong into the fight against the wishes of his father. When Doña María, wife of Guzmán, hears of the plight of her beloved son she begs Guzmán to ransom him at all costs. Blanca, daughter of Jimen Jiménez, and betrothed of Pedro, is also frantic at the news. She feels that she is partly to blame because she sent Pedro off to battle herself, to win honors. Through negotiations with Amir, ambassador of the enemy, Guzmán tries to get back his son, but he is told that only one price will be accepted as ransom, and that is the surrender of the city. As a Spaniard, loyal to his

king and country, he unhesitatingly refuses to do such a thing, but on account of his answer he has to listen to the revilings of Doña María, who accuses him of heartlessness as a father. The Moorish leader himself, Aben-Jacob, tries to make Guzmán change his decision by talking to him from beneath the wall and publicly making Pedro give up his sword before ordering him to the most horrible prison. The governor of Tarifa remains immovable, so the Moor vows to carry the matter still farther. Pedro is allowed to return for a short time to his family within the city through the efforts of Fatima, the Moorish princess who secretly loves him. Doña María and Blanca beg him to stay with them in the city and break his promise to return. His betrothed even accuses him of loving Fatima instead of herself. However, he refuses to remain and dishonor himself by failing to keep his word. With admonition from his father to be brave he goes back to prison. Aben-Jacob now declares in plain language that either Tarifa shall be surrendered to the Moors or Pedro, son of Guzmán, shall die. Even this does not make the stern patriot waver in his determination not to betray his trust, although Doña María constantly and frantically begs for the life of her son to be saved. Meanwhile Blanca goes to the camp of the Moors and offers her own life in exchange for that of Pedro. The lovers entreat Aben-Jacob to be allowed to sacrifice themselves, each for the other, and finally the Moor angrily takes Blanca prisoner and says that both shall die. Prepa-

rations for the execution are made and Aben-Jacob stands below the wall brandishing his sword and offering one last chance for reconsideration to Guzmán. Instead, the governor throws down his own sword from the wall and tells the Moor to use it, if he has need of it for his purpose. Some soldiers from the city have gone into the Moorish camp and have captured the Moorish princess Fatima. They bring her before Guzmán and he shows her to Aben-Jacob and threatens her death in return for the execution of his son. When the Moor tells him to go ahead and kill her Guzmán is not actually able to carry out his threat. Blanca returns, set free by the Moors, but finally Pedro is led away to be killed and sounds are heard from the enemy below the wall that mean the deed is done. In the meantime help has come from the king and the Moors are being routed. Guzmán el Bueno glories in the saving of the city and in the honor he has gained by this sacrifice of his son for his country.

The plot is very simple. It is all centralized upon the refusal of Guzmán to exchange Tarifa for the life of his son. The pleas of Doña María make the element which hinders the carrying out of the determination. The motifs are quite apparent. Patriotism and loyalty to a trust must stand before mere human affections, according to the constant reiterations of Guzmán. This is strongly stressed and seems overdone. A fever pitch of excitement is maintained throughout the play. This is wearing on the reader and probably would also tire an audience. The three uni-

ties are well observed. One concession is made, in regard to the unity of place, by the shifting of scene to enlarge either the Moorish encampment or the plaza of the city and bring it into prominence when necessary. The striving for verisimilitude is apparent, but the weakness of the characters prevents a semblance of real life.

The characters are poorly drawn. Guzmán shows no real human sorrow on account of the death of his son, although he tells his wife that of course he loves Pedro too. He stands for the characteristic of patriotism in all its unbending harshness, and, although the play is based upon this quality, some human warmth must have strengthened the plot rather than weakened it. When this unnatural father learns of the imprisonment of Pedro he expounds some rules of conduct for soldiers and deplures the disobedience of youth, in a lofty and impersonal manner. Later, when his son must return to prison after being back in Tarifa to see his family, Guzmán points out the consequences of rashness and preaches a sermon to the boy instead of wishing him godspeed. Doña María wails and weeps all through the play until by one speech of her husband in the last scene she is supposedly recalled to her senses and realizes her heritage of pride. She immediately becomes brave and ceases her complaints. This scene is very unconvincing. The way the mother lost all her rationality when she first heard of the imprisonment of Pedro hardly presages the later ability to become suddenly strong to bear the burden of his

death. Blanca is as foolishly wild as Doña María at first, but later she develops some character when she is humanly jealous of the Moorish girl and when she rushes into the camp of the enemy to offer her life for her lover. The Amir, although he is supposed to be of secondary importance, apparently, almost carries off the honors in the conversations he has with Guzmán. He is sincere in his own beliefs and does his duty as an ambassador, but he shows human feeling when he talks to the Spaniard as man to man. Later he gives indication of a secondary plot which is never developed, when he tells of the hopelessness of his own love for Fatima, who in turn loves the son of Guzmán. He is the most likeable character in the play. Pedro deserves sympathy, however, since he has to endure so much on account of the constant pleadings and arguments of his mother and sweetheart.

The play is written entirely in eleven syllable lines, all llanos as in the French feminine lines. There is frequent assonantal and consonantal rhyme with no particular scheme. This use of one meter throughout the whole composition adds to the heaviness of Moratin's style. He also uses lofty expressions and forms sentences in a stiff unnatural manner as in the following examples:

"De confusiones mil estoy cercado
Sacarme pronto de ellas."

^^

"Yo por la patria cosa más no hallo
Que ofrecer que mi hijo-----"

Some poetic passages seem to be the more lyric because of the same qualities in his writing. They show Moratín's natural genius to be lyric as some critics have pointed out.
I51

"Pero, señor, si el moro no se allana,
Consentirás que vaya entre cadenas
A las mazmorras de Africa tal hijo
De tal padre, o que reme en sus galeras
O en ministerios viles ocupado
Desdiga de quien es-----"

^^

"Hijo, el cobarde muere tantas veces
Cuantas teme el morir; el valeroso
Que la muerte desprecia, nunca muere."

This play was printed in 1777, although written a few years earlier, and it was never presented. Leandro, in speaking of it, says that many times actors have asked him to put his own hand to it, apparently to improve it for presentation, but he refused. He says, "In reading it the intelligent find many qualities worthy of the greatest praise".
I52
I53
I54

In 1842 another play using the same story of the stern old governor of Tarifa was published by Gil y Zárate. It is much more interesting to read than that of Moratín and brings out by comparison the weaknesses of the latter work.
I55

Pedro, son of Guzmán, is knighted at the first of the play, and in a pretty love scene Sol, the daughter of the Infante Don Juan, gives him her token to wear to battle and they plight their troth. The Infante has been a source of

much trouble to King Sancho for a long time and he has sent him to stay with Guzmán in Tarifa, probably to keep him occupied. The prince however, is plotting treachery with the enemy. He has plans to turn the city over to the Moors, but Guzmán discovers this in time to prevent it and forces him to leave the fortress. Sol has to go with her father, in spite of her love for Pedro. Pedro goes to his first battle with the Moors, but he does not return with the rest. Later he appears and tells his father that he is a prisoner and is only allowed to return to tell them goodbye. A Moor who accompanies him tells Guzmán that no riches, but only the surrender of the city, can ransom the boy. Guzmán proudly refuses to give up Tarifa. In spite of the pleas of his mother Pedro does not break his word of honor as she wishes and stay in Tarifa instead of returning to prison. The Infante, who has now joined the forces of the enemy outside the walls, sends his daughter into the city to beg Pedro to betray Tarifa for love of her. Sol sides with her lover, however, and refuses to ask him to do such a dishonorable thing, swearing that she will die with him if it comes to that. Nuño, the faithful general of Guzmán, sides with Doña María, Pedro's mother, and tries to prevent the return of the captive to prison by force, but he is reprimanded by Guzmán. Then Pedro returns. Guzmán has a terrible dream of the execution of his son and on awakening is told by a messenger from the Infante that either Tarifa must be surrendered or Pedro will be killed

below the walls of the city. The father stands fast and shows Doña María the impossibility of his betraying his country even for the life of his son. He throws his sword from the top of the wall with a proud speech to Don Juan to use it if necessary. Then he collapses. Sol rushes in with an idea of having Guzmán threaten her life before the eyes of her father on top of the wall. Before he is able to carry this idea out, however, Pedro is executed, as Nuno reports. Help from the king comes and the besieged are called to arms to rout the Moors.

The plot is well developed and more complicated than that of Moratin's "Guzmán el Bueno". The motif is the same, but it is not over-stressed as in the other. The unities are well-observed. The love affair of Pedro and Sol is not a secondary plot but leads to the conclusion of the central theme.

The characters are human. Guzmán shows first the stern patriotic side of his character and then the tender side, when he weeps with his wife over the tragedy of the loss of their son. Doña María is not as querulous as in Moratin's play. When she finally sees the point of view of Guzmán and realizes that her son must die rather than that the city be surrendered, the strength of character that comes out is convincing. Sol is also a real person, but she does not appear enough to be as well known as the others. Nuño, the general who is headstrong and yet faithful to Guzmán to the last breath, is very likeable. Perhaps the argument

between Guzmán and Doña María concerning the sacrifice of their son is made too long. It grows tiresome, but even then it is more convincing than the single speech of Guzmán which brings Doña María to her senses so suddenly in the other tragedy.

Interest in reading is increased by the varied verse form used by Gil y Zárate. The ponderous passages are in eleven syllable meter and eight syllable lines give quick conversation and dialogue, while the action is going on.

Gil y Zárate's work is better than that of Moratín because of its varied verse form, good invention, and real characterization. He does not maintain a constant excitement, but allows some interludes with love scenes and Nuño's well-meant attempts to help matters out.

CHAPTER IV

His Poetry

A. Lighter Lyrics

After he had published his "Desengaños" and had brought forth much comment from his enemies against his ideas, Moratín did not "waste time in endless answers which would irritate and not persuade anyone".^{I56} He spent his time in getting together some of the poetry he had written and publishing it in 1764 in a magazine he called "Poeta matritense".^{I57} Probably a great many of these same poems were contained in the collection he made and had ready for publication just before his death. His son used this, just as he had it neatly arranged, in the posthumous edition of his works. The poems are presented in groups according to the type they represent.

There are thirty-nine compositions under the heading "Anacreónticas". All except seven keep strictly within the bounds of the seven-syllable romance they are examples of. These others are in five and six syllable meter. All of the poems are short and light lyrics. The author begins by addressing his Muse and wishing for success to his book in the approved classical style. He writes a charming verse warning his book of the disapproval which probably awaits it in court and comforting it by recalling the criticism even writers as great as Homer received. Then he gives his motive in writing. He disclaims all attempt to sing the praises of his country and its heroes and plans to

write of love or, more seriously and in satiric vein, of the vices and faults in his native city of Madrid. He thinks that perhaps he may be able to accomplish something toward the betterment of Madrid, as Juvenal did of Rome, and thus win a place in Parnassus. There follow fanciful lyrics, recounting dreams of his childhood of meetings with Cupid and the nine Muses, who even then told him that he was to write of love when he grew to manhood. Another describes the fair maiden he met drifting in a boat on the Tagus. Then he gives a simile, comparing the fate of a mountain stream thirsting for adventure and finding the terrors of the deep sea, to that of the man who gives himself up to vice and wickedness. Both cry in vain for aid in their distress. Next the poet sings to his Dorisa as Catullus might have sung to his Lesbia. He deplores his fate in having to love her one minute and sings the praises of her beautiful eyes the next. In the midst of his songs of love he pauses to exhort her to read classic poetry and there find something more lasting than is her beauty. Then he returns to the love theme and rejoices that Dorisa has at last taken pity on him and granted him her favors. Praises of wine, the uselessness of worldly wealth, and the "carpe diem" philosophy follow in the Horatian manner. He makes a boast of his state of happy poverty as compared to the wealth of his friend, Licino, just as Horace did with Crispus Sallustius.

I58

Again as Horace he prophesies his future greatness on account of the works he will leave to posterity. There

follows a gracefully paid tribute to his friend Montiano. The poet asks Apollo where he may learn to write real poetry and the god refers him to the works of his friend. The next composition is addressed to another friend, José Cadalso. It was written to celebrate a party which Moratín and his Dorisa attended at the home of Filis, the sweetheart of Cadalso. It is interesting to know that this was their last good time together, because shortly afterwards Filis died. ¹⁵⁹ The collection of anacreónticas is finished up with a more serious poem in praise of the young girls awarded prizes by the Economic Society. This brought forth a "vejamen" by Iriarte later, criticizing it severely. ¹⁶⁰ It is forced and stiff and not as spontaneous as his others of this type of composition, but more fitted in subject matter to the elegia type. Another plea for mercy from his readers for his book matches the first anacreóntica, and these two seem to make a sort of protective covering for the other poems of the group.

Another division is entitled "Sonetos". There are twenty-six Petrarchian sonnets included. Most of them are concerned with Dorisa, with her charms and with her disdain of the lover who writes in her praise. There are no new ideas in these love poems and they seem so stiff and affected as not to be sincere. First he pretends resistance to the arrows of the god of love, and then laments his helplessness against them. Next he bewails his loss of liberty and his subjection to the lady Dorisa. He upbraids her for

her harsh treatment of him and tells her that she should never have allowed him to fall in love with her in the first place. Forgetting this for a moment he breaks into song about the beauty of Dorisa, her modesty and the way she looks in gala dress, but the old rancor returns and the next sonnets again lament with great sorrow his lot in loving her. There follows a bit of general philosophy of love in which the poet claims something more for his feeling than just the passion for the beauty of his beloved. Next he translates a sonnet by Goldoni in praise of matrimony. In one of his best sonnets, because of the content, he asks a friend how he intends to captain the soldiers of his country, if he cannot manage a wife at home. In another which is sincerely done he wonders what he should write about to please all who might read it. If he composes heroic verse he fears that simple folks could not understand it, if pastoral, the learned would frown, if war-like, damsels would recoil from it, and if amorous, no one but himself would be interested. He decides that it is not possible to please all. The last two sonnets are addressed to particular persons, the first to his friend Conti, in honor of the excellent Italian translation of the first égloga of Garcilaso de la Vega, and the second to the Queen Mother, Isabel, on the birthday of Charles III. These are pedantic in style and tone. It is hard to believe that a loss of any of these poems would be of much importance. They seem to be more of an exercise in writing than expression of his heart.

Moratin uses six poems which he calls "Silvas" to celebrate certain occasions and praise friends and notables as though by way of dutiful tribute. This silva type of verse is suited to his style and makes very pretty occasional poems. Classical allusions and pedantic phraseology are all too apparent, but the poor poet must have some such medium as this through which to express praises, in order to avoid too much repetition. The first is a dedication to the readers of his publication, the "Poeta matritense". Nothing said in it is of much account. It was apparently ground out as a matter of form, to place at the beginning of his work. It praises the reading public as the ones who give fame to a work or condemn it to oblivion. The next is a wedding song in honor of the marriage of the Infanta Maria Luisa to the Archduke of Austria, with an idea similar to the epithalamia Catullus wrote for his friend Manlius on his wedding day. It would be much more readable had the author stopped writing when he had written out his thoughts on the subject instead of eking out with words which mean little. It is charming, however, in form and shows Moratin's facility in the use of similes and metaphors. In the third he praises the most famous figure of the time, Count Aranda, and approaches such a difficult task much more bravely than many others would. It is not outstanding among his works, but, as the author says in his own defence in another place, books must contain perforce "good, bad and indifferent". The fourth silva to his

friend Bernascone is of the same type as the third, but there is a greater ring of sincerity, perhaps on account of the lack of necessity for impersonality. He praises the ability of this soldier with the sword, and compares his quickness to lightning and his bravery to that of a dragon or an eagle. The last two silvas are addressed to heroes of the day. He lauds the Infante, Gabriel de Bourbon, and his bravery in the war with Morocco, foreseeing great things for the young prince in the future. The other one to Captain-general Pedro Ceballos is much better. It describes his expedition to the colony of the Sacramento and is full of life and color and adventure. The author seems more enthusiastic about this conquest of the New World than about the state of affairs in Morocco.

There are three "Elegias", two mourning deaths, and one again in honor of the young girls awarded prizes by the Economic Society. This straight eleven syllable verse is a heavy medium and when the subject matter is also as weighty as in these poems the combination of the two is difficult to read. The first elegia laments the death of Maria Luisa, whose wedding the poet had celebrated in a silva before. The second is his sorrow at the death of Isabel, the Queen Mother, to whom he had been so close in his boyhood at San Ildefonso. The first is a beautiful expression of regard for the princess which could be kept and read as a remembrance of her. The second is rather terrible on account of its constant repetition of grief and is

weighed down with mythological references. It is lengthy and harsh and extreme, with its everlasting self-torture on the part of the poet, recalling the Queen and repeating his sorrow at her death. It was probably more sincere than the first elegy in honor of the princess, and it may be on account of his wish to do all in his power to pay Isabel proper homage that this is overdone. When he addresses again the girls who have won honors presented by the Economic Society, Moratin takes the opportunity offered by the wide variety of sections of the city they represent to give an account of certain studies he has made. He tells all about the streets and plazas of the city as they were in older days, and gives their former names and descriptions of how they looked. At the end he eulogizes Madrid to the skies and admonishes these young Spaniards to grow up to be worthy of their fair city. It is perhaps the most pedantic of his compositions, aside from the didactic poem "Diana". He probably thought this a favorable opportunity to present his historical findings, because more people would be likely to read such a composition than a longer prose account.

In his ten "Odas" Moratin imitates Horace as to subject matter as well as to the name he gives to his poems. He begins with a translation of the famous "Integer vitae
I63
scelerisque purus----" ode of Horace, and even catches the rhythm of the Latin Sapphic meter. Then, on his own account, Moratin tells how he intends to make the charms of

his Dorisa as well known to posterity as are those of Catullus' Lesbia, Tibullus' Nemesis, or Horace's Corina. He sings of the tortures he endures as the lover of Dorisa in her absence. Leaving love for a while he addresses the next ode to his friend Signorelli and praises his work as Horace might have praised that of his Varius or Pollio. Then in an ode to the bull-fighter, Pedro Romero, he sings of a Spanish subject in the classical manner. He connects the valor of the Spaniard with that of the Roman gladiators whom he claims to be ancestors of the youth. His description is well done but not as fine as the entirely Spanish ones in his romances or quintillas. Another ode is in honor of the wedding of a friend, José----. He wishes happiness to the groom sincerely and without too great length of expression. For a change there is not a classical reference and it gives an idea of what Moratin could have written, had he not felt it necessary to show off his erudition so constantly. In the seventh ode he addresses the Duke of Medinasidonia, as Horace addressed his patron Maecenas, praying that he not die and leave his poor friend behind to mourn. In the eighth he sings of Madrid and her glory exactly as though he were a Roman praising Rome, counseling her not to trust too much to her present glory because everything is vain in life and time swallows up all things. Two odes setting forth the vanity of riches and the value of the simple life end these poems in true Horatian style. The silva meter he uses in these odes helps to make

his elaborate style more readable with the breaks of short and long lines. Almost all of them give the impression of having been written with forced enthusiasm, as do so many of his other lyrics.

The ten "Epigramas" are of little account as a sample of Moratin's work. They are clever, but too few in number to give any idea of his satiric vein. The "Sátiras" above mentioned seem to be the only indication the poet gives of intent to fulfil the promise he made in one of his first poems, saying that he would attempt to satirize and try to rid Madrid of her vices and faults.

B. "Romances"

There are five "Romances" written by the poet which give a foretaste of his best work, the "Quintillas" on the "Fiesta de toros en Madrid". They are pictures of Moorish ladies and gallants and of Christian knights of the Middle Ages in Spain. The first portrays a scene between the beautiful Belerifa and her lover Benzaide. This Moorish youth has not had his proper due from the king and he is going away in shame because he does not feel worthy of marrying his love. He intends to go to match his skill with that of a famous Spanish knight, and if he wins he will come back and demand his rights from the king and then marry Belerifa. She bids him farewell and promises to be faithful to him. This is simply told with narrative and some dialogue. The next tells of the way the Moorish lady, Alboraya, goes away from Madrid and leaves her lover, Abnozmin, to test the strength of their love. Descriptions of the lovely lady are given and of her gallant suitor and some dialogue between them as they part. The third is almost entirely description, with hints of the possibility of undeveloped plot. The Moor, Abdelcadir, rides from Guadalajara to Toledo to see his love, Galiana. On the way he has jealous thoughts of the famous Christian, Bernardo del Carpio, who, he has heard, is at the court as an ambassador. He fears that the knight may even then be wooing and winning his fair Galiana. Of his dress and of the countryside through which he passes are the beautiful des-

criptions which follow. When he arrives in Toledo he finds Galiana awaiting him and his jealousy is forgotten in joy at the sight of her and in their happiness together. The fourth romance paints a picture of Don Sancho with his two aides, Rodrigo de Vivar and Diego Ordóñez de Lara, demanding the city of Zamora from the lady Urraca. She and the citizens of the town talk to the king from the walls and she begs him as her brother not to take from her the city which was left to her by their father. He is adamant to her pleas and insists upon surrender. Meanwhile Dolfos Bellido, somewhere in the crowd, is heard to mutter that Sancho shall not return alive to his tents on the morrow. The citizens of Zamora, led by Arias Gonzalo, resolve to defend the city. There is material in this little romance for all kinds of plots and stories. It is quite short, but it is the best of the five, on account of its excitement and the realism of the description of setting and of the dialogue. The last romance describes a joust between Diego de Guzmán of Castille, an ancestor of the Duke of Medinasidonia, to whom this composition is addressed, and the Burgundian Jacques de Lalaing. The young Castilian wins against the odds of the great size and bravery of the other. The fight is realistically painted and is really Spanish throughout. In these romances Moratin shows his Spanish genius and his ability to write fine poetry without the classical atmosphere he seems to feel the necessity for in his other

works. He returns to national history and the style of the old romanceros to get away from the extravagant conceits with which Góngorism had filled literature and which had gradually degraded it. Poems such as these are much more effective in accomplishing the purpose Moratín set for himself than the French style he believed would do it. The Spaniards of his time would be much more likely to feel enthusiasm for these patriotic and spirited romances than for the compositions in the neo-classic style which they could not keep from associating with all the French innovations in politics and ways of living which were being introduced into their country and which they hated. Moratín has been called a premature Romanticist and a forerunner of the Duque de Rivas on account of these romances of his and the quintillas. It was said that his genius would have thrived better after the beginning of the Romantic period. He followed the lure of chivalry and the Middle Ages and the national past.

C. "Quintillas"

The "Quintillas" were published separately in 1777. In the opinion of notable critics, if this were the only composition by the author it would be enough to give him a place in the Parnaso Español. ^{I66} When Moratín was only thirty-six years old he presented these quintillas, which he had written some time before, to Fernando José de Velasco, a very ardent lover of books and manuscripts who wanted them for his select library. Velasco had them bound in a volume with some criticism of Moratín by Iriarte and refutation of this by the poet himself, ^{I67} and added some preliminary remarks before each composition. He says here that the quintillas are a translation of an Arabian document which was given to Moratín by the Italian Pizzi, professor of Arabian at the Reales Estudios in Madrid. This is probably untrue, except that Pizzi might very well have helped Moratín with dates and data about ^{I68} the Madrid of the days of Arabian rule. In the years which the author spent in correcting and polishing his works for publication he reduced the quintillas from one hundred and fifty-seven stanzas to the seventy-two it has in the present edition, thus cutting it down over half. Of the seventy-two only eighteen are intact as they originally were. Three were entirely changed, forty-eight were greatly amended and three others only received a light touch. He discarded everything episodic and useless which could mar the unity of the poem and the rapidity and

rising interest of the tale. Much description which was beautiful but unnecessary is gone. ^{I69} This piece of correction of his own work is a very good example of the effort Moratin made to have his poetry as perfect as possible. It shows that he was a man seriously interested in perfecting literature with erudition.

The Moorish Madrid presented by the poet in these quintillas, waiting to see a spectacle which was familiar to the Spanish people of the day, must have been a sight worth imagining to the readers who first knew this work. It is described by Moratin, but not at too great length to lose its charm. It seems that Aliatar, ruler of the city, is giving a bull-fight in honor of the lady he loves, the beautiful Zaida. She disdains his love and he hopes by this great spectacle to move her to favor his suit. She watches the performance from her windows. The ferocious bull can not be conquered. He downs one toreador after another. Finally Aliatar himself attempts to kill the animal, although he is not supposed to thus risk his valuable life, but with great shame fails in the effort. The crowd shouts for someone brave enough to give them some more excitement. Then there comes before Aliatar a Christian knight who asks to be allowed to try his skill. Aliatar hesitates about letting him take part in this Moorish affair, but the fair Zaida is intrigued by the appearance of the knight and wishes him to be allowed to perform for her benefit. He parades before entering the ring, and one of

the Christian slaves of Zaida recognizes him as Rodrigo de Vivar, known as the Cid. He easily kills the bull and then presents the ribbon trophy from the head of the animal to Zaida. She accepts it with all too apparent pleasure and Aliatar is struck with jealousy of the Cid and without thinking challenges him to a fight. The Cid accepts unhesitatingly, but when the Moorish people realize what is happening they demand that the Christian be taken prisoner and that their ruler be protected. Then a bugle call rings out from over the hill where the Cid has stationed the company of men he commands, and the Moorish ruler, not knowing the size of the band of Christians this affair might bring upon the town, realizes that he must not carry on this matter any farther. He escorts the knight from the city with apparent friendliness. The whole story moves along with such excitement and in such a different style from that of the other works of Moratín aside from the romances that it is a treat to read. This is a forerunner of the "Moro expósito" by the Duque de Rivas, and is surely not far behind it in literary standards and value, When one considers the age in which Moratín wrote this composition and realizes that it was something entirely different from the type of literature which had held sway for a long time and had so dragged down the Spanish standards, its value seems to increase even more. Nothing had been done as fine as this along these lines before. It is interesting to note that this was evidently not considered of

much importance by Leandro, since it is not even mentioned in his biography of his father.

D. Didactic Poetry

In 1765 Moratín finished and published a didactic poem addressed to the Infante Luis Jaime de Bourbon, which he called "Diana o arte de la caza"¹⁷⁰. There are six long cantos, in solid eleven syllable verse arranged in stanzas of six lines with a rhyme scheme A B A B C C. It is as difficult to read and as endless as some of the works of the early Spanish poets, written in arte mayor. The first canto concerns "Antigüedad, origen y escelencias de la caza"; the second, "Peligros de la caza; pertrechos necesarios, como instrumentos, animales etc., y su enseñanza"; the third, "Cura de los Caballos, Pesquería y Astrología, como necesaria a los Cazadores"; the fourth, "La Volatería, o Caza de las aves"; the fifth, "La Caza de las fieras, y su naturaleza"; the sixth, "Batida general". It is a marvel the way Moratín could hold forth so long and say so little of any account. He constantly and in a very affected manner sings the praises of the prince to whom the work is dedicated. He drags in all the mythological gods and goddesses about whom he has ever read and refers to all the stories of their doings. He places incidents from Spanish history and those from Greek and Roman history astonishingly close together and jumbled. One minute he speaks from a Christian standpoint and the next he sounds completely pagan. One never feels that he knows as much as he pretends about this hunting and fishing and fowling, in spite of his long harangues. This didactic po-

etry is too good a vehicle by which Moratín may set forth and show off his erudition to be a fine piece of work. It is the worst one published among his compositions.

Also in 1765 Moratín published separately an égloga written to celebrate the occasion of the placing in the Royal Academy of San Fernando the statues of the heroes González and Velasco. These men had defended the plaza of Habana against the English when it was taken in 1762 and had shown admirable courage. The poet imagines a conversation between two shepherds, Lucindo and Coridon. The former has just been to Madrid for the first time since his childhood and has seen the new statues. He first tells Coridon how Madrid affected him with all its glory, and then describes how real the statues of the heroes looked and says that they brought the whole affair of the defence of Habana before his eyes as though he were seeing it himself. He goes on to describe what happened there on the memorable occasion and continues until he is brought down to earth, as it were, by his friend, who praises his eloquence and is inspired to leave his own flocks and go to Madrid. There they both plan to study the higher arts. This piece is very stiff and boring. The pastoral style is not suited to Moratín. The lengthy oration of Lucindo is entirely too heavy for even such an occasion as this. One of the elegies would have been much better suited to celebrate this subject.

E. Epic poetry

In 1777 a prize was offered by the Spanish Academy to the one who could best sing in heroic song the praises of Cortés and the burning of his ships at Veracruz. ¹⁷¹ Considering the way he had turned down the opportunity offered him to join the Academy, Moratin had considerable courage to try for this prize. Leandro says that he could not resist celebrating the occasion which has so few precedents in history. ¹⁷² He wrote an epic song in octavas which he called "Las naves de Cortés destruidas". This won neither the prize nor the "accessit". The work of José Vaca de Guzmán carried off the honors. Leandro in the biography of his father says little about this matter, except that "both the works are now well known by the public and any ¹⁷³ consideration given to them here would seem useless". However, in the "Reflexiones criticas" which he added to the edition which he published of his father's works in 1785, he says much in praise of this epic. It is believed that this one published in 1785 is different from the one ¹⁷⁴ originally entered in the contest. He found it among his father's papers, corrected and polished, after his death. Still later, in 1821, another edition appeared in which the original one hundred and four stanzas were reduced to sixty-five and in which there were other notable alterations. Quintana believed that Leandro himself retouched his father's work to make this later edition. ¹⁷⁵ Perhaps, as another critic says, there were three manuscripts by the po-

et himself, and his son picked the best one for his later
I76
edition. Nothing is definitely known, however, except
that three different manuscripts do exist. One critic
seems to think that had Moratin presented his epic to the
Academy as it was printed in I785 no one else would have
I77
carried away the laurels. However, another one says that
there is more proportion among the parts of the work of
Vaca de Guzmán and that it is more spirited in style and
I78
agreeable to read.

A great number of the octavas are used to describe the
different warriors in the army of Cortés, their coats of
arms on their shields and the way each was mounted. Mora-
tin uses a native girl, Marina, to add a little interest
to this by asking one of the knights, Aguilar, about those
she sees drawn up in parade there. After this comes the
great Cortés himself, and his whole costume is described
in detail. He asks for a volunteer to carry the news of
his conquests across the sea to the king, giving an account
of his exploits to be included in the message. Two brave
youths, Portocarrero and Montejo, offer their services and
are given a send-off by their fellows. Now the evil spi-
rits who can not bear to see the Christian kingdom of
Spain win more honors in the New World decide, under the
leadership of Luzbel, to come up from the infernal regions
and start the idea of mutiny among those of Cortés' band.
This is easily done, with the soldier Escudero as the one
who makes a stirring speech in favor of returning to Spain

and giving up this idea of attempting to conquer new territory in this strange land. Their patriotism is salved by thoughts that they could do more good for Spain by fighting for Christianity against the Moors. Cortés realizes what is going on and with a fine speech tries to sway them from their intention by appealing to their loyalty, but he can do nothing with the riotous soldiers by that time. He must act quickly to prevent this plan of return, so he throws his lance at his flag ship and pierces its side. It starts to fill with water and sink. Some of his faithful followers realize what he is doing and they help by sinking the other ships, even using firebrands to hasten the destruction. The soldiers immediately are affected with this new idea and they also aid in sinking the ships. The evil spirits see that they have no power against this genius of Cortés and they dive back into the sea and return whence they came. A dove comes down from on high and alighting first on the banner of Cortés then directs its flight toward Mexico. The leader takes this for a sign from heaven of approval of his deed, the army is awed by it, and all resolve to keep on with this task they have undertaken. The composition is of considerable length, but it is not at all boring, as was the didactic poem of the "Diana". It has spirit all the way through and interest for any reader and especially for patriotic Spaniards. It has a bombastic tone, but this is suitable to the epic type. The praises

which Leandro gives it in his "Reflexiones criticas" are all very much to the point. He shows how nothing pagan is brought into this epic of a Christian country and says that it is distinctly Spanish. The evil element is even made up of Luzbel, a fallen angel, and his evil spirits. The way interest is kept up by the dialogue inserted at intervals is also noted. He feels that his father has used the real Spanish language without the foreign element which had so ruined the literature of the preceding century. This is all quite true of the poem, except that Moratin did not really escape from the Góngoristic elaboration of phrase and word, because it was part of his vocabulary and style. On the whole it is a good epic of the artificial type, although not a masterpiece, and ranks next to the "Quintillas" as the second-best work of Moratin.

Moratin also had ability as an improvisator, according to his son. Talassi, the famous Italian improvising poet, arrived in Madrid about 1775 at the home of the ambassador from Venice, and Moratin heard him compose quickly and well on any subject. The Duke of Medinasidonia wondered why Spain could offer no one to vie with him in this art of improvisation. One evening at a gathering in his home he persuaded Moratin to compete with the Italian. Talassi's subject was the death of Adonis and Moratin's the passage of the Red Sea by the Jews. Both poets aroused much admiration and enthusiasm by their compositions, but probably

in spite of their claim of unbiased judgment this Spanish audience favored their own countryman. The Duke of Medinasiona wished a repetition of the affair, but Moratin declined to take part again, saying that he wanted to save his own face and also to let Talassi keep his unique fame.

I79

F. Conclusion

Moratin was born into an age utterly devoid of all the things he spent his life in cultivating. The literature was at its lowest ebb and learning in the darkest state. He was the first one of any account to attempt to do anything about this condition of affairs, in his country. Luzán had preceded him, but it had been too soon for anything to come of his efforts. Moratin saw in the French culture something that he could use to revive the Spanish letters, so he advised this as a remedy. In his own work he tried to introduce this neo-classicism in the drama, but he found the way to cure the degradation inadvertently with his romances and quintillas. He was a learned man in the true sense of the word. He studied his own language and tried to use it as perfectly as he knew how. He studied the classics, and, although he depended upon them almost too much at times for his background of learning, he had reason to find a means of support such as they made upon which to base his innovations. He realized that these were the nearest perfection of anything that humans had found in a literary line, and he thought by grafting them on the sterile stock of Spain to give it new life. He studied the history of his nation, its forgotten customs and laws, and tried to find what was most worthwhile in them and what could be used again to arouse the literature. He had enthusiasm to keep on against the odds and the enemies he found in his way. His son pays him high

tribute when he says, "The arts offer great difficulty, if he who cultivates them is to be outstanding; but to dare to abstract opinion, to fight intrepid against the tenacity of ignorance, to find new ways to attain dexterity, fix taste and demonstrate with good works, and ones worthy of applause, the utility of the innovation is a hardship reserved only to those extraordinary talents which Nature does not often produce."

NOTES

1. Ignacio de Luzán----- 1702--1754. This author was the flag-carrier of the "gallicistas". In 1737 he published his "La poética o reglas de la poesía" which tried to introduce into the writing of Spanish poetry the rules Luzán claimed obtained in cultured nations, as stated by Aristotle and modified by Boileau.
2. Fray Benito Jerónimo Feijó----- 1676--1764. He was a professor of theology, a serious thinker and of fine intellect. The type was uncommon in his age. His ideas were revolutionary, but he also had common sense, honesty and sincerity. In 1765 in Madrid he published his "Teatro crítico universal".
3. José Francisco de Isla----- 1703--1781. This Jesuit priest was a precocious student and was professor of theology and philosophy in three different universities. His best work is a satire on ignorant, stupid clergymen, called "Historia del famoso predicador, Fray Gerundio de Campazas". It is a long novel and was very popular in its time. When this author was in exile with the other Jesuits he made a translation of "Gil Blas" by Santillyana which was published after his death in 1787.
4. Vicente García de la Huerta----- 1734--1787. With his one tragedy "Raquel" this author gave promise of being a first-rate dramatist, but he was only second-rate as a lyric poet. He collected a set from the plays of seventeenth century dramatists which he called "Teatro español" and added critical comment of his own.
5. Ticknor, George: History of Spanish Literature
Boston, 1854, Vol. III, Pages 213-272
6. Cotarelo y Mori, Emilio: Iriarte y su época
Madrid, 1897, Page 41
7. Biblioteca de Autores Españoles
Madrid, 1871, Vol. II, Int., Page VII
8. Cotarelo y Mori: Op. cit., Page 41
9. Ibidem "Ferdinand died when he (Moratín) had not yet finished his studies, in 1759, and Queen Isabel, leaving her retirement, came to head the government until her son should arrive". Cotarelo y Mori seems to be the only authority to say that Moratín did not finish his studies before returning.

10. Semanario Pintoresco Español
Madrid, 1842, segunda serie, Tomo IV, Page 283
11. Ibidem
12. Luis Misón----- died in 1776. He was considered the most eminent flute-player in Spain and even in Europe in his time.
13. Felipe de Castro----- 1711--1775. This sculptor and portrait painter successfully contributed to the renaissance of the arts in Madrid.
14. Juan de Iriarte----- 1702--1771. He reviewed the "Poética" of Luzán and criticized the "gallicistas" from the opposite point of view. In his criticism he claims that many of the rules established by these neo-classicists were backed only by personal opinion and the genius and taste of a given century and nation.
15. Flórez Augustin----- 1702--1773. This Augustine monk was a historian and man of letters. His "España sagrada", in twenty-nine volumes, is a monument of erudition.
16. Luis Velázquez----- 1722--1772. He was an archeologist and historian and composed many historical works.
17. María Ladvenant----- 1741-- 1767(?). Her career as an actress was short and brilliant. She played in comedias, sainetes and dramas.
18. Ticknor: Op. cit., Page 272
19. Semanario Pintoresco Español, Ubi supra, Page 283
20. Ticknor: Op. cit., Page 273
21. B. A. E., Vol. II, Int., Page VIII
22. Ibidem
23. Cejador y Frauca, Julio: Historia de la lengua y literatura castellana, Madrid, 1917, Vol. VI, Page 156
24. B. A. E., Vol. II, Int., Page IX
25. Cejador y Frauca: Op. cit., Page 156
26. B. A. E., Vol. II, Int., Page IX
27. Cotarelo y Mori: Op. cit., Page 47

28. Ticknor: Op. cit., Page 273
29. B. A. E., Vol. II, Int., Page X
30. Cotarelo y Mori: Op. cit., Pages 83 & 84
31. José Cadalso----- 1741--1782. This soldier was also a man of letters. His poetry did not correspond to his adventurous life, but was mostly imitative.
32. B. A. E., Vol. II, Int., Page XI
33. Cotarelo y Mori: Op. cit., Page 94
34. B. A. E., Vol. II, Int., Pages XII & XIII
35. Ignacio López de Ayala----- died in 1789. He was an outstanding humanist and poet. Besides the tragedy "Numancia destruida" he wrote some works on astronomy, a history of Frederick the Great of Prussia and lyric poetry. He was the first to hold the chair of poetry in the Reales Estudios de San Isidro.
36. Fernández Guerra y Orbe, Aureliano: Lección Poética, in Revista Hispano-Americana, Tomo VIII, Núm. 32, 16 de octubre de 1882, Page 525
37. B. A. E., Vol. II, Int., Page XV
38. Idem, Pages XVI & XVII
39. Cejador y Frauca: Op. cit., Page 157
40. Ibidem
41. B. A. E., Vol. II, Int., Page XVIII, Quotation: "Ninguno se mete monje de San Benito, si la regla de San Benito no le gusta. A mí no me gustan los reglamentos de la Academia, y mientras no se hagan otros no seré yo miembro de aquel cuerpo. El sólido mérito debe hallar abierto el paso a las sillas académicas, señor Don Eugenio; no ha de facilitarle el favor ni la súplica. La Academia si ha de valer algo, necesita de los sabios, y éstos para nada necesitan de la Academia. No puede concebirse absurdo más torpe que el de exigir un memorial de los aspirantes, como si se tratara de pretender un estanquillo. Aún por eso nuestras congregaciones literarias significan tan poco en la Europa culta, Cualquiera que repase la lista de sus individuos (exceptuando unos pocos) creará que está leyendo la de los hermanos

de Refugio. Esta escasez de hombres de mérito no se supe con bandos ni torisones que allí no son del caso tales dijes, aunque parecen muy bien al pie del trono; pero en una corporación científica son cosa intempestiva, ridícula e incómoda. Tan injusto me parecería ver a Ayala con la gran cruz de Carlos III y la casaca de gentilhombre por haber escrita la "Numancia" como me lo parece ver que a un ignorante le hagan académico porque se llama Osorio Manrique o Téllez Girón. Mientras estas equivocaciones no se remedien (vuelvo a repetirlo) mientras no se hagan nuevos estatutos, nuestras academias servirán sólo de aparentar lo que no hay y de añadir una hoja más a la Guía de forasteros".

42. Ibidem

43. Eugenio Llaguno y Amirola----- died in 1799. He belonged to the Academy of History and the knightly order of Santiago. He translated some French works, edited and published Ayala's "Crónicas de las reyes de Castilla". His name appears in the catalogue of authorities of the language.

44. Juan Bautista Conti----- 1741--1820. This Italian poet and lawyer translated the works of some Spanish authors into Italian.

45. B. A. E., Vol. II, Int., Page XIX

46. Sánchez, José Rogerio: Resumen de la historia de la lengua y literatura española, Madrid, 1918, Page 370

47. Merimée, Ernest: Précis d'Histoire de la Littérature Espagnole, Paris, 1908, Page 376

Cueto, Leopoldo Augusto de : Historia crítica de la poesía castellana en el siglo XVIII, Madrid, 1893, Vol. I, Pages 313 & 314

Cejador y Frauca: Op. cit., Page 157

Cotarelo y Mori: Op. cit., Page 42

48. Cejador y Frauca: Op. cit., Page 157

49. Égloga a Velasco y González, in Biblioteca de Autores Españoles, Madrid, 1871, Vol. II, Page 23

50. Cotarelo y Mori: Op. cit., Page 42

51. Cueto: Op. cit., Page 313

52. Ibidem

53. Ticknor: Op. cit., Page 272
(97)

54. Cueto: Op. cit., Page 314
55. Ibidem
56. B. A. E., Vol. II, Int., Page X
57. Idem, Page XI
58. Idem, Page XIII
59. Ibidem
60. Ibidem
61. Ignacio Bernascone----- a native of Lugano. He lived with his family above Moratín in Madrid. His sister married Conti. Bernascone was primarily a soldier, but he must also have had literary leanings, because he wrote the prologue to Moratín's "Hormesinda". See Cotarelo y Mori: Op. cit., Pages II5 & II6
62. Cueto: Op. cit., Page 317
63. B. A. E., Vol. II, Int., Page XIII
64. Cejador y Frauca: Op. cit., Page 156
65. B. A. E., Vol. II, Int., Pages XIII, XIV & XV
66. Semanario Pintoresco Español, Ubi supra, Page 282
67. Cejador y Frauca: Op. cit., Page 157
68. B. A. E., Vol. II, Int., Page XII
69. Ibidem
70. Ibidem
71. Cotarelo y Mori: Op. cit., Page 91
72. Flumisbo Thermodonciaco was the name given to Moratín by the Academia de los Arcades at Rome when he was received into membership. This was apparently soon after his "Desengaños al teatro español" were published. See B. A. E., Vol. II, Int., Page IX
73. Cotarelo y Mori: Op. cit., Page 91. Quotation: "Some one claims that 'Dorisa' was the same María, the 'Filis' of Cadalso, giving too much extension to some words of Leandro in his 'Vida'. (Culti-

vaba por entonces Moratín la amistad del celebre Cadalso: juntos frecuentaban la casa de María Ignacia Ibáñez, sensible, modesta, hermosa, joven actriz, a quien el segundo de ellos amaba con la mayor ternura"). This is not to be believed, because many of the verses to 'Dorisa' were written after the death of that actress. Others believe that they are written to the wife of Nicolás, Isadora Cabo Conde, in which case it must be agreed that Moratín had a strange manner of making his wife famous".

74. Cotarelo y Mori: Op. cit., Page 93
75. Idem, Page 102
76. Pellissier, Robert E: The Neo-classic Movement in Spain during the XVIII Century, University of Stanford Press, 1918, Page 9
77. Idem, Page 10
78. Idem, Page 11
79. See Page I above.
80. Pellissier: Op. cit., Page 44
81. Idem, Page 58
82. Idem, Page 59
83. Agustín de Montiano y Luyando----- 1697--1764. He was a critic and dramatist. His two tragedies written according to the classical rules, "Ataulfo" and "Virginia" were never presented.
84. Blas Antonio Nasarre y Ferriz----- 1689--1751. This critic followed the school of Luzán but he was inferior to that leader. He wrote the prologue to an edition of the "Comedias" of Cervantes published in 1749 and in it gave a diatribe against Lope de Vega and Calderón.
85. Luis Velázquez-- see note 16
86. Pellissier: Op. cit., Page 96
87. Menéndez y Pelayo, Marcelino: Op. cit., Page 9
88. José Clavijo y Fajardo----- 1730--1806. He was a naturalist and journalist besides holding the position of Keeper of the Royal Archives. He published

a daily newspaper called "El Pensador".

89. Menéndez y Pelayo: Op. cit., Page 13
90. Francisco Mariano Nifo----- 1719--1803. This journalist established the first daily newspaper in Madrid and is considered one of the founders of the profession in Spain. He was a prodigious worker and a diligent student.
91. Pellissier: Op. cit., Page 99
92. Menéndez y Pelayo: Op. cit., Page 21
93. Idem, Page 23
94. Cotarelo y Mori: Op. cit., Page 43
95. Menéndez y Pelayo: Op. cit., Page 25
96. Idem, Page 27
97. Juan Pérez de Montalbán----- 1602--1638. He wrote comedies which were very popular in his own time. Lope de Vega was his friend and model.
98. Francisco de Rojas Zorrilla----- 1607--1648. This dramatic poet of the Golden Age of literature in Spain wrote comedias, autos sacramentales and entremeses.
99. Agustín Moreto y Cabana----- 1618--1669. He also belonged to the Golden Age, but he was inferior to the others and wrote toward the end of the period. He lacked originality.
100. Antonio de Solís y Rivadeneira----- 1610--1686. His "Historia de la conquista de Méjico-----" came out in 1684. It was never completed but he owes his fame to it. He also wrote comedias and some lyrics.
101. Menéndez y Pelayo: Op. cit., Page 28
102. B. A. E., Vol. II, Int., Page IX
103. Menéndez y Pelayo: Op. cit., Page 28
104. Pellissier: Op. cit., Page 100
105. Cotarelo y Mori: Op. cit., Page 44
106. Pellissier: Op. cit., Page 99

- I07. Menéndez y Pelayo: Op. cit., Page 30
- I08. Idem, Page I4
- I09. Idem, Page 3I
- II0. Ibidem
- III. Ibidem
- II2. Cotarelo y Mori: Op. cit., Page 44
- II3. Menéndez y Pelayo: Op. cit., Page 29
- II4. This letter was written at the instigation of Prince Pignatelli. Moratín gives a short history of bull-fighting in Spain from the time of the Cid, noting some of the famous bull-fighters of past and present, and telling of some of the methods used. His rich vocabulary shows to good advantage in his prose. It is such a letter as any learned man of any day might write on such a subject. It shows the extent of his knowledge and the perfection of his use of the language. The brain of the man behind the pen is apparent.
- II5. Menéndez y Pelayo: Op. cit., Page 29
- II6. Ibidem
- II7. Cotarelo y Mori: Op. cit., Page 45
- II8. B. A. E., Vol. II, Int., Page IX
- II9. Cotarelo y Mori: Op. cit., Page 84
- I20. Ibidem
- I21. Idem, Page 85
- I22. Ibidem
- I23. Idem, Page 86
- I24. Ibidem
- I25. Idem, Page 87
- I26. B. A. E., Vol. II, Int., Page VIII
- I27. Ibidem
- I28. Ibidem

- I29. Menéndez y Pelayo: Op. cit., Page 28
- I30. B. A. E., Vol. II, Int., Page VIII
- I31. Idem, Page XVI
- I32. Ibidem
- I33. Ibidem
- I34. Cotarelo y Mori: Op. cit., Page 43
- I35. Ibidem
- I36. Cejador y Frauca; Op. cit., Page 156
- I37. Cotarelo y Mori: Op. cit., Page 83
- I38. Ibidem
- I39. Idem, Page 84
- I40. Juan de Mariano----- I536--I623. This Jesuit priest was called the "Spanish Livy".
- I41. Pellissier: Op. cit., Page 103
- I42. Gaspar Melchior de Jovellanos----- I744--I811. He was a great man but not a great poet. He was a dominating figure of the Salamancan school and had an intelligence of the first rank.
- I43. Manuel José Quintana----- I772--I857. This respectable second-class poet was not clearly identified with any school, although he leaned toward neo-classic beliefs. He was austere and masculine, independent and individualistic. At first he wrote erotic poetry which was too cold. Later he composed fine patriotic odes in the heroic vein which were more to be valued.
- I44. Cotarelo y Mori: Op. cit., Page 84
- I45. B. A. E., Vol. II, Int., Page XI
- I46. Ibidem
- I47. Cotarelo y Mori: Op. cit., Page 94
- I48. B. A. E., Vol. II, Int., Page XI
- I49. Cotarelo y Mori: Op. cit., Page 94

- I50. Ibidem
- I51. Fernández Guerra y Orbe, Ubi supra, Page 524
- I52. B. A. E., Vol. II, Int., Page XVII
- I53. Ibidem
- I54. Ibidem
- I55. Antonio Gil y Zárate----- 17 93--1861. He was one of the lesser lights, although he had a reputation in his lifetime of being one of the first rank of Romanticists. "Guzmán el Bueno" is his best work.
- I56. B. A. E., Vol. II, Int., Page IX
- I57. See page 6 above.
- I58. Horace: Odes and Epodes
 Edited by Shorey and Laing, New York, 1927, Book II, Number 2
- I59. Cotarelo y Mori: Op. cit., Page 99
- I60. Fernández Guerra y Orbe: Ubi supra, Page 526
- I61. Catullus: see Number LXI of his lyrics.
- I62. Moratín, Nicolás Fernández de: Obras, in Biblioteca de Autores Españoles, Vol. II, Soneto 24
- I63. Horace: Op. cit., Book I, Number 22
- I64. Idem, Book II, Number 17
- I65. Northup, George Tyler: An Introduction to Spanish Literature, Chicago, 1925, Page 315
- I66. Fernández Guerra y Orbe: Ubi supra, Page 524
- I67. Idem, Page 525
- I68. Idem, Page 526
- I69. Idem, Page 529
- I70. B. A. E., Vol. II, Int., Page IX
- I71. Idem, Page XVIII
- I72. Ibidem

I73, Ibidem

I74. Cotarelo y Mori: Op. cit., Page 2I6

I75. Fernández Guerra y Orbe: Ubi supra, Page 528

I76. Ibidem

I77. Idem, Page 535

I78. Cotarelo y Mori: Op. cit., Page 2I7

I79. B. A. E., Vol. II, Int., Page XVI

I80. Idem, Page XIX

BIBLIOGRAPHY

1. Biblioteca de Autores Españoles, Madrid, 1871, Vol. II
2. Cejador y Frauca, Julio: Historia de la lengua y literatura castellana, Madrid, 1917, Vol. VI
3. Cotarelo y Mori, Emilio: Iriarte y su época, Madrid, 1897
4. Cueto, Leopoldo Augusto de: Historia crítica de la poesía castellana en el siglo XVIII, Madrid, 1893
5. Fernández Guerra y Orbe, Aureliano: Lección Poética, in Revista Hispano-Americana, Tomo VIII, Núm. 32, 16 de octubre de 1882
6. Gil y Zárate, Antonio: Guzmán el Bueno, Boston, 1916
7. Horace: Odes and Epodes, edited by Shorey and Laing, New York, 1927
8. Jovellanos, Gaspar Melchior de: Pelayo, in Biblioteca de Autores Españoles, Madrid, 1871, Vol. LXVI
9. Livi, Titi: Ab Urbe Condita Libri, edited by H. J. Edwards Cambridge, 1912
10. Menéndez y Pelayo, Marcelino: Historia de las ideas estéticas en España, Madrid, 1886, Tomo III, Vol. 3
11. Merimée, Ernest: Précis d'Histoire de la Littérature Espagnole, Paris, 1908
12. Northup, George Tyler: An Introduction to Spanish Literature, Chicago, 1925
13. Pellissier, Robert E.: The Neo-classic Movement in Spain during the XVIII Century, University of Stanford Press, 1918
14. Quintana, Manuel José: Pelayo, in Biblioteca de Autores Españoles, Madrid, 1871, Vol. IX
15. Sánchez, José Rogerio: Resumen de la historia de la lengua y literatura española, Madrid, 1918
16. Semanario Pintoresco Español, Madrid, 1842, segunda serie
17. Shakespeare, William: The Rape of Lucrece, edited by Charlotte Porter, New York, 1912
18. Ticknor, George: History of Spanish Literature, New York 1854, Vol. III

INDEX

- Academia del Buen Gusto, 15, 22
Academia Real, 10, 87
 founding of, 1
Anacreónticas, 68, 71
Aranda, Count, 6, 8, 14, 22, 48, 58, 73
Arcades of Rome, 32
Arcos, Duke of, 6
Aristotle's rules, 19, 20, 25, 27
Augustín, Flórez, 6
Ayala, López de, 9, 15, 16, 17
- Bernascone, Ignacio, 15, 31, 59, 74
Boileau, 13, 15, 23, 30
- Cabo Conde, Isadora, 5
Cadalso, José, 8, 15, 16, 18, 71
Calderón, 20, 24, 25, 26, 27, 28, 29
 autos sacramentales, 7, 10, 27, 30
Campomanes, 6
Castro, Felipe de, 6
Catullus, 70, 73
Cerda, 15
Cervantes, 20, 25
Characterization, 37, 45, 53, 63
Charles III, 3, 4, 39, 72
Clavijo y Fajardo, 22, 26
Conti, Juan Bautista, 10, 15, 16, 59, 72
Cordón, Inés González, 5
Cortés, epic on the burning of his ships, 10, 87
Cueva, Juan de la, 19
- Desengaños, 7, 26, 31, 32, 36, 69
Diana, 8, 75, 85
Diario, 18, 70, 71, 76
Dorisa, 18, 70, 71, 76
- Economic Society of Madrid, 10, 71, 79
Égloga a Velasco y González, 86
Elegías, 74
Epiogramas, 77
Estudios Reales, 9, 13
- Ferdinand VI, 3
Feyjo, 2
Filis, 8, 18, 59, 71
France, influence of, 1
- García de la Huerta, 4
Garcilaso de la Vega, 72
Gil y Zárate, Antonio, his Guamán el Bueno, 65-67

Góngorism, 80
 González, 8, 86
Guzmán el Bueno, 10, 47, 60-68

 Horace, 70, 75
Hormesinda, 8, 14, 18, 31, 32, 43, 47, 48-59

 Ibáñez, María Ignacia, 8
 Infanta María Luisa, 73, 74
 Infante Luis, 6, 8, 85
 Infante Gabriel, 6, 74
 Iriarte, Juan de, 6, 15, 59, 71, 81
 Iriarte, Tomás de, 32
 Isabel de Farnese, the Queen Mother, 5, 6, 72, 74
 Isla, Padre, 4

 Jovellanos, Gaspar Melchior de, his Pelayo, 54

 Ladvenant, María, 6
 Ladvenant, Francisca, 18
 Lemos, Countess of, 15, 22
 Livy, 44
 Llaguno, Eugenio, 6, 10
 Lope de Vega, 20, 26, 27, 29, 36
Lucrecia, 7, 31, 41-47

 Medinasidonia, Duke of, 6, 39, 76
Melilla, comedy on the defence of, 9, 39
Misión, Luis, 6
 Montalbán, 26
 Montiano, 22, 71
 Moratín, Diego Fernández de, 5
 Moratín, Nicolás Fernández de
 his friends, 6
 his patrons, 6, 7, 9
 his personality, 12
 his profession, 9
 his temperament, 16
 his schooling, 5
 Moreto, Agustín, 26
 Muñoz, 15

 Nasarre y Ferriz, Blas Antonio, 22
 Neo-classicism, 19, 23
 Nifo, Francisco Mariano, 23, 30

 Ortega, 15, 59

 Pastrana, 5, 11
 Pelayo, legend of, 48
 Pensador, el, 22

Petimetra, La, 7, 26, 34-40

Philip V, I

Pinciano, I9

Pizzi, I5, 8I

Poética, Luzán's, 2, I2

Poeta matritense, 8, 23, 69, 73

Ponce, Juan, his company of actors, 59

Propaladia, Torres Naharro's, I9

Quintana, Manuel José, his Pelayo, 56, 87

Quintillas, on the fiesta de toros in Madrid, 78,

8I-84

Quevedo, 30

Ramón de la Cruz, 3I

Rape of Lucrece, Shakespeare's, 45

Ridículo Don Sancho, El, 40

Rigor of the art, 7, 34, 4I, 47

Rivas, Duque de, 80

Romances, 78, 79, 80

Romantic school, 20, 80

Romea y Tapia, 28

Rousseau, I5

Sancho García, Cadalso's, 8

San Ildefonso, 5, 74

San Sebastián, restaurant and club, 9, I4

Sátiras, 23, 24, 77

Sedano, Juan López, I5

Shakespeare, his Rape of Lucrece, 44

Signorelli, I5, I6, 40, 76

Silvas, 73, 74

Solis, 26

Sonetos, 7I, 72

Stagnation, literary, 20

Talassi, 90, 9I

Teatro del Principe, 58

Tirso de Molina, 20

Torres Naharro, I9

Unities, observance of, I9, 2I, 25, 37, 43, 54, 63

Vaca de Guzmán, 87, 88

Velasco, 8, 86

Velasco, José, 9, 8I

Velázquez, Luis, 6, 22

Verisimilitude, I9, 27, 37, 43, 54

Versification, 38, 47, 53, 56, 64