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SPANISH LITERATURE – 20th Century

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Part I : POETRY

A. General Considerations

The twentieth century in Spain, reflecting the increased tempo of modern life, produced a series of brilliant poetic generations. The first important group of poets, searching for ideal beauty and form, the Modernists, though developing separately from the better-known Latin American form, succumbed to the poetic leadership of the Nicaraguan Ruben Dario. At the same time another important twentieth-century poetic current, the Generation of 1898, continued to emphasize the human, Existential, and metaphysical aspects of life. These writers, primarily Unamuno and Antonio Machado, stressed eternal spiritual values. They wrote in an almost colloquial manner, and their themes, beyond Modernist aestheticism, continued to influence younger generations. Between Modernism and the important poets of the Generation of 1927, a group of transition poets appeared, who in some cases anticipated the next generations, while still bordering on the Modernist manner. In any event, poets like Leon Felipe have a significance not clearly generational. Juan Ramon Jimenez, who like Machado was at first influenced briefly by Modernism, broke away to a purer, less ornamental, though still aesthetic poetry that strove for beauty.

The Generation of 1927 was also influenced by a number of avant-garde movements, among them the *ultraista* movement, which around 1918 attempted to redefine poetry as metaphor in a complete rupture with Modernism and its lack of adornment. Equally important was *creacionismo*, whose principal proponents were the Chilean Vicente Huidobro and Gerardo Diego, a member of the Generation of 1927. In their initial stages, the young poets wrote, for the most part, dehumanized or depersonalized poetry, often quite hermetic. They searched for purity and elimination of the sentimental, though from the beginning Lorca was warm, vibrant, and passionate. The intuitive Salinas, the precise and pure Guillen, and the passionate and sensual Lorca heeded, in a later phase, the call of humanity and its social and Existential needs. The dehumanized writing fused into a neo-Romantic poetry of greater intensity with the work of Aleixandre and Alberti. In their works the generation showed the influence of Surrealism or Surrealistic force. They used Freudian symbols, free association, and associative imagery of an irrational nature. They experimented with pure poetry (as defined by Valery and Bremond), worked toward the revitalization of Luis dd Gongora, and avoided the anecdotal. Later, Lorca substituted the poor black of New York for his colorful Andalusian gypsy. Guillen wrote of human preoccupations and not just the joy of life, and Salinas substituted a political and social conscience for a refined intellectualism.

In the 1930s and 1940s a Classical and religious revival took place. Poets like Luis Rosales, German Bleiberg, and Luis Felipe Vivanco produced graceful poetry, often with a note of religious devotion and chose Garcilaso rather than Gongora as their guide. Poets like Miguel Hernandez suffered traumatic events of the Spanish Civil War that affected their creative activities. The generational date of 1935 is sometimes used, because in that year Rosales and Ridruejo produced key poetic works, the former, *Abril*, and the latter, *Plural*. Acknowledging the four hundredth anniversary of Garcilaso's death in 1536, this group is often called the Generation of 1936. Although many began as disciples of the previous generation, they rejected the intellectual emphasis for simpler, more intimate, and more human poetry. Some of the more conservative

poets, because of their connection with the *Escorial* review, became known as the Escorial group. Others preferred the label "Generation of '39" for those who, like Jose Garcia Nieto, wrote of God and family as well as of love in Neoclassic form. In 1943 Nieto helped start the review *Garcilaso*, and the young writers, who called themselves *la juventud creadora*, after a journal entitled *Juventud*, reflected spiritual dejection in their serene and elegant poetry. Poets opposing the Neoclassic Garcilasistas and what for them was escapist poetry supported the ideas of *Espandana*, a review founded by Victoriano Cremer Alonso, which went to the other extreme and promoted *tremendista* and social poetry about the common man.

The generation had disparate voices. Jose Luis Hidalgo (1919 – 1947) preferred amore Romantic tone. Major poets like Blas de Otero and Gabriel Celya stressed religious, social, and political themes. Younger poets like Jose Hierro and Carlos Bousoño, whom some would classify as members of the first postwar generation, produced Existentialist poetry.

In 1943 the Adonais Prize did for poetry what the Nadal Prize had achieved for the novel. In 1944 Damaso Alonso published *Hijos de la ira*, a landmark collection of protest and Existential anguish. Around 1945 Carlos Edmundo d'Ory (b. 1923), among others, experimented with *Postismo*, stressing imagination, the power of the poetic word, and a kind of Surrealism. Around 1947 the *Cantico* group, that proved influential among poets of the 1970s, appeared.

The poets of the second postwar generation, influenced by the Peruvian Cesar Vallejo and others, is sometimes called the Generation of 1950, although some critics prefer other terms, such as the Generation of 1956-1971. Jose Angel Valente, Angel Gonzalez, and others saw poetry as an act of discovery and stressed the poetic word beyond theme or message. They insisted on the authenticity of poetic expression, though notes of Existential anguish, religious preoccupations, and social and political elements continued. Essentially, they sought to discover poetic and human authenticity, even though the poets differ in their rhetorical emphasis, humor, pessimism, or attempts to involve reader participation in the poetic expression. In seeking knowledge of ultimate mysteries, they conceived of poetry as self-revelatory.

In the 1960s and the 1970s some poets experimented with poetry as reading rather than as listing experiences, conceiving of poetry as a kind of visual art with words and typographical experimentation. A new generation appeared, diversely called the third postwar generation, the Generation of 1968, or the *Generacion marginada*. Major poets like Pedro Gimferrer and Guillermo Carnero together with others attempted to develop a new poetic language. They emphasized intertextuality, painting, music and literature. They emphasize intertextuality, painting, music, and literature. Because of their fondness for cultural references and their love of certain cultural elements, terms like *culturalismo*, *Grecidad*, *neobarroquismo*, *Cavafianismo*, and *Cernudismo* have been used to describe their poetry. They, as had the previous generation, insisted on the value of the poetic word and the poem as an auto sufficient and independent object, beyond their own reality, that is, the autonomy of art as an end in itself. They combined these elements with apparently antithetical concepts involving movies, television, mass media, advertisements, and "pop" themes.

Younger poets of the group, like Luis Antonio de Villena and Luis Alberto de Cuenca, continued to reject conventional clothes, language, and lifestyle and to stress metapoetry. They were even more Byzantine, pagan, and Neobaroque. Some poets glorified the body and homosexual themes. Others used ironic humor, demythification, and the historical process in a new way. Still others showed traces of a new kind of Romanticism reflecting self-destructive tendencies in a world of sex and drugs.

B. Modernism

Modernism was a reaction against the prosaism of Campoamor, the effervescence of Romanticism, and what the poets called "bourgeois poetry." The Modernists wanted to reject the nineteenth century, but they discovered new beauties in Berceo, Juan Ruiz, and Santillana. In spite of their reaction against Romanticism, Modernist poets in a sense seemed Romantic in their rebelliousness and demands for absolute artistic liberty.

The Modernists, trying to play all the notes of which the poetic orchestra was capable, emphasized words, acoustical elements, sensations, neologisms, and striking metaphors. The French Parnassians, interested in perfection of form, and French Symbolists like Paul Verlaine, who

wanted to have music before all else, influenced the new poets. In Modernist poetry we find the rare or mysterious, the vague and melancholy, elegance, synesthesia, various mythologies, cosmopolitanism, individualism, pessimism, and skepticism.

Modernism had a greater development in Latin America through poets like the Mexican Manuel Gutierrez Najera, the Cuban Jose Marti (perhaps the first Modernist), the Colombian Jose Asuncion Silva, and the Nicaraguan Ruben Dario, who became the leading Modernist voice. For the first time Spanish letters were greatly affected by currents emanating from Spain's former colonies, and Spanish authors became aware of the importance of their cultural brothers across the sea. Nonetheless, Modernism existed independently in Spain, though Ruben Dario became its acknowledged leader on both sides of the Atlantic Ocean. Interpretation of Modernism went through several phases, at first stressing the new sensibility and stylistic renovation, then the aesthetic and evasive aspects, and still later, while accepting the formal renovation, recognizing also the spiritual aspects and preoccupations about life and death in Modernist works after the turn of the century.

Though Modernism and the Generation of 1898 are sometimes confused with one another the terms are not synonymous. The former represents a revolution in technique and the latter a revolution in ideology, although for some Modernism is also an attempt at exploring the roots of Spanish spiritual life. The terms are not mutually exclusive, and one and the same writer, if affected by both, can be classified as a Modernist and also a member of the Generation of 1898. The Generation of 1898 emphasized moral and national trends; Modernism stressed aesthetic and cosmopolitan aspects. The Generation of 1898 stressed truth, Modernists beauty. Yet is sometimes difficult to separate patriotic preoccupations and human elements from the desire to create a new style, and Modernists and the Generation of 1898 resembled each other in their love of old villages, the countryside, and the nation, the Modernists through a recall of medieval poets and the writers of the Generation of 1898 through their attempts to discover and define the Spanish soul. Thus, Machado and Unamuno, poets of this era, have little connection with Modernism, though Machado very briefly followed Dario's lead, and Juan Ramon Jimenez, the most attuned to Modernism of the three, abandoned it for a purer form of poetry.

1. *Salvador Rueda Santos* (1857 – 1933), a great poet who wrote too much bad poetry, was the most important name in the pre-Modernist period, and much of his poetry is purely Modernist in its poetic facility, sonority, polychromatics, versatility, and metrical renovations. He may have been the true creator of Spanish Modernism, since for a time in the last years of the nineteenth century he dominated Spanish poetry, and he introduced Dario to Madrid. Representing the Spanish version of what Dario brought to Spain, he influenced Villaespesa, Juan Ramon Jimenez, and perhaps even Dario. He published poetry as early as 1883, but his first important collection was *En tropel* (1892), with a prologue by Dario. Among his more than thirty collections are *Fuente de salud* (1906), *Lenguas de fuego* (1908), and *Cantando por ambos mundos* (1914). His *Antologia Poetica* appeared in 1962. Rueda experimented freely with metrical forms and musical rhythms. His boldness in this regard at times obscures his masterful use of Andalusian shadow and sunshine. He is spontaneous poet of light, color, erotic imagery, a nature filled with plants and animals, and a special version of the Dance of Death.

Of great renown in his day because of his exuberance and lyrical passion that obscured the defects of his poetry, he was over-powered by Dario's genius, as was the Spanish poetic world of the time.

2. *Ruben Dario* (1867 – 1916), though he was a Nicaraguan, is included here because of his unique significance in Spanish poetry and because he gave form and definite meaning to Modernist poetry. In 1898 *La Nacion*, a newspaper of Buenos Aires, sent him to Spain to report on conditions after Spain's defeat in the War of 1898. Adored by the younger poets, he influenced them all, though Machado and Jimenez only briefly. One reason some Spaniards reacted away from Dario was their feeling that although his poetry was exquisite and nearly perfect formally, it had little substance and was not concerned with life. When they first knew him, Dario created beautiful poetry, ornate and decorative. He loved elegant things and filled his poems with marble, lace, silk, gold, velvet, swans, palaces, and minuets. He was voluptuous and sensual in his poetry and to a certain extent in his private life.

His first important collection, *Azul* (1888), prose and poetry combined, was greeted by Juan Valera as "original en un sentido que nadie hasta entonces habia tenido." *Prosas profanas*

(1896), the peak of Modernist style, contains princesses, Parnassian imagery, and a search for beauty beyond beauty as well as a love of the exotic and refined expression. *Cantos de vida y esperanza* (1905), whose first poem, *Yo soy aquel*, rejects pyrotechnics for sincerity and profundity, abandons marble palaces, "the blue verse and profane songs." Among his many famous poems in this collection, *Cancion de otono en primavera* sings of the illusion of love and the passage of time, and *Lo fatal* of Existential anguish. Some of the other themes involve doubt and despair, Christian faith, and a love for Spain. Other works of note are *El canto errante* (1907), *Poema del otono y otros poemas* (1910), and *Canto a la Argentina y otros poemas* (1910).

Dario's great contribution to Spanish poetry was the revolution he accomplished in meters, rhythms, and poetic techniques. He broke the bonds of traditional Spanish meters, in spite of their variety, changed the accent on the alexandrine, came very close to free verse, juggled the rhythms and stresses of his lines, varied the number of syllables, and exalted the evocative power of words. To this he added a musicality and rhythmic beats unheard up to that time in Spanish verse. Nor did he neglect the old Spanish masters as he invested the traditional Spanish meters of medieval days with his modern spirit.

Dario was a paradoxical man. He was timid and yet bold, Catholic and pagan, noble and abject. He treated of the artificial and exotic and experimented with occult themes, but he also used themes of eternal human values and experienced an omnipresent death. He was melancholy, sensual, emotional, sentimental, passionate, musical, superstitious, hedonistic, and epicurean. Most critics viewed him only as a poet of beauty, but he also wrote, with metaphysical overtones, original and spiritually elevated poetry of the human condition.

3. *Antonio Machado y Ruiz* (1875 – 1939) was born in Seville. When his family moved to Madrid, he studied at the Institucion Libre de Ensenanza, cradle of so many writers of the modern age. In 1907 he took a position in a secondary school in Soria, in Old Castile, where he fell in love and married. When his wife, Leonor, died in 1912, he was transferred to Baeza in Upper Andalusia, but he retained a genuine nostalgia for what had become his adopted homeland, Castile. Later, in Segovia, Pilar Valderrama, the Guiomar of his poetry, afforded him a source of happiness.

His important collections include *Soledades, galerias y otros poemas* (1907), an expansion of an earlier text, *Soledades* (1903). He deals with solitude, illusions, love, reverie and childhood, as he searches for God through time, symbolized by the fountain or flowing water. He fuses inner and outer realities in a poetry reflecting a deep palpitation of the spirit. Though sober and unadorned, it is deeply felt, emotional poetry. His masterpiece, *Campos de Castilla* (1912), dealing lovingly but objectively with Castile, has been called "the poetic breviary of the Generation of '98." Augmented in a 1917 edition of *Poesias completas*, it sums up the spirit of the Generation of 1898 with its tragic appraisal of Castile. Machado combines historical realism with a constant idealism. On the one hand, he writes, "Castilla miserable, ayer dominadora, envuelta en sus andrajos desprecio cuanto ignora," but on the other, "Tras el vivir y el sonar, esta lo que mas importa: despertar!" *Campos de Castilla* not only reflects the somber and barren landscape and Spanish lethargy but also includes a ballad, *La tierra de Alvaronzale*, inspired, Machado said, by the *pueblo*, about greed, patricide, and vengeance. The ballad is also filled with dream, mystery, and a brooding terror. *Campos de Castilla* reflects Machado's *palabra en el tiempo*." Machado writes of nature and religion, and of a Spain that was great and may be again if he can rouse his countrymen from their complacency. Machado identified the states of his own soul with the sobriety, austerity, and expanse of the Castilian landscape and associated its moods with his own feelings. Everywhere one finds an air of mystery, melancholy, and solitude as he continues with an Existential preoccupation, symbolized by the road and the sea.

His third important collection, *Nuevas canciones* (1924), continues the style of *Campos de Castilla* but with added satiric notes and epigrams. This collection seems more sensual and colorful in its expansion of the series of proverbs and songs published in the 1917 edition of *Campos de Castilla*. Machado muses on popular tradition, dream and reality, as well as on the road from life to death.

Several other works should be mentioned. *Juan de Mairena, sentencias, donaires, apotes y recuerdos de un profesor apocrifo* (1936) presents Mairena, the critic, Machado's alter ego,

who, aside from irony and paradox, gives us Machado's self-description as "the poet of time." *Los complementarios*, notes and poetry written between 1912 and 1925, published in part later and then in a definitive edition in 1972, affords us insight into Machado's poetic creed, which stresses the intuitive and human over the Baroque and dehumanized. *La guerra* (1938) contains some of his last poems.

Machado, a simple and humble man, admired sincerity, honesty, and kindness. Although he mourned his wife, was traumatized by the Spanish Civil War, and longed for happier days, he maintained his solid moral values always. Mystery and clarity, gravity and irony, thought and emotion are all aspects of his sober and pure poetry. A telluric poet, whose description of the countryside was both spiritual and metaphysical to match his universal themes of God, dreams, time, and Existential despair, he explored the hidden secrets in the human soul. As he wrote of solitude, memory, time, and death, he yearned for immortality, but he could never achieve the faith for which he longed.

4. *Miguel de Unamuno y Jugo* (1864 – 1936) brought a very personal, highly lyrical, and poetic tone to literature. He was an essayist, dramatist, novelist, and poet. His reputation was made primarily in the field of the essay, but Unamuno the poet today ranks in stature with Antonio Machado. "Un poeta," said Unamuno, "es el que desnuda on el lenguaje ritmico su alma." His poetry cannot be classified as belonging completely to any school. He wrote philosophical and religious poems, poetry of the Castilian landscapes, ballads, and sonnets. In many of his works he resembles Machado in his emphasis on passing time and his evocation of the countryside. The supreme poetic individual, he wrote abstract and intellectual poetry and also some that is human, warm, and personal. As with his prose works, his poetry contains many contradictions, but his basic concern is religion and the immortality of the soul.

His first collection, *Poesias de Miguel de Unamuno*, was published in 1907. It contains, together with philosophical and religious poetry, his famous *Salamanca*. Other volumes of his poetry are the pessimistic *Rosario de Sonetos liricos* (1911); *Rimas de dentro* (1923); *De Fuerteventura a Paris* (1925), verse and prose mixed, which concentrated on the political, the island, and the sea; *Teresa* (1924), love poems; and the emotional *Romancero del destierro* (1928). Most critics consider his poetic masterpiece to be *El Cristo de Velazquez* (1920), inspired by the famous painting in the Museo del Prado. A symbolic poem in free verse, filled with mystical serenity, Baroque imagery, and with multiple Biblical citations, it offers a series of meditations on death and resurrection with Jesus as the guarantor of immortality. In depicting his own struggle to believe, Unamuno pictures an intensely personal Christ. The poem contains a series of arresting chiaroscuro elements.

In 1953 an edition of *Cancionero, Diario poetico*, a collection of poems written from 1928 on, was published, and an edition in a more definitive form was issued in 1984. Though he wrote on family, nature, love of the land and of country, Unamuno also focused on passing time, dreams, death, and his continuing thirst for immortality.

Unamuno, a disturbing, virile, and difficult poet, shakes the reader with his anguish. He sought answers to universal and fundamental questions about faith and human destiny. He refused to live resigned to any doctrine or dogma, and most of his poems reflect ambivalence and paradox. He rejected the refined verse of the Modernists, though he used imaginative innovations. He stressed the power of words and had much to say about definitions of poetry. Some refuse to grant him the resources of expression needed for great poetry and find his to be harsh, dry, and rough-hewn. Nonetheless, his poetry is far more musical than most critics have acknowledged, and it rarely fails to impress by its sincerity and sheer force, as a representation of the purest form of the Spanish spirit.

5. *Minor Modernist poets* include:
 - a. *Manuel Machado* (1874 – 1947), a poet and dramatist like his more famous brother, published his first important collection of poetry, *Alma*, in 1902. Melancholy and decadent, he provides elegant tributes to painting and experiments with various meters. He was influenced by the Parnassians, by Verlaine, and by Ruben Dario. Among his other poetic collections are *El mal poeta* (1909), perhaps his most original, which he himself labeled "detestable," though he writes of love, hope, and deception; *Arsmoriendi* (1921), about the sensual pleasures of life and the equivalent seduction of death; and *Cadencia de cadencias* (1943). Manuel Machado wrote poetry that was pleasant to the ear, light,

buoyant, graceful, and elegant. Touched by the Andalusian spirit, his poetry has an attractive freshness, simplicity, and popular flavor. He was the most skilled of the poets in his fusion of French Symbolism and Spanish popular forms. Beyond his Impressionism or occasional decadence, he also wrote sincere religious poetry as well as poems on art, history, Spain, love, and death.

- b. *Francisco Villaespesa* (1877 – 1936), for some the real innovator of Spanish Modernism and the author of a hundred volumes, fifty of them poetry was a good improviser. His is a poetry of musicality and dense adjectivization. Andalusian in origin and spirit, he wrote much on Moorish Spain, for example, *Los nocturnos del Generalife* (1915). Villaespesa, who defined literature as “exquisite enfermedad de vagos,” filled his poetry with Moorish culture and the city of Granada, princesses, old castles, and Oriental melancholy. His earliest poetry was influenced by Salvador Rueda. His *La copa del Rey de Thule* (1900) was in its time more popular than the early works of Juan Ramon Jimenez. It stresses form and musicality and shows the influence of Verlaine. In later poetry Villaespesa wrote of more eternal themes such as love, time, and death. Among his other volumes of poetry are *Las canciones del camino* (1906), *El jardin de las quumeras* (1909), and *Torre de marfil* (1911). His *Poesias completas* appeared in 1955.
- c. *Eduardo Marquina* (1879 – 1946), a dramatist like Villaespesa, wrote some declamatory odes, published as *Odas* (1900). *Eglogas* (1902) pleads for universal love for all created things. *Vendimion* (1909) reveals the poet’s love of nature, and *Canciones del momento* (1910), his political and social ideas. Excessively rhetorical at times, he is sincere in his attempt to re-create the spirit of the past and to use it to form a new future.
- d. *Ramon del Valle-Inclan* (1866 – 1936), a novelist and essayist, wrote three volumes of lyric poetry, *Aromas de leyenda* (1907), *La pipa de kif* (1919), and *El pasajero* (1920). The first volume, in song and ballads, evokes the Galician countryside and its people’s dreams, religion, traditions, and legends. The second volume, his best known, has beautiful descriptions and is filled with color though it is melodramatic, ironic, and grotesque. It reflects the author’s *esperpento* period. In *El pasajero*, Valle-Inclan uses more autobiographical elements. His Baroque and symbolic imagery involves the beautiful rose but also inevitable death. This collection also reflects some of the violence of his *esperpento* phase. Only his first collection can be called Modernist, though all his poetry is musical, and he employs some Modernist techniques such as synesthesia.

C. Transitional Poets

Between Modernism and the Generation of 1927, a number of transitional poets, especially Juan Ramon Jimenez, accepted Modernism for a time but also anticipated the poetry of the succeeding generation.

1. *Enrique Diez-Canedo* (1879 – 1944), primarily known as a literary critic, produced numerous translations of Italian, French, English, and German works. He personified culture, good taste, and exquisite sensibility, and while he was famous as a theater critic, he was also one of the best analysts of Modernist poetry.

Diez-Canedo stressed the correspondence of history and art.

Diez-Canedo’s early poetry was influenced by the French Symbolists, Juan Ramon Jimenez, and especially Ruben Dario. His *Versos de las horas* (1906) contains the inevitable swans of Modernism, but even this early work reveals a sobriety and force not common to Modernist poetry. In other volumes, human and democratic, he wrote about commonplace things such as clocks, dogs, or an old chair. In *La vista del sol* (1907), *La sombra del ensueno* (1910), *Algunos versos* (1924), and other poetry, *Diez-Canedo* writes on a variety of themes, both stressing and rejecting the traditional. One finds in his poetry reminiscences of Machado’s passing time, melancholy, and preoccupation with death. In other poetry Diez-Canedo displays the more intimate style of Juan Ramon Jimenez. His last collection of poetry, *Jardinillos de navidad yu ano nuevo*, was published in 1944.

2. *Ramon Perez de Ayala* (1880 – 1962) was primarily famous as a novelist, though he also wrote perceptive essays. His first collection of poetry, *La paz del sendero* (1903), deals with childhood memories, the passage of time, and a desire for inner tranquility and is filled with a

- sensual melancholy and a feeling for the beauty of the universe. *El sendero innumerable* (1916), which according to Salvador de Madariaga contains some of the most moving poetry of the twentieth century, concentrates on the sea, symbolic of life and death. His final volume of poetry, *El sendero andante* (1921), again concentrates on passing of time and symbolizes life as a flowing river. Ruben Dario and Unamuno influenced him, and it may be said that his first poetry reflects Modernist ideas, though he differs in his intellectual emphasis and his desire to make his poetry meaningful as well as beautiful. Although his poetry is filled with taste and colors, it also stresses man's path through life.
3. *Juan Ramon Jimenez* (1881 – 1958), like Antonio Machado one of the major poetic voices of the twentieth century, wrote more than forty volumes of poetry. His work shows the difficulty of trying to classify poets by generations. Although his early poetry was Modernist, his later work directly influenced the poets of the following generation. During the Spanish Civil War, he left Spain for America. He won the Nobel Prize for literature in 1956.

Active in the early Modernist revolution, Jimenez fell under Ruben Dario's spell, but he soon evolved away from the sonorities of the Darian manner toward his own "interior music." Nonetheless, the evolutionary process for Jimenez was never complete, and he kept purifying his techniques and refining his poetry to achieve an absolute beauty and purity and to express his interior reality. As he said, "un poema no se acaba, sino se abandona...Yo me paso la vida reviviendo, poetizando."

From the beginning the poet expressed his belief that poetic form and ideas had to be vague and intangible in an effort to discover the essence of poetry. His first works, *Almas de violeta* and *Ninfeas*, both of 1900, are filled with fleeting expressions of nature, melancholy, and lyrical beauty together with a continuing experimentation. *Rimas* (1902), whose title indicates Becquer's influence, shared the delicacy melancholy, and intimacy of the works of that nineteenth-century poet. This collection, aside from its search for beauty, also involves a preoccupation with death and a struggle between the flesh and the spirit. *Arias tristes* (1903), musical, subtle, and melancholy, expresses the anguish of the poet who seeks the spiritual significance of life and nature. Other early collections, such as *Jardines lejanos* (1904), are musical and mysterious, but the more Baroque productions after about 1912 emphasized also the sensual and a continuing preoccupation with death. *Platero y yo* (1914), prose poems, symbolize purity and innocence, joy and delicacy, as the poet immortalizes Moguer, his hometown – its children and landscape in his discussion of the life and earth of his little donkey, Platero.

His total break with Modernist tendencies can be seen in the free verse of *Diario de un poeta recién casado* (1917), a record of his wedding rip away from and back to Spain. Jimenez revised this volume and republished it as *Diario de poeta y mar* in 1948 and in a definitive edition in 1955. Aside from a view of the poet's soul enmeshed in love and the sea, the volume also contains daring imagery. *Eternidades* (1918) is less colorful and musical. *Piedra y cielo* (1919) treats of love, dream, memory, and reality in a new way. *Poesia* (1923) abandons the sentimental and pictorial for the pure and conceptualization of inner soul states. *Belleza* (1923) reflects a growing subjectivity and a continuation of a more elemental, simpler, and naked poetry. These volumes from 1918 on all explore the poetic process and the attempt to verbalize the ineffable.

Various anthologies reveal the total poet from his early Symbolism to his role as "the mystic of nature" and its pantheistic evocation. Jimenez himself divided his poetry into three periods, "ecstasy of love" to 1909, "avidity for eternity" to 1921, and "search for inner consciousness" after 1921. In *La Estacion total*, composed between 1923 and 1936 but not published until 1946, Jimenez fuses his intimate soul states with an exterior beauty that he now possesses more fully. In 1949 he published *Animal de fondo*, about his belief in a universal consciousness, and he again sings of joy and mystical union. This collection appears later in *Tercera Antologia poetica* (1957) as the first part of *Dios deseado y deseante*, perhaps his most profound poetry. The poet engages in a dialogue with God, a loving consciousness, and attempts symbolically to approximate the absolute. Reprinted in 1964, it marks with *Poesias ultimas escogidas* (1982) the major metaphysical and moral preoccupations of the poet's last years, as he acknowledges man, nature's changing character, the passing of time, eternity,

and an apprehension of God through emotion. Other collections that have appeared posthumously are *Leyenda* (1978) and *Tiempo. Espacio* (1986).

Jimenez, concerned with somehow expressing an unutterable experience, created gossamer like poetry of delicate shades, filled with color, flowers, and representatives of the natural world. A master of chiaroscuro, in melancholy fashion he also treats of tragedy, solitude, and suffering. Beauty and purity and a zeal for perfection and a perfect love describe the poetry of this ineffable poet who longed for eternity and wrote of the transcendental connection between love and death, God and light. Since Jimenez' poetic images were often an extension of himself and not related to external circumstances, he transmitted his search for a newer, purer model of expression and the poetic essence to the next generation. Indeed, in his later poetry he explored the relative process itself in a manner that anticipates not only the next generation but also those beyond.

4. *Leon Felipe Camino y Galicia* (1884 – 1968), a man of many professions, like Valle-Inclán led a life of legend and mystery. A restless spirit, disillusioned by the Spanish Civil War, he went abroad to continue his career, primarily in Mexico. *Versos y oraciones del caminante* (1920), his first volume of poetry, avoids the intellectual to concentrate on the moral and religious, often in mystical tones. He is more concerned with what he can say about life than the form his poem takes. His early poetry sometimes has a nostalgic and almost painful tone. At other times it is ironic. Although his poetry is almost unique, one can see overtones of Unamuno, Machado, Cervantes, and the Bible. At times his poetry resembles that of Walt Whitman, whose poems he translated. In 1929 he published *Versos y oraciones del Caminante, Libro II*. Other volumes are *Drop a Star* (1933), which marked the end of acceptance and the beginning of poetic protest; *La insignia* (1937); *El payaso de las bofetadas y el pescador de cana* (1938), another tragic poem about the Spanish Civil War; *El hacha* (1939): *Espanol del exodo y del Llanto* (1939), about Spain and humanity; *El gran responsable* (1940), in which he stresses the poet's political, moral, and ethical responsibility to man and society and sees the poet, bishop, and politician as the symbolic figures of modern society; *Llamadme publicano* (1950), a metaphorical vision in which a symbolic wind impels Felipe to leave Spain; *El ciervo y otros poemas* (1958), about purity, innocence, and love defeated by the world's evil and a tired poet lamenting to a deaf God and waiting for death and purification by fire and wind; *Oh, este viejo y roto violin* (1965), an updated version of *Antologiarota* (1947), which renews the broken poetic song and verse written by the wind as the poet comments on old age, life, time, and death; *Rocinante* (1969), about alienation from Spain, the passage of time, Guernica, and a sleepless poet; and *Puesto ya el pie en el estribo* (1983), which despairingly reflects his Existential pessimism.

Leon Felipe emphasizes the social and human aspects of the Christian message over salvation. He suffers for a humanity abandoned by God in a world sorely needing the idealism of don Quijote and Jesus. A human poet, he depicts human sorrows and society's evils, but he also deals with dreams, reality, time, and history. His later works are belligerent, almost declamatory, but filled with both epic and lyric force, as the poet views a dead and deserted Spain. He is a severe poet who matches his bare words with what he hopes is a naked rhythm, though some of his poetry has Surrealistic overtones. A spiritual child of the Generation of 1898, he also anticipated the Generation of 1927.

5. *Jose Moreno Villa* (1887 – 1955) in his autobiography, *Vida en claro* (1944), cites the importance of his sojourn in Germany together with his Andalusian roots. In Spain he published several studies on the history of art and Spanish painting – he himself was a painter – and he lived in exile in Mexico from 1937 on. In his early poetry Moreno Villa reflects both Modernism and the Generation of 1898. In a second phase he might well be considered a member of the Generation of 1927.

Garba (1913), a book of poetry filled with amorous tensions, recalls the poetry of Unamuno and Machado while the gypsies and Andalusian scenes foreshadow Lorca's themes. In 1914 *El pasajero*, which includes historical themes, elicited from Ortega y Gasset the opinion that Moreno Villa was one of those "que traen un nuevo estilo, que son un estilo." Although it contains elements of poetic anguish and spiritual searching, it is essentially "dehumanized" poetry. *Luchas de pena y alegria* (1915), a mixture of prose and verse, and *Evoluciones* (1918) mark the end of his first period. In 1929 he published *Jacinta, La pelirroja*, based on an affair

the poet had with the lady of the title. In this volume illustrated with his own drawings, she becomes the center of his reality. The collection, a poetry of experience and one of the best Spanish examples of erotic poetry, is also Surrealistic. *Carambas* (1931), Impressionistic and Cubist, reflects the dissolution of old literary forms. In *salon sin muros* (1936), the poet seeks the essence of things and an internal reality and recapitulates his life and literary styles. His poetry from Mexico *Puerta severa* (1941) and *La noche del verbo* (1942), is filled with human and religious themes and an acknowledgment of passing time. *Voz en vuelo a su cuna* (1961) reveals his anguish, solitude, and nostalgia, but at the same time a stoic recognition of his life as an exile.

Moreno Villa as a transitional poet, partakes both of Modernism and later “isms.” He wrote under popular inspiration as well as artistic and cultural influences. His poetry, in part, is intellectual and Surrealistic, but it is also sad, human, and moving. In his later poetry he stressed more a metaphysical anguish and a preoccupation with the beyond.

6. *Other transitional poets* include Enrique de Mesa (1879 – 1929), Emilio Carrere (1880 – 1947), Fernando Villalon (1881 – 1930), Evaristo Carriego (1883 – 1912), Tomas Morales (1885 – 1921), and Ramon de Bastera (1887 – 1928).

D. The Generation of 1927

The poets of this generation were born between 1891 and 1905. As already noted, to a greater or lesser extent they used *ultraismo* and *Creacionismo*, Surrealism, and the Freudian world of dreams and unconscious associations. Some practiced a Neobaroque revival of Gongora to celebrate the three hundredth anniversary of his death. Nonetheless, each poet defined poetry in his own way, whatever the unusual imagery, metaphorical ambiguities, exuberant happiness, or destroyed illusions. After their intellectual, formalistic, and aesthetic poetry of exterior perfection ran its course, these poets demonstrated also a passionate concern for passage of time and the problems of love, life, and death. Far from rebelling against previous generations they were indebted in many ways to their poetic elders. They differed among themselves, the intuitive irregular meters of Salinas contrasting with the precise arrangements of Guillen, the primary proponent of pure poetry in the Generation of 1927. Alberti and Lorca, more instinctive and imaginative, fused popular and cultural elements and with others like Cernuda attempted Surrealistic experimentation to match Gerardo Diego's continuing interest in *ultraismo*. Lorca's passionate human poetry, popular spirit, and unique imagery transcended the formal preoccupations of the group, which in its second phase anticipated and blended with the Neoromanticism and humanization of the next generation. As a whole, the Generation of 1927 emphasized metaphor as primary in the search for artistic perfection and beauty and promoted both the national and the cosmopolitan.

1. *Pedro Salinas* (1891 – 1951) was a guiding light for younger poets like Luis Cernuda, one of his students. Salinas wrote poetry, dramas, novels, short stories, and essays and edited many classic literary works. He was one of the most perceptive literary critics of his generation. His novel, *La bomba increíble* (1951), stresses his belief in love as the hope for a grossly materialistic and destructive world. Love, as a matter of fact, is the unifying theme in his poetry, and the poet seeks its essence behind apparent reality. Salinas, influenced by Juan Ramon Jimenez, soon developed his own style. His poetry, often subtle and intellectual, was more spiritual than that of Jimenez. He chose his words very carefully to convey their conceptual values. Especially concerned with the interior reality of the poet, Salinas characterized his poetry as “un aventura hacia lo absoluto.”

Presagios (1923), his first volume of poetry, meditates on nature. Although some of the poems are Baroque and intellectual, the dominant note is that of love and dominance of interior reality over reality itself. *Presagios* emphasizes the joy of youth and reflects an ongoing intellectual irony. *Seguro azar* (1929), seeking the truth behind the truth, tests the exterior reality Salinas denied in his first volume as he explores the lights, the beaches, the movies, and the Far West. He struggles for faith in the future and, as he plays with words and concepts, implies that art is a game. *Fabula y signo* (1931) contrasts the poetic reality (*fabula*) with ordinary certainty (*signo*). In his masterpiece *La voz a ti debida* (1933), the first volume of a poetic trilogy, the poet falls in love with love itself. Reacting against the tangible world that loses its meaning, he seeks the mysterious and the ineffable. The poems muse on the genesis

of love, the beloved one's reality, the search for that reality and the struggle against the void. As he praises his beloved and wonders at her beauty, Salinas seems at times mystical, at others sensual, and at still others a platonic idealist. Salinas, existing outside time and space sees love as both a metaphysical and a human reality. A paean to his beloved and a half-glimpsed paradise of perfect love, maintained largely through memory, *La voz a ti debida* reveals the poet's attempt, through love's power, to construct a stable inner reality. *Razon de amor* (1936), the second part, finds that the world is one of anguish and little joy and that the invisible reality the poet seeks may be only a magical dream world. Yet love is creative and offers salvation and a temporal feeling of eternity. The third volume, *Largo lamento*, published posthumously as part of Salinas' complete works in various editions from 1971 on, contains poems written before 1938 and continues his dream of love in both its carnal and spiritual aspects and implies hope in spite of a continuing repressed pain.

El contemplado (1946) is a colloquy with the sea of Puerto Rico that he loves and that fascinates him. Almost mystical in tone, it reveals the poet's fusion with nature, a recognition of nature's creativity, and a vision of the perfect sea as part of the permanent beauty of the cosmos. *Todo mas claro* (1949), the most anguished of his works, concerns the horrors of twentieth-century materialism and the senseless and frenetic activity that leads only to nothingness and oblivion. The poet fears the potential of total destruction of all the works of man by the atom bomb, but at the same time he seeks the Divine Presence as a counterweight to destructive technology. Furthermore, poetry, a clarity in the darkness, may help man in a loveless world as he seeks through ruins "for the rubble of time undone." *Confianza* (1955) shows more faith in life and the world. *Vivir en los pronombres* (1974), whose title comes from *La voz a ti debida*, is an anthology of his love poems.

Although Salinas was a refined, subtle, cultured and intelligent poet whose search for a hidden reality implied a rejection of human elements, he was sincere in his evocation of love and his yearnings, often anguished and feverish, are those of humanity. For him poetry meant liberty and discovery, regardless of his multiple labels as Neoplatonic, Mystical, pantheistic, or metaphysical. He played with the concepts of inner and outer reality, light and darkness, pursuing the meaning of reality in a modern materialistic world.

2. *Jorge Guillen* (1893 – 1984) reveals many influences in his work, among them Valery in his conceptual abstractions and Gongora in his complex intellectual metaphors. His name is also closely associated with the term *pure poetry*, although he acknowledged the impossibility of completely attaining it. Like Juan Ramon Jimenez, Guillen constantly polished, corrected, and changed his poetry in order to achieve perfect control over a variety of meters. To some his poetry seemed intellectual and impersonal, although his austerity was deceptive. From Becquer he learned about simplicity as well as the use of dream and reverie. His Classical forms are enlivened by his tremendous mastery of words, his harmonious and beautiful imagery, his metaphors and stylistic devices. He utilized abstract imagery, but he attempted to make his abstractions concrete images that moved and lived in his conversion of reality into poetry.

The work *Cantico*, which Salinas called "unique...in significance and transcendence," was published in various editions between 1928 and 1950, with each new edition augmented and with later additions including colloquial language, human themes, and ethical concerns. The central theme, that life is the supreme happiness, reflects Guillen's joy in his experience of daily reality as he glorifies the light, the dawn, and the wonder of life in a harmonious universe where external and internal reality become one. Life was an affirmation of being for the poet, and existence the greatest pleasure. Guillen eternalized his momentary experiences and joy of being.

Clamor, subtitled *Tiempo de historia*, allowed the noise of the world to enter, decrying through multiple speakers its materialism, destruction and death. *Clamor* continued to deal with life, harmony, time, and creation. The first of the collection's three volumes, *Maremagnum* (1957), confronted the noise and confusion, the insecurity and terror of a corrosive and deforming world. The second, *Que van a dar a la mar* (1960), whose title came from Jorge Manrique, and the third, *A la altura de las circunstancias* (1963), taken from Antonio Machado, viewed life and love in a more temporal fashion. Historical events such as the Spanish Civil

War and conditions involving a world of ever-present death and a future destined to succumb to time's onslaught made the poet realize that the clamor of the world could not be shut out.

In 1968 *Aire Nuestro*, a trilogy including not only *Cantico* and *Clamor* but also *Homenaje* (1967), appeared. *Homenaje* explored the themes of the previous volumes but in a new way including testimonies from and homages to fellow poets, verse portraits, imitations, and philosophical meditations. In 1973 *Y otros poemas*, published in a slightly different version in 1979 alternated between optimism and despair as it dealt with life and death. It also commented on the nature of poetry itself. *Final* (1981) became a part of the complete *Aire nuestro*. In Guillen's later poems, he includes a variety of themes – Bible, love, death, alienation and harmony good and evil violence and peace, Existential hope, and the contradictions explicit in existence. In a continuing attempt to create order out of absurdity, the poet wrote on time and history, changes in nature, youth, old age, death, and eternity.

3. *Gerardo Diego* (1896 – 1987), like so many of his contemporaries, showed an interest in more than one art form. In his case music was a factor in his poetry. Diego was the poet of his generation most directly connected with *Creacionismo* and *ultraismo*, and he was active in the editing and critical aspects of poetic creation of the times, becoming especially well known for his series of poetic anthologies. In his poetry one can find aspects of many poetic schools including a duality of the cultured and the simple, pure poetry, and human poetry.

If one includes his anthologies, Diego produced approximately fifteen collections of poetry. Among his works of the 1920s, *Romancero de la novia* (1920) reprinted in 1943, conveyed the impression of youthful delicacy and tenderness. *Imagen* (1922), with peculiar typographical arrangements and twisted syntax, together with *Manuel de espumas* (1924) and *Limbo* (1951), represent his *ultraista* and *creacionista* phase, though many other collections contain such elements. *Soria* (1923), augmented in 1948 and again in 1980 as *Soria sucedida*, combines the chromatic with the luminous in its treatment of memories, impressions of the Castilian countryside, real and imagined, and meditations in the later edition an old age, memories of youth, friendship, and a city that was and is. *Manuel de espumas* contains musical, auditive, and visual imagery as well as daring and Cubist metaphors. It treats of love and dreams. *Versos humanos* (1925), more traditional and human, won for Diego a share of the National Prize for literature. He combines a kind of intellectual humor with the anecdotal and autobiographical. Indeed, in most of his early poetry and to an extent even in later works, Diego combines the illogical with the permanent, the irrational with the traditional and popular.

In the following decades Diego wrote many kinds of poetry. *Via crucis* (1931) is his first serious attempt at religious poetry. *Fabula de Equis y Zeda* (1932) uses Neobaroque games and tricks. *Angeles de Compostela* (1940), republished in more complete form in 1960 and again, together with *Vuelta del peregrino*, in 1976, may be his most ambitious collection of religious poetry. It involves dogma and theological concepts such as the resurrection of the flesh but also exhibits an occasional magical quality. His most popular collection may well be *Alondra de verdad* (1941), containing sonnets filled with emotion and musicality that deal with love, religion, a trip to the Philippine Islands, and a series of musicians. Still other collections are *Buigrafía incompleta* (1953 and 1967); *Paisaje con figuras* (1956), which won the National Prize for Literature; *La suerte o la muerte* (1963), containing aesthetic evocations of bullfighting, one of the poet's favorite topics; *Versos divinos* (1971), announced as early as 1925, recalling passing time and Biblical themes; *Cementerio civil* (1972), about dreams, old age, religion, and death; and *Carmen jubilar* (1975), about bullfighting, passing time, and the poet's life.

Gerardo Diego was one of the most versatile poets of his generation. There was an apparent dichotomy in his works. Some were complicated and filled with irrational imagery. Others revealed his continuing love for the traditional as well as the new, though he never abandoned the idea of art as a unifying principle. He deals with cities like Santander and Soria, the countryside, Spain, bullfighting, love, longevity, friendship, death, and as an orthodox Catholic, religion. To the end his poetry revealed an enormous thematic and stylistic variety.

4. *Federico García Lorca* (1898 – 1936), probably the purest Spanish lyrical voice since Lope de Vega, was also a painter and musician, and one finds influences of both arts in his writings. In Lorca's poetry we are never sure of reality. He presents us with a double view of two realities, for example, the moon in the sky and its reflection in the water. In his poetry we find melancholy, silence, earth, and lonely cities full of old coaches lost in the night or towers from

which Death watches the approach of a lonely horseman. Aside from a religious note and the eternal themes of sex, life, blood, and death, his work contains real human beings, but they are humans with dark stains – the gypsy, the Arab, peasants and nobleman, religious and pagan – driven by love, sex, frustration, violence, and beauty. His poetic world is full of subtle shades, presentiments, and melancholy at the passing of the human hour. Lorca used the ballad and traditional poetry of Spain, but he also wrote odes and elegies and used many other meters and new stylistic devices. Harmony and counterpoint and the folk rhythm of his native Andalusia, too, were notes in his poetry.

Libro de poemas (1921), filled with tenderness and youthfulness, treats of nature symbols, dream, frustrated love, innocence lost, and death, as well as Lorca's religious doubts. At times he uses the dialogue form in the style of the Middle Ages. The poet can be both sentimental and metaphysical as he contrasts youthful innocence with an adult imagination. *Canciones* (1927) contains songs for children, sensual poetry and popular, musical, and naïve verses, as he evokes his native city, thinks of death and sex in both ironically playful and profound tones, and unveils the dramatic note so obvious in his masterpiece, *Romancero gitano* (1928), one of the most influential texts in the development of Spanish poetry. Lorca used the gypsy as a symbol of Spanish life in *Romancero gitano*, but as with his other poetry the principal preoccupations are death, sex, blood, pride, and religion. We see sequined saints and brutal Civil Guards. We suffer "black pain" along with Soledad Montoya, feel Preciosa's terror, and sympathize with the gypsy nuns solitude. Each little poem seems almost a dramatic scene with dialogue, characterization, conflict, and tension. This collection is full of beautiful images, colors, folklore, and varied symbolism. Among Lorca's striking images are "The picks of the roosters dig looking for dawn"; "When he bows his head on his chest of jasper, the night looks for a plain to kneel and worship"; "When all the roof-tops are nothing but furrows on the earth, dawn shrugs her shoulders in a vast profile of stone." Lorca used Arabic – Andalusian folklore material, other historical Spanish cultural concepts, fantasy, mystery, rhythm, color, and an intense personal emotion that makes this poetry the highest of its type. Also, in 1928 two of his odes appeared. *Oda a Salvador Dalí* reveals Lorca's understanding of an intellectual consciousness and new dehumanized art forms in its examination of a world in crisis. *Oda al Santísimo Sacramento* invokes God and hopes for the poet's troubled soul.

In 1929 Lorca, who had been undergoing a deep emotional, spiritual, and mental crisis spent some time in New York and in Vermont. From his experience there came the *Poeta en Nueva York*, not published until 1940 though written in 1929 and 1930. Polemics have arisen over the authenticity of different editions. Adapting certain aspects of Surrealism, Lorca used new metaphors and symbols reflecting his personal anguish, emptiness, and pain as he wrote of abandoned children, sleepless men, and unhappy black people, victims and yet projecting a primitive innocence of original man. Lorca spent some time with farmers and other ordinary people and knew them on their peaceful earth. On the other hand, he found New York to be that "babilonica, cruel y violenta ciudad." Lorca attempted to recover the original love and truth of his poetic voice temporarily lost in the horrors of civilization. As he viewed the mysterious forces driving human beings, he attempted to find a spiritual tranquility that dehumanized city dweller lacked. This struggle between civilization and nature is a central thesis of this collection. Although an occasional lyrical note of peaceful, sleeping clouds intrudes over his earth populated with all manner of plants and animals who suffer and die, all too often the "saliva swords" of the grass reflect the death that awaits. Lorca understood and sympathized with the miseries of the *pueblo* prisoners in the "river of oil," but the social message seems incidental to his work.

In 1931 Lorca published *Poema del cante jondo*, poem of the deep song, full of graceful rhythms and the essence of Andalusian folklore. Although he continued an ancient tradition, he expressed his own poetic and tellurid themes as a reflection of his Andalusian soul. Inexorable death waits while the gypsies sing to guitar accompaniment, and the image of the Virgin and Christ pass by in the Holy Week celebration.

Llanto por Ignacio Sánchez Mejías (1935), the greatest elegy in modern Spanish literature, laments the death of Lorca's friend, a famous bullfighter killed in the bull ring in 1934. In the four parts Lorca goes from the specific death of his friend to its meaning and fatality in general.

Death, as usual, is accompanied by blood that the poet does not wish to see as it flows upon the sand.

Other Lorca poetry includes *Seis poemas galegos* (1935), and *Divan del Taarit* (1940), published in a partial edition in 1936, imitating Arabic *qasidas* and *gacelas*, short rhymed fixed verses focusing on death and sensual love. Posthumous publications continue to appear, among them eleven sonnets in 1984, reflecting sacrifice, life, death, and a loving mysticism and resembling the Classical notes of the Generation of 1936. The latest edition of his *Obras completas* appeared in 1986.

Garcia Lorca wrote complex poetry involving solitude, tenderness and agonies of the spirit. His primitive and childlike directness contrasts with a strange sophistication, and the poet also manages to create a delicate balance between the traditional and the modern. His popular rhythms, his rich metaphors, his strong emotions, his Arabic-Andalusian heritage, and his unique magical use of words have earned him a place as one of the truly great Spanish poets of all time.

5. *Vicente Aleixandre* (1898 – 1984) won the Nobel Prize for Literature in 1977. A long illness and his discovery of Freud and to a degree Surrealistic poetry influenced some of his work, although it may be argued that his poetry is more irrational than Surrealistic, a label Aleixandre himself did not always accept. His poetry of many labels, among them Existential, Mystical, pantheistic, and Neoromantic. *Eros* and *Thanatos*, in opposition and fusion, serve as one of his major leitmotifs together with human and cosmic love. In earlier works man took a subordinate role to the mineral and vegetable kingdoms, but later works stress the spiritual heritage of mankind. Even so, Aleixandre always had a unitary vision of the universe.

Ambito (1928), almost Classical re-creations filled with transitions between night and day and continuous chiaroscuro involving the archetypal sea, love, and nature, sets the stage for the battle between *eros* and *Thanatos*. Aleixandre attempts to overcome exterior and self-imposed limits, and a repressed sexuality and despair to achieve an affirmation of light love, and life. The prose poems of *Pasion de la tierra* written in 1928 – 1929 but not published until 1946, portray light and shadow, the conscious and subconscious, as the poet discovers that love cannot ensure his escape from destiny. This collection is Aleixandre's closest approach to Surrealism in its subconscious associations, dream sequences, incoherence, and Freudian implications involving death and sexuality. *Espadas como labios* (1932), again about life, death, and love, contrasts erotic lips and deadly swords as the poet struggles against Existential limitations and, in an erotic interplay with death, strives for light over darkness and the possibility of cosmic fusion.

Aleixandre's masterpiece, *La destruccion o el amor* (1935), which won the National Prize for literature, concentrates in a continuing ambiguity, on the relationship between man and the elemental forces of nature, a world of mystery and darkness, constantly evolving, a universe of unchained telluric forces in which death and love are synonymous. The poetry, filled with an almost mystical pantheism, portrays a cosmos of nature destroyed and reborn. The poet, seeking an eternal communion, longs for a final, total love, as death becomes transfigured into love itself.

Other works continue his cosmic, personal, and human themes. *Mundo a solas*, written in 1934 but not published until 1950, portrays a virginal world of light and purity (yet erotic and physical), in opposition to one of darkness and destruction. *Sombra del paraiso* (1944), for some critics his finest collection, reveals contemporary man's view of cosmic harmony and destruction. Aleixandre portrays a prehuman world of dawn, light, innocence, and serenity, though purity implies also a less-innocent reality, and personal loss. Paradise, seen by the poet only in shadowy outline, is a world from which man, expelled, can experience impending death but also the hope of a possible spiritual redemption. *Nacimiento ultimo* (1953) is again a contrast between life and death and human fatality as a final birth. *Historia del corazon* (1954), temporal and Existential, shows us history reflected in the individual and the importance of human solidarity. *En un vasto dominio* (1962) recalls youth and the passage of time in a universe where man and nature join as parts of a larger integrated totality.

Aleixandre's final two collections, a summation of previous works and dealing with time, death, and memory are *Poemas de la consumacion* (1968) and *Dialogos del conocimiento* (1974). In the first volume the poet acknowledges the ravages of time and examines the

interrelationship of wisdom and knowledge, life and death, youth and old age, as old men wait for death but dream of life and love. In the second volume we have a confrontational series of dialogues contrasting the reflective and sensual, the old and the young. One speaks always of hope and struggle, the other of fatality and renunciation. Here the poet combines Existential awareness, transcendental intuition, and the eternity of the moment to create a unity of perception that, nonetheless, shows the multiplicity of the universe. In 1987 *Nuevos poemas* completed the publication of Aleixandre's works. His latest poems concentrate on a metaphysical preoccupation with life and destiny, what one critic calls a trajectory of "communion, communication, and knowledge."

Throughout his poetry one sees confrontation between light and darkness, life and death. It is a biological poetry of breasts and lips, of a nature of sea, sun, and moon, of cosmic forces and cosmic love. In the final instance the poet shows us a universe of devastating beauty and human illumination, a universe of light and hope. The Apollonian and Dionysian, good and evil, light and darkness, life and death, become part of man's metaphysical union with nature. Although love serves as a metaphor for self - destruction, Aleixandre writes also of the moral and psychological aspects of humanity in a unitary universe.

6. *Rafael Alberti* (b. 1902) has been publishing poetry for over sixty years. Born near Cadiz, he has incorporated the sea as an important part of his poetry. He left Spain in 1939 and did not return until 1977. Alberti wrote, in addition to his poetry, a number of dramas. He has at one time or another utilized all the twentieth-century movements – Surrealism, *ultraismo*, Neogongorism, pure poetry, which often depends on *culto* sources. His poetry can be cold, polished, frothy, emotional, fiery, or passionate.

His first famous work, *Marienero en tierra* (1925), shared the National Prize for Literature with Gerardo Diego's *Versos humanos*. These appealing poems, musical, tender, and poignant, reveal a poet who yearns for the far-off adventure of the imagination. The pictorial imagery recalls the sea and the poet's nostalgia for it is a prisoner of the land. The seam symbolizing past innocence, freedom, and a magical world, helps the poet rediscover the boy who wanted to be a sailor, though he soon realizes that the sailor suit has been locked away forever. Written mainly in *cancion* form, the collection portrays a paradise lost and yet paradoxically conveys the land as a projection of the sea.

Among other works of the 1920s, aside from his masterpiece, *Sobre los angeles* (1929), one should mention *El alba del alheli* (1927), short poems on a variety of themes, including the bullfight usually light and playful in tone but also with a suggestion of melancholy and dark shadows; and *Cal y canto* (1929), a Neobaroque exercise filled with erotic vocabulary of unreal beauty, whose hermetic form cannot hide the anguished poet's search for love and order.

Sobre los angeles, more abstract and profound, provides us with a Surrealistic treatment of angels bad, vengeful, ugly, and angry, and cruel, exiled from their heavenly abode, much as the existence amid the ruins of his life desiring salvation but finding only desolation and despair that ultimately give way to a determination to make the most of his life. Deeply personal, the poem, through the angels represents his emotions and passions, and the work, in spite of its incoherence, conveys mystical feelings as well as an almost apocalyptic vision of Existential mortality. In the conflict between light and darkness one can see the contrast between the natural world and a dehumanized society.

In the 1930s Alberti wrote a great number of works, including political and revolutionary poetry, some of it quite agitated and doctrinaire. Representative of his half-dozen volumes of such poetry is *El poeta en la calle*, originally written between 1931 and 1936 but expanded in a series of editions, the last of which appeared in 1978. Alberti also published *Verte y no verte* (1935), an elegy to Ignacio Sanchez Mejias, which lacks the immediacy of Lorca's poem but echoes its anguished theme.

In America after 1939 he was unable to forget Spain. In *Entre el clavel y la espada* (1941), the sword represents death and struggle in Spain through the mythical bull and bloody soldier, while the carnation, the poetic imagination of love, represents liberty, life, and hope for the future. Other collections in America include *Pleamar* (1944), a song of Argentina and the sea and a comparison of the actual landscape with a remembered one of his youth; *A la pintura* (1945), expanded in later editions, which speaks of elements of painting praises many painters, including Picasso, and their exaltation of form; and *Retornos de lo vivo lejano* (1952), involving

a recollection of a personal past and nostalgia for Spain, as the poet recalls childhood music, love, and friendships and expresses the longing of an exile for his homeland.

Other volumes of his poetry include *Roma, peligro para caminantes* (1968), which contrasts ancient grandeur and modern debris, the past and the present, and reaffirms a bitter exile; *Canciones del alto valle del Aniene* (1972), about passing time, Picasso and fellow artists, and a reprise of previous poetry along with some prose meditations; *Fustigada luz* (1980), an affirmation of hope in a world of violence and darkness; *Versos sueltos de cada día* (1982), a kind of poetic diary expressing sadness and solitude; *Todo el mar* (1985) a compendium of poems on the sea, symbolic both of a joyous youth and an approaching death; and *Los hijos del drago y otros poemas* (1986). Alberti's *Obras completas* appeared in 1988.

Alberti, a master of poetic technique and form, has written poems of great verbal beauty and striking imagery. He represents a combination of intellect and emotion the lyrical and the contemplative, reality and illusion, in a complex world of innocence and Existential longing.

7. *Luis Cernuda* (1902 – 1963), expatriated in 1938 as a result of the Spanish Civil War, died in Mexico. He wrote a number of works of criticism and *Ocnos* (1942), whose latest edition appeared in 1977, a semilyrical commentary on contemporary poetry together with autobiographical reminiscences. In his early poetry one notices the structured grace of Jorge Guillen and a great attention to form. *Perfil del aire* (1927), stylized, melancholy, and Impressionistic, deals with love and nature and a world of happiness beyond the poet's reach. *Un río, un amor* (1929) Surrealistic poetry, begins his recognition of the conflict between reality and desire. In addition to contrasts between light and shadow and the sea as a cosmic elemental force, this volume shows us a poet who flees from the reality of love, viewed as a kind of death.

In the 1930s Cernuda wrote many of his most important collections of poetry. *Los placeres prohibidos* (1931) is a continuing reaction against the inhibitions imposed by society and an intensification of the erotic as part of his disillusioned attack. The poems are in parts Surrealistic and oneiric visions. *Donde habite el olvido* (1934) resembles the poetry of Alixandre in its sensual identification with the cosmos. Cernuda laments the failure of a potential heterosexual love and the wounding and painful experience, the cold despair over that missed love that might have given meaning to his life. Both the elemental forces of nature and death provide a possible escape. *Egloga, elegia, oda* (1936), almost ecstatic and tinged with neo-*Garcilasismo*, nonetheless emphasizes the poet's growing sense of sadness in the view of the fleeting present and the uncertain future. The title of his masterpiece, *La realidad y el deseo* (1936), ultimately became the generic title for eleven volumes of his poetry. His complete poetry was published in 1977. The work is both an affirmation of his homosexual solitude and a spiritual autobiography. Cernuda explores the relationship of reality and the poetic consciousness as well as the difference between reality, governed by rules, and desire, almost without limits. The artist's interior world involves an erotic drive as part of his opposition to reality. Even though in the struggle between soul and body he combines the sensual and religious, he cannot resolve his torment completely.

Later volumes include *Las nubes* (1943), published as part of another work in 1940, harmonious poetry in spite of the subject matter of war, destruction, and death. The poet also recalls his adolescence and views man's relationship with God somewhat pessimistically, although in some of his religious poems he bridges the gap between an earlier paganism and Christianity. Another work of this period, *Como quien espera el alba* (1944), again stresses the dichotomy between man and society. Aside from some exotic geography, these poems treat of dreams and desire, the inspiration of love and poetry as self-affirmation, a theme Cernuda was to continue in later volumes. *Diptico español* (1961) and *Desolacion de la Quimera* (1962), about homosexual passion, literature music, and the problems of Spain show other facets of his publications.

Cernuda wrote intellectual poetry that involved other arts. He wrote with lightness and grace, and his nature, often a mythical pagan setting of beauty and harmony, symbolized a half-glimpsed paradise he could never visit. He suffered greatly as he contrasted dream and reality and sought refuge in the memory of his Andalusian childhood. In his poetry he always included the perpetual struggle between self and the world at times with strange combinations of dream, Platonism, and Existential reality. His later poetry became more and more bitter, and

his poetic and sexual desires unassuaged, he thought in nihilistic terms of the solution as an Existential nothingness.

8. *Other poets* of the Generation of 1927 include the following:
 - a. *Damaso Alonso* (1898 – 1990), the author of numerous volumes on Spanish philology and literature, in his early poetry about Madrid city life and spiritual and erotic frustrations contrasted beauty with a stark reality. *Oscura noticia* (1944), containing poems written over a period of twenty years, stressed the pain, sorrow, and anguish of being human in a world of love time, and death. The poet as in much of his later poetry, here searched for God to give meaning to his life. His masterpiece, *Hijos de la ira* (1944) rejected the current intellectual poetry, stressing social aspects of injustice and the violence to be found in a barbaric world in spite of the ever-present tenderness of maternal love. Alonso wrote about anguish, pain, cruelty, and ugliness; he wrote of Existential preoccupations with death along with sincere religious and metaphysical poems. *Gozos de la vista* (1981), a collection of his previously published poetry, and *Duda y amor del Ser Supremo* (1985) including an anthology of his poetry, real with a variety of themes, the latter primarily with the relationship of God and man and the struggle between cynicism and belief from the perspective of old age.
 - b. *Emilio Prados* (1899 – 1962), who died in exile in Mexico, wrote more than twenty volumes of poetry. In *Tiempo* (1925), he concentrates on sea imagery. *Vuelta* (1927), more hermetic, replaces some of the Andalusian joy of life with introspection about more weighty and profound themes. *Destino fiel* (1937) contained much of his prize-winning war poetry. Among volumes written in Mexico, *Minima muerte* (1944) stresses the paradoxical quality of life, as the poet analyzes his spiritual crisis and solitude; *Jardin cerrado* (1946), later republished as *El dormido en la yerba* (1953), deals again with solitude, dream, and a spiritual evocation of God and country as well as death; *La piedra escrita* (1961) reveals the creative poetic process; and *Signos del ser* (1962) and *Poesias completas* (1975) represent his later poetry.

Almost all Prados' poetry involves the union of opposites and the victory over limits. He views nature as pure in contrast with man's anguish and destruction. He utilizes myth in his poetry as he deals with birth, life, death, and the conflict between inner and outer reality of which his poetry itself is so much a part.
 - c. *Manuel Altolaguirre* (1905 – 1959) wrote prize winning drama and a biography of Garcilaso that gave more insight into Altolaguirre than into Garcilaso. *Las islas invitadas* (1936), combining the melancholy and the joyous, emphasized what was to be for him a lifelong love of water and the sea. The book with some variations and in expanded form appeared as *Nuevos poemas de las islas invitadas* (1946) and in an edition in 1972. Among other titles are *Fin de un amor* (1949) about nature and the struggle between spiritual and passionate love, and *Poemas en America* (1955), which exudes mystical pantheism and at the same time deals with religious experience. Altolaguirre wrote about solitude, forgetfulness, the passage of time and the pleasures of the flesh. Some of his poetry was idealistic, some Romantic in tone. He could write popular poetry and also in the Surrealist, *ultraista*, or Neobaroque manner. He emphasized the world of nature, often with delicate and strange imagery, but he also concerned himself with solitude, love, life and death. His *obras completas* appeared in 1986.
 - d. Other poets among the many belonging to this generation, include Juan Larrea (1895 – 1980) Mauridio Bacarisse (1895 – 1931), Juan Jose Domenchina (1898 – 1959) Juan Chabas (1900 – 1954), several women poets, among them Angela Figuera Aymerich (1902 – 1984), usually included in the following generation because of her themes, and Ernestina de Champourcin (b. 1895).

E. The Generation of 1936 and the First Postwar Generation

In addition to their early light and joyful poetry, some of these poets became interested in social and then Existential problems. As part of their reaction to their reality they emphasized formal beauty contemplation of nature tranquility, harmony and religious faith. Highly personal, their poetry gives intimate and nostalgic memories of their infancy their friends and love as well as their

yearning for God. After the end of the Civil War, whose beginning together with the celebration of the four hundredth anniversary of Garcilaso de la Vega's death gave rise to the generation's name, a rehumanizing influence, a part of which may be seen in the important journal *Cruz y Raya* (1933 – 1936), appeared more and more in the poetry. Though the journals *Garcilaso* and *Escorial* had emphasized the Renaissance lyrical classic tradition *Espadana* concentrated on the social and Existential. These poets, more and more Existential, contrasted the idealized past with the miserable present, stressing the inextricable relationship between the temporal and poetry, and also acknowledging their own mortality. Each poet, however, emphasized different elements. Celaya could never forget the Civil War and its political consequences. Panero stressed the Catholic religious point of view. Hernandez, perhaps the most gifted poet of the group, was the poet of the Spanish Civil War. Blas de Otero stressed sociopolitical commitment as well as religious themes, and Carlos Bousoño and José Hierro emphasized passing time and ensuing Existential anguish. Many would limit the generation under discussion to those born before 1917, although no easy classification is possible. We have expanded the Generation of 1936 to include poets, though not strictly of 1936, who belong to the first post-Civil War generation.

1. *Leopoldo Panero* (1909 – 1962) wrote some early Surrealistic poetry, but his first important book publication was *La estancia vacía* (1944), an intimate view of nature, a recall of his native hearth and his mother's arms, but primarily a discussion of man, for whom only God provides a refuge and an existence as part of Him. Man, along in his estancia vacía must face his daily living, the reality of things, but he searches always for his God and as part of that search returns to childhood to recover him.

Panero suffered deeply the loss of his brother Juan Panero (1908 – 1937), also a poet, who the year before his death had published *Cantos del ofrecimiento*, filled with human love, especially as a reflection of divine love and immortality. This same deeply religious note as characteristic of almost all of Leopoldo Panero's poetry. His *Escrito a cada instante* (1949) shows how God's name is revealed and yet removed from him "a cada instante." Indeed, the creation of poetry reflects this ebbing and flowing in the life of the poet as he receives or fails to receive his inspiration from the divine vision. Here too the poet stresses his love for the earth, especially that of Astorga, his birthplace. He suffers a sorrowful nostalgia as he thinks of his native hearth and sings to his wife children, and God. In tones both passionate and tender he evokes God's presence in the countryside and his faith to help carry him through a family loss and his fear of the beyond.

In 1953 Panero wrote *Canto personal; Carta perdida a Pablo Neruda*. Neruda had known Panero and had collaborated with him in a review. In 1950 Neruda wrote *Canto general*, protesting, among other things, certain aspect of the Spanish Civil War, in a strong leftist political statement. Panero's reply, while defending the Nationalist position, interprets Lorca's death as the accidental result of a popular uprising. But even here in addition to the social emphasis, Panero deals with family, a search for love, and his relationship with God.

A volume dealing in nostalgic, serene, and pure tones with a youthful love, the earth, and the countryside, *Versos del Guadarrama*, written in the thirties but not published in book form until 1963; also reveals a continuing religious fervor as well as Existential preoccupations. The poet contrasts the transitory quality of human passion with the eternal aspects of nature. *Romances y Canciones* (1960) is another title. Panero's collected poetry appeared in 1963 and his *Obra completa* in 1973.

Panero was highly praised by his contemporaries as one of the most skilled poetic voices of his time. In his emphasis on the land he extols the beautiful elements of nature in lyrical and meditative tones. Although the countryside with its light and color meant a great deal to the poet his feeling for the earth and his political convictions were secondary to his religious beliefs. Although he represents a new kind of Humanism, associating with the anxiety of the individual, he acknowledges the mystical and sublime and sees man as a religious animal whose sorrowful life can be alleviated only through the search and love for an omnipresent God. Other elements in his poetry involve solitude, family, memory time, and his country.

2. *Luis Rosales Camacho* (b. 1910) wrote some literary criticism but is famous as a poet. His first collection *Abril* (1935), written in clean, harmonious, and classic lines, marked an important step toward Garcilaso and away from Gongora. April, lost, may be reborn in a loving fusion with the cosmic. His love poems, though directed to a loved one, see human love as an

aspect of divine love, and God's love as a substitute for sensual yearnings. In 1972 Rosales wrote *Segundo abril*, poems composed between 1938 and 1940. It is a sad and beautiful history of the pain and disillusion involved in love lost. *Retablo sacro del Nacimiento del Señor* (1940) stresses simple faith in God as a refuge. Augmented in a 1964 edition, this volume combines Existential and religious preoccupations and an examination of the beauty of the cosmos ruled by God.

One of Rosales' major works, *La casa encendida* (1949), published in amplified form in 1967 and again in 1979, explores the transmutation of time and contains the usual autobiographical emphasis. The poet recalls a loved woman his mother his father and Juan Panero all united in his memory in the lighted house that offers a key to his hopes and dreams and to his daily simple existence. The major thrust of his interplay of dream and reality and poems of the human heart is that memory serves as the enemy of forgetfulness and death and that in spite of loneliness one may yet achieve salvation through love.

Another major collection, *Rimas* (1951), with augmented editions in 1971 and 1979, emphasizes once more memories, human emotion and religious convictions. In a variety of verse forms Rosales recalls once more in intimate fashion friends like Panero and gives us a view of poetry as introspective, spiritual, and religious, something that can provide order in a time of chaos.

Although Rosales has many other volumes of poetry, among his later publications probably *Diario de una resurrección* (1979) and *La carta entera*, in three volumes, are his best known. The first named, dealing with a personal death, stresses the usual themes of dream and life, lost time, and memory as a bridge between life and death and man's struggle to live up to an ideal. Rebirth through love and resurrection provides joy and escape from a vacuous existence. *La almadraba* (1980), the first part *La carta entera* uses a colloquial tone to convey a mixture of the oneiric and the real and an autobiographical search for identity in life's labyrinth. The second volume, *Un rostro en cada ola* (1982), in sometimes grotesque tones, evokes infancy and adolescence; and the third volume, *Oigo el silencio universal del miedo* (1984), examines the poetic process itself but also again deals with memory, hope, and death. One finds violence, degradation, and disillusion in his latest poetry, but man, lost in the contemporary world, strives for light and memories of youth. In essence Rosales confronts the shadows of experience with his poetic life and painfully seeks a personal salvation through a loving God.

3. *Miguel Hernández* (1910 – 1942), born into a poor peasant family, worked as a goatherd in his youth and experienced nature in all its reality. Having fought for the Republican side in the Spanish Civil War, he was imprisoned and died in jail. Although he wrote dramatic works, he is primarily famous for his poetry.

His first collection, *Perito en lunas* (1933), written in *octavas reales*, at times appears hermetic, artificial, and Neobaroque, but as he treats of ordinary, everyday objects of nature and the moon that governs them, whatever the metaphorical transformations involved, he is talking of a concrete reality. The poet acknowledges nature's ambivalent role as both endangering and destructive. This first volume also contains some religious overtones.

Between this volume and *El rayo que no cesa* (1936), Hernández wrote *El silbo vulntrado*, sad, rustic, and pastoral, published as part of *El rayo que no cesa* and *Imagen de tu huella*, included in his complete works. His 1936 collection of poetry, filled with anger and rebellion, reveals the poet's self-discovery, erotic needs, love as pain, and ensuing despair. In addition to being sensual, however, it is autochthonous, and part of the poet's Existential despair stems from his lost contact with the earth and telluric forces symbolized by the mythic bull.

His next two volumes spoke to a world of hard realities, *Viento del pueblo* (1937), which shared the National Prize for Literature, stresses fraternity and solidarity, often in tones tormented, tender, angry, and patriotic in turn as it tells of the Spanish Civil War. Poverty and sorrow, says the poet, may clear the path for a future freedom, and he insists that it is the little man who offers the hope for that possibility. Along with the patriotic struggles and descriptions of the sober Castilian landscape are depictions of the exuberant fertility of beautiful Alicante. *El hombre acecha*, written in 1939 could not be published in Spain until after Franco's death, and it appears as part of Hernández' *Obra poética completa* (1977). The volume deals with

the desolation and carnage caused by the Spanish Civil War, and the poet worries over Spain's tragic destiny.

Cancionero y romancero de ausencias, written between 1938 and 1941 and published in various editions of his *Obras completas*, is Hernandez' most personally moving poetry in its love for his family, his belief in the brotherhood of man, and his denunciation of war. He muses also on temporal existence and as always emphasizes nature and the telluric in symbols such as sun, wheat, and earth. His archetypal symbols reflect a real world of light and shadow, wind and trees, but in terms of the earth he knew and had cultivated, the physical and the real.

Hernandez fused the two eternal currents of Spanish literature, the *culto* and the popular. Although one finds Andalusian elegance as well as baroque spontaneity in his poetry, it exploded with overwhelming power, passion, and tragedy. Some of his poetry deals with the Existential and the temporal. A deep and tragic poet of liberty, spiritual and sexual love, he knew all too well the unstable quality of life in a cruel and violent world, and he sang about humanity in many tones passionate, tender angry and compassionate. He was a poetry of tragic beauty, and as Alexandre said of him: "No se le apago nunca no, esa luz que por encima de todo tragicamente le hizo morir con los ojos abiertos."

4. *Gabriel Celaya* (b. 1911), whose real name is Rafael Mugica but who also has written under the pseudonym Juan de Leceta, in addition to critical works has published some sixty collections of poetry. Celaya is best known for his use of poetry as an instrument of social protest. He eschews what he calls aesthetic adornments in favor of a colloquial language as part of his belief that a poet cannot isolate himself from the world and has to participate personally in social and ethical matters. Celaya has divided his poetry into several periods; from 1945 to 1954, Existential poetry; from 1954 to 1962, social poetry; and after 1962, poetry on a variety of themes including the absurd. But these categories do not exclude other themes. In his early poetry he evokes sexual happiness and communion with nature, and in most of his poetry he writes of love, joy, anguish, and doubt.

In his first book of poetry, *Marea de silencio* (1935), he uses dreams and irrational imagery but his first major success came with *Tranquilamente hablando* (1947), which in both intellectual and emotive tones deals with the work, pain, exploitation, and death of human beings and, he claimed, things as they really are. The pain and anguish continue in an expanded version of the work in 1961. *Las cartas boca abajo* (1954) treats of the Civil War, hunger, and human rather than poetic affirmation. *Lo demas es silencio* (1954) again rejects introspective for public poetry about suffering humanity and social injustice. *Cantos iberos* (1955) again is about Spain and its *pueblo*, social commitment, solidarity with the proletariat, and the possibility of a brighter tomorrow. Later collections include *Funcion de uno, equism ene* (1973), *ene* being the collective, *uno* the individual and *equis* unknown fate or God; *Buenos dias, buenas noches* (1976); *Poemas orficos* (1978) in which Celaya tries to discover the essence of things and his own reality; *Penultimos poemas* (1982), which seeks again to define poetry, this time as trying to pierce the ego's limits, and depicts the confrontation of youth and old age, erotic passion, and Existential anguish; and *El mundo abierto* (1986).

Much of Celaya's poetry has an ironic tone although he thinks of himself as the voice of the people. He uses nature often as a background for his meditations and as a contrast with the reality of life. He tries always to communicate with his readers, and though he acknowledges the power of human love, in general he stresses that the here and now is all we have.

5. *Blas de Otero* (1916 – 1979) published his first important collection. *Angel fieramente humano*, in 1950. In occasionally militant tones he searches for God but believes that He has abandoned man to solitude and death. This leads the poet to accentuate human love over the divine and, given the world's danger, the brotherhood of man. *Redoable de conciencia* (1951) portrays a suffering Spain in search of liberty. The poet is again willing to abandon his dreams for human solidarity. His most famous work, *Pido la paz y la palabra* (1955), exalts peace over even the poetry that supports it in a suffering Spain without justice or freedom. As he searches still for God and love, he hopes that his country will have a future. In *Ancia* (1958), whose title is an anagram of *Angel fieramente humano* and *Redoble de conciencia*, although he continues historical, political, and social themes, he seems more compassionate in his hunger for justice.

Among his many other collections are *En castellano* (1960), the second part of *Pido la paz y la palabra*; *Que trata de Espana* (1964), the third part, whose title also served as a general

title for his collected works; *Esto no es un libro* (1963), whose affirmation and denial form the material of both life and literature; and *Expresion y reunion; A modo de Antologia*, whose latest version appeared in 1981.

Blas de Otero believed in the nobility of man, and he wrote always about his concern for humanity as well as of his feelings toward God. In his poetry, a combination of the clear and the hermetic, the passionate and tender, he tried to express humanity's and his own feelings about nature, the cosmos, sexuality, love, social justice, patriotism, religion, and death. As he contemplated a world of chaos and anguish, ruins and solitude, attacked by dark forces, he sought always for order, light, and peace. Whatever his Existential suffering, he wrote for the "immense majority" and felt a commitment to human beings, men of flesh and blood whose oppression and suffering he shared.

6. *Gloria Fuertes* (b. 1918), often included by critics as a member of the Generation of 1950 because of her themes and techniques, flirted briefly with *postismo*. She herself claimed that she could not define her poetry as social, mystical, or anything else, and she has called herself an *anti-poeta*.

All her poetry is autobiographical. In *Isla ignorada* (1950), feeling isolated and ignored she writes of objects history dreams, fantasy, and love. *Cancionero para ninos* (1952), as the title indicates, is about the world of children. Her first collection to receive critical acclaim was *Que estas en la tierra* (1962). Other works include *Ni tiro, ni venemo, ni navaja* (1965), about love, death, God, and the sterility of modern life; *Poeta de guardia* (1968), filled with colloquial plays on words, jokes, and neologisms but also showing Fuertes' pain and rage at human suffering and her criticism of a Church that ignores human problems; *Como atar los bigotes al tigre* (1969), about the old whom even death ignores and yet, despite the serious theme, filled with playful verses about a lady termite and her literary tastes; *Historia de Gloria* (1980), about fleeting love, solitude, solidarity with her people and her city, and a plea for justice for the workers and the poor; and *Obras incompletas* (1983). In the 1980s Fuertes concentrated largely on children's literature and published a number of volumes.

Fuertes is original, spontaneous, and popular. She has an affection for beggars, cats, and buildings and writes of objects and simple things. One has the impression at times that her poetry provides her with a disguise or shield against the world. She also writes of love and its absence, communication, and the foolishness of war. She chastises the rich who take advantage of the workers and rails against God's indifference, but her social and religious themes serve as part of a complex, creative process. Her language, although colloquial is ingenious and she handles jokes, puns slang, and advertisements ironically. Her humor makes us laugh at ourselves, but behind her self-mockery lies a material tenderness. Her poetry is also filled with intertextual references.

7. *Jose Hierro* (b. 1922) deals in *Tierra sin nostros* (1947) with the sea and youth time and memory, especially of imprisonment as a living death. In spite of alienation and pain he learns to accept what fate has in store. *Alegria* (1947), which won the Adonais Prize, views of life as a struggle and a search for authenticity in a world where man is destined to die. The poet strives to create an identity through his poetry, to seek the truth behind apparent truth, and to sustain happiness in the face of an Existential reality. This Existential anguish continues in *Con las piedras, con el viento* (1950) though he places more emphasis on love as an unattainable ideal and memory as a destroyer of dreams. *Quinta del 42* (1953) again is about love, dreams, memory, human solidarity, and passing time, but he also writes about music and poetry. More colloquial in his poetry of documentation, he recalls family and views sadly his Spain and her cities and emphasizes the difficulty of communicating through rational means when faced with encroaching time and spiritual death. *Cuanto se de mi* (1957), whose title he later used for his complete poetic works published in 1974, is another restatement of his Existential anguish and desolate confrontation with death, but he also engages in self-colloquy about meaning of his poetry and the poetic art. Spain and its problems still preoccupy him. Finally, *Libro de las alucinaciones* (1964) joins rational clarity with mysterious shadow. In a world of absurd fate and anticipated death, the poet has illusion and reality exchange roles and time surrenders and present and future fuse. It is a collection of fire, wind, and sea, as well as time and experience, but the poet still denounces human injustice. Dreaming of what might have been, after a self-analysis as man and poet, he decides to write no ore. He also

foreshadows in this volume some of the ideas of Valente on poetry as experience and self-revelation.

Hierro defined his poetry as sincere precise, dry, and opposed to formal beauty in the exploration of ephemeral, Existential man. Yet his language, conventional but imaginative, has a potent emotional charge. He seeks fixed values in a universe without them. He talks of the ravages of time, of love, sadness and despair at the thought of death man's fate but he also shows his love for his country. Although he seeks justice for humanity, Hierro also reveals his own soul in his poetry, and in spite of his own definition of his poetic dryness, he writes with color, light, and exquisite sensibility.

8. *Carlos Bousoño* (b. 1923) began to write at a very early age. He wrote what to date is the best critical study on Vicente Aleixandre as well as a number of other well-known critical texts. In his early works the poet suffered from religious doubts and sought salvation, a human God, and continuing innocence, though Spain and death were also preoccupations. Many of the poems in *Subida al amor* (1945) and *Primavera de la muerte* (1946) seem almost desperate, in spite of Bousoño's attempt to define poetry as an objective contemplation of form. Yet from time to time Bousoño includes a note of happiness, even though he knows that spring gives way to inevitable winter and death. In *Subida al amor*, Bousoño sees nature as a pantheistic experience. In *Primavera de la muerte*, he contrasts joy and beauty with a world of deceptions and the absence of God. He reveals an almost frantic love of life because of his knowledge of impending nothingness. *Hacia otra luz* (1952), continuing the first two collections plus *En vez de sueño* is continuing expression of his Existential doubt.

In *Noche del sentido* (1957), the poet struggles to believe in spite of his skepticism. As the title suggests, the poet has to rely on trustworthy emotions in his involvement with the world. His poetry, nonetheless, is a reaffirmation of tenderness and love. *Invasión de la realidad* (1962) suggests that in the absence of God the poet must cling to the concrete world. In attempting a metaphysical penetration of reality, all that man has to guide him, whatever the injustice and disorder of the world, Bousoño decides that reality, aside from irrational aspects of the poetic word, matters.

Bousoño started a new and more complex style in *Oda en la ceniza* (1967). He fuses the rational and irrational as he peruses personal and human suffering and seeks love and self-understanding in the face of death. In spite of his Existential anguish, he sees life as a search for truth and love as a possible salvation. Still other poetry collections are *La búsqueda* (1971), an eternalization of each moment; *Al mismo tiempo que la noche* (1971); and *Las monedas contra la losa* (1973), in which the poet spends his coin (the days of his life) on the way to death. In 1980 he published *Selección de mis versos. Metáfora del desafiado*, which appeared in 1988 continues Bousoño's ideas of the antithetical nature of man's being: life is change but also existence.

Bousoño often contrasts the ethereal, beauty, and youth with nature and the eternal. His religious security, assuaged at first, soon ceded to a disbelieving anguish at the prospect of death. Yet Bousoño's poetry seems always an affirmation of life. The poet, then, is many things erotic religious, Mystical, Romantic, and Existential. He debates constantly with life and death, hope and despair, seeing behind each shadow the possibility of light. In his later more aesthetic poetry, he stresses form and intellectual content over sentiment, but he continues to believe that life, however transitory is a gift to be cherished.

9. *Other poets* of the Generation of 1936 include the following:
 - a. *Juan Gil-Albert* (b. 1906) earned his greatest success after his return from exile. He is especially influential on the young poets of the 1970s and 1980s. Some critics place him in the Generation 1927. He has written more than twenty volumes of prose and a dozen or so of verse. Some of his poetry has Baroque elements, and his themes include Spain, homosexuality art, time life, love, nature, and death. Like the younger poets, he emphasizes cultural references and intertextuality. Among his works are *Las ilusiones* (1945) reprinted as *Las ilusiones con los poemas del convaleciente* (1975); *Concertar es amor* (1951); *Variaciones sobre un tema inextinguible* (1981); and *Obra poética copleta* (1981).
 - b. *Carmen Conde* (b. 1907), who in 1979 became the first woman ever elected to the Spanish Royal Academy has written more than thirty volumes of poetry. In much of her early poetry,

the constant notes were of personification, the harmony of the forces of nature, revelation, and transfiguration. Among her many works *Ansia de la gracia* (1945) reveals her sensuality love of life a mysterious and solitary countryside and in spite of the erotic themes the constant presence of God. *Mujer sin Eden* (1947), her most famous collection rejects the traditional culpability assigned to woman as a descendant of Eve and a sinful sexuality, as the poet explores the Biblical role of women and their ambivalent relationship to God and man and identifies with love maternity, and faith. *Iluminada tierra* (1951) combines paganism, passion, and God, as Conde emphasis purification through suffering. Among later volumes one can cite *El tiempo es un rio lentissimo de fuego* (1978).

Carmen Conde longs for youth, despairs at old age, loves life, and seeks perfection, although for her light always triumphs over darkness. She has a positive view of nature, as she consistently rejects the negative aspects of life. She emphasizes both the erotic and metaphysical as she searches for the absolute, and her poetry, she says, is what gives meaning to her life. She has been called "la mujer-poeta mas importante del siglo veinte."

- c. *Luis Felipe Vivanco* (1907 -1975) always affirmed God and love in his poetry and said that he wrote "como hombre como cristiano, y como enamorado." Aside from critical works, his poetry collections include *Cantos de primavera* (1936), a contemplation of the countryside with religious devotion; *Tiempo de dolor* (1940); and *Los caminos* (1974), a compilation of light, idealism, and deeply religious poetry that extols the virtue of life family and countryside. Vivanco's many themes include love of nature, the hearth, the family, the role of memory and above all religious warmth.
- d. *Victoriano Cremer* (b. 1908) has written more than twenty volumes of poetry. Opposed from the beginning to the Neoclassic vein and pure poetry, he started the review *Espadana*. His is a poetry of despair, sadness, and rebellion. Some have called his poetry *tremendista*, but essentially, he stresses the warmth and human over the cold and beautiful. Other themes in his poetry are love, country, justice, liberty, God, and death. From time to time his poetry has an ironic almost sarcastic tone. His collections include *Tacto sonoro* (1944) *Las horas perdidas* (1949), *Nuevos cantos de vida y esperanza* (1952), *Lejos de esta lluvia tan amarga* (1971), and *Poesia* (1984).
- e. *Dionisio Ridruejo* (1912 -1975), although he fought for the Franco forces, later broke his ties with the Falangists to fight for democracy. He published his first work, *Plural*, in 1935. In his complete poetic works, published in 1976, some of his collections have titles somewhat different from those of the original publications. Among his many works are *Primer libro de amor* (1935 – 1949), sonnets about love and its eventual consummation, nostalgic recall vanished youth, and identification with the universe; *Sonetos a la piedra* (1934 – 1942), a vision of existence through the contemplation of inanimate objects with an intellectual perception and controlled emotion; *Cuadernos de Rusia* (1941 – 1942), about the Blue Division on the Russian front and a reality of desolation, cold, and the wounded and the dead; and *Poesia* (1976). Ridruejo's early poetry was to some extent Baroque, but his later works, recalling those of Antonio Machado, reject Formalist poetry for more Existential themes and show Ridruejo's mastery at combining, with perfect technique, modern and Classical trends.
- f. *Jose Garcia Nieto* (b. 1914), founder of the review *Garcilaso*, has written, aside from prose works, approximately thirty collections of poetry. He began as the most representative *Garcilasista*, and much of his later poetry is a reaffirmation that poetry of the 1940s. In his poetry he stresses clarity harmony love, family, landscape, and God. Among his titles are *Vispera hacia ti* (1940); *La red* (1947), about a mystical search for God; *Tregua* (1951), which exalts the human over the beautiful; *Los cristales fingidas* (1978); and *Piedra y cielo de Roma* (1984).
- g. *German Bleiberg* (b. 1915), writes light and graceful verse in the *Garcilaso* manner. *Sonetos amorosas* (1936) was reprinted in 1947 as *Mas alla de ruinas*. Other collections are *El poeta ausente* (1948) and *Selección de poemas* (1974). Love, Arcadian landscapes, solitude, the world of childhood, and an affirmation of existence, in spite of Existential anguish intensified by a jail experience, are his principal themes. Bleiberg expresses love through a spiritual fusion of his soul with nature and continues to believe that after the shadows of the night comes a new dawn for the heart.

- h. *Vicente Gaos* (1919 – 1980) fills his poetry with a spiritual experience of nature, the meaning of existence, and a search for God. Though tormented, he attempted to remain true to his Catholic orthodoxy and his belief in eternal life but in his later poetry alternated between doubt and faith. His volumes include *Arcangel de mi noche* (1944); *Luz deside el sueno* (1947); *Concierto en mi y en vosotros* (1965) part of his complete poetry published in 1982; and *Un montion de sombras y otros poemas* (1971).
- i. Other well - known poets of this generation are Jose Antonio Munoz Rojas (b. 1909) Ildefonso Manuel Gil (b. 1912), Jose Luis Cano (b. 1912), Ramon de Garciasol (b. 1913) Concha Zardoya (b. 1914), Concha Lagos (b. 1916), Susana March (b. 1918), Leopoldo Luis (b. 1918), Jose Luis Hidalgo (1919 – 1947), Rafael Montesinos (b. 1920), and Eugenio Garcia Gonzalez de Nora (b. 1923).

F. The Generation of 1950

This group of poets, sometimes alluded to as the group of the 1960s or *promocion desheredada*, added to the social themes promote by Otero and Celaya and the Existential and poetic testimony of Hierro the idea of self-revelation through poetry. Instead of the following Alexandre's idea of poetry as communication, poets like Valente and Gonzalez used it as a vehicle for self-knowledge and sensations beyond immediate experience. Meta-poetry, they hoped, would provide an honest reflection of their perception of experience. Valente thought of poetry as an ontological search for its own meaning, and Gonzalez believed that only the writing of the poem revealed the poet but that words alone might not be able to convey the poetic experience. Although they did not deny, as would later poets, the ability of poetry to convey to some extent a knowledge of reality, they showed a special concern for the nature of language and linguistic truth. Nonetheless, for the most part they used a colloquial language.

These poets, nevertheless, could not forget Spain and humanity, whatever their feelings about poetry as message or self - revelation and self - definition. They sing of historical man and his circumstances and see him as victimized by time in the face of death, although Valente once stated: "Pasado no tuvimos, aun lo hemos de hacer."

1. *Angel Gonzalez* (b. 1925) more than others of his generation seems to support and exploit social themes although in an ironic and parodic rather than popular fashion. In *Aspero mundo* (1956), Existential, metaphysical, and religious, the poems are both sentimental and beautiful as they alternate between positive values of love and illusion as a harsh reality. *Sin esperanza, con convencimiento* (1961) denounces injustices and recalls the Spanish Civil War symbolically, allegorically, and ironically. For the most part bitter and pessimistic, Gonzalez is occasionally joyful in his view of nature. *Grado elemental* (1962) is an attempt by Gonzalez to demythify society's established values, and he experiments with caricature and irony in seeking a new vocabulary for a new reality. *Palabra sobre palabra* (1965), whose title he used later for his complete works and ever-expanding editions in 1968, 1972, and 1977, still ironic, seems more positive about nature, man, and country. The poet searches *urbnismo* for identity and for an understanding of a deceptive reality. Finally, *Tratado de* (1967) ends what some have called Gonzalez' first poetic stage. Again, he satirizes the values of the middle class, trivializes man's pursuits, recalls his infancy and demythifies death. As he focuses on man's present, he is frustrated with a social order that inhibits the human spirit, but he uses a colloquial language to reflect experiences apparently shared in common with other members of society.

Breves acotaciones para una biografia (1969) starts the poet's second state of poetic creation, a kind of antipoetry involving the repetition of words that the poet rejects as essentially useless. *Procedimientos narrativos* (1972), a self-parody, again concerns the failure of words and metaphorical associations. *Muestra corregida y aumentada de algunos procedimientos narrativos y de las actitudes sentimentales que habitualmente comportan* (1977), filled with historical, literary, and musical allusions, comments on the nature of poetry itself and metapoetry. *Prosemas o menos* (1985) reiterates the poet's belief in the failure of the poetic word to transform reality but he feels that poetry, nevertheless, in its precision and beauty, provides a personally rewarding aesthetic experience.

Although Gonzalez writes what might be considered social poetry, at times with a humor that obfuscates an underlying grief, he is more interested in the meaning than the subject matter involved. He uses a variety of themes in his poetry – nostalgia, solidarity, the passage of time, and hopelessness of absolute truth. His apparent disarming candor makes his poetry deceptive. He employs everyday language to create a complex experience and literature about literature, as well as poetry on several semiotic levels, as he comments on the art of poetry itself and through his intellectuality and metapoetry often misdirects the reader.

2. *Jose Angel Valente* (b. 1929), an intellectual, almost austere poet, can be devastatingly sarcastic in his analysis of daily living and modern politics. Yet at the same time Valente has been interested in the poetic experience as self-sustaining. He became more and more conceptual in his poetry after 1967, as he inter-related life and the poetic act and defined poetry in its continuing life and the poetic act and defined and negation.

A modo de esperanza (1955), winner of the Adonais Prize and a human testament of a poetized reality, treats, in Existential fashion man's life and death, solitude, and desolation. *Poemas a Lazaro* (1960) deals with man reborn, mother love, earth, and the mystery of creation and resurrection. The poet examines the creative process as a search for self and as a knowledge of existence love of life, and fear of death. In *Sobre el lugar del canto* (1963), Valente despairs at the injustice he sees but postulates also the possibility of hope and God.

One of Valente's greatest works, *La memoria y los signos* (1966), about deceptive memory, suffering, and love, evokes adolescence and childhood innocence as a contrast with adult knowledge. The present, something we should cherish because it is all we have, represents a metaphysical hope if one loves and believes. Yet Valente cannot forge the Spanish Civil War and other historical and political realities, but he includes historical, Existential, metaphysical, and poetic elements as part of the exploration of the difference between present human collective memory and a metaphysical one. In this process he is able to use only the language of poetry and not the language of the experience that motivates it, and the result is a constant interplay of clarity, mystery, world, and symbol.

Siete representaciones (1967), replete with Biblical references and man's destructive response to injustice, deals with the seven deadly sins. The poems of *Breve son* (1968) are more hermetic, ironic, and experimental. Valente tries to penetrate semantic values to find linguistic liberty, but at the same time he writes about misery and injustice. *El inocente* (1970) a discovery of the poetic word, expresses his solitude and his disillusion with humanity and the hypocrisy of the world. He seeks consolation in happier memories and meaningful literature.

Valente's later works include *Material memoria* (1979), about love's recognition of the material world, memory, a search for reality, and poetry as silence; *Tres lecciones de tinieblas* (1980), concerning the Kabbalah and involving a metaphor of thought as light produced in twilight; *Mandorla* (1982), which deals with time and history but especially the poetic world that involves the erotic as an ontological investigation; and *El fulgor* (1984), a poetry of knowledge and writing as a form of thinking including self-containing hermetic poems, conceptual, paradoxical, and philosophical, and symbols of day night, life, and death. Other titles are *Punto cero* (1972 and 1980), a collection of Valente's complete works; *Interior con figuras* (1976); *Estancia* (1980); and *99 poemas* (1981).

Valente has concerned himself constantly with poetry and the meaning of the poetic word. He believes poetry to be an adventure of self-discovery a complex of memories, including erotic ones. Time for Valente is a psychological phenomenon produced by relationships rather than linear progression. The mind, aware of being finite, transforms experiences into poetic symbols. Valente seeks light in a world or darkness, tied in part to an evocation of infancy, adolescence, and a knowledge of a future death. Yet the present may be more meaningful than deceptive memory. Poetry for Valente means purification, struggle, exploration of his inner being, and a view of exterior reality as secondary to that search for self-understanding.

3. *Jaime Gil de Biedma* (1929 – 1990) critic translator, and poet anticipated many of the poets of the next generation in his *culturalista* tendencies and emphasis of literature on literature. Nonetheless, his poetry is quite autobiographical and social, though with ironic undertones and commentary on apparently real experiences. After what the poet called a “poetic apprenticeship” in *Segun sentencia del tiempo* (1953), he published *Companeros de viaje* (1959), about nature, a confrontation with daily life the sweetness of love, passing time, and a nostalgic view of childhood, past realities converted into present illusions. *En favor de Venus* (1965) is an anthology of love poems at times frankly erotic and sensual but also Romantic idealistic, and tender. *Morlidades* (1966), autobiographical but yet deliberately imitative and intertextual, is an almost cynical poetry that objectifies his personal feelings about illusion in our lives. Gil de Biedma, a caring human being with a social conscience in spite of his critical cynicism, evokes the past and the Spanish Civil War, but as a disillusioned child with an adult perception. The poet finally realizes that existence is a bitter experience involving pathetic failure and that love and life itself may have little value. *Poemas postumos* (1969), a debate between the young and the old, conscience and sexual pleasure is skeptical, pessimistic and self – critical. An adult poet confronts his younger persona in a series of dialogues contrasting a conventional reality and a poetic subconscious, the latter of which in the end seems more real. He combines themes such as passing time with life as art, artistic creativity, reality and illusion. *Las personas del verbo* (1975 and 1982) contains his complete poetic works.

In his earlier poetry Gil de Biedma treated nature, at times with a joyous - affirmation of life. He also wrote about the moral and political rejection of power. He wrote of passing time, the self, man’s desire for liberty, and the subjective and illusory. At times it is difficult to penetrate his ambivalence about the amorous and the temporal, to penetrate his ironic view of reality and dream, although his autobiographical and melancholy evocation of childhood helps define his view of the tragic present. Essentially, he is an erotic poet who plays with illusion and reality and his own moral and intellectual positions regarding life and death. Concerned with ethical and social issues, he also stresses the relationship of reality to the illusory and oneiric. The poet uses direct language and colloquial style, often ironic and self-mocking but occasionally confessional. He thinks of poetry more as conversation than communion and the poem always, as its own reality.

4. *Francisco Brines* (b. 1932) in *Las brasas* (1960), which won the Adonais Prize, deals with abandoned gardens and mysterious stars, the light of day, and nature exalted over man. In spite of his resigned contemplation, he is keenly aware of the passing of time. After some narrative poems, published in *El santo inocente y la muerte de Socrates* (1965), he wrote *Palabras a la oscuridad* (1966), again about nature and the beauty of the world menaced by time. The poet exalts desire and human life in spite of his generally negative view regarding the human condition and time’s ravages.

Aun no (1971), his first collection of the 1970s, acknowledges the loss of innocence and the poet parodies the age in which he lives, historical events, and human vanity. He emphasizes philosophy and literature and his perpetual themes of love, solitude and old age. Brines also attempts to include his reader here in the poetic process, for him more than an individual experience, *Insistencias en Luzbel* (1977) is Brines’ most Existential work. The poet believes that the immortality afforded by youth must cede before the forces of nothingness, and his communication of human experience now includes questions about the nature of being and human destiny. Lucifer compares himself with modern man and rebels against an absurd reality of which death is a part, but man, in his anguish, can only seek to affirm his authenticity through love, sex, and poetry, in this case both Baroque and colloquial in which the poet seeks his own poetic purpose.

Brines’ poetry of the 1980s includes *Poemas excluidos* (1985), *Antologia poetica* (1986) and *El otoño de las rosas* (1986). The last volume stresses his joy at having existed, the affirmation of a future existence in spite of his acceptance of personal mortality, and his ability to delay time in its passage to the nothingness that awaits only through a creative art that does not include personal salvation.

In his poetry Brines looks at youth from an adult perspective. He believes that reviewing the past gives knowledge and perhaps solace for the solitude of old age. He writes philosophical and metaphysical poetry that includes his anguished Existential concept of time, desolation and nothingness. Nonetheless the poet feels the material world as a sensuous present he wants to possess before time robs him of youth and physical existence. He hopes that through the poetic process he can discover the meaning of a concrete personal experience. As a temporal poet, inexorably tied to a historical present, he faces a paradoxical world of love and life in spite of an awaiting death.

5. *Claudio Rodriguez* (b. 1934) intensifies the poetry of intuition and the profess of textual creation. He often uses contradictory syntax and negation as assertion, combining metaphorical innovation with simple colloquial language to create ambiguities and an open text for the reader to complete. Yet for Rodriguez poetry reveals that which is human in man, both his joy of existence and religious anguish. Poetry implies a participation in life and at the same time the poetic experience thereof, a mysterious gift from heaven.

In *Don de ebriedad* (1953), which won the Adonais Prize, he dwells on both concrete and abstract surroundings and his enjoyment of nature, involving an active participation and not simply contemplation. Rodriguez wants to experience reality in soul and spirit, to seize the ineffable moment, to amplify and eternalize it. He thus discovers his path in life through the creative act. *Alianza y condena* (1965) again sings of life's beauty, but more and more the poet encounters the pain and sadness of the world. Allied to life and with a love for humanity he nevertheless rejects materialism, condemning the hypocrisy he finds in his daily search for the truth. In spite of life's unpleasant aspects, he continues to find joy in both erotic and spiritual exaltation, an identification with nature and the simple and beautiful aspects of life, which for him include a recalled adolescence and the play of light and shadows, *El vuelo de la celebracion* (1976) again praises life and seeks knowledge about human destiny, metaphysical truth, and salvation. Rodriguez writes about the magical qualities of a tear or a glance as he engages in an emotional rather than intellectual communion with the world. Man may, indeed, have lost his innocence through separation from the natural world, but the carnal experience enables him to appreciate the elemental aspects of the universe and through love to escape the corrupting influences of time. Other titles are *Calle sin nombre* (1983) and *Desde mis poemas* (1983), the latter of which is a compilation of his poetry that helped him win the National Prize for Poetry.

Rodriguez tries always to synthesize being and existence in relationship to the vegetable, mineral, and animal world. As part of his desire for communion, poetry, a kind of controlled adventure, symbolizes a possible salvation as well as the possession of the moment. Although he recognizes the disorder of the world, he speaks of joy, existence, human solidarity, faith in humanity, religion and existence.

6. *Other poets* of the Generation of 1950 include the following:
 - a. *Jose Maria Valverde* (b. 1926) temperamentally belongs to the previous generation. In his poetry he uses memory to recall a pleasant past. In *Hombre de Dios* (1945), this Catholic poet searches for God in a well-ordered and beautiful world. He feels occasional terror and anguish at future nothingness but relies on the Divine Will to save him. *La espera* (1949) won the National Prize for Poetry. Here the poet still looks at the world with child-like eyes. Other collections are *Ensenanzas de la edad* (1961), *Ser de palabra* (1976), and *Antologia de sus versos* (1980).
 - b. *Eladio Cananero* (b. 1930) is a popular singer of love, youth, and his *pueblo*, although he also treats rebellion and social issues. Almost all his poetry is autobiographical. His collections include *Desde el sol y la anchura* (1956), an emotional reaction to the land, personified nature, and dehumanized man; *Una senal de amor* (1958), about love, solitude and injustice but also family and countryside; *Marisa Sabia y otros poemas* (1963), which won the National Prize for Literature and deals lovingly with La Mancha and its people; and *Poesia* (1971).
 - c. *Felix Grande* (b. 1937), whom some would place in the following generation, is a prize-winning novelist, essayist, and short story writer. His second book of poetry, *Las piedras* (1964), won the Adonais Prize. It discusses immortality, life, and death in somewhat melancholy fashion. *Musica amenazada* (1966) is about Grande's love for

music. *Blanca Spirituals* (1967), autobiographical in part and also filled with intertextuality, contains denunciatory poems about deception sorrow, hate, and love and the poet's view of the misery and injustice of the world. *Taranto* (1971), an *homenaje* to Cesar Vallejo; and *Las rubaiuyatas de Horacio Martin* (1978), which won the National Prize for Poetry, are other collections. Horacio Martin, the poet's alter ego expresses himself on language, love, and death and glorifies the female body. The poet himself then becomes the translator and reader of the text about love, friendship, sadness and memory.

- d. *Carlos Sahagun* (b. 1938) evokes past experience and commentary as part of the poetic process. He has published a number of poetry collections, including *Hombre naciente* (1955); *Profecias del agua* (1958), an Adonais prize-winner involving time as a flowing river youth, water as a symbol of purity and liberty, and the ruinous effects of the Spanish Civil War; *Como si hubiera muerto un niño* (1961), about youth and love but also about a hungry and sordid childhood; *Estar contigo* (1973), a contrast between youth and old age and substitute through poetry for the poet's loss of faith in God; and *Primer y ultimo Oficio* (1979). Sahgun, in turn sad, satiric, and biting, dwells on infancy as a part of the process of confronting one's own existence in a society without liberty.
- e. Alfonso Costafreda (1926 – 1974), Angel Crespo (b. 1926), Jose Manuel Caballero Bonald (b. 1926), Carlos Barral (b. 1928), Jose Agustin Goytisolo (b. 1928), Manuel Mantero (b. 1930), and Aquilino Duque (b. 1931) are also poets of the Generation of 1950.

G. The Generation of 1968 and Beyond

This group of poets, born between 1939 and 1953 belong, according to Carlos Bousoño, to a *generacion marginada*. They assign an absolute and independent value to their poetry. Many overload their poetry with cultural references to music, painting geography – especially that of Greece, Italy and the Nordic countries – and literature. Neobaroque and, depending on the poet stressing *Cernudismo*, *Cavafianismo*, *Grecidad* or intertextuality they show also the influence of mass media especially newspapers and television rock and roll, and “pop” culture. They also create their own myths and mythology and a specially syncopated language, quite often artificial, exotic and extrarational. Still others try collage, a Freudian emphasis on the neurotic, the decadent and the glorification of the body. These poets for the most part, rebel against their own culture in an effort to underline their artistic autonomy which in some cases gives their poetry an elitist cast. Many have their own special version of poetry as poetic text and a reflection of itself.

In the 1980s many of the poets continued the previously mentioned techniques and elements such as *culturalismo*. Some added a new kind of Orientalism. Some poets used the poem as a biographical reconstruction related to a mythical and epic recreation. The emphasis on linguistics and the metapoetic critique of the poetic act in the process of creation continued to be emphasized. Yet at the same time, the eighties have seen, beyond dexterous combinations of imagery and expression, a more personal poetry, and some of the poets have attempted to reintroduce themes of time, memory and even the quotidian in reaction the Neobaroque mentality. Some have returned to a more tender, emotional, Romantic poetry. Whatever their techniques, these poets seem comfortable with the older but eternal themes of love, time, and death.

1. *Manuel Vazquez Montalban* (b. 1939), even better known as a novelist and short story writer, writes amorous, erotic, autobiographical poetry. In *Una educacion sentimental* (1967), he uses mass culture and many cultural references. His hermetic poetry seems deceptively prosaic, as he paints a Neoromantic picture of his family his disillusion and frustration, and a nostalgia for youth and love, which he also views cynically. *Movimientos sin exito* (1969) utilizes slogans, free association, humor, irony, and commercials to show the impossibility of joy in a repugnant world. *A la sombra de las muchachas sin flor* (1973) contains poems of terror and erotic love. *Coplas a la muerte de mi tía Daniela* (1973) tries to condition the reader to an irrational interpretation of such timeless poetic subjects as death. *Praga* (1982) deals with different cities, politics, and a daily reality lived emotionally. *Me memoria y deseo* (1986) is an anthology of Vazquez' poetic work. Vazquez attacks consumerism by using its own language and warns against a complacent reality, but he also cautions readers about the deceitfulness of myth.

2. *Pere (Pedro) Gimferrer* (b. 1945) has written several poetry collections in Catalan as well as some in Spanish. *El mensaje del tetrarca* (1963) reveals a Baroque fascination with ancient myths and views of reality as but a figment of the imagination. *Arde el mar* (1966), dedicated to Vicente Aleixandre is one of the most important collections of the Generation of 1968. Almost automatic writing according to the author and definitely within the *culturalista* camp, *Arde el mar* recalls tragic times, through imagination, to create a life where dream and imagination combine to forge a present and a future with an imaginary past. Thus, the author writes about a pleasant, though fictitious, infancy. *La muerte en Beverly Hills* (1968) again brings into being a special ironic reality of masks, mirrors, and movies. The poet sees youth as a poetic configuration confronting the shadows of eternity but sadly also longs for love. *De extrana fruta y otros poemas* (1968) deals with the relationship between television commercials and a lifelike reality made of love, time, and fear of the unknown. Concerned with its own reality, the poetry is filled with literary and exotic references and irrational associations. Other works include *Fuego ciego* (1972 – 1973), included in *Poesía* (1978); and *Apariciones y otros poemas* (1982).

In general, Gimferrer, though he provides us with fragmentary visions of reality such as Barcelona and the sea, for the most part writes Baroque, metaphysical poetry in which the exotic is set within the framework of the ordinary.

3. *Antonio Colinas* (b. 1946), novelist, essayist, and translator as well as poet, won the National Prize for Literature in 1982 for his *Obra poetica completa*. Colinas, a strong proponent of meta-poetry, combines Classical themes with Neoromantic connotations, linguistics, graphics, and concrete visual aspects of poetry. He is one of the more elite *culturalista* poets, and he writes about music Venice, Greece, Ezra Pound, and German Romantics like Holderlin. *Preludios a una noche total* (1969) deals with nature, love, and the night, in somewhat Romantic terms, and invokes Holderlin's spirit. Filled with an amorous pantheism, the poems concern love, its birth, death, and cosmic symbolism from a joyful autumn to a solitary winter. *Truenos y flautas en un templo* (1972) is filled with cultural references and what some call *Poesía del lenguaje*. *Sepulcro en Tarquinia* (1975) is based in part on the four years Colinas lived in Italy. Colinas deals with the world of art, beauty, and medieval themes in a search for origins. He continues his linguistic experimentation and his cultural obsessions but also talks of time and love. *Astrolabio* (1979) creates a poetic space where sentiments and experience of real authenticity can be lived, a space that recalls mythological dreams. Through literature the poet examines the problems of human love, fatality, and death and a world represented by nature through signs and symbols that also reveal man's inferiority before the infinite. *Noche mas alla de la noche* (1983) contemplates the starry night and nature's open spaces and sings to Venice and the Greek Parthenon. Ruins, earth, and nature serve as Colinas' fount of inspiration. *Jardin de Orfeo* (1988) again concentrates on the poet's interior reality.

Despite the hermetic nature of most of his poetry, Colinas draws the reader into his antinomies and dichotomies of light/shadow life/death, dream/reality. He seeks the reality beneath the reality, and he is aware of love, pain, and death regardless of the verbal beauty of his poetry or the experimental nature of his language. He acknowledges the possibility of an integration of man and nature. More than almost any other poet he insists on overloading his work with cultural references, but he is also sincere and authentic in rejecting those members of his generation who in relying on the cultural, turn their backs on the experience of life.

4. *Guillermo Carnero* (b. 1947) also an excellent literary critic, like so many of his generation rejects traditional language and views poetry as a symbol of experience and reality rather than an expression thereof. He chooses the reality of language over reality itself, the construction rather than the experience and thus creates his own brand of metapoetry.

Carnero's *Dibujo de la muerte* (1967) and *Gimferrer's Arde el mar* are the two most important works of the generation. Carnero deals with the impossibility of existence in a codified manner, because love is a reminder of death, and power can be confronted only through masks. In Baroque poetry he contends the reality, or its experience remains only as a projection of a literary aesthetic. The world, then, is an absurd place, false and temporary and beauty and death are only a part of that tragic vision. His is a disconsolate and cheerless poetry of passing time and desolation.

In the 1970s Carnero continued to write about the relationship of language and experience. In *El sueño de Escipión* (1971), he is unable to apprehend concrete reality through reason or conventional language, but he can discuss the art of writing the poems being written. Frustrated by what people call reality, he turns to the literary experience and in the process constructs a reality that is the result of the poetic process itself. *Variaciones y figuras sobre un tema de la Bruyere* (1974) treats of time and poetry and a method for reading it. The poet continues a self-mocking analysis of the futility and inability of language to define an evanescent reality. *El azar objetivo* (1975) uses deliberately prosaic terminology to attack the rational. A Surrealistic creation, it confronts the irrational nature of poetic language in the creative process. Carnero's collected poetry appeared in 1977 as *Ensayo de una teoría de la visión*.

Carnero replaces real objects with their poetic representations because a poem, he says cannot speak of any reality but its own, which is more interesting than objective reality. In spite of misgivings about the nature of language, he writes in exotic, decorative, colorful imagery about literature, art, and music rather than life, because reality is unknowable and experience inexpressible. Yet in writing about the world of art, literature, painting, and music and by insisting on the difficulty of using ordinary language, he employs that very language to criticize the normal linguistic codes.

5. *Luis Antonio de Villena* (b. 1951), a novelist and essayist and a heavy user of cultural citations, writes about hedonism, paganism, the body, and homosexual love. In addition to his cultural references and lavish situations he uses more autobiographical elements than most members of his generation.

Sublime solarium (1971) presents culture as a mask in a poetry of decadent and Surrealistic tones. *El Viaje a Bizancio* (1978), filled with Baroque sensuality, tells of a city symbolizing for the poet eternal youth the joy of love and carnal pleasure, and perfect beauty. *Hymnica* (1979) involves a biographical but yet poetic reconstruction and exaltation of beauty and its temporary possession. *Huir del invierno* (1981) combines the mystical, sensual, and pagan with cultural and geographical references to Greece and Islam. *La muerte unicamente* (1984), whose title is based on a line from Cernuda, again concentrates on absolute beauty, self-affirmation, carnality, and death. The poet utilizes platonic tradition in elevating homosexual love to a metaphysical plane.

6. *Other poets.* Luis Alberto de Cuenca (b. 1950), one of the culturally fixated poets, has written, among several collections, *Schola* (1975), Jaime Siles (b. 1951), religious, mystical, and metaphysical, writes conceptual poetry filled with linguistic paradox. *Alegoria* (1977) and *Columnae* (1986), the latter of which explores life as a support against a collapse into meaninglessness, are among his works. Still other poets are Felix de Azua (b. 1944), Jose Gutierrez (b. 1955), and Blanca Andreu (b. 1959).

Part II : DRAMA

Spart II : DRAMA – 20th Century

A. General Considerations

During the first thirty years or so of the twentieth century, Spanish drama took several directions, but the major innovators were Ramon del Valle-Inclan and Jacinto Grau. A number of writers contributed to a lesser degree. Despite the changes wrought by these dramatists many of the nineteenth-century tendencies of the Realistic theater continued. Perez Galdos wrote psychological dramas of the individual against society. Manuel Linares Rivas, theoretically a disciple of Benavente's, reflected more the nineteenth-century thesis play. Carlos Arniches, who began with the *genero chico* fused comic and tragic elements in full-length dramas, concentrating on the environment of Madrid and anticipating to a degree later experiments in the Theater of the Absurd.

The brothers Joaquin and Serafin Alvarez Quintero wrote about Andalusia, but their sentimental portraits, amiable reflections, and idealized pieces did little to advance the drama. Pedro Munoz Seca entertained with exaggerated plays featuring comic types and absurd situations. Modernists such as Francisco Villa-espesa and Eduardo Marquina, wrote poetic theater, partly in reaction to Benavente's drawing room comedies. Marquina, more successful than Villaespesa, composed heroic dramas that emphasized traditional Spanish virtues and Spain's successful past, as well as some meaningful rural dramas.

Two members of the Generation of 1898, Unamuno and Azorin, wrote interesting dramatic works, the former dealing with problems of personality and Existential approximations of reality, the latter producing Surrealistic plays of the subconscious that anticipated certain aspects of Garcia Lorca's work. Ramon Gomez de la Serna also attempted Surrealism with greater emphasis on sexuality. Finally, Gregorio Martinez Sierra, almost forgotten today, praised family valued and good-Christian women.

Benavente's immensely popular drawing room comedies, urban works, and provincial plays, done in a witty ironic, through often superficial manner, undoubtedly made him a major figure. Yet though he gave the death blow to Echegaray's melo-dramas, he contributed little to dramatic intervention. Ramon del Valle-Inclan was more important from a developmental point of view. He wrote universal, timeless plays, involving various arche-types. In his *esperpentos*, in which caricature did not disguise social concerns, he provided artistic deformations of traditional reality, thereby exhibiting aspects of the Theater of the Absurd. Jacinto Grau, who rejected commercialism for experimentation, attempted to synthesize various forms in his dramas and treated universal, eternal, transcendental problems, essentially tragic in tone.

The two major dramatists of the 1930s were Garcia Lorca and Alejandro Casonam although a number of contributions were made by others, among them Rafael Alberti; Max Aub, who wrote before and after the thirties; Miguel Mihura, whose comic works were not performed until the 1950's; Jardiel Poncela, whose ironic parodies and self-mocking satires may be the most humorous of the century; and Miguel Hernandez and Pedro Salinas, who like Alberti, were more famous as poets.

In his theater, Garcia Lorca combined his lyrical genius with Andalusian folklore, music, and dance to create symbolic dramas of archetypes and elemental passions. Though he flirted with Surrealism, he is best known for his rural dramas, in which he emphasizes the tragedy of inhibited personal liberty and, through symbols like the moon, the inevitable death that stalks us all. Casona excelled at the interplay of reality and fantasy. He believed in confronting reality and life, however painful, and stressed the impossibility of escape through madness or evasion. Among his other themes are concepts of punishments, redemption and the power of true love.

A number of playwrights produced works in the 1940s and on into the 1950s and 1960s, extolling political, moral, or historical points of view in both serious and comic veins. Among these writers are Jose Maria Peman, who began producing plays in the 1930s; Joaquin Calvo Sotelo; Juan Ignacio Luca de Tena; Jose Lopez Rubio, whose major works appeared in the 1950s; and Victor Rui de Iriarte whose works are elegant and witty.

The two major figures from the 1950s on are Antonio Buero Vallejo and Alfonso Sastre. Buero's *Historia de una escalera* (1949) is one of the landmark dramatic productions of the twentieth century and Buero continued to write dramas in the 1980s on historical social, and moral themes and even in a fantastic and mythical vein. He uses a historical perspective to analyze current Spanish imperatives and believes in an open tragedy of hope. Buero is a master of technique and uses darkness and light, other arts, and Brechtian distancing to produce plays that almost always show compassion for human sorrows.

Alfonso Sastre has produced a number of somewhat revolutionary plays. In contrast with Buero's concept of *posibilismo*, that is, writing plays that can be produced even in a dictatorial society. Sastre prefers leftist dramas, even though they may not be performed, that is, *imposibilismo*. Most of his plays, unlike Buero's present the audience with an Existentially closed situation. Though he is to an extent overly intellectual, Sastre supports the rights of individuals in a tragic, often inhumane worlds. He deals with moral responsibility, guilt, hate, love, and the pain of being part of humanity. Alfonso Paso, who was at first associated with Sastre's experimental theatrical group, wrote numerous dramas and popular tragicomedies, many of them in Mihura's ironic tradition.

Two other major playwrights of the 1960s, both of whom had to contend with the censorship of Franco's Spain, were Lauro Olmo and Carlos Muniz, although writers from previous generations continued to produce plays. Olmo concentrated on the reality of a hypocritical society and themes like emigration. Muniz wrote both Realistic and Expressionistic dramas that criticize the social situation, especially of the middle class.

Other writers one should mention include Jose Martin Recuerda, who began writing in the 1950s and was interested in both placid and revolutionary characters in an Andalusian setting; J.M. Rodriguez Mendez, who abandoned Realism to expose, through grotesque distortions, the reality of Spanish society; and Fernando Arrabal, who left Spain for Paris in the early 1950s and wrote most of his plays in French. Arrabal created a special Theater of Absurd, or Theater of Panic, to use his own term. Also, in the 1960s and 1970s a number of playwrights, because of censorship, wrote a kind of subterranean theater, often political allegories. The two-best known of these underground dramatists are Jose Ruibal and Eduardo Quiles.

In the 1970s more experimentation took place, frequently involving foreign models, and with Franco's death in 1975 an explosion of previously forbidden sexual and libertarian themes appeared.

The 1980s saw continuing activity in the theater, with a variety of themes from homosexuality to history combining reality and fantasy, exploring aspects of Surrealism and re-creating traditional literature. Buerro Vallejo Alfonso Sastre, Lauro Olmo, Jaime Salom, Antonio Gala, Jose Luis Alonso de Santos, Francisco Nievam and many others continue to be active in Spanish theater.

B. Jacinto Benavente y Martinez (1866 – 1954)

Benavente freed the drama from the moribund melodramatic tradition established by Echegaray. Among his 172 plays Benavente wrote psychological, satiric, rural, fantastic, sentimental, historical, and even Surrealistic dramas, though many of his theatrical works seem to have more narrative than dramatic force, and his characters talk much but do little. After *El nido ajeno* (1894), his first successful play, he produced an even more merciless satire, *Gente conocida* (1896), which helped establish his reputation. In these early works, Benavente presents a succession of types whose shortcomings he pitilessly eposes. Only occasionally in his early plays does one encounter a noble person. Although most of his characters are hollow, hypocritical, and vain, at times Benavente curiously reveals compassion for the weaknesses of human beings. He attacked the aristocracy because, he said, it was more charitable to laugh at those with advantages than at the disadvantaged. Most of these dramas are conversational or drawing room comedies.

Between 1901 and 1904 Benavente produced eighteen dramas in an often malicious, skeptical, or cynical vein that dissect the hypocrisy of Spanish society. He wrote in an elegant but natural language and managed to create a few credible characters. Among the more interesting of these works we find *Lo cursi* (1901), an attack on the excesses of Modernism; *la gobernadora* (1901), an expose of the corruption and lust for power in a provincial town; *la noche del sabado* (1903), a dissection of selfish ambition and a contrast between good and evil, a constant preoccupation of Benavente's; and *El dragon de fuego* (1904), a contrast between Oriental stoicism and Occidental materialism. One of Benavente's most incisive satires *Los malhechores del bien* (1905), ridicules the abuses of false charity and religious hypocrisy.

Between 1907 and 1913, Benavente's twenty-five dramas revealed him as a more mature, confident and versatile writer. In many of these dramas one finds a moral and humanitarian tone that is absent in some of his earlier works, and he emphasizes the necessity for the well-being and happiness of children. His father, a pediatrician may have influenced some of his works, which reflect a deep knowledge of youngsters. Of this period, *Los intereses creados* (1907) is undoubtedly his best work, and it is considered by many to be his outstanding dramatic achievement. Benavente resorts to the grotesque masks of the Italian *commedia dell'arte* for his types. The ideas and sentiments, the vision of the world and life, differ little from his philosophy expressed elsewhere, but they have in this play a classic simplicity that is striking. Through their actions the puppets show us the hidden threads by which men are

moved in life, the good and bad passions that inspire their actions. The rogue, Crispin, is the motivating force that sets off the various movements and puts them at the service of his master, Leandro. The contrasts that each man carries within himself are revealed, but the small and petty passions vanities, and ambitions are treated with a satire of generous and humanitarian overtones that insists upon the power of love in humans motivations, in spite of the creation of bonds of interest by Crispin for his idealistic master. Symbolically, Leandro represents the good, and Crispin, the wickedness of the human soul.

Two rural dramas complete the important work of this period: *Senora ama* (1908) and *La malquerida* (1913). The former attempts to define the Castilian spirit and soul. The latter reveals the consequences of the incestuous love of a father for his stepdaughter. Raimunda, the wife, struggles between hatred and pity for her husband because of this relationship and the murder stemming from it. In 1945 Benavente wrote a third, less successful, rural drama, *La Infanzona*.

Even though Benavente won the Nobel Prize in 1922, his plays after 1920 were largely unsuccessful. Probably the best of his works during his last thirty-four years were *Para el cielo y los altares* (1928), a prophetic work about approaching revolution; *La ciudad doliente* (1945), which in Pirandello fashion brings a novelist to the stage to discuss life with his own creations; and *Abdicacion* (1948), a contrast between old and modern Spain. These years reveal the almost pathetic dichotomy between Benavente's own political and idealistic beliefs.

Benavente introduced a drama into Spain that in spite of its sometimes-overlong conversations and discourses preaches the eternal truth that man cannot call himself free and happy unless he has dominion over his own soul. One might point to many characteristics he exhibits in his total works, such elegance of style, ingeniousness in ideas, cynicism, subtle irony skepticism, and tenderness. In his early criticism of society, he is less compassionate than he is later, but beneath his smile or irony we see a trace of kindness in all his works and an almost poetic and lyrical evaluation of life.

C. Ramon del Valle-Inclan (1866 – 1936)

Francisco Ruiz Ramon believes that Valle-Inclan's dramas are among the most revolutionary in the history of the Spanish theater. This if true, may account for their lack of popularity until many years after the author's death. Among Valle-Inclan's plays are mythological works, farces, and *esperpentos*. He sought new paths constantly for theatrical expression and, while assimilating aspects of Symbolism and Expressionism, anticipated much of the Theater of the Absurd and produced a timeless and universal drama.

His first dramatic work, *Cenizas* (1899), is a reelaboration of *Femeninas* (1895), his first prose work. It treats the theme of adultery in a new manner and reflects the author's sensuality and the end-of-the-century perversity of some of his work. Most of Valle-Inclan's dramas are descriptive and project a narrative power, as, for example, in *El Marques de Bradomin* (1907), a theatrical version of his *Sonata de Otono* but with a different ending. In his *Comedias Barbaras*, a trilogy of plays – *Aguila de blason* (1907), *Romance de lobos* (1908), and *Cara de plata* (1922) – Valle-Inclan's interest in superstition and fascination with death continue. In these plays he reveals a masterful use of chiaroscuro. He uses archetypal and Freudian themes, at times with Nietzschean overtones, in his depiction of a protagonist, Juan Manuel de Montenegro insatiably erotic, a Galician don Juan who lives in a disintegrating world of madness violent conflicts, sex, and death. Montenegro represents an expiring feudal nobility and, in spite of his proclivities, exhibits a conscience and sense of nobility not shared by his sinful sons. Perhaps the most moving of these plays is *Romance de lobos* which recounts the death of the protagonist. Among other plays, *El embrujado* (1913) again shows us a superstitious world ruled by fatality and death. *Divinas palabras* (1920) concerns a hydrocephalic dwarf, the focus of passion and death, and combining cruelty and compassion with grotesque elements, anticipates Valle-Inclan's *esperpento* phase.

In the same year, *Lucas de Bohemia*, his most famous *esperpento*, published in definitive form in 1924, appeared. The protagonist, Max Estrella, defined the new form as a concave carnival mirror in which the boundaries of the possible and the credible blur. Valle-Inclan attributed the invention of the *esperpento* to Goya and used the deforming mirror and its

grotesque projections to come to grips with a more truthful and profound reality. The play deals with historical events between 1917 and 1920, and although highly stylized, it projects a painful Spanish reality. The author here anticipates the work of Beckett, Ionesco, and Adamov. Among Valle-Inclán's other *esperpentos* is *Los cuernos de Don Friolera* (1921), a grotesque, satiric humorous commentary on Calderonian *pundonor*. Through a puppet show we see the negative aspects of humanity and the futility of trusting the Church, the government, or the military. *Las galas del difunto* (1926), a deformation of the don Juan myth, and *La hijo del capitán* (1927), an attack on the dictatorship of Primo de Rivera, are other *esperpentos*. Grotesque elements are found not only in the *esperpentos* but also in many of Valle-Inclán's plays. Other Valle-Inclán plays include *Cuento de abril* (1910), *Voces de gesta* (1911), *La marquesa Rosalinda* (1912), and *La rosa de papel* (1924).

D. Jacinto Grau Delgado (1877 – 1958)

Jacinto Grau, one of the great renovators of the Spanish drama, never achieved much popular success, but he attempted, through his symbolic, intellectual theater, to return to the drama a dignity the commercialization had largely removed. As sources, he used Biblical themes (*El hijo prodigo*, 1918), the *romancero* (*El Conde Alarcos*, 1917), and the Classical drama (*El burlador que no se burla*, 1930). In view of his insistence upon new attitudes toward the theater and his attacks on producers and impresarios, it is not surprising that his plays were often boycotted in Madrid, though they were warmly received in other countries.

Even in his earliest efforts he revealed a subtlety, poetic vision, and dynamic style, concentrating thematically on the power of human love. Among his many important dramas are the following: *Don Juan de Carillana* (1913), about an older don Juan who falls in love with a mysterious woman who turns out to be his own daughter; *El señor de Pigmalion* (1921), an allegory of human selfishness involving puppets with almost human abilities who rebel against their creator; *El burlador que no se burla* about a don Juan who knew all the secrets of a woman's heart but could not fathom those of death; and *La casa del diablo* (1933), quite similar to Sartre's *Les jeux sont faits* (1947), about people after death forced to suffer life again until they discover real love.

Grau, who exhibited a definite fondness for Existential themes, was a robust, virile, deep, human, and expressive writer. He promoted the view that true charity is love and all great love is charity. Having faith in humanity he tried for a better world through combating the laws of nature that rule man blindly. In his plays he talked of free will freedom through action, reality versus the ideal, the domination of women by men, the over-whelming power of sexual attraction, and salvation through love. Few dramatists in Spanish theatrical history are his equal in terms of maturity, ingenuity, philosophical depth, psychological analysis, character portrayal, and freshness in form, back-ground, and language.

E. Other Dramatists of the First Thirty Years

1. *Carlos Arniches* (1866 – 1943) wrote over sixty original dramas and collaborated on a great many others. He started his career with the *genero chico*, and his *sainetes*, together with his longer works, show that he was a comic genius with his linguistic experimentations. Among his best *sainetes* are *Las estrellas* (1904) and *Los Milagros del journal* (1924). Among his longer plays, which he labeled "tragedias grotescas," *La señorita de Trevelez* (1916) is his most famous. His work is a mixture of the comic and tragic, whatever the caricatures or grotesque situations may be, and it affords us a general social criticism of his country and time.
2. *Manuel Linares Rivas* (1867 – 1938) employs a satiric and moral tone in his examination of human weakness, often caused by laws or passing circumstances. His plays are quite similar to the thesis plays of the nineteenth century, and he concentrates on the prejudices and discriminations of his period. Almost forgotten today, his best drama is probably *la garra* (1914), about divorce and the need for tolerance.
3. *Serafín* (1871 – 1938) and *Joaquín* (1873 – 1944) *Alvarez Quintero* are responsible for important comic achievements set in Seville, where they grew up, and they fill their regional

works with the sunshine and laughter of their native Andalusia. They wrote the first of their more than two hundred plays in 1888 but had to wait until 1897 for their first dramatic triumph. For the next forty years, almost every theatrical season in Madrid had at least one play by the Quinteros. Almost one half of their dramas are of one act, but all are light, enchanting, and warmly humorous. Of their many plays one can cite *Los Galeotes* (1900), more serious than most of their works, and *Las de Cain* (1908). The Quintero brothers, witty and graceful, believed in a popular, polished, amiable, and realistic prose drama, preferably spiritually uplifting and optimistic.

4. *Pedro Munoz Seca* (1881 – 1936) wrote a great number of sainetes in addition to longer dramatic works, but his major contribution was in the drama of intrigue, full of uncommon situations often verging on the ridiculous. He employs slang, puns, plays on words, caricature, parody, and dramatic tricks, producing a drama frequently labeled as *astracan*. He anticipates the grotesque in later Spanish dramas. Among his titles one can mention *La venganza de don Mendo* (1918).
5. *Gregorio Martinez Sierra* (1881 – 1947) learned much from Benavente, but he introduced a poetic note of idealism and love into his dramas. He portrays mainly the pleasant aspects of life in his search for beauty and demonstrates a faith in human nature. In his idealistic plays, virtue always triumphs, and good works achieve their reward. His wife, Maria de la O Lejarraga, an ardent feminist collaborated with him in many of his dramas. This may account for the emphasis on family living, Christian morality feminine values, and the sanctity of life. His plays include *el ama de la casa* (1910), about maternal love, and his masterpiece *La cancion de cuna* (1911) about the maternal love of nuns for founding abandoned at their convent.
6. *Miguel de Unamuno* (1864 – 1936), better known as an essayist, novelist, and poet, wrote a series of intellectual dramas with little action and sparse dialogue. As in his other works, in his drama he deals with man's essence, the problems of personality, the maternal instinct, and the classic themes of hate and envy. Among his better plays are *El otro* (1926) a work treating the Cain and Abel theme, and *El hermano Juan o el mundo es teatro* (1934), relating myth and reality in a new version of the don Juan theme.
7. *Jose Martinez Ruiz* (1873 – 1967), better known by his pen name, Azorin, wanted to change the nature and structure of Spanish drama, and in his attempt to create a Surrealistic theater, dealt with the temporal, the nature of illusion, and death. As in his better-known essays, he concentrates on the nature of time. Some of his experimental plays are *Old Spain* (1926), a mixture of fantasy and reality, tradition and progress; *Brandy, mucho brandy* (1927), about the power of illusion and dreams; and *Angelita* (1930), involving magic and Christian themes.
8. *Ramon Gomez de la Serna* (1888 – 1963), better known for his novels and gregurias, also wrote plays, many of them somewhat Surrealistic, that concentrate on the theme of sexuality. One may mention among his titles *El drama del palacio deshabitado* (1909).

The poetic theater appeared toward the end of the first decade. The Machado brothers, Antonio (1875 – 1939) and Manuel (1874 – 1947), wrote seven plays in collaboration, five of them in verse. Their most successful was *La Lola se va a los puertos* (1929). Francisco Villaespesa (1877 – 1936), not too successful as a playwright, wrote *El alcazar de las perlas* (1911). The most important of the poetic playwrights was Eduardo Marquina (1879 – 1946), who wrote legendary and historical plays about a false and idealized Spanish past and some less successful rural dramas. His most famous are *Las hijas del Cid* (1908), a mixture of epic and lyric elements, and *En Flandes se ha puesto el sol* (1910), about the loyalty and self-sacrifice involved in the last days of the Spanish occupation of the Netherlands. In a second period he wrote *Teresa de Jesus* (1933) in which religious exaltation matches his earlier passionate nationalism.

F. Federico Garcia Lorca (1898 – 1936)

Federico Garcia Lorca, one of the truly great poetic dramatists of modern times, was born in Fuentevaqueros in Granada, a land where Moorish influences are everywhere present. He imbibed the spirit of the earth and Moorish climate in earliest childhood. These elements,

combined with an uncanny ability to interpret popular traditions and folkways (but in unusual and daring imagery), were to persist throughout his entire work.

In 1919 Lorca wrote his first dramatic work, *El maleficio de la mariposa*, an allegorical and Symbolist play that was not well received at its first performance in 1920. In 1931 Lorca became the director of a student theater, La Barraca, which toured Spain and performed classics from Juan del Encina through Calderon. He wrote two farces *La zapatera prodigiosa* (1930), about the consequences of a marriage of an old man and a young woman and the meaning of honor; and *El amor de don Perlimplín con Belisa en su jardín*, finished in 1928 but not performed until 1931. *Mariana Pineda* written in 1925 but not performed until 1927, is Lorca's only historical play. It is set during the reign of Fernando VII and tells of a heroine from Granada who sacrificed herself for independence and liberty. The Surrealistic *Así que pasen cinco años* (1931) is an allegory of lost time. *Dona Rosita la soltera o el lenguaje de las flores* (1935) is about frustration in a rigidly moral society and, like *Don Perlimplín*, about unattainable love. In 1933 Lorca also wrote *El público*, not published in a complete version until 1974, which in addition to its Surrealistic elements is an Expressionistic attack on the entire social order. Additionally, Lorca wrote puppet plays: *el retabillo de don Cristóbal* (1931) and two others published posthumously, *Titeres de Cachipossa*; *La tragicomedia de don Cristóbal y la sena Rosita* (1949) and *La niña que riega la albahaca y el príncipe preguntón* (1982).

Lorca's most important dramatic work is a rural trilogy *Bodas de sangre* (1933), *Yerma* (1934), and *La casa de Bernarda Alba* (1936). *Bodas de sangre* reflects Lorca's personal tragic view of a love triangle in which nature and human instincts are constrained by an unyielding social order. It concerns the abduction of a willing bride on her wedding day by Leonardo, her former sweetheart. The lovers are followed through the forest by the Bridegroom, aided by the Moon and Death, who describes the death of the two men. The *novia* looks for love and life but finds only death, and the family honor, a remnant of the sterile and artificial traditional Spanish code, can only result in tragedy. *Yerma* deals with sexuality, free will, and sterility relating the tragedy of a childless wife in a loveless marriage who kills her husband and thus condemns herself to a barren existence. Almost an archetypal figure, Yerma, through her tragic act, rebels against the traditional forces that have hemmed her in. *La casa de Bernarda Alba*, not performed until 1945, resembles a Greek tragedy and emphasizes Lorca's favorite theme of the interplay between authority and liberty. Against the background of an impregnable, intensely white house and walls, we see the sterile existence of five unwilling virgin daughters beneath the tyrannical rule of a fanatically and hypocritically honor-oriented mother. Alba, whose name means white, represents the repression of a narrow, traditional, intolerant Spain.

Lorca used symbols on many levels, but certain images recur throughout his work, among them the moon, the bull, and the horse. Sometimes these are not symbols, of tragedy, but for the most part they represent death or the dark servants of tragic fate. Death, accompanied by flowing blood, is served by a variety of pointed objects. In *Bodas de sangre*, the Moon asks for blood to warm herself. Tears and laughter combined with a symbolic overlay and a poetic prose form constitute basic elements of Lorca's dramas.

Lorca's principal roles are reserved for women and his heroines are tragic creations who suffer from frustrations of various kinds. Tragedy accompanies them. In *Yerma*, the woman who cannot give life gives death. In *Dona Rosita la soltera*, death comes to the soul as a result of lost hope. In *Don Perlimplín*, death is the result of the realization of lost youth. In *Bodas de sangre* death is the only possible outcome, and in *La casa de Bernarda Alba* death follows quickly on the heels of sexual frustration and an overly rigid and artificial code of honor. In almost all these plays the heroine either gives death or receives it. Quite often the women symbolize abstractions: Mariana represents liberty; Rosita, desolation; Adela, virginity; Bernarda, dominion; and Yerma, maternity.

In addition to the elementary passions that he portrays, Lorca employs to good advantage his knowledge of art, music, and the ballet, and his musical language casts an almost magical spell. His favorite colors include white and the pastel shades. His sounds are delicate, and his voices are usually subdued, but the quietness is often shattered by a cry of sorrow or a shout of joy. He utilizes pantomime, the chorus, songs, dances, and musical instruments.

Religious sentiment abounds in some of the Lorca's plays, and his attitude ranges from tormented doubt to rebellion against traditional beliefs. Principally he writes about love and liberty, and he saw not only the tragedy of the women of Spain but also the tragedy of the disenfranchised everywhere. He pictured a society whose severe moral laws could lead only to tragic consequences, often for innocent, though frustrated, souls. Lorca witnessed the needs of those who hemmed in by a dark forest of conventions and fears, sought to escape through love. It is their tragedy, the tragedy of the unloved, that Lorca wrote.

G. Alejandro Casona (1903 – 1965)

Alejandro Casona is the pseudonym of Alejandro Rodríguez Álvarez. Casona began his writing with poems in a Modernist vein, but he soon turned to the drama, while maintaining his lyrical base. He founded a children's theater, El Pajaro Pinto, and from 1931 to 1936 he served as director of the Teatro del Pueblo and Teatro de las Misiones Pedagógicas. Forced to flee the country by Franco supporters, he lived in Buenos Aires from 1939 to 1962, when he returned to Spain.

Some of his dramas are *La sirena varada* (1934) which won the Lope de Vega Prize; *Otra vez el diablo* (1935); *Nuestra Natacha* (1936), one of his few dramas without fantastic elements, which is a plea for social reforms in a Spain suffering from intolerance; *Prohibido suicidarse en primavera* (1937); and *La dama del alba* (1944), his best-known play, first performed by Margarita Xirgu in Buenos Aires. Death, La Peregrina, is a protagonist, who herself is a victim of her own tragedy but who nevertheless offers the only solution. This play, filled with light and color Asturian folklore and legends, like almost all Casona's works mixes fantasy and reality with the theme of love and redemption. Still other plays are *La barca sin pescador* (1945); *Los árboles mueren de pie* (1949); and *El caballero de las Espuelas de oro* (1964), a historical play based on the life of Quevedo.

Casona's works contain fantastic characters whose principal duty is to bring beauty to normal lives but combined with this illusion is the constant preoccupation with truth and reality. In all his dramas he shows compassion for the weaknesses and difficulties of human sorrow. In some of his plays Casona seems preoccupied with the problem of suicide but the predominant force that accompanies this fascination is always love, a love that saves and heals. In other dramas older characters provide the driving force as people who have fought the battles of life and have evolved a wonderfully comforting philosophy of work and love. Often Casona's characters seek to escape the world of pain and sorrow, but only in their adaptation complete or partial, and a confrontation with reality can they find happiness. The sense of duty is strong in Casona, and ethical living and reality are synonymous for him. The infantina in *Otra vez el diablo sirena* and don Joaquin in *La sirena varada*, the Amante in *Prohibido, suicidarse en primavera*, and others weave a world of fantasy to defend themselves from the cruelty of the real one. Although they may escape temporarily through illusion, they can find true happiness only by facing up to their problems. Through sacrifice and duty and even suffering may come peace for Casona repeats in many different keys the basic fact that only through facing the truth, no matter how bitter, can one be saved. He does not argue that illusion is bad, but his conclusion seems to be that the worlds of reality and happiness are synonymous.

His plays deal with Christian love, with individual moral values in a somewhat dehumanized world, with spiritual crises, with human warmth, with faith and optimism, and with social problems. But Casona also evokes the Asturian countryside, its people and their folklore and legends, in plays filled with a poetic mixture of dreams, mystery, and reality.

H. Other Dramatists of the Thirties and Forties

Many of the playwrights who published during the 1940s produced their best work in the 1950s and will be treated below, though an arbitrary decision is difficult to make.

1. *Pedro Salinas* (1891 – 1951) wrote fourteen theatrical pieces, two in three acts and the rest on one act. In his plays we see some of the same emphasis on love and beauty that is so much a part of his poetry, for which he is more renowned. Using an imaginative interplay of illusion and reality which the poet himself called "realidad fabulada," Salinas

deals with the transfiguration of reality. Among his short plays are *La Fuente del Arcangel* and *Los santos*, about Falangist cruelty and the meaning of innocence, sacrifice, and guilt. His two longer plays, *Judit y el tirano* and *El director*, stress the importance of being human and the problem of achieving happiness. His plays written between 1936 and 1951, were published in his *Teatro completo* (1957).

2. *Enrique Jardiel Poncela* (1901-1952), also a novelist and short story writer, produced over a hundred works. He may well be the greatest Spanish humorist of the twentieth century. His somewhat grotesque theater involves ironic parodies and complex and self-mocking satires. One finds in his plays hunger, death, magic, ghosts, mystery, infidelities, madness, and both sexual and spiritual love. Jardiel Poncela sometimes employed cinematic techniques in his intricate and intellectual farces, which mix reality with fantasy, absurdities and caricatures with the sublime. His bizarre plots are filled with sudden appearances and disappearances. His play after 1927 include *Angelina o el honor de un brigadier* (1934), a verse parody of the concept of honor; *Un marido de ida y Vuelta* (1939); and *Eloisa esta debajo de un almendron* (1940).

3. *Rafael Alberti* (b. 1902), who made his mark as a poet, wrote about a dozen plays, including an interesting adaptation of Cervantes' *Numancia*, which he condensed and tried to make relevant for contemporary audiences. *El hombre deshabitado*, performed in 1931, borrows elements from Calderon's theater and is an Expressionistic and stylized modern allegory of paradise lost.

Man, the protagonist, journeys through life, which he finds meaningless, and realizes that paradise is not for him. Though somewhat prolix, the work involves an avant-garde dance of the senses. Alberti's historical plays, *De un momento a otro* (1939) and *Noche de gurrá en el Museo del Prado* (1956), deal with the Civil War. The first play tells the story of a family divided by ideological passion; the second deals with Goya, his paintings, and the interrelationships of the two war periods. *El adefesio* (1944), the second of a popular trilogy reveals the influences of the esperpento and, some would say of *La casa de Bernadro Alba*. The grotesque characters help Alberti focus on the bigotry, intolerance, and repression of his unhappy country.

4. *Max Aub* (1903 – 1972), who was born in France and died in Mexico, is better known as a novelist, but he may well be a major dramatist who deserves more recognition than he has hitherto achieved. The author of dozens of plays in a variety of styles, ranging from one to six acts, he may have influenced Lorca and Casona. In his early avant-garde period, his plays are, in varying degrees, erotic, Expressionistic, Existential, and Surrealistic, but whatever his intellectual abstractions, he always displays a social conscience. Aub constantly expresses his concern for human dignity, man's inability to communicate, and man's loneliness. His first work, *Crimen*, not produced until 1956 though written as early as 1923, concerns the relationship between subjective and objective truth. *Narciso* (1927) is a modern version of the myth of Narcissus.

His second period produced some Civil War dramas in defense of the Republican cause, the best of which is the somewhat allegorical *Pedro Lopez Garcia* (1936). Aub also wrote plays dealing with World War II, involving historical, political, and social preoccupations and such themes as individual dignity, human values, and the perils of living in a police state. In some plays he deals with the plight of Jewish refugees, and the play some consider to be his masterpiece, *San Juan* (1943), treats the tragedy of Jewish victims unwanted by any country and unable to disembark from their refugee ship. Although he uses reality and fantasy to good effect, his later plays show a more bitter reality. *Morir por cerrar los ojos* (1944), in six interesting acts, recounts the defects of French character in France's surrender to Germany in 1940. In 1950 he wrote one of his best psychological dramas, *Deseada*, called by the author "Fedra Vuelta al revés." Aub continued writing plays throughout the sixties, including one about the Vietnam War, *Retrato de un general* (1969).

5. *Miguel Hernandez* (1910 -1942), a great poet who was less successful as a dramatist, wrote a kind of *auto sacramental*, *Quien te ha visto y quien t eve y sombra de lo que eras* (1934), about innocence, guilt, grace, and redemption. Hernandez then turned to social drama, abandoning the verse of his *auto* for prose. *Los hijos de la Piedra* (1935) is about

an uprising of miners. Returning to verse, Hernandez wrote another proletarian drama, *El Labrador de mas aire* (1937), and *Pastor de la muerte* (1937), about a popular hero and the defense of Madrid. In 1937 he published *Teatro de Guerra*, consisting of four prose scenes, revolutionary in nature.

I. Antonio Buero Vallejo (b.1916)

Antonio Buero Vallejo, who may be judged by future generations as the best dramatist of the second half of the twentieth century, served with the Republicans during the Spanish Civil War as a medical aide. Imprisoned until 1945, he came to public notice when he won two important prizes, the Lope de Vega Prize for *Historia de una escalera* (1949) and the Amigos de los Quinteros Prize for his one-act play *Las palabras en la arena* (1949), which treats the theme of adultery. It soon became apparent the Buero wanted to be both a witness and interpreter of the despair of modern man, and in his pursuit, he reformed the concept of Spanish tragedy with his social conscience and his concept of tragic hope in a confrontation with tragedy. In his early dramas he showed the influence of Ibsen, but later, following Brecht, he tried, while involving the audience, to keep the spectator at a distance in the hope that he might later exhibit his own social awareness in promoting social justice and political and personal freedom.

Historia de una escalera shows us the interwoven drama of four families of modest means in 1919, 1929, and 1949. The three generations use as a focus for all their actions the stairway leading to their apartments, which reminds them constantly of their hopes and failures. Through a simple exposition of their daily pettiness and tragedy. Buero shows us people who manage to find only disillusion disappointment, and death. In the end the son repeats the words of his unsuccessful father almost verbatim to paint a rosy future that the audience assumes will never occur.

Nonetheless, in this drama as in others, Buero sees hope in spite of apparent pessimism and defeat on the part of his protagonists. For him tragedy is a positive catharsis rather than a purification; it involves a sublimation of the human condition with moral and ethical implications, as hope helps revitalize faith and spiritual development. Although the message is clearer in other spiritual development. Although the message is clearer in other plays, in *Historia de una escalera*, in spite of the frustration, abulia, and lack of self-determination, man, responsible for his own development, can change through effort, and the younger generation can provide new vision and new hope.

En la ardiente oscuridad (1950) utilizes two of Buero's favorite themes, the inability of man to see reality as it is and the need to shed light on a socially repressive world. The plot concerns an Institute for the Blind whose optimistic inmates are forced to see life as it is. Buero explores the meaning of truth and freedom, the individual's need for authenticity, and the relationship of physical, and spiritual blindness. Some see political overtones in the play but Buero protested that this drama has no thesis but simply explores what really motivates human beings. He again treated these themes in *El concierto de San Ovidio* (1962), about a group of grotesque would-be musicians, the destruction of their dream, and their rejection of tyranny. We see again a somewhat similar theme in *Dialogo secreto* (1984), about a color-blind art critic,

Many of Buero's plays explore the relationship between truth and fiction and in varying degrees employ myth, legend, and fable. Among these are *La tejedora de sueños* (1952), based on the Greek legend of Penelope and Ulysses; *La senal que se espera* (1952), about a musician's lost inspiration; *Casi un cuento de hadas* (1953), about the love of a beautiful princess for an ugly prince; and *Irene o el tesoro* (1954), about illusion and madness. In *El tragaluz* (1967), a play with a science fiction framework of time travelers from the twenty-third century who reflect on the tragedies of the Spanish Civil War, Buero, through a family's personal tragedy, pleads for the individual liberty and dignity.

Buero stressed the theme of human suffering in *Hoy es fiesta* (1956), a collective tragedy involving the illusions, despair, and dreams of Madrid's lower classes. *Las cartas boca abajo* (1957) is a psychological play about human frustration. In *Aventura en lo gris* (1963), Buero deals with war refugees and the struggle between good and evil. In several plays Buero writes about historical figures who also struggled for individual expression and against repression and tyranny. In *Un sonador para un pueblo* (1958), he depicts the eighteenth-century Esquilache,

his dreams and his failure. In *Las meninas* (1960), he reflects his own artistic talent and interest in painting as he reinterprets historical truth and the life of Velazquez. He reiterates this interest in *El sueño de la razón* (1970), about Goya, his paintings, and the period in which he lived, a play that, according to some, reflects the intolerance and absolutism suffered under Franco. In *La detonación* (1977), he examines and reinterprets the life and times of Mariano Jose de Larra. Buero interprets his own prison experience in *La Fundación* (1974). In *La doble historia del Doctor Valmy* (1976), he explores the use of torture as a political instrument and the themes of truth and ethical responsibility. In *Los jueces en la noche* (1979), he looks at terrorism, and in *Lazro en el laberinto* (1986), he displays a kind of Freudian psychology.

Buero's total production won for him in 1986 the Cervantes Prize, Spain's most prestigious award. He was the first playwright so honored. Buero is a master of ironic devices, Brechtian distancing, chiaroscuro, and stage technique, but he achieved success because he showed a compassion for human sorrow realized the difficulty of self-realization and saw the possibility of spiritual development through suffering. Most of his plays had to be produced during the censorship of the Franco years, and so he had to practice what he called *posibilismo*, hoping his audience would interpret correctly the symbolic message underlying his dramatic works. Buero, in short, concentrates on the tragic aspects of modern man, the question of good and evil, the need for love and understanding in the contemporary anguished world, and hope as a vital part of faith and metaphysical justification of the world.

J. Alfonso Sastre (b. 1926)

By his birth date he belongs to a later generation, but as early as 1945 Sastre had already formed an experimental theater group for which he wrote short dramas. He protested against the conventions of the time and employed a variety of experimental techniques. His work, unfortunately, as in the case of Max, Aub, has not been fully appreciated by Spanish critics. Part of this may be due to his insistence on *imposibilismo* as opposed to Buero's *posibilismo*, for he insisted on truthful dramas, even if that meant he could not have his works performed.

Critics often divide Sastre's production into three periods, the experimental plays between 1945 and 1950, the plays of the 1950s, and the epic theater after 1960. Many consider Sastre to be a revolutionary writer, and others find him too intellectual. He himself has labeled much of what he has written "theater of social agitation," as he stresses the rights of individuals in a static modern world; but he also rejects the label of a revolutionary with specific political ideologies in his attempt to portray the complexities and confusions of the twentieth century.

Sastre views tragedy as a kind of social sin an artistic mechanism that tortures the spectator, who willingly accepts the distress as a means of catharsis. There are few happy endings in Sastre's closed Existential dramas filled with disillusioned characters, and he acknowledges that revolution may very well become reactionary; but his dramas also contain universal lessons and are not totally devoid of hope.

Escuadra hacia la muerte (1953), a kind of universal plea against war, shows us a frustrated and despairing humanity that has abandoned God and been abandoned by Him. A group of criminals sent to defend a strategic post murder their corporal and must then affirm or deny their individual responsibility. Other well-known works are *La mordaza* (1954), about tyranny and oppression, a criminal father, and his family; *Tierra roja* (1954), describing the revolt of unjustly treated miners; *Guillermo Tell tiene los ojos tristes* (1955), concerning a father's anguish and the price exacted for a people's freedom; *La sangre de Dios* (1955), dealing with faith and a professor who believes that God demands the sacrifices of his son; *El pan de todos* (1957), telling of an idealistic Communist who sacrifices his own mother and discovers too late that his Utopia is nonexistent; *Ana Kleiber* (1957), treating of a woman's need for and inability to accept love; *El Cuervo* (1957), involving terror and mystery; *La cornada* (1959), about injustice, insensitivity, a bullfighter, and the loss of personal liberty; and *Asalto nocturno* (1959), his first experiment in epic theater, containing a murder, tyranny and the consequences of repression.

Among Sastre's plays of the 1960s one finds *Muerte en el barrio* (1961), about the execution of a socially irresponsible doctor, and *En la red* (1961), about Algerian freedom fighters caught in a police net.

Between 1965 and 1972, he published six plays, many of which contain narrative elements and which the author labeled “tragedias complejas,” Sastre tried unsuccessfully to write a new kind of theater, rejecting Brecht, avant-garde movements, the *esperpento*, and Aristotelian tragedy, but involving elements of all of them. He shows a greater versatility in his dramatic structure and in his attempt to involve the audience in his revolutionary process. Among these works are *El banquete* (1965), whose theme of man’s exploitation of man Sastre associates with *La cornada* and *La taberna fantástica* (1966), a kind of *esperpento* involving itinerant peddlers and society’s relationship to the “outsider,” not performed until 1985. Other titles of the 1960s are *Oficio de tinieblas* (1962); *La sangre y la ceniza* (1965), about Miguel Servet and the forces of repression, not performed until 1976, the year after Franco’s death; and *Cronicas romanas* (1968), finally performed in 1982 which draws parallels between Numancia, Vietnam, and the contemporary world. In addition to perceptive essays, novels and numerous adaptations of the works of a variety of dramatists including O’Casey, Brecht, and Lope, Sastre also has written some children’s theater. His works of the 1970s include *Ejercicios de terror* (1970), finally performed in 1981; *El camarada oscuro* (1972); and *Ahola no es de leil*, written in 1974 but not performed until 1979.

At first glance, Sastre’s closed situation seems the opposite of Buero’s, but even Sastre admits that at times tragedy may have a happy ending because absolute pessimism leads to deformity in the interrelationships between private anguish and public action. In spite of their emphasis on a social conscience Sastre’s dramas are incarnations of social problems of protagonists who live in an absurd world of false values and as he deals with the universe of pain, poverty, and hunger, at times with black humor, he tries to maintain a delicate balance between a difficult social message and the metaphysical in plays that are boldly experimental.

K. Minor Dramatists of the Fifties

Although many of these minor dramatists wrote works in previous decades, they produced their best plays, for the most part in the 1950s.

1. *Jose Maria Peman* (1898 – 1981) produced his first play, *Isoldina y Polion*, in 1928 and continued writing dramas into the 1970s, but his most successful plays date from the 1950s. He wrote plays Classical in tone such as *Antigona* (1946), *Electra* (1949), and *Julio Cesar* (1955). His historical verse dramas, such as, for example, *El divino impaciente* (1933), about a sixteenth century Jesuit, are reminiscent of Marquina’s work. He also produced political dramas exemplified by *El viento sobre la tierra* (1957) and a series of moralistic, religious dramas, among them *Callados como los Muertos* (1952) and *En las manos del hijo* (1953). Peman’s best talent appears in his light, humorous pieces that he labeled “farsas castias,” the most successful of which was *Las tres etceteras de Don Simon* (1958), a humorous, mysterious play set in Napoleonic times.
2. *Jose Lopez Rubio* (b. 1903), a master of irony, satire, and sparkling dialogue, wrote humorous and often tender dramas about love, reality, illusion, and fantasy. The author of a play in 1930, he did not write for the theater again until *Alberto* (1949), about an imaginary character and repressed ambition. The 1950s gave us his best-known works; *Celos del aire* (1950) about jealousy and forgiveness; *Una madeja de lana azul celeste* (1951); *La venda en los ojos* (1954), which together with his masterpiece, *La otra orilla* (1954), about passion, selfishness, and love as seen from “the other shore,” most resemble Casona’s mixtures of the real and make-believe world; *La novia del espacio* (1955); *Un trono para Christy* (1956); and *Las manos son inocentes* (1958), about crime and remorse. Later plays are *Diana esta comunicando* (1960); *El corazon en la mano* (1972); and *La Puerta del Angel* (1986), begun fifteen years earlier.
3. *Miguel Mihura* (1905 – 1977), unlike Jardiel Poncela, Spain’s other great comic genius, was more interested in human nature than in bizarre effects. Although he wrote for the entertainment of the majority and relied heavily on the incongruous suspense and comic situations, he also criticized the hypocrisy and false values of society and the price exacted from his characters by modern civilization. His first play *Tres sombreros de copa*, written in 1932 but not performed until 1952, is still considered his masterpiece. Concerning the escape into illusion and a return to the everyday world, this satire on bourgeois materialism

reveals an understanding of human weakness and the need for individual choices. *Sublime decision* (1955) attacks male chauvinism and promotes women's rights in a late nineteenth century setting. *Mi adorado Juan* (1956) describes a compromise between bohemian freedom and middle-class respectability. *Carlota* (1957) is about a woman victimized by her own deceit. *Melocoton en almibar* (1959) treats of a nun's triumph over would-be robbers. *Maribel y la extrana familia* (1959) stresses the positive role of love in a prostitute's redemption. Other successful plays are *Las entretenidas* (1962), *La bella Dorotea* (1963), and *Ninette y un señor de Murcia* (1964).

4. *Joaquin Calvo Sotelo* (b. 1905) began his dramatic production in 1932 and has since written over three dozen plays. He succeeded in the 1940s with *Cuando llegue la noche* (1943), *Plaza de Oriente* (1947), and *La visita que no toco el timbre* (1949). Most of his works, whether farce, comedy, or the promotion of a thesis deal with everyday problems of contemporary Spain. He has written about politics, social classes, international relations, and crisis of conscience. Among his sometimes melodramatic works in the 1950s are *criminal de Guerra* (1951), dealing with the United States' occupation of Germany and moral responsibility; *Maria Antonieta* (1952); *El jefe* (1953), regarding the nature of dictatorship; *Milagro en la Plaza del Progreso* (1953); *La muralla* (1954) his masterpiece, telling of a man tortured by his conscience prejudice, and redemption through faith; *Historia de un resentido* (1956), regarding revenge and the struggle between good and evil; the Pirandellian *La ciudad sin Dios* (1957); and *La herencia* (1957), concerning the effects of the Spanish Civil War on the survivors. In the 1960s, Calvo Sotelo continued his prolific pace with many plays, among them *El proceso del arzobispo Carranza* (1964) and *El inocente* (1968). He began the 1970s with *El alfil* (1970).
5. *Victor Ruiz Irujo* (1912 – 1982) continued the tradition of the *teatro de evasión*, exhibiting grace, tenderness, and humor in his sometimes-sentimental plays involving reality and poetic illusion. He flows Casona in his management of weird and fantastic backgrounds. Although he wrote several dozen plays beginning with *Un día en la gloria* (1943), he achieved his first real success with *El lando de seis caballos* (1950), about a poetic world where time can be frozen, and illusion and love enjoyed forever. *El gran minue* (1950), called a "farsa ballet" by one critic, satirizes a European court of the eighteenth century, as the author discusses truth morality and philosophy, *Juego de niños* (1952), about a woman's effort to win back a faithless husband; *La guerra empieza en Cuba* (1955), a tender story of twins; *Una investigación privada* (1958); and *Esta noche es la víspera* (1958) are other plays of this decade. Some of his many plays of the 1960s are *El carrusel* (1964), *Un paraguas bajo la lluvia* (1965), and *Historia de un adulterio* (1958).
6. *Juan Ignacio Luca de Tena* (b. 1897) wrote over forty plays from 1918 through the 1960s. Most of his plays are light comedies, but he also has some historical dramas. Significant are *El condor sin alas* (1951) about relationships among social classes; *Pepe y Pepita* (1952); *Donde vas Alfonso XII?* (1957); and *Donde vas triste de ti?* (1959).
7. *Edgar Neville* (1899 – 1968) began writing in 1917, but with the exception of an early work in 1933 he did not write seriously for the stage until about 1950. In 1952 his play *El baile* had an astonishing success. Among other plays are *Veinte años* (1954), *Adelita* (1955), *Prohibido en etono* (1957), *Alta fidelidad* (1957), and *La extrna noche de boda* (1963).
8. *Alfonso Paso* (1926 – 1978) worked closely with his friend Alfonso Sastre in promoting experimental theater. He himself wrote over a hundred plays mostly light comedies, at times with black humor, and also police dramas and what he called "social theater." He had a special talent for complicated plots. Given his extravagant drama, he inherited the mantle of Jardiel Pócela, but he could also create poignant scenes of people who suffered, loved and dreamed. Some of his noteworthy plays are *Catalina o es formal* (1956), *El cielo dentro de casa* (1957), *Los pobrecitos* (1957), *Juicio contra un sinvergüena* (1958), *Cosas de papa y mama* (1960) and *Persucion de los cristianos por el emperador Neron, segun la idea y concepto que hecho tiene el autor español Alfonso Paso* (1969).

L. La Generacion Realista

A group of dramatists who followed the social concerns of Nuero Vallejo and Sastre, in reaction against the *teatro de evasion* of Lopez Rubio and others, have been loosely categorized, not to everyone's satisfaction as belonging to the *generacion realista*, sometimes also called the *generacion Perdida* or *generacion del silencio*. Among its members are Lauro Olmo, Jose Maria Rodriguez Bued. Antonio Gala, somewhat younger, also follows this generation's tendencies. The term *Realist* in no way implies a negation of illusion and fantasy in their inventive theater. Jaime Salom, who follows Alfonso Paso; Jose Ruibal the leader of what was "underground theater"; and Fernando Arrabal, all important contemporary playwrights, do not belong to this generation.

1. *Lauro Olmo* (b. 1922), a master of popular language, treated social, ethical, and political problems, perhaps too forcefully. Many of his plays were censored by the Franco regime. Olmo has always held that the theater should deal with human beings and life, as evidenced by his masterpiece, *La camisa* (1962), to this day the play with which he is associated. The play deals with the problems of emigration because of poor economic circumstances in Spain. Olmo juxtaposes illusion and reality though he is unrelentingly realistic in his depiction of the impoverished classes living in shacks and the inability of the characters to escape their tragic circumstances. Juan the protagonist, through his torn shirt, symbolizes a future hope, because for him leaving implies defeat. *La pechuga de la sardina* (1963), shown on television in 1982, depicts sexually frustrated women victimized by social hypocrisy and by the economy. Once more Olmo deals with the lower classes. *El cuerpo* (1966) calls for a sound mind in a sound body but is an ironic view of *machismo*. *English Spoken* (1968) (the title was written in English) shows us Spaniards returning home from abroad and the consequences. Among his other plays are *El cuarto poder* (1964), a kaleidoscopic, tragicomic play (to use his own description) about points of view never performed; *Mare Nostrum* (1966) republished as *Mare nostrum* in 1982 about tourism and its effects; *La condecoracion*, written in 1964 and finally performed unsuccessfully, in 1977 as an outdated political denunciation; and *Pablo Iglesias* (1986), set in 1910 and concerning the first Socialist deputy. In the 1980s, aside from additional plays Olmo wrote adaptations of *sainetes* by Arniches and others for television.
2. *Carlos Muniz* (b.1927) wrote first Realistic and then Expressionistic works involving social commentary about authoritarianism revolt against the system loneliness and the demythification of history. His first play *Telarnas* (1955), was unsuccessful. *El grillo* (1957), revealing Muniz' compassion for the have-nots and concern over the lack of human progress, deals with the financial dilemma and dreams of an office worker, a frustrated victim of an unjust society. The play is loaded with symbolic sound imagery. *El precio de los sueños*, written before 1960 but not performed until 1966, deals with the force of middle-class opinion attempts to escape reality, and the meaning of guilt. Muniz' masterpiece, *El tintero* (1961), indicts the Spanish bureaucracy. Crock, the protagonist, scorned and deceived, an antihero victimized by a dehumanized world, must choose the consequences of freedom, an expression of individuality that ends in his death. In spite of the satire and the subject matter, it is quite poetic. *Las viejas dificiles* (1966) is an Expressionistic examination of society's persecution of victims and an implicit denunciation of hypocrites who would claim exclusive authority over what constitutes Christian morality. Muniz has also written a number of one-act plays, among them *Un solo de saxofono* (1965), a kind of *esperpento* about racial discrimination. Aside from *El tintero*, his best work is *Tragicomedia del serenesimo principe don Carlos*, written in 1972, published in 1974, and first performed in 1980. A demythification of Spanish history, the play recalls the works of Quevedo and Goya in its use of grotesque elements. Muniz analyzes King Felipe II in a new way and describes him as a religious fanatic and hypocrite whose professed Catholicism led him to destroy his son.
3. *Jose Martin Recuerda* (b. 1922), like Lorca a native of Granada, deals with history and cruelty and the hypocrisy of society. He believes in the moral fight against injustice and the reality of charity. He examines the Spanish Civil War and its aftermath, conformists and nonconformists alike, the uses of power and its victims. He also decries the sexual repression he finds in his country. His plays are quite often Baroque, and he is fond of using the chorus as an added element. He is the only playwright to have won the Lope

de Vega Prize twice, once for *El teatrito de don Ramon* (1959), about destroyed hopes and illusions, and again for *El enganao* (1981), a depiction of the life of San Juan de Dios, the sixteenth-century humanitarian whose views that the church should return to a more primitive Christianity and practice charity clashed with the policies of Charles V and Church authorities. *Las salvajes en Puente San Gil* (1963) portrays a dona Rosita type, reminiscent of Garcia Lorca's, and a group of defiant chorus girls who refuse to conform to the bigoted attitudes of the Church and narrow-minded, hypocritical conservatives. The author implies that the latter are the real savages. *Como las secas canas del camino* (1965) has some grotesque elements. The author describes the passion of an old schoolteacher for a student in a sterile town that serves as the demythifying symbol of an idealized rural life. *Las arrecogias del Beaterio de Santa Maria Egipciana* (1977) re-creates a Mariana Pineda more historical than Lorca's. The convent, ostensibly turned into a prison for prostitutes, really holds political prisoners. Some of the female victim held for trial are almost mad. Victimized by the tyranny of Ferdinand VII, Mariana uses her body in the case of liberty. Among other plays, *Caballos desbocas*, published in 1978, concerns the aftermath of the Spanish Civil War and the carnival aspects of the transition from dictatorship to democracy. *Las conversions* (1983), one of Martin Recuerda's few plays not set in Andalusia, deals with the reign of Enrique IV his possible homosexuality Juana la Beltraneja, and above all a youthful Celestina as she might have been.

4. *Jose Maria Rodriguez Mendez* (b. 1925) writes about alienation and isolation, especially of the poor. His first play, *Vagones de madera* (1958), about the Moroccan War, deplors the indifference of society to the soldier's hardships and especially to his death. *La batalla de Verdun* (1961) portrays workers from the south of Spain who see in vain for a better life in the north; they recall Olmo's individuals oppressed by circumstances. Rodriguez Mendez wrote many plays in the 1960s, among them *Los inocentes de la Moncloa* (1961), about alienated students; *El circulo de tiza de Cartagena* (1963), concerning the separatist movement during the first Spanish Republic; *La mano negra* (1965), a grotesque distortion of reality; *El vano ayer* (1966), about an unsuccessful revolt; and *Los quinquis de Madriz* (1967), according to the author a "reportaje dramatico." It deals with the execution of a man for a crime he did not commit. In the 1970s his plays include *Flor de otono* (1973), about drugs, homosexuality and subverted values; and *Historia de unos cuantos* (1975), describing ten historical moments in Spanish history from 1890 to 1940 as seen by Mari Pepa, a street tobacco peddler. The inspiration of the *genero chico* in this play is obvious. At times Rodriguez Mendez follows Valle-Inclan's experimentation with the grotesque; at others he is Existential; but he is always concerned for Spain's tragic history.
5. *Antonio Gala* (b. 1936) has worked in television and the movies. For some critics his plays may be a metaphor for Spanish society. The author can be poetic, humorous, or tender in turn in his portrayals of love, free will, duty, man's imperfections, and above all redemption. His works lend themselves to ambivalent visions and endings.

In his first play, *Los verdes campos de Eden* (1963), some alienated characters dwell in a cemetery crypt, and the author attempts to make a symbolic statement about redemption. *El sol en el hormiguero* (1966), a political, social, intellectual satire of a monarchy parodies *Gulliver's Travels*. *Noviembre y un poco de hierba* (1967), depicting a Republican soldier in hiding and his death, is one of the best works dealing with the consequences of the Spanish Civil War, *Los Buenos dias perdidos* (1972) is about a strange family that takes refuge in a church. *Por que corres Ulises?* (1975) may symbolize Spain's need to face life's choices and reality because it is out of step with the world. Ulysses has to abandon his self-created heroic myth and face reality. Other plays of the 1970s are *El carcel en el Espejo* not performed but published in 1970 which in Surrealistic manner treats of the possibility of new beginnings, human frustration and love's changing perspectives; *Anillos para una dama* (1973), about Jimena, the Cid's wife; and *Las cítaras colgadas de los arboles* (1974), about purity and Christian-Judiac relationships In the second half of the sixteenth century. Among his plays in the 1980s, *Petra Regalada* (1980) is his best known. The story concerns an eighteenth-century convent that became a brothel and a woman of flesh and blood who symbolizes not only personal truth and liberty but also the will of the people. Petra, rebelling against authority, is betrayed by a false

redeemer and liberator but receives another chance for redemption when a feeble-minded admirer kills the tyrant. Still other plays include *La veja senorita del Paraiso* (1980); *El cementerio de los pajaros* (1982), about the paradoxical nature of liberty and the price it exacts; *Samarkanda* (1986); and *Seneca, o el beneficio de la duda* (1987).

Gala's social conscience impels him to write social criticism, but in addition to his analysis of the abuse of power, his themes include the lack of spiritual values, the demythification of history and a kind of Existential hope reminiscent of the theories of Buero Vallejo.

M. Other Contemporary Dramatists

1. *Jaime Salom* (b. 1925) who writes in the vein of Alfonso Paso rather than under the inspiration of the *generacion realista*, nonetheless gives testimony from time to time about contemporary Spain. In his quite moralistic early period, he wrote a number of murder mysteries. Later he became more interested in Biblical and religious themes, and finally in the woes of humanity. Among Salom's works (he began writing earlier but became known in the 1960s), mostly light comedies, are *Verde Esmeralda* (1960), *Viaje de un trapeocio* (1960), *La gran aventura* (1961), and *Culpables* (1961). His first real success was *El baul de los disfraces* (1964), dealing with romance and lost illusion and the inevitability of old age. A poetic fancy, it reveals the amorous adventures of an old man relived during one magical night. Another of Salom's successes in the 1960s was *La casa de las Chivas* (1968), which in somewhat blunt language shows us people thrown together by war, the problem of sexual promiscuity, and a moral conversion. *La playa vacia* (1965), an allegorical *auto*, examines the possibility of facing life, pleasure, death, and God. In the 1970s Salom wrote many plays, among them *Tiempo de espadas* (1972), a modern version of the Christ story involving the disciples and the Last Supper and promoting the idea that one cannot separate Him from the problems of modern civilization; *La noche de los cien pajaros* (1972), concerning frustrated intellectual aspirations; *La piel de limon* (1976), about nudity, adjusting to different sociological, political, psychological, and sexual mores, and a plea in favor of divorce; and *Historias intimas del Paraiso* (1978). Depicting Adam and Lilith, as equals in the Garden of Eden. The 1980s brought other successes: *El corto vuelo de gallo* (1980), about Franco's father, who disapproved of his son's ideology; *Un hombre en la Puerta* (1984), defining the need to face an ever-changing truth and choose one's future; and *Las Casas una hoguera en el amanecer* (1986), recounting Bartolome de las Casas' life in the years 1502 to 1515.
2. *Jose Ruibal* (b. 1925), master of the so-called underground theater, fills his works with complicated meanings, animal symbolism, and depictions of the use of power, disrespect for the animal world, and the dehumanization of man. He uses humor and irony to good effect, but he believes that in the 1950s, and his one-act play *Los mendigos* (1957) is a satiric view of an imaginary country peopled by beggars who are subject to a repressive authority. In the 1960s he wrote, among other works, *El asno* (1962), about American imperialism and economic exploitation; *Su majestad la sota* (1965), in which the four kings of a Spanish deck of cards debate forms of government and the author makes known his views on oppressive power and the evils of totalitarianism; and *La maquina de pedir* (1969). His best-known work and the one that has evoked the most commentary is *El hombre y la mosca*, written in 1968 but not performed until 1983. This play has been compared with *Waiting for Godot*. A political parable, the play examines the psychology of dictatorship, the alienation and freedom of man, the universal versus the temporal, and the demythification of Spain. The play contains supernatural elements. Ruibal examines the ego of a dictator, his relationship to his double, and the petrification of a human being. Other plays include *Curriculum vitae* (1970) and *Controles* (1976) an abstract, symbolic play that makes a metaphoric use of animals.
3. *Fernando Arrabal* (b. 1932) is not universally accepted as belonging to Spanish literature, since most of his work has been written in French. Although fairly unsuccessful in his native country, he has achieved a worldwide reputation. He began writing a kind of Theater of the Absurd and initiated in 1962 what he called "Panic" theater, filled with confusion

chance, and Surrealistic elements. He wanted to cause psychic trauma in the spectator through his combination of chaos and the erotic in his dramas. His plays became psychodramas and a kind of cathartic ceremony. Later in the 1960s he became more political. Most of his plays have not been performed in Spain, but when his masterpiece, *El arquitecto y el emperador de Asira* (1967), was translated into Spanish and presented in 1977, it was not well received, perhaps for the perceived attack on the Church, God, and motherhood. The play is a poetic exploration of the problems of the human spirit and the mythical relationship of two symbolic personages. Other plays by Arrabal performed in Spain, including some from the 1950s, were *Los dos verdugos* (1958), *El cementerio de automoviles* (1959) and *Los hombres del triciclo* (1961), all translated from French and performed years later. His favorite play, *Y pondran esposas a las flores* (1969) was published in Spanish in 1983 and two collections of his plays, *Teatro bufo* (1983) and *Teatro panico* (1986), helped circulate his works in Spanish. Arrabal deals with suspended history, circular time and illogical dialogues, and he utilizes themes like masochism, transvestism, and matricide. In spite of the grotesque elements involved in his plays, it is easy to see that Arrabal is preoccupied by the perils of what he perceives as a dehumanized technical world in which man's freedom and liberty are threatened by a mythical middle-class morality and responsibility.

Among other playwrights are Francisco Nieva (b. 1927), Andres Ruiz (b. 1928), Luis Matilla (b. 1939), Eduardo Quiles (b. 1940), and Jeronimo Lopez Mozo (b. 1942).

Part III : FICTION

A. General Considerations

It is erroneous to think of the year 1898 as marking any crisis in Spanish letters, and in this respect the slogan invented by Azorin, "Generation of 1898," originally "Generation of 1896," is a misnomer. Ganivet, one of the leaders of the movement, died in 1898. The war with the United States and Cuba simply substantiated writers' ideas of the need for renaissance of spirit and letters. The young writers of the time, independently and in different ways, examined the Spanish status quo and found it wanting. In their soul-searching, they examined many different possibilities for the salvation of their country. Some of these men were interested in practical reforms, others in new artistic ideas, and this dichotomy accounts for some of the confusion in classifying writers as members of the generation or as Modernists. Some were conservative and some were revolutionary, but all were united in a negative reaction to the corruption, decadence and mediocrity they saw around them. They protested against the legacy of the nineteenth century and sought the restoration of some eternal values, a change from Spain's insularity, and educational reform.

Among the members of this generation, Valle-Inclan and Pio Baroja were primarily famous as novelists, but Unamuno, important novels. Although some of Azorin's novels, in their philosophical examinations of spiritual and intellectual problems, resemble essays, they foreshadow later important fictional developments.

After the Generation of 1898, classification by generation becomes quite difficult, and disagreement exists about which writers belong to which generation and indeed, whether such divisions are legitimate. Part of the problem is that authors belonging to the same age group may follow different cultural paths in their fiction and thus may belong to different literary generations.

The Generation of 1914, a kind of extension of the Generation of 1898, includes novelists who are more elitist, intellectual, and lyrical, though there is only a tenuous link between the artistic novels of writers like Miro and Perez de Ayala and those of members of the following generation. Among other novelists of the Generation of 1914, Wenceslao Fernandez Florez, Ricardo Leon, and Concha Espina represent a more conservative, traditional, Catholic point of view.

The Generation of 1925, also known as the Generation of 1927 (though for the novel some prefer to call it the Generation of 1930), seems more European than Spanish. The writers employed avant-garde techniques to produce incoherent, depersonalized, and

absurd narrations with little plot or characterization. They rejected the traditional Spanish novel and attempted to create new forms. They followed the “dehumanized” aesthetic of Ortega y Gasset, and to an extent Jung and Freud, and experimented with Surrealism and imagery. The older members of this generation, like Gomez de la Serna and Benjamin Jarnes, though culturally belonging to it, chronologically fit as well into the previous generation. Some of the most important writers of the Generation of 1925, like Aub and Ayala, changed their style later to concentrate on the human. Others, like Ramon Sender the best known of the group, never really accepted the metaphoric, dehumanized types of writing, though, like Ayala, who experimented with Surrealism and ironic humor, all the authors were interested in technique and new forms of communications. Many of these writers, as well as most all of the members of the following two generations, were obsessed by the Spanish Civil War and its consequences.

The Generation of 1936, which includes among its members some of Spain’s most famous twentieth-century figures, like Cela and Delibes, reacted against the depersonalized fiction of the previous generation. Cela and others are said to belong to a *generacion destruida*, *generacion astillada*, or a variety of similar appellations. Credited with beginning the *tremendismo* movement after the Civil War, Cela initiated a new kind of Naturalism with strong Existential overtones, involving cruelty and violence or boredom and anguish, together with an insistence on the more negative aspects of life. Laforet’s *Nada* and Romero’s *La noria* fall into this *tremendista* category though the most important representative of this kind of writing is Cela’s *la Familia de Pascual Duarte* (1942).

The Generation of 1950, sometimes called the *generacion herida* because it was traumatized by the war, includes many of Spain’s greatest contemporary writers, among them Goytisolo, Matute, Benet, and Martin-Santos. In their early writings some members of this generation wrote Objectivist novels that supposedly contained no value judgements, though the apparent photographic and uncommitted realism of these novels scarcely disguises the social and political concerns of the authors. Rafael Sanchez Ferlosio’s *El Jarama* (1956) is Objectivism’s outstanding example. The 1950s and early 1960s also saw the appearance of a number of Existential novels, combining previous trends with a continuing Neorealism. Many of these writers later reacted against Neorealism in favor of new aesthetic preoccupations.

Luis Martin-Santos’ *Tiempo de silencio* (1962) succeeded the Spanish Realistic novel as a new kind of fiction. In addition to looking at reality in a different way, the new novelists attempted fresh kinds of linguistic and literary Baroque elements. Goytisolo and Benet experimented with myth, Structuralism, Formalism, point-of-view narration intertextuality, ironic parody, and eventually textual literary discourse as its own reality. Thematically they explored personality, sexuality, and power, but in a new way.

The Generation of 1968, more international than any previous group, reacted once more against the moral values of their elders and against what they saw as oppressive tradition. These writers began publishing in the late 1960’s, continuing through the 1970s and beyond. They include Jose Maria Guelbenzu and Ana Maria Moix. While avoiding a return to Neorealism, neglected after Martin-Santos’ breakthrough, their experimental novels focus on interpersonal relationships and the development of character, though it is difficult to generalize about their subjective, unique, personal contributions to fiction.

The innovative fiction classified rather loosely under the heading “The New Novel,” a designation that came to mean all anti-Neorealistic fiction, took still another step forward with the publication in 1975 of Juan Goytisolo’s *Juan sin tierra*, labeled by some as a “self-referential” novel because it analyzes the process of its own creation. Some prefer the terms *self-conscious narration* or *metafiction*.

The writers of the Generation of 1950 (as well as some from the Generation of 1936) continue to publish important works. Gonzalo Torrente Ballester (b. 1910) published *La sagalfuga de J.B.* (1972), a parody of the experimental novel; *Fragmentos de apocalipsis* (1977); and *La isla de los jacintos cortados* (1980), all highly acclaimed. Still other writers continue to experiment – J. Leyva (b. 1938) for example, with mixtures of Kafkaesque techniques and Surrealism and attempts at the demolition of narrative discourse itself.

B. The generation of 1898

1. *Miguel de Unamuno* (1864 – 1936), famous primarily as a philosopher, essayist, and poet, wrote dramas with existential implications and a series of novels exemplifying his ideas about life and death. Like Azorin, another famous essayist of the Generation of 1898, Unamuno is not primarily noted for his fiction, but with the passing years its stature has been enhanced. In his novels as in his essays, Unamuno works with problems such as the meaning of existence and the anguish and struggle in faith and life. His characters fight against destiny and seek to live their own lives, independent of their creator, but Unamuno rarely allows them this freedom. Most of his novels, therefore, are histories of passion and tragedy based on conflict, and his themes include those of love, death, envy, will, maternity, and faith. Unamuno put himself and his own personal interior struggle into each novel, as he did in his other writings and scorned realistic detail except in his first work, *Paz en la guerra* (1897), which treats the Carlist siege of Bilbao in 1874. Nonetheless, even this novel reflects his inner self. Unamuno calls book “una historia anovelada,” and it does have the appearance at times of a chronicle rather than a novel, despite its lyrical overtones.

His second novel *Amor y pedagogia* (1902) the first that Unamuno classified as a *nivola* (“relatos acezados de realidades itimas”), concerns a father’s disastrous attempt to create a genius son through eugenics. Unamuno’s conclusion seems to be that science cannot answer our doubt or anxieties or our need for immortality and a concomitant God. When critics could not agree that this work was a *novela*, Unamuno declared that if he did not write *novelas*, he would write *nivolas*.

Unamuno’s next *nivola*, *Niebla* (1914), predates Pirandello’s *Sei personaggi in cerca d’autore* in creating fictional characters who are independent of their creator. Here too Unamuno faces completely for the first time his own central problem, the immortality of the soul and the meaning of existence. Augusto Perez, the protagonist, searches out Unamuno to discuss whether to go on living. He dies, but before doing so, he explains that men die not from great sorrows or joys but from small incidents that envelope them like a mist.

Abel Sanchez (1917), subtitled *Una historia de passion*, is a tragic and personal drama of hate and envy that Unamuno thought was “acaso la mas tragica de mis novelas.” It deals with the tragedy of the uncontrollable envy of a man, Joaquin Monegro (Cain), who is in reality a more capable man than his objects of envy, Abel Sanchez, who nevertheless easily triumphs in every encounter. When Joaquin has a chance, as a doctor, to kill his hated rival, he puts forth every effort to save him. We are finally tempted to love Joaquin, the real man, in his anguish and struggles and to dislike Abel for his smug complacency.

Una historia de amor (1911), a novelette, is one of Unamuno’s minor works but *Tres novelas ejemplares* (1920) exhibits the Existential aspects of his writing. The most interesting of these exemplary novels is *Nada menos que todo un hombre*, which deals with the reality of personality. Alejandro Gomez the protagonist, personifies indomitable will but even he cannot overcome the ultimate and final opponent death. The other two novels of this collection are *Dos madres* and *el marques de Lumbria*. *La Tia Tula* (1921) deals with one of Unamuno’s favorite themes, the maternal instinct, in this case that of a virgin aunt Gertrudis.

San Manuel Bueno, martir (1931), republished in 1933 in more definitive form, is undoubtedly the high point of Unamuno’s fiction. A fictional statement of “the tragic sense of life” and filled with ambiguities, the novel delineates a devoted priest’s vain struggles to find his faith and belief in eternal life. He remains a priest to help his parishioners and to preserve their illusions of a better world. During a church service, as the congregation fervently recites the Creed, he dies before reaching the words the state the belief in the resurrection of the flesh and everlasting life.

La novela de don Sandalio jugador de ajedrez (1933), with an interplay of fantasy, dream, and reality, concerns the meaning of Existential authenticity and explores the

life of an imaginary gambler who may, nevertheless, have a real existence and who "se ha puesto fuera de si para mayor representarse."

Unamuno once declared that he dealt with *agonistas* and not *protagonistas*. His characters in facing their problems seem to lack free will, whatever their obsession. Most of them are introverted and concerned with metaphysical problems, and most symbolize some incarnated passion. All Unamuno's work bears more or less directly upon the problems that he himself faced in life, including that of immortality. However paradoxical or contradictory his novels may be, they almost always reveal his ontological preoccupations. He gave most of his attention to the inner drama of the individual, whose life, for Unamuno, was a novel. His dramatic intensity whatever the intellectual discussion strikes a note of reality and sincerity. His penetration into the souls of his antirealistic characters, into the subconscious level, offers more to the reader than the pitiless materialism of a modern world.

2. *Ramon del Valle-Inclan* (1866 – 1936), born Ramon Maria Valle Pena, who insisted that style was the important thing in literature, resembles D'Annunzio in his play-acting. For some he appeared indifferent to the problems of Spain, but he was not, though it is true that in his earlier works he most nearly approaches the prose ideal of Modernism with his harmonious and musical style. Like Unamuno, he wrote dramas, short stories, and poetry, as well as essays and in all these genres he reveals himself to be a stylist. Indeed, words fascinated him, and he was obsessed by the musical power to be expressed in prose, which may account for his constant experimentation in style.

Artistically, Valle-Inclan went through various phases. Born in Galicia, a land of superstition, legend, and dreams, he includes in his early short stories, principally *Jardin umbrío* (1903) and *Jardin novelesco* (1905), much of the mystery, mistiness, lyricism, and tragedy of his native province. Even here he experiments with points of view delayed action, and special description to create an atmosphere of mystery, terror, or superstition. In his first works, he is sensual, erotic, and at times morbid. The most famous works of this period, perhaps of his entire production, are his *Sonatas*, four refined sensual, beautiful books named for the seasons of the year, which represent the various stages of the love life of the Marques de Bradomin. In spite of his emphasis on the aesthetic problem and on the past instead of the future, he is an author of the Generation of 1898 in his reaction against the old literary traditions of his country. Subtitled *Memorias del Marques de Bradomin*, these erotic *Sonatas* offer an elegant and ironic view of life through the incidents of that Galician gentleman's life. The author, elegant and ironic glorifies the pleasures of the flesh combining the almost licentious character of these works with a nearly mystical feeling. His musical, sonorous, lush prose fully justifies the musical titles of these works, as he suits his adjectival description to the season.

The *Sonata de otono* (1902) describes "sensaciones de recuerdos, rosas que se deshojan, tristeza de Lluvia" and relates how Bradoin seduces Isabel while Concha, the marquis' sweet-heart, dies a few feet away in another room. Though published first, it represents the third season. *Sonata de primavera* (1904) is filled with "sol de abril Graciosa ondulacion, fragancia de rosales," and concerns the marquis attempt to seduce Maria Rosario who is about to become a nun. *Sonata de estio* (1903), filled with "passion voluptuosa, olor marino, resplendor rojio de la selva que arde la naturaleza lujuriosa y salvaje," tells of "la nina Chole," who is incestuously involved with her father while becoming also the mistress of the marquis. While the *Sonata de primavera* represents the awakening of love in an Italian villa, and the second represents the fulfillment of love in tropical Mexico, the third and fourth *Sonatas* return to Spain for their setting and represent the waning years of man's life. Thus, *Sonata de invierno* (1905) talks of "causa Perdida, sensacion de frio y de fin. Desilusion de la muerte," and recounts how Bradomin almost seduces his own daughter. Style, especially aesthetic refinement, is important for the author, and he concentrates on the use of musical words cadence, harmony, and rhythm in his depiction of the eternal themes of love, death, and religion.

Flor de santidad (1904) concerns Adegá, a shepherd girl full of ingenuous and naïve devotion, who welcomes a traveler as a reincarnation of Jesus and gives herself to him. The novel is full of credulity, hunger, tenderness, and superstition.

A second phase in Valle-Inclán's production is evident in his trilogy on one of the Carlist Wars, in which he seems more interested in the popular spirit and discusses regional and popular types. The trilogy consists of *Los cruzados de la causa* (1908), which relates how the Marquis of Bradomin tries to obtain a cache of arms hidden in a convent and tells of the death of a young recruit who deserts his post; *El resplandor de la hoguera* (1909), a series of episodes that attempt to reveal the full effects of a civil war on a country; and *Gerifaltes de antano* (1909), in which a ferocious and fanatical priest is allowed to escape capture because his extreme behavior helps the very enemy he seeks to defeat. In these novels a number of strange types appear who stand out against a background of war. Even though the author strives for concision of expression and demands the right adjective for the mood or sound of the moment, he is not completely absorbed here in the descriptive process and demonstrates his narrative power.

In his last phase, Valle-Inclán concentrated on the popular and historical and depersonalized were possible, creating grotesque types and prose *esperpentos* filled with disharmonies. He had planned a cyclical series of nine novels to be entitled *El ruedo ibérico*, dealing with the period 1868 – 1898, but he finished only two, *La corte de los Milagros* (1927) and *Viva mi dueño* (1928) about the court of Isabel II. A third, *Baza de espadas*, was published posthumously in 1958. Pedro Salinas called *El ruedo ibérico* "la cima de todo el arte valleinclanesco" and pointed out its dramatic and theatrical *esperpentic* qualities. Valle-Inclán rejects, in these works, the current values held dear by Western civilization.

His most interesting work from a technical standpoint is a *tour de force*, *Tirano Banderas* (1926) a novel of dramatic almost hallucinatory, intensity. In this work Valle-Inclán uses a variety of chronicles and Mexican stories for his themes and heroes, and he cleverly constructs his novel to take full advantage of his ability to dominate time. One detects Impressionistic passages as the author pursues his notion that man is a grotesque puppet, a distorted reflection of an imperfect mirror. He poses the problem of the tyrant, Santos Banderas, who refuses to live by democratic processes and who inevitably destroys his own people. The novel is essentially a dramatic and exotic *esperpento*.

Valle-Inclán, then glorified words and music and combined them beautifully with a pictorial and plastic imagery evoking sensations, moods, and emotions. But in the *esperpento*, a deformation of style he also depicted the grotesque and ridiculous in modern life. In all his writing he set a new standard for prose excellence that has been felt since his time.

3. *Pío Baroja y Nessi* (1872 – 1956) produced almost seventy novels, in addition to essays and other writings. His Basque background reappears constantly in his work, as does his life as a vagabond. His medical studies also gave him knowledge of the abnormal and pathological, which he reproduced in his novels. In his early works one sees clearly the influence of Schopenhauer and Nietzsche, and the author also clearly reflects a Socialistic and anarchistic approach to social values.

Baroja, uninterested in the "closed novel," as he explained in the prologue to *La nave de los locos* (1925) and in his *Memorias* (1948), reproduced his version of life, for him a haphazard series of confused events without any preconceived plan. This view accounts for his structural inconsistencies and digressions, but it allowed him to reproduce the panoramic canvas of life itself. Often his plots as well as his action are illogical and one becomes lost in all the threads of the interconnected lives, though at times his interpolated anecdotes are more interesting than the central plot. Since his novels represent all of life, he does not focus on the interior man as did Unamuno, and often his characters seem to be two-dimensional. He creates an air of movement and activity by the sheer number of characters. His most typical work deals with a man of action or adventure, often a vagabond, for whom an unhappy fate awaits. This

dynamism exceeds in importance either characterization of plot. Many of his works are autobiographical, and many are picaresque. One finds in his works anarchism, skepticism, irony, bitter humor, and disillusion, but he can be sentimental and lyrical at times. He sympathizes with the weak and abandoned of the world, but he offers no solutions to their problems. As a man of 1898, Baroja criticizes Spanish decadence and sees no salvation through art, religion, or social conscience. Baroja is excellent at creating atmosphere, a mass picture, and the tapestry of life itself, but one looks in vain for profound psychological development.

His first volumes deal with Basque regional life. Among these are *La casa de Aizgorri* (1900), his first full-length novel; *El mayorazgo de Labraz* (1903), about a blind hero suffering from abulia, or lack of will, one of the constants in the writings of the Generation of 1898, but who recovers enough to decide to live the life of a vagabond; and one of his best-known novels, *Zalacain el aventuro* (1909), about a Basque from the wrong side of the tracks who lives and loves until he is shot smuggling arms into Spain.

Baroja was a prolific writer and continued to produce almost up to his death. He prepared his novels frequently in cycles or trilogies and also wrote one tetralogy. His cycles are *Tierra vasca*, *La vida fantástica*, *La lucha por la vida*, *El pasado La raza*, *Las ciudades*, *El mar*, *Memorias de un hombre de acción*, *Agonias de nuestro tiempo*, *La selva oscura*, and *La juventud Perdida*. *La lucha por la vida*, one of his most important trilogies, portrays the low life of Madrid in a picaresque manner. The three novels involved are *La busca* (1904), *Mala hierba* (1904), and *Aurora roja* (1904). The hero of these novels pokes fun at the Church, has little respect for the most cherished institutions, and skeptically views the hypocritical conventions with which man has surrounded himself. Baroja here glorifies the individual in his fight against the "haves" of the world. As he describes the miserable lives of his many characters, one senses his desire for the social rehabilitation of society's victims. *Paradox, rey* (1906), the third volume of *La vida fantástica*, completes the adventures begun in the first volume, of Paradox, a bohemian living in a Madrid garret. As in *Zalacain*, the hero appears to be a symbolic projection of the author as he discusses a mythical Utopia founded by a well-meaning international group of adventurers. They succeed in forming a better society, which is destroyed finally by a hypocritical, cruel, and supposedly civilized government. One finds in this work many of Baroja's favorite ideas on liberty, war, science, art, education, institutions, religions various nationalities, and especially women, for him generally negative creatures. As always, he poses as a moral skeptic and views Western values pessimistically. The novel includes some of Baroja's most striking lyrical interludes.

One of Baroja's preoccupations in his novels is Spain – its present and possible future and its relationship with the rest of the world. *Camino de perfección* (1902), *La ciudad de la Niebla* (1909) *Cesar o nada* (1910) and *El mundo es así* (1912) emphasize the Spanish problem through a variety of tortured protagonists. In the first of these novels, Fernando de Ossorio reflects the spiritual crisis of the end-of-the-century Spaniard. In *Cesar o nada*, Cesar Moncada, a Nietzschean character, strives for political success, but he settles for a rich wife instead. He caricatures the petty world of the intriguers the bored ones of which, according to Baroja, high society consists. Of all his works bearing upon the Spanish situation, however *El árbol de la ciencia* (1911) is the most pessimistic. The protagonist, Andres Hurtado, has serious discussions on the problems of knowledge, suffering and life. He studies medicine, falls in love, and commits suicide when his sweetheart dies. Some say that Andres is Baroja himself.

A remarkable series of novels, *Memorias de un hombre de acción*, consists of twenty-two volumes. These novels are often compared with the *Episodios nacionales* of Galdos. The protagonist, Eugenio de Aviraneta, the perpetual conspirator, acts out his life against the historical background of the nineteenth century. The action moves so rapidly and is so episodic that the reader has difficulty in following the historical sequence.

Baroja's later novels were not well received by critics, with the possible exception of *El cura de Monleon* (1936) and *El cantor vagabundo* (1950), though one can mention a number of titles, among them *La familia de Errortacho* (1931) and *Las noches del Buen Retiro* (1934).

In his novels Baroja presents a procession of social outcasts – thieves, prostitutes, anarchists, and degenerates – but he shows them for the most part as victims of a cruel society that is responsible for their sorry plight. He condemns a world that creates evil and maintains different standards for different levels of society. He is not exactly a social crusader, for he does not preach to the reader, but he speaks out bravely and sometimes dips his pen in acid. Like Unamuno, Baroja rarely gives free will to his characters. He forces them to mouth his own ideals, his pessimism, his anarchy. Yet in a sense, they are his opposites and a kind of idealistic creation of what he would have liked to be. Pio Baroja was essentially interested in living and describing what he felt was real life and not the fiction of art. For him that reality was usually summoned up by the individual, not by the rules and regulations of any organized government.

Baroja's most characteristic note is undoubtedly his sincerity, especially when discussing the underprivileged and the maladjusted individuals of modern life. Unfortunately, he was just as sincere in his antidemocratic anti-Semitic beliefs, often in corrosive portrayals. His heroes rarely succeed, either through the accidents of an absurd world or through loss of ambition: but his prejudices aside, he hated the injustice, cruelty, and hypocrisy that he found everywhere and attacked them indiscriminately. In spite of their abulia, his characters resist being swallowed up by the civilized maw. Baroja has some good people in his works, and he revealed his understanding and humanity in discussing them, but he continued believing that life is basically illogical and irrational. Nonetheless, he succeeded in giving us what Azorin called "un gran fragment autentico de la realidad espanola."

4. *Jose Martinez Ruiz (Azorin)* (1873 – 1967) is much more famous as an essayist, but he wrote sixteen novels and some short stories. His novels are autobiographical and fragmentary and have only a slight plot. Lyrical in nature and Impressionistic, they emphasize the countryside, though in a later phase Azorin also wrote experimental, almost Freudian novels. In *La voluntad* (1902), his second novel, Antonio Azorin describes the countryside and talks of life, time, eternity, and the regeneration of Spain. The author is also the protagonist of *Antonio Azorin* (1903) and *Las confesiones de un pequeno filosofo* (1904). All these works involve episodic description interior soul states, and an Impressionistic and aesthetic appreciation of the surroundings. Although little happens. Azorin finds importance and value in minute details, more realistic for him than great historical events. In 1915 he published *El licenciado vidriera*, later changed to *Tomas Rueda* (a reprise of sorts of Cervantes' novel). *Don Juan* (1922) paints a new kind of don Juan who resists temptation and seeks salvation. *Dona Ines* (1925) is the story of a woman who identifies with a historical ancestor. It involves a kind of reincarnation and the idea of circular time.

In his efforts to dominate time and space, Azorin wrote a series of Surrealistic novels, attempting to explore states of mind and the perception of reality: *Felix Vargas* (1928), later changed to *El caballero inactual*; *Superrealismo* (1929), later changed to *El libro de Levante*; and *Pueblo* (1930).

In his last phase he became interested in the concept of fictional artistic creation, producing *El escritor* (1942) and *El enfermo* (1943). In other novels – *Capricho* (1943); *La Isla sin aurora* (1943), quite Surrealistic; *Maria Fontan* (1944); and *Salvadora de Olberna* (1944) – he experimented with fantasy and escape from external reality, with mixed results.

The Azorin whom people remember is the one who described the countryside extensively, dominated time, and wrote in an exquisite, evocative style. He anticipated the modern novel of authors like Robbe-Grillet in eschewing narration in the Classical sense, as he gave us his own version of existence and reality.

5. *Angel Ganivet* (1865 – 1898), more famous for his *idearium espanol* (1897) and other essays, wrote two novels, *La conquista del reino de Maya por el ultimo conquistador espanol*, *Pio Cid* (1897) and *Los trabajos del infatigable creador Pio Cid* (1898), the latter of which was much more important. Ganivet produced a kind of metafiction. He comments on his own novel and the narrator is not the author. His two novels, philosophical in nature, are lyrical, autobiographical, and intellectual exercises in which the protagonist suffering from abulia, satirizes civilization and vainly attempt to activate will in others, something he himself cannot achieve.

C. The Generation of 1914

1. *Ramon Perez de Ayala* (1880 – 1962) wrote short stories, poetry, and essays that reveal his understanding of Spanish life, but he is primarily famous as a novelist. In some of his early works he traces the crisis of Spanish conscience dev eloping from 1898, especially in *Tinieblas en las cumbres* (1907), *La pata de la Raposa* (1912), and *Troteras y danzaderas* (1913). He took the latter title from the Arcipreste de Hita. The protagonist, the alter ego of the author, is Alberto Diaz de Guzman. In these novels, sensual episodes are interspersed with philosophical discussions. The first one treats of young prostitutes who climb a mountain to see an eclipse; the second concerns Alberto's recovery from his mountain adventure and his soul-searching in an attempt to realize the dignity inherent in man as opposed to self-pride, immorality, and wickedness. *Troteras y danzaderas* describes the literary world of the poets, the cafes, and the boardinghouses in Madrid and contains caricatures of Valle-Inclan and Ortega y Gasset. The novel speaks on a variety of subjects such as theater, education and Spanish politics; and disillusioned Alberto concludes that Spain has produced only "procuresses and dancing girls."

AMDG (1910) – *Ad majorem Dei gloriam* is the Jesuit motto – concerns Alberto's experiences in Jesuit school and the meanness and injustice he encounters there. The author depicts the narrow, cold corridors, the fears of the boys, and the love of the young hero Bertuco (Alberto), for the Virgin and his doubts about God. In spite of Perez de Ayala's obvious passionate involvement, he strives for careful, objectively detailed descriptions.

Perez de Ayala wrote three short "poematic novels," to use his own label: *Prometeo*, *Luz de domingo*, and *La caída de los Limones*, all published in 1916. *Prometeo* shows us human beings controlled by illogical circumstances in a world where evil triumphs, and the author once more emphasizes his link with the Generation of 1898 through his description of the pernicious effects of *caciquismo*, the political boss system. He also stresses "the lyric spirit," the power to live fully, to identify with humanity, to be tolerant and just. The second "poematic" novel concerns the rape of a bride-to-be as the author stresses the essential depravity of man. In the third novel, *Arias*, a criminal, is destroyed by his own weakness.

Two of Perez de Ayala's other novels, *Luna de miel*, *luna de hiel* and its sequel *Los trabajos de Urbano y Simona*, both published in 1923, are uproariously funny. The protagonist, *Urbano*, reaches adulthood in complete innocence about life but in the course of a year learns the meaning of virility. The author attacks bourgeois prudery but also reveals his genuine sympathy for human beings,

Perez de Ayala's two masterpieces are *Belarmino y Apolonio* (1921) and *Tigre Juan* and its second part *El curandero de su honra* (1926). *Belarmino y Apolonio*, and intellectual *tour de force*, depicts *Belarmino*, an introvert and philosopher who is fascinated by the power of words, and *Apolonio*, a dramatist and extrovert who must express himself at all costs. *Apolonio's* son runs off with *Belarmino's* daughter. Their marriage is prevented, and the daughter is driven to prostitution. The boy becomes a priest, redeems his former sweetheart, and manages to reconcile *Belarmino* and *Apolonio*. The author handles the characters as though they were components in an orchestra and at the same time displays his tremendous vocabulary and evocative, moving sentences. Words meant power to Perez de Ayala, as they do for *Belarmino*;

words are important in life-like drama where men meet and overcome their destinies, achieving communication with each other and reconciling reason with faith. The author's plea for tolerance and justice seems strongest here.

Tigre Juan, which involves a kind of counterpoint or simultaneous narration, treats the themes of don Juan and Spanish honor. Juan, a misogynist, does not know how to channel his passion into positive action. His wife flees with Vespasiano Cebon but soon discovers that only Juan can offer her the love she needs. Tigre Juan learns to laugh and love, and his wife, Herminia, especially with motherhood, forgoes her fears. Tigre Juan's happiness is complete when his son is born, and he forges his Calderonian fantasies about honor as Herminia forgets Vespasiano in her discovery of her husband.

In turn ironic humorous, metaphysical, and Existential, Perez de Ayala deals with the problem of time, the tragic sense of life and life's relationship to art and creates different planes of reality. Through suggestion and implication or direct observation and description, he produced novels that are dramatic and objective as well as lyrical and subjective. He bridged the gap between the poet and dramatist in his creation of a complete world peopled by real and imaginative characters who reflect aspects of his own soul and the reality of the outer world.

2. *Gabriel Miro* (1879 – 1930) in a sense anticipates the *nouveau roman*, though his narrative rhythms and style are unique. In his short stories and novels he displays an impeccable aesthetic, lyrical sense of the beauty and harmony of language, and he depicts objects and landscapes with a painter's eye. Although of another Generation of 1898, especially of Valle-Inclan and Azorin. At times his works, through their psychological analyses, remind one also of Proust and Joyce. Among his works are *Del vivir* (1904), his first novel, written in a Modernist vein; *Las cerezas del cementerio* (1910), his first full-length novel; *Libro de Sigüenza* (1917), about Miro's alter ego, a sensitive, Impressionistic, personal work that seems to be as much an essay as fiction; *El humo dormido* (1919), again almost a group of poetic essays; *Nuestro padre San Daniel* (1921); *El obispo Leproso* (1926); and *Anos y leguas* (1928). His most polemical novel, *Fuguras de la passion del Señor* (1916 – 1917), is unorthodox, though reverent, interpretation of the life of Jesus. Miro's insistence on the metaphorical, Impressionistic, and symbolic creates at times a tone of artificiality, but the author can also describe cruelty and physical suffering. He himself lost his orthodox faith, though Catholic doctrine and liturgy fascinated him. He deals with transcendental themes in some of his works and combines sensuality, mysticism, and spiritual anguish in a special way, but he always insists on personal and ethical responsibility.
3. *Ricardo Leon* (1877 – 1943) wrote novels that contain order and religion, harmony and music, and classical, mystical visions of beauty, but they lack pace and depth. Most of the characters are Ricardo Leon in a thin disguise. *Casta de hidalgos* (1908), his first and best novel, talks about the perils of abandoning traditional values as the protagonist, at his death, sadly reviews his defeated ideals and wasted life. *Comedia sentimental* (1909); *Alcala de los Zegries* (1909); *El amor de los amores* (1910), which pleads for spiritual over human love; *Los centauros* (1912), about the political and social life of a provincial capital; *Amor de caridad* (1922); and *Cristo en los infiernos* (1941) are among his other novels. Leon, a conservative enamored of the old and traditional, represents a moral Catholic view. Much like Pereda, he favors the old slow-moving way of life, more conducive, in his opinion, to peace of mind, creative work, and moral growth. Variations on these themes prove to be monotonous for most readers, but Leon's craftsmanship, especially in his use of words and musical harmonies, helps retain an ever-narrowing circle of readers.
4. *Concha Espina* (1869 – 1955) wrote a number of short stories and seventeen novels. She effectively interprets women's emotions in many of her novels. Nonetheless, the same feminine character recurs, in various guises and under different names, often in an autobiographical manner. Frequently sentimental, the author alternates between resignation and hope. In some of her novels she shows a social preoccupation; more often than not she is melancholy and pessimistic. She displays a striking ability in her

use of popular language. Her first novel, *La niña de Luzmela* (1909), contrasts virtue and evil. Her most famous novel, *La esfinge maragata* (1914), describes a special region of León, its manners, customs, and traditions. Another good novel, *El metal de los Muertos* (1920), deals with the hardships of Spanish miners. *Altar mayour* (1926) shared the National Prize of Literature, but it is not one of her better novels. In *La virgen prudente* (1927), she rejects the traditional role of women, and in *El mas fuerte* (1947), she presents psychological realities of family conflict.

5. *Wenceslao Fernandez Florez* (1885 – 1964), who became a friend of Franco's well known as a humorist and reactionary journalist. At times Naturalistic, he was usually ironic in his depiction of sexual, political, or patriotic themes. Among his novels are *La procesion de los días* (1914); *Volvoreta* (1917), about first love; *Ha entrado un ladrón* (1920); *El secreto de Barba Azul* (1926); *Una isla en el mar rojo* (1939); and *El bosque animado* (1943), probably his best novel, which contains oneiric and magical elements.

Other writers of the Generation of 1914 include Manuel Ciges Aparicio (1873 – 1936) and Manuel Azana (1880 – 1940), the president of the Second Spanish Republic, whose *El jardín de los frailes* (1927) is a lyrical novel about rigid religious education and the rebellion of students against the system.

D. The Generation of 1925

1. *Ramon Gomez de la Serna* (1888 – 1963), whom some place in the Generation of 1914, wrote numerous essays, critical works, biographies, and articles, well over a hundred books in all. He is primarily known for a special literary form he created, the *greguería* a short statement of reaction to the incongruities, trivialities and grotesqueness of life, "lo que gritan los secres desde su inconsciente." He wrote several volumes of *greguerías* beginning in 1910. One associates the author with the absurd, the morbid, the grotesque, and the erotic. Many of his novels are fantastic or Surrealistic, and some are filled with intrigue. Although he wrote allegorical, Baroque novels that avoided social contexts, he also wrote about the emptiness of life and even the atom bomb.

El doctor inverosímil (1921), first published in 1914 in a different format, deals with a psychiatrist who fancies himself a medical Sherlock Holmes. Another of his well-known novels is *El torero Caracho* (1926), about the life and death of rival bullfighters. He labeled a series of his novels as "nebulous," for example, *El incongruente* (1922), a Surrealistic novel involving time and space, and *Rebeca* (1936), about a dehumanized and erotic quest for the ideal woman. Other titles include *El caballero del hongogris* (1920); *Cinelandia* (1923), about Hollywood parties and promiscuity; and *Piso bajo* (1961), his last novel. Gomez de la Serna in some of his novels recalls Unamuno's love for the conceptual and Azorin's love for inanimate objects, and he had a unique way of combining subconscious associations without losing his poetic and lyrical gift for imaginative detail.

2. *Benjamin Jarnes* (1888 – 1949) was one of the novelists whose experimental techniques made him a stylistic if not a chronological member of the Generation of 1925. He emphasized the erotic and the sexual, but his experimental techniques, inspired by Ortega y Gasset and the *Revista de Occidente*, overshadowed any thematic material in his eleven novels. Art reigned supreme in his fiction, and his protagonists lived in a subjective world insulated from reality, which the author handled without passion or sentiment. Jarnes explored the relationship between myth and reality, utilized aspects of Surrealism and dream states, made use of irony, the mirror image, and points of view, and engaged in Pirandellian encounters with his characters, even entering his novels to foretell the plot. He created an early type of metafiction and the self-referential novel.

El profesor inútil (1926) is a metaphorical, psychological narration about the ambiguous relationship between the narrator and his world. *El convidado de papel* (1928); *Paula y Paulita* (1929); *Locura y muerte de nadie* (1929), about a search for identity in a depersonalized world; *Escenas junto a la muerte* (1931), describing

agonizing over life and death in a carnival atmosphere; and *La novia del viento* (1940) are other novels.

3. *Rosa Chacel* (b. 1898) wrote short stories, autobiography, essays, and poetry, was an ardent disciple of Ortega y Gasset, and tried to write a novel to substantiate his theories, though ironically her fame as a novelist was only fully recognized in the 1980s. Her first novel, *Estacion; Ida y vuelta* (1930), written in the winter of 1925 – 1926, has almost no plot and is an ironic, humorous attempt to reproduce the conflicts in a man's mind. She uses double personality in her cerebral novel and explores the relationship of author narrator and nameless characters. *La sinrazon*, her second novel, written in the 1930's though not published until 1960 also explores mental processes and the power of individual will. Later Chacel changed her technique somewhat but continued Baroque experimentation. *Teresa* (1941) is a fictional version of the story of Teresa Mancha, Espronceda's lover, and is filled with an anxiety for love. *Memorias de Leticia Valle* (1946) concerns an artificial memoir of a twelve-year-old. In 1976 the author began an autobiographical but fictional trilogy with the first volume, *Barrio de maravillas*, about two children at the turn of the century. The second volume, *Acropolis* (1984) carries the action up the Second Spanish Republic and depicts the intellectual moral and aesthetic ferment of the 1920s. The third volume, *Ciencias naturales* (1988), deals with Chacel's exile years. Chacel calls her work "esbozos de almas perdidas en el laberinto de la libertad." In 1987 she was awarded the Premio Nacional de Letras Espanola's in recognition of her lifetime achievement.
4. *Juan Antonio de Zunzunegui* (1900 – 1982) revealed in his early short stories and novels the influence of Ramon Gomez de la Serna, especially in his unusual imagery. He published a number of short story collections and short novelettes, but he was at his best in his long novels. His Realism smacks more of the nineteenth century than of the twentieth, and he attempted to write historical works somewhat reminiscent of Galdos' *Episodios nacionales*. Many of his novels center around Bilbao – the bay, the port, the streets and customs – though he also has a number of works set in Madrid. *Chiripi* (1931) is about the rise and fall of a soccer player. *El chiplichandle* (1939) portrays an interesting, picaresque Basque. *Ay – estos hijos!* (1943), probably his best novel, relates the story of a Bilbao family. *El barco de la muerte* (1945) concerns an avaricious undertaker killed by an enraged town; *La quiebra* (1947) treats of the power of money. *La ulcera* (1949) is about a frustrated man who devotes his life to his ulcer and dies when a young doctor cures him. *El supremo bien* (1951), the author's own favorite insists that life is God's greatest gift to man. *La vida comoes* (1954) uses underworld slang most effectively in its treatment of thieves and pickpockets. These are but a few of Zunzunegui's novels published in the 1950s. Some of his novels from the 1960s and 1070s are *Don Isidoro y sus limites* (1963), about loneliness and old age; *Un hombre entre dos mujeres* (1966), a story of incest and z son who accidentally kills his mother; *Una ricahembra* (1970); *La hija malograda* (1973); and *De la vida y la muerte* (1979), about drugs, greed, and money. Zunzunegui wrote about middle-class Spain, often in a humorous, sentimental, moral, or satiric manner. At times he gave us a depersonalized evaluation of reality, but he was excellent at creating authentic characters, often types defeated by life. A sharp observer, Zunzunegui was also a good psychologist. Among his themes are society's materialism, religious hypocrisy, the lack of Christian charity, and the futility of striving for power and false goals. Although he tempered his photographic realism with occasional fantasy, he is more the heir of Galdos, whom he greatly admired, and Baroja than he is typical of the Generation of 1925 as generally defined.
5. *Ramon Sender* (1902 – 1982) wrote short stories, plays, biography, poetry, and innumerable articles in addition to his novels. He is without a doubt the most important member of his generation and one of the nest novelists of the century. His wife and other members of his family were killed during the Civil War, and he left for America. Sender rejected the metafiction of his generation, although he used the mythical and symbolic for political and social preoccupations.

Iman (1930), based on his war experiences in Morocco, reveals the eternal horror of war and the indifference of Spanish citizens to the suffering of their soldiers. *Orden publico* (1931), which recalls his experiences as a prisoner, is the first novel of a trilogy, *Los terminus del presagio*. *Viaje a la aldea del crimen* (1934), the second volume relates the cruelty of the Civil Guard, and the third volume, *La noche de las cien cabezas* (1934), attacks Spanish corruption. *Siete domingos rojos* (1932) depicts the left-wing and radical movements in Spain and resembles strike novels of the United States of the 1930s. His next novel, *Mister Witt en el Canton* (1935), won the National Prize for Literature. Psychological and ironic, Sender retreats historically to 1873 and the attempt at popular government in Cartagena. Amid the political activities, Mr. Witt senses with uneasiness his approaching old age and his wife's potential interest in younger men. *El lugar del hombre* (1939), appearing in a later edition as *El lugar de un hombre*, is a sardonic portrayal of human relationships. A man, supposedly murdered, is returned to society with ensuing complications. Sender, in this poetic novel, reiterates that one must respect the dignity of man and humanity.

In 1942 Sender, who has a number of works set in the New World, published one of his finest novels, *Epitalamio del Prieto Trinidad*, about a revolt of a Mexican penal colony in the Caribbean. A novel of "dark and towering symbolism and fantastic terror," it is allegory of monsters who wished to become men, along with an analysis of moral, immoral, and spiritual characters. The 1940s also marked the appearance of his *Cronica del alba* (1942), an autobiographical recounting of happy memories in a village in Aragon, of a severe father and a talkative sister. The work carries us through the tenth year of Sender as a boy, and Pepe Garces, as he lies dying, practices a kind of total recall. The same title was used for the 1966 nine-part expansion and reworking of *Cronica del alba* and other novels previously published separately: *Hipogrifo violento* (1954), *La Quinta Julieta* (1957), and *El mancebo y los heroes* (1960), together with five other separate parts.

Sender thought that his *la esfera* (1947), first published in a different version as *Proverbio de la muerte* (1939), was his most serious novel. In this philosophical novel, Sender engages in an agonizing search for the true path and meaning of life but in his metaphysical searching one sees still his plea for social justice and his belief that immortality for the individual exists only insofar as he is part of all mankind. Another of his best novels, *El rey y la reina* (1948), takes place in Madrid during the Civil War, and some strange characters explore man-woman relationships.

Sender published a number of novels in the 1950s, among them *El verdugo afable* (1952), an Existential, symbolic novel of strange dreams and moral responsibility; *Los cinco libros de Ariadna* (1957), in which the author expresses his hatred of totalitarianism; and *Los laurels de Anselmo* (1958). More important he published the novel *Mosen Millan* (1953), which he later revised as *Requiem por u campesino espanol* (1960), undoubtedly his masterpiece. In this story of a priest who betrays a young man, Paco el del Molino, which leads to his death, we see the suffering of the Spanish people. Sender also explores the problem of culpability and the true meaning of Christianity as separate from the sacramental duties imposed by the Church. Paco, unlike the priest, understood the need for social reform and true charity. The novel is a poetic, agonized examination of man's cruelty to man.

Sender continued to publish novels in the following decades. Among his sixty-four novels, other noteworthy ones are *La aventura equinoccial de Lope de Aguirre* (1964), one of a series of historical novels; *En la vida de Ignacio Morel* (1969); *El fugitivo* (1972); *Adela y yo* (1978); and *Epilogo a Nancy* (1983), about an American girl whose adventures in Spain he first published in 1962 as *La tesis de Nancy*. In 1984 his novels about Nancy were published as *Los cinco libros de Nancy*.

In his novels Sender searched for charity, tolerance, kindness, and idealism. He could in turn be satiric, humorous, highly symbolic, or Existential. As might be expected, the Civil War affected him greatly, and it undoubtedly sharpened his preoccupation with the destiny of man and a true Christian ethic. He believed in human potential, and this faith in man, coupled with his protest against social injustice plus a

real sense of the metaphysical and the marvelous make him one of the most authentic Spanish fictional voices of the century.

6. *Max Aub* (1902 – 1972) was a short story writer, poet, and dramatist. He clearly shows in his early novels the influence of Ortega y Gasset, whose ideas he later criticizes. Without surrendering his imaginative and lyrical abilities, he broke with the avant-garde idea in 1934 with the publication of *Vida y obra de Luis Alvarez Petrana*, to concentrate on the human and political. This novel, about frustration and suicide, is an accusation against the Vanguard movement. *Las buenas intenciones* (1954), dedicated to Galdos and written in a more traditional style, is about a dutiful son who sacrifices his happiness for his mother and ultimately dies at the hands of Falangists. Mention should also be made of *La calle de Valverde* (1961), about Spain under Primo de Rivera.

As a novelist Aub is primarily known for *El laberinto magico*, the general title for a series of novels, epic in nature, combining narrative, sketches, and historical and fictional figures. *Campo cerrado* (1943) analyzes Spanish political reality up to the early part of the war; *Campo de sangre* (1945) deals with political incidents in different city settings and involves the concept of treason; *Campo abierto* (1951), set in a time before that of *Campo de sangre*, again gives us a varied geography; *Campo del moro* (1963) involves the last days of the war in Madrid in 1939; *Campo frances* (1965) depicts the fate of Spanish republicans in France; *Campo de las almendras* (1968) is about Republican refugees waiting to escape. These novels involve rapid action, monologues, documents, and moral disquisitions and reveal the heroism of the Spanish *pueblo*.

Aub also wrote a series of fictional biographies, among them *Josep Torres Campalans* (1958), the story of an imaginary Catalan painter based on apocryphal documents, letters, and drawings. These biographies and *El laberinto magico* far outweigh in importance his early Vanguard novels, *Geografia* (1928) and *Fabula verde* (1933).

In his early works Aub engaged in Baroque verbal games. He later wrote what he called "realism transcendent," with characters who engaged in long discussions of ideas and self-analysis. He used a variety of techniques, including cinematic elements and temporal and spatial shifts. His principal themes involve man and his problems – religious, Existential, and political. Although Aub had an active social conscience, he portrays a world of despair and betrayal, with occasional hope, but essentially one that is a cold and alien labyrinth that leads nowhere.

7. *Francisco Ayala* (b. 1906), a novelist, short story writer, essayist, and literary critic, left Spain in 1939, returning after Franco's death. His early fiction, filled with ironic and almost playful contradictions and literary allusions, is intellectual aesthetic, and Baroque. His first novel, *tragicomedia de un hombre sin espiritu* (1925), is based on the supposed manuscript of a solitary victim who forgoes madness for survival. His second novel *Historia de un amanecer* (1926), lacks the parody of his first one, though it is ironic and imaginative. Ayala abandoned fiction until 1944, when he once more began writing short stories (nine volumes to date). Among them *Los usurpadores* (1949), about corruption and redemption fanaticism, and the role of power, and *El jardin de las delicias* (1971) an experimental, Existential mosaic combining essay and art forms, have elicited the most critical attention.

Ayala's two most famous novels are *Muertes de perro* (1958) and its sequel, *El fondo del vaso* (1962). In the first novel he deals with a Latin American dictatorship and its fall. Pessimistic and satiric, Ayala speaks of humanity's propensity for evil through the narrator, the cripple Pinedito, who combines memoirs, diaries, and letters to tell us the story of the life and death of the dictator, Anton Bocanegra. Almost an *esperpento*, the novel is filled with corruption cruelty and degraded human beings. In the sequel, not as tragicomic or allegorical as the first one but with continuing moral preoccupations Ayala, through the narrator, Jose Luis Ruiz, who attempted vainly to vindicate the dictator gives us a kaleidoscopic view of a disintegrating world.

Ayala uses dreams, points of view, parody, and literary allegory to present though not solve, man's problems. Ayala, a master of stylistic techniques, writes about alienation and aberration and though he is a concerned intellectual, he views society and the world as morally bankrupt. In 1988 he won the Premio de las Letras Espanolas.

8. *Others.* Arturo Barea (1897 – 1957) is best known for *La forja de un rebelde*, an autobiographical trilogy published in its Spanish version in 1951 and dealing with events at the turn of the century through the Spanish Civil War. Sebastian Juan Arbo (b. 1902) has written sixteen novels. His *sobre las piedras grises* (1949) won the Premio Nadal in 1948. It is a psychological study of a humble municipal employee.

Antonio Espina (1894 – 1972) wrote *Pajaro pinto* (1927), among other works. Jose Diaz Fernandez (1898 – 1940) published *el blocao* (1928), his best-known work. Joaquin Arderius (1890 – 1969) has several novels, among them *la espuela* (1927). Cesar M. Arconada (1898 – 1964) published, among other titles, *La turbina* (1930). Still other novelists of this generation include Juan Chabas Claudio de la Torre, Andres Carranque de Rios, Andres Benavides, and Mauricio Bacarisse.

E. The Generation of 1936

1. *Gonzalo Torrente Ballester* (b. 1910), besides being a dramatist, short story writer, and critic, is one of Spain's major twentieth-century novelists, though he was not well known until 1973. His first novel, *Javier Marino* (1943), concerns a young Spanish intellectual in Paris. *El golpe de estado de Guadalupe Limon* (1946) combines literary history and myth, as the author, with black humor examines the struggle for power and the stupidity of man. There are references to Napoleon, a legendary heroine, feminine intrigue, and attempts to overthrow a dictator. It burlesques the Falangist revolt through the use of parody and caricature. Torrente wrote a trilogy, *Los gazos y las sombras*, whose three volumes are *El senor Ilega* (1957), *Donde da la Vuelta el ave* (1960), and *La Pascua triste* (1962). Pueblanueva is the village setting for a kind of return myth that involves the question of Existential authenticity through the struggle of a psychoanalyst and an industrialist. Set between 1934 and 1936, the novel depicts the conflict between decadence and tradition on the one hand and modernity on the other.

Don Juan (1963), one of his major novels fuses the don Juan theme with that of the Wandering Jew, condemned to live forever and essentially a man who confronted God. The protagonist, in Paris in the early 1960s, meets don Juan's servant in a theological bookstore. The servant claims to be the original one and as a diabolical emissary has special powers. The author includes a play with the novel as the narrator, perhaps the author, relates the true/false story of his life before the events depicted in Tirso's play.

La saga/fuga de J.B. (1972), structured like a musical fugue involving counterpoint of melody and rhythm utilizes myths of various kinds, historical figures, and structural intricacies to parody modern novelistic techniques that the author uses. J.B., grammarian and literary specialist, converses with a variety of nebulously real, foreign alter egos as he is reincarnated on various planes and in different times in search of his identity.

Fragmentos de apocalipsis (1977) involves a novelist's notebook that describes the process of artistic creation in some fragmentary notes. The novel incorporates Surrealistic juxtaposition of time and space, fantasy and prophecy, the social and political, but is essentially a novel about writing a novel. Lenutchka, who represents the creative conscience of the author helps him write the work. In combining legends and myths to write history as fiction, the protagonist seeks to change history but, in the end, it may all have been a dream.

Another major novel is *La isla de los jacintos cortados* (1980). Again, the notebook of a narrator to his beloved, who participates on one level, is involved. The protagonist tries to deny Napoleon's existence but includes intertextual references to the author's don Juan, commentary on creativity, voyages to the past, and attempts to live that past as present.

Among his other novels are *Offside* (1969), a parody of a world of art, sex, and crime; *La princesa durmiente va a la escuela* (1983), actualizing the legend of Sleeping Beauty; *Dafne y ensuenos* (1983), dealing with Napoleon, his favorite theme; *Quizaisnos lleve el viento al infinito* (1984); and *La rosa de los vientos* (1985), involving a discovered manuscript and the relationship of fantasy to history. In most of his works, Torrente Ballester deals with the relationships of literature and reality, the author's role in creating character, and the self-referential novel. He uses fantasy, parody, humor, and literary theory both in his work and as the target of his criticism. He discusses philosophy aesthetics and history and postulates the equal validity of all levels of reality

2. *Camilo Jose Cela* (b. 1916), the acknowledged leader of the tremendista school though he denies its existence, utilizes bloody deeds and environmental factors with Existential overtones in his creation of a group of memorable if abnormal characters who reflect the anguish of modern life. He was awarded the Nobel Prize for Literature in 1989.

La familia de Pascual Duarte (1942) is one of the three or four most important novels published after the Spanish Civil War. A condemned criminal, Pascual, for whom we come to feel a certain compassion, relates his sad life. Pushed by circumstances, he kills his dog horse, sister's lover, and finally his mother. The author seems to imply that good and evil are not absolute values, but Pascual's primitive ideas about justice follow from those of a supposedly civilized world. The novel reflects the brutal and violent situation of a fratricidal Spain.

La colmena (1951) utilizes the technique Dos Passos and Huxley made famous. The novel deals with fools, prostitutes, poets, homosexuals, and the downtrodden poor who frequent dona Rosa's sordid café. Intended as a slice of life, the novel involves hundreds of characters who suddenly appear and disappear. These unhappy beings carry on with little hope against a background of misery, rationing, and hunger, and their gray and hateful lives in the cells of the hive are viewed by a candid camera. The author chooses three days in 1942 in an area of Madrid to reflect on repugnant vibes, repulsive passions, and man's existential insecurity.

San Camilo, 1936, whose full title is *Visperas festividad y octava de San Camilo del año 1936 en Madrid* (1969), is Cela's third major novel. In it the author uses some autobiographical elements and explicit sexual language. A scatological deformation of Spanish history, the novel reflects the author's subjective account of events preceding the Civil War in July 1936. Cela uses a variety of technical resources – interior monologues, stream of consciousness, and the whorehouse as a kind of symbolic center – to confront his conscience in a Spain of horror anguish and repressed sexuality.

Oficio de tinieblas 5 (1973) is a kind of Surrealistic adventure involving sex, love, and death. The number 5 is used because several other novelists had previously used the title *Oficio de tinieblas*. The novel, sung by a choir invalids, is a parody of Spain's official propaganda, and it explores the sadistic, erotic, and religious aspects of a powerful and monstrous Spanish state. Cela in over a thousand prose fragments, explores time and space.

Mazurca para dos muerlos (1983), a highly symbolic novel, explores the role of the narrator, the veracity of history, the period between 1936 and 1940, and the relationship of sexuality and death. Typically, Galician in environment and vocabulary, the novel is a poetic evocation of persons and places, though it is replete with murders and death. The story of the rivalry of two clans, the novel involves two murders, but the reader must learn about them through repeated conversations in the novel, since Cela himself will not clarify events. The title relates to Gaudencia, a blind accordion player in a brothel who played the mazurka on the two crucial occasions.

Another important novel, *Cristo versus Arizona* (1988), is set in Arizona between 1880 and 1920 and includes events such as the gunfight at the O.K. Corral. These novel stresses again Cela's themes of brute force and elemental passions according to him so much a part of the human equation.

Among Cela's other novels are *Pabellon de reposo* (1943), about life in a sanatorium for tubercular patients; *Nuevas aventuras de Lazarillo de Tormes* (1944); *Mrs. Caldwell habla con su hijo* (1953); and *La Catira* (1955), set in Venezuela. Cela, an editor, publisher, critic poet, and short story writer, has also written a series of travel works, especially about rural existence. Among these is *Viaje a la Alcarria* (1948). Many of Cela's novels have a lyrical note, but he is at his satiric best in depicting the ugliness and brutality of his country. His world, perhaps a deformation, is one of violence, cruelty, despair, and death, and his characters include pedophiles and prostitutes plus a variety of handicapped citizens.

3. *Jose Maria Gironella* (b. 1917) has written memoirs, essays, short stories and travel literature. His first novel, *Un hombre* (1948), won the Premio Nadal. *La marea* (1949) is a historical, political treatment of World War II and an analysis of the lack of humanity, the false pride, and the racial pretensions of the Germans.

This author is primarily famous for his Civil War epic, *Los cipreses creen en Dios* (1953), originally intended to be the first part of a trilogy but later conceived by the author as the beginning of a new kind of *Episodios nacionales* from the Second Spanish Republic on but with the Spanish Civil War as the central preoccupation. The first volume of this vast canvas, covering April 1931 to July 1936 is set in Gerona and through the Alvear family, especially the protagonist, Ignacio, we meet not only the middle class but all the Spanish social classes with all degrees of political and economic beliefs – reactionaries and liberals, priests, and Communists. In the second volume, *Un millon de uertos* (1961), Gironella narrates what happened between July 1936 and April 1939, telling us about Ignacio's war experiences, his family, their psychology and persuasions. In mixing historical with fictional creations, Gironella tries to recapture the inner ambience of his compatriots. *Ha estallado la paz* (1966) continues the story of the Alvear family between 1939 and 1941 and tells of their return home and Ignacio's continuing search for truth.

Gironella suffered a nervous breakdown, and the first novel he wrote upon recovering was *Mujer levantate y anda* (1962), about Myriam, a complex character, erotic, impulsive, and masochistic, who learns finally about positive values. A study of good and evil, the novel involves symbolic characters; a psychoanalyst, representing good, struggles for her soul against a nuclear scientist who represents the satanic aspects of life. Among Gironella's other novels are *Condenados a vivir* (1971), about two Barcelona families in the period between 1939 and 1967 and the world of pop music sexual activity, and the generation gap. *Los hombres lloran solos* (1986), the fourth part of his so-called *Episodios nacionales*, analyzes the aftermath of the Civil War and the impact of World War II, and *Cita en el cementerio* (1983) and *La duda inquietante* (1988) also show Gironella's continuing obsession with the Spanish Civil War and its aftermath.

Sometimes prolix, at times banal, Gironella in his total output has created an impressive, extensive treatment of the Civil War in Spain.

4. *Jose L. Castillo-Puche* (b. 1919), primarily a Catholic moralist, is also an Existential writer. Hecula is the microcosm in which he reflects on sad war memories and sexual repression. Often with humor that is sometimes grotesque but never cruel. His earlier novels are quite realistic; his later works are Baroque. In his early works Castillo-Puche treats the struggle between religious vocation and a Realistic acknowledgment of life, the ambivalent emotions of Civil War survivors in Hecula, and, typically, in *Con la muerte al hombro* (1954), a fusion of past and present in a spiritually wounded protagonist who seeks escape from his ties to Hecula.

Paralelo 40 (1963) is about Genaro, an anarchistic agitator from Madrid, and the relationship of a period of his life with Spanish historical events and religious preoccupations. The novel includes emotions involving American soldiers, orgies, prostitution, and race relations. *Como ovejas al matadero* (1971) examines religious preoccupations in a Catholic ambience, the taking of vows, and the madness of one of the newly ordained priests. *Jeremias el anarquista* (1975) uses monologues, dialogues

memories, and author-protagonist-narrator relationships in a story of a terrorist in New York. The author comments on motivations for leaving the priesthood in what he calls a "cronica negra decuras Espanoles metidos a conspiradores en Nueva York."

Castillo-Puche's most important work to date is a trilogy, the first volume of which is *El libro de las visiones y las apariciones* (1977). The author uses first and second person, dream and reality, and neologisms and proverbs to recall the horrors and divisions of the Spanish Civil War. He analyzes the emotional reaction of a child to the environment, based on recall of memories and terror, a visionary, nightmarish, unreal world in Hecula, a village of prayer, liturgy, and fear of eternal damnation but not forgetfulness. *El amargo sabor de la retama* (1979), the second volume, carries on the pseudoreligious fantasies in Hecula, and the third volume, *Conocerás el poso de la nada* (1982), concludes the author's negative view of a dogmatic and intolerant Catholicism as the Existential narrator faces his life as a child in Hecula, his mother's death, and his seminary experience.

The author has started another trilogy, *Bestias, hombres, angeles*, the first volume of which is *Los murcielagos no son pajaros* (1986), in which the protagonist painter, worried about a possibly inherited insanity, examines his own dreams and hallucinations to lay bare his own homosexuality, hypocrisy, and human shortcomings.

5. *Miguel Delibes* (b. 1920) is one of the major writers of the twentieth century. He is a novelist, essayist, short story writer, journalist, and author of travel books and works on hunting and fishing. In his early novels he deals with everyday life, eschewing the experimental forms involving temporal fragmentation and the like, but he handles popular dialogue, humor, irony, and even caricature with an uncommon mastery. His first novel, *La sombra del cipres es alargada* (1948), a Premio Nadal winner, is the pessimistic history of a young orphan who confronts society, solitude nature, and death. *Aun es de día* (1949) concerns a deformed lad in a sordid environment who sacrifices his happiness for the sake of an unborn child. *El camino* (1950), one of his most popular novels, is filled with poetic anecdotal incidents about the adventures of some boys who must decide their future.

Delibes evokes a Castilian village through flashbacks of an eleven-year-old the night before he leaves for the city. Other novels of the 1950s are *Mi idolatrado hijo, Sisi* (1953), related from multiple viewpoints, which is a psychological analysis of an egotistical father unable to accept his son's death; *Diario de un cazador* (1955), winner of the National Prize for Literature, which tells about the protagonist's passion for hunting, man's relationship to nature, and the rural life; *Diario de un emigrante* (1958), a kind of sequel set outside Spain; and *La hoja roja* (1959), an Existential study of an insignificant life, loneliness solitude and death.

Las ratas (1962) is one of Delibes' sharpest attacks on the deficiencies of Spanish society. He depicts the hunger, backwardness, and neglect of a forgotten village and the harsh struggle for life of the Castilian peasant. In 1966 the author published what many consider to be his masterpiece, *Cinco horas con Mario*, a kind of long interior monologue of a wife who, through free association and a chaotic time frame, converses with the corpse of her dead husband. Delibes, through the vain, materialistic, shallow, and bigoted Carmen, may be giving us a portrait of the bourgeois Spanish mentality. He contrasts her self-justification of her own less than admirable adultery and her prejudices with the intellectual achievement of more liberated Spaniards. His even more experimental novel, *Parabola del naufrago* (1969), subverts and degrades the language itself in a depiction of an authoritarian society. The novel can be read as a kind of allegory about universal man trapped in a nightmarish Orwellian technological world where personal dignity and identity are crushed by the omnipotent, bureaucratic, dehumanizing state. Delibes employs oneiric, hallucinatory, and Kafkaesque imagery,

In the 1970s and the 1980s Delibes published a number of other novels. Among these are *Las guerras de nuestros antepasados* (1975), about violence as a Spanish heritage, narrated through taped conversations of the protagonist with a psychiatrist;

El disputado voto del señor Cayo (1978) contrasting the rural wisdom of a patriarch with the knowledge of a professional politician; *Los santos inocentes* (1981), exalting the virtues of primitive man; and *377A: madera de heroe* (1987), a family history about events before and during the Civil War and the social and political milieu of the times.

In general Delibes is concerned with the decline of rural Castile in the face of somewhat suspect progress, and his characters who leave the land usually suffer dire consequences. He has sympathy for the disinherited of the earth and deplores the physical and spiritual abuses of the wealthy against the poor. He is an excellent psychologist, especially in dealing with adolescents, but he excels also at the portrayal of old age and the prospect of impending death. Aside from his despair at the destruction of rural Castile and its values, he examines man's relationship to nature, his alienation, and the depersonalization of modern man, whose misfortune may sometimes be mitigated by faith.

6. *Carmen Laforet* (b. 1921) lived in the Canary Islands until shortly after the end of the Civil War and became famous almost overnight with the publication of her first and best novel, *Nada* (1945), the first winner of the prestigious Premio Nadal. *Nada* is the story of Andrea, a young girl who comes to Barcelona to live in the home of her maternal grandmother. The young girl living with the weird and eccentric family of neurotic women and unhappy men, struggles for identity and physical and spiritual independence. A *tremendista* and Existentialist novel *Nada* reflects the discontent and feeling of alienation of an entire generation, and the harsh reality, the dirt and the poverty, the frustration solitude, and hate mirror aspects of Spanish reality. In her depiction of the voyage from adolescence to adulthood, the author uses mythical symbolism and temporal patterns.

Laforet's short novels and later full-length works have never equaled her first success. *La isla y los demonios* (1952), with autobiographical data about her own life in the Canary Islands discusses Marta, another version of Andrea, in her attempts to escape home and gain independence. Her clashes with her family lack the nightmarish atmosphere, hypocrisy, suicide, and personal hells that Andrea's family experiences. Nonetheless, the demons, representing the seven deadly sins shared by the characters, reflect the superstition, murder and passions evoked by the Spanish Civil War. The heroine rejects one of the demons, sexuality, for freedom. Laforet's third novel, *La mujer nueva* (1955), depicts the protagonist Paulina and her conversion to Catholicism, perhaps a reflection of the author's own conversion in 1951. *La insolación* (1963), scheduled to be the first volume of a trilogy, *Tres pasos fuera del tiempo* again describes the coming of age of an adolescent, a sensitive and alienated teenager who finally achieves independence. The second volume, tentatively titled *Al doblar la esquina*, and the third, *Jaque y cuento*, have not yet appeared. Laforet has also written a number of short story collections as well as several volumes of travel literature.

7. *Elena Quiroga* (b. 1921), starting with an early realism in a Galician setting elaborated her fiction with a series of experimental techniques involving dramatized narrators, multiple perspectives, multiple points of view, interior monologue, cinematic views, stream of consciousness, and a variety of sensory imagery. Her first novel, *La soledad Sonora* (1949), treats of a woman who marries without love, remarries thinking erroneously that her first husband had died in the Civil War, and eventually renounces both men.

In the 1950s she wrote *Viento del norte* (1951), a Premio Nadal winner about an older man who marries a young girl and the resulting problems; *La sangre* (1952), portraying four generations whose activities are viewed and narrated by a chestnut tree, the family telluric symbol; *Algo paso en la calle* (1954), which in a series of flashbacks reveals the character of Ventura, a dead man during the viewing of his corpse by other members of the family, who themselves had led existentially frustrating and inauthentic lives; *La enferma* (1955), about a solitary woman in a small fishing village, rejected by a lover the town has never forgiven; *La careta* (1955), depicting the post-Civil War generation and specifically a young boy who saw his parents killed (he was responsible for his mother's death), unable to communicate, face his guilt or God,

or come to grips with his false heroic role; and *La última corrida* (1958), a psychological analysis of three types of *toreros* and the world of bullfighting.

Among Quiroga's later novels, *Tristura* (1960) is about a motherless girl living with relatives, the frictions involved in the household, the girl's mistreatment, and her aunt's hypocrisy. In a kind of sequel, *Escribo tu nombre* (1965), Tadea is again the protagonist, this time in a convent school. The author dissects the false vision of the world created by an indifferent educational system. *Presente profundo* (1973) is the story of two women told from multiple perspectives, about their existential anguish, unhappy childhoods, and eventual suicides.

Quiroga, an Existential novelist, is masterful in her portrayal of youthful rebellion; the lack of communication among human beings; the uncertainty, emptiness loneliness, and alienation found in the modern world; the conflict between love and hate, reality and illusion; and the process of self-deception. She deals with the impact of grief and guilt, of solitary beings victimized by the hostility of the world, who seek, often in vain, for a communion with an understanding God.

8. *Other novelists of the Generation of 1936* include the following:

- a. *Alvaro Cunqueiro* (1911 – 1981), a well-known poet, excelled at magical, oneiric universes of memory, myth, and legend. One of his best novels is *Un hombre que se parecía a Orestes* (1968), a Premio Nadal winner.
- b. *Angel Maria de Lera* (1912 – 1984) wrote largely on social themes and the materialism of his society. He deals with alienation and solitude, especially of adolescents. Among his seventeen novels, his tetralogy, consisting of *Las últimas barreras* (1967), *Los que perdimos* (1974), *La noche sin riberas* (1976), and *Oscuro amanecer* (1977), has received the most favorable critical attention.
- c. *Ignacio Agusti* (1913 – 1974), who helped found the Premio Nadal, is known primarily for his five-part saga, *La ceniza fue arbol*, dealing with a Catalan family, beginning with *Mariano Rebull* (1944) and ending with *Guerra Civil* (1972).
- d. *Jose Suarez Carreno* (b. 1914) won the Premio Nadal for *Las últimas horas* (1950), which set the tone for early Neorealist and Existential novels.
- e. *Luis Romero* (b. 1916) has written short stories, travel books, and a variety of novels, the best known of which is *La noria* (1952), a Premio Nadal winner.
- f. *Pedro Lorenzo* (b. 1917) experimented with a unique style reminiscent of Miro and Azorin. He published his first novel in 1943 but later developed a series of novels published as a unit in 1975 as *Novelas del descontento*, whose protagonist is the antihero Alonso Mora.
- g. *Dolores Medio* (b. 1917), short story writer and novelist, won the Premio Nadal with *Nosotros los Rivero* (1953), about a protagonist, her alter ego, and the process of going from adolescence to adulthood in time of war. Among other novels are *Diario de una maestra* (1961), about her work as a rural teacher; *La otra circunstancia* (1972); and *El fabuloso imperio de Juan sin Tierra* (1974), involving a kind of magical realism.
- h. *Jose Luis Martin Vigil* (b. 1919), poet, essayist, and priest, has written more than thirty novels beginning with *La vida sale al encuentro* (1955) and continued through the 1980s. He concentrates on the preoccupations and problems of the young and adolescents, usually from a moral, social, or religious point of view.
- i. *Tomas Salvador* (b. 1921), one of the most prolific members of this generation, has written historical, Existential, and fantastic novels in a writing career of almost forty years. Among his many works one should mention *Cuerda de presos* (1953).

Also worthy of note are *Dario Fernandez Florez* (1909 – 1977); *Segundo Serrano Poncela* (1912 -1976); *Enrique Azcoaga* (1912 – 1985); *Rifardo Fernandez de la Reguera* (b. 1916); *Mercedes Salisachs* (b. 1916); *Cecilio Benitez de Castro* (b. 1917); *Concha Alos* (b. 1922); and *Ramon Pinilla* (b. 1923).

F. The Generation of 1950

1. *Luis Martin-Santos* (1924 – 1964), a psychiatrist, is deservedly famous for his *Tiempo de silencio* (1962), universally acknowledged as the novel that closed out the period of Neorealism and traditional chronology and that marked the beginning of a new stage in the development of the novel.

Tiempo de silencio uses counterpoint, interior monologue, free association, multiple levels treated simultaneously intertextuality, and mythology. Baroque, and with shifting narrative perspectives and narrative voice, the novel uses parody and irony (Martin-Santos has a devastating assessment of Ortega y Gasset) to demythify Spain, at times with nihilistic, despairing, or angry tones. The novel rejects technology and scientific apparatus as solutions for human oppression and death, and Existentially the author claims that man cannot really know or act in an authentic manner. Martin-Santos twists reality in his mixture of the poetic and scientific to produce what he called “realism dialect,” a kind of ethical aestheticism. He uses psychiatry, anthropology, and psychoanalytic symbolism in his exploration of the mental processes of his protagonist, but he also mirrors the tragic life of Spaniards of all classes in postwar Spain (in a geography of middle-class, aristocratic, tenement, and whorehouse buildings), living in an absurd world and victimized by science the Church, and their own sexuality.

Through Pedro, a weak-willed research scientist trapped by conscience, the author shows us the price that society exacts from failures who still believe in human values and who must pay with their “time of silence.” Pedro, active in cancer research, needs a special strain of mice he can obtain only through Muecas, who has stolen a pair from the laboratory and managed to breed them. Muecas asks Pedro to save Florita, his pregnant daughter, from a botched abortion and when she dies Pedro is discharged. He plans to marry Dorita, granddaughter of the owner of the boardinghouse in which he lives, but Florita’s vengeful boyfriend kills her.

In 1975 *Tiempo de destrucción*, which Martin-Santos had never finished, was published. It attacks institutions that impede individual liberty and again involves an alienated protagonist.

2. *Jesus Fernandez Santos* (1926 – 1986) started as a Social Realist, but later, without totally abandoning the traditional or embracing all of the new narrative techniques, he achieved a special blend of fictional elements. He wrote a great number of novels, the first of which, *Los bravos* (1954), depicts *caciquismo* in a rural community filled with hate, hostility, unhappiness, and stagnation. Though technically an Objectivist novel, it pleads for tolerance and justice. Among other novels of the 1950s and 1960s are *En la hoguera* (1957), depicting an unfortunate protagonist dogged by fate; *Laberintos* (1964), about Madrid intellectuals and their Existential problems; and *El hombre de los santos* (1969) portraying an alienated protagonist, unable to escape Civil War memories, who has to abandon his artistic career.

In the 1970s Fernandez Santos published *Libro de las memorias y de las cosas* (1971), the story of the Brethren a Protestant sect in the 1880s in Spain; *La que no tien nombre* (1977) an intertwining of a medieval allegory with contemporary lives concerning three time periods, personal memories, incest, and a mixture of history and legend; and *Extramuros* (1978), in which the author tries to penetrate the historical period of seventeenth-century Spain to narrate a tale of passion, human solitude and the conflict between a convent world and the outside one. The outside world is attracted by a false miracle invented by two lesbian nuns to save their convent. As in other novels Fernandez Santos treats here of the power of time on individuals.

In the 1980s up to his death, this author published a number of novels, among the *Cabrera* (1981), a historical novel in a nineteenth-century setting, involving an anonymous protagonist in a concentration camp on a small island near Mallorca. Replete with ethnic groups, women good and bad, and other characters, this novel about the Napoleonic invasion of Spain conveys the horror of war. *Jaque a la dama* (1982) treats of anti-Semitism and political liberty; *Los jinetes del alba* (1984) continues Fernandez Santos’ investigation into Spanish history, the effects of war, and the meaning of solitude. *El Griego* (1985) is about El Greco’s life as seen from different points of view and by different characters. *Balada de amor y soledad* (1987) concerns

the protagonist's psychological problems set against the background of an ecological crisis.

In general Fernandez Santos concentrates on history as narrative seeking to recover and re-create the past, its psychology and language. An Existentialist, he treats of solitude but also of religion unhappy children, nature, and human sexuality.

3. *Ana Maris Matute* (b. 1926), as with many members of her generation, was indelibly marked by the Civil War, its horror, cruelty, and death. She is equally famous for her short stories and her children's stories. She deals with the rivalry among brothers in a world where the innocent dream futile dreams. But she exhibits a feminine viewpoint and evinces a strong maternal instinct. She tells her stories of children and adolescents, lonely and alienated victims of adult incomprehension, with lyrical intensity and uses a series of techniques – temporal jumps, free association, flashbacks, and at times deforming devices – to mirror the emotions of her protagonist. Her fiction also emphasizes Existential themes of loneliness and isolation with occasional escapes into fantasy.

Her first published novel, *Los Abel* (1948), involves the Cain and Abel theme and the disintegration of a family. *Fiesta al noreste* (1953), a novella, concerns a childhood victim attempting to find solace and revenge as an adult and also the antagonistic relationship of stepbrothers. *Pequeno teatro* (1954), written much earlier, is about corruption and frustration in a fishing village. *En esta tierra* (1955), a revised version of a censored novel, *Las luciernagas* (1955), deals with a young girl's coming of age in Barcelona during the war. Matute's first great triumph, however, was with *Los hijos muertos* (1958), involving autobiographical reminiscences of children suffering in an adult world and their later disillusion. She deals with three generations, examining the rivalry and betrayals repeated from generation to generation.

The author's trilogy, *Los mercaderes*, undoubtedly her masterpiece, consists of *Primera memoria* (1960), *Los saldados lloran de noche* (1964), and *La trampa* (1969). In the first volume, a Premio Nadal winner, she uses flashbacks from the perspective of Matia, a fourteen-year-old girl, to show Matia's dramatic awakening to the sordid and hypocritical adult world. Dominated by her grandmother and a cruel cousin, Matia allows the incarceration of Manuel, an innocent lad. The implicit Christian aspects of self-sacrifice and betrayal reflect the Biblical symbolism. In the second volume, about the uselessness of war, Manuel, recognized as the heir of Jorge de Son Mayor, his father and the mysterious adventurer of the first volume encounters Marta, also a victim of cruelty and vanity. Both are killed by a Nationalist tank. In *La trampa*, Matia, returning for her grandmother's one hundredth birthday celebration, accentuates the frustration, both metaphysical and real, of Spanish women. We see the degradation and continuing hatred dividing Spain during the war's aftermath. Matia, now an adult, has led a solitary life, tortured and melancholy, and Borja, largely unchanged from the first volume, wants to inherit his grandmother's estate. Bear, Matia's son becomes involved with Mario, a political activist, and becomes the avenging instrument against one who earlier had betrayed Marios's father. Again, we see the Existential anguish of the characters and the continuing degeneration in Spain after the Civil War. In 1971 Matute published *La torre vigia*, set in the Middle Ages and mirroring a magical, sensual world of a youthful protagonist and his apprenticeship.

4. *Rafael Sanchez Ferlosio* (b. 1927) has published only three novels aside from his short stories. His first, *Industrias y andanas de Alfanhui* (1951), a mixture of fantasy and realism, offers us a kind of mythological interpretation of a boy who represents the human soul and perhaps the writer's own self-awakening to art and truth. Following the picaresque model, the story is about a boy who serves a variety of masters in various places. The thirteen episodes are essentially antiurban and stress the harmony of man and nature through a series of events involving animals and a continuing allegory.

The novel that made Sanchez Ferlosio famous and that influenced an

Entire generation of writers, *El Jarama* (1956), a Premio Nadal winner,

Though considered the supreme Spanish Objectivist work, nonetheless, uses Poetic and almost Surrealistic elements. A group of city workers spends a Sunday on the banks of the Jarama River at the same time that an older group of the citizens frequents a bar-restaurant overlooking the river. The novel covers a time frame of sixteen hours and five minutes as we witness the boring, gray lives, the banal and even vulgar conversation of the group. One member drowns, but those who remain seem no more alive. Time and history fuse and flow like the river: immutable, it mirrors the lack of values in the endlessly repeated monotonous details of the group's existence.

El testimonio de Yarfoz (1986), supposedly edited by the author from a manuscript written by an engineer, claims that the manuscript was in turn only part of a larger historical work written by another writer. Sanchez Ferlosio examines the relationship of fiction and history, and the protagonist wants to relate and preserve the truth for future generations concerning his friendship with the self-exiled Prince Nebride.

5. *Juan Benet* (b. 1927) is a writer of short stories, novelettes, and some dramatic works, as well as his more famous novels. Benet, unlike most members of his generation, did not begin with Neorealism. Most of his novels are set in Region, perhaps a microcosm of a static Spain, a mysterious, cold, and lonely area where fantastic, chaotic, and paradoxical happenings occur involving the Spanish Civil War and its aftermath. His first novel, *Volveras a Region* (1967), leads the reader astray through a series of illogical sequences. Occurring between 1925 and 1939, the novel concerns an inveterate gambler, Gamallo, who even gambles away his love, Maria. Later, as a colonel, he launches a successful attack on Region. Years afterward the colonel's daughter visits Doctor Sebastian the head of a sanatorium in Region, hoping to recapture the memory of a sexual fulfillment with Maria's son during the Civil War. Sebastian is killed by a patient, and the daughter is shot by Numa, a mysterious guardian of Region. In one way or another the characters try to relive the memories of their past, but they are hemmed in by a closed circle of moral and physical ruin and a fate from which there is no escape and that reason is unable to control,

Among his other novels *Una meditacion* (1970), set between 1920 and 1960, is one long paragraph of first-person narrative that deals with the efforts to remember on the part of both author and characters in order to recapture a past reality. *Un Viaje de invierno* (1972), the third part of the Region trilogy, is a reprise of an attempted return and the ensuing fatality. The author again obfuscates by using contradictory sequences and by relating the novel to the Demeter-Persephone myth. *La otra casa de Mazon* (1973) concerns the progressive decadence of a once-rich family and the ruin and decay in a Region-like region. *En el estado* (1977), set outside Region, deals with grotesque characters in an isolated town who all lead frustrated and unhappy lives, *Saul y Samuel* (1980), again in Region, reflects the solitude, guilt, life, and death involved in Falangist-Republican rivalries during the Spanish Civil War. *Herrumbrosas lanzas*, done as a collection of books (I-VI, 1983; VII-XII, 1986), involves Civil War attacks, Region and characters from earlier novels. In 1989 Benet published *En la penumbra*.

Benet plays with time and memory, examines Existential problems, shows us portraits of ruin and decay in a world where communication is impossible and, using self-parody, stresses the importance of attempted recall for the solitary and alienated individuals who live in a deterministic universe. Benet loves dualities—instinct versus reason, present and past—and to achieve his special effects he uses a Neobaroque language, often with technical vocabulary and foreign languages. Whatever the art of allegory one can conclude that he is really talking about life under Franco and the sadness of Spanish life in the twentieth century.

6. *Juan Goytisolo* (b. 1931), an author of short stories, novelettes, travel books, literary criticism, and autobiography, came to the attention of critics with his first novel, *Juegos de manos* (1954), about a group of youngsters who decide to kill a minor political official, choosing for the task one of their more sensitive youths. The chosen one, David, unable to murder, is himself killed by another member. The novel typifies Goytisolo's early works about adolescents who are frustrated and paralyzed by guilt or other inadequacies and the process of growing from childhood to adulthood. Among other works more or less in the Neorealistic vein are *Duelo en el paraíso* (1955), about an orphan during the last weeks of the Civil War who is killed by other refugee children in a violent reproduction of the adult world; *El circo* (1957), a farce that dissects both adult and juvenile delinquents and has a protagonist living in a self-induced dream world and accepting responsibility for a murder he did not commit; *Fiestas* (1958), four interwoven stories about poor Murians who live, suffer, and die in a poverty-stricken section of Barcelona; *La Resaca* (1958), concerning a Church holiday and the hypocritical role of the Church, indifferent to the misery and death surrounding it; and *La isla* (1961), a grim picture of adult cynicism and sexuality and a gross materialistic world, formed in part by tourists in Spain.

In spite of their social impact, these novels though traditional in structure and using objective descriptions of a bigoted and intolerant Spain foretell, through lyrical and stylistic devices, the future novelist. After Martín-Santos' *Tiempo de silencio*, Goytisolo abandoned Social realism to stress a new kind of language and to mirror the disintegration of human relationships in a world without myth and values. Plot and character came to be secondary elements in a text that served as its own reality. Nonetheless, these novels continued a criticism of the Catholic Church, a defense of personal liberty, especially sexual, and Goytisolo's ambivalent view of life, consisting of executioners and victims. His novels mirroring Structuralist and Formalist beliefs used sentences that were not sentences, foreign languages, anaphoric techniques, collages, and Baroque redundancies in an effort to destroy the language that represented established institutions and traditional literary values. In 1966 he published *Senas de identidad*, the first volume of what some see as a trilogy along with *Reivindicación del Conde don Julian* (1970) and *Juan sin tierra* (1975).

Senas de identidad concerns Alvaro Mendiola, who attempts through memory to recapture the past. A descendant of a family of industrialists and landowners whose values he despises, he tries to find his authenticity and a cause in which he can believe. *Reivindicación del Conde don Julian* reverses the legend of the traitor who helped the Arabs in their invasion of Spain. The protagonist, through an interior monologue, again invades Spain in his imagination and destroys all its religious, political, literary, and sexual pretensions. The novel involves a series of "happenings" that include rape, sodomy, and the destruction of literary classics. The novel uses free association, dream, reverie, and a protagonist-narrator who renounces his country of disparate masks. Though the novel may be viewed as a kind of dream, it nonetheless is a very real protest against Spanish social and political shortcomings. *Juan sin tierra*, one of the earliest of the self-referential novels that explores the process of creating the very novel being written, is Goytisolo's strongest attack on the Spanish language. The author also attacks all Western civilization and the reproductive act itself through hate and perversion as he mirrors a series of conscious and subconscious hostilities. A spatial, temporal, fantastic travelogue, an erotic and linguistic aggression against the world and specifically against the frozen and petrified cultural and linguistic codes, the

novel employs multiple points of view, monologues, and most of the so-called newer narrative techniques.

Among later novels, *Makbara* (1980) attacks capitalistic society, consumerism, and woman as a kind of deformed creature, though the mother figure (his own was killed in a Civil War air raid) permeates much of his fiction. The story line involves the outcast hero and a rebellious angel exiled from heaven. *Paisajes despues de la batalla* (1982) continues the sexual preoccupations and other themes of tourism, capitalism, and the like, especially the problem of authorship, narrator author hero, and protagonist. The novel uses the life of Lewis Carroll, instead of Count Julian through a solitary protagonist who molests little girls. *Las virtudes del pajarito solitario* (1988) concerns a complex dialogue involving the works of San Juan de la Cruz and *sufi* poetry. The novel is a collage of intertextual material and demands careful reader participation to decipher the roles of the many narrators and themes, which range from the mystical to ecological disaster.

7. *Luis Goytisolo* (b. 1935), in *Las afueras* (1958), a collection of seven thematically related stories, writes a Neorealistic novel of alienated and difficult lives of members of the working class. *Las mismas palabras* (1962) examines a week in the empty lives of middle-class youths in Barcelona and its suburbs. Goytisolo is best known however for *Antagonia*, a tetralogy that is one of the most ambitious undertakings of the last two decades. The author studies alienation political impotence, and the process of growing up in Barcelona, satirizes Spain, and caricatures the Communist party. But the tetralogy is also a self-referential novel, as well as a history of Barcelona in the 1950s and 1960s, involving changing narrators, the past and future, and various narrative levels.

Recuento (1973), the first volume of *Antagonia*, explores the relationship of language to literary text. In addition to commentary on the art of writing, the author explores the sexual metaphor to explain aspects of Spanish culture and history. The character-writer believes that the reader could write another novel on the novel being read. A kind of self-parody, it concerns the maturation process of Raul, the narrator, and the relationship of his novel to his own reality, which involves joining and leaving the Communist party and a love affair. *Los verdes de mayo hasta el mar* (1976) inquires into the nature of writing once again, and the creator becomes authentic through his own creativity. Set in a seaside resort on the Catalonian coast the novel includes sexuality myth, and a kind of visionary allegory about a drifting ego. The third volume, *La colera de Aquiles* (1979), again examines difficult human relationships and the nature and function of sexuality. Matilde Moret, the protagonist, is writing the novel. A rich lesbian, she attempts to destroy her lover's relationship with a man through a series of notes and creates a novelist who invents a fictional protagonist in a novel. A sort of battle of the sexes, the novel examines the intricate relationship of domination to sexuality. The fourth volume, *Teoria del conocimiento* (1981), again contains an interpolated novel and tape transcriptions of two characters, as Goytisolo once more analyzes contemporary Catalonia and the act of creation. Among other novels are *Estela del fuego que se aleja* (1984), a continuation of the metafictional mode, about a protagonist who writes a novel whose protagonist also wants to live and write a novel about a protagonist who is his own creator; and *La paradoja del ave migratoria* (1987), depicting the making of a film and the fusion of reality and unreality.

8. *Other writers* of the Generation of 1950 include the following:
 - a. *Ignacio Aldecoa* (1925 – 1969), one of Spain's best short story writers, wrote *El fulgor y la sangre* (1954), about the civil Guards and their families, and *Con el viento solano* (1956), portraying the murder of one of the Guards. His *Gran sol* (1957), concerning a sea voyage of thirteen fishermen, is, after *El Jarama*, probably Spain's best Objectivist novel. *Parte de una historia* (1967) examines urban versus rural values. Aldecoa used archetypal symbolism to good effect.
 - b. *Carmen Martin Gaité* (b. 1925) wrote her first novel, *Entre visillos*, in 1958. It is a Neorealistic study of young people and provincial prejudices in postwar Spain. *Ritmo lento* (1963) treats of a youth in a psychiatric center who rejects societal

pressures to conform. *Retahilas* (1974), her own favorite, written in new linguistic and experimental vein, concerns a kind of psychoanalytic encounter between a man and a woman. The entire novel, which explores the authenticity of women's role consists of the conversation. Probably her best novel is *El cuarto de atrás* (1978), dedicated to Lewis Carroll. The protagonist falls asleep while reading Todorov, and a self-invented guest in black appears. The author-narrator-protagonist, in her dialogue with this fantastic entity, reveals her thought processes and efforts to recapture her childhood and lost time.

- c. *Alfonso Grosso* (b. 1928) deals with a varied world of promiscuity, homosexuality, Civil War antagonisms, and the tragic dimensions of life. He contrasts two classes of society, the very rich and the very poor. The poor lead gray and hopeless lives, as empty as those of the upper classes in their pursuit of amusements through fast cars and sexual encounters. Death is a constant in his work. A thoroughly Baroque writer, he nonetheless combines the social with his techniques of interspersed dialogues, interior monologues, time jumps, and free association. He has written a number of novels, the early ones of documentary realism. *La zanja* (1961) examines life in rural Andalusia; *Un cielo difícilmente azul* (1961) is about caciquismo in an Andalusian village; and *Testa de copo* (1963) portrays tuna fishermen and the incarceration of an innocent victim.

El capirote (1966) concerns a hapless worker crushed by a falling religious statue. *Ines Just Coming* (1968) is filled with *cubanisms* and American scenes, especially sexual, of life under Fidel Castro. *Guarnicion de silla* (1970) deals with philosophical introspection and an Existential universe whose inhabitants express no societal values. In 1981 Grosso published *Con flores a Maria*, a revised version of the unpublished *La romeria* (1962) which together with *Testa de copo* and *El capirote* was to have formed a trilogy. Other novels include *La buena muerte* (1976), about a homosexual priest and decadent aristocrats; *El correo de Estambul* (1980), about the Middle East; *Toque de queda* (1983), a novel of intrigue set in Uruguay; and several volumes of *Giralda*, published in 1982, 1984, and 1985.

- d. *Carlos Rojas* (b. 1928), one of the best contemporary novelists, has not yet received the critical acclaim he deserves. For him writing is more than a semantic game, and he explores themes of fratricide and tyranny, acknowledging man's inclination toward evil but accepting the possibility of an increasing tolerance. In early novels he explored the problems of power and alienation plaguing the human condition. From about 1963 on he has dealt more with the problem of identity and metaphysical and religious themes. He uses complex levels of language that reveal a total understanding of Cervantine style. In addition to themes of a search for lost liberty and social justice, Rojas examines the relationship of literature and art and their further ties to the historical through time. Among his many novels are *De barro y de esperanza* (1957), his first, in which he fuses history and literature; *Adolfo Hitler esta en mi casa* (1965); *Auto de fe* (1968), an ambitious reconstruction of the reign of Carlos IV fused with Lazarus' narration of events after the Crucifixion; *Aquelarre* (1970), which uses myth, witchcraft, and Goya's paintings as reflections of contemporary events; *Azana* (1973), an evocation of the Spanish Republic and the real and metaphysical Azana; and trilogy using as a character Rojas' alter ego, Sandro Vasari. The volumes are *El valle de los caidos* (1978), *El ingenioso hidalgo y poeta Federico Garcia Lorca asciende a los infernos* (1980), and *El sueno de Sarajevo* (1982). The first novel deals with historical themes that transcend immediate reality as it fuses the lives of Ferdinand VII, Franco, Goya, and Sandro Vasari. The second volume evokes a Garcia Lorca created by the Vasari's in a manuscript sent to Rojas, also a character in the novel. A kind of metafiction, the novel speculates on the life and death of Lorca, whose spirit lives in a constantly re-created hell. The third novel again gives us a historical view of Goya's life and times through a gathering of ghosts in a Spanish monastery.

- e. *Juan Marse* (b. 1933) wrote his early works in the Objectivist vein, but he achieved recognition with *Ultimas tardes con Teresa* (1965), ostensibly still a work of Social Realism but also a parody thereof. Through a picaresque protagonist, the author satirizes Spanish society. *La oscura historia de la prima Montse* (1970) involves a narrator who is a distorted version of the author and deals with repressed sexuality and the Catalan bourgeoisie. *Si te dicen que caí* (1976) is an allegorical novel, a kind of global vision of post-Civil War society and a continuing satire of a social structure that inhibits love and freedom. It is more complicated and complex than previous novels and, aside from its pictures of prostitution and sexuality, is a re-creation of the author's childhood. Other novels include *La muchacha de las bragas de oro* (1979), involving the relationship between an old Fascist writer and his niece who helps him type his memoirs; *un día volveré* (1982), a kind of sequel to *Si te dicen que caí*; and *Ronda del Guinardo* (1984). The author uses irony to good effect in his novels, whose major themes consist of sexuality, guilt, alienation, and social criticism. He experiments with temporal planes, interior monologues, and the like.

Also worthy of note are Antonio Ferrer (b. 1924); Francisco Candel (b. 1925); Armando Lopez Salinas (b. 1925); Jose Manuel Caballero Bonald (b. 1926); Juan Garcia Hortelano (b. 1928); M. Garcia Vino (b. 1928); Luisa Forellad (b. 1929); Antonio Martinez Menchen (b. 1930); Jose Maria Carrascal (b. 1930); and Daniel Sueiro (b. 1931).

G. The Generation of 1968

1. *Ramon Hernandez* (b. 1935) excels in depicting the deforming power of materialistic society and individuals trapped by forces they are unable to control. He insists on the centrality of mental functioning, and his dehumanized victims, at times almost schizophrenic and at times truly mad, attempt to distinguish the real from the unreal. Essentially an Existentialist, Hernandez views each individual as representative of humanity in his search for authenticity. He employs many of the modern techniques – direct and indirect discourse, interior monologue, temporal dislocations, disguised narrative voices, and arbitrary typography and syntax.

His first work, *El buey en el matadero* (1966), was reissued in 1979 as *Presentimiento de lobos* and deals with hypocrisy and the role of social and economic power. *Palabras en el muro* (1969), also reedited and republished in 1984, details the dehumanization of prison life through the suffering of three prisoners. Hernandez explores the prison honor code and the monotony, hopes, dreams, madness, and death involved through a constant interior mental recall by the prisoners. In *La ira de la noche* (1970), the author attempts to reproduce the chaotic thoughts of the protagonist, Walia, whose madness was triggered by a child's death. The arbitrary narration flows from the disordered mental processes of the protagonist. In *El tirano inmóvil* (1970), Hernandez again describes an imaginary, grotesque, and absurd reality through the deformed protagonist who must confirm his own authenticity through the destruction of an oppressor. *Invitado a morir* (1972) again takes up Hernandez' theme of a dehumanized protagonist, a neurotic executive who lives an inauthentic life ruled by obsessive detail and corporate bureaucracy. He commits a cold-blooded murder for which he must pay the price, just as he is beginning to understand his own self-realization. *Eterna memoria* (1975), again a mental recall, is an antiwar novel that defends individual liberty against the absurdity of modern life. The protagonist, already dead on the dissecting table, relates what is happening. *Algo está ocurriendo* (1976) deals once more with the disoriented and irrational thought processes of a protagonist who realizes his own self-limitations.

Hernandez has written several other novels. *Pido la muerte aley* (1979) is related by the occupant of an insane asylum who was sent there as a result of a false accusation of terrorism and was subsequently tortured, an act that caused him to go mad. He asks the king to allow him to expiate his supposed crime, because, in society

of violence and injustice, we are all guilty. *Bajo Palio* (1983), a combination of myth, fantasy, and reality, deals with a caudillo's widow who seeks the resurrection of her dead husband in an attempt to stop time and return to a vanished past. *El ayer perdido* (1986) presents a narrator already dead and thus outside time who relates his life story. *Sola en el Paraíso* (1987) concerns solitude, old age, and victimization in a city beset by dogma and prejudice.

2. *Esther Tusquets* (b. 1936) in 1978 published the first volume of a trilogy, *El mismo mar de todos los veranos*, an exploration of the relationship between sexuality and tetuality and character participation the creative process. In her analysis of female sexuality as a positive force, the author uses both Freudian and Jungin archetypes and at the same time uses negative phallic metaphors to show her rejection of patriarchal power. The erotic themes emphasize the Existential process, as her female characters seek their authenticity through sexual activity. Quite often the author contrasts childhood fairy tales and Greek myths with the suffering or frustration involved. Tusquets uses minute details, often repetitive, in her exploration of events. The protagonist in this first volume, a university professor alienated from her mother and daughter as well as from a promiscuous and sexually aggressive husband, seeks a genuine love through a lesbian relationship with a student, which serves also as a kind of compensation for the suicide of a potential male savior who might have satisfied her intimate needs.

The second volume, *El amor es un juego solitario* (1979), includes some of the same characters. Elia unsatisfied existentially, engages in an affair with Ricardo, who sees in her not only his first guide to sexual experience but also a source of power. Clara, the young woman in love with Elia, seeks escape through fantasy. The novel, aside from the sexual emphasis, especially on the pleasures of the female body, also explores childhood and loss.

The third novel, *Varada tras el último naufragio* (1980), again involves Elia as well as Eva, a feminist lawyer, and her husband. Clara also appears in a homosexual role. In spite of matrimonial crisis, Elia rediscovers her love for her son and reject sexuality as a final solution. The trilogy deals with the upper-class Catalan society in the late 1960s and the 1970s and treats a series of heterosexual, bisexual, and lesbian relationships. In spite of the subject matter, the treatment is both lyrical and tender.

Other titles about the same Barcelona bourgeois world are *Siete miradas en un mismo paisaje* (1981) and *Para no Volver* (1985).

3. *Jesus Torbado* (b. 1943), a journalist, scriptwriter, short story writer, and author of travel works, wrote a prize-winning novel, *Las corrupciones*, in 1965 about disillusioned youth, their self - deception, love, and attempts to escape from their situation and to find their authenticity. Among other novels, *En el día de hoy* (1976), filled with the political spirit of rebellion and disillusion, ends in 1940 with German planes flying overhead. The thesis of the novel is that the republicans won the Civil War and that Franco had to flee to America. Finally, says the author, any kind of political power by definition creates a series of victims. *Moira estuvo aquí* (1971) is a modern reconstruction of the myth of the three Fates who govern human destiny, specifically Lachesis, pursued by the protagonist, who in the process becomes a hippie, a social situation repeated from an earlier novel. *Historias de amor* (1968) is about hippies, drugs, and sexuality. *El día de hoy* (1976) won the Planeta Prize. *La ballena* (1982) concerns a group of retired people of different occupations who find a whale on a beach. This starts a process of struggle over ownership and ends up involving the government, the Church, a group of Fascists, and the Civil Guard. Through the lives of the protagonists we come to understand the shortcomings of authority and the author's satire of modern society.
4. *Jose Maria Guelbnezu* (b. 1944), the author of this group who has received the most critical acclaim, in his early novels used a variety of linguistic experiments, attempting reversed sentences, special sounds, fragmentation, arbitrary divisions, and typographical arrangements. Though he never accepted Neorealistic tenets, he employed fewer of these techniques in later novels. Guelbenzu is specifically interested in personal relationships, and his complex characters, alienated and

anguished, search for authenticity and identity. His work often involves imaginary or oneiric elements and a reality viewed from different perspectives. This search for individuality in a conformist society involves autobiographical elements of infancy and youth.

His first novel, *El mercurio* (1968), explores the sterility of postwar Spain. *Antifaz* (1970), his second, mirrors a confused generation, frustrated people seeking to satisfy desire and achieve an authentic existence in an absurd world. Guelbenzu uses two interweaving conflictive love stories on two narrative planes. *El pasajero de Ultramar* (1976) is an exploration through memory as part of a search for authenticity by a stoic protagonist who seeks strength within himself. *La noche en casa* (1977) tells of an unwilling courier involved with a terrorist group. He meets a former love, also on a trip, and spends a night with her, united with her by surprise and memory. The novel employs a great deal of intertextuality. *El río de la luna* (1981), a kind of recapitulation of previous themes, is a five-part novel of protagonists doomed to the very failures from which they are fleeing. The novel, which uses counterpoint, interior monologue, parody and burlesque, depicts the sordid existence under Franco of characters who explore childhood reality and fantasy and who engage in compulsive sexual adventurism. Fidel, an abulic character, meets Teresa, an old love, after fifteen years. Entering a bar, he encounters a strange character who relates the story of a youth lost in a labyrinth, and Jose, that adolescent, has a nightmare that in part involves the narration being lived. The author explores alienation and sexuality, desire and death. *El esperado* (1984) relates, against a Civil War background, the story of a fifteen-year-old boy's first trip from home, his first love, and the rites of passage in an adult world complete with adultery, violence, and murder, Guelbenzu published *La mirada* in 1987.

5. *Ana Maria Moix* (b. 1947), a poet and short story writer, deals with her own unhappy childhood and, in her tales of lack of communication and deception, uses different narrative levels, flashback, and other techniques to describe an essentially alienated postwar Barcelona society. Her novels deal with people who love, despair, remember, and aid the author in her recall of deception and dream.

Julia (1969) has a protagonist who searches in vain for acceptance by her mother and university professor mother figure. A victim of sexual attack in her childhood and the recipient of a special education by her grandfather, Julia seeks escape through fairy-tale fantasies. She feels more and more dominated by Julita, herself at the age of five, her schizophrenic experience eventually leads to an unsuccessful suicide attempt. Moix employs a good deal of Freudian theory in her recall of their homosexuality of the protagonist's brother, lesbianism, and a general feeling of powerlessness. Julia finally acknowledges Julita in her attempt at self-liberation in the Franco Spain of the 1950s and 1960s. *Walter, por que te fuiste?* (1973), a kind of sequel involving episodes from *Julia*, deals with Julia's cousin Ismael, whose recall of the past involves family and an alienated group of youngsters living in a repressive society. In love with Lea, who taught him and Julia about sexuality, he searches for her in vain, substituting for his dream girl a centaur circus companion who dies during his search. The ten-year-old Ismael and Julia had been impressed by Walter, Lea's mysterious lover, who disappointingly turned out to be a seminary student.

6. *Other writers* include Francisco Umbral (b. 1935), Pedro Antonio Urbina (b. 1936), Raul Guerra Garrido (b. 1936), J. Leyva (b. 1938), Manuel Vazquez Montalban (b. 1939), German Sanchez Espeso (b. 1940), Jose Maria Merino (b. 1941), Lourdes Ortiz (b. 1943), Eduardo Mendoza (b. 1943), Terrencio Moix (b. 1943), Marina Mayoral (b. 1944), Cristina Fernandez Cubas (b. 1945), Juan Jose Millas (b. 1946), Vicente Molina Foix (b. 1946), Montserrat Roig (b. 1946), Soledad Puertolas (b. 1947), and Rosa Montero (b. 1951).

THE GENERATION OF 1898

A. General Considerations

Angel del Rio has pointed out the great debt owed by the Generation of 1898 to the eighteenth century, to many nineteenth-century writers, and to the Institucion Libre de Ensenanza, especially in the field of aesthetic and objective scientific education. Almost all the members of the Generation of 1898 felt the direct influence of the *Krausistas*, from who derived part of their anguish, religious restlessness, and pessimism. From Giner they inherited love of countryside and moral perspective, and through Costa they realized the need for Europeanization. Other nineteenth-century writers such as Galdos and Clarin, through their liberal ideas and tolerance, and Menendez y Pelayo, through his historical sense, helped create the intellectual framework within which the Generation of 1898 worked.

These young writers, drawing upon native sources, upon the new European cultural emphasis and upon their new concepts of history, sought some historical constant in Spain's heritage. A new nationalism, individualism, and introspection filled the air. Some writers emphasized more the Spanish tradition; others sought salvation in Europeanization and more pragmatic approaches. In many, a dichotomy appeared as they sought both. A strong measure of European influence was omnipresent, and the new generation concentrated on the work of Schopenhauer, Carlyle, and Nietzsche. Most critics agree on this European influence but on little else about the Generation of 1898.

Writers on the Generation of 1898 cannot agree on its composition, its tenets or its right to the label "Generation." Jeschke sees a unity in the Generation of 1898's skepticism and pessimism. Melchor Fernande Almagro views its concern as the "problem de Espana," as differentiated from the Modernists who were interested in aesthetics. Latin Entralgo seeks to divide them into two groups, one whose work "esta muy directamente afectada por la situacion historica de Espana de que el desastre es simbolo," and another that he calls "literatos puros y mas influidos por el modernism." Some critics have made much of the well-known anagram of Corpus Barga VABUMB, composed of the first letters of the names of Valle-Inclan, Azorin, Benavente, Unamuno, Maeztu, and Baroja. In 1910 Azorin included Benavente, Valle-Inclan, Baroja, Unamuno, and Maeztu in what he called the Generation of 1896. In 1913 he changed the name to Generation of 1898, not because of the effect of the war between Spain and the United States but because of the symbolic significance of that date as a turning point in Spanish life. In his 1913 article Azorin listed the characteristics of the Generation of 1898 as consisting of love of old towns and the countryside, a revival of primitive poets, and a love of El Greco, Gongora, and Larra. Guillermo Diaz Plaja refused to admit the Modernists as members of the Generation of 1898 and viewed them as antithetical to it in concept, subject matter, interpretation, and emphasis. Baroja denied the existence of any generation. He called the Generation of 1898 a "ghost generation" because it had no spiritual solidarity and lacked common aspirations or even common age groups. Maeztu recognized his group as a generation, with some reservations, and compared it with the German "Sturm und Drang" movement.

Nevertheless, most of the writers, despite their disparate backgrounds and viewpoints, seemed united in a protest against the immediate past and in a demand for the need of a new interpretation of history and tradition for the future. Although most of them were from the provinces, they sought inspiration in Castile and in the spiritual qualities of the Cid and don Quijote. Some sought a fusion of the Spanish tradition with the modern European one, while others wanted a completely new deal. In a sense the atmosphere was very much like that of the early days of Franklin Delano Roosevelt's New Deal, with its excitement, experimentation, and insistence on economic and social reforms. In their artistic,

literary, political, and economic rejuvenation, the Generation of 1898 sought to create not only a new vision of Spain but also a new Spain.

Certain writers, who placed emphasis on aesthetics, offered erudition and philosophical and idealistic preoccupations as well. Others who appeared to have a cultural, intellectual, and critical orientation, or a historical and political one, also wrote on aesthetic considerations. If one says that Maeztu is more interested in politics than art, Menendez Pidal in scholarship and history than in aesthetics, and Azorin more in aesthetics than. In history, the difference is simply one of degree. Whether the essays were erudite treatises on science, history, literature or art, interpretative essays of a poetic nature on the countryside and the people, or philosophical essays seeking the meaning of Spain and its cultural heritage, all the authors, in one way or another, out of their doubts and negativism evolved an interpretation of the Spanish soul. They sought to resolve the problem of man in the modern world, to create a new style, and thus, as Latin Entralgo points out, left a threefold impact on future generations, that of language, aesthetic sensibility, and patriotic aspirations. Whether they were a generation may never be fully determined, but they all worried about progress and a new future. These writers, demonstrating great literary ability, outlined, at times through a somewhat instinctive philosophy, most of the central issues of twentieth-century Spanish thought.

B. Angel Ganivet (18675 -1898)

Ganivet, also a novelist, wrote works that, according to Fernandez Almagro, one of his biographers, fall into three groups: those of an aesthetic nature, those of a political preoccupation for Spain, and those about moral considerations of man.

A variety of judgments exists about Ganivet, but his ideas do not differ from those of other member of the Generation of 1898. Insisting on the importance of being a man, he believed in engaging in life rather than contemplating it. He reflected on the tragedy of life, the value of Spanish culture to itself as a unique one, and yet at the same time on European and cosmopolitan factors. A complete individualist Ganivet dreamed of the possibility of a new Spain, and amalgam of Greek culture and Christianity.

In *Granada la bella* (1896), Ganivet examines the aesthetic impact of the city as he contrasts the old and the new light and shadows. I *Cartas finlandesas* (1898), he contrasts Finland with Spain through the description of customs, domestic life, and holidays. *Hombres del norte* (1905) deals with Scandinavian and northern culture, Schopenhauer, Nietzsche and Ibsen. *El porvenir de Espana* (1905) is a collection of his correspondence with Unamuno, whom he met in 1891.

Ganivet's most important and best-known work is *Idearium espanol* (1897), which is divided into three parts. In the first part Ganivet seeks to define Spanish spirit in the *pueblo* and the Spaniard. In the second part he discusses Spanish politics after the Renaissance. In the third part he attempts to determine the future of Spain in view of the defeats of the past and present. For Ganivet the chief Spanish defect consists of abulia, a paralysis of the will, which can be counteracted only by a strong exertion of the voluntad. Through its contacts with the Arabs in the Middle Ages, Spain had a culture superior to all others in the Western world, but it lost that superiority at the beginning of the sixteenth century, as it lost the synthesis of the East and West. Spaniards lacked organizational ability because of their individualism; yet they were the first to create a real organized army. Spain was a warrior nation, dispersing its energies in action instead of concentrating on spirit, and this led to decadence. Yet Spain's expression should be sought in action and not in ideas. Spain needs Segismundo, not Hamlet, and salvation will come from action. Spain must reorganize its spiritual forces to create a new Spain and renounce the use of force that its tradition created for it. Spain can cultivate a spirit that other countries cannot have because they have not won and lost an empire.

Furthermore, Spain does not need science, for its spiritual qualities are the most important. In this work, Ganivet attempts, in an allegorical representation of the dogma, to define Spain as the country of the Immaculate Conception. He makes other statements about virginity, art, religion, and other topics in this evocative yet inconclusive work.

Ganivet was a literary writer who entered the world of ideas and was at the same time an artist and a thinker. Like others of his generation he worried about Spain, was disturbed about the national destiny, and sought in himself, through introspective and subjective analysis to determine the peculiarly Spanish in the Spanish spirit.

C. Miguel de Unamuno y Jugo (1864 – 1936)

Unamuno, an essayist, social critic, philologist, philosopher, poet, playwright, and novelist, wrote approximately sixty volumes, excluding his letters. Although he had many disciples and friends, Barea said, "He was the founder of no school, the center of no movement...And yet the trace of his work and personality exists in the writing and in the minds of almost all younger Spaniards concerned with the problems of their country."

Although Julian Marias found Unamuno's work somewhat irrational and although Unamuno's works seem unsystematic, contradictory, and even inconsistent, language for him, keenly aware as he was of power of words, meant communication in a practical and utilitarian way and also as a poetic and aesthetic action. He felt prepared to accept innovations. Although he knew that language had psychological revelations to offer, he insisted on the necessity of a true scientific study of the language. Essentially, Unamuno believed that reason and rationalism tend to disturb true communication, which is a poetic act. A poet in an act of personal creation may destroy the logic inherent in words in order to convey the true reality, which is an intimate and irrational thing. Life cannot be shut in by words, and the writer, to maintain communication and his individuality, must avoid the danger of becoming enclosed within any system.

As many critics have noticed, it is very difficult to try to define the ideas of Unamuno exactly, for his method of writing and his dynamic and constant battle with life led to many contradictions. Jose Ferrater Mora in commenting on these contradictions, says the Unamuno insisted as much on reason as on the irrational and that his conflict – and his originality – consisted precisely "en el incesante vaiven que caracteriza en este respect – y en otros muchos – su pensamiento." Unamuno himself said he had but one aim, to seek the truth in life, a truth that he hoped to find in his constant spiritual struggle to affirm his faith and to survive. Thus, one can say that basically Unamuno was an idealist and humanitarian, that he fought against materialism, and that his many essays on education, politics, religion, and literature while often apparently paradoxical, form a consistent pattern.

Unamuno's culture was probably the greatest of his generation. Among his titles, the more important ones are a seven-volume collection, *Ensayos* (1917 – 1918); *Mi religion y otros ensayos* (1910); *Soliloquios y conversaciones* (1911); *Por tierras de Portugal y Espana* (1911); *Contra esto y aquella* (1912); and *La agonía del cristianismo*, first published in French in 1925. His three masterworks, however, are usually considered to be *En torno al casticismo*, written in 1895 and published in 1902; *Vida de don Quijote y Sancho*, según Miguel de Cervantes Saavedra (1905); and *Del sentimiento trágico de la vida en los hombres y en los pueblos* (1913).

En torno al casticismo first appeared in *La Espana Moderna*. These five essays, which should be considered as a whole although they have individual titles such as *La tradicion eterna*, *La casta historica de Castilla*, and *El espiritu castellano*, seek to interpret Spanish history and the meaning of culture. Unamuno

is concerned about live ideas and not the scientific method. Science is universal, but culture is national. As with most of his generation, Castile was for him the great symbol of Spanish spirit. In determining this essence of Spain, language is important, and wherever one speaks Spanish, there one can find a part of Spain. The concept *castizo* is a false one of superficial nationalism, for underneath lies the true character of people and individuals. The worth of others can be recognized without giving up one's own national characteristics. In this connection Unamuno discusses a new and as yet unborn Spain, one of an eternal tradition that can be vitalized by foreign ideas. This tradition, however, must be sought in the present and not in the past, although the present too is depressed by the old reactionary Inquisitions in attenuated form. Unamuno resolves his apparent paradox by describing what he terms "intrahistory," a search for the eternal in the temporal. The present consists of two strata, one of the immediate historical moment and the other the intrahistorical present, a sedimentation and eternalization of the successive historical presents already met. Thus, passing history occurs always on what Unamuno calls a permanent intrahistorical base, and consequently in "el alma de Espana viven y obran, ademas de nuestros almas, las almas de todos nuestros antepasados." Unamuno sees a revitalization of these traditions through a new current from Europe, something he rejected later for a greater concentration on the spiritual and religious struggle.

Vida de don Quijote y Sancho, a running commentary on Cervantes' work, interprets Quijote and Sancho as a spiritual - symbols of hope and redemption for the Spanish soul. Unamuno urges the acceptance of the concept of *hacer bien* - glory, action, and longing for immortality. Action conquers faith. Faith is born from fear of the unknown. A crusade is necessary to rescue don Quijote as a symbol of life and to reassert his great moral value. In keeping with Unamuno's central philosophical tenet about personal immortality, he sees quixotic madness as the fear of death and an attempt to continue to exist in another spatial-temporal context. Don Quijote must be saved both from the rationalists and from those who pretend to be faithful to his ideals while they reduce their dimensions by selfish actions. Sancho is perhaps even more admirable than his master, for his faith is more beset by doubts.

Del sentimiento tragico de la vida, which as Orringer has shown owes much to Albrecht Ritsch, concerns the omnipresent anguish of Unamuno in the confrontation between faith and reason faced by the man of flesh and blood. Man wishes to know whence he came and where he is going because he does not want to die. This man of flesh and blood is a real man, not a philosopher's construct. He wants to live and be immortal, a problem whose real heart theologians and philosophers cannot reach. Knowledge prepares for spiritual life, but man has need of faith to sustain him in his greatest problem, that of existence. There is a conflict in men between faith and knowledge, eternity and time, the spiritual and the secular, and this conflict is impossible of rational solution. The attempt to rationalize faith has landed man in the abyss of despair. Only faith will help sustain man in his essential tragedy of knowing his destiny. Thus man - and Unamuno - exhibit an anguished longing for an irrational faith that will bring self-perpetuation. The knowledge that this faith is apparently irrational helps cause the tragic sense of life. Man is a product of love and hunger and his concern is to save both his soul and his flesh. Man's self-love broadens to include all mankind, and from this love comes God, not a God of reason, but human God who can be reached only through faith and love.

In *La agonía del cristianismo*, Unamuno seeks to define Christianity "agónicamente," for it is a constant struggle and agony that is yet necessary for its survival.

In his works Unamuno analyzed the psychological and social aspects of the Spaniards and their character, but personally he accepted the quixotic world of faith over reason and science. Obviously Existential, Unamuno's work reveals his

struggle between Christian faith and rational thought, his anguish, and the themes of immortality, life through action, life as a drama to be lived, and life in which each person creates himself through deeds and works. In his negation, doubt, desperation, and agony Unamuno concerns himself with the deepest level of conscience and consciousness. He believes that life must make itself and that man must live from within himself. Man is an end and not a means. Unamuno appears in all his essays as he seeks to establish his own authenticity and his relationship to God and man. Often, he finds meaning in the search itself. Some of these metaphysical relationships are not easy to follow, as he discusses the immortality of the soul, the agony of the final boundary of death, and the central desire for a personal immortality. Unamuno, perhaps Spain's first contemporary writer together with Ortega y Gasset, looms as one of the intellectual giants of twentieth-century Spain.

D. Jose Martinez Ruiz (Azorin) (1873 – 1967)

Jose Martinez Ruiz, also a novelist and dramatist, known to Spanish literature as Azorin, traveled incessantly around Spain, which in part accounts for his intimate knowledge of types, villages, and countryside. His descriptions of Spanish landscapes reflect melancholy, resignation, and stoicism. Azorin felt that the excellence of a writer depended on his treatment of nature and the countryside.

Azorin first used the pseudonym Candido and then Ahriman. In his first years as an author he wrote many articles on social and literary themes. In these he resembled Larra in his satiric and iconoclastic outbursts of life and literature. In 1900 he published his first complete work on a subject that was to be dear to his heart thenceforth, *El alma castellana*. In 1902 he used his pseudonym, Azorin, for the first time with the publication of *La voluntad*, whose title was related to the abulia postulated by Ganivet.

Among Azorin's many works are *La ruta de don Quijote* (1905), *Los pueblos* (1905), *Espana* (1909), *Leturas espanolas* (1912), *Castilla* (1912), *Clasicos y modernos* (1913), *Al margen de los clasicos* (1915), *Rivas y Larra* (1916), and *El paisaje de Espana visto por los espanoles* (1917). Later essays include *Una hora de Espana* (1924), *Tiempos y cosas* (1944), *Ante Baroja* (1946), *Memorias inmemorables* (1946), and *El oasis de los clasicos* (1952).

In most of his essays or short sketches, Azorin is interested in the small, humble, daily happenings of life. He was, as he said, "un pequeno filosofo." Nothing much happens in these essays or vignettes, as life goes on day after day in the same way. In *Los pueblos* and *La ruta de don Quijote*, for example, he offers us dramatic pictures of what Madariaga called "little albums of Spanish life." His poetic vision of Spain concentrated on the details, the small and the unchanging, which for him had an almost universal and eternal significance. He sought the essence of Spain in its books and in the daily lives of its citizens, which he built up in layers by constant repetition of small things. For him the great events of life and history pass by, and the vulgarities and the commonplaces of life are unending. Ortega called him "un sensitive de la historia," not a philosopher. In the Spain of today is the Spain of yesterday. Azorin reacted against technology in favor of the ordinary people of a real and traditional Spain, though he viewed reality and interpreted Spanish life in an original and new way.

His intimate and Impressionistic re-creation concentrate in large measure on the countryside. Even though Alicante gave him birth, Castile became for him the symbol of Spanish spirit as it did for Antonio Machado and Unamuno. His lyrical and pictorial descriptions build enduring images out of the hour, lights, shadows, a glance and countless other fugitive details.

Castile with its ruins of past greatness conveys an eternal and positive spirit. Its beauty evokes a profound tenderness without the anguish of Unamuno or the rebellion and ugliness of Baroja. Azorin's vision is calm, almost impassive, full of nostalgia and melancholy. He builds from the ruins of Castile – the old cities, the

wonderful cathedrals, the homes, and the people. His humble and almost monotonous, though picturesque, portrayals convey at times a greater sense of tragedy than that of flamboyant writers. He tells us about Spanish books and paintings, but in a deeper sense he depicts an eternal Castile that will never die because it exists in a time zone that was yesterday, is today, and will be tomorrow.

The domination of time, therefore, becomes of great concern to Azorin, as does Spanish sensibility involved in its passage. He seeks continuity in Spanish history and seems to say that everything changes but everything returns, too, in a kind of reincarnation, even though it may not be physically identical. This preoccupation with the past dwells not only on the landscape and history of Spain but on its authors and literature. Azorin practices a special kind of creative literary criticism as he tries to relive an author's work and life. He often creates a feeling of immediacy as though the author were with us and had just left the room for a moment. Azorin gives new life to Classical Spanish authors in his spiritual re-creations. He demonstrates the eternal qualities of the changing and yet unchanging literary works and in the process reveals the same conflict between time and eternity that exists in Unamuno's work.

E. Ramiro de Maeztu (1875 – 1936)

Maeztu, a journalist and conservative political theorist interested also in economics, sociology, and literature, wrote his first important work, *Hacia otra Espana* (1899), during a youthful Socialist phase. In this work, influenced by Nietzsche and Joaquin Costa, he stressed the need for material progress and lamented the hypocrisy of those in power. Later, however, he rejected what he had written in his first work. His experiences as a correspondent during World War I and the influence of the religious and ultra-patriotic T.E. Hulme changed him completely, and he became an ultraconservative. *La crisis del humanismo* (1919), which had appeared first in English as *Authority Liberty and Function in the Light of War* (1916) stressed the idea that God is stability, goodness and truth. He recognized the role of original sin and that the authoritarian state over the individual.

In 1926 Maeztu published *Don Quijote, Don Juan y la Celestina*. Although don Quijote was a parody of the spirit of chivalry and had destroyed the *pueblo*. Don Juan, on the other hand the symbol of power, was correct in imposing his will, for love without force has no value. Celestina represents wisdom, and man should strive for a synthesis of the three entities. *Defensa de la Hispanidad* (1934), which Maeztu called "libro de amor y combate," concerns his search for a new Spanish empire built on Catholic ideals and the ideas of the state in the sixteenth century. He prefers the word *Hispanidad* as a replacement for race and uses it to signify brotherhood of all Hispanic countries. A post-humous collection of his articles, *El nuevo tradicionalismo y la revolucion social*, appeared in 1959.

Maeztu organized Accion Espanola in 1931 and edited the group's periodical of the same name. Through it he exercised a profound influence on the youth of the day. Aside from his major works, Maeztu wrote countless articles in which Spain continued to be his obsession. An essentially religious man, he wanted to awaken his country to a consciousness of its sleeping spiritual soul.

F. Ramon del Valle-Inclan (1866 – 1936)

Valle-Inclan, novelist, dramatist, and poet, was interested mainly in the world of the imagination and the words necessary to describe that world. An extraordinary prose artist whose works are filled with musicality and beauty, he shows always, whether he is writing about Galdos, Baroja, Modernism, or painting an aesthetic and intellectual appreciation of literature. Aside from *La media noche* (1917), about the work his major effort at the essay was his collection *La lampara maravillosa*

(1916), an exotic discourse on his personal aesthetics, the contemplation of pure beauty, old cities, religious and erotic love, and a preoccupation with eternity. He subtitled this collection "spiritual exercises," and in it seeks knowledge. More important than his philosophy is his discourse on the power of words and the need for a new literary language. Although he has a pagan orientation at times, he stresses here the magical element on which primitive Christian miracles are based. He evokes the past through cities like Toledo and immortalizes Santiago de Compostela as a dream of granite, unchanging and eternal. Although Juan Ramon Jimenez said of this collection that Valle-Inclan's lamp had no oil but only smoke, it reveals his poetic and artistic creativity as well as an aesthetic appreciation of literature.

G. Pio Baroja y Nessi (1872 – 1956)

Baroja, primarily a novelist, shows in his essays the same opposition one finds in his fiction to established institutions and a disillusionment with Western countries and culture, although Nietzsche and other ideological interests tempted him for brief periods. In his essays on almost every conceivable subject, he usually includes autobiographical details and recalls friends and enemies. He wrote hundreds of articles on literary criticism and one political and social topics. His memoirs and travel books overflow with his comments on life and culture. Among his many collections of essays are *El tablado de Arlequin* (1903), *Juventud, egolatria* (1917), *Nuevo tablado de Arlequin* (1917), *Momentum catastrophicum* (1919), *La caverna del humorismo* (1919), *Divagaciones apasionadas* (1924), *Ayer y hoy* (1939), *Pequenos ensayos* (1943), and *Desde la ultima vuelta del camino: Memorias* (seven volumes, 1944 – 1947).

His literary, artistic, political, and social relationships with his country differ little from volume to volume. In *Juventud, egolatria* he discusses war, writing, history, biography, politics, and religion. The ongoing skepticism in this collection, perhaps his best known, represents the leitmotiv of Baroja's works. His *Memorias* reflect the essential Baroja and include his comments on style and language. Anti-Semitic and xenophobic, Baroja nevertheless prided himself on sincerity in his denunciations of the evil of Spanish life. Although he stressed constantly the need for action as a possible solution for problems, he was essentially pessimistic about human progress. Yet, though he found little good in humanity, he claimed that he hoped for truth, justice, and goodness in this world.

H. Ramon Menendez Pidal (1869 – 1968)

Menendez Pidal, the greatest Spanish scholar of the twentieth century, wrote on the most varied aspects of Spanish language, literature, and history. His first important work, *La leyenda de los Infantes de Lara* (1896), won a Royal Academy of History prize. Founder of the Centro de Estudios Historicos, where he trained an entire generation of philologists and teachers from 1910 on, he also began the *Revista de Filologia Espanola* in 1914.

In addition to hundreds of articles in various fields, the more important of his works are *Manual elemental de gramatica historica espanola* (1914) – in later editions he omitted elemental – perhaps the best morphological and phonetic treatment in Spanish; *Cantar de Mio Cid* (1911), a masterpiece of paleographic and linguistic analysis that made him the acknowledged expert on matters pertaining to the Middle Ages (he changed and augmented it several times); *Poesia juglares y juglares* (1924), which went through many editions; *Oriogenes del espanol* (1926), an exhaustive treatment of factors influencing the development of the Spanish language up to the eleventh century; *Flor nueva de romances viejos* (1928); *La Espana del Cid* (1929), containing information on the entire framework of the European Middle Ages as well as on the Cid; *Romancero hispanico* (1953);

and continuous studies on the Spanish language, the epic and the *romancero*. Her also edited the monumental *Historia de Espana* (1952 – 1962).

In his many studies on the Spanish epic, the ballad, and poetry in general, he maintained that the *cantares* and primitive poetry enclosed the heart and soul of the Spanish people. He tried to determine the relationship between that poetry and the chronicles and history. He continually stressed the value of popular poetry, and in addition to introducing the scientific method into linguistic philological and historical research in Spain, he sought to create a new vision of Spanish culture. Although in works like *El Padre Las Casas: Su doble personalidad* (1963) he shows his conservative and nationalistic bias, it may be said that in his publications he interpreted the Spanish soul and spirit as well as any member of the Generation of 1898.

I. Other Literary Critics and Scholars

Lack of space has forced the exclusion of many writers of high caliber from previous generations, among them Emilio Cotarelo y Mori (1857 – 1936), literary historian and authority on the history of the Spanish drama; Francisco Rodriguez Marin (1855 – 1943), a Cervantine scholar; and Julian Ribera (1858 – 1934) a well-known Arabist. In the Generation of 1898, other writers include Adolfo Bonilla y San Martin (1875 -1926), literary scholar and philosopher who wrote primarily on Cervantes; Eduardo Gomez de Baquero (1866 – 1929), better known by his pseudonym, Andrenio; Miguel Asin Palacios (1871 -1944), philologist and expert on Islamic philosophy and religions and interpreter of Arabic culture and Arabic Spanish literature; Victor Said Armesto (1874 – 1914); and Jose Maria Salaverria (1873 – 1940), a representative of the ultrapatriotic and reactionary in his native country.

The Generation of 1914

A. General Considerations

Some critics believe that the generation following the Generation of 1898 should bear the name *novecentismo*, a term first used by the Italian Massimo Bontempelli and popularized in Spain by Eugenio d'Ors. For some this term implies the urge toward aesthetic and intellectual renewal in the post- 1898 generation. Others use *novecentismo* to describe the entire literary output of the twentieth century through the 1930s. Still others prefer the designation Generation of 1914. Ortega y Gasset, the intellectual leader of this generation, unlike Unamuno, who gave “pedazos de su corazon,” was more coldly critical and cosmopolitan. To Unamuno’s man of flesh and blood with his desire for immortality, Ortega opposed the thinker who views life as a problem. The passion and emotion, good or bad, of the Generation of 1898 gave way to unemotional, historical analysis, not only of Spain but of culture in general. The present became more important than the past, and though these writers were interested in aesthetics, they did not consider landscape, art, or literature as a reflection of the Spanish soul. More scientific in their philosophy, the Generation of 1914 sought to put Spanish problems into a universal and theoretical format and through discipline and clarity to understand a country in transition.

B. Jose Ortega y Gasset (1883 – 1955)

Ortega, philosopher, literary critic, and essayist wrote brilliantly and originally also on other subjects such as sociology and history. Although he went through various contradictory stages, he liked German culture but was also torn by the need to affirm his own country’s values. He admonished Spaniards to reorganize their thought along German scientific and objective lines, but he also wanted Spain to form a civilization that while continuing to be Spanish would at the same time be European. He may have underestimated the value of the culture of his own

country, but his intimate knowledge of the general cultural currents in Europe qualified him better than most of his contemporaries to make such comparisons. In 1923 Ortega founded the *Revista de Occidente*, one of the most important journals of modern Spain, in which he introduced Spain, in a systematic way, to foreign cultures.

Jose Ferrater Mora divides Ortega's work into three periods: Objectivism, stressing ideas over the human; Perspectivism, about absolute relationships; and *racio-vitalismo* or *razon vital*, his Existential viewpoint. Nonetheless, Ortega usually insisted throughout his work that living preceded theorizing and saw life as a continual risk-filled adventure.

Ortega's first great work was *Meditaciones del Quijote* (1914), a synthesis of reality and fantasy. The maximum creation of Spain was *Don Quijote*, and no other book has the same power of symbolic allusions to universal feelings about life. Ortega investigates the *quijotismo* of the novel and of the man, but he stresses that the quixotic elements are those, not so much of don Quijote, but of Cervantes himself, even though Quijote is an essential circumstance of Spain and part of Spanish destiny. Julian Marias sees the somewhat unconnected essays of *Meditaciones del Quijote* as a complete unit and as perhaps the first approximation to a metaphysical theory of human life as well as to a Spanish reality.

The Existential implications of Ortega's theories are quite apparent both in the *Meditaciones* and in later works. He himself claims: "Apenas hay uno o dos conceptos importantes de Heidegger que no preexistian a veces con anterioridad de trece años, en is libros, Por ejemplos: la idea de la vida como inquietud, preocupación por la seguridad, se halla literalmente en mi primera obra, *Meditaciones del Quijote*," Ortega says that man cannot avoid his present or past circumstances or escape the future, but the essence of human life is to determine the future, and even a decision not to act affects it. As man lives and acts in a hostile universe, the central reality involves consciousness of self, for only man can exercise a unique freedom of choice. In his essay *En torno a Galileo* (1933), he expresses the idea that man, unlike objects, through present action to construct a future, creates a future that permits understanding and changing the present, and things teach him that he is in the world anything but a thing. The difference between a man and a stone is not that man has understanding but that the essence of the stone once fixed is immutable. Man, on the contrary, has to decide at each moment what his going to do and what he is going to be.

Ortega wrote eight volumes of *El espectador* (1916 – 1934), but his next important work was *Espana invertebrada* (1921). Ortega disdains the popular element and says that a select minority will act as a nerve ganglion for the body or public. He seeks to analyze the decadence of Spain, maintaining that there was never a lyze the decadence of Spain, maintaining that there was never a glorious period in Spain and that the present decadence is simply a prolongation of original defects from the Middle Ages on. Part of Spain's illness may be attributed to the absence of a select minority, and since there are things that only a select minority is capable of doing, the masses should be willing to obey the directives of these superior men.

El tema de nuestro tiempo (1923) emphasizes his theory of vitalism, that life is more important than thought and that it embodies a tension between the spiritual and the biological. Ortega repeats that he himself plus his circumstances. Reason is important, but it must be a vital or historical reason and not a pure or mathematical one. Life is not a being but rather a coming to be, something to be achieved, a value to be realized, and vital reason is a function of that life and is at its service. Thought is a biological function, and emotion also belongs in this category. The cultural imperative assumes several forms. For thought it is truth. For will it is kindness. For the emotions it is beauty.

La deshumanizacion del arte (1925) concerns the new art that tries to avoid life forms, to be a game and nothing more. Art is ironic, and art is truth, but the human qualities must be eliminated, and reality deformed, for to stylize is to deform and depersonalize reality. Artistic creation is artistic only to the degree that it is not real, and it must not have any social function whatsoever. The same year Ortega wrote his notes on the novel in which he describes the impossibility of finding new themes. Even though he is utterly pessimistic about the future of the novel, he feels that in its decline it may yield some of the greatest products, for the works of highest rank are likely to be products of the last hour, when accumulated experience has completely refined the artistic sensitivity.

In 1930 Ortega wrote one of his best-known works, *La rebellion de las masas*. His theme here is that “mass man” has triumphed, that protagonists no longer exist, and that we are left only with the chorus. Vulgarity runs rampant, and “mass man” crushes everything different or outstanding and seeks to bring it down to a level of mediocrity. Seeking to be like everyone else, he does not recognize that he has any superiors. Indeed, to be different is almost indecent. The masses have been given instruments of modern living, but because of lack of education “mass man” lives in civilization like a primitive, showing no gratitude for any of the wonderful inventions or progress of the modern world that he accepts as his right. The process started in the eighteenth century with the affirmation of the rights of man, accelerating with the economic well-being of the nineteenth century and the scientific progress of the twentieth. The solution is to return to a system of power for the select minority, Europe is becoming decadent, likely to fall into the extreme of either Communism or Fascism. A kind of United States of Europe is necessary to form a continental country that will be able to compete in a modern world.

Among Ortega’s other works are *Goethe desde dentro* (1932), *Estudios sobre el amor* (1939), *Ensimismamiento y alteracion* (1939), *Historia como Sistema* (1941), and *El hombre y la gente* (1957). Many important posthumous publications, among them *La idea de principio en Leibniz* (1958), appear in Ortega’s *Obras completas* (twelve volumes, 1962 – 1983). Goethe intrigued Ortega because of his concept of reality, his *Faust*, his Naturalistic concepts, his Existential feelings, his ideas on real and effective fate and ideal or superior fate. In *Estudios sobre el amor*, Ortega explores women’s duality and the difference in human terms between the sexes. Although sexuality is an important part of love, love is not sexuality. In *Ensimismamiento y alteracion*, Ortega stresses the need for meditation and withdrawing into oneself as a project for future action, just as any action is a result of previous contemplation. Without drawing into himself and alert thought, man would not be capable of living. In his work on Leibniz, Ortega reexamines via his own philosophy the work of that philosopher whom he views as a crucial figure in the discovery of ultimate principles. In *El hombre y la gente*, Ortega explores society and its relationship to the individual. He sees the former as a threat to individual authenticity and sees the individual rather than society as the irreducible reality.

Ortega was interested in all branches of criticism, music, painting, sculpture, poetry and drama. For him culture was constantly evolving, and he sought a new way of looking at the interrelationships of Spanish culture with that of other nations, among them the countries of Latin America. He had to use the circumstances of life to reason, and only in living could there be meaning and understanding. Thus, it is important to contemplate and learn about life, which is biographical as well as biological, and every life needs to justify itself in its own eyes. Life, however, is not determined either by one’s thought or by one’s environment but by the interplay of the two and between man and his culture. In human life while we cannot think outside time, we know that it represents a task to be done and that reason is but one function of that task. In any event, each individual has the potential for achieving his own authenticity. Ortega’s view of history as a matter of unique but interrelated generations also proved to be provocative and influential on younger writers.

C. Eugenio d’Ors y Rovira (1882 – 1954)

Until about 1916 Eugenio d’Ors wrote in Catalan under the pen name Xenius, but after that date he wrote largely in Spanish. The author of almost one hundred works, including fiction and drama, d’Ors was interested in politics (after the Civil War he became a devotee of *hispanidad* and Franco supporter), literature, philosophy, science, and especially art. It was he who popularized the word *novecentismo* for his generation, and he shared the vitalistic philosophy of Ortega. He was a perfectionist in all he attempted. His prose reflects his artistic aspirations in its cold artificial, and symmetrical balance. Some critics see in him a return to a kind of *conceptismo* or Baroque style. He advocated a Classical sense of life, harmonious, ordered, and within limits.

D’Ors wrote a series of *glosas* over a period of almost fifty years to reflect his thoughts on philosophy and culture. Various collections appeared, *Glosas* (1906 – 1917), *Nuevo glosario* (1921), and *Novísimo glosario* (1946). He tried to establish principles and to look beyond the

anecdotal to reach the transcendental. He evinced a personal concern for the unity of Europe. The *glosa* is a kind of expanded epigram, sometimes contained in a larger work. Many of d'Ors's glosses are casual, and he included some of them in his novels, especially in his best-known one, *La ben plantada* (1911). D'Ors's other major works are *El secreto de la Filosofía* (1947) and the posthumous *La ciencia de la cultura* (1964). In his work on philosophy he discusses reason, intelligence (as an instrument of philosophical knowledge), and life as transcending the limits of individual existence. He also attempts to work on culture and science he tries to systematize history in accordance with unchanging cultural values and to formulate immutable principles of culture through the ages. Among his other essays are *Grandeza y servidumbre de la inteligencia* (1919), *Tres horas en el Museo del Prado* (1992), *El arte de Goya* (1924), and *El estilo de pensar* (1945).

D'Ors thought of man as comprising a body, soul, and what he termed "angel" or; and osuperconscious aspects of mental life. He always preferred the rational and the intelligent over the poetic, as he tried to find permanent values in the welter of modern artistic and intellectual movements, but with an ever-increasing defense of authority and an ardent Catholicism.

D. Salvador de Madariaga (1886 – 1978)

Madariaga, a citizen of the world, was a politician, poet, essayist, historian, novelist, and dramatist, as well as a diplomat and professor. He also wrote travel literature. His first book of essays was *Shelley and Calderon* (1920). Others are *Ensayos angloespanoles* (1922); *The Genius of Spain* (1923); *Guía del lector del Quijote* (1926); *Ingleses, franceses espanoles* (1929), written in English the year before; *Espana, Ensayo de historia contemporanea* (1931), a coherent account of Spain, its problems, spirit and history; *Hernan Cortes* (1940); and *Bolivar* (1951). Important among his later works are *Presente y porvenir de Hispanoamericana* (1974); *Espanoles de mi tiempo* (1974); *Dios y los espanoles* (1975); and *Cosas y gentes* (1979), a collection of essays on a variety of topics and figures like Baroja, Bolivar, and Las Casas.

Madariaga's passion and idealism differentiate him from his contemporaries in their cold intellectualism. He believed with Unamuno in humanity, but he was not tortured as was Unamuno. He is undoubtedly a clearer and more logical writer. Madariaga resembles the writers of the Generation of 1898 in his passion for the exposure to European culture. He also devoted much of his research to the field of Spanish-American history, but he believed that Cervantine themes would give one the key to an understanding of Spanish history. He also followed Unamuno in his ideas on the interrelationship between Quijote and Sancho and the process of *quijotizacion*.

E. Ramon Perez de Ayala (1880 – 1962)

Perez de Ayala, a philosopher and essayist as well as a poet and novelist, wrote most of his essays for newspapers. Some of his best-known ones are to be found in his novels, for all his work shows a critical attitude of a kind better suited to essay than to fiction. Aside from his newspaper articles and a description of a visit to the Italian front during World War I, his early important collections consist of two works, *Política y toros* (1918) and *Las mascararas* (two volumes, 1917 and 1919). The former collection concerns bullfighting as the fanatical preoccupation of the Spanish people. For action the Spaniard substitutes words, not only in bullfighting but in all areas of national life. Essentially, Perez de Ayala viewed the bullfight as a sensual, aesthetic and tragic experience. *Las mascararas*, although it reveals an intellectual author, is more passionate than usual. Pere de ayala offers us essays on a variety of literary figures, Lope de Vega, Ibsen, Shakespeare, and Benavente, among others. He was especially critical of Benavente for excessive wordiness, a sterile imagination, and a lack of originality. Later works include *Divagaciones literarias* (1958); *Mas Divagaciones literarias* (1960); *Principios y finales de la novela* (1958); *Amistades y recuerdos* (1961); *Tabla rasa* (1963); *Tributo a Inglaterra* (1963); *Pequenos ensayos* (1963); newspaper articles on a variety of subjects from war to literary criticism; *Nuestro Seneca* (19665); and *Escritos politicos* (1967).

F. Americo Castro (1885 – 1972)

Castro, a philologist, historian, and critic, contributed major interpretations involving Spanish language, literature, and culture in addition to editing a number of texts. In *El pensamiento de Cervantes* (1925), he views *Don Quijote* as a complete reflection of all the themes and preoccupations of the Renaissance. Castro studies Cervantes' intellectual background, the ideological influences on his world, his sources, and especially the Humanist and Erasmian aspects of his work. In this work and in others Castro tried to analyze the great figures of the Golden Age, not only as Spaniards but also in their relationship to other European movements of the time and as founders of the modern world. In 1948 he wrote *Espana en su historia: Cristianos, moros y judios*, later republished as *La realidad historica de Espana* (1954), a major work of Spanish historiography and one that evoked a continuing series of polemics. He explains in this work the universal significance of Spanish history, examines cultural structures he termed "morades vitals," and states that to know the past one has to live intensely and meaningfully in the present. For him, in historical terms, Spain began around A.D. 1000 as an amalgam of Christians, Arabs, and Jews who lived together in a kind of productive tension. Spain's tragedy was the destruction of this unity in 1492 with the expulsion of the Jews. Some critics accused Castro of denigrating Spain, but he succeeded in destroying the myth of Spanish exclusivity in the Iberian Peninsula, stressing over and over the importance of the Jews and Moors. Other works include *De la edad conflictiva* (1961); *Apuntes de vivir hispanico* (1979); *de la Espana que aun no conocida* (1972); *Sobre el nombre y el quien de los espanoles* (1973); and *Espanoles al margen* (1973), a collection of articles from different periods.

G. Gregoria Maranon (1887 – 1960)

Maranon, a scientist, historian, sociologist, cultural theorist, and literary critic, was primarily known for his biological studies, though he wrote on women, love, painting, and a host of other topics. He stated often that Galdos had exerted a great influence on his life. Maranon specialized in endocrinology but revealed an extraordinarily broad medical knowledge. He wrote psychological interpretations of historical figures, and his individual analyses also involve an examination of the entire period. Among his many works are *Tres ensayos sobre la vida sexual* (1926), *Ensayo biologico sobre Enrique IV de Castilla y su tiempo* (1930), *Raiz decoro de Espana* (1933), *Las ideas biologicas del Padre Feijoo* (1934), *El Conde-Duque de Olivares* (1936), and *El Greco y Toledo* (1956). Although he was a scientist, religion for him was an integral ingredient of life and he was interested in the human aspects of man. He sought, he said, man in illness rather than illness in man.

H. Others

1. *Manuel Azana* (1880 – 1940), president of the Spanish Republic for a time, published an important autobiographical novel, *El jardin de los frailes* (1927). He believed in the modernization of Spain and wrote extensively on what he called "la materia espanola," which involved critical essays on Ganivet, Valera, and others. Among his works is *La invencion del Quijote* (1934).
2. *Federico de Onis* (1885 – 1966), essayist and literary critic, wrote on a variety of subjects. Among his many works are *Disciplina ya rebeldia* (1915) and the well-known *Antologia de la Poesia espanola e hispanoamericana* (1934).
3. *Tomas Navarro Tomas* (1884 – 1979) was a world authority on phonetics, dialects, and meter. His many works include *Manual de pronunciacion espanola* (1918), *Metrica espanola* (1956), and *Capitulos de Geografia linguistica de la peninsula iberico* (1975).
4. *Manuel Garcia Morente* (1886 – 1942) wrote on philosophy and history and promoted the introduction of European philosophical thought to Spain. His works include *Idea de la Hispanidad* (1938) and *Ideas para una Filosofia de la historia de Espana* (1943).
Enrique Diez-Canedo (1879 – 1944), especially known as a theatrical critic: Julio Camba (1882 – 1962), humorist and caricaturist of Spanish foibles: Juan Zaragueta (1883 – 1974); Fernando de los Rios (1879 – 1949); Eugenio Noel (1885 – 1936), whose real name was

Eugenio Munoz; Luis Araquistain (1886 – 1959); and Angel Sanchez Rivero (1888 – 1930) are also worthy of note.

THE GENERATION OF 1927

A. General Considerations

Some call this generation that of “la Dictadura.” Others prefer to label it the generation of the *Revista de Occidente*. In this post-World War, I group we find experimentation with a host of new “isms,” not only Cubism, Ultraism, and Creationism but also Communism and Socialism. Among other things these authors reevaluated the Baroque writers. Two of the well-known reviews of the time were the *Revista de Occidente*, founded by Ortega y Gasset, and *La Gaceta Literaria*, directed by Gimenez Calabbero.

B. Jose Bergamin (1895 – 1983)

Bergamin, a staunch defender of the Spanish Republic, founded the influential review *Cruz y Raya*. When he emigrated to Mexico in 1939, he started Editorial Seneca, which published a number of important Spanish works including Lorca’s first edition of *Poeta en Nueva York*.

An essayist (with twenty-nine volumes of prose), literary critic, journalist, poet, and dramatist, he was one of the most attractive and unappreciated writers of twentieth-century Spain. His style was, for the most part, hermetic and Neobaroque, and he made good use of paradox and irony. He wrote perceptively about Cervantes, Lope, Quevedo, and Unamuno as well as on the bullfight, the theory of poetry, painting, and music. In 1923 he wrote what was to generate other collections of aphorisms, *El cohete y la estrella*. His last volume was *Aforismos de la cabeza parlante* (1983). He wrote many collections of poetry, a number of which appeared the year he died. One of his most interesting volumes of essays, *El pozo de la angustia* (1941), reprinted in 1985, deals with theological problems. He attempts to combine Marx, an anguished Christianity, and the idea of personal salvation. As with much of his work, it also expresses a continuing Existentialism. He had a passion for bullfighting, about which he wrote many works, including *El arte de birlibirloque* (1930), *La musica callasa del toreo* (1981), and *La Caridad del toreo* (1985). Among his other titles are *Terrorismo y persecucion religiosa en Espana* (1941), reprinted in 1977 as *El pensamiento perdido*; *La voz apagada* (1943), republished in 1964; *Fronteras infernales de la Poesia* (1958), reprinted in 1980; *Lazaro, don Juan y Segismundo* (1959); *Al volver* (1962), reissued in 1974 as *Antes de ayer y pasado manana*; and *La importancia del demonio y otras cosas sin importancia* (1974).

Bergamin greatly resembled Unamuno in his contradictions, anguished struggles, and spiritual agony. He was at different times intellectual, passionate, lyrical, and yet ascetic. Liberal in politics and a devout Catholic, he was first of all a Spaniard who never forgot the past and potential greatness of his native land.

C. Xavier Zubiri (1898 – 1983)

A student of Ortega y Gasset’s Zubiri studied also with Heidegger, whose Existentialist views he did not entirely share, Zubiri championed a rigorous philosophy, employing precision and scientific objectivity; yet he affirmed religion and God as the indispensable ingredients in man’s life.

Zubiri’s masterpiece is *Naturaleza, historia, Dios* (1944), which went through many editions, including one in 1977. He reveals here his own inner conflicts and deals with different kinds of knowledge, intellectual intuition, and religious passion. The central problem of philosophy involved the process of its own maturation. Another important work, *Sobre la esencia* (1962), a treatise on general metaphysics, served as a foundation for his anthropological work. He discusses here the problem of the radical

structure of reality. *Inteligencia sentiente* (1980), *Inteligencia y logica* (1982), and *Inteligencia y razon* (1983) expand Kant's transcendental aesthetics, logic, and dialectic. These texts complement Zubiri's *Sobre la esencia* as a metaphysical expression of experience and its relationship to reality, the role of being, feeling, thinking, and human intelligence. In the final months of his life Zubiri worked on *El hombre y Dios*, about humanity and God, the formal projection of divine reality, and God as a finite reproduction. Another of his important works is *siete ensayos de antropologia filosofica* (1982), about man, his personal reality, and theological problems.

Zubiri was the most important philosopher of his generation and his philosophy could not be separated from his religious faith and devotion to truth. Called the last of the pure metaphysicians, he treated every conceivable subject, but especially the relationship of physical reality, essence, and existence. Man's task is the search for truth of things, and man is the radical reality open to things that culminates in what Zubiri called "religacion," or a fundamental relationship with God, the final reality. He stated that Spaniards had to face reality just as man in general, as part of philosophical truth, had to awaken to the facts of his existence.

D. Juan Rof Carballo (b. 1905)

Rof Carballo, best known for his medical studies, has written also on anthropology, social psychology, psychobiology, and myth. He was greatly influenced by both Heidegger and Zubiri but rejected orthodox Freudian theory about sexuality. In his psychoanalytic texts he promotes the role of tenderness and love in achieving full human authenticity and in man's quest for his own identity. He has written extensively on the reciprocal influences between parents and children, affective relationships, lifestyles, and the stages involved in the growth process.

After the Spanish Civil War, he sided with those who sought more liberty and against the neotraditionalists, though he himself lamented the loss of traditional values. Rof Carballo rejects Humanism and pure reason as answers to life's problems in favor of faith and the basic findings of the Judeo-Christian tradition. His works include *Patologia psicosomatica* (1949), *El hombre a prueba* (1951), *Entre el silencio y la palabra* (1960), *Urdimbre afectiva y enfermedad* (1964), *El hombre como encuentro* (1968), *iologia y psicoanalisis* (1972), and *Historia universal de la medicina* (1975).

E. Francisco Ayala (b. 1906)

Ayala, better known as a short story writer and novelist, is an excellent sociologist and has also written extensively on a variety of subjects including culture and literary criticism. He has studied Spanish Classical literary figures like Cervantes and Quevedo, more modern writers like Galdos and Unamuno, and, from his own generation, Aub, and Chacel. His essays and fiction are strongly related and fuse in some of his works. Among his many publications are *Los derechos individuales como garantia de la libertad* (1935), *El problema de liberalism* (1941), about freedom, independence and humanity; *Razon del mundo* (1944), generally about Spanish history and culture and more specifically about the intellectual's responsibility for Spain's retreat from the Western world in the sixteenth century (an enlarged version appeared in 1962); *Tratado de sociologia* (1947), an important sociological work that, though conceived as a textbook, deals with free will in society, man's evolving state, and the futility of attempting to apply traditional scientific methods to the social sciences; *El escritor en la sociedad de las masas* (1956), about the isolation of men of letters and their ability to arouse the readers' social conscience; *La crisis actual de la ensenanza* (1958), about deteriorating academic standards in the United States and Argentina; *Reflexiones sobre la estructura narrative* (1960), dealing with the relationship of an author to his work and the essential ambiguity and impurity of a literary work because of the inexact nature of words; *Realidad ensueno* (1963); *De*

este mundo y el otro (1963); *Los ensayos; Teoría y crítica literaria* (1972), concerning, among other subjects, man's victimization by the chaos of a modern, impersonal world; *El escritor y su imagen* (1975), on Ortega y Gasset, Azorin, and other writers; *Palabras y Letras* (1983); *La estructura narrativa y otras experiencias literarias* (1984), containing previously published as well as new essays; *La imagen de España* (1986); and *Las plumas del Fenix* (1989), which deals with a number of authors and various aspects of literature. In general, Ayala's essays reveal a continuing ambivalence between spirituality and pragmatism, the individual and society, existence and death.

F. Other Writers

1. *Ramon Gomez de la Serna* (1888 – 1963), whose special intergenerational position we have already explored, was a writer of sensation and fragmentary impressions. In his collection of essays *Lo cursi y otros ensayos* (1943), he viewed what he termed "post-Romantic sentimentalism" as in bad taste. He wrote extensively on art and twentieth-century literature, and he also wrote biographies: *Goya* (1928), *Azorin* (1930), *El Greco* (1935), and *Valle-Inclan* (1944).
2. *Claudio Sanchez Albornoz* (1893 – 1984), historian, archeologist, and the head of the Spanish Republican government in exile, returned to Spain in 1976. One of the best scholars on the Middle Ages, he wrote also on politics, economics, religion, and history. He thought of Spain as a historical enigma, as his work *España, un enigma histórico* (1956) testifies. He worked with Menendez Pidal on the monumental *Historia de España*. Among his many other works are *Estampas de la vida en León durante el siglo X* (1926); *La edad media y la empresa de América* (1933); *España y el Islam* (1943); *La España musulmana* (1947); *Espanoles ante la historia* (1958), an attack on Americo Castro's theories; *Estudios críticos sobre la historia del reino de Austria* (1972); and *Aun del pasado y del presente* (1984).
3. *Ernesto Gimenez Caballero* (b. 1899), who wrote fiction, worked as a journalist, and was a prolific essayist, together with Guillermo de Torre in 1927 founded the important journal *La Gaceta Literaria*, which promoted a series of "isms." Gimenez Caballero first came to the public's attention with *Notas marruecas de un soldado* (1923). His early leftist politics ceded to an ardent belief in the Falangist cause, and he became the political, religious, and elitist spokesman for the Falangist regime. His many works include *Genio de España* (1932), about Unamuno and the "nietos del '98"; *Arte y estado* (1935), about architecture at the service of state; *España nuestra* (1943); *Norteamérica sonríe a España* (1952); *Don Quijote ante el mundo (y ante mí)* (1975); *Memorias de un dictador* (1979); and *Retratos españoles* (1985), *el mundo (y ante mí)* containing studies on *Don Quijote* and Quevedo, Ganivet, and many other writers.
4. *Guillermo de Torre* (b. 1900), who has edited numerous texts and literary anthologies, started as a very important *ultraista critic*. His *Literaturas europeas de vanguardia* (1925), a panoramic synthesis of the new tendencies, included an amazing documentation of all the "isms" between 1910 and 1925. Through the ears he continued to study avant-garde movements and to publish authoritative commentaries on modern literature. He became a citizen of Argentina and has lived there for many years. His works include *La aventura y el orden* (1943), *Menéndez y Pelayo y las dos Españas* (1943), *Ortega, teórico de la literatura* (1957), *Del 98 a barroco* (1963), *La difícil universalidad española* (1965), and *El Espejo y el camino* (1968).

Among the many other prolific and important writers of this generation, one should include Samuel Gili Gaya (1892 – 1976), Cesar Barja (1892 – 1952), Antonio Solalinde (1892 – 1937), Juan Larrea (1895 – 1980); Melchor Fernandez Almagro (1895 – 1966); Joaquin Xirau (1895 – 1946), Amado Alonso (1896 – 1952), Jose Fernandez Montesinos (1897 – 1972), Eugenio Montes (1897 – 1982), Angel del Rio (1900 – 1962), Juan Chabas (1900 – 1954), Jose Gaos (1900 –

1969), David Garcia Bacca (b. 1901), Luis Recasens Siches (b. 1903), Joaquin Casaldueiro (1903 – 1990), and Joaquin Entrambasguas (b. 1904).

THE GENERATION OF 1936

A. General Considerations

The Generation of 1936 suffered through the traumatic events of the Spanish Civil War, over which its writers constantly agonized. Many of the famous poets, Luis Rosales, Dionisio Ridruejo, Gabriel Celaya, and others, also contributed to the essay as did the playwright Antonio Buero Vallejo and the novelists Camilo Jose Cela and Gonzalo Torrente Ballester. These writers, because of the Civil War, have been described as belonging to a destroyed, burnt, or shattered generation. The essayists, after the previous generation's fling with aesthetics, returned once more to the daily and historical problems of Spain but also to man and society in general. According to Lain Entralgo, his generation had to strive for the universal in order to understand its own country. Marias, Aranguern, and other debated the role of Spain in Europe, Europe in Spain, and that of the exiled Spanish intellectuals. During the 1940s there were many polemics between conservative Catholics and the more liberal (but still Falangist) intellectuals. Ortega and Zubiri still dominated philosophical life, though Marias, Ferrater Mora, and others were contributing important works. In the 1950s censorship had been relaxed sufficiently so that writers could admit the influence of *Krausismo* and the Institucion Libre de Ensenanza and examine the intellectual inheritance they left to twentieth-century Spain. No general agreement exists about who belongs to the generation. Marias, for example, declared that those born before 1910 did not belong.

B. Pedro Lain Entralgo (b. 1908)

Lain Entralgo, one of the leading Catholic intellectuals of twentieth-century Spain, shows the influence of Zubiri in his writing, though he once declared that his was a "generacion sin maestros." He helped found the influential *Escorial* review. Lain is well known for his many medical works, and he has also written extensively on psychosomatic medicine in its relationship to man's role as a healthy or sick member of society. In many of his writings he combines metaphysical, philosophical, scientific, and theological knowledge. He views medicine and its practice as both technical and social and as reflective of the cultural and historical situation. One of his favorite themes involves the need or the anthropological synthesis and implementation of important discoveries made by Freud, Adler, and Jung. Lain has also written very important Humanistic and cultural works and works on Spanish political, social, and historical problems. Throughout his life the problems of Spain have been at the center of his works. Lain believes firmly in *Hispanidad*, that America is an extension of Europe, and that Spain has a special task in fulfilling its European mission and saving a threatened European culture, in error for many centuries, by opposing Christianity to Communism. After Franco's death Lain wrote *Descargo de conciencia, 1930 – 1960* (1976), apologizing for some of his positions, though he also contends that nobody was completely innocent or guilty because of social or political judgments during the Franco years. In spite of his Catholic beliefs (he invented the word *prereligioso* to convey the lack of a meaningful religious experience) and his condemnation of atheism, he accepts the Existential function of belief as part of an authentic mode of being and a theory of human reality philosophically and scientifically intelligible. Nonetheless, he prefers the religious to the secular, which has the capability of deforming the spiritual possibilities of man.

His works include *Medicina e historia* (1941); *Las Generaciones en la historia* (1945); *La generacion del noventa y ocho* (1945), in which he proposes the need for an integration of Catholic belief with social, political, and spiritual contemporary knowledge; *Espana como problema* (1948), about modern Spain's inability to create a satisfactory political and social structure, based on Lain's synthesis of nineteenth-century Spanish thought and attempt to define the essence of Spain and its Catholic existence; *Palabras menores* (1952), which discusses the role of the Catholic intellectual in the modern world; *Sobre la universidad hispanica* (1953), a discussion of the university system, its role and mission, which should be the transmission of knowledge, teaching research, and incitement and formation of men; *Las cuerdas de la lira* (1955), concerning Spain's diversity and regionalism; *La aventura de leer* (1956); *La espera y la esperanza* (1957), involving a theory of hope based on a concept of human expectation and the Existential precondition to action; *La empresa de ser hombre* (1958), about belief, intellectual life, and the search for ultimate reality; *A que llamamos Espana* (1971); *Anthropologia medica para clinic* (1984); *En este pais* (1986); and *Ciencia, tecnica y medicina* (1986).

C. Jose Luis Aranguren (b. 1909)

Aranguren, a leader among liberal Catholic thinkers and a proponent of advanced European thought, has written extensively on ethics, philosophy, morals, and theology. Thoroughly grounded in Classical ethics from Aristotle to Zubiri, he is independent and original in his writings on ethics and morals. Though he has written about the relationship of religion and Existentialism, he conceived of his own task as a wakening, through his work, of the social conscience of others in opposing injustice. He was greatly influenced by British Empiricism and by Neopositivistic thought. In the 1960s social and political problems preoccupied him more than religious ones. He had a great influence on the thought and activity of university students.

Aranguren's works include *La Filosofia de Eugenio d'Ors* (1945); *Catolicismo y protestantismo como formas de existencia* (1952), reprinted in its latest form in 1980, a comparison of the two religions, their elements in Unamuno's works, and commentary on the teachings of religion and Zubiri and other writers; *El protestantismo y la moral* (1954); *Critica y meditacion* (1955), which views the poet as a prophet who seeks to reconcile daily life with the idealistic world of God and discusses other aspects of politics, literature, and religion; *Catolicismo dia tras dia* (1955), which rejects the intellectual sterility of a rigid Spanish Catholicism; *Etica* (1958), in which Aranguren shows that man is moral because he needs to interact with others and outlines the duty of the intellectuals to aid in forming a better society; *La etica de Ortega* (1958); *La juventud europea y otros ensayos* (1961), an accusation against the Church for living in fear rather than with hope and for its lack of social action, as well as a plea for honesty in human communications; *La comunicacion humana* (1967); *El marxismo como moral* (1968); *La cultura espanola y la cultura establecida* (1975); *Estudios literarias* (1976); *Propuestas morales* (1983); and *La guerra civil espanola: una reflexion moral 50 anos despues* (1986).

D. Jose Antonio Maravall (1911 – 1986)

Maravall, the author of more than thirty books on the Middle Ages, the Renaissance, the Baroque period, the Enlightenment, and contemporary culture, was a liberal historian who wished to interpret Spanish history in a new way. He saw history as an antidote for tradition and he believed his country to be an integral part of European history. He wrote also on sociology, political science, economics, and literature. He covered the entire history of Spain from

the hegemonic aspirations of Castile, through the interrelationship of the Baroque and the politics of an absolute monarchy, to the modern state and what he called "social mentality." His works include *La teoría española del estado en el siglo XVII* (1944); *El humanismo de las armas en "Don Quijote"* (1948); *El concepto de España en la edad media* (1954); *Velázquez y el espíritu de la modernidad* (1960); *El mundo social de la "Celestina"* (1964); *Antiguos y modernos* (1966), about social progress; *Estudios de historia del pensamiento español* (1967); *Estado moderno y mentalidad social* (1972); *Teatro y literatura en la sociedad barroca* (1972); *La cultura del barroco* (1975), about Spanish drama and a culture undergoing a social crisis of major proportions; *Utopía y contrautopía en el Quijote* (1976), a global interpretation from a sociohistorical point of view; *Utopía y reformismo en la España de las Austrias* (1982); and *La literatura picaresca desde la historia social, siglos XVI y XVII* (1986), again about the Baroque crisis.

E. Julian Marias (b. 1914)

Marias, a pupil and disciple of Ortega y Gasset's, has written mostly on philosophical themes but also on the theory of language, the disjunctive reciprocity of the sexes, history, politics, travel, a theory of generations, anthropology, literary criticism, and many other topics. He has written essays on Plato, Aristotle, and Scholastic philosophy. He sees the primary task of the Christian today to absorb the philosophical past for perspective, since the past, an integral part of us, determines our lives. In expanding his mentor's *razón vital*, Marias looks on life as a task. In the process of creating a personal metaphysics, man finds the radical reality of individual life. Marias stresses truth as a component of human life. He sees philosophy as something in the process of becoming but later describes it as a responsible vision in an attempt to find truth. He views philosophy in biographical terms as a necessity for an understanding of the empirical structures of human life. Although, he believes in certainty, Marias sees philosophy as a dramatic action rooted in uncertainty. In his literary criticism he has combined intuition with a systematic analysis, seeing literature in its relationship to the meaning and happiness in human life.

Among Marias' many publications are *Historia de la filosofía* (1941); *El tema del hombre* (1943), a philosophical anthology; *Miguel de Unamuno* (1943); *Introducción a la filosofía* (1947), describing the real situation of Western man, the philosophical activities necessary for our circumstances, the vital function of truth, the relationship of being and things, and the problem of God; *El método histórico de las generaciones* (1949); *Ortega y tres antipodas* (1950); *La filosofía en sus textos* (1950), one of the most authoritative philosophical anthologies; *El existencialismo en España* (1953), about the long-term existence of Existentialist thinking in Spain; *Los Estados Unidos en escorzo* (1956); *Ortega I: Circunstancia y vocación* (1960); *Los españoles* (1962); *Antropología metafísica la estructura empírica de la vida humana* (1970), stressing one of his most important contributions to the field of philosophy; *La España real* (1976), the first volume of what was to be a trilogy but later expanded; *La devolución de España* (1977), the second part about the return of Spain to the Spaniards with the death of Franco; *España en nuestras manos* (1978), the third part; and *Cinco años de España* (1981), the fourth part about a new democracy in Spain; *La mujer en el siglo XX* (1980), which Marias described as promoting the mutual equality of the sexes but that some find to be sexist; *Ortega: Las trayectorias* (1983 – 1984); *La Felicidad humana* (1987); *La mujer y su sombra* (1987); and *Una vida presente: Memorias* (1988).

F. Enrique Tierno Galván (1918 – 1986)

Tierno Galvan, a proponent of Neopositivism, the rational, and realism, rejected the seductive role of literature together with Existentialism and metaphysics as promoting an understanding of the real world. Interested in the immediate and concrete, he preferred practice over theory, utility to beauty, and insisted on the need for Spain to appreciate and adapt to the material world, to abandon its mythical view of itself, and to enter the modern world. Tierno Galvan recognized in Marx the origins of modern sociology. He engaged in a moral criticism of Spanish society, but though he promoted technology, science, and efficiency, he separated bureaucracy from Spanish vitality. Tierno Galvan did not believe in a philosophy to enhance the individual and, rejecting traditional Humanism, believed rather in man's importance as a social being.

Among his many works are *La realidad como resultado* (1957), aphorisms on social epistemology and scientific development; *Desde el espectáculo a la trivialización* (1961), concerning a host of topics from bullfighting to the movies and the social adaptability of intelligence as the *sine qua non* of understanding ones period; *tradición y modernismo* (1962); *Acotaciones a la historia de la cultura occidental en la edad moderna desde el fin de la Edad Media hasta la actualidad* (1964); *Diderot como pretexto* (1965); *Conocimiento y ciencias sociales* (1966); *razón mecánica y razón dialéctica* (1969), claiming that beyond an empirical applied sociology one needs what Tierno Galvan called "dialectical intelligence"; *La humanidad reducida* (1970); *Sobre la novela picaresca y otros escritos* (1974); and *Cabos sueltos* (1981), about the cultural and political life of Spain.

- G. Members of this generation are extremely important in the intellectual development of modern Spain through their writings on literary criticism, philosophy, history, culture, and almost all fields of endeavor. Others include Maria Zambrano (b. 1907); Ricardo Gullon (b. 1908); Guillermo Diaz Plaja (b. 1909); Rafael Lapesa (b. 1909); Carlos Claveria (b. 1909); Antonio Rodriguez Monino (1910 – 1970); Jaime Vicens Vives (1910 – 1940); Luis Die del Corral (b. 1911); Antonio Tovar (1911 – 1985); Jose Ferrater Mora (b. 1912); Dionisio Ridruejo (1912 – 1975), better known as a poet; Jose Manuel Blecua (B. 1913); Martin de Riquer (B. 1914); Rafael Calvo Serer (b. 1916); and Paulino Garagorri (b. 1916).

THE GENERATION ON 1956

A. General Considerations

In the 1950s a series of works on the essence of Spain generated a continuing debate between liberal Catholics and traditionalists. A rebirth of Marxist theory (unpublished until the 1960s) and an effort to reintegrate Spanish philosophy into the world currents and to stop viewing it as theology's handmaiden occurred. Manuel Sacristan, a Marxist and an expert on logic and mathematics, engaged in a polemic with Gustavo Bueno about the role of philosophy, and writers like Aranguren and Tierno Galvan sought to demythify Spanish life, all of which spurred interest in newly awakening social sciences. The increasing importance given to Anglo-Saxon philosophy by liberal Falangists, the February 1956 student revolt against the Franco regime, and the publication, the face of government censorship, of manifestos by Dionisio Ridruejo and others, helped promote Humanistic, liberal, and scientific philosophy. In addition to analytic thinking, Zubiri, Marias, and Aranguren inspired the younger generation with a new kind of Christian spirituality. The recognition of Spain by the

United Nations in 1950 had helped to accelerate the liberalizing influence especially in Spanish universities between 1951 and 1956. With the admission of Spain into the United Nations in 1955 the incompatibility between Falangist thought and liberalism became more marked. The death of Ortega y Gasset in 1955 was also symbolically important. The Generation of 1956, then, was more rational, critical, and scientific than its predecessor. It was receptive to Structuralism, semiology, and Marxism, rejecting official ideology and contrasting European freedom with Spanish intransigence.

B. Carlos Castilla del Pino (b. 1922)

A psychiatrist, philosopher, and anthropologist, Castilla, like Tierno, views man as a social being prone to act in the real world and subject to analysis rather than ethical and moral considerations. Differing from Ortega, he believes that a personal project depends on circumstances as much as on personal performance, for the personal is only a small part of the radical reality called life. Nonetheless, he accepts the idea of the uniqueness of man as an individual and the importance of ethics and morality under certain circumstances. In many of his works he studies the interrelationship between anthropology and psychiatry. His works include *Un estudio sobre la depresión: Fundamentos de antropología dialéctica* (1966), in which he attempts to transcend a personal concept of medicine by emphasizing the social relationship of neurotic behavior; *La culpa* (1968), which supports the concept of dialectical materialism; *Dialéctica de la persona, dialéctica de la situación* (1968); *Psicoanálisis y marxismo* (1969); *La incomunicación* (1970); *Cuatro ensayos sobre la mujer* (1971); *Introducción a la hermenéutica del lenguaje* (1972); *Sexualidad, represión y lenguaje* (1975); *La cultura bajo el franquismo* (1977); *Teoría de la alucinación* (1984); and *Cincuenta años de psiquiatría* (1987).

C. Fernando Lázaro Carreter (b. 1923)

The author of a number of linguistic and philological studies, has also edited a number of texts, composed dramatic works, and written many literary studies. Among his editions is his revised version of the Rennert-Castro study on Lope de Vega (1968). In 1953 he wrote *Diccionario de terminus filosóficos*, an unusual work that went through several editions. He has written on the medieval theater, Lazarillo de Tormes, Lope de Vega, Gongora, and Cívete Alixandre, among others. His works include *Las ideas lingüísticas en España durante el siglo XVIII* (1949), *Menéndez Pelayo: Su época y su obra literaria* (1962), *Estilo barroco y personalidad creadora* (1966), *Lengua española: Historia, teoría y práctica* (1971), *Estudios de poética: La obra en sí* (1976), and *Estudios de lingüística* (1980).

D. Manuel Sacristán (1925 – 1985)

A Marxist who wrote extensively on Lenin, Marxism, science, philosophy, and Neopositivism, Sacristán was especially interested in relating the philosophy of science to Marxism as a legitimate philosophy in its dialectical understanding of what Sacristán called “totalidades concretas.” A specialist in contemporary logic, he attempted to provide a cultural philosophical basis for the political tradition of Marxism. Although he accepted morality as part of the dialogue between Christianity and

Marxism, he refuted Heidegger's antirationalism. He sought always a scientific basis for philosophy and viewed criticism as a rational process. He thought of his role as a Socratic one and influenced university students and the next generation of writers. His works include *Las ideas gnoseológicas de Heidegger* (1959), *Introducción a la lógica y el análisis formal* (1964), *Sobre el lugar de la filosofía en los estudios superiores* (1968), *Teoría sociológica contemporánea* (1978), and *Panfleto y materiales* (1983), an anthology. His *Obras completas* includes *Marx y el marxismo* (1983) and *Papeles de filosofía* (1984).

Sacristan, Tierno Galvan, and Czustilla del Pino thought of themselves as *dialecticos* as opposed to *analíticos*. They attempted to demythify the traditional image of Spain and its philosophy, but often the dichotomy was more imagined than real.

- E. Other members of this generation include Gustavo Bueno (b. 1924), who wrote on political economy and metaphysics and engaged Sacristan in a polemic on philosophy's role in the world; Francisco Candel (b. 1925); Agustín García Calvo (b. 1926), a student of anarchism, politics, and linguistics; José María Castellet (b. 1926), who wrote on culture and published well-known literary anthologies; Manuel Ballester (b. 1927), who wrote on didactic philosophy and its relationship to Existentialism; Emilio Lledó (b. 1929), a philosopher, linguist, and historian; Luis Jiménez Moreno (b. 1929), an expert on Nietzsche's philosophy; José Luis Abellán (b. 1933), whose works include studies on Unamuno and Ortega and a monumental *Historia crítica del pensamiento español* (three volumes, 1979; Volume IV, 1984); Pedro Cerezo Galán (b. 1935), who wrote on Machado, Seneca and critical reason; and Elías Díaz (b. 1935), a philosopher, an expert on the sociology of law, and the author of one of the best intellectual histories of twentieth-century Spain, *Notas para una historia del pensamiento español actual, 1939 – 1972* (1974), an updated version of which was published in 1978.

THE GENERATION OF 1968

A. General Considerations

In the early 1960s a relative cultural and economic liberalization occurred as Spain received more and more exposure to publications from the outside world. Vatican II also had a liberalizing influence. The 1968 French uprising and the concomitant Spanish student unrest also served as a rallying point. Some of the writers practiced a kind of neo-Nietzschean philosophy. Neoscholastic philosophy was soundly criticized, and more and more Marxist studies were published. Scientific development of sociology continued, as did a kind of democratization, but some of the writers' individualism took on a hedonistic note. As in the role of the erotic in human life. In general, the writers incorporated into their works Marxism, psychoanalysis, Existentialism, and Structuralism. After Franco's death essayists showed an even greater independence in discussing power and the state, and there was an acceleration of the return to forbidden ideas. The writers had a new freedom to follow their own logic rather than Catholic or Fascist dogmas.

B. Xavier Rubert de Ventós (b. 1939)

Theoretically an anarchist, Rubert de Ventós rejects both the political right and left. As do most members of his generation, he stresses the role of the individual in a bureaucratic society. He has written on philosophy, culture, history, ethics, and morality but is probably best known for his work on aesthetics. His works include *El arte ensimismado* (1963); *Teoría de la sensibilidad* (1969); *Moral y nueva cultura* (1971), about history, ethics, moral criteria and inconsistencies, and the

burden of surplus possessions; *Utopias de la sensualidad y metidos del sentido* (1973) ; *La estéticas y sus herejías* (1974), which combines philosophy and literary and artistic analysis with social criticism, discusses systems theory and Wittgenstein's philosophy, and underlines the artist's duties to tell the truth about the reality he represents and to refuse to act as society's conscience; *Ensayo sobre el desorden* (1976), about power and imperialism and the city as a consumer-oriented entity that destroys individual initiative; *De la modernidad; Ensayo de filosofía crítica* (1980); and *El laberinto de la Hispanidad* (1987), a historical analysis of Spanish policy toward Latin America, the unique in Spanish culture, and Spain's Catholic Baroque inheritance as contrasted with the Protestant materialistic legacy of the United States.

C. Eugenio Trias (b. 1942)

A philosopher and essayist, Trias has written on Structuralism, psychology, and metaphysics as well as on Plato, Goethe, Nietzsche, Thomas Mann, and Hegel. Nelson Orringer has divided his work into two periods, 1969 – 1971 and 1974 – 1981. In the first he discussed the issues of the 1960s and Structuralist methodology. In the second he concentrates on European culture and advocates a return to European roots to save Western culture, which he analyzes in relationship to others. He also analyzes philosophy from an ethnological and, especially, anthropological point of view and views man's status as an "unconditional condition."

Trias' work include *La filosofía y su sombra* (1969, reprinted in 1983), concerning metaphysics and its role in reality; *Teoría de las ideologías* (1970); *Filosofía y carnaval* (1970); *Metodología del pensamiento mágico* (1970); *La dispersión* (1971), a collection of aphorisms that vies society as a theater and human personality as a mask; *Drama e identidad* (1974); *El artista y la ciudad* (1976), which discusses a variety of topics such as the meaning of love and desire and their connection with the objective world, the unfortunate dichotomy between art and productivity, the liberation of human creativity, the artist's alienation from European culture, and a hoped-for revitalization of Europe's Classical philosophy; *Meditación sobre el poder* (1977); *Conocer Thomas Mann y su obra* (1978); *La memoria perdida de las cosas* (1978); *Tratado de la pasión* (1980); *Filosofía del futuro* (1981), concerning the interplay between being and nothingness, the role of power, and true power as creation; *Lo bello y lo siniestro* (1982), on aesthetics as well as the individual's ability to progress; and *Los límites del mundo* (1985).

D. Eduardo Subirats (b. 1947)

Subirats writes about deficiency of critical reason in Spain, the perversion of rational thought through the years, the effect of avant-garde dehumanization on man's interior dimension, and a concomitant petrification and empty and totalitarian forms. He sees architecture as a metaphor for the creation of cultural values. His works include *Utopía y subversión* (1975); *Figuras de la conciencia desdichada* (1979); *La ilustración insuficiente* (1979); *Contra la razón destructiva* (1979); *El alma y la muerte* (1983), which treats the relationship between Mysticism and the rational tradition, the soul purified by an ecstatic vision of God as opposed to the soul purified by the discourse of reason; *La crisis de las vanguardias y la cultura moderna* (1985); *La flor y el cristal: Ensayos sobre arte y arquitectura* (1986); and *La cultura como espectáculos* (1988).

E. Fernando Fernandez Savater (b. 1947)

A novelist, short story writer, and dramatist as well as a leading philosopher of his generation, Savater attempts to deal with scientific truth in an age of crisis. He has attempted to identify the religious through the rational, but he rejects abstract reason as the only instrument of thought, recognizing as he does the influence of literature and myth. A skeptic whom some find nihilistic, he writes with suave irony about ethics and human love, particularly their rejection of cruelty and violence and sees them in spite of his skepticism, as an affirmation of the possible in the face of the irremediable. Among his many other themes are the opposition of society and the state, the meaning of the will, liberty the interrelationship of reason and the imagination, drugs, horse racing movies, and history as a nonneutral art.

His works include *Nihilismo y accion* (1970); *La filosofía tachada* (1972), a demythification of society's standard values; *Apología del sofista, y otros sofismos* (1973); *Ensayo sobre Cioran* (1974); *Escritos politeistas* (1975); *La infancia recuperada* (1976); *Para la anarquía* (1977); *La piedad apasionadas* (1977); *Panfleto contra el Todo* (1978), one of his most important works, with reproaches the leftists for their support of power in disregard of the individual, for the state tends to level and decrease human rights and suppress liberty; *El estado y sus criaturas* (1979); *La tarea del héroe* (1982), which won the National Prize for Essay, discussing independence, magnanimity, obility, ethics, moral pretensions, tragedy, political repression, and democracy; *Las razones del antimilitarism* (1984); *Instrucciones para olvidar al "Quijote" y otros ensayos generals* (1985); *El contenido de la felicidad* (1986), concerning the universal desire for happiness, its translation as "what we want," religious imagination and other themes; and *Filosofía y sexualidad* (1988).

F. Others

Many other writers of this generation would deserve study in a more comprehensive work on the essay. Typical are Javier Ciordia Muguerza (b. 1939), who writes on ethics, sociology, and rationalism; Helio Carpintero (b. 1939), the author of a well-known study on twentieth-century philosophers, who has also written on Freud in Spain and contemporary psychology; Andres Amoros (b. 1941), who has written extensively on Spanish literature especially the novel; Carlos Garcia Gual (b. 1943), who has explored Arthurian legends, Greek poetry, and the European novel; Alfredo Deano (b. 1944), a logician; Miguel Angel Quintanilla (b. 1945), who writes on the philosophy of science and contemporary Spanish philosophy; and Jose E. Rodriguez Ibanez (b. 1948), a sociologist of note. Still other names are Jacobo Munoz, Fernando Sanchez Drago, Jesus Mosterin, and, among younger writers Helena Bejar (b. 1956).

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