

THE DRAMATIC THEORY  
of  
MANUEL TAMAYO Y BAUS

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OF  
MANUEL TAMAYO Y BAUS

by  
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## PREFACE

About the year 1850, after Romanticism had faded away there was noted in all countries a change which was characterized by a greater degree of restraint and truth and a tendency to moralize in the drama. In France Eugier and Dumas Fils were writing sermons in the form of drama and having them presented. At the same time three Spanish authors, Ayala, Tamayo y Baus and Galdos, began to write in the same vein. Credit is due to Tamayo for being the first to attempt realism by replacing verse by prose and applying himself to the study of character plays.

The purpose of this thesis is to study the plays of Manuel Tamayo y Baus in a critical light and to judge the value of his contributions to Spanish literature. In order that the study of the dramatic development of Tamayo y Baus be facilitated, the summaries of all his works are arranged here in chronological order.

Acknowledgements are gratefully given to Professor A. A. Arnold and Professor Anna Coursler of Oklahoma A. and M. College and to Miss Fannie A. Baker of Northeastern State Teachers College who have been beneficial in making my study of Spanish language and literature a pleasant one.

## BIOGRAPHY

Manuel Tamayo y Baus was born in Madrid, on Lobo Street on September 15, 1829.

At a very early age, he gained an insight into the nature and structure of the drama by traveling with and being taught by his parents who were actors. He soon began writing, and, at the age of ten, he successfully produced his first play, an adaptation of Genevieve de Brabant, with his mother, the eminent actress, Joaquina Baus, playing the leading role. From that time on he continued to write for the stage and to gain a reputation as a dramatist.

In 1849, he married María Emilia Maíquez, the niece of a celebrated author.

He was elected a member of the Spanish Royal Academy at the age of twenty-one.

Tamayo's works can be divided into three classes; his original plays, those written in collaboration with his intimate friends, as Cañete, Guerra, and Selgar, and imitations of plays of men such as León Laya, Jules Sandea and Emile Augier. To the first period of Tamayo's writings belong Juana de Arco, 1847, and Ángela, 1852, arrangements from Schiller; La esperanza de la patria, 1852; Una apuesta, 1851; Huyendo del perejil, 1853; Virginia, 1853; La ricahembra, 1854; Hija y madre, 1855; La bola de nieve, 1856; and, in 1855, La Locura de amor, which established him as the leading playwright of Spain. He discontinued writing for six years and reappeared with a new type drama. To the second period belong Lo positivo, 1862; Lances de honor, 1863; Del dicho

al hecho, 1863; Más vale que fuerza, 1866, and in 1867, he published Un drama nuevo, which is his masterpiece and is considered one of the greatest works in all literature. After his great work he wrote only two dramas, both unimportant, No hay mal que por bien no venga and Los hombres del bien.

He left off writing for the theatre in 1870 and devoted the last years of his life to the Spanish Royal Academy, to which he had been permanent secretary in 1864, as director of the National Library and as chief of the board of archivists, librarians and antiquarians.

In 1898, after an illness of terrible agony, Tamayo died, not as an ordinary man would die, but as one of his friends expressed it:

"Se moría como se debe morir: en la forma espontánea, propia y perfecta de un hombre que padece y se muere con toda la pavorosa realidad del ideal alcanzado!..... Era como el gladiador que cae muerto de repente en la arena, y al caer toma por hábito y por naturaleza, al morir, la postura propia del gladiador que se desploma gallardamente en el circo.

Y allí hallo yo la verdad profunda y altísima del arte profesado por naturaleza y sentido con sinceridad. Nada menos teatral que la muerte del gran poeta. No se murió para los demás, se murió para sí, para su familia y para Dios; pero se murió como lo hubiera matado Shakespeare: con los signos característicos de su personalidad, entre los síntomas terribles de su enfermedad y con toda la solemnidad de muerte."<sup>1</sup>

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1. Manuel Tamayo y Baus, Obras, VI. xvii.

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CHAPTER I  
JUANA DE ARCO  
PROLOGUE

Thibaut come home with a helmet which had been given to him by a girl whose father had died and left it. Juana wants the helmet, but her father refuses to give it to her.

Thibaut laments the fact that the English are threatening the throne of France. He wants to leave a protector for his daughter, so he gives his consent for the marriage of Luisa and Claudio. He orders that preparations be made for the wedding.

Juana has never cared to receive the attentions of suitors. She prefers to be free in her thoughts and to think of God.

The Duke of Burgundy has taken the part of the English. He is one of the King of France's strongest vassals. Thibaut says that the result will be the loss of the crown of France.

Juana says that help will come to the aid of the French from heaven.

Thibaut believes Juana has lost her mind. Raimundo, the young man who loves Juana, thinks she has had a divine inspiration.

Juana has had a dream in which she was commanded to lead the French soldiers to victory. The voice in the dream told her that she would give the King of France his crown. Believing that heaven calls her, Juana prepares to obey the command.



## ACT I

The French soldiers are about to rebel, because they have not been paid, Inés gives all of her jewels, castles and lands in order to pay the soldiers.

King Charles of France says that nothing is lost if he has Inés. His mother has turned against him. By Isabella's crimes, he has lost his three brothers. Charles wants to leave the kingdom, but Inés tells him to appeal to his friends and the cortesans. Dunois, the Duke of Orleans, has remained faithful. He believes that if Charles made peace with the Duke of Burgundy all would be saved. He has seen the people applaud the English soldiers and says he would rather be dead than see Orleans captured.

News is brought that a girl of Orleans has led the French to victory.

The cry of "Gloria a Juana de Arco" is heard, and Juana appears before the king. She tells King Charles the story of her life and of her dreams. The enemy fled without fighting, when Juana appeared. The king gives Juana command of his armies and vassals.

Juana asks for a white flag in the center of which is to be an image of the Virgin Mary. She says that God curses slavery and wishes the people to be peaceful, free and happy.

## ACT II

The Duke of Burgundy insists that he is avenging the death of his father. He swears that he will never again become a friend of Charles. Isabella says that Charles is

her son but she hates him.

Juana is happy because she says the glory will be the Virgin's. The Duke of Burgundy attempts to kill Juana. Dunois comes to her aid. When Dunois and the Duke are about to fight with swords, Juana asks them to stop. She asks the Duke to forget the crazy empress and to follow the blessed emblem. She says that angels which he can not see are fighting and carrying the lily of France. The Duke surrenders to them.

The King is surprised that the Duke surrenders, but says he will forgive all and forget the past. The Duke pardons Duchatel for killing his father.

At Reims, the people await with fear and impatience. The Duke and the King leave. Juana wishes to remain alone to thank God. She insists that Dunois leave her.

Lionel, an English captain, comes to where Juana is praying. He and Juana fight with swords and at the first blow he is disarmed. Juana refuses to kill him and tells him to flee. Lionel swears eternal love to her and unsheaths his sword. La-Hire and Dunois approach, and Lionel hides.

Juana begs Dunois to take her from the frightful place.

After Juana leaves, Lionel comes from his hiding place. He believes Juana has won, but Queen Isabella, who has seen all, thinks not. She tells Lionel to go to Reims and tell the people that Juana loves him. He takes Juana's sword, which she has left lying on the ground, as proof of his accusation.

## ACT III

Juana's sisters wait along the street in order to see Juana's triumphal return. Lionel is hidden in the crowd.

Juana arrives in a grand parade along with the Duke, King Charles, and Dunois. Juana carries a flag. She seems sad and rides with her head bowed. Everyone praises Juana and the King. Luisa wants to speak to Juana, but Margarita thinks Juana is in too grand company.

Lionel intends to wait until the temple is abandoned before betraying Juana.

Juana's father wants her to stay with him. He sees her when she comes from the church. He knows she is not happy and begs her to flee with him. Juana says she has not found triumph but love. However, she feels that it is her duty to fight as long as there are English in the country.

Juana knows she loves Lionel, but she doesn't intend ever to see him again.

Just after Juana has placed the crown on the king's head and she is being praised, Lionel steps forward and tells of her love for him. Juana can say nothing. She is asked to defend herself. Finally, she tells them she is not guilty of the accusation.

The Grand Chancellor says the king should decree Juana's death and save all. The king says he would rather decree his own death. He tells Lionel to depart free. The French are to meet the English at Reims. Dunois intends to have revenge there.

The king tells Juana that she has abandoned the city freely, fearing nothing.

Juana falls on her knees and the king leaves her there. Thibaut can not believe what he has overheard.

#### ACT IV

Juana has been taken prisoner by the English. Her father was injured trying to defend her.

Lionel asks to see Juana alone. He tells her that she will be made queen of England if she will lead the English armies. Juana answers with scorn. She tells him the English had better run while they have the chance.

The queen tells Juana that she will die before the end of the day. Juana does not fear death if her warriors do not need her. Juana is not to be left unguarded a minute.

The noise of the battle is heard outside the prison. All, except the sentinel, become excited and leave Juana. The sentinel unchains her. She recognizes in him her father. He gives her a sword, and she goes to join her army.

The old queen tries to get out. She asks if Thibaut does not realize that Juana will be killed before she can get out of the tower. Thibaut asks her if she does not remember that the English flee at the sight of Juana. Thibaut is taken prisoner at the queen's command. She must be obeyed as she is the king's mother.

Juana is mortally wounded. The king, the Duke of Burgundy, Dunois, La-Hire, etc. are gathered sadly around her.

Thibaut fall on his knees before Juana. He prays that his life be given in exchange for Juana's. All are

surprised to know that he is Juana's father.

Juana revives enough to know that she is among friends and is forgiven. She takes the banner which she has carried and speaks a few words of farewell. She dies and her body is covered with the flag.

## CHAPTER II

## UNA APUESTA

Clara has come to the city in order to settle a lawsuit. She is very bored. Her servant, Julia, tells her that the boredom is a result of widowhood and that she needs love. Julia gives Clara a book which she drops from the window. Before Julia can run to the street and get the book, a gentleman picks up the book and insists on personally returning it to Clara. Clara permits him to enter the house although she acts as if she were angry at his presumptuousness. The man, who is Felix de Sandoval and a court deputy, insists on staying to talk with her. He tells her how beautiful and charming he thinks she is. She laughs at him and warns him to be careful and not to fall in love with her. He responds that he already loves her and bets that he can make her love him in twenty-four hours. He asks only to see her three times. Clara accepts the wager.

Clara thinks don Felix is impertinent, but she also thinks he is pleasant and amusing. She wonders if he really loves her. She decides she must either love or hate him. It seems to Julia that Clara is fearful of losing the wager.

Don Felix doesn't think he makes much progress in his next interview with Clara. However, after Felix leaves, Clara becomes annoyed with Julia for speaking badly of him.

Two letters are brought for Clara. One is from Clara's lawyer telling her that the law suit will be settled in her favor within two hours due to the efforts of Felix. The other letter is from Felix telling her he is leaving town

and acknowledging that he has lost the wager. He incloses the money in payment of the wager. When Clara has finished reading the letters, Felix comes to bid her goodbye. Clara returns the money admitting she has lost the wager, that she had noticed him in the street many times, and that she had purposely let the book fall. Felix and Julia have suspected from the first that the losing of the book was not accidental. Felix says that he will not go on the journey. He returns the money to Clara. Clara says she approves the stratagem he has used, but fears others will not.

## CHAPTER III

## ÁNGELA

## ACT I

Friends of Conti Fabio intend to ask Her Highness to make him first minister. He is an enemy of the marquis who is a friend of Her Highness. Her Highness is very intimidating in her actions. However, she loves very dearly Countess Adelaida whose name was connected with that of the Duke before he died.

The Prince of San Mario and Conti also are enemies, because the Princess of San Mario died leaving her fortune which Conti otherwise would have inherited. The Prince has discovered that Countess Adelaida loves his son, Conrado. The Prince has secured the Duchess' promise that Conrado and Adelaida may marry, and that the Prince will become first minister on the day the papers are drawn up. Conrado refuses to marry Adelaida, because he loves a poor girl, Ángela. The marquis also has seen Ángela, but he has not been successful in his attempts to meet her. The Prince promises the marquis that he will help him to enter Ángela's home. The marquis says that the Prince can count on him. The marquis is going to tell everyone that Conrado and Adelaida are to be married.

## ACT II

Magdalena, Ángela's mother has heard that Conrado is to marry a lady of the court. She secures Ángela's promise to see Conrado for the last time that day. She receives a message which calls her away.

As soon as Magdalena leaves, Araldi, a friend of the



Prince, brings the marquis in by a secret door. The marquis makes love to Ángela. She orders him from the house, but before he can leave Conrado comes. Ángela hides marquis in another room. Conrado brings with him an old man, Alberto, who has been a war prisoner for years. Conrado tells Ángela of his father's wishes. Ángela says she will obey her mother and flee from the country. He insists on talking to Magdalena, and he goes into the next room where he finds the marquis. The two men quarrel. Magdalena returns and recognizes the marquis, who has given her a false message. The Prince enters. He accuses Ángela of being the sweetheart of the marquis. He gives her bag of money which she scornfully returns. Magdalena threatens to tell the Duchess of treatment she and Ángela have received. The Prince has Magdalena taken prisoner.

Alberto, the old soldier, tells Ángela that the Prince is not the father of Conrado.

### ACT III

Alberto tells the following story:

The Princess of San Mario, against the wishes of her parents married Luis Lamberti, a poor obscure person. The couple went to Milan where she died a year later without leaving an heir. The Princess' maid, Alberto's wife, died just two days before the Princess' death, leaving a small baby. The Prince of San Mario, Luis, forced Alberto to give the child to him. In order to prevent being dispossessed of his wife's fortune, the Prince told that the child was his. Alberto had the Prince sign a paper swearing to all of this.

Araldi was the only other person who knew of the agreement. The two planned to have Alberto killed. He joined the army and was taken prisoner by the English.

Alberto asks Ángela to tell Conrado the story, and she decides to go to Adelaida with her trouble. While the two talk, Ángela receives a note and some diamonds from the marquis. He tells her if she accepts, to signal with three claps of her hand that night. As Ángela does not know where to return the diamonds, she sets them on the table.

Adelaida, unaware that Ángela is Conrado's sweetheart, comes to see Angela to find out about the girl who she has heard is in love with Conrado. Ángela, not knowing that Adelaida is the woman Conrado is to marry, begins to tell Adelaida her story. Adelaida offers to pay Ángela to leave Italy. Ángela speaks very scornfully to Adelaida. Adelaida admits that she has sinned. She promises to give up Conrado and help get Magdalena from prison. She wants to be Ángela's friend.

Ángela decides to give up Conrado, as it would be better for him. The Prince comes and promises to free Magdalena if Ángela will write a letter to the marquis accepting his presents and diamonds. Ángela writes the letter.

Conrado comes. He hears the signal of the marquis. He forces Ángela to leave the room and answers the signal. He seizes the marquis. The marquis shows Conrado the letter, but he refuses to fight with Conrado. The marquis leaves. Ángela starts to tell the truth about the letter, but the Prince who has come in secretly in the dark forces her to

remain silent. Conrado swears he will go to the war on the following day. Ángela tells the Prince she will tell all. Magdalena comes home as the Prince is trying to kill Ángela. The Prince leaves by the secret door.

#### ACT IV

The Prince and Araldi know if their plot is exposed they will be put in prison.

Conrado is distracted. He can not quite believe that Ángela is unfaithful. Adelaide assures him that Ángela has been true. Adelaide plans to leave. She has written a letter to the Duchess. The Duchess is very angry and orders her from the room. She tells Fabio that he will be first minister.

The Prince refuses to talk with Conrado, but grants an interview to a beggar.

At the ball that night, Angela forces her way to Conti. She asks for justice. She seems distracted. Adelaide takes Ángela to Conrado. The Prince tells Araldi that Ángela must die.

Conrado tells the whole court that the Prince is not his father. He offers the paper of Alberto as conclusive evidence. Conti orders that the Prince be arrested. He and Conrado go to find Alberto.

#### ACT V

Adelaide brought Ángela home. Ángela has been very ill. Araldi, pretending great interest in Ángela, prepares her a drink which he says will bring her rest. Ángela in vain, waits for Conrado. She refuses to take the drink prepared

for her. She prays that Conrado return. She imagines that she can see him go to war. She thinks he is returning. He really does return. They embrace, but Ángela steps back in horror. She imagines that he has a wound in his breast. He begs her to return to her senses. He has tried to forget her, but he still loves her.

Araldi has been taken prisoner, the Prince enters Ángela's home by the secret door. He is frantic and decides to throw himself on the mercy of the women. He sees the water that Araldi has prepared for Ángela, and he drinks it. He sees men coming up the stairs and hides in another room.

Adelaida comes with the news that Araldi has been arrested. He has confessed that the drink he prepared for Ángela contained poison. They wonder that Ángela still lives. The Prince comes from his hiding place. He tells them that he drank all of the poison. As he begins to suffer, he tells them how he had planned and of his forcing Ángela to write the letter. As he grows weaker, he asks their pardon. He asks God to pardon him. He tells them that he wishes Conrado to marry Ángela. He dies.

## CHAPTER IV

## LA ESPERANZA DE LA PATRIA

The play has its setting in a woods at the right of which is a large palace with a large portico on which is the inscription "Felicidad Popular."

When the play begins, Spain is asleep on the steps of the palace, but she is awakened by voices speaking of the many years of war. Spain does not like to be reminded of war, as there are sad memories. Spain surrendered to France at the voice of Independence, but civil wars extinguished all noble sentiment. She asks for God's help.

Religion has heard Spain's plea. She promises that the half century of war will yield pleasing fruits to Isabel's throne. She tells Spain to hope in God.

When, with her heart beating with joy, Spain asks Justice, Knowledge, and Valor for help, they quickly respond. Valor promises that she will keep Spain's courage alive so that Spain will be able to say "I am Valor's favorite country." Justice promises that law and right will rule, but that repentant will be forgiven. Knowledge says that she will direct the impetuosities, that Spain's writers will be known, and that Spain's fruits will be transported to other countries, that Spain's sails will be a symbol of honor, and that no matter who is ruler Alfonso the Wise will be his heir. They leave Spain with the assurances that soon Spain will win battles, Justice will shine, and to science will be owed power, grandeur and glory.

Anarchy tries to discourage Spain. She answers her

scornfully. He tells her when he has conquered he will show no clemency.

Despotism says that he will use Anarchy's ruins as his base. He threatens Spain with dungeons, scaffolds, and human bonfires. He and Anarchy fill Spain with fear and doubt.

At Spain's frantic prayers, Religion reassures her. She tells Spain never to forget that in Hope lies Happiness and in Faith, Salvation. Spain is determined. Liberty comes to her aid. She tells Despotism and Anarchy that only the vices of men gave them triumph.

The Princess of Asturias lies in a cradle. At her feet is the lion of Castilla in a vigilant attitude. The Queen Berenguela kneels at the upper end of the cradle and places the crown on the head of the infant princess. At the opposite side, Isabella the Catholic touches with her sceptre the heart of the baby. Religion says that God rewards him who has hope and that in the cradle lies the pure white flower whom all will adore and who is the dawn of eternal happiness. Liberty and Spain embrace. They thank God. Religion promises that they will always be sisters.

## CHAPTER V

## HUYENDO DEL PEREJIL

A carriage overturns near the home of Carolina. Carolina sends a servant to invite the passengers to her house.

The passengers are the Marquis de San Millan and his son, Rafael, who has married a poor girl without the permission of his father. The marquis intends to break up the marriage.

The marquis, charmed by Carolina's beauty, friendliness, and intelligence, accepts the hospitality she offers. He becomes very angry because Rafael acts so rudely.

While they are having lunch, Carolina tells them of her falling in love with a young man whose father would not agree to marriage because of inequality in their rank. The marquis tells her that the boy's father is a cruel tyrant.

Rafael agrees with his father, and he tells Carolina about his own marriage. The marquis is so angry that he sends Rafael from the room, pretending that he wants him to see if the carriage is ready.

While Rafael is gone, the marquis asks Carolina to go to Seville and Madrid with him. He promises to give her jewels, beautiful clothes and money. Carolina laughs at him and tells him his carriage is waiting.

The marquis tells Rafael he is going to marry Carolina. Rafael objects for the same reason that the marquis has objected to his marriage. They speak in angry voices, and Carolina hearing them comes out of the house. The marquis proposes marriage to her and begs her to love him. Carolina says she will love him if he will pardon Rafael and

approve of his marriage. The marquis agrees to do so. Then Carolina says she will love the marquis, as a father, all her life, and Rafael adds that the marquis must love her as a daughter.

To the very much puzzled marquis Rafael explained that he had planned the overturning of the carriage, so that the marquis would meet and love Carolina before he knew that she was Rafael's wife Carlota. At first, the marquis is angry, but he thinks that it is better that he forgive them, confesses he has been wrong, and resign himself to being a grandfather.



## CHAPTER VI

## VIRGINIA

## ACT I

While Icilio and Virginio are expressing their joy because of the marriage in a short time of Icilio to Virginia, daughter of Virginio, Aulo brings them news. A brave soldier, Dentato, has died fighting for his country. The three men speak of the horrors of war, but they decide to forget war for awhile and be happy.

At the marriage ceremony, Icilio swears his love for Virginia, and she tells how she has always loved him. While the ceremony is still being held, it is disturbed by cries of "To war! To war!"

Claudio tells them that the enemies are marching toward Rome. Icilio and Virginio call for their arms. Virginia encourages Icilio's going and tells him to die if it is necessary.

After the soldiers have gone, Claudio gives a secret order that Icilio and Virginio are not to be allowed to return to Rome. Claudio declares that Marco will be Virginia's master the next day. Claudio has fallen in love with Virginia. He says that he will be obeyed.

## ACT II

Virginia laments the fact that her father and Icilio are away. She fears Claudio who follows her like a shadow.

Claudio comes to Virginia's home. He tells Virginia of his love. He tells her to forget Icilio.

Virginia replies that she is horrified at his love and

asks for mercy. She says that she will fight his cunning and power with her virtue and constancy.

After Claudio has gone, Camila advises her mistress to try to sleep. Virginia trusts Camila's faith and prudence and goes to rest.

While Virginia is asleep, Icilio returns to Rome. He had a presentiment that something was wrong. The day before, Atilio had fallen wounded in Icilio's arms, speaking of a mysterious order to prevent Icilio's coming back to Rome. Icilio knows of Claudio's love for Virginia. He swears that he will avenge Virginia and he says that Aulo will help. He and Camila leave.

Claudio, coming in search of Virginia, notices her sleeping. He notices that her sleep is disturbed and hears her calling his name and then she calls for help. He steps to the side of her bed; and when she awakes, she believes that her dream has become a reality. Virginia calls for help. Icilio enters. Claudio states that Marco is Virginia's master and that all Rome will soon know the reason.

### ACT III

Virginia tells Icilio of her dream, from which she awoke and found Claudio at her bedside.

Claudio appeared in her dream. He ran toward her. As he was about to reach her, a woman appeared between them. The woman, who called herself Lucrecia, held a bloody dagger which she thrust into her heart. Lucrecia said that she, too, was seized by violence, but that her captor died in her blood. She predicted that liberty would triumph, and saying

she would wait for Virginia, she disappeared. Claudio seemed infuriated by the vision and fought with Virginia. It was then that Virginia awoke and seeing Claudio called for help.

Icilio plans to leave with Virginia. He tells Aulo to search for Virginia.

As Icilio and Virginia are leaving Marco appears and orders Virginia to come with him. He tells Virginia that her true mother is Loadice who had died only the day before. Virginia says that she was born free. Then Claudio gives the order that Virginia be taken, people from Rome approach to help her. The people are forced back by the soldiers, but they are given permission to hold a trial. Claudio says that no one is to see Virginia. He and Marco offer to protect Virginia, but Virginia refuses their protection. Icilio gives Virginia a dagger which she hides.

Virgilio returns to Rome. When he is told of Virginia's misfortune, he swears that he will kill Claudio. He is going to disguise as a messenger in order to arrive in Claudio's presence.

#### ACT IV

Claudio expresses his fears to a man who predicts the future. Claudio has been made uneasy by Virginia's constant murmuring of "Lucrecia" and her declaration that Jove defends her.

The man tells Claudio that his death will come very soon after Virginia's.

Virginia is brought before Claudio. He tells her of

intention to buy her from Marco. He also tells her that Icilio will die. He offers her all of Rome to accept his love, but she prefers to die. Claudio, infuriated, tries to force her into his arms, but stops when he sees Virginia about to kill herself with the dagger which Icilio has given her.

Virginio enters the room. He swears that he is Virginia's father. While the father and daughter are talking, Icilio brings the news that the people of Rome have demanded freedom for Virginio and Virginia.

#### ACT V

Virginia and Virginio appeal to the people. Marco submits as a claim for Virginia, a paper which the dying slave Lodiace has given him. Although Virginio has three witnesses to testify that Virginia is his daughter, Claudio decides in Marco's favor. The people are forced back; soldiers surround Icilio, Virginio, and Aulo; orders are given that Virginia be taken.

Desperate, Virginio offers to buy Virginia from Marco. Silvia asks to be accepted for Virginia. Decio, Servilio, and Marcio offer all of their wealth. Marco refuses to give up Virginia.

Virginio is granted a request to embrace Virginia again. She tells him to kill her with the dagger. When Virginia falls wounded and crying that she is free, Claudio asks the soldiers to protect him. Virginio kills Claudio, and Aulo wounds Marco. The people are free from the tyranny of Claudio.

## CHAPTER VII

## LA RICAHEMBRA

## ACT I

Dona Juana's husband and father have died in fighting for the king. She has many offers of marriage, among which is that of the admiral or Don Alfonso Enrique, but she neither loves nor wishes to be loved. She has with her an orphan girl, Marina, who loves Dona Juana's servant, Vivaldo.

Vivaldo loves Dona Juana, but he doesn't dare tell her. He starts to confess all, seemingly encouraged by Juana, but he doesn't finish. He asks for the right to protect her in the war that a nobleman is waging against her and receives her consent.

Beltrán, Marina's uncle, says that Juana must marry, because a family without a head is like a country without a king. He also insists that Marina choose a husband.

The king sends Juana a message by a page and asks for an answer. The letter asks that she marry the admiral, a cousin of the king. Juana says she will never marry the admiral as he is the son of a bastard. She speaks so insultingly that the page, who in reality is the admiral, slaps her. She calls the guards to punish him, but when he reveals his identity, she says that he must marry her. She tells the others. Beltrán tells Marina that as Juana marries one day she must marry on the next day.

## ACT II

Beltrán arranges with the admiral that Vivaldo and Marina marry.

The admiral is supposed to go away to war, but he can not bear the thoughts of leaving Juana. He suspects that Vivaldo loves Juana and, finally, decides to stay at home.

Meanwhile, Vivaldo begins to wonder if the admiral suspects anything. He talks to Marina of loving a woman whom Marina knows very well. He says that he thinks the woman knows of his love but pretends not to know. Marina tells him that it is the man's place to be the first to speak of love. Vivaldo, having told her that she is pretty, bids Marina good bye.

Baltrán tells them that a marriage has been arranged between Marina and Vivaldo. Marina tells them that she and Vivaldo are only good friends, but Juana insists that they do not hide their love and approves the marriage.

The admiral tells Juana of his decision to remain away from the war. However, Juana says that she will go if he does not. Then, he consents to go. He decides to test Vivaldo and asks him to go to war with him. Vivaldo says he can not go, as he loves Marina. The admiral says that Vivaldo must marry Marina before he goes away. Vivaldo says that he will marry when the war is over. Juana induces the admiral to revoke the order. The admiral decides that Vivaldo loves Juana and wonders if she returns his love. He secretly gives Baltrán an order and leaves.

### ACT III

Juana signs the order for the death of Ramiro, her sister's husband who has seduced a girl.

Vivaldo finds Juana alone and tells her he can not marry Marina as he loves one who is not free. Juana tells him he must forget and his sacrifice will be rewarded. He replies that he can not forget, so Juana tells him he must at the break of day leave the castle forever. He falls on his knees and asks for pity.

The admiral enters and finds Vivaldo on his knees before Juana. Juana is surprised to see the admiral but calmly tells Vivaldo to leave explaining that he has disobeyed her orders. The admiral demands that Vivaldo be released. Juana refuses. They quarrel. Finally, Juana says she will obey her husband.

Both the admiral and Vivaldo are jealous. They quarrel. Vivaldo challenges the admiral to a duel. They are fighting when Juana appears. She steps between them and reprimands both for stepping out of their respective classes. The admiral asks her for whom she fears. She tells the servants that her husband is not in his right mind. He refuses to quit fighting, so she takes Vivaldo's sword and tells the admiral to kill her.

#### ACT IV

Juana orders that a horse be saddled and tells Vivaldo that he must leave the castle. He tries to tell her of his love, but she asks that he be silent and leaves. He decides that he will declare himself and merit his punishment.

Boltrán sees the saddled horse and informs the admiral who gives orders that no one be allowed to leave the castle.

Meanwhile, Vivaldo comes and is prevented from going

to Juana's room. He gives Beltrán a letter which he says is news. Beltrán returns in a few minutes very infuriated. He shows the letter to Marina and realizes the terrible mistake he has made. He swears that he will take Marina away. When he sees the admiral he gives the letter to Marina; but the admiral sees the action, takes the letter from her and reads the letter which is Vivaldo's declaration of love. When Juana comes to ask he has prevented Vivaldo's leaving, he gives her the letter which she says can not be for her. He accuses her and says that all Castilla will know. He starts to kill her but can not because he loves her. Juana gives Melendo some orders and says this affront must be met with justice.

Marina appeals to the admiral to save Vivaldo's life as she still loves him. The admiral agrees to prevent his death. Vivaldo hears the conversation. He thinks that Marina and the admiral are so good and noble and he himself is so bad. The admiral realizes that Vivaldo had loved Juana before her marriage and offers Vivaldo a chance to fight. Vivaldo is ready to fight, but he is worried about Marina. She tells him it is all right.

They come for Vivaldo, but the admiral puts himself before Vivaldo for protection. Vivaldo falls at the admiral's feet. The latter asks that Juana pardon Vivaldo. Juana says she will fulfill his wish. The admiral tells Vivaldo to go to war and return to be happy in Marina's arms.

Juana says that she will pray for her husband's return. She forgives Vivaldo and thinks that if she ever loved him she has conquered her love.



## CHAPTER VII

## HIJA Y MADRE

## ACT I

The Countess of Valmarín is planning to marry the Duke of Campo-Real. She has taken refuge in the country to escape debtors. She doesn't dare return to Madrid but a few hours before her marriage. Her Servant, Teresa, does not want her to marry. Don Luis loves the Countess. He has been a very good friend to her. The Countess is unhappy because, years ago, her daughter had been stolen from her.

A man, José Ruíz, comes to tell her that he knows where the daughter is and will see her when he returns to Madrid. José had stolen the child and had received money for her return, but the baby was stolen from him.

María, a gipsy girl and Andrés, an old gipsy man, come begging food at the house where the Countess lives. Andrés tells of his eleven year search for his daughter who ran away when she was sixteen years old. While he and María are having supper, the Countess wonders if Andrés is her father whom she deserted. She is strangely moved to hear him call the gipsy girl "María"; as that had been the Countess' name. Andrés sees a picture which he recognizes as that of his lost daughter and goes in search of her calling her name. He encounters Teresa whom he recognizes as the servant who had gone away with his daughter. When he sees the Countess he knows that she is his daughter and falls unconscious. The Countess now knows that Andrés is her father.

## ACT II

Teresa begs the Countess not to remarry. She tells the Countess that Andrés after regaining consciousness had become like a mad man when his daughter was not there.

The Countess will not give up marrying the Duke. When she had married the Count, she had promised him never to reveal her identity.

José has written to tell the Countess where to find her daughter's captor. He has been offered a reward of freedom if he has killed no one.

The Duke and the Countess plan their marriage. The king wishes to be the best man. All of the couple's friends are to come to a dance at the Countess' residence.

Luis has seen the Countess' father who has promised that he can be trusted. Luis almost rejoices to think that Andrés may stop the wedding. The Countess agrees to interview her father.

Andrés has followed his daughter and agrees to leave peacefully as soon as he sees his daughter.

The Countess at the pleas of Andres confesses that she is his daughter. She agrees to see him the next day, but Andrés begins an uproar. The Countess asks him to have pity. When all of the guests rush in, Andrés tells them that he was merely angry at his daughter, the gipsy girl, for breaking a dish.

## ACT III

The Countess has established Andrés in an inn near the home. She sends for him to come. She intends to place

herself in her father's hands before she signs her wedding contract. She has sent Luis to confirm José's report that her daughter is in Madrid.

The Countess tells Andrés that she had fled from him because she loved Count Valmarín. She can prove by papers which she holds that Andrés is not her father. She tells him of her daughter. Andrés agrees to help save the memory of the Count and daughter. He wants to remain near her as a servant. The Countess says she will reveal their relationship. Andrés refuses to allow her to sacrifice her name. He will not accept money and is determined to go away. María says she will remain with Andrés as she loves him as if he were her father. She had been saved by Andres from robbers eight years before on February 16.

Luis comes with the proof that Andrés is the grandfather of the gipsy girl, María, making María the Countess' lost daughter.

María refuses to stay with the Countess and wonders what sin she could have committed to have the Countess for a mother.

The Countess tells the Duke about her parentage and that María is her daughter. Then María forgives the Countess for everything.

CHAPTER IX  
LA LOCURA DE AMOR  
ACT I

Don Juan Manuel and King Felipe are trying to prove that Doña Juana is insane. Felipe wants to be the only ruler of Castille. He is unfaithful to Doña Juana.

The admiral, a noble, dislikes the king, and he does not believe that Juana has lost her mind.

Don Álvar, a friend of the admiral, returns from fighting in Italy. He tells of a princess who has saved his life, and having fallen in love with him, has disguised herself as the niece of the inn keeper at the place where Álvar is staying. He can not return the woman's love as he loves another. He does not tell the admiral that he loves Doña Juana. He asks to see Juana.

Juana is very jealous of Felipe. She has him followed. She has been informed by her page that Felipe goes to an inn every day. When Felipe returns, she accuses him of infidelity, but Felipe tells her he goes to the inn in order to talk of affairs of state. Juana tells him that she trusts him. She cares nothing about being queen. She only wants Felipe to love her, but she refuses to let Felipe rule as she thinks it is her duty. Felipe tells her that he is going to Burgos without her. He promises to return before leaving in order to say good-bye.

While Felipe is gone, Juana gives Álvar permission to speak with her. She is told by Álvar that a Flemish gentleman frequents the inn and that the man is in love with a

beautiful woman there. Juana knows that Felipe has lied to her. She decides to spy on him. After he bids her good-bye, she and her maid, Elvira, leave by a secret door.

#### ACT II

Aldara, the girl pretending to be the niece of the inn keeper, tells him that she does not want to see the Flemish gentleman. She is angry when Álgvar returns, as she thinks he has been to see the woman he loves. She does not know that Álgvar loves Juana. She tells Alvar she would be capable of killing the one whom Álgvar loves.

Felipe comes to the inn. He asks Aldara to to to Burgos with him. He says that she can be one of the queen's ladies. He has made preparations for her to go. He does not tell her that he is king. She promises to think about it. The king gives the inn keeper his orders. As he is leaving Juana and Elvira appear.

Juana tells the inn keeper that she is the queen. She makes him tell her the king's plans. She then retires to a room where she can watch. When the king comes, she pretends to be Aldara. The king is deceived at first, but finds out his mistake. He demands to know why Juana is there. She tells him that she knows he has deceived her. Juana says that the nobles think that because she loves Felipe that she is insane. Felipe tells her that her love makes him suffer, and that he is going in search of Aldara. Juana calls for help. Álgvar, believing the queen is in danger and not knowing that the man is the king, is going to kill Felipe. However, Juana shields the king with her body and tells Álgvar that

Felipe is the king. As Álvar humbly throws himself on the floor before the king and queen Aldara appears and recognizes Juana as the queen.

### ACT III

The nobles decide that Juana is incapable of ruling, but the admiral refuses to accept their decision. He invites them to talk to the queen and see for themselves that Juana is not insane.

Meanwhile Aldara has been installed in the palace at Burgos as one of the queen's ladies-in-waiting. Juana, not knowing that Aldara is the woman from the inn, is very fond of her because she seems to dislike the king.

Juana decides that she should forgive the king, but she wants to make him jealous. She pretends to be interested in Álvar. When the king comes in, Juana pretends not to notice him. She continues speaking to Álvar. The king takes advantage of the opportunity to tell Aldara that the queen will soon leave. Aldara promises to prove her love for Felipe when Juana leaves. She jealously watches Juana and Álvar. The king notices her interest in Álvar, accuses Álvar of insulting him, and orders him to leave Burgos within three days. Álvar says that he will leave, but that he will not ask for pay for his services. He has urged Aldara to go with him and has asked her to marry him; but she refused, because she thought he was only doing it for Juana's sake. Juana is very happy as she thinks that the king is jealous of Álvar on her account. She does not suspect that it is because of Aldara.

Juana finds out from her page that the woman of the inn is installed in her house as her maid. Juana finds the letter which Aldara has written Felipe. She asks that all of the ladies come to her room.

While Juana is waiting for the ladies, the admiral and some nobles come to decide for themselves about her sanity. Juana is so upset because of finding out about Felipe's treachery that she can not talk sensibly to the examiners. She tries to talk to them while she examines the handwriting of all of the ladies. At last the admiral has to give up, and the men all leave believing that Juana is completely insane.

Aldara admits that the letter is hers and tells Juana why she has acted as she did. Juana wants to kill her.

Aldara calls for help. She says that Juana has threatened to kill her.

Álvar tells Juana that the men have decided that she is crazy. At first she is horrified, but she pretends to become happy when she pretends to think that all of her unhappiness has been only the illusion of an insane mind.

#### ACT IV

The king and his conspirators come out to announce their decision. Felipe feels that he owes his success to Don Juan Manuel. He is going to punish the admiral, as he refuses to accept the verdict.

Juana has not been aware of Felipe's plans to place her in seclusion. Marliano has told her of everything,

and she agreed that she will not leave Burgos or her throne. All of the people have been notified of the King's intentions. The soldiers have been paid. A plan is made to save the queen.

Marlino swears before the nobles that Juana is sane. The admiral threatens to reveal the cause of Juana's seeming insanity on the preceding day.

As Felipe takes the crown and ascends the throne, Juana appears. She accuses Don Juan Manuel of treachery; she condemns Felipe for his infidelity; she refuses to leave Burgos. Outside, the people proclaim her as their queen. The soldiers will not obey Felipe's command that they disperse the crowd.

After all the others leave, Felipe condemns Álvar to death.

Aldara realizes that she must leave the palace. Felipe tells her of Álvar's fate.

Aldara asks the queen to save Álvar. She tells Juana that she has done everything because she was jealous of Álvar. Juana goes to save Álvar.

When Felipe comes back, Aldara tells him that she loves Álvar and that Juana is going to save him. Juana comes back with the news that Álvar is safe.

When Felipe realizes what it all means, he falls unconscious.

#### ACT V

Felipe knows that he can not live. He sends for Álvar to ask his forgiveness. Álvar returns. By Álvar's



manner of speaking of Juana, the admiral knows why Aldara's case has been hopeless. The admiral tells Álar that Aldara will become a nun.

Juana feels that she will die when Felipe does. She asks that they send for her father to come.

Felipe asks Álar's and Marliano's forgiveness. He tells Juana that he does love her and that his punishment is that he must do just as he is beginning to love her. He asks her pardon which she grants.

When Felipe dies, Juana is inconsolable. She says that she will remain with his body and will stay over him and kiss him. She says that she and Felipe will always be united, and thus Death's purpose will be fulfilled. Suddenly she becomes quiet. She tells all to be quiet as Felipe is asleep.

CHAPTER X  
LA BOLA DE NIEVE

ACT I

Pedro and Juana are servants in the household of the Marquesa. Pedro loves Juana, but he thinks Juana does not love him. He is jealous of every act that Juana commits.

Fernando and Clara are engaged to be married. Clara's brother, Luis, is going to marry María, but he treats her badly. María is an orphan cousin of Clara and Luis who lives with them and their mother, the Marquesa. Fernando spends the summers with his aunt, the Marquesa.

Luis tries to make love to Juana. She tells him that she loves Pedro, but he forces embraces upon her. His actions are stopped by the arrival of Antonio and the entrance of Pedro.

Fernando loves Clara and intends to marry her, but her jealousy makes him miserable. He is accused by Clara of loving another. Then she thinks he is lying. She will not believe anything he says.

Luis tells Clara that Fernando speaks of María in his sleep. Clara thinks that she has found the explanation of everything. She and Luis decide to confront Fernando and María with their knowledge and then break the engagements. When they accuse Fernando, he admits that he loves María, because he does not know what else to do. Luis tells María that he frees her and hates her. She does not understand what is wrong.

María and Fernando decide to form an alliance in order to protect themselves from the accusations of Luis and Clara.

## ACT II

Fernando does not seem well. He can not sleep. The night before he was walking in the garden and found María crying. When he tried to comfort her, Clara comes out from a hiding place, called Luis and awoke the whole household with her cries.

Fernando and Clara are waiting for the dispensation from Rome in order to get married. They have not had the courage to tell the Marquesa about their quarrel.

Luis and Clara decide that Fernando and María are really in love. They decide to pretend to be happy and to love someone else.

Luis meets Juana and embraces her repeatedly, although she tells him not to do so. Pedro sees them.

María is afraid to talk to Fernando for fear Luis and Clara will see her. She tells them that she will always be grateful for his friendship. Fernando decides to leave. María thinks she should also.

Luis and Clara tell the others that they are sorry to have caused them pain. Luis says that Fernando must marry María because of their being in the garden. Fernando tells them that he is leaving, that he loves María now, and that he never wants to see them again.

The Marquesa enters with the dispensations. Fernando tells her that the marriage will be impossible. Luis says that María is not his equal. He tells about the scene in the garden. The Marquesa asks Fernando to leave. María asks her aunt's pardon and also plans to leave. Juana

comes running with Pedro pursuing her, threatening to kill her. Fernando and María leave with Juana, Pedro and Antonio. Clara starts to follow, but they have gone. Luis declares that he will kill someone or be killed.

### ACT III

Juana remains to care for María whom Antonio has found in a small cottage. Juana decides to go back to Pedro if he will not be jealous, but she becomes angry with him when he repeats gossip about María and Fernando.

Antonio tells María that Fernando is coming to marry her. María decides that she can not marry him.

Clara comes to ask María's forgiveness. María tells her that she has never loved Fernando nor he, her. Clara tells her that Luis and Fernando are to fight a duel. The girls decide to stop the fighting. Clara hides when Fernando comes.

Fernando pleads with María to marry him. He swears that he loves her and hates Clara. Clara comes from her hiding place and tells them that she wants neither pity nor love.

Luis comes to fight the duel. At first Fernando refuses, but he is forced to go because of Luis' repeated insults. María confesses that she loves Fernando and promises to marry him immediately if he will not fight.

Luis forces María aside and locks the door, leaving Clara and María inside.

Luis returns alone saying that he saw Fernando fall and that he had then fled. Clara berates Luis for an act which he is already sorry.

Antonio tells them that Fernando is still living, but thinking that he is dying has sent for a priest to marry him and María in order to save her reputation. María has consented to marry him.

Clara and Luis run to stop the marriage, but they both stop and fall on their knees and pray that God will make Fernando and María happy.

## CHAPTER XI

## LO POSITIVO

## ACT I

Rafael, a soldier, loves his rich cousin, Cecilia, very dearly. But he does not think that she could love him, because she has been brought up in luxury.

Cecilia tells Rafael that she is going to marry a rich suitor. Rafael has been expecting her to marry for some time, but her decision makes him feel that her heart is dry, metallic and dead. He thinks that, if Cecilia could love as Felipe, her brother, loves Matilde, she would be saved. However, Rafael's uncle, the marquis, tells him that Felipe is no longer in love with Matilde and is engaged to marry the daughter of a United States banker.

Rafael's uncle, Don Pablo, reprimands him for lending a large amount of money to Eduardo, a friend who was in trouble. He tells Rafael that he and the marquis are foolish, but the marquis says that, when their money is gone, they will be esteemed by everyone.

Cecilia tells Rafael that she will not marry, Muñoz, her rich suitor unless Rafael gives his consent. Rafael says that he wants to know something about Muñoz. He asks Cecilia if she would give all her heart, soul and body to one whom she does not love.

Eduardo dies and Rafael is grieved. Don Pablo thinks that he should be, as Eduardo died without repaying Rafael.

Rafael declares his love for Cecilia, but tells her that he can never aspire to be her husband as he is only a

dreamer. He is planning to return to the army.

## ACT II

The marquis tells Don Pablo that he does not believe that Cecilia should marry Muñoz. He believes that both Cecilia's and Felipe's marriages have been arranged in order to give honor and credit to business by using Don Pablo's good name for protection. Don Pablo then promises that, if the marquis proves something is wrong, he will stop the marriages. However, as matters are, the marriages will take place soon. The marquis says that both marriages will be with his disapproval. He tells Don Pablo his plan for having Felipe marry Matilde and Rafael, Cecilia. He says that Cecilia and Rafael love each other, although neither has told him, and that Cecilia loves without being aware of it.

Rafael confesses to the marquis that he loves Cecilia. He is promised by the marquis that Cecilia will not marry Muñoz.

The marquis tells Cecilia that Rafael has a sweetheart who is innocent, frank and beautiful. However, he thinks that the girl must be senseless and fickle. He tells Cecilia that wealth does not make for happiness, and that a youth of beauty and richness may result in a loveless old age with, perhaps, loathing and shame.

Cecilia thinks of two friends who have married, one who married a poor youth and was always in want, the other who married a rich man and was the belle of Madrid. However, she gets a paper and pencil and tries to figure out how she and Rafael could live on the small income they would have.

Don Pablo calls off Felipe's marriage, because there has been an account in the newspaper about the banker's becoming fraudulently bankrupt in the United States. Felipe has gone to Madrid swearing that he will marry without his father's consent and at the risk of losing his fortune.

The marquis finds the figures that Cecilia has made and shows them to Rafael who says that he will work and increase his income.

Cecilia receives from her friend, who married the poor man, a letter which tells of her complete happiness and of the disgrace of the other friend. She thinks that everything has been the result of a marriage without love, especially when she has the slightest love for another. Cecilia thinks that this letter from her friend must be advice sent from heaven.

### ACT III

The marquis tells Cecilia that he knows of an Andalusian girl who loves Rafael. He says that he will take Rafael away and that Rafael will marry the Andalusian who does not require riches. He asks Cecilia to help him to persuade Rafael to leave. He says such cruel things of the girl whom Rafael really loves that Cecilia leaves crying.

Cecilia tells her father that she is ready to be married but receives his permission to live with him. She then tells him that she intends to marry Rafael. Her father says she may not live with him if she marries Rafael.

Felipe returns with the news that Muñoz is marrying



Juana, Felipe's fiancée. He obtains his father's consent to marry Matilde, and Don Pablo goes to arrange everything. Don Pablo also agrees to permit Rafael and Cecilia to marry.

Cecilia intends to ask her father to give her fortune to her brother, so that Rafael will marry her.

The marquis tells Rafael that Eduardo's father has died leaving his fortune to Rafael. He says that by placing his fortune in the hands of the banker, who pays incalculable interest, Rafael has received his recompense in advance. Rafael cares for the money only as a means of granting Cecilia anything she wishes.

When the marquis tells the others of Rafael's inheritance, Cecilia says that she doesn't want to be rich because she realizes that virtue is better than riches. She and Rafael agree that Rafael is to spend a portion, Cecilia is to spend a part, one part is to be used for prayers to deliver Eduardo's soul from Purgatory, and the remainder is to be given to the poor.

The marquis remarks, "Felices son los que tienen dinero y le dan por el amor de Dios." (Happy are they who have money and give it for God's love).

CHAPTER XII  
LANCES DE HONOR

ACT I

Paulino and Miguel are friends. Their fathers are political leader who do not have the same political views.

Don Damaso comes with the news that the political session ended with much agitation. Paulino's father spoke badly of the government and of Diego Medina, Miguel's uncle. Miguel's father had made a speech in defense of Medina. As a result, the election votes were cast in favor of the government. Miguel's father left early to prevent quarreling with his opponent.

Villera, Paulino's father, returns home. He has met and insulted García, but García has refused to accept the challenge. Villera sends his seconds to García to arrange a duel.

Medina, the governor, comes to demand satisfaction of Villera for the insulting speech. Villera can not accept the challenge because of his engagement with García.

The seconds return with the report that García refuses to accept the challenge because he does not wish to leave his wife a widow and Miguel an orphan. Villera swears that he will force García to fight.

ACT II

Dona Candelaria, García's wife, notices that García is worried about something. She thinks that Miguel has fallen into bad company.

García has tried to keep everything from his wife.

However, he knows that the servants are sorry that they have a coward for a master.

Don Damaso comes to speak to García about the duel. He tries to find out Dona Candelaria's idea about dueling. She tells him that it is foolish and criminal. She leaves without suspecting what is the cause of Garcia's worry. Don Damaso tells García that he must fight because of public opinion; but García, although he wants to fight, refuses because of his religious beliefs.

Villena sends García a very insulting letter to which he demands an answer within fifteen minutes or he will come to see García. García says he will fight to kill, but then, changes his mind. Don Damaso says that he will condemn García in public. Miguel, who has been sent a copy of the letter of Villena, asks his father how he can keep from fighting.

Villena comes to García's home and speaks so insultingly that Garcia agrees to fight on the next day with pistols at six paces.

Dona Candelaria overhears the plans for the duel. She persuades García to leave the city. They begin to pack.

Paulino has heard of their leaving and speaks very badly of Miguel and his father. While Paulino and Miguel quarrel, a noise is heard in the street.

Villena has insulted García in public. Miguel challenges Paulino to a duel to be fought immediately. García tells Candelaria that he would not suffer a "bofetón" for God's sake. Candelaria answers that God had suffered for him.

While they argue, Villena tells them that Miguel and Paulino have gone to fight. They all go together to prevent the duel.

### ACT III

Paulino very nervous and Miguel very calm meet at the appointed place. As they are ready to fire, they see some one coming. They walk away.

The parents arrive just after the boys have left. They see the sun shining on something and run, but they are too late. They hear a shot.

Paulino lives, but Miguel is near death. He confesses, pardons all; and, calling on Jesus and Mary, he dies.

Villena asks García's pardon which is granted. They all pray.

CHAPTER XIII  
DEL DICHO AL HECHO

ACT I

Tomás praises his friend, Leandro, for trying to protect an old man who is attacked by robbers. Tomás tries to get Leandro to follow the work of a shoemaker, but Leandro will not do that kind of work. Tomás maintains that there is no shame in earning one's living honestly.

Gabriela, Leandro's orphan cousin, lives with the two friends. She sits up and sews for shops at night. Tomás doesn't want her to work. He loves her.

Tomás and Leandro decide to tell each other about his love. Leandro says that he loves Gabriela, so Tomás says that he loves the porter's daughter.

Tomás asks Gabriela if she loves Leandro. She replies that she loves Leandro more than ever since he tried to save the old man. She is grateful to Leandro because he took her when she was homeless. Then, Tomás tells her that Leandro loves her.

Aguilar, a finely dressed man, comes to thank Leandro for his kindness to the old man who has died and left half of estate to Leandro. He says that his niece will be happy to be Leandro's friend.

After he leaves, the others talk about Leandro's good fortune. Leandro says that he will help the poor and that he will not act as other rich people do. He plans to marry Gabriela very soon.

ACT II

Don Vincente, the old servant, says that Leandro is

not a good master. He thinks that one must be a gentleman from within.

Leandro has had the home of the old benefactor remodeled. He orders new furniture. He treats Tomás and Gabriela badly. He quarrels with Don Vincente.

Aguilar has spent all of the fortune of his niece, the Marquesa. He wants her to marry a wealthy person.

Tomás warns Leandro against Aguilar. He remonstrates with Leandro for his treatment of the servants and Gabriela. He is told that he knows nothing of the habits of the rich.

Gabriela cries because Leandro is not kind to Tomás. She thinks that Tomás loves her instead of the porter's daughter. She wonders if Tomás is not in love with her. She also wonders if she could love both Leandro and Tomás.

Aguilar brings news to Leandro that a certain duke will not dine with him because his father was a shoemaker. Leandro decides to leave immediately on a long trip. Aguilar tells him that a marriage with a girl like the Marquesa would give him a permanent social position. Leandro offers to pay the Marquesa's dowry of two million dollars if Aguilar will consent to their marriage. Aguilar consents.

Tomás overhears Leandro's and Aguilar's plans. He thinks that it can not be possible. He is interrupted in his thoughts by Gabriela who says they are trying to kill Leal, Tomás' dog. Tomás finds the dog lying wounded. He knows that Leandro has caused the dog to be hurt. He is so angry that he is going to hit Leandro with a chair, but

Gabriela stops him.

ACT III

Leandro leaves with Aguilar and does not return for supper.

Gabriela knows that Leandro does not love her and wonders what will become of her if she marries Leandro. She does not love Leandro. She decides to tell the truth and to leave. She thinks that she would be happy married to Tomás.

Leandro demands that Gabriela ask Tomás to leave. He says that he will repay all he owes Tomás. Gabriela answers that one can not pay back one's heart. She refuses to tell Tomás and Leandro crushes her hand trying to force her to do so. Don Vincente enters and notices Gabriela's hand. He says a man would not mistreat a woman.

Leandro tells Vincente that he must leave that night. Vincente says he will leave that night. Gabriela agrees to tell Tomás to leave. She asks Vincente to take her with him. Vincente says he will take her and serve her as a father. She tells Tomás that he must leave.

Tomás tells Leandro that money has given him a bad heart and made him proud, and that he knows of the planned marriage. Leandro challenges him to a duel, but Tomás says that common men and millionaires do not fight with each other. He begs Leandro to reconsider his treatment of Gabriela, but Leandro says that he is engaged to marry the Marquesa. Tomás tells Leandro that he loves Gabriela. Leandro tells Tomás to marry her, and he will give them

some money. Tomás wants to pay Leandro what he has spent in Leandro's house. He doesn't want to owe anything to Leandro. He wears his old cap and coat.

Gabriela enters wearing an old dress. When they tell her of Leandro's plans she tells them that she had already decided to leave. When Tomás says that he loves her, she says that she will be proud to be his wife. Leandro demands that they leave. Aguilar and the Marquesa wait for him in a coach. Tomás says that Leandro is going to use his money in order to marry a girl who does not love him.

He leaves with Vincente and Gabriela.

Leandro remains alone with his head bowed.



CHAPTER XIV  
UN DRAMA NUEVO  
ACT I

Shakespeare is going to produce the first play of a young man. Yorick, a friend, although he never acted any part except a comic one, insists that he be given the role of an enraged husband. Yorick says that his adopted son, Edmundo, must play the part of the lover, and that Alicia, Yorick's young wife must play the faithless wife. Edmundo is surprised that the parts in the play are so similar to those they play in real life. Alicia and Edmundo, unknown to Yorick, love each other. Edmundo fears that Yorick suspects the love affair as Yorick has told him that he knows he is in love with a married woman. Yorick asks Edmundo as an experienced perso to help him with the part of the enraged husband. Edmundo agrees to help but is suspicious of Walton, an actor who has always played tragic roles, when he offers to help Yorick. Yorick is confident that with the help of both he will be successful.

Edmundo and Alicia agree that they must do something, as they are both miserable as affairs stand. Shakespeare has discovered their secret and asks them to confide in him. Alicia had been in love with Edmundo before her marriage with Yorick, but she married Yorick because her dying mother requested it. Edmundo did not prevent the marriage as he owed many favors to Yorick. They had thought that their love would end when Alicia married, but their love only grew. One day, when they were playing the roles of

Romeo and Juliet, they confesses their love to each other. Shakespeare tells Edmundo that he must leave Alicia forever and extracts their promises never to see each other alone until the day when Edmundo leaves. Shakespeare has discovered that Walton knows the secret but believes he can keep Walton quiet. While the three are talking Walton and Yorick approach; and when Yorick suddenly seizes Alicia and recites the accusing lines of the play, Alicia faints.

#### ACT II

Walton repents having helped Yorick, as he fears that Yorick will be a success. He wishes that he had not given a promise to Shakespeare not to tell Yorick about Alicia and Edmundo.

Yorick is very upset because he has heard Walton promising Shakespeare something. He insists on knowing what the promise was, but Walton refuses to tell him.

Edmundo notices that Yorick is upset and believes it is because it is worry over his appearance in the play. Edmundo speaks of the play and encourages Yorick. However, when Edmundo mentions Alicia's part as the faithless wife, Yorick can no longer keep quiet and confesses why he is worried. He suspects that Alicia loves another because of her fainting when he read the accusing lines in the play to her. Edmundo insists that his father is mistaken, but Yorick decides to free himself of all doubt by asking Alicia.

Alicia overhears their conversation, and tells Edmundo she is going to admit her love for him to Yorick. Edmundo is going to arrange for their flight with the captain of a boat which is about to sail and is to let Alicia know the

plans in a letter to be given her that night on the stage.

Alicia will not admit to Yorick that she loves another and throws her self on her knees before Yorick. When Yorick continues accusing her, she faints. Shakespeare comes in, at that moment, and takes her to her room. Yorick suspects Shakespeare of being Alicia's lover. Walton, forgetting his promise to Shakespeare, tells Yorick that Alicia is unfaithful; but Yorick now of a different mind, refuses to believe him without proof.

### ACT III

Although there is much confusion in the theatre, the author of the play has noticed that Edmundo has been talking to the captain of the ship which is to sail on the morrow. When the captain leaves, Edmundo writes a letter.

Walton becomes angry because Yorick is a success and is determined to avenge the harm Yorick has done him. He notices Edmundo's giving Alicia a letter, which he suspects contains the proof he wants to show Yorick. He conceals himself and hears Alicia read the letter. He takes the letter from Alicia. She swears she will tell Yorick all on the next day, but Walton refuses to give the letter back, and even refuses to give it to Yorick. Yorick has to go back on the stage without the letter. When Alicia appeals to Shakespeare, he forces Walton to give him a letter, but he does not know that it is the wrong letter until Walton has gone back on stage.

In the play, Yorick, as the angry husband has been given a letter which will prove his wife's guilt. Walton, as the servant in the play, gives Yorick the letter Edmundo

has written Alicia. When Yorick reads the letter, he is overcome by his emotions and speaks his thoughts instead of his part. However, the audience thinks Yorick is doing a bit of superb acting. The true circumstances are so well adapted to the play that Yorick makes the fictitious situation of the play his own. Alicia, Edmundo, and Yorick are identical with the characters of the play. Yorick accuses the two of their treachery. Edmundo asks that Alicia be forgiven, but Yorick wants vengeance on both. Edmundo and Yorick fight with swords, and the former is fatally wounded. Alicia runs to Edmundo and seeing his wound, screams. Shakespeare and several others rush on the stage. As the others surround Edmundo and Alicia, Shakespeare announces that the play can not be finished as Yorick in his enthusiasm has wounded Edmundo. He tells them that Walton is also dead, having been killed in the street. We are given to understand that, by killing Walton, Shakespeare has avenged the ruin of Alicia and Yorick, and the death of Edmundo.

## CHAPTER XV

## MÁS VALE MAÑA QUE FUERZA

The play takes place in a well-furnished room in the evening.

## SCENE I

Elisa sits sewing while waiting for her husband, Antonio, to return home. It is thirty minutes past nine and Elisa thinks that Antonio has ceased to love her. This is not only the first time that he has been late returning home, but he also treated her very coldly that morning. She does not understand his acting in such a way as he never quarrels with Antonio. Her friend, Juana, nags at her husband, Miguel, all the time. It is the second wedding anniversary of Elisa and Antonio. Antonio has forgotten, but Elisa has prepared a supper and has embroidered a handkerchief for him. Elisa hears a noise and thinking Antonio is coming home gets up to fix the fire. Her heart beats more quickly at just the thought of Antonio.

## SCENE II

It is not Antonio, but, Juana, her friend. Juana is so angry that she is about to collapse. Juana says that Miguel and Antonio are both rascals. Elisa does not like to hear Juana speak badly of Antonio. Miguel has told Juana that he has to call on the minister of the government that night. However, after Miguel went to work that morning, Juana went to his room and unlocked a drawer and found a letter belonging to Miguel. The letter is a little note from Antonio agreeing to go to a masquerade ball with Miguel. On hearing

that Miguel has planned to go to the masquerade, Elisa is sorry she has planned to celebrate the anniversary. Juana is angry. She no longer loves Miguel. Elisa says she still loves Antonio and will love him after she is wrinkled and gray. When Juana laughs, Elisa tells her that love reproved by conscience lasts only a little while, but love blessed by God lasts forever. Elisa makes her home so pleasant that Antonio wants to be with her, and she thinks that she will be satisfied if Antonio never does anything worse than going to a masquerade. Juana wants Elisa to form an alliance with her, but Elisa refuses. They hear Antonio coming in and Elisa goes into the kitchen to see about the supper.

### SCENE III

When Antonio enters, Juana at once tells him that Miguel dare not go to the dance. Antonio is surprised that Juana knows the plans, as Miguel told him she did not know. Juana quarrels with Antonio. She tells him he is too old to go to masquerades. Antonio is thirty-six years old. Antonio tells Juana that Miguel will do what he wants to do, and says he will do as he pleases. Juana replies that Antonio will do as Elisa wishes. Antonio is glad that Juana has told Elisa, as he was wondering how to tell her. However, Juana lies to Antonio and tells him that Elisa is very angry.

Antonio is surprised as he has never seen Elisa angry. Juana asks Antonio to write Miguel a note, but Antonio refuses. Antonio says he will go to the dance, however large the battle may be. Juana says she will not allow Miguel to go. Antonio says that Miguel is hempecked. Juana says that

Antonio is a hypocrite and is only going to the masquerade in order to associate with cheap women and to make a fool of himself. She wishes Antonio were her husband, so that she could teach him a lesson and Antonio insinuates that she is lucky that he is not her husband.

#### SCENE IV

Antonio thinks Miguel has sufficient reason for believing women bad. He is determined to go to the dance because he does not wish to be called henpecked by Miguel. He is anxious to see how Elisa acts when angry. He is a little afraid but resolves to preserve his dignity at all costs.

#### SCENE V

Elisa comes in, speaks to Antonio, remarks to him that he is late, and asks him about the dance. When he tells her that he is going, she asks him why he did not tell her. He does not answer, and Elisa thinks he is angry. She laughs at his queer expression, and he thinks she is making fun of him. Elisa tells him to get dressed and is pleased when he says he is not going. However, the door bell rings and Antonio, thinking it is Miguel calling, begins to dress. It is only a servant. Antonio says he does not feel like going to a dance, but is going in order to show the men that he is in command at his house. He begins to complain of having a chill, he says his collar is too tight. As Elisa helps him dress, she says it is snowing. She says snow is beautiful but often people break their legs in the snow. Antonio thinks he will perhaps break both arms and legs. Elisa reminds him that people returning from dances

often get pneumonia, but says he must consider his friends and society. Antonio complains of a headache; and is angry because Elisa insists that he go to the dance. She rebuttoned his coat which he has unbuttoned. Meanwhile she tells him he has missed a fine supper and tells him of all his favorite dishes she has cooked. Then, she reties his tie. Antonio says he is very unfortunate. All the time as Elisa hands him his gloves and handkerchief, etc., she tells him about the supper and her plans for the evening. Antonio says his evening is ruined. He notices that the handkerchief is new and asks Elisa why she has made it. The bracelet that Antonio had given Elisa as a present on the last anniversary comes unclasped. Antonio says he will never forget the date as it is engraved on his heart. Suddenly, everything, the supper, the handkerchief, and the bracelet make him remember that it is the night of their wedding anniversary. He is very sorry. He says he deserves a beating. He says he has been ashamed of loving his wife and of being happy. He says he has been dominated by arms of love and tenderness, and that his slavery is a happy one. Elisa cries, because she is so happy. Antonio goes into the next room and returns with his slippers and dressing gown. He removes his coat and collar saying his greatest pleasure is being with his wife. He says that if being loved by his wife makes him ridiculous, he wants to be the most ridiculed person in the world. They embrace.

#### SCENE VI

Miguel, with hair and clothing disarranged, comes in



hurriedly, acting as if he were pursued. He asks if Antonio is going to the dance. Antonio says that he can not go, because he has a headache. Miguel says Juana is a demon. He and Juana have quarreled. He says on the morrow he will divorce Juana, kill her, or kill himself. He hears Juana coming and flees by way of the balcony.

#### SCENE VII

Juana comes in and notices the door of the balcony is open. She says she is going to the dance. Antonio and Elisa try to restrain Juana, but she gets away. Elisa asks Juana why she does not follow her example, but Juana wants to have a good time. She is going to force Miguel to take her to the dance.

#### SCENE VII

Antoni thanks God he has his slippers, dressing gown, a supper near the fire, and modest and honorable women to smile at him.

Turning to the audience, Elisa asks the ladies to guard her secret. It is: that women should not employ force to dominate men, but diplomacy.

"Las mujeres para dominar a los hombres no deben emplear la fuerza, sino la maña."

## CHAPTER XVI

## NO HAY MAL QUE POR BIEN NO VENGA

## ACT I

Julian is always reading and philosophizing. He is handsome, intelligent, and rich, but he has lived with Enrique a year without being cured of his curious love for reading, his dislike for pleasures, and his belief that women are hypocrites.

Enrique, in contrast, loves women. He has a daughter eighteen years of age, who has been in a convent for six years. Julian urges him to marry again, but Enrique loves Matilde. Enrique had a love affair with Matilde while her father was away from home. After a child was born, Enrique deserted her, and later returned to find her gone. He has had a letter from Matilde whose father returned swearing that he will avenge her honor. Enrique expects Matilde to come to see him.

Luisa, Enrique's daughter, escapes from the convent and returns home. She tells her father of ill treatment at school. She persuades her father to allow her to remain at home. He tells her that he will buy new clothes for her and will have a room prepared for her.

When Enrique calls Julian to entertain Luisa, Julian thinks that she is Matilde. Julian is struck by her beauty and she in turn is attracted by him. Enrique says that Julian must leave, but Luisa opposes him. They quarrel.

Suddenly, they are disturbed by a noise. Enrique recognizes the voice of Matilde. Julian goes and returns

saying that there is a girl with a babe in arms and old man who swears revenge. Enrique implies that Julian is the seducer and Luisa believes it. He tells Julian to go with Luisa and steps to the door with a pistol in his hand.

#### ACT II

Enrique returns and asks Julian to take the blame for the child. Julian refuses. Enrique says that Matilde's father tried to kill the baby, Matilde brought the child to Enrique and was followed by her father. She leaves the child with Enrique. Enrique and the old man are to fight a duel to death.

Luisa knows that the child is in the house, but she thinks it is Julian's. By her actions, Enrique knows that she loves Julian. He promises to buy her everything that she wants, although he knows he may be dead on the next day. He has her to promise that she will be a sister to the child. She says she will be a mother to the child. She shakes hands with Julian. She has the idea that Julian must marry the child's mother, and goes to get the child.

Suddenly Julian and Enrique hear Luisa call out. Something has happened to the child. Enrique cries "My son! My son!" He tells Julian to go for a doctor. Luisa knows the child is not Julian's and is happy.

#### ACT III

The baby is dead and lies in the other room covered with flowers. Luisa remains with it crying and kissing it.

Enrique knows that he must fight the duel. He bids Julian and Luisa farewell. He leaves a letter for Julian and Luisa.

Julian and Luisa read the letter. Enrique wrote that he would never see them again, that Julian loves Luisa and she, him, but that Julian is not worthy of her because he does not believe in virtue and God. Julian falls on his knees and swears that he loves her and believes in God. However, she says she can not think of anything but her father and will blame Julian if her father is killed. She prays.

Enrique returns unobserved. He calls to them and tells them that when Matilde's father heard of the child's death he fell. Enrique fell on his knees and begged forgiveness and was pardoned. He and the old man went to Matilde's home and told Matilde about Luisa. Luisa says that she and Julian will go to see Matilde and Matilde will be her mother. Enrique reveals Matilde kneeling by the side of the dead child. All kneel saying "Bendido" while the old man looks on with an expression of gratitude.

## CHAPTER XVII

## LOS HOMBRAS DE BLAN

## ACT I

Don Lorenzo lives in a country home with his daughter Adelaida. His only neighbors are a paralytic and his beautiful, virtuous daughter, Andrea.

Two guests come to visit Don Lorenzo. They speak scornfully of the conditions of the age, but they say they are honest men and can do nothing. They think that Damián, Leandro's secretary, is foolish in his ideals of honesty etc. They speak badly of Quiroga, another guest, who, they say is a rake. However, they change their way of speaking when Quiroga enters and treat him affably.

Adelaida does not like the count and Juanito. She reads a book of which her father does not approve. He commands her to take the book to its owner, but she answers that she will only get it again from Quiroga who will do anything she wants him to do. She is very disrespectful to Lorenzo.

Andrea comes and tells them of the continued unwelcome attentions of Quiroga. The night before Quiroga had seized her and embraced her. She had called out. When she entered the house, her father who had not walked for ten years, was standing up. She told her father of Quiroga's attentions. She and her father sat all night with the door closed and Leon, the dog, on guard. Andrea tells them they must help her. She offers to pray for everyone and notices that Adelaida directs toward her a look of hate. She leaves.

Damián says they must throw Quiroga out. He is

interrupted by the count and Juanito who tell of Quiroga's pursuing Andrea on her leaving the house. Danián runs to protect her while the three men remain speaking of the atrocity of Quiroga's actions.

#### ACT II

Danián brings Andrea to Leandro's home to recover from the fright Quiroga has given her. Lorenzo remarks that Danián takes too many liberties.

Leandro and his guests decide to bring Quiroga to task. They are answered by his remark that they themselves should abstain from seducing women instead of protecting them. He implies that Adelaida is not as virtuous as she seems. All of the men make excuses and leave.

Adelaida is very angry with Quiroga. She loves Quiroga, but at his request has kept her love hidden from the others. He has asked her to be his mistress, but she says that in Spain it would be considered a crime. Quiroga threatens to go to Andrea. Adelaida says she will tell of their affair. He tries to force her and she cries out. The count and Juanito come in and Adelaida tells all.

Quiroga warns the two that they must not tell Lorenzo. They agree.

Lorenzo tells them that he is snoring in his home a man who has killed his mother and wife.

Danián tells Lorenzo of Quiroga and Adelaida's love affair.

Quiroga admits the love affair but says he has only pretended to love Adelaida to humor her. He could not reveal

to her his secret of having abandoned a wife in America. He agrees to leave with the fugitive in a coach that very night. He demands one thousand duros of Lorenzo. He demands that Lorenzo dismiss Damián who has forgot his place as a servant. While Quiroga is held by the others, Damián tells them all what he thinks of their kind of "honest men." Lorenzo orders him to leave the house.

### ACT III

Adeliada escapeds from her room where her father has locked her in. She feels that she must know whether Quiroga takes Andrea or not.

Damián asks her how she can love a married man. She is surprised to know that he is married. She says that fate has decreed that she love Quiroga as she is beautiful and has been loved by many but has loved none other but Quiroga.

They hear Quiroga preparing to leave. Adeliada speaks with Quiroga. He again asks her to flee, but she refuses. He tells her that he is going to take Andrea and leaves.

Damián runs to save Andrea while Adeliada arouses her father and the two guests. They tell Adeliada that they are ready, but they do not go. They make her go into the house. They know that Damián is in danger, but they make excuses.

Damián returns with a wounded shoulder. He asks them to go to Andrea's rescue. Leandro says that they were going but decided that if Quiroga wanted Andrea it wasn't their affair. Damián says that Lorenzo causes more horror than

does Quiroga. They see the coach leave and think Quiroga has taken Andrea. Damián curses Lorenzo. Then they hear Andrea calling for help, but she seems to be getting nearer. Juanito, the count and Lorenzo wish that they had gone to her assistance. Andrea comes and tells them that Adelaida has gone with Quiroga. Lorenzo curses them for not going to protect Adelaida and he falls unconscious.

Damián says that it is the justice of God.



## CHAPTER XVIII

## CRITICISMS

Juana de Arco, published in 1847, is an imitation of Schiller's Joan of Arc. It has many beautiful passages, and the plot is worked out very well. In spite of this Juana de Arco is one of Tamayo's weakest and most disappointing works. He was entirely mistaken in his imitation of Schiller in that he disfigured the life and character of the "Maid of Orleans." He portrayed Juana as one who gave her love to an English soldier, and who later was killed in battle. Neither of these have historical truth. The critical remarks of a famous English critic about Schiller's Maid of Orleans may be applied to Juana de Arco:

"There is really nothing to be said of his play but that it is not about Joan at all, and can hardly be said to pretend to be; for he makes her die on a battlement, finding her burning unceasing."<sup>1</sup>

Ángela is another imitation of a drama of Schiller. In it are some thoughts and situations of the ~~French~~ author's Intriga y Amor. However, Tamayo in his prologue to Ángela says:

"Las escenas imitadas son: la del Príncipe y Conrado en el primer acto; la final del segundo, y la del Príncipe y Ángela en el tercero . . . . . Fuera de esto la palabra, las situaciones, el pensamiento fundamental de Ángela, no tienen identidad ninguna con Intriga y Amor."<sup>2</sup>

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1. G. B. Shaw, Saint Joan of Arc, p. lxxvii

2. Manuel Tamayo y Baus, Obras, I, p. 190

The outstanding value of the drama is its portrayal of the women characters, Ángela and Adelaida.

La esperanza de la patria, written in collaboration with Manuel Cañete, is similar to the Greek classical drama. The characters are personifications whose speeches are interpreted by a chorus. The authors wrote the play in a time of need for inspiration and hope by the Spanish people. La esperanza de la patria contains beautiful touching passages reminiscent of the civil war now going on in Spain. For example:

"Volvió á resonar la trompa;  
Brilló desnudo el acero,  
Y hondo mar de sangre hispana.  
Volvió á enrojecer el suelo.  
La civil discordia extingue  
Todo noble sentimiento;  
No hay hermano para hermano;  
Hierve en rencores el pecho,  
Y al golpe del hijo, el padre  
Lanza su postrer aliento. \_\_\_\_\_" 3

Despotism describes himself distinctly in his speech:

"Bajo mi cetro de hierro  
Semirán tus hijos todos  
Yo que previsor y astuto,  
Valla al pensamiento pongo,  
Y la inspiración apago,  
Y la ilustración anogo,  
Yo la altivez abatiendo  
De tus arrebatos locos,  
Mordazas dale a tu lengua  
Y encadenaré tu arrojé.  
Para celebrar mi triunfo  
Se abrirán cien calabozos,  
Verás de caliente sangre  
Manchados los férreos potros,  
Cubiertas calles y plazas  
De cadalsos afrentosos,  
Y en insaciables hogueras  
Arder humanos despojos

Desde el áulico engreído  
 Hasta el mísero colono  
 Que olvidado de los hombres,  
 Han de adular mis caprichos  
 Me han de rendir sus tesoros;  
 Y á un acento de mi boca,  
 Á un revolver de mis ojos,  
 Se ha de estremecer tu suelo,  
 Y has de mirar con asombro  
 Que es todo miseria y luto,  
 Espanto y silencio todo!"<sup>4</sup>

Throughout the entire drama there is an appeal, a fine sentiment that is universal.

Virginia is considered by all as the first real tragedy of the Spanish theatre. In the drama is felt an indignation against tyranny. There is revealed in the characters a vigorous young life that intermingles with the cultivation of the classic art. Tasso aspired to break the chain that still united the modern to the classic tragedy conforming to the spirit of the century. The French critic, Boris de Tannenbergh says:

"Es como si una de esas damas romanas que figuran en los Museos dejarse su pedestal y viniera á tomar parte en la vida de nuestros días."<sup>5</sup>

The tragedy is classic in form and movement, but there is more logic, more action and a clearer drawing of characters. It is well-done and severe, yet there is more feeling in it than in the old classic drama. One critic says:

"Virginia is without doubt the greatest work of its kind ever written in Spain. It is the only Spanish work inspired by classical antiquity that can be placed on the same level as the tragedies of Racine and Sophocles."<sup>6</sup>

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4. Ibid. p. 177

5. Ibid. p. xxv

6. J. L. Ferrier, A short History of Spanish Literature, pp. 122-124.

La ricahembra, written in collaboration with Fernandez Guerra y Orbe, the historian and critic, is modeled on the theatre of Lope de Vega. In it there is given an idea of the social conditions of medieval Spanish life. There is a considerably more careful drawing of characters, than there is in Virginia. The character, Dona Juana, is a type peculiar to Spain. She is passionate, proud, imperious, strongly prejudiced in matters of race and education, yet she is tender-hearted, brave and reckless of consequences. La ricahembra is a brilliant dramatization.

Tamayo found the lyric verse of eight syllables of La bola de nieve and La ricahembra an insufficient means to analyze the passions of human beings, to portray the picture of real life and to develop characters. He, therefore, wrote the greatest play of the first period, La locura de amor, in prose. La locura de amor, based on the tragic story of Juana de Castilla, daughter of Ferdinand and Isabel, is considered one of the most perfect dramatic works in Spanish literature. The tenderness, ardent love, jealousy and suspicion calmed by a single caress, the coolness and abnegation at her husband's deathbed, the feelings of royal dignity awakened by the sight of rebellious subjects, all, make Dona Juana one of the greatest characters in Spanish drama. Pidal y Mon says:

"Doña Juana, la Loca en La locura de amor, no es sólo la esposa amante burlada, celosa y loca al fin; es Castilla, es España, es la civilización española primero; europea más tarde, cristiana en suma, que vive, padece y lucha con todos los elementos, extraños rivales y enemigos de su felicidad, sosteniéndose sólo por el corazón de su pueblo, y triunfa.....y sucumbe al fin a manos de aquel eterno decreto que declaraba perecedero sobre

la tierra todo poder y toda grandeza humana."<sup>7</sup>

He declares Juana is:

"un retrato de alma y de cuerpo enteros de una mujer que es toda amor."<sup>8</sup>

Of the play Pidal y Mon remarks:

"se transparentan los cuerpos para que se vean las almas."<sup>9</sup>

Fernanflor in his autores dramáticos contemporáneos says:

"es fruto de todas las literaturas; que tiene la concisión y sencillez de teatro griego, la incisiva expresión de afectos del teatro inglés, el idealismo de la pasión y la profundidad de pensamiento del teatro alemán, el arte de interesar, el artificio y destreza para combinar y desarrollar la fábula del teatro francés, y la ternura, galantería, estilo, brillantez y coato del teatro español."<sup>10</sup>

La bola de nieve is a penetrating study of the passion of jealousy. It is excellent chiefly for its workmanship.

Tamayo obtained the idea of Lo positivo from a French play called Le Duc Job by Laya. The play is well-constructed and contains vigorous logic. Tamayo shows a tendency to moralize, but, while discretely and artically formulating the moral, he entertains.

In Lances de honor Tamayo paints the question of the duel in all of its aspects and consequences condemning it as a savage and anti-christian institution. The attacking of a custom which seemed to form a part of the life of the nation required no little courage, and it caused much

7. Tamayo, op. cit., I, p. 5.

8. Ibid. p. xxiv

9. Ibid. p. xxxv

10. Ibid. p. xxiv

comment and debating. Tamayo solves the problem from the religious point of view with a strong concentrated dramatic development, perfect characterization of the people and natural dialogue. Boris de Tannenberg wrote of Lances de honor:

"La pasión antireligiosa y política impidió sólo al público en España aplaudir en 1863, como lo merecía, uno de los más hermosos dramas de este escritor..... Por la lógica entransigente de las ideas, la audacia casi inaudita en el teatro de la tesis (fijaos bien i combatir el duelo en España!) por el vigor de la elocuencia, la sobriedad de los recursos dramáticos, este drama sostiene la comparación con las obras maestra de Dumas hijo. Es para mí la pieza de tesis más fuerte que ha producido en todo este siglo España. Tal es este drama potente, admirable ya a primera vista por el arte severo de la composición. Nada hay en él fuera del asunto. Ni una intriga amorosa para distraer o falsear el interés. Ni un solo personaje inútil. Y por otro lado, el autor ha sabido sacar del asunto todo cuanto se encierra en él con un vigor de lógica que no encuentra en un grado semejante más que en las obras más solidamente construídas por Dumas. La solución del conflicto por el duelo de los dos hijos, sabiamente preparada desde el principio, es una excelente invención.<sup>11</sup>

Un drama nuevo is the masterpiece of Tamayo. It is the most original and lightest of all his dramas. The conception and development of a play within a play shows an extraordinary practical knowledge of technique. The drama passes from mere theatrical representation to a reality resulting in terror and compassion, which is the essence of tragedy. Pidal y Mon says:

"El Drama nuevo es un prodigio. Aquel drama, que es causa, ocasión y medo de la acción dramática, desarrollada tan paralelamente con él que hasta se indentifican al último, pasando en el desenlace de representación teatral á realidad terrible y espantosa;

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11. Ibid. pp. xxv-xxvi

aquel drama, que hace dudar el espectador si forma parte del público de verdad ó del público de la farsa, convertido en actor sin su permiso pero obra y gracia del genio; aquel drama en que se nos obliga á conocer á personas que no olvidaremos jamás y que hablan un lenguaje tan natural como energico y elevado (que parece escrito con un buril sobre una planchade acero); aquel drama, que parece obra acabada de Shakespeare."<sup>12</sup>

Un drama nuevo is without doubt one of the most original and most perfect tragedies of the Spanish theatre.

In the shorter and less important plays Tamayo shows a skill in creating dramatic situations. There is an economy of time and unity of action that makes an artistically finished drama. The simple language and natural dialogue, the ever present good nature and common sense, give the plays sustained interest which makes them universally popular.

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12. Ibid. pp. xliii-xliv

## CHAPTER XIX

## CONCLUSION

Tamayo's writing came as a reaction to Romanticism. He attempted to bring back truth and common sense to the drama. He believed that every drama should have in view some ideal and something useful.

Tamayo was a master of faultless language, writing beautiful dramas in both verse and prose. He possessed a certain eloquence with which he could make the most simple dialogue and situation be vigorous, inspiring and beautiful.

Tamayo's study of character interested him much more than the external aspect of the plays. He concentrated his whole interest on the souls of the characters drawing the events from the characters. For this reason, although he did not observe the unities of time and space, he may be described as a true disciple of the ancient classics. His women are truly outstanding types of Spanish women Fernanflor says:

"El teatro de Tamayo es un teatro hecho con admiración y cariño a la mujer. Repared si no la mayoría de sus figuras escénicas; Ángela, Virginia, la ricahembra, doña Juana, Cecilia, Luisa, la muchacha, creaciones entresacadas con rara percepción estética de la realidad, vestidas y que, al desaparecer de las tablas o al quedar plegadas en las páginas del libro, dejan recuerdos como mujeres hermosas y castas que hemos amado."<sup>1</sup>

Tamayo had an enchanting and bewildering manner of joining the forces of passion and sympathy with dramatic creation and metrical ingenuity. He knew the resources of

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1. Ibid. p. xxxiii



the theatre and used them exactly and tactfully in staging a situation. He had a wonderful knowledge of the human heart and its passions. He understood the wants and desires of the public. As his plays became more mature, though simple in form, the plots were more concise and the characters more carefully drawn.

In trying to renovate the theatre, Tamayo introduced and developed to considerable extent the drama de tesis in Spain.

Tamayo will long be remembered for his two great contributions to world literature, La locura de amor and Un drama nuevo. If we apply to Tamayo y Baus his own doctrine of the merit writer:

"No se mide por la frecuencia, sino por la magnitud de los aciertos."<sup>2</sup>

then he is certainly one of the most distinguished and versatile Spanish dramatists of the nineteenth century.

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2. M. Romera Navarro, Historia de la literatura española, p. 520

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