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SPANISH PROSE FICTION

ORIGIN

The narration of fictitious human events that appear to be related to reality is an art as old as human imagination. Yet the novel art form lagged behind other genres and in all literatures appeared after verse had established itself. The earliest prose works in Spain appeared as late as the thirteenth century, long after lyric and epic poetry had blossomed. These early prose attempts were mostly survivals of ancient literature and tales carried in from elsewhere.

In tracing influences on the development of the Spanish novel, mention must be made of Old Testament stories like that of Joseph and his brothers, Greek novels of adventure, pastoral novels, and the short, picaresque, sometimes erotic Milesian tales that preceded them. The latter were popular in ancient Rome and were forerunners of medieval collections. The Greek novel peaked in the second and third centuries B.C. One of them, Heliodorus' *Aethiopica* also called *Theagenes* and *Chariclea*, possibly inspired Cervantes' *Persiles y Sigismunda*. Most Greek tales of recount the separation of lovers narrow escapes from a long series of dangerous situations a final reunion and a happy ending. Roman novels, especially the *Satyricon*, which foreshadows the Spanish picaresque novel, and Apuleius' *Metamorphoses* or *Golden Ass*, which may have influenced Cervantes, are important for their discussions of social problems. The *Golden Ass*, in which a boy is magically transformed into an ass, teaches that whoever abandons himself to vice and curiosity forsakes his human condition and can be redeemed only by religion and mercy. The Oriental apologues, fables, and parables were also an important source of fictional motives. Originating mostly in India, these Oriental tales worked their way through Persia, then along the southern Mediterranean coast and were brought into Spain by the Arabs. From Spain, the chief link between the West and East in the early Middle Ages, these stories made the rounds of all literatures. The fall of Toledo, a storehouse of fictional wealth, to the Spanish in 1085 and the Great Crusades resulted in increased importation of Oriental fictional motives, many dating back thousands of years, traceable in some cases to Sanskrit originals. Often, they were joined together in a loose framework similar to that used by Juan Manuel in *El Conde Lucanor*. Oriental tales were mainly didactic and usually conveyed some moral lesson through humans in animal guise. Aesop's fables are an example of how this material was used by Westerners. Spanish authors used these Oriental apologues in their first attempts a narrative prose. Though they had no sustained plot, they contained the seed of the novel and were the single most important influence on the development of Spanish narrative prose of the Middle Ages.

THE MIDDLE AGES

A. The *Exempla*

Spanish collections of short stories and Oriental apologues are called *exempla*, forerunners of the novel. They were short stories with an oral point, written between the thirteenth and fifteenth centuries, mingling Christian and Oriental morality. The following are the important Spanish collections:

1. *Disciplina clericalis*, Spain's first collection of Oriental stories, was written in Arabic, translated into Latin by its author and into Spanish by Pedro Alfonso, a converted Aragonese Jew of the early twelfth century whose real name was Rabbi Moises Sefardi. The collection contains thirty-three apologues, each stating a moral principle or lesson in ethical conduct conveyed by bits of advice given by a father to his son. It was one of the most plagiarized books of the Middle Ages and was incorporated into the *Libro de los exemplos* in the fifteenth century by Clemente Sanchez de los exemplos in the fifteenth century by Clemente Sanchez de Vercial. It influenced Juan Manuel, Juan Ruiz, Timoneda, Boccaccio, and many others.
2. *Libro de Calila y Dimna*, the oldest fictional prose work in the Spanish language, was an anonymous translation from the Arabic ordered by Alfonso el Sabio in 1251. It relates how

Dimna, a lynx envious of Senceba, an ox and favorite of the Lion, King of Beasts, turns the latter against Senceba, whom the king executes. Repenting of his action, the Lion brings Dimna to trial and sentences him to death by starvation. The interest lies not in the plot but in the anecdotes introduced as illustrations, as Calila and Dimna discuss, philosophically and satirically, human beings and their illogical behavior. The fables are from Latin, Greek and Hebrew sources, and especially from the *Sanskrit Panchatantra*. The apologues are alleged to have been authored by an Indian named Bildpai. Menendez y Pelayo points out that the *Libro de Calila y Dimna* is important not only for its position in the chronology of the novel but also because of its significance in the history of the language. One of the oldest monuments of Spanish literature, it represents literary Spanish in its earliest stages.

3. *Libro de los engannos e assayamientos de los mujeres* (Book of the Deceits and Wiles of Women) was also of Indian origin. Known also by the title *Sendebar*, in 1253 it was ordered translated from Arabic into Spanish by the Infante don Fadrique, Alfonso *el Sabio's* brother. Translated into every European language, it is known in English as the *History of Seven Wise Masters*.

Its setting is a trial at which a queen falsely accuses her stepson of attempted seduction. His advisers counsel him to remain silent for seven days, and at his trial seven wise men speak in his defense, illustrating in twenty-six stories the perfidy and vices of women. The queen retaliates with tales about the abuses of false counselors. On the eighth day the prince speaks for himself and is exonerated. The queen is condemned to death by fire. The stories are licentious and humorous, without being gross, and reveal the misogynistic attitudes of the Middle Ages.

4. *Barlaam y Josaphat* has a loftier tone than its predecessors and is ascribed to San Juan Damasceno (St. John of Damascus), although probably another John, a seventh-century monk in a monastery near Jerusalem, actually wrote it. The ultimate source is supposedly the Sanskrit *Lalita Vistara*, an account of Buddha's youth. Josaphat (Buddha), protected from all things that might cause sorrow, has allegorical encounters with old age, sickness, poverty, and death. Barlaam, his tutor, explains these things and converts him to the Christian faith. This Christianized form of the Buddha legend was most popular in the Middle Ages and influenced Juan Manuel *El Caballero Cifar*, and the theater of France, Italy, and Spain. Lope used it in 1618 in his play *Barlaam y Josafa*.

Other collections of *exempla* are the *Libro de los gatos* (where *gatos* should probably read *cuENTOS*); Sanchez de Vercial's *Libro de los exemolos por a.b.c.*, containing some five hundred stories; and *Castigos y documentos*, attributed to both Juan Garcia de Castrojeriz and Sancho IV of Castile.

B. The Medieval Novel of Chivalry

Some critics believe that the first Spanish novels of chivalry were imported from France, where the novel had evolved out of French epic poetry in which bards transformed their old Celtic epic heroes into knights-errant. Spaniards either translated or imitated these French novels, some of which passed through Italy on their way to Spain. The great Spanish novels of chivalry, the *Amadis*, *Tirant lo Blanch* and the two *Palmerines*, which appeared in the Renaissance, were so thoroughly Hispanicized that their originators could scarcely have recognized them.

Spanish novels of chivalry of the Middle Ages fall into four categories: The Carolingian cycle contains stories of Charlemagne represented in Spain by *Maynete* and *Historia de Carlo Magno y de los doce pares*. The Arthurian cycle or Breton cycle deals with legends of King Arthur and the Knights of the Round Table in such works as *Demanda del Santo Grial* and the *Baladro del sabio Merlin*. The cycle of antiquity contains novels on Classical legends such as the *Historia troyana* which describes the siege and destruction of Troy as recorded by fourth-century chroniclers. The cycle of Crusades obviously deals with events real or imagined, of the Great Crusades. The first and most famous of this type, *La gran conquista de ultramar*, written at the end of the thirteenth century is the first example of the Spanish novel of chivalry.

C. *El Caballero Cifar*

El Caballero Cifar, a 1300, was the first original full-length novel in Spain and thus stands apart from all other chivalric novels of the Middle Ages. It contains adaptations of the life of Saint Eustace and resembles in part the Milesian tale, with its rambling plot and miscellaneous content and in part the Arthurian legends. Yet it is clearly Spanish in its moralizing realism, use of popular speech, and the creation of the popular type, el Ribaldo, forerunner of Sancho Panza.

It relates the adventures of Cifar, a knight persecuted by envious competitors. Exiled by his king, he and his family wander through foreign lands, and after many adventures, wars, separations, and the like, the family is reunited. Most of the rest of the book concerns the adventures of Roboan, one of Cifar's two sons. Part 3 of four parts is largely a collection of apologues.

El Caballero Cifar is the first novel to use superlatives, courteous phrases, popular language, dialogue, proverbs, and jokes, and probably the first to offer a prototype of Quijote's immortal squire. It is also the first novel of artistic prose and harmonious and elegant vocabulary. Cifar was also the first knight to adore his inaccessible lady fair.

D. *Amadis de Gaula*

This work circulated in the fourteenth century, but as its full impact lies in the Renaissance, it will be treated below.

E. Juan Manuel (1282 – 1347)

The first important name in Spanish prose fiction is that of Juan Manuel, grandson of Fernando III and nephew of Alfonso *el Sabio*. Many of his works have been lost, even though he deposited them for safekeeping in a Dominican monastery that he founded in Penafiel.

Juan Manuel's masterpiece is *Libro del Conde Lucanor*, formerly known as *El libro de Patronio* (1323 – 1335), the finest narrative prose fiction produced in fourteenth-century Spain. Although it was written in four parts, only the first part is famous. Fifty-one times Count Lucanor asks advice from patronio, an elderly sage, who gives him moral and ethical guidance in the form of stories. The Oriental influence is obvious in the use of stories dealing with various moral aspects of life, relationships among people, vanity, avarice, and other human shortcomings. Manuel's clear intention is didactic, and being intensely medieval, he shows little of the Renaissance enjoyment of life already felt in Spain. He is not without humor, however.

Manuel is considered the first Spaniard to possess a good personal and artistic prose style. He took his writing seriously and considered the pursuit of letters more befitting a gentleman than idle gaming. He polished his work, wrote in a grave, clear language, and was proud of his product. He chose words for their beautiful sound, always tried for clarity, sought multilevel meanings, and invented neologisms. He preceded both Chaucer and Boccaccio and was one of the most remarkable figures of the European Middle Ages. In his work is found the prototype of the *Taming of the Shrew* and foreshadowing's of Calderon's *La vida es sueno*, Alarcon's *La prueba de las promesas*, *The Prince and the Pauper*, *Faust*, *The Emperor's New Clothes*, and many other well-known titles. He did not intend to be original, but he adapted his sources so fully to the Spanish language and spirit that he gave his compatriots the best short stories they had for approximately three hundred years.

F. Alfonso Martinez de Toledo (1398 – 1470)

Perhaps the best satiric prose of the fifteenth century is to be found in *El corbacho o reprobacion del amor mundano* (1438), by Alfonso Martinez de Toledo, Arcipreste de Talvera. Menendez Pidal finds it important in its artistic use of popular speech in combination with its more artificial latinized framework, syntax, and vocabulary a duality that continued in Spanish prose from the Renaissance on. A second duality is found in its juxtaposition of a lofty and idealistic moral intent and the realistic details of the narrations that deal with some of society's most unsavory types. Of its four parts, the second is the most famous. It treats "los vicios, tachas e malas condiciones de las malas e viciosas mujeres."

Martinez was the first to give us the popular speech of women, whom he unsparingly condemned, and accurately described the customs, manners, dress, and styles of the time. He was the first to master the conversational style of writing and filled his pages with proverbs and folksy sayings. His tales are realistic and constitute a vigorous chapter in the antifeminine literature of the age. He portrayed every type of bad woman, furiously indicting them all. Only the good woman is missing. This monument to realism foreshadows *La Celestina* and *Lazarillo de Tormes* in many ways, particularly in its interest in the picaresque.

THE RENAISSANCE

A. Novels of Chivalry

Although the Renaissance ushered in the modern age, old traditions continued to live. An example of this is the spread of the novel of chivalry in which medieval heroes were transformed into knight-courtiers with the manners and ideals of Renaissance gentlemen. Novels of chivalry became the most popular and widely disseminated form of fiction in Spain in the fifteenth and sixteenth centuries. Although they existed earlier in their countries, Spain gave them permanence produced the best-known knight, Amadis, and then brought the genre to an end. The Inquisition disapproved of them, scholars condemned them, and critics assailed their style and bad taste; but still all society devoured them. Their unprecedented popularity, some said, was due to an escapist urge in the Spanish people or to the nations craving for adventure, which was in part being fed by the marvelous adventures in the New World. Others felt that the novels had an enervating effect on the people and wanted to ban them. In addition to the Carolingian and Arthurian cycles, the two important peninsular cycles were those of Amadis de Gaula and Palmerin. The vogue of the novel of chivalry lasted until realism returned with *Lazarillo de Tormes* in 1554. Don Quijote sounded their death knell when he laughed them completely out of existence in 1605. No novel of chivalry was written after that date.

Almost all the heroes of the chivalric novels are of illegitimate birth. The knight must sally forth to right wrongs and slay dragons to win the favor of his lady. At times he is aided by magic; at other times magic harms him. After many adventures he returns to be rewarded by his lady's smile. Often in the end he is recognized as the son of a king or nobleman, and he usually marries his lady.

Renaissance fiction was of loose construction, and novels ended either in a mystery or in such a way that the author or someone else could write a sequel. Thus, cycles of chivalric novels were born. Amadis, for example, had a son and a series of grandsons, and with them the adventures continued through a dozen volumes. The priest in the *Quijote* burns most of the worthless sequels, but he saved Amadis from the flames.

Chivalric novels are filled with absurdities, magic enchantments, the hero's inevitable victory, and improbable incidents that have little attraction for modern readers, although most are acquainted with the gallant knight-errant and the charm of the Tristan and Iseult type of story. Yet all was not bad in the novels of chivalry, for they taught modesty, bravery, sacrifice constancy in love protection of the weak and oppressed, and fair play.

1. *Amadis de Gaula*. Whether this novel is of French, Portuguese, or Spanish origin has never been settled. The earliest allusion to Amadis, however, was by a Spanish poet, Pero Ferrus (Ferrandes), and Lopez de Ayala's *Rimo de Palacio* testifies to a three-volume edition of his exploits circulating in Spain before 1350. The best redaction of the Amadis legend was made by a Spaniard, Garci Rodriguez de Montalvo (also known as Garci Ordonez de Montalvo). All this makes a good case for a Spanish origin. Though the ultimate source of Amadis material is in the Arthurian legend, no one believes today that the Spanish version was a translation from the French. Unfortunately, no medieval Spanish version was preserved, and the earliest known version did not appear until 1508 when Rodriguez de Montalvo gave us *Los cuatro libros del virtuoso caballero Amadis de Gaula*. This is the version that has lasted through the ages. In its portrayal of the perfect knight it served as a code for good manners and virtuous conduct, thus greatly influencing the society of the time. It was translated into English by Southey and into French by Herberay and had an immense effect on the European novel. It adds to its fanciful wars against giants a bit of eroticism that differs from the emphasis of the more feudal English novels.

Rodriguez de Montalvo's *Amadis de Gaula* is Spain's best and most important novel of chivalry, and its renown has reechoed down through the ages. Spaniards, Italians, Frenchmen, Germans, and Englishmen used it freely as literary source material. Bernal Diaz del Castillo could only describe the incredible marvels of Mexico City in terms of the *Amadis*. This great novel went through many editions, represents the best Renaissance Spanish prose, and ranks as one of Spain's great contributions to the age.

2. *The Amadis cycle*. The first sequel to the *Amadis* was *Las sergas de Esplandian*, also written by Rodriguez de Montalvo. Esplandian was Amadis' son. Foulche-Delbosc explained that *sergas* refers to the paintings of knight-errantry that decorated the walls of the palaces of the day and is therefore synonymous with "adventures." Spaniards gave California its name because it reminded them of an island of that name described in *Las sergas*.

Feliciano de Silva, considered by Cervantes to be the best author of chivalric novels, was probably the most popular. He turned out a large number of "pot boilers," most of which are prolix and tiresome. Nevertheless, his success at home and abroad was enormous and attracted many imitators, including Shakespeare and Spenser. His contributions to the *Amadis* cycle are *Amadis de Grecia*.

Juan Diaz committed the indiscretion of causing Amadis to die of old age and his beloved Oriana to enter a convent; but the adoring public would not countenance such treachery, and Amadis was promptly revived. As an immortal patriarch, he watched his offspring fight their way through an interminable series of adventures.

Scarcely anyone reads the *Amadis* today. But if the book has not been readable in all ages, it has the distinction of having engendered Spain's greatest novel, for without the *Amadis*, *Don Quijote* would very likely not have been possible.

3. *The Palmerin cycle* concerns the character whom next to Amadis, is the most important knight of the Renaissance. The first book in this cycle was the anonymous *Palmerin de Oliva* (1511), a poor imitation of *Amadis de Gaula*. The second in the cycle, *Primaleon* (1512), also anonymous, recounts, among other things, the adventures of Prince Edward of England (don Duardos), later dramatized by Gil Vicente.

Cervantes criticized chivalric novels harshly but praised the best of the Palmerin cycle, *Palmerin de Inglaterra* (1547), written by the Portuguese author Francisco de Moraes (1500 – 1572) in 1544 but not published until 1567. The original was translated into Spanish and published by Hurtado de Toledo (d. 1590) before the Portuguese original appeared. Avidly read in Europe, *Palmerin* has a unity lacking in most of the other chivalric novels, beautiful passages, and detailed battle scenes. It influenced John Keats, among others.

4. *Tirant lo Blanch*, which recounts the adventures of a knight by the same name, was begun about 1460 and published in Catalan in 1490. The first three parts are by Johanot Martorell, the fourth by Marti Johan de Galba. It was translated into Spanish in 1511. Unlike other chivalric novels, it avoids the supernatural and emphasizes realistic and even obscene elements.

B. The Sentimental Novel

The sentimental novels treat the theme of love in an idealistic and sentimental manner and seem to be based on the personal lives of the authors. Their heroes are knights, and important element is love, but surprisingly one finds discussions on the rights of women. These are among the earliest works to use letters to develop plot and show a fusion of tradition and progress, of authority and liberty, typical of the Spanish Renaissance.

1. *El siervo libre de amor* (ca. 1440) is a somewhat allegorical, romantic autobiography by Juan Rodriguez de la Camara (d. ca. 1450), also called Juan Rodriguez del Padron. He championed women's rights and refuted *El corbacho*.
2. *Carcel de amor* (1492) had extraordinary success, despite protests of the Inquisition and moralists like Luis Vives, and influenced two of Spain's greatest literary works, *La Celestina* and *Don Quijote*. Little is known of its author, Diego de San Pedro, except that he was probably Jewish and was in the service of don Pedro Giron. His famous novel had some twenty-five editions in the fifteenth and sixteenth centuries and over twenty foreign translations. Its influences at home and abroad was significant.

3. *Grimalte y Gradisa*, by Juan de Flores, an obvious continuation of the *Fiammetta*, was published in 1495. Flores' other famous novel is *Historia de Grisel y Mirabella*, written between 1480 and 1485. His novels were very popular, influenced Lope de Vega and Fletcher, and represent the culmination of the sentimental type.
4. *Cuestion de amor de dos enamorados* (ca. 1513) mixes prose and verse to recount the intrigues of the Spanish court at Naples and is sentimental, psychological, and historical at the same time. It is a *roman a clef*, and almost all its characters have been identified.

C. *La Celestina*

Known in its earlier editions as *Comedia de Calisto y Melibea* and *Tragicomedia de Calisto y Melibea*, it is now simply called *La Celestina*. Its author, Fernando de Rojas, was converted Jewish lawyer who died in 1541. Some critics believe the dialogued novel to be a veiled attack by a *converso* on the discriminatory society of his day. Though there still is some controversy concerning *La Celestina's* authorship especially the five interpolated acts, it is now widely believed that Rojas authored all twenty-one acts.

The earliest known edition published in 1499 contained sixteen acts. A 1501 edition adds a letter that claims that the author, on vacation, discovered the first act already written and added an act a day for fifteen days. The 1502 edition contains five additional acts. Rojas claimed to have written all but the first act, but modern consensus gives him the nod for all twenty-one.

Although the work is in the form of a drama in prose, it was never intended for the stage and is more novel than drama.

The chief sources of *La Celestina* are the works of Juan Ruiz growth of Ruiz's Trotaconventos, and the language and atmosphere owe much to *El corbacho*. Many other literary figures, ranging from Ovid to Diego de San Pedro, probably influenced Rojas. In turn, *La Celestina's* impact on European literature was tremendous. More than sixty-three editions appeared in sixteenth-century Spain alone, and translations were made into Italian German, French, and English. It has been said that Shakespeare borrowed elements from it in writing *Romeo and Juliet*. In short, the importance of *La Celestina* on the modern novel can hardly be overestimated.

The plot is simple, Calisto, in love with Melibea, employs the service of an old crone, Celestina, and through her help enjoys the favors of the young lady. Sempronio and Parmeno, Calisto's servants who are in league with Celestina fall out with her over the profits and kill her. In turn they too are killed. After a midnight tryst with Melibea, Calisto falls from a ladder he used to scale her garden wall and dies from head wounds. Grief-stricken, Melibea hurls herself from a tower to join her lover in death. More important than the plot are the warm and human characterizations, the language, the picaresque elements, the proverbs and folklore, the human passion, the tremendous realism, the richness and variety of the prose, and the originality of the form.

Celestina is a character of such magnitude that she dominates the entire work. A woman of many professions, she is a witch, a procuress in league with Satan, a former prostitute, a manufacturer of love potions, and a mender of broken virginites. She is quite wicked and greedy, but she does not envy or hate, and her one consistent philosophy is that life must be enjoyed. Though she seems to be evil incarnate there is something likeable about her attitudes toward life and her love for others. Sempronio and Parmeno are believable creations also, as are other minor characters.

La Celestina's language is remarkable, full of realistic dialogue, popular speech, and lively conversation. Each person speaks in a different manner, which gives a hitherto unknown flexibility to the work. Two levels of language are obvious, the cultured Renaissance speech of Calisto and Melibea and the common and popular language of the others. This duality once more illustrates the interplay between the ideal and the real in Spanish literature.

In style the work is again a two-level fusion of idealism and realism. Calisto's passion evokes the carnal realism of Celestina and the others. Melibea the poetic creation, contrasts with the earthy Celestina. The romantic love of Calisto and Melibea, despite its carnal aspects, contrasts with the purely physical passion of Parmeno and Areusa. A lofty scene is followed

by one of low life. The polished language of Calisto sets off the barbarisms of Celestina. To some extent the characters are symbolic also. Parmeno at first speaks as the voice of the Middle Ages, and Elicia is the voice of the Renaissance.

Rojas reveals his characters' human weaknesses of greed and passion. He tries to be objective but makes his moral sympathies clear when at the beginning of Act 1 he states that he composed the work "en reprehension de los locos enamorados... en aviso de los engannos de las alcahuetas y malos y lisonjeros sirgientes." Despite the allegations of obscenity and immorality laid against it, *La Celestina* is an intensely moral book.

Despite its Classical references, overabundant for modern tastes, the work excels in its new psychological realism and its true portraits of human passion.

THE GOLDEN AGE

A. The Pastoral Novel

The pastoral novel developed in Spain in the second half of the sixteenth century. This type of fiction originated in Italy and was an artificial form of fiction intended for the aristocratic reader who had tired of knights-errant. Boccaccio's *Ameto* and *Ninfale Fiesolano* and Jacopo Sannazaro's *Arcadia* (1504) were the most famous early European pastoral novels. Pastoral literature attempted to re-create idyllic beauty with unreal rustic landscapes, false pictures of manners, courtly gallantry, and idealistic love. The majority are "key novels," and the shepherds represent real people, nobles in disguise who wander about the countryside pouring out their love. The happenings are improbable, country life is idealized, and the noels are conventional, artificial, and lacking in verisimilitude as well as true emotion. They borrowed from the chivalric novels in the use of gallantry, magic, and chivalric love. The pastoral writers mingled poetry with their prose, and Classical eclogues, like those of Garcilaso, became a conventional part of later novels.

Italy did not provide the sole influence, for antecedents of the bucolic manner existed in Spain, namely in Galician-Portuguese lyric poetry, Berceo, the *cantigas de serrana* of Juan Ruiz, the *serranillas* of the Marques de Santillana, and the *eglogas* of Juan del Encina.

Los siete libros de la Diana (ca. 1559), the first and best Spanish pastoral novel, was composed by Jorge de Montemayor (a. 1520 – 1561), a Portuguese Jew whose interesting life ended in a duel over a question of love. It ran through seventeen printings in the sixteenth century alone and influenced not only pastoral works of Lope de Vega and Cervantes but also Sir Philip Sidney's *Arcadia* (1590), Honore d'Urfe's *Astree* (1610 – 1619), and Shakespeare's *Two Gentlemen of Verona* (1595). The *Diana's* tedious plot is filled with frustrated loves, nymphs who come to the aid of lovers magical love potions, and, of course, many tears. The novel is an elegant prose interspersed with pleasant lyrics. The story of Abindarraez y Jarifa was inserted into the fourth chapter, probably after Montemayor's death.

The *Diana* has the merit of brevity, and it captivated European readers. Its defects are its wearisome plot, cloying sentimentality, lachrymosity, and effeminate tone. Interestingly Montemayor was probably the first to disguise women in men's clothing, a device that became popular later.

There were many imitations of the *Diana*, among them *Diana enamorada* (1564), by Gaspar Gil Polo, and Alonso Perez's *Segunda parte de la Diana* (1564). Lope wrote *Arcadia* (1598), and Cervantes produced *La Galatea* (1585), both in the pastoral manner. The pastoral vogue lasted about a century, but by 1600 the public had tired of these unrealistic and artificial works and turned elsewhere for reading entertainment.

B. The Moorish or Historical Novel

These novels accentuate the Oriental effect, and although most are naïve, they are more readable than the pastoral or chivalric works. The "noble" Moor is idealized, although the Moors at this time were not generally admired or respected.

1. *Historia del Abencerraje y de la hermosa Jarifa*, an anonymous *novela morisca*, is the first of its kind and precursor of the modern historical novel. Many consider it to be the outstanding short fictional work of the sixteenth century. The story has come down to us principally in three versions, of which that of Antonio de Villegas in 1565 is considered the best. No agreement has been reached regarding its authorship or date. At any rate it constitutes the earliest European didactic short story and shows a remarkable emotional and psychological penetration. It influenced many, including Cervantes, Lope, Chateaubriand, Hugo, Alarcon, and Washington Irving. The plot tells of the capture and imprisonment of the courageous knight Abindarraez. He is released for three days to marry his beloved Jarifa. Upon returning to his captor, the latter is so impressed with his worth that he gives him his freedom.
2. *Historia de los bandos de los Zegries y Abencerrajes*, usually called *Guerra's civiles de Granada* (first part, 1595; second part, 1604), was written by Gines Perez de Hita (1544 – 1619). The first part, more novel than history than novel, deals with the war against the Alpujarra Moors. The idealized portrait of the Moors as gallant knights was accepted as authentic by the Moors as gallant knights was accepted as authentic by the rest of Europe, and it had a strong impact on other writers, among them Lope, Pedro Antonio de Alarcon Washington Irving, Mile, de Scudery, Chateaubriand, Cervantes, Calderon, Martinez de la rosa, and Mme. De La Fayette.

Much of Perez de Hita's material came from the Moorish frontier ballads, some of which are interspersed throughout the book. The first volume tells of the kings of Granada, rivalries among the Moors, and the constant infighting between two factions, the Abencerrajes and the Zegries. Perez de Hita gave free rein to his fantasy and described the romantic legends and splendor of the Moorish capital in its last days. Although much is false and exaggerated, the feasts and other events seem quite realistic. Not a witness of the events he described, the author cleverly wove fact and fantasy, truth and legend, together so that they are quite often indistinguishable. This created a false impression of Moorish life that proved difficult to eradicate in later years.

C. The Picaresque Novel

The *picaros*, upon whom the picaresque novel is based, were usually errand boys, porters, or factotums and were pictured as crafty, sly, tattered, hungry, unscrupulous petty thieves. They stole to escape starvation and were likable despite their defects.

The picaresque novel, a reaction against the absurd unrealities, and idealism of the pastoral, sentimental, and chivalric novels, represents the beginning of modern Realism. It juxtaposed the basic drives of hunger, cruelty, and mistrust and the honorable, glorious, idyllic life of knights and shepherds. Hunger replaced love as a theme, and poverty replaced wealth.

Early picaresque novels were both idealistic and realistic, tragic and comic, and the authors attacked political religious, and military matters. Some authors were sincere reformers, while others conveniently set off their sermons so they might be easily avoided. They reflected the poverty and unsound economic conditions of late sixteenth-century Spain. Spaniards were living in a dream world after the glories of the conquest of the New World. They flocked to the cities, the upper classes refusing work with their hands, cultivate the land, or engage in business or commerce, all of which were viewed as degrading. Poor knights starved with the beggars. Thus, though comic elements are omnipresent, the sentiment is tragic – tragedy of a Spain that was outwardly the most powerful nation in the world but inwardly on the path to decline and ruin. The picaresque genre faithfully portrays these tragic conditions.

The picaresque novel is autobiographical and episodic in nature, as the *picaro* recounts his adventures in the service of one master after another. These novels rarely came to a conclusive end and were sometimes continued in later volumes. They inherited a long tradition of satire and bourgeois humor dating as far back as first-century Roman novels. Foreign influences include Dance of Death poetry, the French *fabliaux*, Italian novels and short stories, and German collections. Antecedents in Spain are found in *El Caballero*

Cifar, El corbacho, El libro de buen amor, and La Celestina. Spanish writers gave the picaresque genre an intensity and urgency, however, that was previously lacking and made their picaresque tales one of the landmarks of European Realism.

Usually the *picaro* is the lower classes. Forced into a life of servitude by the severity of the times, he drifts into a life of petty time and deceitfulness in his struggle for survival. The tone of the novel is hard, cynical, skeptical, often bitter, and it often portrays the corrupt and ugly. Humor abounds, but it is only a step removed from tears, and what appears to be funny is tragic in a different light.

The *picaros* ordinarily write of their old age about their experiences as idealistic youths. Yet they do not present the whole picture. In its emphasis on the seamier side of life, the picaresque novel twists and deforms reality. The *picaro* lives by his wits and steals and lies just to stay alive. His many employers give the author the opportunity to satirize various social classes and to paint a portrait of a period full of living, brawling human beings.

1. *Retrato de la lozana andaluza* (1528), by Francisco Delicado, is the earliest preserved picaresque novel, but it does little justice to the genre as it paints a sordid picture of the corruption, licentiousness, and dissoluteness of Rome during the Renaissance.
2. *La vida de Lazarillo de Tormes y de sus fortunas y adversidades* (1554), known simply as *Lazarillo de Tormes*, is the first important picaresque novel. The question of authorship has not been divided, and most regard the work as anonymous. Its triumph was immediate and universal, and many native and foreign authors owe it a great debt. The inquisition banned it in 1559, probably because of its bitter attacks on clerics. Since editions were being smuggled in from abroad, however, Felipe II ordered it purged of features that denigrated the clergy.

Lazarillo de Tormes has seven chapters in which the little anti-hero serves a blind man, a priest, a *hidalgo*, a friar, a seller of indulgences, a chaplain, and a constable before he settles down to a respectable position as town crier in Toledo. Each master contributes to the social commentary and to the realistic education of Lazarillo. The blind man opens his eyes to the cruelties of the world, the priest shows him miserliness and hypocrisy, and the others convince him of the essential depravity of man. The important third chapter reveals a starving *hidalgo* symbolic of Spain, too proud to accept employment because of his noble blood and because work would be degrading. Yet he was willing to eat food begged by Lazarillo and thus became a parasite of a parasite. Lazarillo cannot afford this false pride, for he is a human animal who must search for something to eat in a world always against him and other underdogs who must survive by their wits.

Lazarillo's language, simple and rapid, is not vulgar and eschews crudities. Even when the humor is crude, the words are inoffensive. Antitheses, augmentatives, and personifications abound, along with an intimate tone in the constant use of possessive adjectives, as in expressions such as "Abro mi Puerta, bajo mi escalera, subo por mi calle," Expressions such as "El bueno de mi padre" and "el bueno de mi ciego" add charm to the work.

Today it is difficult to visualize the revolutionary quality and temerity of *Lazarillo de Tormes*. Under Felipe II the risk of portraying Spain as it really was great indeed. Imitations of the social satire of *Lazarillo de Tormes* did not appear until after the king's death. Most later writers of picaresque novels spoke more bitterly of life but added social studies, local color and *cuadros de costumbres* to make their works more complete. As Spain became more decadent, the *picaro* was perverted from a suffering human being into one who enjoyed crime for itself. As the seventeenth century wore on, crime, not hunger, became the *picaro's* chief guide.

3. Mateo Aleman (1547? – 1614) composed the second most important picaresque novel, *Guzman de Alfarache*, in two parts, published in 1599 and 1604. A proposed third part never materialized.

The *picaro* in this novel leads a complete life from youth to old age and is portrayed more thoroughly as a character than Lazarillo. The social background is broader, albeit seamier, as parasites, criminals, and injustice are found everywhere. Cynicism, pessimism, and a profound conviction of the essential depravity of man permeate

Guzman de Alfarache, though occasional nobility shines through and the hero is saved by his Catholic faith. More popular at first than the *Quijote*, it went through some twenty-nine editions in five years and was translated into a number of foreign languages. The second part contains many beautiful scenes of Spanish life, but they must be searched for in the maze of long, moralizing passages and countless digressions, perhaps used to avoid censure and clerical censorship.

Guzman de Alfarache like other picaresque novels, comprises a string of incident held together by a central character, and one avoids the moral while watching with the author the heroes and villains of life from the *Atalaya de la vida humana* (watchtower to view human life). This is also the subtitle of the novel.

4. *El libro de entretenimiento de la picara Justina* (1605), known simply as *La picara Justina* has been attributed to the Toledan Francisco Lopez de Ubeda and consists of an *Aertrre poetica*, three prologues, and four books. It recounts Justina's adventures, which are quite difficult to follow. The book, in bad taste, is redeemed in part by its colorful and rich vocabulary and phraseology.
5. *Relaciones de la vida Escudero Marcos de Obregon* (1618) relates in autobiographical fashion the adventures of Civate Espinel (1550 – 1624). This novel differs from the ordinary in its lack of bitterness and in its refinement and appreciation of beauty. It has the marks of the Milesian tale and the usual digressions and moralizing. It is one of Spain's best picaresque novels and ranks along with *Lazarillo de Tormes*, *Guzman de Alfarache*, and *El Buscon*.
6. *Vida del Buscon, llamado don Pablos* (1626) is simply called *El Buscon*. Considered by many to be Francisco de Quevedo y Villegas' greatest work, it represents the culmination of this type of fiction and is typical of its author's work. Quevedo is pitiless, almost grotesque, in describing the boardinghouses of Salamanca and a host of repulsive characters. He wrote in cruel, bitter and somber tones, for he neither liked nor admired his fellow man. He exaggerated his realism to the point of caricature, a technique that resounded throughout Europe, and Quevedo's extremes had enormous effect. Life is portrayed as cruel and heartless, but if the crudeness, misanthropy, sarcasm, and repulsiveness of *El Buscon* are offensive it attracts by its vigor and brilliance. The Baroque language is full of puns, conceits, and jokes despite the fact that Quevedo opposed Gongorism. Among his nonpicaresque works are the *Suenos*, a series of five visions in which he meets members of all strata of society undergoing punishment for their sins. This book is considered to be the bitterest social satire of the Golden Age.

Minor picaresque writers include Alonso de Castillo Solorzano (1584 – 1648), Alonso Jeronimo de Salas Barbadillo (1581 – 1635), and Luis Velez de Guevara y Duenas (1578 – 1644).

The vogue of the extremely popular picaresque novel lasted for approximately a century from 1550 to 1650. Had Spain not entered upon its great decline, the picaresque novel could have developed into a realistic novel of manners, but it died along with other literary forms by the end of the seventeenth century.

The influence of the picaresque novel on Spanish and world literature was enormous. All the important Spanish novels were promptly translated into the other European tongues. They contributed as much as *Don Quijote* to the demise of idealistic fiction and proved once again that all views of life the low as well as the high can fascinate and that a realistic representation of life, even if it portrays the ugly, the grotesque, the unpleasant, the rude, and the repulsive, can be made appealing. This democratization of novelistic prose and the reinstatement of realism to fiction are two of the greatest contributions of the picaresque novel to literature.

D. Miguel de Cervantes Saavedra (1547 – 1616)

Cervantes lived at a time when Spanish letters had entered their Golden Age and all forms of the novel had flourished, setting the stage for the appearance of the master. Born in Alcala, a great center of learning, Cervantes traveled widely over Spain with his father, a surgeon seeking better fortune. He thus came into contact with people of all types and classes. His education was sketchy, but he read widely in works of the Classical and Spanish authors. In

Madrid he studied for a time with Juan Lopez de Hoyos, who instilled in the youth a love of tolerance and freedom.

A poor lad of Cervantes' time had three career choices: he could emigrate or become a soldier or a priest. Cervantes chose the military and distinguished himself in the battle of Lepanto, in which he received three wounds. One of these deprived him of the use of his left hand, which gained him the title "El manco de Lepanto." This was always a source of pride for him. He fought in other battles, and after being honorably discharged, he set out for Spain. The ship on which he sailed, however, was taken by Barbary pirates, and Cervantes was held prisoner for several years in Algiers. Finally ransomed, he returned to Spain, wounded and poor but with a mind enriched by his experiences and hardships.

In Spain he obtained a government position as a purchasing officer for the Spanish Armada. His duties took him all over Spain, and once again he came into contact with various classes and types of people. Because of certain irregularities in his accounts and defection of an untrustworthy subordinate, Cervantes was arrested and put in jail where, it is said he began writing *Don Quijote*. His family was suspected of some involvement in the murder of a nobleman outside Cervantes' house in Valladolid, but the charges were eventually dropped. The incident shows, however, the low esteem in which his family was held. Cervantes spent the last years of his life writing, and he had plans for many other works when he died of dropsy on April 23, 1616.

In most ways Cervantes was an ordinary man, but he had the spark of genius to produce great creative works. His first love was poetry, for which he had no talent even though he tried repeatedly to write poems. He tried his hand also at the drama and wrote some twenty plays of which only two were performed.

He did succeed with the *entremeses* and wrote some of Spain's best. In them we see the same duality of materialism and idealism that would mark his fiction.

1. *La Galatea*, a pastoral novel, was written in 1583 and published in 1585. Cervantes completed only the first part, and until his death he thought his fame would rest on this work. He injected his double vision of life, the real and the ideal, into this novel and offered new elements such as blood and death and more vehement and tragic passion than appeared in the typical pastoral.
2. *Las novelas ejemplares* are much more closely allied with *Don Quijote*. In the prologue, Cervantes insists, perhaps to avoid difficulty with the Inquisition, that each *novela*, or short story, will teach some moral lesson. His twelve *novelas* can roughly be divided into romantic novels and novels of customs. In them he does not hesitate to paint vice and brutality, but he portrays them always in an artistic manner, and his occasional crude Naturalism is tempered by a delicate fantasy. Many of his heroes seem subject to moral compulsions to do the right thing.

His Romantic novels have too many digressions, tears, and false coincidences and take place in exotic settings such as the Orient or England. In the novels of customs, which take place in Spain, Cervantes unites his experiences, imagination, and prophetic vision into a unified whole. He takes a modern position on liberty and honor, and the true meaning of nobility and virtue for him differs greatly from the artificial Spanish *pundonor* of his time. He insists on virtuous matrimony and ethical and artistic harmony.

The value of these novels lies in the painting of the society of his time in many of its aspects, good, bad, and indifferent. The idea of a group of independent novels was almost unheard of in his day, but he tried to give them cohesion by promising that each would yield a profitable example and that the whole would provide tasty and honest fruit. Among the better novels are *La gitanilla*, *El casamiento enganoso*, *El coloquio de los perros*, *El licenciado vidriera*, and *Rinconete y Cortadillo*. Next to *Don Quijote*, these novels constitute Cervantes' best work.

3. *Los trabajos de Persiles y Sigismunda*, Cervantes' last work, was briefly more popular than the *Quijote*, despite its impossible plot, complicated movement, and overly perfect characters. The *Persiles* has value for its exoticism, its adventures to realize a perfect love, and occasional references to problems of the day. The prologue contains one of the most beautiful passages of Spanish prose. Cervantes wrote it four days before his death and after receiving extreme unction.

Superficially, the *Persiles* resembles *Theagenes and Chariclea*, the Greek novel, and Cervantes admitted his indebtedness. He wrote it, he said, strictly as a “libro de entretenimiento” with no serious purpose in mind. It subtitled *Historia septentrional*, the north being the land of romance and mystery, and he moves his characters from northern to southern climes, from misty seas and distant islands through Lisbon, Spain, France, and Italy. Numerous subplots enhance the interest of the novel, and for William J. Entwistle they are the outstanding value of the work.

Outstanding in the *Persiles* too are the brief, concise histories of the soul. Interspersed are discourses on history, love, honor, ignorance, women, and almost every other conceivable subject. The main characters, *Persiles* and *Sigismunda*, and the minor characters as well are perfection incarnate, model human beings. The one exception is *Rosamunda*, a minor character, who is lascivious and lewd, full of amorous desire unable to resist vice sensuality.

Critical opinion on this book is varied, ranging from Fitzmaurice-Kelly's frankness in condemning it a failure to Bell's finding it “a great work full of vital thought.” Perhaps Azorin came closest in summing it up as a “libro admirable de un gran poeta.”

4. *El ingenioso hidalgo don Quijote de la Mancha*, known affectionately simply as the *Quijote*, is Spain's greatest literary masterpiece. It has remained Spain's most popular book for 385 years, and a good case can be made for it as the world's most frequently published book.

Cervantes had failed to receive fame on the battlefield or as a writer, and when he set about the task of writing the *Quijote*, he was probably not clear in his mind what he intended to do, for the book grows in every way as it proceeds. He said that he would write his book as a chastisement of those authors of the pernicious, inane novels of chivalry and that his purpose would be “poner en aborrecimiento de los hombres las fingidas y disparatadas historias de los libros de caballerias.” Viewed in this light, the *Quijote* is a parody on the novel of chivalry, establishing a precedent for the burlesque, which has been an integral part of Spanish literature ever since. But Cervantes despised only the excesses of the chivalric novels, and when he condemned them, he saved from destruction some that convey idealism, bravery, loyalty and a sense of devotion to high causes. These virtues he wanted to preserve in an age when he could see them disappearing. His book, therefore, takes the form of the standard novel of chivalry, and don *Quijote*, who read these novels until his mind was turned, sets out into the world as a knight-errant in an age when knight-errantry has been dead for centuries. Accompanied by his squire, Sancho Panza, he fights and suffers for his knightly ideals as he attempts to right the wrongs of the world, to protect the weak and oppressed, to bring about what he called the “Golden Age,” which to his mind was something like the “Kingdom of Heaven.” He failed, to be sure, to reform the world, by the never relinquished his ideals, never retreated in the face of danger, hardships suffering or disappointment, and although he failed, he was quite sure that the effort had been worth making. Could Cervantes have intended to represent Spain in the character of don *Quijote*? The analogy holds for Spain, too, had set out to reform the world and had failed, but felt the effort had not been in vain.

To attempt to limit this great book to one theme is folly, for many themes abound therein, and it is much more than a pseudo novel of chivalry, parody, or allegory. Within the larger work are found the inserted tales that represent every fictional type of the age – the Moorish, the pastoral, the Italian, and others – Cervantes fused them all into a harmonious whole. Perhaps the basic question of the author is What is reality, a higher reality in the fields of religion, art, and politics, and suggests that thought the world may think the idealist mad, he may find a higher satisfaction within himself. And as one sympathizes with *Quijote*'s splendid idealism and watches him in one failure after another, one wonders whether it is not reality, after all, that is at fault. Cervantes also makes the point that truth is relative, and what are windmills to the realist may be giants to the idealist.

The *Quijote* appeared in two parts, the first published in 1605 and the second in 1615. From the title itself one can perceive the dualism of the novel and the interplay of the real and the ideal. The name *Quijote* is a fanciful invention and *La Mancha* was well-known province of Spain, but *ingenioso* was a new and exotic word in Cervantes' time. *Quijote*,

a typical *hidalgo*, of whom there were many, remembered a glorious Spanish past and was moderately well-off. Exactly as Cervantes failed in real life, so Quijote was to fail, for the lot of truthful “madman” is not an enviable one. The “real” world he wanted to bring back had never existed, and he discovered that, unfortunately, one cannot live continually in a Utopian or poetic world. In his “madness” he was on a higher level than reality, but eventually he had to accept an imperfect world. The tragedy of Quijote is the tragedy of reformers, and perhaps in the end he does not fail as he abandons his noble attempt and idealism. Madariaga said that while Hamlet represents the pressure of society on the individual don Quijote represents the pressure of the individual on society. Man must always strive to create through the use of his imagination, but even when that ability disappears at death, his Christian ideal of *hacer bien* continues. Cervantes satirizes everything and everybody, but he does it with kindness.

The *Quijote* is the complete novel of humanity, for the two characters, don Quijote and Sancho Panza, represent the two most common types to be found anywhere. Quijote is the idealist and the reformer, unselfish, long-suffering, striving for the good of mankind. Sancho is the utter realist, self-centered and desirous of satisfying first his own animal needs, hunger and thirst. Together they represent every man, and Cervantes seems to say that to be whole each person needs some attributes of both.

Sancho is the opposite of Quijote as the work begins. He sees windmills, not giants, but under the constant vigilance of Quijote he ascends to a somewhat idealistic level, though he always keeps his materialistic base. When he returns home, he is unable to explain his idealism to his wife, for the gulf between them is too wide; and when Quijote finally recognizes himself as Alonso Quijano, it is Sancho who begs him not to die but to remain steadfast to his ideal and sally forth once more into the world. Though Sancho is never loath to receive the material benefits of life, in the end he has himself become somewhat of a *caballero* sharing his master’s idealism.

Cervantes sees goodness in all the world. For him, the evil is often good, for he does not judge by outward forms. He causes his characters to reveal their kindness and goodness, if they have it in them. (Cervantes insists that beneath the ugliest exterior may lie the most Christian soul), and don Quijote makes those around him enter his world rather than entering theirs. Although their motives vary, everyone strives to enter Quijote’s poetic world. Believing in the reality of the novel progresses he assumes Christ-like attributes and expresses the need of the world for a new idealism, Christian knight-errantry, and *hacerbien*. He incarnates the chivalrous perfection of liberality, generosity, and faithfulness. The world judges him mad, but Quijote insists that the exterior is less important than the reality of imagination. In fact, this supposed madman gave lessons in sanity to the very ones who mocked him.

In 1614 a second volume appeared, written by an unknown, Alonso Fernandez de Avellaneda. It seems the very antithesis of the original and has little merit. It did spur Cervantes on to write his own second part, in which he deals somewhat charitably with Avellaneda despite his distortion of Quijote and personal attacks on Cervantes.

Cervantes’ own second volume, published in 1615, contains less action and more conversation than the first volume, and the characters take on a deeper symbolic meaning. The psychological and spiritual qualities have greater impact, and it becomes clear that Sancho and Quijote, instead of being opposites, are more nearly identical in their dedication to an ideal. Here Quijote lives the entire life of a man, of all men. He and Sancho discuss religion philosophy in short, life itself, but as the end of the *Quijote* approaches, the less the immortal pair have need of speech. Quijote creative imagination dies as he begins to recognize inns as inns instead of castles, but his deals continue. As Waldo Frank has said, though the knight gives us countless reasons for disliking him, Cervantes ends with love and we with veneration.

The book’s construction is fairly loose, and when Cervantes thought of something new, he simply added an episode to the framework. Almost seven hundred characters from all walks of life, from the noblest to the basest, parade before us. Cervantes was such a master stylist that the Spanish language is sometimes referred to today as *la lengua*

cervantina. He used many stylistic devices, but no single one or any combination of them can explain the poetry, beauty, and majesty of the work.

Perhaps the merit of the *Quijote* lies in a kind of interior harmony and combination of multilevel attributes. For some it is a comic work. Others see in it a new style, while still others see a great moral value or the conflict between the ideal and the real. Romanticists see Quijote as the supreme individualist, the man against the world. For others, Sancho is as great as Quijote in moral and ethical force. Many great novelists have copied some moral and ethical force. Many great novelists have copied some aspect of the *Quijote* as the supreme individualist, the man against the world. For others, Sancho is as great as Quijote in moral and ethical force. Many great novelists have copied some aspect of the Quijote, including Flaubert, Fielding, Balzac, and Galdos. Marx, Tolstoy, Turgenev, Goethe, Ben Johnson, Dostoyevsky, Alexander Hamilton and Thomas Jefferson read it. Dostoyevsky classified it as the supreme work of fiction that represented the highest expression of human thought.

Other works have better plots and finer technique, but none has achieved such an equal balance or has come so close to the wellsprings of human nature and endeavor. Cervantes' book has gone through some one thousand editions, and many more editions will appear in the future. Sanson Carrasco put it in perspective in Chapter 3 of the second part: "Los niños la manosean, los mozos la leen, los hombres la entienden y los viejos la celebran."

E. Minor Novelists of the Seventeenth Century

The post-Cervantes period was one of decadence. Novels were second-rate: the plots were frivolous and artificial, the writing was of a sophisticated superficiality, and the humor lacked the depth, pace, and meaning of Cervantes'. In addition to Lope de Vega, mention may be made of the following novelists: Francisco Lugo y Davila (1615 – 1669); Gonzalo Cespedes y Meneses (1585? - 1638); and Maria de Zayas y Sotomayor (1590 – 1650), the only woman among the minor novelists.

THE EIGHTEENTH CENTURY

The eighteenth century did not produce great literature. The Neoclassic tradition produced even less in the novel than in poetry and the drama. Only two names merit mention as novelists in this age, Torres Villarroel and Padre Isla.

A. Diego de Torres Villarroel (1693 – 1770)

This mysterious and enigmatic figure left home at the age of twenty, lived with a hermit in Portugal, performed as a bullfighter and dancer and returned home to study medicine, which he did not practice. After a couple of lucky predictions in some almanacs he published, he became famous, was known as something of a magician, and was hired to drive goblins out of the houses of Madrid. He entered the competition for the chair of mathematics at the University of Salamanca in 1726 and strangely won over all his opponents. He was publicly acclaimed as a scholar until he became a priest in 1745.

Torres wrote in many fields, but his best-known work is his autobiographical picaresque novel in which the adventures recounted may have been based on his own experiences. The full title of this book is *Vida, ascendencia, Nacimiento, criana y aventuras del Dr. Don Diego de Torres Villarroel* (1743). He takes the reader through a series of picaresque episodes, during which he serves a number of masters, and in so doing gives an accurate and sprightly commentary on the life of his times.

B. Jose Francisco de Isla de la Torre (1703 – 1781)

Padre Isla, a Jesuit, wrote the most famous novel of the eighteenth century, indeed the only pure novel worthy of mention, *Historia del Famoso predicador Fray Gerundio de Campazas, alias Zotes*, usually called simply Fray Gerudio. The two parts of this work appeared in 1758 and 1768 under the pseudonym Francisco Lobon de Salazar. The work's value lies in its satire of the abuses,

education Baroque preaching, pedantry, and *mal gusto* of society in the eighteenth century. Fray Gerundio incarnates the type of preacher who could not read yet knew how to preach, having been taught all the trappings of Gongorism by his tutor, Fray Blas. Popular in its time and widely read by the educated aristocracy, it aroused the wrath of the clergy, who felt the sting of ridicule in Isla's unmasking of their defects.

Padre Isla, largely forgotten now like most writers of the eighteenth century, made several translations. One of them, the *Anocristiano* by Father Croiset, which contains short lives of saints, is still read in some Spanish homes. No translations succeeded better, however, than the one published in 1787 – 1788 of the French work of Lesage, the four-volume *Aventuras de Gil Blas de Santillana*, an eighteenth-century picaresque novel with a Spanish flavor. This translation by Padre Isla outlasted *Fray Gerundio* and it was the only picaresque novel that many ordinary readers had encountered up to that time. Fortunately, Padre Isla's skillful translation is better than the original.

THE NINETEENTH CENTURY

A. Romanticism

Spanish Romantic novelists imitated Sir Walter Scott, the dominating figure of the time but Manzoni's novels were also known in Spain, as were those of Chateaubriand and James Fenimore Cooper. In 1830 Ramon Lopez Soler (1806 – 1836) wrote one of the first Spanish historical novels in imitation of Scott, *Los bandos de Castilla; o, El caballero del Cisne*. Larra produced *El doncel de don Enrique el doliente* (1834), based on the legend of Macias. Successful in its period, like other historical novels it has not stood the test of time. Espronceda wrote *Sancho Saldana* (1834), but his true forte was poetry. The best Spanish Romantic novel was *El señor de Bembibre* (1844), by Enrique Gil y Carrasco (1815 – 1846).

The pseudo archeological novelistic prose of the Romantic age failed to give rise to a permanent figure, but Manuel Fernandez y Gonzalez (1821 – 1888) devoted a lifetime to this type of novel and wrote over three hundred of them. The number of such novels printed in the first half of the nineteenth century attests to their popularity. Although nothing of permanent value came from these works, it must be said that the Romanticists' appreciation of landscape was passed on to the Realistic novelists of the second half of the century, who developed it with greater skill and made it an important part of their art.

B. *Costumbrismo*

Flourishing in the years preceding Romanticism and representing a continuation of the realistic prose manner, *costumbrismo* proved to be one of the most popular literary forms in the first half of the century and was cultivated even by some confirmed Romanticists. The realistic portrayal of manners customs, and characters reached a minor peak in short prose sketches (occasionally in verse) depicting various social backgrounds.

The oppressive censorship of Fernando VII's despotic reign delayed the arrival of Romanticism in Spain. The *articulos de costumbres* was tolerated, since it was thought to be innocuous although a very definite shift in tone is noticeable after the death of Fernando and the establishment of a liberal government. The costumbrista literature has of course, an inherent value, but more important, the *costumbristas* probably laid the groundwork for the regional novel. In fact, the first such novel was largely a stringing-together of *cuadros de costumbres* on a negligible plot. Viewed in this light, the nineteenth-century regional novel was an outgrowth of *costumbrista* on a negligible plot. Viewed in this light, the nineteenth-century regional novel was an outgrowth of the costumbrista manner. Another school of thought, however, feels that one reason for the comparative lateness of the development of the novel in Spain in the nineteenth century was that the *articulos de costumbres*, by serving the purpose of fiction and satisfying readers, may have delayed it.

C. The Regional Novel

One of the highlights of Spanish literature is the regional novel of the second half of the nineteenth century. Developing out of *costumbrismo* and the rich realistic manner of earlier centuries, the regional novel represents a reaction against the passions, artificiality, and sentimentality of Romanticism. In the early years of the regional novel, writers depended on their own tradition and native forebears for example and subject matter. Later, influences from France drifted across the border, and a few Spaniards attempted Naturalism but tempered it with typical Spanish warmth and subjectivity.

Since the novel was concerned with life in various areas of Spain and since the novelists were interested in portraying that life down to the smallest detail, it was natural that they should limit themselves to descriptions of the regions of the land they knew best. Galdos was the only writer who was able to invade all regions of Spain with success. The regional novel, however, was not merely a collection of *cuadros de costumbres* haphazardly joined together by some sort of plot, for it soon outgrew its infancy and blossomed into one of the great novels of Spanish literature.

1. *Cecilia Bohl von Faber* (1796 – 1877), better known by her pen name, Fernan Caballero, produced the first well known regional novel, *La gaviota*, in 1849. She wrote it first in French and then translated it into Spanish, which may account for some of the stylistic maladroitness. *La gaviota* lacks a realistic technique, though it does convey an image of life in a definite historical time and place. The story of the gifted peasant girl whose lovers die and who loses her beautiful singing voice is essentially Romantic. Nevertheless, Fernan Caballero carefully observed popular customs and used a realistic tone. As she said, “La novela no se inventa, se Observa.” Her work suffers from an excessively moral tone and from her sentimental idealization of the picturesque. Also, we see in her work the theme of Antonio de Guevara’s *Menosprecio de corte y alabanza de aldea*. As in Pereda’s later novels, the city to Fernan Caballero is a “den of iniquity” where the lovely heroine is beset by all kinds of evil temptations.

Among her other novels are *Clemencia* (1852), *La familia de Alvareda* (1856), and *Un servilón y un liberalidad* (1857). Her realistic portrayal of Andalusian customs was a welcome relief after the vagaries and artificialities of the Romantic novel, in spite of her old-fashioned ideas and prejudices, lack of imagination, reactionary manner, and faulty style. To her credit is her democratic interest in common people and her insistence upon the importance and value of simple things and a wholesome life. Her chief claim to distinction is that she was the first to write a regional novel.

2. *Pedro Antonio de Alarcon* (1833 – 1891), one of Spain’s greatest humorists, was from Andalusia. As a young man he was a radical revolutionary, but he later became a conservative and a staunch defender of religion. He was elected to the Cortes and, in 1877, to the Royal Academy.

His works can be divided into long and short novels, short stories, travel books, and miscellaneous writings. His four full-length novels are *El final de Norma* (1851), *El escandalo* (1875), *El niño de la bola* (1880), and *La prodiga* (1881). *El final de Norma*, a youthful work about the love of a violinist for a singer, against the setting of fantastic and romantic adventures in the north, achieved an undeserved popularity, and the author himself declared it to be “naïve, childish, fantastic...commonplace.”

In *El escandalo* Alarcon offers a strong defense of the Catholic religion and attempts to prove that immorality and religious inconstancy inevitably bring tragedy. Because it deals with religious matters, it has been his most controversial book, eliciting glowing praise and hearty condemnation. The exceedingly complicated plot tends toward Romanticism, as do most of his semi-realistic works.

Alarcon’s fame rests largely, however on his shorter novels, *El capitán Veneno* (1881) and *El sombrero de tres picos* (1874). The former concerns a misogynist tamed by his sweet and charming nurse, who uses psychology to get her man.

El sombrero de tres picos, his most famous work, has served as the basis of operas in French, German, and English and ranks on par with Cervantes’ *Novelas ejemplares*. It is based on a ballad theme, *El molinero de Arcos*, and is little more than a short story. Its humor, fast pace, and intriguing characters make it an ever-readable work. The best features of Spanish Realism are combined with the rich picaresque tradition of the Golden Age, and critics speak of its “comic vigor,” “popular flavor,” and “lively dialogue.” This delightful tale relates how a

miller, "tio" Lucas, fearing that his wife is playing him false with the aged Corregidor, seeks revenge with a visit to the latter's wife. Three years later the Corregidor loses his position and dies in jail as a patriotic Spaniard. Frasquita and "tio" Lucas live to a ripe old age. Alarcon, in this little gem of the storyteller's art, clothes a folk tale in elegant style without sacrificing its popular charm.

Alarcon's *Historietas nacionales* (1881) contains his best-loved short stories, *El libro talonario*, *La Buenaventura*, and *El afrancesados*. *Cuentos amorios* (1881) and *Narraciones inverosimiles* (1882) are other volumes of short stories. Because of their conciseness, greater clarity of dialogue, and lack of didactic goals, Alarcon's short stories are superior to his novels, most of which are melodramatic, labored, and too moralistic to have lasting appeal. Since his works have characteristics of both movements, he is often considered a bridge novelist between Romanticism and Realism. He also left three travel books, three volumes of war correspondence, a play, two collections of essays, and an autobiography, in which he reveals his bitterness because of adverse criticism.

3. *Juan Valera y Alcalá Galiano* (1827 – 1905), an Andalusian of aristocratic origin, embarked on a long diplomatic career that took him to Lisbon, Rio de Janeiro, Russia, and Washington. A cosmopolitan linguist, he had a wide knowledge of Classical literature. His "salon aristocracy" and obvious refinements wear on the reader as do his often simple and cloying plots. He wrote largely for an intellectual elite of which he was a member.

Valera's most famous novel is *Pepita Jimenez* (1874). Its epistolary form lent itself to introspective monologue, at which Valera was adept. The plot concerns the mental and emotional turmoil of a young seminarian who is won from the priesthood by the beautiful young widow *Pepita Jimenez*. In most of his novels, including *Pepita Jimenez*, Valera is concerned with human conduct, and his works are nearly always analytical. Valera points out that the mysticism of Luis, the young seminarian, is false and founded on youthful, romantic notions, that man is not called on to lose his body in order to save his soul, and that God can be served in a number of ways.

Dona Luz (1879), a reversal of *Pepita Jimenez*, deals with the platonic love of a girl for a priest. The novel is filled with the same kind of philosophical and religious discussion found in the earlier work.

Valera's collected works run to some forty-six volumes. The most important are *Las ilusiones del doctor Faustino* (1875) which was for Valera his most real creation and "un compuesto de los vicios, ambiciones, ensuenos, escepticismos, descreimientos, concupiscencias...que afligieron a la juventud de mi tiempo"; *El commendador Mendoza* (1877), which deals with the adventurous life of Fadrique in Spain, Peru, and finally in the French Revolution; and *Juanita la larga* (1895), which concerns an old man's love for a young girl and contains nostalgic recollections of youth and childhood.

Valera won admittance to the Royal Academy in 1861, largely as a critic and poet. He was recognized as one of the best literary critics of the nineteenth century, and his readers admired his solid Classical and cultural background, rational outlook, common sense, good taste, and natural, simple, and lucid analyses. His prose was direct and elegant but without affectation.

Valera, whose style was cold yet undeniably beautiful, believed in "art for art's sake," since for him the highest function of literature was to create something beautiful and pleasant. This philosophy was in direct contrast with that of some Realistic novelists, who felt that the intentional avoidance of unpleasant things was a betrayal of the artist's responsibility to portray reality in all its aspects. Much of what Valera wrote does not fit into any neat classification. He exhibits pleasure and charm, Classical tranquility, and yet, from time to time, a light Romantic vein. In his novels he liked to deal with constants and with what he felt were experiences common to all. Thus, his works contain psychological analyses and usually deal with an inner action of universal scope. He did not accept many doctrines, but he had faith in life and in the value of living it: joy, not despair, was his goal. In the analyses of his character's souls, he often became too interested in his procedure, and his dialogue is not always suited to the character for whom it is intended. The lack of action in his works makes his novels discursive rather than dramatic. Yet he is not artificial as he stresses harmony of style rather than warm life.

Valera, described as both pagan and Christian, was at times somewhat mystical in his works. His characters, most of them Juan Valera in thin disguise, are virtually without exception discreet, elegant, and cultured. His plotting with almost inevitable Hollywood endings, leaves much to be desired. Nevertheless, he is psychologically penetrating and reflects realistically his beloved Andalusia within the obvious limitations of his overly optimistic view of life and the world.

Valera's short stories are often based on historical anecdotes. Usually he does not explain unnecessarily or give too much factual background. He preferred to use folklore material, not because it was popular because it was traditional, for he disliked the former and respected the latter. He wrote historical, fantastic, moral, and legendary stories, often incorporating his own moral viewpoint.

4. *Jose Maria de Pereda y Sanchez de Porrua* (1833 – 1906), the most regional of the nineteenth-century novelists, portrays effectively his native region of Santander and the *montana*. He represents better than any other writer the evolution of the sketch writer into the regional novelist. Whereas Andalusia seems a product of recent history, the northern part of Spain comparatively more isolated, conserved much of the spirit of the Middle Ages Pereda was a typical product of the traditional conservative life of the north and his works reflect this background.

Pereda emphasized the evils of contemporary life especially in large cities with their demoralizing and corruptive influences. He stressed the glories of the monarchy, the Church, and the patriarchal way of life. Consequently, he preached for a return to the good simple life of the country. In line with this philosophy, he injected into his works the language of the peasant folk, the salt of the earth, and he continually emphasized tradition and rural aristocracy.

His first fiction *Escenas montanesas* (1864), is mostly a series of sketches, but it is important as one of the earliest Realistic works and sets the pattern for much of Pereda's later work, which emphasizes the countryside instead of plot. It contains natural dialogue and regional impact and demonstrates that Pereda is essentially a *costumbrista*, as were all the Spanish Realists of this time to some degree.

Pereda's first long novel was *El buey suelto* (1878), an exaggerated tale that decries bachelorhood and deals with the problems of marriage. Pereda's skill with words is reflected in the stylistic beauty of this book, but the plot is trivial. *Don Gonzalo Gonzalez de la Gonzalera*, a satire on revolutions and politicians that appeared in 1879, defends the old traditions in which Pereda was interested, *El sabor de la tierra* (1881) exhibits freshness, purity, and rustic tranquility, combined with beautiful descriptive power. *Pedro Sanchez* (1883), judged by Pardo Bazan and Clarin to be a good novel, deals with corruption in Madrid and describes Pereda's student life there. He returns here to one of his favorite themes, the joy and peace of rural life, away from the toil and turmoil of the monstrous city.

De tal palo, tal astilla (1880) was, according to some opinions Pereda's answer to *Gloria* by Galdos. Menendez y Pelayo agreed that this was a thesis novel and that the fervently Catholic Pereda had abandoned to a certain degree "la observacion desinteresada." Surprisingly, the extremely conservative Pereda and the liberal Galdos were good friends.

Pereda's two most popular works were *Penas arriba* (1895) and *Sotileza* (1884). The former, containing his best descriptions of the *montana* district, stresses again the need for a return to the simple life and has an almost mystical attitude toward nature painted with masterful strokes. It relates how a young city dweller, at first contemptuous of country life, is able to find happiness only by becoming a part of that life himself. In *Sotileza*, Silda, or *Sotileza*, an orphan girl, has three suitors from different social levels. Pereda shows that he can deal with various types, including drunks and degraded men and women, though his contrast of the pure *Sotileza* with the rough fisherman seems overly Romantic. In *Sotileza*, reputed to be the best novel of the sea by a Spaniard, Pereda gives us a striking picture of the life, the fine virtues, and the miserable physical existence of the Santander fisherfolk together with their struggles against the sea.

Pereda studied details with an almost scientific detachment, which caused some to comment on his Naturalistic technique at a time when Naturalism was not highly regarded in the literary world. Pereda himself felt that Naturalism was *hediondo*. Sincere in his beliefs he defended his ideas valiantly. He was a painter of nature in all its aspects – simple, grand,

savage, or gently. He was above all a descriptive artist not a good psychologist or storyteller, and he tended to moralize too much. His enormous vocabulary, archaic words, Latinisms, religious emphasis, and excessive regionalism make for heavy reading. In consequence, his popularity with modern readers has suffered, but he was undoubtedly one of Spain's most admired Realists.

5. *Benito Perez Galdos* (1843 – 1920) is the greatest Spanish novelist of the nineteenth century and the only one who deserves to be ranked with great European novelists like Balzac, Dickens, and Dostoyevsky. One wonders why he has not yet taken place in world popularity among these giants and one can conjecture that in part it is due to bad translations and in part to antagonisms he aroused in his own country. His stern, somewhat fanatically religious mother caused him some anxiety, and many see in his well-known creation *dona Perfecta* a portrait of that severe old lady. Galdos' family was fairly well-off, and he studied at English schools in his native Canary Islands.

Though he studied law in Madrid, he was far more interested in newspaper work and writing articles than in attending class. His mother sent him to France to try to reform him, but his trip there simply convinced him that his true vocation was writing and gave him a closer acquaintance with the novels of Balzac.

On his return to a Madrid of *tertulias*, plots counterplots and revolutions, Galdos found himself in his element. He spent his time visiting buildings, studying architecture, listening to sermons – all of which would be grist for his mill later in his novels. He visited poor tenement houses and the lower districts to study life. He wrote for some of the best newspapers of the day, attempting even in these early journalistic efforts to analyze and evaluate the Spain he loved. Galdos, undoubtedly the giant of Spanish letters, championed the liberal causes, a factor in delaying his entrance into the Royal Academy until 1897 and its refusal to recommend him for the Nobel Prize. When he died, the masses mourned the only novelist of the time who truly understood them.

Although he was disheartened by the lack of dignity and intelligence of his environment, he optimistically insisted on the possibility of a better world and a better Spain. He believed in a God of love and not of wrath. He disliked artificial, restrictive, and bigoted codes, but he was notwithstanding, a religious man. After an unsuccessful attempt called *La sombra*, he published *La fontana de oro* (1870), a historical account of the liberal and revolutionary period of 1820 – 1823. In a vein reminiscent of the Generation of 1898, he discussed the deplorable and backward state of his country and its future possibilities.

In 1873 he began his first series of historical novels, the *Episodios nacionales*. In all he wrote five series, a total of forty-six volumes (the final series of ten was never completed), beginning with the battle of Trafalgar and covering the history of Spain for the next seventy years. He stopped writing historical novels in 1879 (after the first two series) but recommenced in 1898. Galdos shows a remarkable ability to synthesize historical figures with his fictional characters, and he combines this talent with an evocative picture of the broad canvas of Spanish politics, customs, and history.

Galdos wrote seventy-seven novels and twenty-six plays. His works are difficult to classify since some are Realistic, some Romantic, some Naturalistic, some psychological. Joaquin Casaldueiro classifies Galdos' novels into categories such as historical, abstract, Naturalistic, spiritualistic, and mythological, but critics usually divide them into Novels of the First Period and the so called Contemporary Spanish Novels.

The novels of his first period, *Dona Perfecta* (1876), *Gloria* (two volumes 1877), *Marianela* (1878), and *La familia de Leon Roch* (two volumes, 1879), in spite of Romantic overtones, try to carry out Galdos' ideas expressed later in his speech upon entering the Royal Academy. There he insisted that the novel had to be the image of life, the reproduction of human beings – their passions, large and small weaknesses, souls bodies, language, physical and spiritual attributes, and possessions. Indeed, as with the *Comedie humaine* of Balzac, there is a unity in his work, both in the characters who reappear from novel to novel and in the thread of love, justice, tolerance, and humanity that runs throughout his entire production.

Galdos wrote naturally, which occasioned the comments of uninformed critics that he had no style – the same kind of criticism offered to the works of Dickens, Balzac, Cervantes, and Dostoyevsky. His vocabulary is one of the largest among writers, but his special words and

phrases do not detract from the overall impact. All the Galdosian characters live in an internal contradiction (the same duality we have seen so often). Like Cervantes, whom he resembles greatly Galdos often shows us a most horrible man or woman, claiming that this is the stuff of which we are all made, that we must thus love our fellow men with a true Christian love, and that even the most abject personalities may have positive moral values.

The early novels involve the continuing analysis of various hypocrisies, the struggle between science and religion, the conflict between different faiths, and the meaning of beauty and true charity. *Dona Perfecta* concerns a progressive, modern and broad-minded nephew from Madrid who meets a tragic death at the orders of his aunt in a struggle with a bigoted, reactionary, and tradition-bound town. Pepe Rey, the nephew, believes that men can be led upward through education. With his science, he believes in God (perhaps a *Krausista* influence on Galdos), while dona Perfecta, despite superficial appearances, does not believe, at least not in a tolerant Christian God. *Gloria*, too, treats a religious theme; it tells of the tortured, tragic love of a noble English Jew and a fine Spanish Catholic girl. Their son Jesus Nazarenito, the symbol of the power of love, is the hope for the future. Here Galdos adopts a rational attitude in an attempt to unify humanity. *Gloria's* appearance created almost a national crisis, and for months the book was discussed, condemned, and praised. The dramatic appeal of the novel lies in the conflict between true love and the force of traditional belief, and though the ending is inevitable, the all to love and tolerance overshadows it.

Marianela his most lyrical novel, seems like a quiet interlude after the torrential passions of his previous works. It is an idyllic story of the pathetic love of an ugly orphan girl for a handsome and attractive blind lad whom she serves as a guide. The love ends with the death of the girl when the boy recovers his sight, forgets the lovely soul that had made him love her, and shrinks from the ugly body. Marianela, representing imagination; Paul, rationalism; and Teodoro Golfín the doctor who restores Paul's sight, science, are symbols of the various stages through which civilization has passed. When science supplants imagination as the guide of man, poor Marianela must die. The novel bears an obvious similarity to Cervantes' comparison of creative imagination and life. *La Familia de Leon Roch* shows how excessive religiosity and religious differences can wreck a marriage.

In the novels of the contemporary period, Galdos deals with all aspects of life of all social classes and analyzes the vices of Spanish society. His masterpiece is *Fortunata y Jacinta* (1886 – 1887), in four volumes. Basically, the work contrasts two women: Jacinta, the wealthy middle-class wife, and Fortunata the mistress from the lower class. The principal parts of the novel consist of the varying relationships between these two, though Galdos fills his book with a whole host of types, rich and poor, among them the pathological Maxi Fortunata's husband. Galdos was interested in mental illness and pathological types and shows a surprisingly modern knowledge of them. Jacinta is sweet refined, and angelic, and Fortunata is generous and warmhearted but of stronger passions. Fortunata gives Juanito Santa Cruz the child that Jacinta would have liked to bear; a favorite theme of Galdos is that the common people are virile, whereas the upper classes are decadent and thin-blooded. Maxi sums up the conflict between the ideal and the real in his contention that spirit and thought cannot be stilled by physical limitations. *Angel Guerra* (three volumes, 1890 – 1891) emphasizes spiritual and personal ideas of Galdos and treats the themes of humility, abnegation, salvation, and divine mercy. Angel Guerra (perhaps Galdos himself) sees a vision of a better world and dies when he comes into contact with the concrete reality of Spain and humanity (note again the Cervantine influence).

La desheredada (1881) and *Misericordia* (1897) are excellent samples of Galdos' Naturalistic work. Isidora, of *La desheredada*, is a maladjusted, emotionally unstable woman of refined tastes. Gradually her habit of self-delusion grows, and she sinks into moral degradation. The novel bears a certain similarity to Zola's writings, as Galdos describes Madrid slums and the effects of heredity and mental degeneration in Isidora's family. *Misericordia*, set against the background of the lower classes in Madrid, beautifully sums up Galdos' ideas of true charity. Again, we observe the Cervantine theme that in the ugliest and simplest body one can find great moral and aesthetic values. Galdos, in addition to treating the concept of forgiveness and including a message of hope, seemed to be preaching the possibility of

conciliation between classes based on human understanding and uniting the degenerate aristocracy with its remaining ideals to the vitality of the masses.

Among the countless other novels are the four *Torquemada* books (1889 – 1895), of which the first, *Torquemada en la hoguera*, is the best. These works study the psychology of avarice.

Love, in its Christian sense, as the only solution for humanity, appears to be one of Galdos' strongest themes. Galdos sought unity in a mad world, harmony among various classes and people through tolerance and understanding. His world is one of hope for a better future. Unlike the twentieth-century grayness and agony of Existential novels, his novels breathe a note of idealistic optimism as opposed to the later pessimistic intellectualism. Galdos is not naïve, however, in his hopes. He portrays humanity with all its vices and crudity, its passions, its tragedies, and its comedies, but he insists that through love of one's neighbor, tolerance for the weakness of others, and liberty for the individual (hence his protests against political, social, and religious abuse), man can triumph.

Psychologist, moralist, philosopher, and Christian, Galdos was the only novelist of his time who truly tried to amalgamate modern philosophy and science with social justice and the spiritual and religious needs of man. Galdos sought not only the meaning of human nature but also in his eternal quest the meaning of life itself.

D. Naturalism

The next movement in fiction of any importance was Naturalism. The Naturalistic approach to life originated with Comte and Darwin and was employed by Zola in his *roman experimental*, where he attempted to show us life under laboratory conditions. The basic difference between French and Spanish Naturalism is that Spaniards cannot depersonalize themselves enough to be truly objective, to look at life with cold eyes and unyielding hearts, and they incorporate the warmth of their souls and the passion of their emotions. French Realism, according to the Flaubert, tried to see reality in the coldest and most objective manner possible, eliminating all sentiments and emotions of the author. The Realistic rationalism accentuated even more in Zola's pseudoscientific materialism, accumulated details about the more bestial tendencies in man. Spanish Naturalism, on the other hand, was more spiritual, as it tried to give an impression usually without excessive emphasis on detailed imagery. Nevertheless, by the end of the nineteenth century, French Naturalism had made inroads into Spain, especially in some of the novels of Emilia Pardo Bazan, but the vogue was not to be a lasting one.

In the 1880's in Spain a continuing polemic appeared in the newspaper and reviews on the meaning and impact of Naturalism. Critics and authors discussed determinism, impersonality of style, and whether authors had to experience the series of events they were describing. The critics were about evenly divided and saw in Naturalism either the repugnant, pessimistic, and immoral or a new era of freedom and a new direction for the novel.

While it is true that most of the Spanish Realists to a greater or lesser degree partook of certain aspects of Naturalism, most of them rejected either completely or in part of materialistic determinism of the French movement. The experimental novel, Palacio Valdes said, led to fixed results with which he could not agree. Pardo Bazan objected to the extremes of the movement and condemned Zola's overly deterministic philosophy, though she defended him as an artist. Most writers reacted variously to the label Naturalist, but whether they accepted or rejected it, all refused to confine themselves to disagreeable things in human beings

1. *Leopoldo Alas* (1852 – 1901), who used the pseudonym Clarin, was one of the most important literary critics of his day. His fame as a novelist comes from a long novel, *La Regenta* (1884 – 1885), a dissection of a rainy provincial town where the three principal occupations are playing cards, gossiping, and discussing sex. The heroine, Ana Ozores, torn between imaginary mysticism and erotic desire, is one of the most powerful characters of the nineteenth-century Spanish novel. She finally yields her favors to one of the town citizens and brings death to her husband and ruin to herself. *La Regenta* spares nobody in its bitterness and seems to follow Zola's technique more closely than any other Spanish novel, although Clarin was not by any means a total convert to the French school.

Clarin's method differed sharply from that of the French. He objected to vulgar language, was opposed to Positivism, and knew almost nothing of science. His characters exhibit a free

will far removed from the deterministic aspects of French Naturalism. Although Ana was frustrated sexually, she was considered to be an extremely cold type. She goes through agonies trying to resolve her struggles, but she is inevitably driven to certain predetermined actions. *La Regenta* excoriates the envy, intrigue, false erudition, and mental stultification to be found in Vetusta, Oviedo, and thus in all Spain.

Su unico hijo (1890) describes the atmosphere of a romantic period of Spain's life and predates the Generation of 1898 in its evocation of city characters who have a plan to regenerate Spain. In his short stories Clarin resembles Galdos greatly in his use of humor and tenderness. His later works also reveal a lyrical and idealistic note.

For some critics, Clarin must be considered the creator of the modern short story in Spain. Here he displays his analytical and critical gifts in combination with his keen sense of humor. His stories follow no definite pattern and are of every type imaginable – humorous, satiric, patriotic, fantastic, Realistic, erotic, idealistic, and religious. Among his many collections are *El Senor y lo demas son cuentos* (1893), *Cuentos morales* (1896), and *El gallo de Socrates* (1901).

Clarin was much influenced by *Krausismo* in forming his ethical and moral judgements. Also, he acknowledged his debt to one of his teachers, don Francisco Giner de los Rios. As a professor at the University of Oviedo, he interested himself in philosophy and law, but his reputation rests on his newspaper articles, his critical works, and his fiction.

2. *Armando Palacio Valdes* (1853 – 1938) has some purely Naturalistic works, such as *La espuma* (1891), an attack on the vices of the aristocracy and a satire on their rottenness and their oppression of miners. Another novel of this type is *La fe* (1892), an attack on religious hypocrisy and false religiosity. Although his other works have certain aspects of the Naturalistic technique, Palacio Valdes really belongs to an earlier and happier period. He used Naturalism much as the earlier Eclectics in the drama had used the best elements of romanticism and Neoclassicism. Though for many years he was considered a leader of the Spanish Naturalistic movement, he was never a whole-hearted convert. He shows a predilection for science, it is true, and he examines society carefully, looking at its vanities, its intrigues, and its imaginary and real piety. But even when he discusses horror, it is only as it rises naturally and not because of any abiding belief in determination. Nor does he hammer away at the unpleasant or base in life.

El senorito Octavio (1881), Palaio Valdes first novel, deals with the love of a sentimental country boy for a countess. *Riverita* (1886), set in a small village on the northern coast and in Madrid reveals his personal experiences and his childhood. Fisherman, bullfighters, politicians, and sailors pass through the book. *Maximina*, its sequel, appeared in 1887 and is also somewhat autobiographical. *La alegria del capitan Ribot* (1899), which preaches a philosophy of resignation, takes place against a background of Valencian customs.

The adjective *pleasant* comes to mind in discussing Palacio Valdes. He arouses no great emotions, though some critics have pointed to the profundity of one of his better novels, *Marta y Maria* (1883), a study of two sisters, one worldly and the other mystical, in which the author voices a preference for the former. Here Palacio Valdes contrasts the inner, contemplative, religious life with the active life. Local color abounds as he adequately paints the region he knows quite well and weaves his plot through episodes from the Second Carlist War. He stresses the harm religious excesses and fanaticism can do; yet he does not attack Mysticism, but only its cold imitators.

Another of his well-known novels is *Jose* (1885) a novel of the sea that deals with Asturian fishermen. Again, the author brings in authentic local color from a region he knew well. Jose clearly pictures the stormy life of fishermen, their sorrows and their difficulties. Jose, the hero, must struggle against the sea, nature, and human intransigence. Although the work is Realistic, it is also an idealization of the humble fisherfolk and pictures them as simple, devout hardworking, long-suffering, honorable people. Some have detected an almost epic quality in Palacio Valdes' treatment of these unsung heroes.

Palacio Valdes' best-known work is *La hermana San Sulpicio* (1889), a regional novel set in Seville that concerns a young nun who leaves the convent to marry. The book is particularly interesting for its local color, found in the descriptions of strange types in boardinghouses and the spirited, brave qualities of the Andalusian, *Sincere, joyous, and picturesque* are adjectives

customarily used in describing this work. *La aldea Perdida* (1903) reiterates an old theme, and the author, like many before him yearns for the good old days when the village was a haven of rest, a Utopia. Materialistic progress, says Palacio Valdes, brings discontent instead of happiness.

Palacio Valdes handles sadness, humor, Realism, idealism and religion in a rather conventional and even *cursi* though pleasant, manner. When one compares him with Galdos or even with Clarin, his pleasant superficiality is immediately apparent. He offers no deep insights and usually employs simple themes, but he varies his geography. Wherever he sets his novels, the sites are full of color. His characters are true to life and he often analyzes the with humor and irony. He is especially good with women characters: Laura in *El señorito Octavio*, Marta and Maria Ventura and Cecilia in *El cuarto poder* (1888), and, of course, "la hermana San Sulpicio." He often displays an excessive sentimentalism. He is saved, however, by sincerity, truth, beauty, and clarity; and for him beauty and truth which he loved to exist and can be found in nature. He himself believed that in writing novels, plot, length, setting, and especially character, whether simple or complex, were important. Palacio Valdes enjoyed great success, largely because of his simple and clear style that is easy to read, because of his simple and clear style that is easy to read, because his criticism did not offend and because he was often sensitive, loving, and warmhearted.

3. *Emilia Pardo Bazan de Quiroga* (1852 – 1921), a countess, was the regional novelist of Galicia. Though she was of an extremely conservative family, she was occasionally more open-minded than Perda. She was not allowed to read French novels, which may in part account, at least a subconscious level, for the fact that such a staunch Catholic should have accepted French Naturalism even partially. In about 1879 she became interested in Zola and the Naturalists, and in the prologue to *Un Viaje de novios* (1881) she suggested that Spain needed a new kind of novel similar to that being written in France, though she warned against too servile an imitation. Apparently, Zola's *L'Assommoir* impressed her greatly, and she was attracted by the techniques of closer observation of life and the possibility of greater objectivity. But as she said she disapproved of the systematic selection of the repugnant. In 1883 she treated the question of Naturalism at length in a series of newspaper articles under the title *La cuestion palpitante*. Along with her Naturalistic pictures, Pardo Bazan gave us, in keeping with the truth after which she strove, an analysis of the part played by religion in the life of man, pointing out its many positive and consoling virtues.

Her first work, *Pascual Lopez* (1879), is a somewhat puerile, although occasionally colorful, story of a medical student. It contains an artificial striving for stylistic effect through formalized archaic language. *Un Viaje de novios*, in spite of the author's apparent objections to sordid details, treats of the physiological incompatibility of a dissipated old man and a naïve adolescent girl. *La tribuna* (1882) is a study of popular customs about the *cigarreras* in Coruna. Critics are almost unanimous in regarding this as a Naturalistic novel composed in accordance with the principles of Zola. *El Cisne de Vilamorta* (1885) is another Naturalistic work. In *Una Cristiana* (1890) and several later works Pardo Bazan lays great emphasis on the spiritual forces in life rather than on environment or heredity, and in *La Quimera* (1903) one of her richest novels, she examines the roles of inspiration and imagination in the aspirations of artists.

Pardo Bazan's two most famous works are *Los pazos de Ulloa* (1886) and its sequel, *La madre naturaleza* (1887). In *Los pazos de Ulloa*, a novel of the decaying feudalism of Galicia, the author describes the beautiful countryside, but its grandeur contrasts with the creeping decadence of the humans inhabiting it. The treatment of the effects of environment and heredity and the importance attached to determinism make this a Naturalistic work.

The sequel, *La madre naturaleza*, represents a further deterioration and degradation of the family of the marquis, whose children, Perucho, a son by Sabel, and Manolita, a daughter by nucha, are driven to a momentary incestuous love, encouraged by luxuriant natural surroundings.

Even though these two works contain many sordid episodes, drunkenness and adultery in the first volume and incest in the second, the technique seems more Realistic than Naturalistic. Pardo Bazan longed for membership in the Royal Academy but was never appointed probably

because of her sex, since her literary excellence and conservative attitudes would have caused her little difficulty in that body.

In analyzing Pardo Bazan, one must remember her ultraconservative upbringing. She had strong feelings, many of them intolerant. She condemned bullfighting and the Spanish peasant, hated the Arabs and the Jews, and felt that the salvation of Spanish women lay in their copying European models and being educated to their privileges. Her fatal blind spots, perhaps the product of her somewhat unhappy life, detract from her work. Though her Zolaesque works, such as *La tribuna* and *El cisne de Vilamorta*, have been forgotten except by literary gravediggers, *Los paos de Ulloa* and *La madre naturaleza* will continue to be read.

Pardo Baan stands as a unique figure in an age when the novel was dominated by men. Surpassed by Galdos, Pereda, and Valera in most aspects of the novelist's art, she was nevertheless the equal of the best of them in the grace of her style and the coloring of her phrases. Her language is considered to be among the purest of her time in spite of the regional quality of her work. Her women are beautifully portrayed. Indeed, their very perfection points up the weakness of her male characters, although she did manage an occasional good masculine portrait in her rural novels. She only rarely sought to idealize or embellish her characters, however. She maintained that she wanted to represent the truth and to portray her characters as they were. She surpassed most of her contemporaries as a storyteller, and her short stories rank with the best Spain has produced.

4. *Luis Coloma* (1851-1914), a Jesuit, is of minor interest. Considered a disciple of Fernan Caballero's, he shared her enthusiasms and prejudices. In addition to *Cuadros de costumbres populares* and a series of fictionalized historical sketches, Padre Coloma left a number of novels. Those of lesser importance are *La Garriona* (1887) about a countess mixed up in politics; *Por un piojo* (1889), on Christian charity; and *Boy* (1910), a story of aristocratic intrigue. His best novel was *Pequeneces*, which appeared in 1890. In this book, a bitter censure of Madrid society, Coloma created what many considered a *roman a clef*, and the pastime of the season was to attempt to identify the principal characters. Frankly Naturalistic in his treatment of the immoralities in Madrid society, Padre Coloma probably intended the work as a satire, but his purpose is weakened by his didactic intent. *Pequeneces*, based on real-life characters, is a combination of sermon and satire, in which Coloma discloses that something is rotten in Spanish society. It is a pessimistic book that paints the ugly and the grotesque and attacks the moral defects of the aristocracy.
5. *Vivente Blasco Ibanez* (1867 – 1928), chronologically a part of the twentieth century, belongs through his ideas, style, and technique to the Realistic and Naturalistic schools of the nineteenth century. In his early work he was the regional novelist of Valencia, which has prompted many critics to maintain that the fecund, beautiful landscape influenced him to be exuberant, generous, energetic, strong, and passionate. Blasco was by nature a person of impulse, and his imagination was rich and luxuriant. His parents reared him as a devout Catholic, but through his political activity he achieved a reputation as an anticlerical revolutionary, suffering exile and imprisonment many times for his attacks against the government.

The work of Blasco's first and essentially regionalistic period comprises *Arroz y tartana* (1894); *Flor de mayo* (1895), about a street where he lived in his youth; *Cuentos valencianos* (1896); *La barraca* (1898), considered by most to be his masterpiece; *Entre naranjos* (1900); and *Canas y barro* (1902). Most of these novels reflect in vivid colors the Valencian landscape in almost epic measure. *La barraca*, a great monument to Realism, combines the picturesqueness of Valencia with the sordid story of the miserable life of the peasant in his struggle against superstition injustice, and rapacious landlords. Blasco, as might be expected, reveals great compassion for the have-nots of the world. The work of his second period consists of social novels, sometimes called novels of protest or rebellion that cover various areas of Spain. Among these, the best is *La catedral* (1903), an anticlerical novel about traditional Spanish religion. *El intruso* (1904) analyzes the Jesuit power in Spain. *La bodega* (1905) a politically oriented study of social life in Andalusia echoes anarchistic ideas against the rich class and stresses the evil of alcohol. *La horda* (1905) discusses low society in Madrid, the beggars, thieves, and gypsies.

He has countless other novels, too numerous to analyze here. Two other famous works are *Sangre y arena* (1908) and *Los cuatro jinetes del Apocalipsis* (1916), both of which had successful screen versions, as did five of his other novels. *Sangre y arena* concerns a bullfighter and the national institution of bullfighting which Blasco attacks. Made famous in the United States through the motion picture version, the work concludes that the real villain is the crowd that clamors for blood. In this novel, as in most of the works Blasco wrote after 1906, he emphasizes character and psychology. It is also a novel of customs in its Realistic sketches of Spanish life.

Blasco had planned a cycle of novels on his American adventures, but he had completed only one, *Los argonautas* (1914), when the First World War and especially the battle of the Marne inspired him to write *Los cuatro jinetes del Apocalipsis*. Blasco understood the consequences of a German victory and foretold the intervention of the United States. The first part describes life on an Argentinian ranch, but in the second part Blasco reproduces photographically the scenes of violence, pain, and misery brought on by the war, analyzes pitilessly the immorality of fighting and senses the coming of a new era in human affairs. He intensely expresses here the hates, desires, horrors, and beauties of being human. This novel won for him a widespread international reputation.

His many other postwar novels need not be mentioned here. Some of his novels have been dramatized and presented on the stage. Many critics claim that Blasco was an improviser and they fail to grant him his positive virtues. He presented brilliant scenes of nature and life. He spoke sincerely and passionately of human problems, and in spite of stylistic defects and often in delicate expressions, this most underrated of writers has, with a truly dramatic impact, painted rich and powerful descriptions in bold and moving colors.

THE TWENTIETH CENTURY

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-Inclán and Pío 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 Pérez de Ayala and those of members of the following generation. Among other novelists of the Generation of 1914, Wenceslao Fernández Florez, Ricardo León, 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 sí 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 otoño* (1902) describes “sensaciones de recuerdos, rosas que se deshojan, tristeza de Lluvia” and relates how Bradomin 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 estío* (1903), filled with “passion voluptuosa, olor marino, resplendor rojío 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 or 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 fantastica*, *La lucha por la vida*, *El pasado La raza*, *Las ciudades*, *El mar*, *Memorias de un hombre de accion*, *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 fantastica*, 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 perfection* (1902), *La ciudad de la Niebla* (1909) *Cesar o nada* (1910) and *El mundo es ansi* (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 arbol 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 um hombre de accion*, 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 like 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 Lervante*; 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; *Camp 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 transcendente," 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 señor 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 ciprés 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 deplors 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 insolacion* (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 women 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 ultima 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 ultimas barreras* (1967), *Los que perdimos* (1974), *La noche sin riberas* (1976), and *Oscuro amanecer* (1977), has received the most favorable critical attention.
 - c. *Ignacio Agustí* (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 ultimas 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 destruccion*, 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 interwinding 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, it's 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 Mario'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 andanzas 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 Martin-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 *reivindicacion 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. *Reivindicacion del Cone 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 virtdes 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 profess 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 Catalan 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, *Teoría 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 Martín 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 Vasri. 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 cai* (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 dia volvere* (1982), a kind of sequel to *Si te dicen que cai*; 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 Ferres (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 al rey* (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 ultimo 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. *Moirra estuvo aqui* (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).

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