THE DEVELOPMENT OF THE REAL AND THE IDEAL
AS TWO CONCURRENT ELEMENTS
IN THE LITERATURE OF SPAIN

A RESEARCH REPORT
SUBMITTED TO THE HONORS COUNCIL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR HONOR GRADUATION

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MUNCIE, INDIANA
MAY, 1964
ACKNOWLEDGMENTS

I wish to extend acknowledgment to Mrs. Helen Greenleaf, professor of Spanish language and literature. I owe her the spark which stimulated my interest in Spanish literature, and which grew into the creation of this research. In her small and windowless office, we would discuss various pieces of literature, and at these times, and through her, the thoughts, the customs, and the characteristics of the Spaniards came alive for me.

I wish also to acknowledge Dean Jerome D. Fallon for his persistence, and for his faith that this research would be rewarding to me.
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INTRODUCTION

The work of an outstanding Spanish dramatist, Alejandro Casona, has served as the stimulus for the study which I have made in this paper. Through Casona's works flow the two elements of realism and idealism. In considering love as the strongest force there is, Casona has created a philosophy based on positive values. His characters do not fall into despair, for no matter how difficult their situation, there is always a redeeming hope. Casona's characters express warmth and vitality, a thoroughly human quality. Characteristic to Casona's drama is his use of fantasy. This element serves often to vivify his personages and their actions. But fantasy is only a vehicle for Casona, only a means of pointing out a moral truth. Reality must prevail, but along with it must go hand in hand an ideal, a higher and deeper need. Although many contemporary writers today dwell on pessimism, Casona does not. Finally, someone has made a return to the values of love and hope, which can save mankind from the ultimate tragedy. And I, grateful to hear of this optimistic note, have wanted to investigate the origins of Casona in the literature of his native country.
Let us look specifically at a few of Casona's plays. 

*La sirena varada* is about the withdrawal of a man from a life of reality to a life of fantasy. What is Casona's conclusion? There can be no retreat from reality, and the force of reality is finally restored to the protagonist by the love of a woman. Casona demonstrates reality of a much harsher nature in *Los árboles mueren de pie*. Here, as in *La sirena varada*, the world of fantasy has no real support in the light of day. The characters in the play find that reality has to prevail, harsh though it may be. The plays *La barca sin pescador* and *Corona de amor y muerte* both deal with the theme of a love so strong that it surpasses greed, selfishness, hatred, and even death. In *La dama del alba*, a new picture of Death is portrayed. Death, in the guise of a traveller, is not personified as an ugly, old, decrepit creature. Rather, she is young and beautiful. One time she even plays with a group of children and almost loses herself in the gaiety of their games. But, as always, her fatal touch is inevitable, striking here and there, wherever she wishes. Casona has given the figure of Death a new warmth, a new vitality, an almost human touch. *Nuestra Natacha* is a bit different from the other works mentioned, in that the strain of idealism is quite strong here. Natacha has been given a choice. She can either give up her work as a social director and be married or continue her work and sacrifice her personal desires. She chooses the latter, saying:
...el único valor estimable es éste; no el de los heroes brillantes, sino el de tantos humildes que luchan y trabajan en las últimas filas humanas, que no esperan la gloria, que sufren el miedo y el dolor de cada día... Pero están en su puesto!

In comparing the ideas of Casona with those of contemporary writers in Spain, one finds a great contrast. Casona writes about the existence of the double strains of realism and idealism in life. Through his characters, he expresses love and a deep sense of humanity. There is always present in his works an added touch of humor, which keeps his plays light. However, the trend in Western literature today seems to be based on hopelessness, boredom, and tragedy. The philosophy of the existentialists has penetrated much of the modern literature. The accents are on anguish and grim pessimism.

Julian Palley, in his article "Existentialist Trends in the Modern Spanish Novel," has said that since the Civil War in Spain, there has appeared in that country a kind of masked existentialism called tremendismo. He defines tremendismo as:

...a kind of emphatic realism that accentuates the sombre aspects of life, with cruelty and violence in the foreground of men's relations, and with an atmosphere of boredom and anguish. 'Tremendism' underlines negative aspects of life—cruelty, suffering, death, anguish, nausea, boredom—and neglects the positive values.

Thus, when compared with the somewhat sordid themes of the tremendistas, Casona appears to be rather unique
among present-day Spanish writers. For Casona dares to dream, to love, and to hope because he sees no real futility in life. It has occurred to me, therefore, to question more thoroughly the roots of Casona's philosophy. I have searched through the literature of Spain in order to see whether Casona stands in a vacuum or whether he has perhaps inherited ideas from his predecessors. What strains might there be in Spanish literature that would produce a writer such as Casona? It must be remembered that although Casona is a Spaniard, he has been exiled from Spain since the beginning of the Civil War. Therefore, he has not been subjected to any censorship, which some authorities feel have aided in producing an artificial climate for the writers and intellectuals presently living in Spain. He has, also, in part, escaped the heavily burdening guilt which permeates the air of Spain since the horrors of the Civil War.

In order to examine more closely the roots of Casona's beliefs, it has been necessary to go back to the very beginnings of Spanish literature and to trace the stream of his thought through the centuries. This work encompasses examples from the thirteenth century to the twentieth century, up to 1938. I have found that Alejandro Casona is not unique in his ideas. They can be found in Spanish literature as a whole. I have attempted to demonstrate that Spanish literature shows a continuous development of certain
traits. Of course, in Spain there have been changes of ideas through the centuries. But in reviewing Spanish literature as a whole, one can feel the powerful strain of certain immutable ideas coming down through the ages. Although trends have come and gone certain elements in the literature have remained. They have remained as truths to the Spanish people. This is the study with which this research is concerned. It is not an analysis or a fact-finding study. It is an ardent appreciation of the literature and the thought of the Spanish people. It is a striving to obtain the essence of their spirit.
The Poema del Cid is the first major literary work in Spanish history. The character of the Cid has been known throughout the centuries, not only in Spain but all over the world. He has always been the national hero of Spain. The author of the epic poem about the Cid is not known, but the time that the epic appeared has been set in the twelfth century. The Cid actually lived around 1043 to 1099, and his name was Rodrigo Díaz de Vivar. Upon his death, tales began to spring up all over Spain about this great man. These stories were often carried by juglares, a kind of Spanish minstrel, who instituted the mester de juglaría, or the art of the juglares. Moving from one village to another, the juglar would sing of the magnificent deeds of great heroes. All social classes of Spain, from the peasant to the king, awaited eagerly to be entertained by the chantings of the juglar. The Cid was one of the most popular subjects. His name grew more and more grand, until about 100 years later, some unknown poet set down on paper what was for centuries to become a living legend for the people of Spain and the world.
To the people, the Cid was the embodiment of the ideal. He was the champion of honor, and a man of extreme courtesy. In all of his battles, he was never once defeated. He always displayed courage and ferocity as a warrior, never showing any sign of fear. He was devoted and faithful, for even after being exiled by his king, Alfonso VI, the Cid maintained a strong loyalty to him. To the people, he was the defender of Christianity against the Moorish religion. However, he was at times shrewd enough to employ the Moors against greedy Spanish nobles.

To the nobles at court, the Cid always maintained a definite air of dignity, which often angered them and caused them to war with the Cid. In fact, it is the upper nobility who are the villains of the epic. The Cid was not born of a noble family, and this appealed greatly to the people, bringing him closer to them.

There are many elements of humor in the Poema del Cid. One humorous incident takes place in the Court of King Alfonso VI. Count Don García has taunted the Cid on account of his long beard, which is supposed to frighten opponents. The Cid reminds the Count of a previous time in which the Cid had plucked completely the beard of Don García, using only the thumb and forefinger! He further adds humiliation to the Count by exclaiming that the plucked beard has not even grown out yet because he (the Cid) carries it in his own guarded purse! There are many other examples of such humor in
this epic poem. The famed epics, such as the *Chanson de Roland*, in other European countries had completely idealized their heroes. In Spain the troubadours maintained the nobility of the hero, but they endowed him with humanity and humor.

The human quality of this poem is again brought out by the portrayal of the Cid as a husband and father. One sees the Cid fighting brutally on the battlefield, but when it comes to departing from his wife and daughters, for instance, it is as if "they separate like tearing the fingernail from the flesh"\(^3\) and he "took his daughters in his arms and pressed them to his heart, for he loved them much."\(^4\) Thus, "...the epic hero is here no demigod, but a man of intense humanity."\(^5\) The people knew that the Cid had the same basic feelings as they did, though he was far greater.

Shortly before 1610, Guillén de Castro wrote *Las mocedades del Cid*. It was completely overshadowed by *Le Cid* of the French dramatist, Pierre Corneille. However, on inspecting these two works a bit more closely, an interesting fact is revealed. The Cid of Castro and the Cid of Corneille are two different types of men. Salvador de Madariaga states:

Compare the Cid of Guillén de Castro to the Cid of Corneille, and you will perceive the difference between a man who is above all himself and, to use a significant Spanish saying, 'as God made him', and on the other hand, a hero endeavoring to live up to the theoretical standard of his class.
The character of the Cid of Castro is above all a human being, a warm person, comparable to the same character in the epic poem. However, Corneille's emphasis is not upon the man as a human being, but upon a type—the great hero who retains his position as leader of his own social class.

Thus, with the Cid of Spain, it is the man who is important, not his type or class. That is why the Cid is shown in some of the most tender scenes ever produced. He has warmth and vitality. He is a man; yet, too, he is an ideal. He is what is good and true and noble in the world. The unknown poet had combined both elements in his masterpiece, and later, Castro, in the seventeenth century, continued this dualism of the real and the ideal.

This dualism flows not only in the literature of Spain, but also in the other arts. In Spanish painting, one can particularly see the same concern with the individual man. For instance, in Spain there have been almost no paintings done of landscapes or still life until modern times. The work of Francisco José de Goya y Lucientes is infused with life. In it one sees gossiping women and portraits of courtiers, the bright gaiety of a village scene and the grim desolation of war. His genius led him to characterize "...those features of Spain's national life...: the colorful bullfights, carnivals, outdoor love scenes, strolling musicians, beggars, brawlers, drunks, gamblers."7 Salvador de Madariaga has compared
the work of Goya to that of the Frenchman Largillière:

Compare the Charles IV of Goya to the Louis XIV of Largillière...and you reach the same conclusion; the one is a man who happens to be a king, and not in the least a man. The French have endeavored to see the type through the man; the Spaniards have tried to give us the man beneath the type.

Goya's interest was in Spain and what was typical of the country. The very same can be said of Murillo, who felt that a beggar was of as much interest as a saint. One of his most touching masterpieces is "St. Thomas Dividing His Cloak among the Beggar Boys." Thus, Murillo, too, employs this realistic essence in all his works. He conveys a true happiness, a true love of life in his paintings. The supreme in realistic painting was achieved by Velásquez. A protegé of Philip IV, Velásquez painted numerous portraits of the royal family and of the nobility. But he searched, too, among the peasants for his subjects. What distinguishes Velásquez is his use of colors which almost makes the subject transparent, to leave only what remains as the Truth of a person. He is successful in removing the façade, and revealing the inner Truth. His great portrait of Philip IV is an excellent example of this. On the surface, the portrait resembles a king. But, in studying it more closely, it can be seen that Velásquez has exposed the inner cruelty and hardness of this man. And Velásquez has left this as a true testament of Philip IV.\(^a\)

\(^a\)El Greco has been omitted because of the extreme mystical emphasis in his work. He will be included later under mysticism.
And so, incorporated in another form of the Spanish arts, has come this same emphasis upon man, upon what his reality is, upon a searching and a questioning of what lies beneath the immediate surface.

The first known Spanish poet is Gonzalo de Berceo, a priest, who lived in the thirteenth century. Berceo's work is not exclusively original, for he translated much from the Latin. What is important about Berceo in connection with this study is his use of the common, ordinary language, and his realistically-drawn characters, for:

His language is that of the natural country people of La Rioja in his day, regardless of the character speaking: a bishop in anger calls an illiterate priest by a very impolite epithet (copla 222); even the Virgin Mary becomes abusive on occasion, as when she loses her temper and roundly curses a man. . .just as if she were a peasant woman irritably scolding him. (coplas 340-342).

But how he could make his characters glow as saints if he wanted to!

Thus, Berceo wrote in such a fashion that the common people would understand. And to him, even the holiest of people become human, having such passions as described above.

In 1335 Don Juan Manuel finished his best-known work, El conde Lucanor. This work is a collection of fifty ejemplos or little stories. The following is the scheme which Don Juan Manuel employs: the Count Lucanor, when confronted with difficult problems, asks Patronio, a
counselor, for advice. Patronio always replies by telling a story, which has, in the end, the solution.

The exact origin of the stories that Don Juan Manuel tells is not actually known. "Using a story to suggest or illustrate the solution of a problem is an Oriental custom brought to Spain by the Moors, of course." The Romans contributed an influence, too. For example, the Roman, Apuleius, utilized the short story form in his *Golden Ass of Apuleius*, a group of very humorous tales. Although the stories in *El conde Lucanor* may not be original, the way in which Don Juan Manuel gets his point across certainly is.

Let us go back 200 years to the *Poema del Cid*. The Cid was a warrior. He is seen surrounded by many persons but he is the only one whom the reader can feel he really knows. No other character in the epic poem is fully developed. The Cid is the center, and he always retains his position as the center of attention and interest. However, Don Juan Manuel in *El conde Lucanor* has taken many characters and developed them into a wider range of personalities. The reader hears of many types of people, what their problems are, and how each is affected individually. Thus, with the writing of *El conde Lucanor*, more of a variety of personages is introduced, and the reader is able to look beneath surfaces and see the motives, fears, joys, and problems of each character. In furthering the
development of characters, Don Juan Manuel also inserts a fine brand of humor, often comical, to the situations.

William Shakespeare has drawn upon El conde Lucanor for one of his most delightful plays, The Taming of the Shrew. He used the same plot as Manuel's fable, but he omitted the episode in which the father of the young man attempts to tame his own wife in the same fashion his son had used. His wife replies:

   By my faith, Sir Nobody, you opened your eyes too late. It wouldn't do you any good now if you killed a hundred horses. You should have tried this long ago, for by this time we know each other too well.

How little has been the change in human nature!

The fourteenth century brought the Renaissance to Europe with a surge of broad humanism. In addition to the creation of Spain's El conde Lucanor, there were other works being produced which achieved great fame. In Italy Boccaccio (1313-1375) was writing the Decamerone. And in England Chaucer (1340?-1400) was composing the Canterbury Tales. With these men, one can note a humorous and full love of life. They all express this spirit of broad humanity and concern for the individual man.

Also in the fourteenth century, Juan Ruiz, Archpriest of Hita, wrote El libro de buen amor. This famous work is a collection of poems on many subjects. In the collection, one can see the varied feelings and moods of Juan Ruiz. Although he was a priest, he wrote on any topic he wanted to,
regardless of the censure of the Church. He wrote about his dreams, his travels, love, saints, prostitutes, and other such varied topics. He was a man who felt many things and expressed them well in his coplas. His satire was sharp but bore no invictive spirit. Rather, it was one of a carefree, laughing lightheartedness:

As one critic puts it, Juan Ruiz sincerely believes that 'un santo triste es un triste santo' (a sad saint is a sorry excuse for a saint) and that one can be devout without thereby losing his natural gaiety.12

And Juan Ruiz certainly did not lose his natural gaiety!

Juan Ruiz loved mankind. This shines through in many of his thoughts. He could sit back and see the faults of men, but his lighthearted spirit saw the laughter of it all, too. He "...could see ecclesiastical corruption and misbehavior, and many evidences of human depravity, but Ruiz was amused, and his mockery is gay."13

The coplas of Juan Ruiz became a means of recording his varied feelings. Here he could write of saints and sinners without bedeviling one group or the other. He says:

I, the book, am like a musical instrument: depending on how you play me you gain or lose; strum me well and you'll never forget me.

Nicholas Adams gives an excellent description of this man "...who loved wine, woman and song and somehow became a priest."15

Juan Ruiz represents the conflict between the vital and the ascetic, and in him the vital triumphs, as it does in Boccaccio and Chaucer. Ecclesiastical moralists could jail him, but they could not quench his spirit or dull his verve. ...16
In speaking directly of the masterpiece Juan Ruiz created, Adams continues:

The *Libro de buen amor* is universal in its appeal, but also typically Spanish. It has a tremendous sense of movement, it is gay and rollicking, and it is highly democratic. It shows men as they are, and is written for all classes, the product of direct observation and not of cloistered meditation, brilliant but not carefully planned, fervent though not polished, quintessentially human.

The Archpriest had a great and generous heart, wide enough to include all of mankind. And he seems to have been just the type of human being that everyone would like to meet at least once in a lifetime!

The fifteenth century saw a great contribution to Spanish letters. The romances which had existed for years were recorded by several scholars of the day, particularly by Juan Alfonso de Baena, who published *Cancionero de Baena*, c. 1445. As a result of this, the romances or ballads flowered again in the fifteenth century. Many of these romances dealt with the deeds of heroes past and present, and they had been sung for centuries before ever being written down. They told of various happenings and famous people, such as the Cid, the Siete Infantes de Lara, and King Don Rodrigo. "El conde Arnaldos," with its highly mysterious beauty, is one of the most famous of these romances.

The romances probably first began with some chanter or juglar who, making this his means of living, traveled
to villages and royal courts singing the tales of the heroes. The speech of the *romance* is always in the common idiom. It is not high-toned or lofty. One must remember that these *romances* originated among the common people, and it was this class who loved to hear the stories over and over again. So, from the heart of the people of Spain came this form of literary expression. To know Spain is to know these *romances*, for:

> It has been well said that the foreigner who travels in Spain should carry in his luggage a book of *romances* and a copy of the *Quijote* if he really wants to come to understand the country and its people.

La Celestina, a universally-known character, was the product of Renaissance Spain. She is the main character of the *Comedia de Calisto y Melibea*, written by Fernando de Rojas in 1502. Partly because of the Renaissance, the emphasis in this masterpiece is on the human rather than on the sacred. But also this emphasis is due again to the Spanish nature. Besides being an excellent storyteller, Rojas is a brilliant psychologist. He has portrayed Celestina, who is a prostitute and a go-between in arranging love affairs, with indescribable realism. She reflects the baser, the uglier element of society. Her actions, guided by her sense of psychology, are amazing. She actually manipulates the lives of everyone she knows! Of course, this manoeuvring is always to her own advantage, and it is her greed which in the end destroys her.
Another level of society is reflected in the characters of Calisto and Melibea, the lovers. They represent the more beautiful and the more sophisticated world of the upper class. Within these two persons is the seed of a beautiful love. However, while Celestina is in the process of "arranging" this love affair, the whole thing begins to collapse, and ends in the death of nearly everyone concerned.

On the surface Celestina represents a baser element. But if one examines more closely, it can be seen that she is not supposed to represent the bad. She is more an excellent portrayal of an existing reality. . . . and there is nothing in her that is not material for art, nothing to be viewed with repugnance. . . ."19 Although the story is masked by the cloak of centuries, one realizes that very little has actually changed today.

The very maneuverings of Celestina, pulling people this way, then that way, according to her own desires, make her one of the greatest comedy characters of all times. Her ability to accomplish all this is due to her infinite knowledge of human nature. Just to see her work with people, cleverly changing her entire moods, is magnificent!

Rojas has, in this drama, given us again the beautiful alongside the often ugly and revolting actuality. With Rojas' position in Spanish literature, we are a step further in the understanding of human nature. Rojas has
looked beyond the masks of daylight, into the dark, until he can reveal the inner parts of just such people as Celestina, Calisto, Melibea, Parmeno, Sempronio, and the other characters which he so dexterously portrays.

In the Europe of the sixteenth century, the pastoral romance arose as a popular form of literary genre. This narrative involved the love affairs of shepherds and shepherdesses in a rather artificial, rustic setting. Its whole existence depended on the ideal, on the very pleasant and calm atmosphere of life. All ugliness, unpleasantness, and actual reality were avoided. This is precisely the reason that this genre did not endure in Spain, for as Linton Barrett states: "Certainly it is hardly in accord with the fundamentals of Spanish character, which takes even its idealism with a strong tinge of realism."\(^{20}\)

The rising of this genre in Spain can be accounted in the main to foreign influences. The pastoral romance was deeply implanted in the classics. With the coming of the Renaissance, the pastoral narratives were quite in fashion again, and Spain followed the lead taken by Italy and France in maintaining this idyllic literature. However, Spain did not keep it, nor did she give herself over so wholly to it as did the other countries in Europe.

It is, therefore, clear that this genre, and similar ones, such as the romances of chivalry, were incapable of lasting in Spain because the completely idealistic trend
of thought contained in these genres is not in keeping with the Spanish nature.

In searching for characteristic traits of the Spaniard through his literature, one element which must not be omitted is that of mysticism. Spanish mysticism is a vast and deep subject, and, for this reason, it cannot be fully explored in this paper. However, it is such a thoroughly engrained characteristic of the Spaniard that without mention of it, one could not view the Spaniard in his entirety.

In approaching this subject, the term mysticism must be defined in its relevance to this paper. In *The Mystic Soul of Spain*, David Rubio explains it as follows:

In a wider sense, the word 'mystic' may be applied to a people possessed of a deep religious sense, manifested in every expression of its life, literature and art. This is seen in the longing for eternity as a [sic] immediate reality, in small regard for worldly success and the purely mundane, and in an ardent desire to suffer and fight for the triumph of the ideals of Christ and His Church.

This deeply religious feeling permeates every aspect of the Spaniard's being. He is guided by it, and he accepts it, for it is the greater part of his soul. It is perhaps in the longing for another reality that the mystic and the idealistic strains of the Spaniard are fused.

The painting of El Greco is an excellent example of this mystic quality. El Greco's concern is entirely with man's soul, not with his physical being. He paints the
body with an elongated proportion, with the hands forever reaching toward Heaven. The face, the hands, the flesh seem racked with stress. Regina Shoolman and Charles E. Slatkin have described it thus:

The soul seems to be straining to leave the body, and racked by restraint, it draws the body out of proportion, heavenward, while eyes yearn upward and winged hands stretch toward the celestial home.

Here in the painting of El Greco is this intense, burning love for Christ, and for the better life of Heaven. It consists of a faith and a spirit. And the ultimate goal seems to make the turmoils of earthly life worthwhile.

One of the greatest Christian mystics ever known is Santa Teresa, a member of the Carmelite Order in the sixteenth century. Walking through all parts of Spain, Santa Teresa established thirty-two convents. Wherever she was needed, that was where Santa Teresa could be found. She devoted her life to God, and to helping people wherever she could.

Santa Teresa wrote several books and letters revealing her mystical experiences. These were experiences in which her soul, in reaching up to unite with God, was able to know the extreme love and grandeur of His Being.

In addition to this purely mystic side, Santa Teresa was also a highly realistic and spirited person. She often advised her nuns to remember that God was present among the lowly as well as the lofty. She noted that
"God walks even among the pots and pans." On another occasion Santa Teresa wrote a processional hymn for the nuns of Avila. Due to the poor conditions of the time, their garments were full of lice. While Santa Teresa sings, invoking the aid of God, the chorus interrupts by singing for God to free their cloth from "the bad people!" Such a contrast can be easily understood when one reads some of the truly devout hymns that Santa Teresa composed. Her objective in this particular hymn was to make the garments more comfortable for her nuns, and in order to do this she made the situation almost comical. Here again is the ability to laugh in the face of human troubles.

Santa Teresa was certainly the embodiment of two elements. She had a true mystic nature, for, through her experiences with God, she was able to know His supreme love and beauty. And yet, she, too, possessed this realistic, humorous quality which added to her grace and humanity. Within her, neither element was complete without the other.

In 1554 Vida de Lazarillo de Tormes, written by an unknown man, was published. Thus:

With the Lazarillo begins the genre known as picaresque, truly indigenous to Spain and growing out of Spain's economic and sociological conditions in the first half of the sixteenth century.

In this work Lazarillo, the protagonist, describes his life. Each of the seven chapters marks the different periods in his life, and the various masters whom he serves.
Lazarillo is from the lowest level of society. His only interest is his own preservation. He has no valid ideal as a goal, for he lives without many scruples. He acts because of hunger, not for the sake of glory or honor, as did the hero of chivalry. This is a general description of the pícaro, a type of mischievous character that was engendered in 1554 by an unknown author. The author gives the pícaro complete free will, which he needs in order to adapt himself to life's complexities. This is the pícaro's trademark: adaptability. This complete freedom of a character's will, then, set a new mark in literature, and led the way to the development of the modern novel.

In looking beneath the surface of this work, the one outstanding feature is its social satire. Under Charles V in the sixteenth century, there existed many economic and sociological problems. Starvation and crime prevailed over the land. The noble class had sunk to a new, low level. A very strong sense of false pride prevailed among the members of this upper class. Often they would not bend or lower themselves to maintain their own living. Rather, they became parasites, depending much of the time on their servants to either beg or steal for their basic needs. The ecclesiastical leaders of the time were certainly no example for the people, and the lower clergy, as often as not, resorted to stealing and cheating.
At first glance, it might seem as if the picaresque genre had only a heartless and cruel outlook on society. The essential feature is its realism, which is at times shocking. However, it did expose the hard facts of the era. "Repellent as it is in many of its aspects, it attracts as an effort on the part of intelligent reformers to look ugly facts in the face with a view to social betterment."\textsuperscript{26} Certainly, this work represents the view of the middle class, not that of the nobility. And this is one of the main reasons for its acclaim. Much of the citizenry of the times had reason to complain about its plight. However, as demonstrated by Lazarillo, this constant bad fortune did not suppress a certain sparkle of life. In realizing his bad fortune, the protagonist does not sink into utter dejection as he might do in a French novel. Rather, he moves through life, accepting the good and the bad, with a sort of joyful, mischievous gleam in his eye. The Spanish characterization of:

\textit{...the pícaro is often an engaging rascal whom it is hard to condemn wholly. \ldots He possesses the typically Spanish virtue of conformidad, a philosophic acceptance of good fortune and bad.}\textsuperscript{27}

The author of this novel does not totally despair of mankind. Man still retains a certain essence of goodness. This may also be seen in the picaresque novels of Cervantes, who \"...never wholly despairs of humanity even when dealing with its least worthy specimens.\"\textsuperscript{28}
Definitely, the satire—more often directed toward society than toward individual men—is extremely sharp. That was the actuality of the day, which some men had the courage to face. But the light touch of unconquerable optimism is quite apparent in this book. In speaking of Lazarillo and the picaresque novel in general, Angel Flores says:

It can be readily seen that the comic verges on the tragic, for the novel faithfully mirrors that impossible-to-dampen cheerfulness emanating from the little victories of the meek over the proud, as much as the grim determination on the part of the downtrodden to make the best of things against overwhelming odds.

Thus, a Spaniard gave to world literature a new genre, one in which a roguish character called a pícaro would be employed. The satire in the picaresque novel was sharp, reflecting mainly social conditions of the times. But this type of literary work clearly retains a characteristic of the Spanish temperament, the moving through life with an indomitable spirit, the acceptance of reality, the making of the best from the worst.

If only six great men of European literature were to be chosen, Salvador de Madariaga believes that they would be Shakespeare, Cervantes, Dante, Goethe, Rabelais, and Tolstoy. Of course, there might be objections here and there, but he believes that two are definitely certain—Shakespeare and Cervantes. Certainly, Cervantes created a masterpiece with his Don Quijote. But had Cervantes not written this, he would probably be considered a great
novelist for the \textit{Novelas ejemplares}. This work is a group of short novels. Like \textit{El conde Lucanor}, each story serves as an example. Cervantes says of them: "...no hay ninguna de quien (la que) no se pueda sacar algún ejemplo provechoso."\textsuperscript{31}

Through the centuries each person who has read \textit{Don Quijote} has found in it what he is searching for. Cervantes himself says that it is a revolt against the chivalrous romances that enjoyed such popular demand. \textit{Don Quijote} is a knight-errant, who believes that he has been chosen to right the evils in the world. His motives are to establish his fame and honor, not just for now, but so that he will be remembered eternally. Barrett says: "Here is a typically Spanish trait--the driving urge to perpetuate one's name beyond the end of mortal existence. . . ."\textsuperscript{32}

According to his acquaintances, \textit{Don Quijote} is just a bit \textit{loco}. Actually he is not crazy; more correctly, his ability to judge does not quite correlate with the standards. \textit{Don Quijote} does not completely leave the real world. Most of the time he realizes what is going on, although it is usually too late to rectify the situation. In other words, the reality of \textit{Don Quijote} differs from the reality of the world.

Accompanied by \textit{Don Quijote} is Sancho Panza. Instead of fighting for the ideal and the just, Sancho's primary
concerns are his next meal, his next place of rest, and the welfare of his beloved master. He sees no more than what actually happens. Don Quijote may see twelve ugly washerwomen and believe them to be beautiful princesses. But Sancho can see only twelve ugly washerwomen.

Cervantes has, in Don Quijote, blended the two typically Spanish elements—the ideal and the real. The ideal is only half the story; it is not complete without the real, nor is the real complete without the ideal. Don Quijote stands as the ideal, the search for the glory, the honor, the fame, and the beauty of life. Sancho Panza, by seeing only what exists, and no more, becomes the embodiment of reality. Barrett states that the characters of Don Quijote and Sancho Panza are universal characters, for they are:

...two component parts of a whole, neither complete without the other, as any normal man of any epoch is a complex personality composed of good and evil, of the ideal and the real."

Certainly Cervantes expressed his ideas for all times, not limiting them to one small country nor within the framework of one century. Cervantes did not falsify life, for he showed it as it is, now tragic, now comic. That is reality. But the fight for the ideal is worthy of all efforts.

Aubrey F. G. Bell, authority on Cervantes, has stated:
At the very time when Spanish cruelty and oppression are commonly believed to have reached their height, we find Cervantes, two centuries before the French Revolution and nearly four centuries before the mass executions of our more enlightened days, declaring that men should not be the executioners of their fellow men.

A thought to ponder!

The presence of an abundant humor greatly vivifies Don Quijote. Mr. Bell has said that "...humor is 'an embrace of contrasts'.' And what better contrast than the characters of Don Quijote and Sancho Panza! A deeper, tougher, and sometimes more tragic strand of humor arises from the peasants, rather than from the upper classes. The peasants have to laugh in order to maintain themselves, for they see what little life has in store for them. Thus, Cervantes well represented the people and their immediate reality by making laughter arise constantly in his novel.

Mr. Bell has included the following as an excellent example of Cervantes' delightful brand of humor:

Sancho looked at Don Quijote and saw him crestfallen, his head sunk upon his breast. Don Quijote looked at Sancho and saw his lips bursting in mirth and his cheeks puffed out with laughter; and at sight of him he could not refrain from laughing for all his melancholy.

By the same token, Cervantes finds some good features in even the worst people. That is, each person becomes a world himself, "...a complete and separate world. That is the privilege of humor, and it is very Spanish." This brings to light another Spanish trait, the viewpoint that each person is very definitely an
individual, a complete and an interesting character in himself. Mr. Bell explains this feeling of complex individuality and humor very well:

... in this awareness of the integral character of every individual, lies the very pith and kernel of humor: it is the source of Spanish humor as it is the source of Spanish courtesy, charity, and mysticism.

He continues:

It is this perception which accounts for the consistency and completeness of the characters in the greatest writers, for with this humorous sense of wholeness the characters, even characters as intimate to their only begetters as Don Quixote and Hamlet, cannot be appropriated or absorbed by them but remain independent worlds, and Don Quixote and Sancho cannot be two blossoms on one stalk.

These two qualities, the respect for the individual and charitable humor, are strong characteristics of the Spaniards.

Cervantes, thus, has crystallized for many the attitudes and characteristics of the Spaniards. First, he deems necessary the values of the ideal and the real, neither one being effective or complete without the other. Secondly, each person is a complex, separate world, with both good and bad qualities. And thirdly, Cervantes typifies so well that half-serious, half-rollicking humor of the Spanish spirit. While these characteristics of the Spanish strain are important, one must remember, too, that this idea of realism-idealism is a part of every human being. Also, one must often employ humor in order to see life through to the end. This is why our world today
still feels the impact of *Don Quijote*—it has this quality of universality.

One of the sharpest satirists to have ever lived, in any century, was Francisco de Quevedo. In addition to being a great poet, Quevedo is probably best known for his picaresque novel *La vida del buscón*. His satirical writing reveals his deep pessimism, his awareness of the inner faults of man. He exposes the vicious, the cruel, and the bitter. But he does so with the intention and desire of correcting the gross errors that were present in the world of his day. The condition of Spain during his lifetime influenced him deeply. His country was at the period of decline. Corruption prevailed at every level of society, particularly in the court.

Speaking only of the satirical side of Quevedo does not complete the picture of this man. Quevedo also possesses a deeply humoristic slant, blended with a superb wit. The following passage serves as an example of this satirical humor. It has been taken from an introduction to the reader of *La vida del buscón* by Quevedo:

> You will find herein every type of knavery—most of which, I believe, are entertaining—cunning, deceit, innovations and methods born out of idleness for living by strategem, and you can profit from them no little bit if you pay attention to the lesson. While you're doing so, take advantage of the sermons, for I doubt if anyone would buy a humorous book in order to avoid the impulse of his natural depravity. But however that may be, give it the applause which it deserves. 

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Within Quevedo is found a strange mixture. He writes with an often obscene and realistic style, but never lacking in him is this fantastic humor and wit. Upon his death, Spain mourned deeply for this man, who, after all, had the courage to speak his mind when so many others did not.
We are now into the latter sixteenth century and the beginning of the seventeenth century in Spain. This was Spain's glorious day; this was the *Siglo de oro*. Spain was the leader in literary affairs. During these two centuries, more plays were written in Spain than in the rest of the world combined. The importance of the Spanish theater grew tremendously:

The theater of the Golden Age of Spanish letters occupies a position unique in the history of the theaters of modern Europe, for it is practically free from foreign influence and is largely the product of the popular will.  

Yes, Spain was marking the pace for the rest of the world, and she enjoyed it tremendously. Perhaps she bathed too much in her glory, for nothing quite so outstanding has been done in Spain since.

The leader and chief contributor to the *Siglo de oro* was Lope Félix de Vega Carpio, who lived from 1562 to 1635. He nourished the Spanish *comedia*, and at the same time ignored the Aristotelian norms. This was an important contribution, for the success of the *comedia* raised the Spanish theater to magnificent heights.

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*b* A *comedia* is not particularly a comedy; it is a literary term for a play having definite unities.
The importance of Lope de Vega lies in his deep and most sincere feeling for the people of Spain. His warmth shines through nearly every sentence he has written, and the people loved him dearly! The Spaniards have created the phrase "Es de Lope," when wanting to acclaim something that was the ultimate of greatness. And it was from the depths of the hearts of Spanish villagers, not the noblemen, that Lope created his masterpieces. While often portraying court life, Lope wrote just as productively about the joys, sorrows, and frustrations of the peasants. The characters in his plays were from real life, and the peasants could understand and feel deeply the motives guiding the action of the play. Lope, in bringing his plays to a realistic plane, enabled the lower social class to enjoy the theater. Thus, they could understand the characters and could sympathize, laugh, or weep with them. The days of kings and nobles were over, for these stories were becoming dull to the ears of the commoners. And what the popular will demanded, it received—mainly contributed by Lope de Vega.

Many of Lope's plays are based on historical facts. The cast of characters, in such plays as Fuenteovejuna and Peribáñez y el comendador de Ocaña, includes the peasants, their king, and a treacherous nobleman. The peasants, in their country setting, represent the reality; and the king is always the idealistically just man to whom the
peasants may turn for protection against an overpowering feudal lord.

Here again the thread of realism, the down-to-earth goodness is revealed extraordinarily by Lope de Vega, who in his lifetime created nearly two thousand plays, in addition to many poems. This productiveness in writing is certainly a feat within itself. This man wrote quickly and when the immediate need arose. At night, he might sit down to write a play that would have to go on the road the next day. Certainly there are minor faults in his works, but one can never escape the fact that behind the façade of a published play was the mind of a truly great genius. He had the magical gift of understanding his people and of loving them. Barrett says that Lope's writing illustrates:

. . . his awareness of the needs of the dramatic action—by all means, realism, but touched with idealism, the two most common characteristics of the nation's literature, which expresses the national way of thinking and feeling.

Amelia A. de del Río and Angel del Río have expressed the essence of Lope de Vega:

La parte más viva de su teatro y la más original es la que, basándose en temas tradicionales, pinta e interpreta la vida española: la historia y la leyenda, las canciones y sentimientos del pueblo, las costumbres de la época y las ideas de sus contemporáneos sobre Dios, el honor, el Rey, la justicia, la caballerosidad y el amor.

While Lope de Vega was the greatest writer of the Siglo de oro in Spain, there were also other writers who
produced masterpieces during this period. Probably the second greatest of the Siglo de oro was Gabriel Téllez, better known by the pseudonym of Tirso de Molina. Within one single play, Tirso created a character which gave inspiration to numerous writers and composers. This character is Don Juan. Aside from Don Quijote, there has been no other character in Spanish literature that has become so well known. Don Juan became a take-off for such writers as Molière, Byron, Zorilla, and George Bernard Shaw, and inspired Mozart's Don Giovanni.

Tirso was an amazing character analyst. He was better even than Lope de Vega in this area, for Tirso took more time and care in developing his plays. His characters are always real. Their existence or their actions depend on nothing artificial. He had a deep sense of psychology, especially that of women. He knew nature and he knew people. Harriet de Onís has described his characters:

"His characters are therefore more real and in their relationships there is a freshness, a living quality, a resilience, a spark--one is tempted to say, joie de vivre, even in tense moments."

Certainly Tirso felt a genuine warmth for people, whether they were motivated by the good or the bad. But one thing that is outstanding in Tirso is that little gleam in his eye and that laughter pulling his lips whenever man was about to do something quite foolish. Throughout all of his
work one finds a joie de vivre—an inner feeling that life is worth living. Tirso was no fool about the tragedies that would confront a person during his lifetime. But he also saw another side, that of happiness and goodness, and the pure joy of being alive. In his time, Tirso was, as he is now, fresh and new as a writer, but his ideas are actually a culmination of centuries of that Spanish thought which reaches out intensely toward the joy of life.

Another outstanding writer in this seventeenth-century period is Don Juan Ruiz de Alarcón y Mendoza, born in Mexico. Alarcón never reached the peak of fame that Lope de Vega or Tirso de Molina attained. When compared with other writers of the period who delved into a vast range of character types and action, Alarcón remains rather conservative. Pérez de Montalbán has attributed this to Alarcón's Mexican birth, going back to Sr. Henríquez Ureña's theory which declares that the Mexican is more careful, more conservative, and less joyfully spirited than the Spaniard. At any rate, Alarcón's concern is with morality, involving love, sex, truth, honor, fame, etc. Through his works, Alarcón exposes his philosophy on various matters. He emphasizes that a person should live with dignity and within the bounds of what is morally right. His keen understanding of psychology opens man to the real, inner motives, and exposes new vistas of truth. However, this highly moral tone does not weigh so heavily in
Alarcón's plays that they become too burdensome to read. To the contrary, they are fun to explore. Arthur L. Owen says:

His philosophy, only occasionally cynical, shows an instinctive judgment of the relative values of the controlling motives of men, which gives to his work permanent truth and relation to universal law. His moral code is essentially as sound today as when it was written.

*CPedro Calderón de la Barca has been omitted because he does not seem to fall within the confines of this paper.*
LITERATURE OF THE LATE NINETEENTH
AND TWENTIETH CENTURIES

The Golden Age of the seventeenth century passed into the 1700's, which was an unfruitful period. In the nineteenth century the literary emphasis in Europe was upon romanticism, an era which shall not be dealt with here. This romantic strain cropped up in Spanish literature, but it did not last, and one can view it almost as a passing mood. The writers of the latter part of the nineteenth century returned, then, to realism.

The leading writer of the late nineteenth century was Pérez Galdós, who lived until 1920. The works of Galdós are particularly exemplary of the realistic-idealistic strain of thought in Spanish literature. Galdós writes freely of the tragedy and the despair which surrounds everyone in life. In fact, many of his novels close in tragedy. Galdós searches for some answer to justify the miserable dejection which may envelop the world. And he finds it in love. Love is the answer which makes even death and disappointment worthwhile. There is a higher goal, Galdós says, for which one should reach, a goal which overcomes all tragedies and even makes them worthwhile. And this is the power of love, for which one
must strive. Reality does prevail, but Galdós does not discount hope, for his hope lies in love. Later in the twentieth century and following this same strain, Alejandro Casona seeks love as the ideal, too. Both find that love is the ultimate force which saves mankind from the tragedies of life.

Perhaps the most powerful novel of Galdós is *Doña Perfecta*, written in 1876. Especially in this work, one can readily see Galdós' depth of human understanding. *Doña Perfecta*, as the name implies, is a woman who believes that she alone knows Truth. Her fanaticism causes her to judge and condemn others. The qualities which she lacks are love and tolerance. As Galdós puts it at the end of *Doña Perfecta*:

This story is ended. For the moment, it is all we can say concerning people who appear to be good and are not.

And yet, in describing this woman, her thoughts and her motives, he even admits that she has a certain beauty.

Another favorite theme of Galdós' is the fallacy that noble lineage is what is important in an individual. Galdós treated this idea in *El abuelo*, and came to the realization that it is what a person is inside that counts, not the false pride of an inherited name. This was most definitely a blow to the existing social order, for the nobility was attempting to uphold its rule. Galdós' era was one of social and political confusion. This is
manifested in his works. It was a time of evolution, of change in the strata of society. The grandeur of the nobility was wearing thin, and a new middle class was emerging. The constant quarrels between these two classes embittered many. The old ethics and moralities of the upper class were being exposed by such men as Galdós in the light of reality.

Galdós wrote of contemporary themes, often dwelling on society. He took characters from his own people, and he was well acquainted with them. The characters and their situations are universally human; they change and they develop as human beings do. Probably no one has excelled Galdós in:

...vitality, capacity for growth, understanding of the motives that drive the human heart, humor, and that typically Spanish gift for creating characters that often seem more real than living beings.

The humor of Galdós is of a rather amazing and comical, yet superior, variety. Harriet de Onís says of the novel Miau:

...the hero, a commonplace little man, harried beyond endurance by failure and frustration, all of the pettiest sort, in final desperation presses a revolver to his temple, muttering to himself: 'I'll bet this won't work either.' When the shot rings out, with his last breath he says in pleased amazement: 'It worked!' To be able to elicit a laugh from the reader in such tragic circumstances is not only humor of the deepest kind, but is Miau's--and Galdós's--triumph over 'foul circumstance,' the affirmation of man's immortal value in the face of his own failure.

Galdós has said that the novel was born in Spain, and when France took it up, it increased in psychology and
dwelled on analysis. In comparing the literary works of these two countries, he states:

Let us accept...this reform that the French have made in our own invention, restoring to it the humor they have taken from it and applying this in the narrative and descriptive parts in accordance with the tradition of Cervantes... For we must recognize that our native art of realism, with its happy blend of the serious and the comic, answers better to human truth than does the French sort.

The words of Pérez Galdós demonstrate this distinctive mark of Spanish literature. One can analyze a lifetime away; it is an individual choice. But the choice that the Spaniard will make is to take life as it comes, accepting the good and the bad as it is. Galdós personally believed that an answer to life's sorrows can be found in love, not in self-torment, for love is the one positive power in the world which can turn the tides of grief.

One of the outstanding writers of the twentieth century is Martínez Sierra, whose best-known work is Canción de cuna or The Cradle Song. This play is widely known, due to its translation into numerous languages. Upon reading Canción de cuna, one is immediately struck by the power Sierra wields in describing emotions.

Under Sierra's masterful hands, characters are made vibrant by exposing their emotional framework. His deep sense of humanity shines through his characters.

Sierra has been characterized as a true optimist. He is an optimist because his senses have guided him to
hope. What is important to the human heart is what is important to Martínez Sierra. The Canción de cuna is one of the most tender stories ever written about the maternal instinct, an instinct which touches at some time or other every woman's heart. The characters in this play are not intellectualized; they are real and human and fresh. John Garrett Underhill has written an excellent description of the works of Sierra:

He has written also more perfectly than his contemporaries the Spanish realistic comedy of atmosphere, that gently sentimental, placid communion with patience and peace whose quiet falls like a benediction upon a restless world.

A leading poet of the twentieth century is Juan Ramón Jiménez, who won the Nobel Prize for Literature in 1956. Platero y yo is one of his best books. Children have delighted in reading this small book, as have adults, who look deeper for the philosophy of Jiménez. Delightful and charming are the words to describe Platero y yo. It is a rambling narrative about a man and his burro, Platero, who accompanies him wherever he goes. Jiménez describes meetings with children, or walking through the meadows, or reading fine books. These are the various peaceful activities of the man and his burro. It is a relating of past experiences, not told with sadness, but with a calm beauty. And this is Jiménez's message: Beauty. His idea of Beauty is found particularly in Nature. His descriptions of some of the most minute things in the world are
magnificent. The following are two examples of Jiménez's concern for Beauty, for one has to read them himself. Their own magnificence cannot be described; they are too pure:

It seems, Platero, while the Angelus is ringing, that this life of ours loses its daily force and that another force from within, loftier, purer and more constant, causes everything to rise, like fountains of grace, to the stars which are beginning to sparkle now among the roses. More roses. . . . Your eyes, which you cannot see, Platero, and which you raise meekly to the sky, are two beautiful roses."

And:

In the silence between the chiming of the bells, the internal ferment of the September morning acquires presence and sound. The gold-black wasps fly around the arbor which is covered with firm clusters of muscatel grapes, and the butterflies, floating about intermingled with the flowers, seem to laugh with each new flight. The solitude is like one great thought of light. From time to time Platero stops eating to look at me. I from time to time stop reading to look at Platero.

One can also catch from these two passages another aspect of Jiménez. The intimacy between the man and his burro is a very tender one. As tender as it is, power surges to pull the strings of the heart. The love of this man for his animal companion is so great that it almost defies any description. He leads Platero through plains and beside brooks, and both see the world in all its splendor, the splendor of Nature.

Jiménez's overwhelming capacity for love is expressed throughout Platero y yo. His tenderness toward children is superb. He shows them in all moods—their joys, their sorrows, and their fears.
William H. Roberts has grasped well this intense spirit of Beauty which Jiménez possesses:

The book provides no more moving example of Juan Ramón's feeling of kinship with every living thing, no matter how lowly, than the chapter on the mangy dog. What unpromising material, how seemingly antilyrical, is this creature, yet sunlight and sea wind, trees and silence compose his natural elegy. This deeply humane spirit must account in no small part for the phenomenal popularity that Platero and I has known throughout the Hispanic world.

A different type of writer in twentieth century Spain is Julio Camba, critic and satirist. He has traveled the world over, and has written not about his personal experiences, but of his observations of peoples and their customs. In his book of essays La rana viajera Camba discusses countries like England, Germany, the United States, and Spain. Through his critical attitude, Camba conveys to people their follies and weaknesses. He exposes the ridiculous part of life.

A critic, in making objective observations, must not become emotionally involved if he is to view his world with clarity. He must assume the role of a spectator rather than that of a character upon a stage. Camba's observations are always keen, and his wit is sharp. In one of his essays, Camba becomes a microbe who travels around the world and finally comes to remain at home in Spain because there he finds all the conditions best suited to him, ignorance and poverty. Another essay describes Spain as a land which is
characterized by men standing under street lamps. In talking of modern Spain, Camba comments that it has never really changed, despite the talk of social change, of cleaning up the dirt and the poverty.

Camba hits hard at the stupid and the ridiculous. But he does so with a powerful weapon: humor. He laughs in his satire. Camba is able to do this because he is a humorist, and he writes with some laughter and some sadness, but always with love for Spain. His fun-poking laughter, Camba believes, brings one just a little closer to the real truth. Too much seriousness will tie and bind, often presenting an unproportioned truth. Federico de Onís has compared Camba with his contemporaries. Onís believes that with Costa, the proponent of the Europeanization of Spain, with the philosophies of Unamuno, Ortega y Gasset, or Ganivet, with the poetic philosophies of Azorín, Machado, or Baroja, and with the interpretations of Marquina and Zuloaga, there has evolved a comparatively extreme seriousness of thought and purpose, involving much sadness and loss of hope. But Onís says that Camba has inserted a new note, one with a deep-rooted humor, that can look at life, disgusted with parts of it but realizing that, too, there must exist another side filled with humor and hope for mankind.
SUMMARY AND CONCLUSION

In concluding this research, it is necessary to sum up what has been found to be an essence of Spanish literature through the ages. The various outstanding authors previously described have been those who best illustrate and characterize certain national traits of the Spaniards. It would not have been difficult at all to select many other authors who typify these Spanish characteristics. For perhaps within the soul of every Spaniard who has ever written can be detected some trace, whether small or large, that describes excellently a part of the Spanish strain of thinking. Only space is lacking. It can be said safely that the internal nature of the Spaniard today is very similar to that of the previous ages.\(^d\) Change has been neither that fast nor that destructive. It is not that a Spaniard resists change. He simply combines the new with the traditional, and, in this way, veers to neither extreme.

From its very beginnings on down to the present, there has come one pervading thought in Spanish literature:

\(^d\)It is perhaps impossible for an outsider to know how deep into the soul of the present-day Spaniard the tremendismo movement has penetrated. It is to be wished fervently that this is only a temporary phase and that hope will return to the Spanish spirit.
there can be no escape from a somewhat sordid reality, but there are ideals for which one can and must logically strive. It is very difficult to attempt the summation into one sentence of this blend of realism-idealism which is the mainspring of Spanish thought and philosophy. A Spaniard realizes the existence of this force within him, but he, too, has great difficulty in explaining it. It is an all-encompassing feeling which he does not always subject to analysis.

Almost all of the Spanish writers base their works, be it poetry, drama, or fiction, on a realistic, down-to-earth plane. As mentioned previously, this is why romanticism never captured a steady foothold in Spain. It is people with whom Spanish authors are primarily concerned. In the construction of a novel, for instance, the author, employing a realistic point of departure, first sets forth the characters, which are every bit as alive and vibrant as actual human beings. Then the action begins. And somewhere within this framework comes the development of the ideal, the hope which the author is seeking. This ideal emerges in various forms. For instance, Pérez Galdós believes the ideal is love. Juan Ramón Jiménez is guided by beauty. The ideal may vary—but always there is a hope which makes worthy the struggle with reality. If there were no hope, then life would be useless. The acceptance of reality is necessary, and the Spaniard bars any withdrawal from it. An excellent description of this Spanish philosophy has been written by Agnes M. Brady:
The choice is that one simply makes the best of things. A Spaniard will not agree with a philosophy that views life as one lasting dream of beauty and goodness. Neither, however, will he insist that life is a bitter and ugly nothingness. He cannot belong to the French view of realism which more deliberately searches for the shocking and the horrible, omitting often the happy and the good. It is, rather, a dualism of the two elements which wins the Spaniard in the end. Agnes M. Brady, in speaking specifically of the Quintero brothers call them "...dulcemente escépticos, escépticos con emoción y con bondad."\textsuperscript{58} This can be applied to the Spanish nation as a whole. Somewhere into the unhappiness, tragedy, and disappointment is injected an emotion, a sympathy, or a feeling which changes the whole perspective, and brings one a little nearer the truth. Harriet de Onís comments that the goal toward which Spanish literature and the other arts aim is: "...the wholeness of life, with its contradictions, its incongruities, its ugliness and its beauty, its blend of realism and idealism."\textsuperscript{59}

A genuine love of humanity and a desire to be close to it is another characteristic of Spanish literature. The emphasis is placed upon man, and he is not dissected into parts. He stands as a whole man. Madariaga affirms that:
"No other nation—save perhaps Shakespeare, a nation unto himself—can show such a strong tendency towards the creation of concrete types of human beings. The same is true in Spanish painting, e.g., Velásquez or Murillo. There has been very little interest in still life or in landscape painting in Spain. The artists have always been concerned with the individual, and, thus, has come a galaxy of portraits. They are portraits of the souls of men and women, not just officials of rank. It is the entire man to whom the Spaniard turns, not just his intellectual capacity or his physical being. Each man becomes an individual; he is a distinct world capable of many things. He fears, he loves, he dreams, but he has his own will. He is guided by himself.

These close ties with the people have resulted in making the epics, the romances, and the proverbs the most popular genres in Spain. These literary forms arose from the common people and have continued as a lasting form of art in Spain.

Individuality is highly important to the Spaniard. Perhaps due to a deep sense of dignity, this respect for one's own individuality extends itself just as readily to others. The Spaniard is very courteous. And he possesses a deep devotion to honor. In absolving problems of honor, Aubrey F. G. Bell has compared the Spanish way of thinking to that of the French philosopher, Montaigne:
Montaigne says somewhere that the man of honor will always set conscience above honor; but to the individualist Spaniard the problem does not appear quite in the same light. Consideration for others is intimately woven with consideration of what is due to himself, he resists the secret temptation because he is a man of honor, and he conceals the committed sin in order not to injure others.

The Spaniard essentially feels, and, thus, he creates.

"While France and Italy are eminently intellectual and critical, Spain is eminently intuitive and creative." To the Spaniard, to strive for an ideal is worthy as long as it can be felt and not just thought of in the mind. To create, as Cervantes or Galdós have done, the most abnormal types of beings, and still to infuse a reader with a sympathy and appreciation of them is indeed an art!

What quality allows the Spaniard to accept the worst of reality with a bit of hope? Herein lies another characteristic of Spanish literature. The answer, in part, is humor. It overflows like an abounding spring in the Spaniard. It is an extra sense which sees the happiness of life and feels, too, the extreme disappointments. William Thackeray has said:

A literary man of the humoristic turn is pretty sure to be of a philanthropic nature, to have a great sensibility, to be easily moved to pain, or pleasure, keenly to appreciate the varieties of temper of people round about him, and sympathize in their laughter, love, amusement, tears.

And this is exactly what Spanish writers have done. With this capacity to feel upon any stimulation, they have written of some of the noblest and some of the lowest
characters, and of some of the holiest and some of the most corrupt. Each can excite love or hatred in the reader. Flowing through the literary works of Spain, one will always find that humor brings the situation just a little clearer into focus, often redeeming a character in the eyes of the reader. To the individual Spaniard humor is a sixth sense which enables man to overcome the complexities and disappointments of life.

The universality of Spanish ideas runs deep, and it is primary in the literature. From Cervantes' Don Quijote to the moralities of Alarcón, the whole is maintained. Don Juan Manuel could teach us as many lessons today as those he taught in the fourteenth century. The ideas of these authors have been the probings of questions, the solutions of which can fit any group of peoples in any century.

Glenway Westcott, in describing the characterizations in Katherine Porter's Ship of Fools, has expressed a thought which well typifies the literature of Spain: "...not a bit of intellectuality per se; only intelligence, constantly arising afresh from observation." Intelligence derived from keen observation is the keynote to the characterizations of the authors discussed in this paper. This has resulted in the creation of vibrant human beings.

Thus, it has been found that the ideas of Alejandro Casona are not unique in the history of Spanish literature.
They are indigenous to his native country. For all its diversities, the literature of Spain has a tremendously universal and humane outlook. Madariaga has explained the spirit of Spain thus:

Experience ending in disillusionment, disillusionment overcome by love. . . . Abstract thought may go astray and fly too high in the clouds of pride or welter too low in the mud of cynicism. But to Spain we can always go with confidence. She can descend to the lower levels of life, but takes with her man's divine soul; she can rise to mystic heights, but does not leave behind man's earthly body. To humanity she opposes man; to art, life; to science, passion. Shelley divined the nature of her spirit with marvellous intuition when he spoke of her as 'flame-like Spain.'
FOOTNOTES

1 Alejandro Casona, *Nuestra Natacha*, p. 74.
3 Nicholas B. Adams, *The Heritage of Spain*, p. 45.
4 Ibid.
5 Ibid.
8 Madariaga, *op. cit.*, p. 20.
9 Linton Barrett, *Five Centuries of Spanish Literature*, pp. 43-44.
10 Ibid., p. 50.
16 Ibid., p. 67.
17 Ibid., p. 68.
19 Ibid., p. 105.
20 Ibid., p. 163.
22 Shoolman and Slatkin, *op. cit.*, p. 466.
23Rubio, op. cit., p. 40.
26George Tyler Northup, Selections from the Picaresque Novel, p. iv.
27Ibid., p. vi.
28Ibid., p. 160.
29Angel Flores, Masterpieces of the Spanish Golden Age, p. ix.
30Madariaga, op. cit., p. 15.
31Miguel de Cervantes, Novelas Ejemplares, p. iii of Prólogo.
32Barrett, op. cit., p. 206.
33Ibid., p. 208.
34Aubrey F. G. Bell, Cervantes, p. 152.
35Ibid., p. 179.
36Ibid., pp. 180-181.
37Ibid., p. 183.
38Ibid., p. 186.
39Ibid.
40Francisco de Quevedo, The Scavenger, p. 22.
41Lope de Vega, La moza de cântaro, p. xiii.
42Barrett, op. cit., p. 266.
43Ibid., p. 330.
44Amelia A. de del Río and Angel del Río, Del solar hispánico, p. 114.
45Flores, op. cit., p. xiv.
46Don Juan Ruiz de Alarcón, La verdad sospechosa, p. xvi.
47Ibid., pp. xix-xx.

49. Ibid., pp. v-vi.

50. Ibid., p. xiv.

51. Ibid., p. vi.

52. Martínez Sierra, *The Cradle Song and Other Plays*, p. xviii.


54. Ibid., pp. 77-78.

55. Ibid., p. xv.


57. Agnes M. Brady, *Alvarez Quintero, comedia y drama*, p. xxv.

58. Ibid., p. xx.


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