THE SPANISH STAGE
HEROINE SINCE THE GOLDEN AGE

by

Eileen Baird, A. B.
Kansas Wesleyan University, 1927

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Approved by: Arthur L. Owen
Head of the
Department

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Eileen Baird.

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CHAPTER I

Introduction

"At the present day one is tempted to think that the women of Spain are on the average superior to the men."[1] This statement of Havelock Ellis brings to our realization the fact that the Spanish women are of great importance in the national life of Spain. The fact that the best men of Spain have given their lives to the spirit of adventure, to war, and to the Inquisition, while its women have always been protected is without doubt partly responsible for this condition if the condition does exist.

The Spanish woman is beautiful and graceful—possibly the most beautiful and the most graceful of the world. The ideal Spanish woman, as the Spaniards see her, is strong, self-contained, independent, and at the same time gracious and gentle. She is a combination of strength and sweetness like the heroine of Martínez Sierra's plays. She is characterized by chastity and sobriety. For these reasons she has always been accorded a high place in the esteem of the men of her own country.

1. Ellis, Havelock: THE SOUL OF SPAIN, Boston and New York, 1915, page 61.

It seems probable that because of the admiration of the Spaniard for the woman of his own race he has always wanted to protect her. He looks upon her as his equal--a weaker equal who is not to be subjected to the hardships of his daily life. Because of this protection the Spanish woman has been the most uneducated, the most religious, and the most docile of the world. Pardo Bazán[1] says that in spite of the advance of freedom for women in other parts of the world, the Spanish women still retain these three characteristics--because the men, however advanced their ideas may be along other lines, want wives who are docile, religious, and who do not have a great amount of education. This is especially true among the aristocracy. Yet their lack of education does not imply that these Spanish women are ignorant. "Spanish women are not highly educated, as education is usually counted; a large proportion cannot even read or write. But there is perhaps no European country where one realizes so clearly how little this really means. A Spanish woman of the people, who finds it a laborious task to write her own name, may yet show the finest tact and knowledge in all the essential matters of living."[2] Women of the

1. Pardo Bazán, Emilia: LA MUJER ESPAÑOLA, in ESPAÑA MODERNA, Madrid, May 1890, page 104.
2. Ellis: OP. CIT., page 103.

lower class are the freest; they may work without being scorned by the men of their own class. The women of the middle class are in the worst situation of all; pride keeps them from working, and they do not have money enough to enjoy themselves in any way. They may merely sit at home waiting for a husband to come along to claim them.

The foregoing describes the situation of Spanish women through the nineteenth century and the first decade or so of the twentieth. The seclusion of women was to some extent an inheritance from the centuries of Moorish occupation. With the great social and economic changes produced by the European War came a tendency toward the occidental theory of woman as an independent economic unit. Women are now rapidly growing away from the traditional Spanish conception. Reflections of this change are to be seen in contemporary drama and literature.

In the seventeenth century woman became important for her social position and for her influence on literature. A great number of the upper-class women of this time existed only for pleasure. They avoided domestic cares and had a horror of the duties of maternity. They were characterized by laziness,

ostentation, luxury, and extravagance and thought that art and knowledge, like love, were only pastimes. The Spanish women of this century went often to the theater—usually accompanied by men. It is said that it was in Spain that women first took the women's parts in plays.

Love, as a passion, is the foundation of almost all dramas. Different dramatists treat it in different ways according to their concept of women. Spanish women always have had and still do have lofty and noble ideas about love, a fact reflected rather generally in the Spanish theater.

The decadence of the Spanish theater began about 1650, after the death of all the great masters of the Spanish stage except Calderón de la Barca and Moreto. It seems probable that during the Golden Age of literature in Spain, each of the dramatists attempted to describe his heroines as he thought they should be instead of as the women of the country really were.

Alarcón had the most lofty opinion of women of any of the writers of the Golden Age. He did not know them well, and therefore he could portray them only superficially. His heroines were virtuous and beautiful, but cold. We cannot feel a ready sympathy

for them as we can for those of Lope de Vega.

Moreto's women are daring and free. They are creatures full of ideas and passions. Moreto understood the heart of his women. He always speaks tenderly of them, but he is not blind to their artifices and deceits. His heroines represent a variety of characters. In some cases he praises the virtues of his heroines; in others he satirizes their extravagances and human weaknesses.

Don Francisco de Rojas Zorilla tends to exaggerate the character of his women. His wonderful imagination causes him to go into detail in describing them. His heroines are charming women, full of animation and life.

Gabriel Téllez, better known as Tirso de Molina, paints his men as timid, weak, and submissive to the whims of the women, who are far from being models of virtue. His women are very proud, vain, obstinate, and determined. Tirso paints women of two classes—the noble lady who falls in love with a poor young man whose love she finally succeeds in winning, and the young woman who through force or intrigue makes the man of her choice marry her.

The heroines of Lope de Vega are the most

ideal on the Spanish stage. They are models of pure love and virtue; they are sweet, compassionate, prudent, courteous, and generous. They are always ready to do good and are always willing to make great sacrifices for their lovers.

Calderón, the last of the great dramatists of the seventeenth century, wished to spiritualize the love passion. For this reason his heroines are always beautiful women; there is little variety about them. They are sad but not sweet, great but never tender. They have no women friends because for them the only love possible is the love of a man.[1]

With these men the Spanish theater reached its height; with their death it began to decline, and for a long period hardly any original work of merit appeared. The stage during the eighteenth century was occupied largely by translations from the French and by wretched "adaptations" of the seventeenth century plays by such men as Comella, who sought to modify them in such a way as to appeal to the debased popular taste. Ramón de la Cruz' sainetes are works of real merit, but they are not of sufficient length to allow the clear characterization necessary in order

1. Brady, Agnes M.: LAS DAMAS EN EL DRAMA DEL SIGLO DE ORO, unpublished dissertation (University of Kansas), 1920.

to justify inclusion in a work of this kind. Toward the end of the century the stage began once more to reflect in a worthy manner the national genius. It is the purpose of this study to trace so far as may be the development of the stage heroine in Spain from the time of this theatrical renaissance down to our own times. It will be possible to consider only representative dramatists and plays as the mass of dramatic production during the nineteenth and twentieth centuries is very vast. It is hoped that the selection has been made so as to leave out no really significant tendencies.

CHAPTER II

The Dramatic Renaissance

The dramatic renaissance in Spain had its beginnings in the work of Nicolás Fernández de Moratín, known to us as Moratín the Elder. Of his women we need consider only Hormesinda, the heroine of the play which bears her name.[1] Hormesinda, in the power of the Moors, bewails her fate and awaits the arrival of her brother, who will rescue her. Pelayo, her brother, a Spanish noble, arrives, but, convinced by the Moors of her faithlessness, vows to kill her. When Hormesinda finds that she has been accused falsely, she faints; this and her other disconcerted actions help to establish her guilt. She acts either as an entirely innocent person or as one whose guilt has been discovered. Her brother takes the latter conclusion. When Hormesinda knows that she is to die at the stake, she shows that she is really courageous. She pardons her brother for not believing her and says that she will die resigned. She asks that her head may atone for the guilt of Spain and that no other shall pay the penalty. The fact that

1. Played in 1770.

she is rescued by Spanish troops just before she was to have been burned does not alter the fact that she was a heroine in the highest sense of the word.

Hermesinda, a lady of the nobility of Spain, forced into a nominal marriage with the Moorish leader, thinks that she is disgraced. For this reason she thinks that it is just that her brother shall scorn her and shall refuse to aid her. But when she realizes that her virtue has been questioned, she attempts to explain her situation. Pelayo will not listen. Seeing that her efforts are vain, she forgives her brother for his lack of faith in her, puts her life in God's hands, and resolves to die heroically. Hermesinda is brave and virtuous but at the same time absolutely dependent. She is ready to suffer, but she is not aggressive. She is subject to the men in her family in all ways--even mentally. Hermesinda, sweet and gentle, is willing to give up too easily those things which are rightfully hers--life and a chance to prove her innocence. Her weaknesses, however, are not individual; they are the weaknesses of a majority of the women of her time.

Raquel[1] is very different in character from Hermesinda. She is not so womanly and not so sweet as

1. García de la Huerta, Vicente: RAQUEL, 1778, in Ochoa: TESORO DEL TEATRO ESPAÑOL, Vol. V, Paris, 1899.

Hermesinda, but she is far more brilliant, more aggressive, more ambitious. The proud Raquel resents the fact that the noblemen of the kingdom wish to get rid of her because she has too much influence over their king, Alfonso. She scorns them openly. Alfonso, urged by his noblemen, decides to banish her. Outwardly she accepts the decree, but she still tries to influence the king in her favor. By protestations of her love for him, she succeeds in her design. Feeling that he cannot get along without her, Alfonso asks her to stay. She, sure of Alfonso now, insists that she will leave because it will be better for him. He protests and assures her that she shall be the absolute mistress of his scepter and his crown. Raquel enjoys her position of power although it is fraught with danger. In Alfonso's absence she rules and delights in the consternation of the nobles. But Raquel loves Alfonso, and when, in Alfonso's absence, the nobles kill her, she says that Alfonso's love is worth even death. With all her faults--ambition, pride, arrogance, selfishness--Raquel has a number of virtues. She was an intelligent girl, and, as such, she would not have been content with a life of oblivion. One feels that her love for Alfonso was sincere and that it as much as her pride in her power was responsible for her

death; she died content in the knowledge that she was loved by Alfonso. One may censure Raquel for desiring power even at the expense of the man she loved and yet admire her for her generosity. While the noblemen of the kingdom had been plotting her destruction, only one had remained loyal to her because of loyalty to his king. She had refused to believe his warnings. But when she found that he alone had been faithful, even when she was dying she took time to commend him to Alfonso.

Raquel stands alone in the period of the theatrical renaissance as a vigorous, energetic heroine. Her faults are those of a woman over eager for glory; her ideas are somewhat distorted by her hopes of power, and in her struggle for success she makes enemies who later will be responsible for her death. Basically Raquel has many good qualities, but the real good in her is somewhat overshadowed by her excessive ambition.

When Clarles Dejob[1] said, "The comedy of the eighteenth century seems timid...It does not have the depth of the preceeding century, nor the daring of ours (the nineteenth)," he was speaking not so much of RAQUEL as of plays after the manner of Leandro Fernández

1. Dejob, Charles: LES FEMMES DANS LA COMÉDIE FRANÇAISE ET ITALIENNE AU DIX-HUITIÈME SIÈCLE, Paris, 1899, page 1.

de Moratín (Moratín the Younger). Cejador says of Moratín that he was the "height of timidity and cowardice;"[1] and Northup says:"His cowardly nature rendered him incapable of contending against difficult situations."[2]

Like Moratín are his heroines--timid and cowardly in spirit. Isabel, in EL VIEJO Y LA NIÑA,[3] gives a very good picture of the life of a Spanish girl of the period: "Do you not know that they teach us to obey blindly, and that the expression conceals what the heart endures? Carefully they observe our steps, and, calling pretense modesty, the soul suffers."[4] In the four plays studied--EL VIEJO Y LA NIÑA, EL BARÓN,[5] LA MOJIGATA,[6] and EL SI DE LAS NIÑAS[7] --the heroines are very young; their ages vary from fifteen to nineteen years.

In EL VIEJO Y LA NIÑA, Isabel, deceived by her guardian, is led to believe that her sweetheart, Juan, is untrue to her. She marries an older wealthy man whom she does not love. Through the friendship of her husband for Juan she is brought into contact with the young

1. Cejador y Frauca, Julio: HISTORIA DE LA LENGUA Y LITERATURA CASTELLANA, Vol. VI, Madrid, 1918, page 202.
2. Northup, George Tyler: AN INTRODUCTION TO SPANISH LITERATURE, Chicago, 1925, page 325.
3. 1786.
4. Fernández de Moratín, Leandro: EL VIEJO Y LA NIÑA, Act III, Scene 13, B.A.E., Vol. II, page 354.
5. 1803.
6. 1804.
7. 1806.

man and discovers the deceit that has been practiced on her. She makes herself send Juan away and intends to soften the leavetaking by letting him know that she still loves him; however, she is prevented from doing so by her husband, who forces her to say good-bye to her former sweetheart as if she did not care for him. This causes her to hate her husband, the man who has been the cause of her troubles. She then plans to spend the rest of her life in a convent, but before she leaves, she tells her husband that she has never loved him and explains why she married him.

Isabel, the oldest of the heroines of these four plays, is a stronger character than either Francisca in EL SI DE LAS NIÑAS or Isabel in EL BARÓN. It is true that she was influenced too easily by her guardian to believe in the faithlessness of her lover and to marry the man chosen for her. But Isabel was not entirely docile. At the time, these two careers only were open to women--marriage and the life of the convent. When Isabel saw that the former was a failure for her, unhesitatingly she chose the latter. Since she had given up the man she loved, she would also give up the man she had come to hate. After she had made her decision, no argument could make her change her mind.

Much less real and much less of a woman is the Isabel of EL BARÓN. Although as the circumstances turn out she is true to her lover, Leonardo, she is true in a very timid, negative sort of way. Her mother is trying to bring about a marriage between her and an alleged Baron, a stranger in town. The marriage seems probable and the girl shows no definite intention to resist; but the Baron has to leave town because it is discovered that he is a fugitive from justice, and the plans fall through. Isabel has nothing to do with this. She has remained quiescent. One feels that the question of her marriage lies between the Baron and Isabel's mother on one side and her uncle and Leonardo on the other. The girl is very glad to have peace restored and Leonardo accepted as her promised husband, but she has done nothing to bring about this result. She is entirely ruled by her mother.

Probably the acquiescent attitude of Isabel is due in part to her youth. She is only fifteen years of age. But, whatever may be the reason, acquiescent she undoubtedly is. She is entirely dependent on others for her actions and even her thoughts. She shows very little feeling whatever, either of grief when she thinks that she is to marry the Baron or joy at her release.

Of all Moratín's timid, dependent women she is the most dependent and the most colorless.

Clara, in LA MOJIGATA, is a relatively strong heroine for Moratín. Her father has decided that she is to be a nun; but Clara is rebellious at the prospect because she loves Claudio. Knowing her father's stern character and realizing that it would be useless to refuse to carry out his orders, she agrees outwardly to his desires. However, she still plans to marry Claudio. Clara, forced to deceive through fear of her father's power over her, tells her plans to only those who can aid her in carrying them out. She marries Claudio secretly and for a time is quite clever in concealing the fact from her father. When the marriage is discovered, all of her cleverness disappears. She is afraid of her father's anger, and she is very much discouraged because an inheritance that she had thought was hers has gone to her cousin Inés. But through the efforts of her cousin and her uncle she and Claudio are pardoned by her father, and the generous Inés divides the inheritance with Clara.

Clara is a naturally sweet and affectionate girl who is forced to assume a false character because of the severity of her father. She has the appearance

of being very religious because she knows that this is the will of her father. So long as her pretense is successful, it seems that Clara is characterized by decision and energy; but after the fact of her marriage is discovered, she weakens. It is refreshing, however, to have the indecision come after instead of before marriage. So many of the heroines of the plays of this period lose the men they love because they do not have enough will power to assert themselves that one is glad to have Clara self-willed enough to marry whom she chose regardless of parental restriction.

Another of the timid, obedient, dependent women characters of the type that Moratín is prone to portray is Francisca, the sixteen year old heroine of EL SÍ DE LAS NIÑAS. Francisca has been in a convent for several years, but at the time the play opens she is leaving it to marry Don Diego, an older man whom her mother has chosen for her. At her first appearance she is still interested in things as a child is interested. She is very happy over the gifts that the Sisters in the Convent have given her and thinks of them to the exclusion of all else--being with her mother again, her approaching marriage with a man she does not even know, and the loss of Carlos, the young man she loves. As

the play progresses she retains some of her childish characteristics, but she becomes somewhat more mature as she realizes that she must either disobey her mother or give up Carlos.

Francisca presents the picture of a girl who weeps because she cannot see her way out of the difficulty that is troubling her. Don Diego is so good that she hates to hurt him, and yet, loving another, she does not want to marry him. She weeps but does nothing to better her situation, hoping that others will bring about her happiness. She is over-credulous, believing everything that she is told. When it is intimated to her that Carlos is unfaithful, it seems that she gives up all faith in him; but when she sees him after this she is as dependent upon him as ever and trusts him completely. She is entirely dominated by her mother, a maternal tyrant. Although she knows that it will ruin her life, she has no thought of refusing to do what her mother asks of her. She is prepared to give up Carlos and marry the man her mother has chosen for her, and it is only because of the good judgment and the kindness of Don Diego that she is allowed to marry Carlos and thus find happiness.

It is not entirely fair to say that Francisca

makes absolutely no effort to free herself from the marriage with Don Diego. Since she is prevented by her mother from doing as she wishes, she conspires with her maid to have Carlos rescue her; however, she promises her mother that she will never give her displeasure, and one feels that she will be docile and yield to her mother. Francisca is so obedient that she will not disobey her mother in anything even if such disobedience means her own happiness. She has no desire for a life of anything other than protected happiness. According to her own confession she has no ambition except to love and to be loved.[1]

The dramas of Moratín are reserved in character; likewise the women of his plays are of a conservative type. His heroines, considered together, are sweet, beautiful, virtuous, hesitant in asserting themselves, young, and inexperienced with life outside of the small sphere of their acquaintanceship. Filial deference was a markedly prominent characteristic of the Spanish girls at the time that Moratín was writing for the stage. His heroines are merely reflections of the women with whom he was acquainted and with whom he associated--those Spanish women who trusted their lives and their happiness

1. Fernández de Moratín, Leandro: EL SÍ DE LAS NIÑAS, Act II, Scene 7, B. A. E. Vol. II, page 429.

to the wisdom of their parents rather than to their own judgment.

Although Martínez de la Rosa wrote for the stage during the nineteenth century, the type of his work would assign him to a place in the latter part of the eighteenth. He is a follower of Moratín the Younger, and, as such, his theater is timid and his heroines are quiet and retired.

The first play of Martínez de la Rosa that we consider is LA NIÑA EN CASA, Y LA MADRE EN LA MÁSCARA.[1] Inés, the heroine of the play, is almost entirely dependent on others for her ideas. Her mother is a selfish, socially ambitious woman who leaves her daughter at home to sew and to keep her virtue unstained. Inés is discontented with her lot; but it does not even occur to her to disobey her mother until Juana, a head-strong servant girl, who is to reap some profit from the adventure herself, persuades Inés that she should elope with the young Teodoro, who has been urging her to go away with him. Flattered by the attentions of the handsome young man, she consents. However, when the time for the elopement comes she is undecided whether to go or stay. The necessity of making a decision is so new to

1. 1821.

her and so terrifying that she escapes the responsibility by fainting. Her uncle and Luis, the man who really loves her, are awakened by the noise made in trying to revive her. Inés confesses what she considers her sin, and, thinking that she is disgraced, she decides to enter a convent; but she is forgiven. The mother, who has returned to her home while this was going on, consents to the marriage of Inés and Luis. Inés is now ready to enter upon the life for which she is really fitted--the life of a protected, loved, and honored wife who has no decisions of her own to make.

Inés is only fifteen years old, but it seems that she is old enough to be able to make a decision for herself. She is a good example of the non-intelligent child who has always had her thoughts mapped out for her by another. She has never been taught to compare values, and it is her fault not so much as her mother's that she is not able to distinguish the true love of Luis from the attraction of the more romantic Teodoro. Inés is capable of loving and is worthy of being loved. She is trusting and very susceptible to direction forced upon her by another--a poor, neglected child, who found in her mother not a friend and counselor but a master!

Francisca, the heroine of LOS CELOS INFUNDADOS

O EL MARIDO EN LA CHIMENEA,[1] is no less dependent than Inés, but her dependence is on her husband. He is of a very jealous nature, and because Francisca is beautiful and young he fears that she will fall in love with some other man. On account of her husband's jealousy she stays at home and occupies herself with her sewing. After a great deal of persuasion she agrees to aid her brother and her cousin in freeing her husband from his one fault. The plan succeeds, and Francisca will be able to live a happier life.

Francisca is timid and hesitant in carrying out her part of the plot. She feels at the time that it is wrong to deceive her husband although she is doing it in a good cause. She fears to do anything that will displease him although she is unhappy on account of his distrust of her. But when she feels sure that the plan has been successful and that her husband sees the harm that his jealousy has been causing, she is content and is happy once more to know that his love for her is real.

In LA BODA Y EL DUELO[2] Luisa loves Carlos but is going to marry Don Juan, a man seventy years old whom her mother has chosen for her because he is wealthy. Luisa is obedient to her mother, and because her mother

1. 1831.
2. 1841.

desires it she agrees to marry Don Juan even at the expense of her own happiness and that of the man she loves. Luisa does have the good judgment to write to Carlos and tell him that she is to marry the man chosen for her by her mother. Carlos explains the true state of affairs to the prospective husband, and Don Juan realizes the foolishness of a marriage between youth and old age. He persuades the girl's mother to consent to the marriage of Carlos and Luisa.

The characters of LA BODA Y EL DUELO remind one a great deal of the characters of Moratín's EL SI DE LAS NIÑAS. Luisa is another Francisca and Don Juan is another Don Diego. Both girls owe their happiness to the husbands who were chosen for them by their fortune hunting mothers. Throughout this play Luisa weeps because of her approaching marriage; but even when she is asked if she is satisfied to have Don Juan for a husband, she merely says that she wants to do whatever her mother wishes. She is a passive girl, sweet, gentle, lovable, eager to please, timid, unresourceful. She pretends to like that which she does not even when such an attitude is unnecessary. She describes her own character quite well when she says:"I am resolved to obey my mother, to sacrifice for her my liberty and my life, without letting

her know the price of the sacrifice which affection for her cost me."[1] A neighbor of Luisa, a widow whose husband had been an old man, expresses the thought that girls have a right to a part in the business of selecting a husband. Luisa shares this opinion, but even the other woman's experience is not sufficient proof of the folly of such a marriage as she is contemplating to cause her to think for herself and express her own opinion instead of following blindly the lead of her mother.

In the light of the plays that have been studied that belong to the period of the theatrical renaissance in Spain, one may say that the heroines of this period, with the notable exception of Raquel, are characterized by a lack of decision, imagination, dependableness, and resourcefulness. They have never been taught to make active use of their intelligence. They are gentle, sweet, patient, and physically frail. They faint at the slightest excuse. They are practically all young; very few of them have reached the age of twenty.

Of a character similar to that of the heroines

1. Martínez de la Rosa: LA BODA Y EL DUELO, Act I, Scene 3, in OBRAS, Vol. III, page 144; compare the words of Francisca in Fernández de Moratín, Leandro: EL SÍ DE LAS NIÑAS, Act II, Scene 7, B. A. E., Vol. II, page 429: "What can be done so that my poor mother may not be grieved?... She loves me so much!... I have just told her that I shall not displease her and that I shall never leave her; that always I will be obedient and good."

of Moratín the Younger and of Martínez de la Rosa are the heroines of all the great writers of the romantic period of Spanish literature--the Duque de Rivas, García Gutiérrez, Hartzenbusch, Zorrilla, Larra. The typical romantic heroine--and most of them are typical--is timid, gentle, docile, and obedient without force or aggressiveness, faithful to her lover in a passive sort of way but usually incapable of definite action. Exceptions are: Leonor in EL TROVADOR[1], and Sol in GUZMÁN EL BUENO.[2]

Leonor defies her brother and refuses to marry the nobleman he has chosen for her. She remains true to Manrique even when she believes him to be only a gypsy, and she tries to save his life at the expense of her own.

Sol presents another example, and an even more splendid one, of bravery in a woman. Her father has threatened her sweetheart, Pedro, with death unless Pedro and his father, Guzmán, surrender the city of Tarifa to him. Sol encourages Pedro to give up his life rather than to break his word or forfeit his honor by yielding the city to the enemy. This is true heroism

1. García Gutiérrez, Antonio: EL TROVADOR, 1836, in GALERÍA DRAMÁTICA, Vol. 1, Madrid, 1845.
2. Gil y Zárate, Antonio: GUZMÁN EL BUENO, 1842, in GALERÍA DRAMÁTICA, Vol. 34, Madrid, 1842.

on her part because she really loved the young man and was willing to make any sacrifice for him. Her willingness to sacrifice for him is evidenced by the fact that just before Pedro was killed she rushed into the camp of Guzmán and offered her life in an effort to save his: "Let my father see that on the high wall a similar fate threatens my life, and let him know that if he carries out his horrible sentence it is necessary for him to pay a daughter for a son."[1] She was too late to save Pedro's life, but the fact remains that her love for him was real and that her willingness to give her life for his was not mere pretense.

1. Gil y Zárate: IDEM, page 76.

CHAPTER III

Gorostiza and Bretón

Gorostiza and Bretón introduce a new type of heroine into the drama of the nineteenth century--a woman of more initiative and of more energy. She is somewhat older than the heroine of the period of the dramatic renaissance and somewhat more experienced.

In the character of Tomasa in Gorostiza's INDULGENCIA PARA TODOS[1] is found one of the first references to education in a woman. Tomasa has received some education, especially in Latin, and therefore is fitted to be a companion to Severo, the scholarly man to whom she is engaged. Things are not so ideal, however, as this situation might indicate. Tomasa's father thinks that Severo is too perfect and decides to subject him to a period of testing to see if he will succumb to any of the weaknesses of ordinary human beings. Tomasa is drawn into the plot. Since she and Severo have never met, Tomasa is supposed to be away from home and is to pose as her own cousin. The plot is successful, and Severo falls into all the traps that have been set for

1. 1818.

him. He falls in love with the girl he supposes to be the cousin of his sweetheart, but when the situation is explained everyone is happy.

Tomasa is not a radical departure from the heroine of Moratín or of Martínez de la Rosa, but she is an improvement over her. She is obedient to her father's wishes, but this fact appears more as a result of the similarity of her ideas to his rather than as an imposition of his will on her. Tomasa is the first of the heroines studied to evince a sense of humor; she does not show it to any great degree, but one gets the impression that she is rather enjoying the situation.

Practically all the time that Tomasa is on the stage she is acting for the benefit of Severo. Her acting is cleverly done. She is able to convince Severo of the reality of the part she is playing. Her rôle is peculiar in that she is helping her father deceive a lover; most heroines who deceive at all do so for the sake of the lover. While Tomasa is playing her part as the cousin, she really learns to love Severo; therefore her marriage will be to a man of her own choice. This shows some breaking away from the idea that girls should have no choice in selecting a husband.

Inés, in the play LAS COSTUMBRES DE ANTAÑO

O LA PESADILLA[1], shows herself to be intelligent and resourceful. Her uncle, Don Pedro, is continually praising the past; and, in order to make him realize that the past was not perfect, Inés and the other members of the family manage to make him believe that he is living in the fourteenth century. Things do not seem so pleasant in reality as they have in his thoughts, and Don Pedro is very willing to be content with life as he finds it in the nineteenth century.

Don Pedro has opposed the marriage of Inés to Félix, but after what he supposes was his dream he is willing to concede the fact that Inés is capable of choosing a suitable husband for herself. Inés is on the stage very little, but in that short time she shows that she is capable of managing her own affairs. She has some initiative and decision and is not apt to be coerced as are the heroines of the latter part of the eighteenth century.

Matilde, the romantically inclined seventeen year old heroine of CONTIGO PAN Y CEBOLLA[2], really loves Eduardo; but she is so influenced by reading romantic novels that she does not care to have her marriage with him unopposed. She refuses to marry Eduardo be-

1. Gorostiza, 1819.
2. Gorostiza, 1833.

cause her father approves of him and because Eduardo himself does not appear to be the dashing hero capable of rescuing her from all kinds of dangers. However, she has underestimated Eduardo's capabilities along this line. He creates a romantic atmosphere by asking the girl's father to refuse him admittance to the house. He then elopes with Matilde and takes her to the attic room which is to be their future home. It is not long before Matilde's better judgment triumphs over her silly romanticism, and she and her husband return to a more sensible and more comfortable way of living.

Matilde is really sensible and lovable under an exterior of romanticism. She seems shallow and foolish so long as the difficulties in her way are only theoretical ones, but when they become real she regains her own naturally sweet character. Hardships looked at through the rose colored glasses of inexperience seem attractive to her, but viewed from the standpoint of actuality they assume their true appearance--something to be endured when the necessity arises but escaped from as soon as possible. Matilde rejoiced when she thought that Eduardo had lost his money, but this was before she had experienced poverty. Soon she was ready to abandon her attic home and return to the comforts that money can buy.

Matilde was young and easily influenced. Here one notices that this influence was not the influence of parental authority but of an outside source. It is perhaps an intimation that the Spanish stage heroine was beginning to think for herself. Matilde does not accept her father's ideas, but she goes to outside sources for her information--in this case, romantic novels. Although the Spanish girl was too inexperienced yet to think independently, she was beginning to realize that there were in the world worthy ideas which her parents did not share.

The heroines of Manuel Bretón de los Herreros show a further advance in character over those of Gorostiza. They think for themselves and insist on the privilege of choosing their own husbands. Generally speaking, they are older than those of the plays already studied. Bretón makes his heroines intelligent women, full of animation and life, fitted to be the companions of men but not slaves to their pride nor their passions. "He is quite fair to women in his average conception of their social worthiness relative to the men with which he associates them. He ridicules their frailties and absurdities where they do exist, to be sure, but, to him, a woman is not an object of ridicule merely

because she is a woman; it is only when she fails to live up to what his mind tells him she ought to be that he has her bear, individually, the brunt of mocking attacks of humorous satire, and then he is hardly so severe with them as he is apt to be with men of whom he chooses to make an object lesson, or at whose individual expense he makes fun of society on a more or less general scale."[1]

Catalina, in LOS DOS SOBRINOS[2], is an attractive and wealthy widow twenty-five years of age. She is visiting at the home of a family in whose household there are two nephews--one of them a poor but intelligent young fellow and the other a sophisticated social climber. The two men fall in love with Catalina. She encourages Joaquín, the proud, boastful fellow, so that she may put an end to his arrogance by refusing to marry him, and Cándido because she recognizes his worth. When the others try to make of the poor Cándido almost a servant, she realizes the fact that he is a far more admirable character than those who despise his abilities. Catalina senses his love, and, since he is too poor to have any hopes of being included among her suitors, she declares her love for him and says that she intends to marry him

1. Griffiths, John F.: BRETÓN DE LOS HERREROS, unpublished dissertation (University of Kansas), 1925.
2. 1825.

if he loves her. Joaquín, turned out of the house by his relatives, who find out that he is not the glorious specimen of young manhood that they had supposed, is helped by Cándido, Catalina, and an uncle of Cándido.

In Catalina is found a heroine who is no longer a girl but a mature woman capable of directing her affairs. She is able to discern the false from the true, perceiving the superficiality of Joaquín and Cándido's true nobility of spirit. She is not at all shy and backward; and when she sees that Cándido really loves her but that his poverty and the sense of his own unworthiness keep him from asking her to be his wife, she announces her intention to marry him. One does not feel that this was prompted by a too great boldness on her part but rather by a realization that her wealth would be a barrier to keep the man she loved from asking her to be his wife.

Carmen in A MADRID ME VUELVO[1], reminds one of the heroines of Moratín and Martínez de la Rosa. She is a departure from the strong type of woman usually portrayed by Bretón. Carmen is lacking in spirit and allows her father to dictate to her in the matter of choosing a husband. She consents to marry Esteban,

1. 1828.

a man whom she does not love and whom she fears, and to forget Felipe, her sweetheart. If her uncle had not championed her cause, no doubt she would have been the wife of Esteban; but her uncle interfered with the course of events and tried to prevent the marriage. When the uncle and Felipe are arguing with the girl's father, it seems that Carmen, although wanting them to be successful, apparently favors the cause of her father. She is so cowardly in character that she will not stand up for her own rights even when others are trying to help her. Finally the father consents to the marriage of Carmen and Felipe, but this is only because Esteban gives up all claims to the girl.

Carmen is only seventeen years old; in respect to her age she is like the heroines previously studied. Perhaps it is to her youth instead of to her real nature that Carmen owes her cowardly spirit. It is altogether possible that Catalina[1] at the age of seventeen was timid and dependent and that at the age of twenty-five Carmen will have a great deal of self-control and will be able to make important decisions without aid from another. Carmen, even at the present time, thinks for herself but allows her thoughts to be obscured by those of her

1. Heroine of LOS DOS SOBRINOS.

father. She does not even like Esteban and she has a horror of marrying him, but the thought of combating her father's wishes terrifies her so much that she is willing to do anything he asks rather than to make him angry. She is very glad that her father finally expresses his willingness to have Felipe for a son-in-law.

Marcela, another of Bretón's characters[1], is one of his strongest heroines. In her are combined the qualities of companionable coquetry, frank sophistication, natural vivaciousness and keenness of mind.[2] Marcela is a widow. She has three suitors who are all very anxious to marry her--a talkative busybody, a glutton, and a melancholy poet. Rather irritated by their insistence, she says: "A woman cannot be lovable without stupid fellows harassing her!"[3] She is independent and does not wish to give up her independence unless she is sure that the man she marries will be able to make her happy. In her opinion a widow has more freedom than either a wife or a woman who has never been married. The wife must obey her husband, the girl her father; but the widow is subject to neither husband nor father. Marcela very wisely rejects all three suitors and decides not to marry

1. MARCELA O ¿CUAL DE LOS TRES? 1831.
2. Griffiths, John F.: OP. CIT., page 60.
3. Bretón de los Herreros, Manuel: MARCELA, Act III, Scene 4, OBRAS, Vol. I, Madrid, 1883, page 116.

unless she really loves.

Marcela analyzes men thus: some men make good friends, almost all make good lovers, but only a few make good husbands. She is fairly sure that none of her suitors would make a good husband, and she wishes to take no chances. Marcela is very attractive, older than the heroines studied previously--probably somewhere in her twenties--and sensible. She is somewhat similar in character to Catalina in LOS DOS SOBRINOS and to Luisa in LA ESCUELA DEL MATRIMONIO[1], also by Bretón. She rejects each of the suitors in turn, but she rejects them kindly. She desires to have them all for friends but not for husbands. Marcela is rather far advanced in her opinions. She defies the idea that it is necessary to have a husband, and, instead of marrying, she chooses to remain single and enjoy life. However, one feels that if she were not attractive enough to have a group of admirers about her, she would have preferred married life to what she calls her freedom.

Isabel, the heroine of Bretón's ¿QUIÉN ES ELLA?[2], is a young girl who at the time has been brought to the palace as a companion for the princess. The King falls in love with her. She, however, loves Gonzalo, who has

1. 1851.
2. 1849.

been sentenced to death--in reality, because he is Isabel's sweetheart. Isabel pleads for the pardon of Gonzalo and is so honest that the King grants her request. In return for his life she offers to sacrifice herself by entering a convent. In order to try her love for Gonzalo the King accepts the sacrifice. He orders Gonzalo to tell her good-bye; but Isabel, not able to endure this, faints. The lovers are reunited.

Isabel is less than twenty years of age. This fact shows itself in her character, for she appears as both a woman and a child. She has a woman's courage in sacrificing for the man she loves and in pleading for his release, but she has a child's trust in the goodness of her fellowmen. She fully expects to obtain the pardon of Gonzalo; perhaps this is one reason that she is successful. An older woman might have distrusted the King's power to forgive, and consequently she would have failed where Isabel succeeded. In one other particular Isabel is like a child. She does not realize the kind of love the King feels toward her. She knows that he loves her; but she does not realize that, were she less sincere and trusting, he would have forced her to bow to his will. Isabel is beautiful, and it is for this reason that the King is attracted to her in the

first place.

Isabel had been brought to court by an older woman desiring to gain her own happiness by sacrificing the girl to the King's passion. She, like the King, was thwarted in her desire by Isabel's innocence and courage. This girl is timid and hesitant in nothing that she does. She feels that it is only just that she shall sacrifice herself to obtain Gonzalo's pardon. Although she faints when the time comes for her to tell her sweetheart good-bye forever, this is probably as much a result of a physical system weakened by anxiety as unwillingness to carry out her promise. One feels that she would not have hesitated to enter the convent if the King had persisted in his demand; but she, like any other girl, is glad to realize that she will not have to give up her chance for happiness.

LA ESCUELA DEL MATRIMONIO has as its theme not match-making but reconciliation by means of understanding after marriage. Luisa's husband is away from home. During his absence she plays the part of peace-maker and brings about the reconciliation of three couples who are about to separate. At the end of this time Luisa's own husband returns from his trip.

Luisa is a woman of the middle class in Spain.

For these women marriage was practically the only career open; Luisa is married. While her husband is gone she is not so much concerned with her home as she had been; she seeks to have a part in the happiness of her friends. However, she soon sees that her friends are not happy; they are troubled by jealousy and doubt until they are willing to separate from their wives or husbands as the case may be. Although there is little in the play itself to indicate that such is the case, one feels that Luisa and her husband are happy together. Since she wishes to see her friends happy too, she attempts to make them see that a slight misunderstanding is not a sufficient cause for divorce. She is successful and is happy to think that she has been able to bring happiness to others.

One does not feel that Luisa was prompted in her efforts by either curiosity or a desire for praise. She was prompted wholly by a sincere desire for the happiness of her friends. Luisa might conceivably be of any age, but one feels that she has been married long enough to overlook the causes for misunderstanding between husband and wife and that she is old enough to be able to distinguish the false values from the true. She is a woman who would inspire admira-

tion in her associates and love in those who know her best.

Of the five heroines of Bretón that have been studied, three are mature women--Catalina[1], Marcela[2], and Luisa[3], the last of the heroines studied. These women are intelligent, capable of directing their own affairs, resourceful, consistent, and experienced. Isabel[4], although younger, is a dignified and sweet heroine and as admirable as the other three. Only one, Carmen[5], reminds one of the earlier heroines; she is sweet but timid and irresolute. Bretón's heroines, generally speaking, show a great deal of character development over those of the preceeding period.

1. LOS DOS SOBRINOS.
2. Marcela is the heroine of MARCELA O ¿CUÁL DE LOS TRES?
3. LA ESCUELA DEL MATRIMONIO.
4. Heroine of ¿QUIÉN ES ELLA?
5. In A MADRID ME VUELVO.

CHAPTER IV

The Modern Period

Tamayo y Baus continues the development of the character of heroines which has already been noticed in the dramas of Gorostiza and Bretón. His heroines are under no parental authority; they are free to make their own choices, but it seems that they are incapable of choosing wisely. In the two plays studied--LA BOLA DE NIEVE[1] and UN DRAMA NUEVO[2]--the heroines lack decision of purpose. Their unhappiness is caused by their own inability to discriminate between true and false values.

Clara, in LA BOLA DE NIEVE, is engaged to Fernando and María, an orphan who lives with the family, to Luis, Clara's brother. Luis and Clara, both of jealous dispositions, conceive the idea that Fernando and María are in love. They persist so in this idea and make such frequent accusations that finally they force the other two to love each other and to marry.

Clara is beset by an insane jealousy, and she does not hesitate to show it. She is an energetic girl who has been spoiled by her mother and is accustomed to

1. 1856.
2. 1867.

having her own way. No sweetness is noticeable in her character. One does not even feel sorry for her in her loss of Fernando, because she has brought her misfortune on herself. She and Luis had made life miserable for Fernando and María and had finally forced them to leave the house. Fernando, feeling sorry for María, had taken her with him. Her lovable disposition caused him to care for her, but they would never have married if it had not been for Clara herself. Clara has encouraged Luis to fight a duel with Fernando and to kill him if possible. This causes María to forget her consideration for Clara and to consent to marry Fernando.

Clara encourages Luis to fight the duel with Fernando, but when she thinks that he has killed her former lover, she blames him instead of herself. It looks as if she is not willing to take the responsibility for her own acts. She does not blame herself because Fernando has deserted her but continues to believe that he left her because he loved María. Only at the last of the play does Clara become gentler. She tries to forget her jealousy and asks God to make María happy with Fernando.

In the character of Clara one finds a girl who had always been given what she wanted at home. She

continued to expect everything that she desired in the way that she desired it, and when she did not receive it she did not know what to do. This is the first indication in any of the dramas studied of the type of heroine who, indulged at home, is not taught how to encounter hardships and how to rise above circumstances that may be unpleasant to her.

The orphaned Maria is the direct antithesis of Clara. She is less colorful than Clara and less energetic. She is gentle and retiring but at the same time charming and womanly. She can be forceful on occasion. This is seen in the fact that when Luis and Fernando were fighting the duel she completely dominated Clara, who was accustomed to be the executive in anything that concerned the two of them.

Alicia, in UN DRAMA NUEVO, is the young wife of Yorick and the sweetheart of Edmundo, the adopted son of Yorick. The three of them are actors in the same company. In the play for which they are practicing, Yorick has the part of the husband whose wife is in love with the adopted son. The situation seems so real to Edmundo and Alicia that they can conceal their secret no longer. Finally, when the play is being given, Yorick kills Edmundo.

Edmundo and Alicia have loved each other since before Alicia's marriage to Yorick. Now they try to forget their love but find that this is impossible. They do all that they can do to keep from hurting Yorick and still be together. The one thing that would have remedied the situation--namely, for Edmundo to leave--they consider too much of a sacrifice for them. They wish to be together at any cost but are not happy because they realize that they are doing wrong. In order to avoid further complications in the situation at home and to avoid being discovered by Yorick, they decide to leave home together. But they are too late, for Yorick has already discovered Alicia's unfaithfulness. He kills Edmundo before the two can accomplish their purpose.

Alicia is kind, conscientious, and willing to take the blame for her acts; she wishes to want to do the right thing, but she finds herself incapable of doing it when it seems easier to do wrong. She is a good actress. She is a sweet, womanly character, but her passion is stronger than her will. Circumstances have been too much for her. Loving Edmundo, she married Yorick because her mother desired her to do so in order to improve the family financial status. She consented

to the marriage because she wanted to help her mother and not because she really loved Yorick. The tragedy lies in the fact that after her marriage she did not try to forget Edmundo.

Isabel, the heroine of López de Ayala's EL TANTO POR CIENTO[1], reminds one of the more mature heroines of Bretón. Like them, Isabel is a widow. She remains true to Pablo in spite of the efforts of her so-called friends to dissuade her. For one day she apparently loses faith in Pablo, but when she asks for proofs of his faithlessness she has the good sense to see through the tricks of words that are used to convey the wrong meaning. As soon as she feels assured of his innocence, she tries to make peace with him. By this time her honor has been questioned, and Pablo refuses to have anything to do with her. But Isabel does not give him up because of this, because she knows that he loves her. She tries to prove her innocence by asking her friends to be witnesses for her, but these friends are in league against Pablo to get his money and refuse to come to her aid. They almost succeed in their design to get Pablo's money; but Isabel, still trusting that Pablo loves her, with her money saves him from ruin.

1. 1861.

She wins him back, and he realizes that she has been faithful to him all the time.

Isabel is not the spineless woman of the earlier plays. She fights for the man she loves and wins him back to her. She is willing to do this because it is on account of her temporary loss of faith in him that he has lost faith in her. She wants to justify herself in his eyes, and she feels that then he will return to her. In this she is not mistaken. She shows some cleverness in deceiving Roberto so that he will clear her name. Isabel is affectionate, clever, and intelligent. She shows a marked executive ability.

Consuelo, another of Ayala's heroines,[1] is engaged to Fernando, an enterprising but poor young business man. She breaks the engagement, on a slight pretext, to marry Ricardo, a vain young man who flatters her by giving her expensive gifts. After their marriage Ricardo is untrue to her and has a love affair with an actress. In order to make him jealous, Consuelo pretends a revived interest in Fernando. She tells Fernando that she has called him back merely to make Ricardo jealous and that she does not love him. This kills Fernando's love for her, and her plan does not win Ricardo back

1. CONSUELO, 1878.

to her. Her only remaining friend in the world is her mother. Just as she is thinking that this is so, the servant comes in and tells her that her mother has died.

At the beginning of the play Consuelo is a young girl who has never been in love. She has consented to marry Fernando, a young man whose business has taken him to another province. During his absence she has been receiving the attentions of the wealthy and socially successful Ricardo. He too has asked her to marry him, and, since she thinks that he can aid her socially and materially better than Fernando, she consents to be his wife. She excuses her jilting of Fernando on the grounds that he has not been true to her, although she knows that this is not so. After her marriage to Ricardo, the intimate associations of married life cause her to become madly in love with her husband. But Ricardo is a man incapable of a great love, and the attraction that he has felt for her is lessening. He becomes involved in love affairs with other women. One of these in particular is brought to her attention, and she finds that she is insanely jealous. Driven to the point of desperation, she resolves to do anything to regain Ricardo's love. Thinking to make him jealous,

she writes a letter to Fernando asking him to come to see her and gives it to her husband to mail. But Ricardo does not care if Fernando comes to visit Consuelo. Angry and hurt because she has lost Ricardo, she does not care how she hurts Fernando. In fact, it seems that she is glad to torture another human being as she has been tortured because of Ricardo's neglect of her.

Consuelo is utterly ruthless in her treatment of Fernando. She doesn't love him and she does love Ricardo. This seems to her reason enough for doing all that she does. She wishes to gain Ricardo's love at any cost to herself or to another, and if it can help her cause to use Fernando in regaining the affections of her husband, she feels that she is justified in doing so. She is a hard and unscrupulous but passionate woman. Although she finally feels remorse and regret for the loss of Fernando's love and respect, she does not feel this loss so much as that of Ricardo's love.

Consuelo loved her mother and regretted her death very much. Her mother died at a time that Consuelo was depending on her for comfort. After Ricardo had deserted her and she know that she could never win him back, she was expecting her mother to help her forget her sorrow. She loved her mother for what her

mother could do for her, and it was only occasionally that she recognized her duty in the matter and tried to make her mother happy.

As a character, Consuelo is admirable. She has a great deal of strength and energy, and she tries to solve her problems for herself. This self-reliant woman was possessed of a deep and passionate love for a man who was unworthy and incapable of returning it. She gave everything that she had for his sake and received nothing in return. Her life was a disappointment to her; she did not care to save herself and share herself with anyone but Ricardo, and he is the type of man who did not want her. This makes her hard and indifferent to the feelings of others. One can forecast for her a life of dissimulation, hiding her sorrow from others and concealing behind a mask of indifference any kindness or charitable tendencies that she might possess. Fernando gives her a good picture of the life she is to lead when he says: "You will live as so many, as so many, surrounded by ostentation, with your soul dead, a life of folly, with a smile on your lips and a chill in your heart."[1]

Amparo, in Rodríguez Rubí's HONRA Y PROVECHO[2], is the first heroine of the business world that has been

1. López de Ayala, Adelardo: CONSUELO, 1878, in TEATRO, Vol. III, Madrid, 1882, page 175.
2. 1893.

found in this study. She is not, strictly speaking, a business woman, but she is concerned with the affairs of her father's business and it seems that she understands them. She is a good detective and has a good memory. She gets the truth from Contreras about his identity by means of questions and a good adaptation of the answers she receives. When Contreras gave her an assumed name and then admitted that he had been in her father's house of business before, she knew that he was not telling her the truth about his name. After a little thinking she recognized him.

Amparo has a mind of her own. She refuses to marry the Marqués because she does not love him and gives as her reason the fact that he is a stranger in town and that no one knows anything about his character; but when she is convinced that she can save her father's business from failure by marrying the Marqués, she decides that it is the best thing for her to do. The house fails, however, before she has time to make such a sacrifice. When the business does fail, she encourages her father and tells him that they shall rise above their poverty. She wins this tribute from him: "I envy, my daughter, your unselfish courage."[1]

1. Rodríguez Rubí, Tomás: HONRA Y PROVECHO, 1843, Act II, Scene 2, in GALERÍA DRAMÁTICA, Vol. 50, Madrid, 1843, page 37.

There is nothing in the entire play to show weakness of character in Amparo. She is unselfish, kind, intelligent, and generous. She shows true nobility of character. She refuses to love merely because she is bidden to do so but reserves her love for a worthy man. She is self-possessed, frank, and unafraid to express her opinions or to hear the opinions of others. When she knows that her father is going to speak to her about marriage and hesitates to start the conversation, she asks him to say the rest plainly without beating about the bush; and when he still hesitates but admits that he was to speak to her about marriage, she tells him that matrimonial union never sounds bad to a girl who is past twenty. But when she finds that the man in question is the Marqués, she refuses to consider him because she does not and can not love him.

Amparo is a good judge of character. She mistrusts the Marqués, and it is proved later that she is right in mistrusting him. When she thinks that she can save her father's business by marrying him, she says: "If the Marqués is a gentleman he will act as such; and if not he will abandon the field--and I hope he will."[1] She does not think that he will be willing to marry her

1. Rodríguez Rubí: IDEM, Act II, Scene 1, page 36.

when she loses her money. Contreras also mistrusts the Marqués, but he has proofs of the other's illegal claim to his wealth and his title. He has gained them by cheating the father of Contreras. Now Contreras makes him repair in some measure the wrong he has done by forcing him to supply the money necessary for putting the firm of which Amparo's father was the head on a firm business basis again. Amparo feels fully justified in giving her hand to Contreras.

A weaker character is the same author's Isidora.[1] Naturally she has a sweet and lovable disposition, but she has let worldly success and a desire for further success spoil her. Urged on by her aunt, she becomes a social climber. She is the widow of a Baron and is about to announce her engagement to a Count when Félix, a former suitor to whom she had promised to be faithful, returns and expects her to marry him. Félix has been gone six years; it seems that this is a long time to expect a girl to be faithful to an absent lover, but even Isidora thinks that Félix has a claim on her. However, she is so desirous of attaining greater social standing that she scorns him when her chance comes to talk to him. When he laughs at her for

1. FORTUNA CONTRA FORTUNA, 1846.

her ideas about success and happiness, she realizes the kind of life that she has been living. She tells her aunt that she intends to fulfil her duty to Félix and marry him. The aunt objects, but Isidora says that she is now mistress of her own free-will and that she intends to command in her own home. Isidora's character has regained its natural charm, but the change came too late. Félix had ceased to care for her as he had cared before, although he still loved her for what she had been. He left to live a life of sadness. Isidora now feels that she cannot and should not be happy while he is sad; therefore she refuses to marry the Count and intends to live the rest of her life in sadness too.

Isidora's aunt had been responsible for her niece's social ambition, but undoubtedly the girl had not been adverse to becoming wealthy and popular. She still retains some of her natural goodness, but it is almost concealed under the sophisticated air that she has acquired. Her happiness is thwarted because of the illusions of wealth and power which she has built up.

Her sister, who is unaffected, kind, and gentle, fares no better. She loves Félix but is not

loved by him in return. When he goes away he leaves her his possessions because he knows that she loves him, but this only tends to increase her unhappiness. The character of the two girls is not well portrayed. Their sorrow seems empty. They have the appearance of mechanical figures.

One of the last of the dramatists of importance who wrote during the nineteenth century is Spain is José Echegaray. His heroines are somewhat weaker and more romantically inclined than are those of the dramatists just studied. Inés,[1] the daughter of Lorenzo and Ángela, is about to die for love of Eduardo, who also loves her but whose mother, a Duchess, disapproves of the marriage because Inés is not so well born as her son. Lorenzo promises to go to the Duchess and ask that Eduardo be allowed to marry Inés, but before he can go he finds that the Duchess has finally yielded and is coming to ask Inés' hand for her son. In the meantime, Juana, Lorenzo's old nurse, who is now dying, comes to him and tells him that in reality he is her son. He, then, beset by an idea that his name and his wealth are not rightfully his, tells the Duchess that the marriage is impossible. Out of love for Eduardo and desire for his happiness,

1. O LOCURA O SANTIDAD, 1877.

she consents to the marriage anyway provided the facts of Lorenzo's birth are kept secret. Lorenzo feels that he cannot allow this but that he must tell the world the facts that he has just found out and restore his fortune to its lawful heirs. Everyone, including his wife, think that he is crazy. Finally, because of his over-conscientiousness and the decision of Juana just before her death to deny for the sake of her son the fact that she is his mother, Lorenzo is judged insane and is taken from home.

Inés plays a minor rôle in the play. She has not the strength of character of the heroines who immediately precede her nor the weakness of those first studied. She faints easily, and when it looks as if she is not to be allowed to marry Eduardo she becomes ill. However, at the last, she is the only one who still believes in her father. The others think that he and Juana were son and mother and that the son has strangled his mother. They think that he will do the same to Inés if he is allowed to embrace her, but she does not believe this and wants to be with him. She loves him and realizes the struggle it is not to be able to gratify the hopes of a daughter in respect to the man she wishes to marry. She does not want him to be false to his own conscience

and says that she will sacrifice everything for him if it will save him. It seems that she forgets her own sorrow in his. Although she is less than twenty years old, she understands Lorenzo better than does his own wife, Angela.

Teodora, in EL GRAN GALEOTO[1], is neither a weak nor a strong character. She is quite young--only twenty years old. At first she is happy in the love of Julián, but when scandal unites her name with that of Ernesto, the young friend and protégé of Julián, she is unable to face either Ernesto or Julián calmly. Thus she arouses the suspicions of her husband, which, in the beginning, are altogether without foundation. Ernesto also feels the force of gossip and leaves Julián's home. He decides to leave the country, and Teodora goes to his house to tell him good-bye. She is indiscreet enough to go veiled as if she were doing something that she should not do. This makes her visit take on the appearance of a meeting between lovers. Julián comes to the house, and Teodora hides. She is discovered by Julián, and from this time on he believes in her duplicity. Julián has been wounded in a duel which he fought to defend Teodora's good name. He dies from the effects of

1. Echegaray, 1881.

his wounds, but before he dies he allows his brother to dictate in his home to such an extent as to almost force the two who love Julián--Ernesto and Teodora--into each other's arms. He refuses to forgive either for the wrong which he imputes to them and of which they are innocent. Teodora is even excluded from the bedroom of her husband and is not allowed to be with him before he dies. Finally, after his death, she and Ernesto are driven from the house; and the force of circumstances makes it necessary for them to go away together.

Teodora was a sweet and loving wife without any thought of disloyalty to her husband. She liked Ernesto as a brother, but she did not love him. The three of them lived very happily together until people began to talk about them, and then they allowed gossip to ruin their lives. It seemed impossible to people that Teodora should prefer the company of Julián, who was much older than she, to that of Ernesto, who was much nearer her own age. Teodora did prefer Julián's company, but when she had heard the gossip, she was so ashamed to think that such a thing was even thought about her that she acted as if she were guilty. From that time on, she tried to conceal her acts from Julián so that he

would think that there was nothing wrong; but Julián had also heard the rumor and was watching to see if she would try to hide her acts from him. Teodora is not responsible for what others said about her in the first place because she had done nothing of which to be ashamed; but she was not a strong enough character to rise above gossip. She tries to conceal facts from her husband rather than taking him into her confidence. She feels wrong in doing things that before she would have done before Julián with no thought of shame. She allows herself to be ruled by gossip; and she submits to the commands of the brother of Julián, who takes charge of the house during Julián's sickness. Only once does she assert her authority and affirm the fact that she and Julián are to command so long as her husband is alive. Teodora was tried as few women are tried, but she was unequal to the test.

The heroines of this period have continued the emancipation of women from parental authority to a further degree than has been noticed before. Isabel, in EL TANTO POR CIENTO, and Amparo, in HONRA Y PROVECHO, are admirably strong characters. Consuelo, in the play that bears her name, is a strong character but not an admirable woman; she is responsible for her own fate,

but it is not a happy one because she is too selfish and unnecessarily cruel. In Clara, heroine of LA BOLA DE NIEVE, one sees the girl who is selfish because she has always been indulged at home; she is restricted in no way whatever. Alicia (UN DRAMA NUEVO), Teodora (EL GRAN GALEOTO), Isidora (FORTUNA CONTRA FORTUNA), and Inés (O LOCURA O SANTIDAD) are all weaker characters. They are victims of circumstance in one way or another. They have the privilege of guiding their own lives, but they are not worthy of the responsibility or equal to the task. With a little helpful advice, their lives would have been very happy.

CHAPTER V

Angel Guimerá

As one of the best known Catalan dramatists and the only representative of the Catalan drama in this study, Angel Guimerá differs somewhat in the treatment of his heroines from the other writers considered. The characters in the two plays read--MARÍA ROSA[1] and TIERRA BAJA[2]--are of the lower class. The plays are tragedies of condition, and the action takes the form of a pleading for the unfortunate poorer class.

María Rosa's husband, Andrés, has been accused falsely of the murder of a man. He is taken away from home and put in prison, where he finally dies. María Rosa is living at the home of an indulgent older brother; while she is there she often meets Ramón, a young man that she had known for a long time and who had been her husband's best friend. Ramón asks her to marry him, but she is afraid of his love because she feels that in marrying him she would be untrue to the memory of Andrés. She avoids him; but after having been seen in a compromising situation with him, she agrees to become his wife.

1. 1894.
2. 1896.

She feels that she should not marry him, and even on the day of her wedding she is sorry that she has promised to do so. At the wedding feast Ramón gets drunk and arouses the suspicions of his wife about his friendship for Andrés. When they are alone, by skillful questioning she secures a confession from him that he instead of Andrés committed the murder for which Andrés had been punished. Still loving him, but furious with herself for doing so, she kills him.

Ramón loved María Rosa the first time that he saw her and resolved that he would one day make her his wife. At that time she was married to Andrés and was living happily with him. He contrived to get the husband out of the way by having him charged with a murder that Ramón himself had committed. After Andrés was out of the way, Ramón was free to make love to María Rosa. But she, although she did not suspect Ramón of the murder, distrusted him and would have nothing to do with him. One night he knocked at her door, and, telling her that he was wounded, asked admittance. She let him in. She saw that he was not wounded and was going to send him away again, but he told her that the situation would look compromising since there were witnesses outside to prove that she had let him in. María Rosa consented to

marry Ramón, feeling all the time that she was doing wrong; she felt that Andrés' spirit would return to charge her with her wrong.

María Rosa wishes to remain loyal to the memory of her husband, and at the same time, although she does not fully realize it, she is madly in love with Ramón. It seems that she waits for the death of Andrés so that she may feel free to love Ramón, but after his death she feels remorse to think that she loves another. After she has promised to marry Ramón, this regret becomes almost an obsession with her. She thinks that she is grieving for Andrés, but in reality she is grieving because she thinks that there is something wrong in her love for Ramón. Her suspicions are aroused at the marriage feast when Ramón at first refuses to drink the wine that had been made by the now dead Andrés. But María Rosa encourages him to drink, and when he is drunk she draws from him the secret of his crime. She loves him so madly that she almost hates him for making her love him. Thinking to avenge the wrong done to Andrés, she kills Ramón.

María Rosa is a little better educated than the rest of her family and her associates, but she still feels the superstition of the uneducated. It seems almost

predestination to her that she shall find that she has done wrong in loving and marrying Ramón. But she cannot resist her passionate love for him. She feels that it is her fault too that he loves her, because she has not been true to the memory of Andrés. When she kills him it seems to her that she has atoned for her wicked love, and she begins to think of Andrés again as her husband.

When Marta, the heroine of TIERRA BAJA, was a child, she and the man who called himself her father had been given a home in a mill by Sebastián, a landed proprietor who later assumed the right of ownership over Marta. He loved her but forced her to marry Manelich, a shepherd, so that he could effect a marriage with a wealthy girl whose money could save his lands. Marta, realising the kind of woman she had become under Sebastián's bad influence, despised the man who, knowing her character, would consent to marry her. She soon found out that he had married her because he loved her and that he knew absolutely nothing of her relationship with Sebastián. Manelich was supposed to be a fool, easily deceived by his master, Sebastián; but he proved that he had a wisdom of his own and that it was not so easy to deceive him as had been thought. Marta gradually

learned to love him. When Sebastián tried to interfere and claim Marta again, Manelich killed him; and he and Marta went to the mountains where evil men and gossiping tongues would not bother them.

Marta is a peasant girl, scorned by the other peasants because of her relations with Sebastián and her marriage to the innocent and ignorant shepherd. Her mother had been a blind beggar; she did not remember her father. Another beggar who lived with them had been the only father she had ever known; he had taken care of her after her mother's death. Having left the city for fear of being arrested, they had stopped for the night at Sebastián's mill. He had been attracted by Marta, and, desiring to possess her, had offered the mill to her and the man with her. This so-called act of charity had ruined Marta's life, for Sebastián loved her and Sebastián was not a good man nor was his love a good love. He wanted to possess Marta at any price, and, in order to assure the father of the heiress whom he wished to marry that things were all right, he forced her into marriage with the man that he considered the most stupid of his acquaintance.

Marta, at heart, was good. She despised the life she had had to lead, and she despised Manelich

because she thought that he had been bought by Sebastián. But when she learned that he loved her, she repented of having despised him and soon learned to love him. Then she wanted to be good so that she might be worthy of him. One other person loved Marta--Nuri, a child in the village. She returned Nuri's love. The rest she hated because they never spoke anything except evil of her; they were continually giving her cause to hate them. Against Nuri arose the feeling of jealousy in Marta because the child was the only person in the village who was kind to Manelich, and he apparently preferred Nuri to his wife. But Manelich really loved Marta; she realized this fact and tried not to be jealous.

There is no indication in the play that Marta ever loved Sebastián. She did what he told her to do because she did not know how to refuse. She had never had proper guidance nor proper companions. It was only with her love for Manelich that great remorse came. She knew that she could be good with him up in the mountains, away from the people who had caused her her trouble. She begged Manelich to kill Sebastián, this man who recalled to her her evil life and who had such power over her that she would do what he asked. One One feels that in the mountains Marta will lead a less

conspicuous life but one infinitely more peaceful and happy.

CHAPTER VI

Contemporary Drama

At the time that Benito Pérez Galdós began to write drama, the Spanish stage was under the semi-romantic influence of such men as Echegaray. Galdós rebelled against the falseness of such plays and determined to introduce a type of drama which would portray things as they were.

One of the heroines of Galdós who best represents the realistic type is Mariucha[1]. She is the daughter of an impoverished aristocratic family who have been obliged to move to a small town. While there she meets a coal dealer whom she admires greatly. In order to keep her father from asking the young man for money, she herself determines to borrow it. León, the coal dealer, cannot lend it to her at the time, but he tells her of the struggle he has had in life and encourages her so much that she decides to make a living for the family. In the meantime, the son marries a wealthy widow. Mariucha refuses to quit her business and lift herself from her poverty by living off the

1. MARIUCHA, 1903.

widow's money. For this reason she is deserted by her family. She loves León and marries him; the rest of the family return to the city.

Mariucha has the idea that her father should work rather than borrow money for the support of himself and his family, but he considers labor beneath him and prefers to live off what he can borrow until one of his children is successful in making a wealthy marriage. María finds that León was formerly a wealthy young man from Madrid but that he had got into difficulty and had been disinherited by his uncle. Since that time he had worked at anything that he could find to do, and, after many hardships had succeeded in establishing a coal business in the town where they then were. His first step in earning a living for himself had been to sell his clothes, which were better than he would need to wear in his work as a dealer of coal. Mariucha was so impressed by the story of his life that, although he could not let her have any money, she determined to decide upon a way to improve the family financial status. She sold the beautiful evening dress that she was wearing at the time. With the proceeds from the dress she bought materials for making hats and flowers. She established quite a successful business.

Mariucha was able to support her family with

the profits from her business. Although her mother and father loved her, they did not see how it was possible for a girl to make a living and they did not like to see their daughter working. However, it is noticed that they did not stop her so long as they were deriving a living from her work. The gossips in town began to talk about Mariucha and to imply that she was not making all her money herself but was getting part of it from León. But María had known that there would be talk about her and had fortified herself against being sensitive to it. When asked if she did not fear criticism she said: "That which they call opinion, false criticism and malicious lies? I do not fear it. All is pure foam and I am a rock."[1]

About the time that Mariucha's character began to be questioned by the gossips of the town, her brother succeeded in marrying a wealthy widow. The father and mother thought that all cares were at an end for them and the daughter whom they adored. They planned to take her to the city, where she would be able to secure a rich husband. But María had other plans for herself. The idea of living on the money that had been secured by selling negro slaves disgusted her. She refused to quit

1. Pérez Galdós, Benito: MARIUCHA, Madrid, 1905, Act III, Scene 4, page 145.

her business and allow her brother and his wife to support her. Finally she announced her decision to remain in the town and marry León. She was abandoned by her family because to them it was incredible that a girl should prefer to be the wife of a working man rather than live in ease and comfort. They were greatly disappointed in her--she even more so in them--, but she had the courage to face life as the wife of a working man.

Celia, in CELIA EN LOS INFIERNOS[1], is another of Galdos' strong heroines. She is willing to give herself to a life of service although this means that she has to break every precedent of her family. As marchioness of Monte-Montoro, she has recently inherited a fortune. Her altruistic ideas cause her to pay little attention to her wealthy suitors and to decide to marry a poor but intelligent man if she can find one suitable to her. She takes a fancy to Germán, a servant in her home. But a love affair has been going on between Germán and Ester, a young girl in the house who has been reared with Celia almost as a sister. When Celia finds out about this, she drives them from the house. Soon her charitable tendencies and a desire to find out something about Germán induce her to go on a tour of investigation to the under world of society.

1. 1913.

There she gives away money freely. While in this under world she finds Ester and Germán, happy though poor, and living together but not yet married. She buys the rag factory where they are working and plans to introduce an era of prosperity into the lives of the workers. She forgives Ester and Germán for loving each other and plans that they shall be married immediately. Then Celia returns to her heaven, saying that the only happiness for her consists in making others happy.

Celia is twenty-three years old--an age, generally speaking, too young for cynicism and too old for indifference. She has inherited so much money that she does not know what to do with it; she feels that she is being selfish in keeping it for herself when there are people in the world who need it badly. It is suggested to her that it is possible for her to give some of it away and to do a great deal of good with it. Inspired by this idea, she starts to try to make people happy by gifts of money.

Celia has sent away from the house two people in whom she is very much interested--Ester and Germán. She has always loved Ester like a sister; but when she finds that Ester has become involved in a love affair with an unworthy man, the man whom Celia had chosen for a husband and who had given his tacit consent to this

agreement, she becomes angry and drives them both from the house. She is angry with Germán for his duplicity in welcoming the affection of both herself and Ester and with Ester because she was the other woman in the case. Soon she repents of this rash act and goes to look for Germán. When she finds that he has been made into a better man by Ester and that the two of them love each other, she is fair enough to want them to find happiness together. She helps them and their fellow workmen financially all she can. She buys the rag factory and tries to make it a more pleasant place in which to work.

Celia's giving is somewhat indiscriminate. She gives money to all who say they need it, without looking into the merits of the case. She likes to eliminate suffering. According to her own confession she expects to obtain happiness by helping others. She says before she leaves for the slums: "At this moment I consider myself a woman of noble and generous ideas; I run after an ideal; I am going in search of two people who interest my heart greatly. I am moved by the desire to realize all the good possible within human beings. I shall attain the divine by descending to the deepest miseries and to the most loathsome afflictions."[1]

1. Pérez Galdós, Benito: CELIA EN LOS INFIERNOS, Madrid, 1913, Act II, Scene 8, page 129.

Born and reared in an aristocratic tradition, Celia was not afraid to think for herself. She acknowledged the nobility of work and admired those who worked for a living. With her money she gave herself. When she went to the slums of the city, she wore the clothes of the common people, slept in their beds, and ate their food. She did this so that she would know better how to help them and so that they would feel that she was one of them. Celia and Mariucha are among the first of the heroines of the Spanish drama to want to work and to respect the members of the working class.

Dominica, in SEÑORA ANA[1], is not unpleased to think that all women find her husband attractive. It makes her proud to think that he has chosen her for a wife when there are many others who would have been glad to be in her position. But she realizes that he also finds other women attractive. However, she does not become jealous until she discovers that her adopted sister, María Juana, loves him with a love such as her own. María Juana marries the brother of the man she loves so that she will not break up Dominica's home. Dominica feels that Feliciano is spending a great deal of time with María Juana, but she thinks that since she is unable to

1. Benavente, 1908.

give her husband a son she has no power to hold him. She feels that in some way it is her fault that he has been untrue to her. But Dominica finds that she is to have a son. This gives her a hold over Feliciano, and she gains his love back.

Feliciano has been wanting a child, and Dominica is unable to give one to him. She feels that she is not satisfying him and that she has no right, on this account, to require true fidelity of him. She is just a little proud to think that other women find him attractive and envy her the place that she holds in his heart. So long as Feliciano is attracted to a number of other women, she does not feel that she has lost his love, but when the object of his attentions becomes only one woman--and that woman her adopted sister--she becomes jealous and tries to win him back to her. María Juana tells Dominica that she loves Feliciano and will never love another as she does him. Dominica feels sorry for her sister but does not want to give up her husband to anyone. About this time she finds that she is to have a child. She thinks that now she has a right to require fidelity of him, and she tells him that she expects the father of their child to be a respected man in the community. One feels that Feliciano will never again be as disloyal to his wife as

he has been. For a time he will be contented thinking about his son; if he ever does have the desire to desert Dominica for another woman, she will not let him go so quietly as she had up to this time, because she feels now that she is fulfilling her duty as a wife.

Dominica is a good character. She is forgiving, kind, and sensible. She wins her husband back to her all the more readily because she has never been intolerant. She has kept his love and admiration if not his fidelity. The keynote of Dominica's life is perhaps this: "No woman who wishes to be good needs to publish it...for a woman's honor, when it is most silent, is at its best."[1]

Dominica is a friend to whom women as well as men can go with their troubles. She is sympathetic with them, tolerant of their faults. She is a good listener. Dominica has always been a good wife, and one feels that she will be a good mother.

Raimunda, the heroine of LA MALQUERIDA[2], is a mother with a grown daughter. Such a thing as this would never have happened in the drama of the eighteenth century. There is a decided tendency in the drama of the last few years for the heroines to be mature women.

Raimunda, while still young, was left a widow

1. Benavente, Jacinto: SEÑORA AMA, in TEATRO, Vol.17, Madrid, 1915, Act I, Scene 6, page 45.
2. Benavente, 1913.

with a small daughter, Acacia. In order to provide a father for her daughter she married again. It seems that Acacia did not like her step-father, Esteban, and could never become reconciled to him. Raimunda loves them both very much and has always tried to make them love each other. At the opening of the play, Acacia's sweetheart is killed. The murder is attributed to a former suitor, Norberto, who had broken off relations with Acacia for no apparent reason. Norberto is cleared and it is found that Esteban had been responsible for the murder. He loves Acacia not as a father but as a lover. He has always fought against this love, but he could not endure the thought of Acacia's marrying and leaving the house. He had been responsible for the loss of both her lovers. Since Raimunda sees that Esteban has fought against his love for Acacia, she forgives him and tries to protect him. Once more she tries to make Acacia care for her step-father. She makes her kiss him. At that moment Acacia finds that her hatred for him had really been a struggle against love, and now she loves him as passionately as he does her. She plans to go away with him, and when Raimunda bars the way Esteban kills her. This brings Acacia back to her senses and she weeps for her mother. Raimunda is glad to die in order to know

that Esteban has lost his power over Acacia.

In Raimunda we have a woman in the grip of two great loves--for her daughter and for her husband. She loves Esteban so much that Acacia becomes jealous of the place that he has taken in her mother's heart. She decides to get married so that she will not have to live at home and see her mother love Esteban. But Raimunda, while loving Esteban, loves Acacia as much as she ever had. She tries to shield her from dangers and make her life happy. When the shot that meant the death of Acacia's lover was heard, both women feared what it meant. Raimunda would not allow her daughter to go to see, but she herself went so that she could shield Acacia as much as possible. Raimunda wants her daughter to be happy, and, realizing that she will not be happy so long as she hates Esteban, she tries in every way that she knows to make Acacia like Esteban and call him father.

Raimunda loves her husband so much that she is willing to forgive him much. She forgives him for his love of Acacia when she knows that he has fought against it. She even forgives her husband for killing the sweetheart of Acacia and alienating Norberto, because she knows that he has not done it willingly. But when she realizes that Esteban and Acacia love each other passionately and are

trying to escape together, she tries to prevent their rash step by blocking their way. She is glad to be able to die in order to save her daughter's life from ruin. If she had thought that it would be the best thing for Acacia to leave with Esteban, no doubt she would have permitted them to leave quietly. But she knew that this step would ruin Acacia's life, and even in her sorrow she thought first of her daughter: "Now this man will have no power over you! You are saved! Blessed be this blood which saves, like the blood of Christ!"[1]

Raimunda is a splendid type of woman. She is unselfish, reasonable, generous, intelligent, kind. It is unfortunate that the two people she loved best in the world should cause her the greatest trouble. One gathers from the fact that she was willing to ask Norberto what he knew about the matter of the murder and expect him to tell the truth that she was greatly respected and admired in the community. She said that she wanted to clear Norberto's name and find the guilty person even if it were to be her own son. It was not her son but her husband whom she loved better than she would have any son. She tried to protect her husband, but she would not have done so at the expense of an innocent man.

1. Benavente, Jacinto: LA MALQUERIDA, in TEATRO, Vol. 20, Madrid, 1914, Act III, Scene 11, page 277.

Aurelia, in LA ESTIRPE DE JÚPITER[1], appears on the stage for only a short time at the beginning of the play and again at the end. Her character is portrayed best not by her words or actions but by her influence on the artist, Lorenzo. She has been his model for several years, and under her influence he has attained great success as an artist. She loves him devotedly and he loves her as much, attributing all his success to her. But Lorenzo becomes involved in an affair with a Duchess and forgets Aurelia temporarily. He has considered Aurelia almost as a goddess, as she was in his recent picture CLOTO CALLING UPON JÚPITER. He has even begun to supplant her name, Aurelia, with the name of the goddess, Cloto. But Cloto is not wholly a goddess. She has been sure of her power over Lorenzo and has become slightly dictatorial in her attitude toward him. When Lorenzo deserts her for the Duchess, she leaves him. For a time Lorenzo thinks he is happy and enjoys the company of the Duchess. But it is not long before he misses the inspiration of Aurelia, and the quality of his work declines. He becomes an inferior artist and finally quits his art altogether. No other model can express her soul to him as Cloto could. He misses her but will not call her back. A friend of his

1. Linares Rivas, 1904.

takes matters into his own hands and asks Aurelia to return. She does so. She still loves him and consents to be once more his inspiration and to give him again love, which he calls life.

Aurelia has a tremendous influence over Lorenzo. The attraction is both spiritual and physical and is great enough to rule his entire life. Without the love and inspiration of this woman, Lorenzo loses his talent; when she returns, one feels that he will regain it.

Constanza, in LA RAZA [1], and her grandmother are the only genuine aristocrats in a decadent aristocratic family. Constanza loves Ismael, a self made young man who has acquired a considerable amount of wealth. He asks her to marry him and she consents. The grandmother, however, persuades Constanza not to marry the young man because he has risen from the ranks. Unknown to Constanza, her family have borrowed money from Ismael. For this reason they favor the marriage, and the grandmother is forced to submit to their desires. Constanza marries the young man because she loves him and not because she is in any way indebted to him or because she wants his money.

Constanza is a true aristocrat. Unlike her

1. Linares Rivas, 1911.

grandmother, she recognizes the aristocracy of worth, not of birth. She loves Ismael and is not ashamed of her love. She submits to her grandmother's will, because she loves and admires her grandmother and hates to hurt her. She did not give Ismael up because she was forced to do so, but because she chose to please her grandmother. When her grandmother finally consented, she was very happy to think that she could marry without any disapproval on the part of one she loved. If Constanza had had any idea that her relatives had borrowed money from Ismael, without doubt she would have been very angry with them. The man she had chosen to be her husband was worthy of her, and she would not have wanted special favors from him because it happened that he loved her. There is no indication that the thought of Ismael's wealth entered the mind of Constanza when she decided to marry him. She loved him, and she would have married him as readily if he had been poor.

Carlota, the heroine of Martínez Sierra's EL AMA DE LA CASA[1], is a woman who is able to overcome a number of obstacles through sheer strength of character. She marries a man with two grown daughters and a grown son. An aunt has been living with them and keeping house

1. 1910.

for them, if it can be said that she kept house. The home was in a constant state of disorder, and the children were allowed to do as they pleased. The father was an inventor who thought more of his inventions than of his children. Carlota brought order out of the chaos that had reigned in the house up to this time; she won the respect and admiration of the girls; she was able to subdue Ricardo, the twenty year old son who imagined himself in love with her. The aunt left the house without hindrance from anyone.

The things that Carlota accomplished were not at all easy of accomplishment. The two girls did not want to like her; they liked to have the house untidy because they were used to it. They had never worked and did not want to do so. Laura, the older girl, tried to run away from home with Pepe, her sweetheart, but he warned Carlota of what was to happen and she sent the girl's father after her. Then Laura realized her foolishness and thought that she could never be forgiven. When she was forgiven instantly and Carlota arranged to have her and Pepe married at home soon, she became friendly to Carlota and allowed herself to love her. Gloria, the sixteen year old daughter who was won to Carlota by the latter's firm treatment of her, had planned to go away

with her aunt, but after she admitted that she loved Carlota, she was glad to see her aunt leave alone.

Carlota's treatment of Ricardo was somewhat different. He liked her because he liked order in a house, and for this reason he fancied that he was in love with her. She told him that it was neatness and promptness that he loved and not her; then she arranged it so that he might go away to school. He fancied his admiration for her love, but she had the good sense to see things as they really were.

Carlota made her husband happy by attending to his physical comfort and by being a companion to him as well. To Félix, her husband, Carlota meant order. He rejoiced to be able to lay a thing down in the house and know where to find it ten minutes later. Carlota also meant happiness and sunshine to him. He told her that her smile made him feel better and that all problems seemed simple when she smiled. Félix wanted Carlota to escape the responsibility of his children, and he said that he and she would move to a different house; but she would not accept his solution of a problem which she had known about when she married him.

Carlota's life had been a hard one. Her father had died when she was small, leaving her mother and her-

self without money. Her mother had had to do embroidery work for a living, because she had never learned to do anything else. Carlota had been reared in an orphan asylum. When she was twelve years old, her mother had taken her from the orphans' home, and from that time on she did anything that she could find to do. Finally she was married to a man who was not good to her. After his death she began to work again; her life had been very hard until she had met Félix and married him. During the time that Félix knew her before their marriage, he had not guessed that her life was such a hard one because she had always seemed to be happy and cheerful.

Carlota was a wonderful woman. She had the mother instinct although she had never been a mother. She had tact, good common sense, and sympathy. Félix thinks that she has made the entire family happy because she loves them, because she wants them to be happy, because she is talented, and because she is gracious.[1]

Sor Gracia, heroine of EL REINO DE DIOS[2], is a Sister of Charity. She spends her life trying to alleviate the suffering of the needy. She entered the order when she was but eighteen years old. The first act of the play shows Sor Gracia in a home for old men, the

1. Martínez Sierra, Gregorio: EL AMA DE LA CASA, in LA SOMBRA DEL PADRE, Madrid, 1911, Act II, page 246.
2. Martínez Sierra, 1916.

second in a maternity hospital for unmarried mothers, the third in an orphans' home.

At the beginning of the play, Sor Gracia is nineteen years old, pretty and very happy. She receives a visit from her family, and, in spite of her mother's urging, she stands firm in her resolution to remain in her position of helping others. Her family belong to the aristocracy, and she had to give up many of her privileges when she became a Sister. She loved her father a great deal and it was particularly hard to leave him, but he wanted her to be happy and gave his consent for her to do as she wished. Sor Gracia is happy to serve the old men in the home. Some of them are almost repulsive, but she delights in making them happy. She gains small favors for them and gives them gifts whenever she is able to do so.

In the second act, Sor Gracia is twenty-nine years old. She is sad because of the misery that she sees about her daily. She seems somewhat discouraged. While she is feeling this way, she has a chance to leave this life and to marry a young doctor; but she conquers her feeling of desolation and refuses.

The third act takes place in an orphans' home, where Sor Gracia is the Mother Superior. She is kind but

firm in her treatment of the children in the home. She is able to quell a rebellion caused because the children did not like the soup, which was all that there was for one meal. She is loved and admired by everyone. A young man who had spent his childhood in the home had recently won honor as a bull fighter. He brought to Sor Gracia the bull's ear as a token of his admiration and love for her. Sor Gracia is an admirable woman, kind and generous, sympathetic, and firm.

CONCLUSION

During the century and a half, approximately, encompassed by this study there has been a steady development in the character of the stage heroine as judged by her ability to solve the problems of everyday life. The heroine of the earlier period, which includes the last thirty years or so of the eighteenth century and the early part of the nineteenth, is gentle, docile, timid, obedient without any traces of aggressiveness, and passively faithful to her lover. She lacks imagination and resourcefulness. The average age of the heroine of this period is less than twenty years. Practically all the heroines of Moratín, Martínez de la Rosa, and the dramatists of the romantic period are of this type.

The heroines of Gorostiza and Bretón de los Herreros show a decided advancement over those of the earlier period. The typical heroine of this period is characterized by energy and initiative. She is resourceful, intelligent, and experienced. She has some degree of education and is capable of being a companion to her husband intellectually as well as emotionally. The average heroine of this period is somewhat older than the girl of

the preceding half century of dramatic literature.

During the next half century the Spanish stage heroine continues her emancipation from parental and conjugal authority. At this period her self-reliance is one of her most notable qualities; however, she has not yet learned to direct her own affairs wisely. She is at the experimental stage of self-government--free to do as she likes and eager to govern herself but without sufficient knowledge of how to do it to be outstandingly successful. She is little older than a number of the heroines of Gorostiza and Bretón, but more of the heroines of this period than of the preceding are mature women.

The contemporary stage heroine has become a woman in the fullest and highest sense of the word. Many of the contemporary heroines occupy the principal place in the drama in which they appear. These women are all strong and self-reliant, resourceful, energetic, and consciously intelligent. They are capable of directing their own affairs and those of their families as well. In general, it will be observed that the heroines of the contemporary drama are, with few exceptions, mature women. They are mature mentally and emotionally as well as in years. The helpless, dependent girl in her teens

has given way to the strong, capable, and tolerant woman with work to do in the world and strength and resolution to do it.

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