Standards and attitudes in the drama of Jose Maria Peman from 1926-1950

Mary Delia Gennara

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STANDARDS AND ATTITUDES IN THE DRAMA OF
JOSE MARIA PEFUAN FROM 1926-1950

by

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the requirements for the degree of
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[Signatures]

Chairman, Board of Examiners

Dean, Graduate School

Date
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INTRODUCTION

José María Pemán has been proclaimed in the past year by the Instituto de la Opinión Pública (Spain’s "Gallup Poll") "el escritor más popular de España." Though also a novelist, poet, orator, and journalist, he has had his greatest triumphs in the field of drama. One of Spain’s leading contemporary dramatists, he has won wide acclaim in Spanish America as well as in his native country, although he has attracted relatively little attention thus far in non-Spanish-speaking nations.

Pemán was born in Cádiz on May 6, 1897. He graduated from the College of San Felip Neri of Cádiz and later received his L.L.D. in Madrid with a thesis entitled Ensayo sobre las ideas filosóficas-jurídicas de 'La República' de Platón. After a brief period of two years he abandoned the legal profession in order to devote himself entirely to writing.

Pemán began his literary career as a poet. Apparently he was quite successful, for in 1920 he was elected to the Academia Hispanoamericana of Cádiz and soon afterwards was awarded the "Flor Natural" at the Juegos Florales de Sanlúcar de Barrameda for his composition "El viático."

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His first book, *De la vida sencilla*, was published in 1923, and the second, *Nuevas poesías*, in 1925. When his regional short stories and sketches first appeared in the periodical *El debate*, they were immediately in great demand. Meanwhile he had also become an orator of wide prestige. Ramiro de Maeztu, in one of the leading periodicals of Spain, called him "el primer orador de las Españas." In 1926 he wrote his first play, *Isoldina y Polión*, which has never been presented on the stage. At about this time Péan became a member, and before long president, of Acción Española, an organization founded to promote "the restoration of the true essence of Spain's traditions." He participated actively in the campaigns conducted by this group, and in 1931 published an "Elegía de la tradición de España" which won him considerable fame.

Political conditions in Spain in the 1930's, during the period of the ill-fated Republic, were directly responsible for Péan's decision to turn his attention seriously to the field of drama. In 1933, filled with patriotic fervor, he presented a play which he felt the times demanded. This was *El divino impaciente*, the first in a series of propagandistic plays extolling the virtues of the Spanish people, pointing

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2 Letter from Manuel Benites Sánchez-Cortés.
out to them their "historic destiny," and reminding them of Spain's political and military triumphs in past ages. Joaquín de Entrambasaguas, in his introduction to Volume IV of Pemán's collected works, refers to these early dramas as the "ciclo de las glorias de España." El divino impaciente made Pemán immediately famous as a dramatist, obscuring for the moment his renown as a prose-writer, orator, and poet. For this dramatic work he received the Cortina Prize of the Royal Spanish Academy.

As a staunch supporter of traditionalism Pemán was at complete variance with the Republican government of Spain. In his dramatic works produced during the Civil War of 1936 he bitterly attacked democratic government, scathingly denounced the harmful effects of foreign influence and communism, and championed the Catholic Church.

During the turbulent months of the Civil War Pemán was elected a member of the Real Academia Española. In 1939 he was made Director of that institution, one of the highest honors that can be accorded to a Spaniard. He held this position till 1947, when he voluntarily resigned so that the directorship might be given to the great philologist Ramón Menéndez Pidal.

In 1949, as an emissary for the Consejo de Hispantadidad, Pemán traveled through many of the American republics giving

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lectures, with the purpose of exalting the contributions of Spain to the New World, of counteracting the so-called "Black Legend" concerning the mistreatment of the Indians by the conquistadores, and of uniting all Spanish-speaking countries in bonds of friendship. After returning to Spain he set out on another lecture tour, covering the entire Iberian Peninsula as well as Italy and France. In 1948 he again visited Spanish America. This time he was elected a member of the Academia Argentina de Letras of Buenos Aires. Peru awarded him the Gran Cruz de la Orden del Sol, and Ecuador decorated him with the Gran Cruz de la Orden del Mérito del Ecuador.

Still an active and prominent figure in the Spanish theater, Pemán has produced at least three new plays in 1956. Apparently he has discontinued his career as a poet, but his editorials and articles have continued to appear frequently in the leading newspapers and magazines of Madrid.

The drama of José María Pemán is deeply rooted in Spain and in its people. He presents contemporary Spanish life with a sharpness of observation and an honesty that captures the heart of the people. An author of broad interests and versatile talents, he does not concentrate on a single aspect of his society, but concerns himself with all the great moral, social, and political issues which affect his country today.
In the study which follows, I have limited myself to an examination of Pemán's plays written between 1926 and 1950, excluding his translations from Shakespeare and the Greek tragedians. This limitation was made necessary by the fact that I have been unable to gain access to the plays written since 1950. While it would be desirable for the sake of completeness to consider the entire body of Pemán's drama, I have felt that the 35 plays I have read provide an adequate basis for a study of his ideas. Pemán's thought is extremely consistent, the same ideas are repeated in play after play, and it is unlikely that a reading of his later plays would uncover much fresh material or necessitate any significant revision of the conclusions reached in the present study.

Pemán is a thoroughgoing conservative, patriotic to the point of chauvinism, and with these facts in mind it is possible to predict with some assurance the stand he will take on almost any issue.

In this thesis I have considered five main aspects of Pemán's thought which appear to be of central importance in his drama, namely, his attitudes with regard to: 1) the national dignity and historic destiny of Spain, 2) government and political reform, 3) traditionalism in general, 4) marriage and the family, and 5) religion.

I have selected this topic largely because of its

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5Hamlet, Electra, Antígona
timeliness. Pemán's position as Director of the Real Academia, the fact that many of his plays have been produced in state-subsidized theaters, and the courteous and immediate response of the Spanish Foreign Ministry to my inquiries about him, all indicate that he stands high in the favor of the Franco regime and give him a semi-official status as a kind of spokesman for the views of the present Spanish government (which, incidentally, he nowhere criticizes). Thus the ideas presented in his plays should be of particular interest at the present time, when the United States' and Spain's newly-found community of political interests has given their relationship a new significance in international affairs.

But friendly relations between two nations, if they are to be firm and lasting, must rest on some other foundation than mere political expediency. It is essential that each nation should understand and respect the other's ideas and beliefs. The present study is offered, therefore, as a modest contribution to the cause of international understanding and goodwill.

It has a further justification in the fact that Pemán is a prominent and prolific present-day writer who has not, to my knowledge, been studied in the United States, and who deserves more attention here than he has as yet been given.

A complete chronological list of Pemán's writings, furnished by the Editorial Escelicer of Madrid, is given as an appendix.
CHAPTER I

NATIONAL DIGNITY AND THE HISTORIC DESTINY OF SPAIN

Pemán's belief that Spain's historic destiny is to regain her rightful position as one of the greater nations in Europe manifests itself in almost all of his early dramas. His justification for this view, as reflected in his works, is based essentially on three main reasons:

1) Spain is the treasury of the values which the rest of Europe needs in these materialistic times. Spain has maintained her independence and safeguarded her sacred traditions of faith, home, family, and patriotic spirit. This justification of Spain's historic destiny he fully sets forth in his letter to "La Piconera", the fictitious heroine who gave her life for her country in Cuando las Cortes de Cádiz (1934). The following passage provides a very good summary of the attitude involved:

Y hora es ya de que se entere el mundo de que lo que España ha guardado y conservado con tanto celo, en su independencia, es precisamente lo que el mundo, agotado y materializado, va a necesitar ahora para salvarse: la fe, el espíritu, los valores morales... Europa puede encontrar hoy, en el momento de su gran sed, en España, el pozo de las aguas vivas que puedan consolarla... Ahora que empieza a faltarte todo, ven a asomarte a España, que tiene algo de lo que el mundo necesita—fe, hogar, familia—, conservado, durante siglos, tras el valladar de su santa intransigencia. En
2) The superiority of the Spanish people he holds to be another proof of his country's right to an exalted position. In his dramatic works, one can observe his constant attempt to extol what he regards as the great virtues of the Spaniards—loyalty, unselfish love, pride, high moral standards, courage, and faith.

The idealization of the Spanish character is sometimes intensified by comparison with the crude manners of other countries. For instance, in Como en el primer día (1943), a young princess of Breslavia with a group of her admirers attempts to set up a government in her country free from all historic precedents and traditions. Her admirers are a Hungarian, an American of Italian descent, a Scotchman, and a gallant Spaniard. The Spaniard is called Salvador, signifying "Savior." The group adopts desperate measures to eliminate the old monarchy. But the noble character of the Spaniard shines forth; it is Salvador who persuades the queen to fulfill her duty and conform to the traditional standards set up by her historic predecessors. Similarly,

1José María Pemán, El teatro de José María Pemán, 1926-1950 (Madrid: Escelicer, 1950), p. 180. As all references to quotations from Pemán's plays are taken from this volume, they will henceforth be located by page number in the text rather than by footnotes.
in Metternich (1942), when the prince discusses the various European states, Spain is several times mentioned as the country composed of valiant people of indomitable spirit and independence. Condemning the crude manners of the foreign diplomats at a ball, Metternich makes an exception for the Spanish envoy, whom he describes as a dignified aristocratic gentleman who quickly attracts the attention of the ladies by his suaveness and polite manners (p. 848).

Péman seems to believe that God especially favors the Spanish people and that their actions are in accord with His will. This idea can be observed in many of his plays but in none does he express it so clearly as in Por la Virgen Capitana. In the sacramental auto prefixed to this drama Aragon begs the Virgin to bring peace to his country. The Virgin consents and adds that the Spanish are people whom it is necessary to have at hand (p. 665). In the drama itself, the Holy Virgin actually takes on human form and acts as captain of the defenders of Zaragoza against the French. The popular verse sung by the citizens of Zaragoza (p. 667):

La Virgen del Pilar dice
que no quiere ser francesa;
que quiere ser capitana
de la gente aragonesa.

shows the preference of the Virgin for the Spanish above the French. This instance of divine protection is apparently intended to convince the Spanish people that their cause is God's cause, and that He will aid them to recover
their rightful position of leadership among the Christian nations of the world.

3) Femenía's third justification of Spain's historic destiny is the fact that Spain was the creator of a universal culture, the nation which had discovered the New World and which had taken the leading part in civilizing America. Femenía expresses the opinion that Europe needs to feel the responsibility for the culture it has developed over the centuries and brought to other continents, and to defend it against the non-Christian world. In this task Europe must look to Spain for leadership and example.

This concept is brought out sharply in Almoneda (1936), in which Casaux, representing the traditional Spaniard, presents an allegorical playlet, "Auto de la encaladora," urging the educators of Europe to realize the responsibility of defending their culture. In this farce, Europe, represented as a whitewasher, is whitening her farm, the world. Her helpers are the Explorer, who opens the lands; the Colonizer, who settles the new countries; and the Missionary, who blesses the races. The paintbrush is symbolic of ardent desire and pain. The rest of the world is depicted by representatives of the yellow and dark races, filled with fear and ignorance, who kneel before Europe, who whitens all those who look upon her with the light of dawn on the outside and the light of God on the inside, holding by the hand a child—"una niña.
In two earlier plays, *El divino impaciente* and *La santa virreina* (1939), Péman exalts the contributions of Spain to the New World in order to counteract the "Black Legend" concerning the cruel treatment of the Indians. In the introduction to *La santa virreina*, Péman states that the plot, taken from the Peruvian legend of the discovery of quinine, has offered him an occasion to glorify the "gran obra colonial española" (p. 569). Through the protagonist, Doña Francisca Henríquez, the viceroy's wife, symbolic of Spain's maternal love for America, the author shows that it was love, not dominance, which united these two countries. Doña Francisca is untiring in her charitable work among the Indians. She teaches them to love God and their neighbors, and rebukes the other Spanish colonizers for their mistreatment of the Peruvian natives. Zuma, the mestiza, is representative of the alliance of the chaotic forces of the New World and the traditional order of old Spain. Through the religious teachings and kindness of Doña Francisca, Zuma becomes deeply devoted to the viceroy's wife. When Doña Francisca becomes ill with malaria, Zuma administers the "quinine" cure, kept secret by the Incas, to her. Ximeo, the Indian chief, typifies the good feeling of the Indians toward Spain. He reveals the secret of the quinine to the viceroy's wife "out of faith and love of Spain" (p. 648). The closing
words of the drama spoken by Doña Francisca, are: (p. 648): "Y una vez el mundo tendrá / cura en alma y cuerpo por la patria mía!" In this quotation lies Pemán's object in writing this work. Evidently he desires to show the enormous benefits that Spain had given to humanity by christianizing new lands, by enlightening the superstitious and ignorant races with new knowledge, and by establishing order in ungoverned lands. America, says Pemán, was created in the image and likeness of the Christian civilization of Spain. Thus Doña Francisca observes (p. 588):

No hay estremo que no llene
sin tasa este amor profundo:
que el modo que España tiene
de dar vida a un Nuevo Mundo
es un mirarse al espejo
para tocarse con flores,
un derretirse de amores
como Narcisco, al relejo
de sí misma; . . .

This idea is reiterated in these lines directed to the Peruvians but containing a message for all Latin America (p. 645): "Si vosotros no sois sino españoles / que habéis perdido el barco de regreso!" In fact, Spain's great colonial work is emphasized to such an extent in the drama that it is almost self-defeating.

El divino impaciente stresses Spain's important role in bringing Christianity to all the pagan world. The Jesuit order, founded in Spain, was the first missionary group to teach the word of God, not only in Latin America, but in every part of the pagan world. It is the immortal Jesuit,
St. Francis Xavier, with whom Pemán deals in this drama. Xavier, symbolic of Spain's ardent desire to teach all races the love of God, travels through the Orient preaching the Catholic religion, ministering to the sick, and educating the people, until his death. Though the play is basically a dramatic interpretation of the missionary work of St. Francis Xavier, a definite trace of patriotism permeates the whole work. For instance, there is the scene in which the Japanese refuse the teachings of Xavier, but do not burn his hut because they hold his country in high esteem. There is also the scene in which Xavier extols the great missionary work of Spain in these words (p. 155):

Vengo de España,
que es una pena que cierra
por Occidente la tierra
que el Mar Tenebroso baña;
granero de Dios, encierra
cosecha para inundar
el mundo, y al aventar
esa cosecha que digo,
yo soy un grano de trigo
que trajo el viento al azar.

In these early plays Pemán also attempts to make the Spanish conscious of the necessity of self-sacrifice in order to give the nation character and historic individuality. To accomplish this, he resorts to the typically Spanish method of creating a fervor of patriotism by looking back to Spain's historic past. He evokes the glorious military triumphs of Spain and presents her immortal personages in Cuando las Cortes de Cádiz and Por la Virgen Capitál. These are
historical plays dedicated to Spain's valiant struggle against the French in the Napoleonic Wars. The author seems to have selected this period because it is the only time in the nineteenth century to which the Spanish can look back with real satisfaction and pride. The war against Napoleon may well be regarded by them as compensation for their losses and degradation in other respects. In these two plays Pemán appeals to the common man to follow in the footsteps of his heroic predecessors. For it was the people in mass, not the Spanish government, that voluntarily resisted the armies of Napoleon. He idealizes here the heroes of the past in order to point out to the Spanish the glory of martyrdom and self-sacrifice for their country.

**Cuando las Cortes de Cádiz** exalts the noble figure of "La Piconera," who represents the heroic characteristics which make the common people great: love, faith, dignity and independence. "La Piconera," which serves as a preface to the play, tells her to go out into the world, bringing to all her words of faith and heroism. Pemán appeals to the common people, for he feels that they are the core of the nation.

The principles of national dignity and liberty are stressed in **Por la Virgen Capitana**. The work is dedicated to the valiant defense of Zaragoza against the French in 1809. General Palafox exemplifies the indomitable spirit of the Spanish, resisting the French to the end and
demanding an honorable peace. The Spanish are depicted as proud people, capable of fighting to the last man to maintain their national honor. When the French are about to seize Zaragoza General Palafox shouts to the captain of his war-weary men (p. 72): "¡Capitán, a formar!...si / todavía para una formación / os quedan hombres." In Captain Zapata we see the Spaniard's loyalty to his homeland. He gives his life, the greatest sacrifice his country demands, in order to maintain his honor, the most important thing to a Spaniard, and not to betray his country. Teresa represents the personal affection the Spaniard has for his country. Married to a French marshal, Teresa leaves him to return to Zaragoza, because of the deep sympathy she feels for her homeland upon seeing its devastation and the suffering undergone by her people. Her great pride in her country is shown in the statement that she is Spanish and will shout it to the world (p. 715).

In this land of "miracle and lottery," Pemán says in For la Virgen Capitana, the future is unpredictable, for Spain, with her indomitable spirit, can again rise above dark times and overcome superior forces which may besiege her as she has done in her historic past. Pemán warns the nations not to judge Spain as a "has-been".

Great emphasis is placed on Spain's tradition of independence in Pemán's historical dramas. He holds the view that independence is the essence of a strong nation, for liberty is the incentive which moves the people. Pemán's
concept is that if a state is to be completely independent it must reach an absolute totality, that is, become a state complete in itself, with its own sacred traditions and values.

In consonance with this idea Péan advocates that his country develop a culture and personality of its own, distinct from all other states. To accomplish this, he feels it is necessary to resist all foreign influences. The infiltration of foreign ideas into Spain has in the past caused disunity and threatened to destroy the people's faith, and their traditional standards.

The evils of foreign influence figure in many of his works. In Cisneros (1934), for example, there is a long exposition on the importance of an independent state. Cardinal Jiménez, portrayed as a wise and honest ruler, cautions Charles V of Spain against the weakening effects of foreign influence and constantly strives to obstruct the Flemish invasion of his country. He tells the Flemish nobleman Guillermo de Ipréa that Flanders and Spain must remain separate from each other (p. 236):

\[
\text{Nuestras tierras}
\text{y modos son desiguales,}
\text{que allí florido, aquí seco,}
\text{ya advertís, que besa el aire}
\text{en Flandes, como una novia,}
\text{y en Castilla, como un padre.}
\]

In Cuando las Cortes de Cádiz "La Piconera," a loyal woman who sacrifices her life for her country and faith, is the victim of her own ignorance. She is executed by the
French when she attempts to pass through their lines to deliver a letter. She believes that she is rendering her country a great service, plotting to destroy the Catholic religion in Spain. Pemán points out here that an internal "fifth column" is as much a destructive force as an outside enemy (p. 225):

Y que aprenda España entera
de la pobre Picónera,
cómo van el mismo centro
royendo de su madera
los enemigos de dentro
cuando se van los de fuera.
Mientras que el pueblo se engaña
con ese engano marcial
de la guerra y de la hazaña,
le está royendo la entraña
una traición criminal...
[la Lola murió del mal]
de que está muriendo España!

Though many of his plays show Pemán's abhorrence of all foreign influence, in no play does he voice his protest against it more strongly than in Almoneda. In this drama Pilar, who has been chosen "Miss Europe," and her friends, craving excitement, adopt any new foreign custom, regardless of its inferiority. Nikita, Pilar's negro chauffeur, representing the Moors, a race which the Spanish for centuries fought to drive from their country, is admired by Pilar and her friends. Though he is crude and barbaric, they are greatly attracted to him because of his foreign ways. Not only do they admire him, but they also attempt to imitate his actions. Nikita greedily takes from Pilar and her friends but gives them nothing in return, save his brutality and ingratitude. When Pilar has an illegitimate
child by Nikita, he leaves her. Realizing the degrading position to which Nikita has lowered her, Pilar renounces her frivolous ways of the past and attempts to build a new life, based on simplicity. The picture that Pemán gives us here is the degenerating and shameful dregs of foreign influence. He suggests the dangerous consequences that might befall those who continue to be influenced by foreign ideas, beliefs or customs.

Holding such a distrustful attitude toward foreign influence as this, it is natural that Pemán should have a strong contempt for the communists, who were infiltrating Spain during the Civil War. Pemán's abhorrence of Communism is very transparent in *De ellos es el mundo* (1938) and in several scenes in *Hay siete pecados* (1943). Pemán himself states that he wrote the former with the intention of dedicating a song to the Spanish youth combating communism. Throughout this drama there is a constant outpouring of indignation at the barbaric treatment of the Spanish by the communists during the Civil War. He complains that this group has attempted to disunite his people, and in the process has caused anarchy. Their concept of life discards God; they make their laws to fit their own selfish purposes. Fernando, the protagonist, indignant at the communists' cruel and barbaric measures, exclaims (p. 523): "Hay que limpiar a España de esos sabandijas."
In one scene in *Hay siete pecados*, Pemán digresses from the plot in order to expound on the ravages done to his country by the "Reds." Some nuns beg funds for their orphanage from Dona Mercedes. They complain that the communists have taken all their food, clothes, furniture, and even their dishes. Dona Mercedes gives them food and sympathizes with them. But she adds that in spite of all the destruction that "those savages" have done, they have not been able to destroy the Spaniards' great faith (p. 982). Elsewhere in the same play Pemán suggests the communists' disrespect for and shameful treatment of Spanish women. Anuncia and León, both of whom have experienced the Civil War, speak of the peace and order which the new government has brought to Spain. Anuncia says that when the communists were in Spain a woman could not go alone through the streets without being molested. Now, with the extermination of the communists a woman can be polite to a man without his taking it for more than an expression of friendliness.

Pemán vehemently protests against international finance. He especially distrusts the motives of the Americans in finance armament projects. He says that they are ready to give generously to help the Europeans in their wars, because in the end they always profit by them. *El testamento de la Mariposa* (1941) boldly expresses this view. The Grand Maristrate of a city (not named) in Spain asks Sir Archibald, a financier born in England but now living in New York, to
finance a project for the improvement of the city. Sir Archibald is more interested in financing an armament project because he feels it is much easier to promote. Popular sentiment, he says, will not support projects of construction, such as railroad building or improvement in agricultural machinery. The democratic congress is always more prone to finance war goods. The Grand Magistrate, the mouthpiece of Pemán agrees and adds that America is always willing to finance European wars because she always profits by them. America gives a positive guarantee of success, but for her commission she is given indirect control of a whole country even to its mineral rights.

Pemán voices his fear of the powerful influence that the United States is gaining in Spain. In Todo a medio hacer, he remarks that the American movies give an unrealistic picture of life. The Spanish people, discontent with their simple lives, are attempting to pattern their manner of living on the false social standards put forth in the movies. He also protests against America's import of goods into Spain, which is threatening the home market. The Spanish are becoming dissatisfied with their own products and more and more American goods are gaining a foothold in Spain's industry. In Yo no he venido a traer la paz Paco Iniesta, a prominent and wealthy man, tells Father Juan de Dios, the protagonist, that a neighbor is jealous of him because he is prosperous and can afford the luxury of owning
a Ford car. Father Juan de Dios, the Spanish traditionalist, dismayed at the importance American products are gaining in Spain, remarks (p. 928): "Las marcas americanas, comiéndose a los grandes apellidos españoles! La época..."

Pemán stresses the importance of the "divine plural," that is, the need for the Spanish to forget their differences and work together, with courage and hope in the future, for a greater Spain. In *De ellos es el mundo*, he appeals to the new generation to discard their defeatist attitude. In the words of Fernando, the protagonist, he rebukes the Spanish for believing year after year that nothing was happening in Spain until they were rudely awakened by the Civil War. He asks the new generation if they are able to endure one more day the shameful spectacle that Spain is giving the world, or if they will continue being cowards, abandoning Spain to the enemies of the country, delivering her without resistance. He appeals to the youth to fight for their country, even if they must give their lives. Pemán appeals to the rich and poor, the young and the old, the common people and the nobility to unite to make Spain whole.

In summary, Pemán's ideas on national dignity and the historic destiny of Spain are basically these: He has great faith in the future of Spain. He believes that her historic destiny is to regain her rightful position among the leading nations of the world. His justification for this belief is the fact that Spain, creator of a universal culture, has
spread Christianity throughout the world and brought civilization to America. Spain is a land of superior people living in the grace of God, a country that has maintained the sacred traditions of faith, home and family, and independent spirit, precisely the qualities which Europe needs in these materialistic times.

Pemán observed that the Civil War was threatening the national dignity of Spain. Anarchy permeated all Spain and communist infiltration into the country disrupted her society and threatened complete disunity. This caused in Pemán a bitter attitude toward foreign influence, and made the need for sacrifice by the people to maintain Spain's independence of paramount importance to him. Pemán feels that if the people of his nation are united, they can overcome any obstacles which may confront them. To reach the state of complete unity, class conflicts and prejudices must be eliminated. He recalls Spain's glorious historic past, and dreams of his country once more assuming the dominant position in Europe which she had in the sixteenth century.
CHAPTER II

ABSOLUTE GOVERNMENT AND POLITICAL REFORM

Man's concept of government has always been a much discussed issue since the first unit of society was formed. But at no moment does it become of such paramount importance as when a country is at the dawn of a revolution. During such a period a political consciousness is awakened in the people; they begin to take stock of the political theories on which their government is based, and of the virtues of their politicians. Spain found herself in such a situation in the early 1930's. Under such circumstances as these, it was only natural that Pemán, a writer so intensely concerned with the good of his country, should present his political theories and ideas of reform in his dramatic works.

As Pemán is a staunch traditionalist it follows that his political theories should be in consonance with absolute rule, and at complete variance with Republican government. His concept of government will not allow for any liberal ideas, for he feels that the fulfillment of order and authority demands one leader invested with complete power. Isoldina y Polión (1926) and Cisneros put forth this view quite clearly.

In Cisneros, Cardinal Jiménez declares to the nobles that the king and the common people are the pillars of the state; all the rest seek power: the nobles demand privileges, the convents beg papal bulls, and the provinces dream of becoming
independent kingdoms. If the king or the common people vacillate, the nation will fall into divided factions. Pemán's distrust and dislike for the aristocratic class is manifested here, as in several of his other dramas. The nobles are pictured as a burden on the nation with their demands for special favors and a threat to the unity of the state with their voracity for power.

*Isoldina y Folión* presents the theory of the "divine right" of kings. The king is infallible and his judgment always wise because his power is given to him by God, therefore no man is entitled to question the king's actions. Even the nobles must bow to the monarch's commands. The king, justifying his rigid control, says (p. 72): "Un Rey es algo distinto que los demás hombres: tiene ante él un camino marcado por Dios y él tiene que seguirlo inexorablemente."

In other dramas such as *La hidalga limosnera, El divino impaciente*, and *Como en el primer día*, the monarchs are presented as rigid but just rulers; champions of the faith and of peace, they are loved by the common people.

As a traditionalist and a staunch advocate of absolutism, Pemán is distrustful of all new radical political ideas. In his dramas, liberalism, communism, and democracy are scathingly denounced; while the virtues of absolutism are greatly idealized.

Pemán first presents his anti-liberal position in *Cuando*
las Cortes de Cádiz, in which he bitterly attacks the democratic government of the Cortes, established in Cádiz, and the masonic liberals that controlled it, even after the French army had been driven out. Here again he shows his strong contempt for the aristocrats and intellectuals; they were French sympathizers, who looked with admiration on the new liberal ideas of the Bourgeois Revolution. It was these men who infected the traditions of Spain with new radical ideas. His thoughts on the subject are clearly set forth in the following excerpt from his letter to "La Piconera" in the preface of the play (p. 179):

Los intelectuales se extravián en mil colores, matices y distingos, frente a la invasión de las tropas del Corso. Hablan de "Europa", de las "luces", de las nuevas "ideas", de los "derechos caducados de una dinastía", y con todos estos ingredientes elaboran una doctrina "afrancesada", grata al epicureísmo de los Moratines o a la feminidad de los Meléndez Valdés, que se parece mucho a la cobardía o a la dejación.

The masonic liberals are depicted as an international group, who desire to destroy the traditions which Spain holds dear and which have made her a great nation. When this group gains control of the Cortes, they publish a proclamation closing the churches and forbidding all religious practices. The idea is put forth that the liberals "in their crazy vanity" proclaim that they represent the people, yet they make laws adverse to the people's wishes and destroy their civil liberties. Péman calls the promises of the liberals "promesas seductorás," for the liberals promise equality and a voice
in the government, but meanwhile the nation is (p. 228):

dividida y arruinada:
la moral, pisoteada;
perdida la Religión,
y por toda solución;
 promesas, conceptos..., nada!

Pemán strongly advocates hierarchy; equality is detrimental to order and authority. In this drama, he observes that the new radical ideas of liberty have exceeded the popular demand, that is, the liberals are concerned with equality and new civil rights for the common people which the latter have never sought. Thus "el Rancio," the wise philosopher, remarks (p. 192):

Libertad siempre la hubo para lo bueno y cristiano:
si quieren otra..., es que quieren libertad para lo malo.

In one poignant scene in the drama there is a conversation between the liberal, Don Alfonso Santa María, and the philosopher "El Rancio," the traditionalist, which reveals the respective attitudes of the European liberals and Spanish traditionalists on religion and government. Santa María foresees a land, neither French nor Spanish, but a single greater country. The old traditions of patriotism, nationalism and independence, he feels, are silly sentiments and arrogant attitudes, outdated in this present age. "El Rancio" retorts that this concept is an absurdity, because he will be Spanish as long as Spain has "un sol distinto del sol de Francia" (p. 196). Santa María
voices the liberal outlook on religion when he opines that the Spanish lean too much on the Catholic faith. "El Rancio" replies that the new radical ideas of the intellectuals attempt to make the faith subservient to reason, whereas science should be made to serve the faith.

Pemán again voices his political concept in Como en el primer día, a suggestive work that subtly points darts at present political systems. The play deals with a young princess, Alba, living in America, who attempts to establish a small republic of her own, free of traditions and historic precedents. Dona Mattina, a rich and frivolous American woman, is financially supporting the project. Dona Mattina constantly boasts to Alba that if she cuts off her credit the republic will be finished. One may possibly take this to signify that the Spanish Republic could not have endured on its own virtues, and would have collapsed without, the moral support of the United States and the private donations of wealthy American citizens. Alba's followers are a Hungarian, a Scotchman, a Czechoslovakian, and an American of Italian descent. Later, Alba falls in love with a Spaniard, Salvador, who also joins the group. When Alba is called back to Breslavia to assume her position as queen, she and her followers attempt to set up a liberal rule there. The group, save for Salvador, assassinate her betrothed, Prince Clemente. Tamberg, the prime minister of Breslavia, attempts to convince Alba that she must follow in the
footsteps of her royal predecessors. Salvador, too, tries to bring Alba to the realization that it is impossible to flee from the history of the past. But Alba continues to attempt to rid the country of all its traditions. When she cuts down the pine tree that has been in the royal courtyard for years, the woodcutter tells her that, as he cut the tree, it cried out (p. 1040):

¿Qué haces, Soberana loca? ¿Qué derecho tiene sobre los muertos que me plantaron; sobre los siglos que me andan, hechos sangre, por mi vieja madera?

The woodcutter then reveals he is King Frederick of Ruthenia and asks Alba to marry him. Alba comes to the realization that it is "beautiful to serve destiny." One cannot uproot the traditions which the people love. The people respect their king and wish to keep the monarchy. She decides to discard all her fantastic republican theories and to marry King Frederick. Praising her for her wise actions, King Frederick says (p. 1041):

Tu alma se secaba, derramada y libre, como el agua de una charca... Ahora empieza a cantar, porque se siente estrechada en una gozosa esclavitud de acequia.

The king and queen in the drama signify order and traditionalism. Alba's early misguided attempt to establish a traditionless republic is symbolic of revolutionary ideas. Thus in this drama is seen the victory of traditionalism over the new radical ideas. Pemán points out successfully that one can not destroy traditions; one must carry out his duty,
as set down by his historic predecessors, with love and devotion.

Though Pemán denounces Republicanism in his dramas, he openly supports the Franco faction only in *De ellos es el mundo*. He himself admits in the preface that the work is a song to the valiant youth fighting communism and a criticism of the Republican government and its communist supporters. Pemán says that it is the men of order that are the true revolutionaries. Franco and his followers are idealized as the saviors of the nation, bringing order to a chaotic state. The protagonists, bearing the symbolic names Isabela and Fernando, are young patriotic revolutionists fighting against the Republican government in order to restore authority in Spain as in the reign of Isabel and Ferdinand. Throughout the drama there is a constant protest against the crude and unjust methods of the Republic government. This is described as an unstable rule consisting of power-hungry coalitions unable to maintain order except through force of arms; it settles its differences with the people by brutally assassinating them. Thus when Fernando is wounded in the head, he exclaims (p. 531):

¡Si hubiera sido en los brazos o en los pies, que es lo que hay que emplear contra esa chusma!...pero la cabeza no necesito usarla para nada en estos tiempos.

A tyrannical government, Pemán says, disguised under the name "Republic" to deceive the Spanish, it joined with the com-
munists in order to oppress the people. It abolished their freedom of worship and of education by closing down Spain's universities and churches and persecuting all those who opposed it. Pemán says that there is no love nor dignity in the Republic; there is only complete chaos (p. 524):

España, me está doliendo,
doliendo, como un puñal.
El campo no tiene flores
ni tiene Dios la ciudad.

Pemán not only puts forth his political theories in his dramatic works, but also his ideas on reform of the corrupt political practices existing before the Civil War in Spain. He distrusts politicians and has little respect for politics. As an ardent reformer Pemán could not tolerate the moral squalor and dishonesty of practical politics.

In a playlet, "Rueda de la España," included in De ellos es el mundo, Pemán satirizes the élite class prominent in politics. The abstract personages Don Bolsallena, Don Pedante, Don Buenamana, and Doña Elegante are all caricatures of the social qualities which their names indicate. The false intellectual, Don Pedante, has an inexpressive and severe look; he wears glasses and holds a book in his hand. The politician, Don Buenamana, is shown with the head of a fox and with a huge overcoat from the pocket of which an envelope protrudes, entitled "Act of Congress." The plutocrat, Don Bolsallena, has the deformed head of an ass, wears a formal suit and a gold key chain, and carries a cane richly adorned. Doña
Elegante, the society woman of the elite class, with thick lipstick and peroxided hair, holds a cocktail in her hand. Don Pedante laments that his study of science deprives him of insight into the feelings of the common people, but does nothing about it. The politician states that he is wasting away, the same as Spain is, and cannot help himself. Don Bolsallena consoles him with the fact that Spain is in her usual "status quo" position; she does not improve nor regress. Doña Elegante laughs at them for voicing their concern for Spain and drinks a cocktail. Don Buenamaña says that nothing really matters, since Spain is happy and at least has the feeling of security, even if it is a false peace. The group form a circle and sing (p. 519):

¡A la rueda, rueda, que ruede la bola; a la rueda, rueda, dejadla pasar!
A la rueda, rueda, rodando y mintinedo, se puede ir viviendo sin mucho pensar!

En tierra de nadie criticizes the political parties of that day on the grounds that they compromise their ideas for material gain. The protagonist, Don Agustín, a writer who desires to maintain his ideals free of any prejudice, vehemently declaims (p. 1383):

¡Tremendo oficio éste de pensar con independencia! Afirmas una verdad y al día siguiente ya todos los que han hecho de la verdad bandera y partido te rodean como a una adquisición; te sobornan con aplausos, te compran con sonrisas. Ya no les importa que seas de la verdad; quieren que seas "de ellos"; de su pasión, que ya es sólo verdad a medias, mutilada de parcialidad.
Y desde ese día tiene que empezar a defenderte,
a hacerte antipático y desagradecido con los
que te halagan... Hasta que, poco a poco, van
teniendo ellos tan poca razón, que tú, sin
querer, te vas acercando a la razón contraria...
¡Ya te creen de ellos! ¡Ya quieren que firmes tu
arrendamiento!... Hasta que acabas encontrán-
dote solo, en una soledad que llaman orgullosa...
¡En el mundo en que vivimos no tiene sitio la
inteligencia pura, sin compromiso ni pasión!

In these lines Pemán so strongly protests against the
political parties which tend to twist truth for their own
personal advantage, that it would lead one to believe that
he might have been confronted with a similar situation.

Don Agustín is dragged into politics by Oliva, a member
of a reactionary group against the government. Oliva, accused
by Don Zacarías, a police agent, of sheltering and helping
a reactionary to escape across the border, is sent to jail.
Don Agustín, convinced of her honesty, vouches in court for
her loyalty, and Oliva is acquitted. Later Don Agustín learns
that Oliva is in fact a member of the reactionary group and
was guilty as charged. Don Zacarías has been fired and his
property confiscated because of his "false accusations"
against Oliva. The reactionary group ignores the unjust
punishment of the man. However Oliva, ready to sacrifice
anything to gain back the love of her husband and realizing
the injustice that she and the reactionary group have done
to an innocent man, confesses the truth to the Secretary of
Internal Security. Don Zacarías is reinstated in his job
and Oliva and Don Agustín are reunited.
In Almoneda, Pemán shows his unbounded contempt for the political nostrums of the interested office seeker, only too ready to forget public trusts, and gives a warning to the nation of the danger of the vain and immoral middle-class politicians who aspire to aristocracy and hate the common people. All the corrupt practices of the politician are symbolized in Don Eloy. A coward, he yields to the political and social corruption existing in Spain in order to show that he is a man of the times. A lethargic character, he excuses the frivolity and unrestraint of the new generation by the fact that modern times make it necessary for the youth of today to live fast. When there is a labor strike, he lets the strike- ers take away his servants, because he feels that a politician can not afford to get into disfavor with the majority; besides, he has the attitude that no one can fight against the mob. He justifies his irresolute stand by the fact that all opinions must be respected and acknowledged.

Interested only in seeking office, Don Eloy is actually very indifferent to and ignorant of matters concerning his country. He reveals his ignorance when he speaks of the need for the redistribution and cultivation of all the land in Spain. He says that where grain cannot be seeded, vegetables such as the potato, tomato and the fig should be planted. His ignorance makes him believe that the fig is a vegetable. Little interested in the good of his country, he is a flexible politician who wishes to gain the office of
Director General of the Customs, well aware of the fact that he will only be a puppet of the government. However, he finally comes to the realization that he must serve his country and decides to become a respectable politician. Through Uncle Palafox, Pemán lashes out at such politicians as Don Eloy who lull the Spanish people into a false sense of security, overlooking hazards and corruptions which threaten the nation's integrity. In speaking of Don Eloy's shameful attitude he observes (p. 503):

*Es más cómodo abandonar la tarea y esperarlo todo de la lotería o el milagro. Hasta hemos salido ahora, para nuestra tranquilidad, con unas abadesas benditas o unas apariciones de lo alto, que se dedican a hacer declaraciones políticas con pelos y señales. "Habrá—dicen—quince días de revolución, y luego vendrá el triunfo espléndente de la verdad"...*

Pemán's political views may be summed up as follows: A thorough conservative, he has no use for new or "radical" ideas. He strongly advocates absolutism, as one would expect a traditionalist to do. He hates the aristocrats because he feels that they are a burden on the nation and weaken it by their efforts to gain power which the central government needs to maintain order and authority.

Pemán bitterly complains against liberalism, communism, and democracy, because they destroy the old traditions of Spain—Catholicism, and independence—which have made her a great nation. They also attempt to give the citizens new civil liberties, which the people do not need or want. If
the people were given equality, order would be destroyed because the ruler would lose all his authority. Holding these views, it is natural that Pemán should take a strong stand against the Republican government, and support Franco's ideas, since the latter stands for absolute rule, and promises the restoration of the king when Spain once more has order.

Pemán, an ardent patriot desiring to make Spain a great nation, could not endure the political corruption in his country in the 1930's. He felt that the lethargic state and selfish attitude of the politicians were weakening Spain and preventing her progress. He was especially indignant at the fact that the political parties misrepresented the truth for their own selfish purposes.
CHAPTER III

TRADITIONALISM

Pemán's philosophy of life is to be loyal to the truth and live it. He believes that the truth of life is to be found in the "classics" and in history, for they have enshrined in writing the sacred traditions of Spain. These traditions have established a pattern of living, simple, but solid and enriching. Man is to observe these standards and ideas that have stood the test of time and turn them back into living thought and feeling. In his dramas Pemán idealizes the "good old days and ways;" he calls for a reform of existing "false" social conditions, and protests against the lack of restraint and the frivolity of modern youth.

Pemán expresses his traditional outlook on life quite clearly in El testamento de la mariposa (1941), a satirical drama of man's perversion and eventual destruction of the worldly gifts given by God with the original intention of embellishing his life. "La Mariposa," a famous dancer, decides to commit suicide. Her lover, an architect, has supposedly shot himself, because he spent the money of a government construction project in courting her and now she wishes to join him. "La Mariposa" makes her last will and testament to a group of friends, a poet, an artist, a dancer and a lottery-ticket seller. She bequeaths her money to
Lanzarote, the poet. The artist, Valdovinos, is given the Grand Magistrate's love letters to "La Mariposa." All her precious jewels are given to Ginebra, the lottery-ticket seller. Tristán, her dancing-partner, obtains the secrets of her art. "La Mariposa" leaves to her beneficiaries a letter which states that she gives them all the great worldly gifts—Power, Riches, Beauty and Art, which can be magnificent or dangerous things according to how they are employed. There is one condition in the will: the beneficiaries must meet at her castle at Pena Arisca seventeen years from that night.

All the beneficiaries misuse the gifts. Using the Magistrate's love-letters to Mariposa as blackmail, Valdovinos obtains the position of Prime Minister. Lanzarote becomes a successful financier, but he lusts for still more riches. With the aid of Valdovinos, he assassimates Sir Archibald, the potential financier of an armament project, in order to finance the project himself. Ginebra, now a haughty and vulgar woman, uses her beauty selfishly to gain favors for herself. Tristán becomes a famous dancer, but takes all the credit for his success.

Seventeen years later, the beneficiaries return to Pena Arisca, according to their promise. Old age has stolen Ginebra's beauty; only the dregs of vanity remain. Lanzarote, in his greedy quest for money, has fallen into the depths of poverty. Valdovinos has lost his influence over the Grand Magistrate and has fallen to the bottom of society.
Tristán has suffered a broken leg which has crippled him and deprived him of his art. The granddaughter of "La Mariposa" greets the group and explains to them that "La Mariposa" did not die but secretly married her lover. The two had retired to Pena Arisca, where they had lived in seclusion. She rebukes them harshly for misusing their gifts and disparaging their donor.

Many of Pemán's social-thesis dramas are criticisms of the gross materialism that sacrifices soul-culture and civic morality in the race for worldly success. In Todo a medio hacer (1943) his attack is directed at modern business methods, but especially at the movie industry which in its eagerness to gain money and publicity leaves everything only partially accomplished. This is all symbolized in René Sirván, a celebrated movie producer.

Don Francisco, a prosperous Extremaduran farmer visiting Madrid on business, saves Gracia, a young girl in despair, from drowning herself. René sees the event and perceives that the girl is beautiful and has great potentialities for stardom. He takes her to the hospital and makes an agreement with Don Francisco that the latter will not reveal who saved her life. René does this with the intention of making the public believe that it is he who has saved the beautiful girl, thereby gaining publicity for himself. He starts Gracia on a movie career. After a successful publicity campaign, capitalizing on her attempted suicide and rescue, she becomes a
famous star. Entangled in the false world of publicity, she
soon longs for something real in life. She meets Don Francisco,
unaware of the fact that he has saved her life. He tells her
that his own manner of living, on his farm, is completely con-
trary to her's (p. 1072):

Aquello es la verdad hecha tierra. Allí se trabaja
olivo a olivo... Allí hay que hacerlo todo de verdad,
y hasta al fin; se paga todo lo que se queda a medio
hacer.

Gracia greatly admires Don Francisco for his high ideals
and is attracted to him because she finds in him an escape
from the hectic world in which she is entangled. When René
learns that Gracia is infatuated with Don Francisco, he re-
minds the latter of his agreement and says that he cannot
afford to lose Gracia at the beginning of her career when she
is so popular with the public. His business is to bring
new stars into the movies. Once they gain some popularity,
he abandons them to search for another new person to excite
the public. In describing his business position to Don
Francisco, René states (p. 1072):

Yo soy el hombre de los comienzos. Yo soy el luce-
ro de la manana de los negocios...Mira: yo tengo
montado un negocio especial, de mi invencion: un
negocio de "gastos preliminares"... Si, todo negocio
tienen una primera fase... En esa fase es en la que
conviene interesarse...

Don Francisco, the traditionalist, sarcastically agrees (p. 1072)

Sí, Sí... ¿eres la época! ¡Todo a medio hacer! Gastos
preliminares, publicidad el "animador," el "in-
termediario,"... Señor... ¿Y las cosas? ¿Y la verdad?
¿Y el trabajo?
Here is illustrated Pemán's scornful attitude toward the modern business man who takes no pride in the value of his work, but is only interested in the material benefits and recognition he may derive from it.

Don Francisco continues to encourage Gracia to return to the simple life; he attacks bitterly the social life of Madrid of which she is a part. He says that in Almedralejo (his home-town) when they drink, they drink until they roll under the table. But in Madrid they are more superficial. "Only half a glass," they say, when they drink, but it is enough for them to lose their scruples without losing their false dignity—sufficient for a venial sin. "Todo a medio hacer" (p. 1073).

Later, when Gracia learns that Don Francisco has saved her life, she no longer wavers, but decides to marry him and give up her movie career and get away from "la farsa, de esa vida donde yo era una mercancía o un tópico de publicidad" (p. 1089).

Pemán's strong detestation for movies is apparent in several of his dramas, but is especially noticeable here. He holds the view that the movies have set false social standards and have lowered the position of women with their immoral depiction of womanhood and their misrepresentation of real life. Pemán voices the fear that the younger generation are patterning their lives after the moving
pictures instead of after historic tradition. He is especially contemptuous of the publicity put out by the movies, because it contains no truth; its main aim is to deceive the public.

_Álmoneda_ is Pemán's most forceful drama on the precarious state of society in Spain. He boldly puts forth the view that Spain's society is on auction, ready to surrender its traditional values in favor of immoral and barbaric "modern" ways (p. 473):

_Este es un mundo que desanda voluntariamente sus caminos, una sociedad en almoneda. No espera a que lo derroten: se entrega. Los blancos se entregan a los negros; los directores, a la masa; los viejos, a los jóvenes..._

In this drama the two daughters of Don Eloy, Cecilia and Pilar, represent respectively the traditionalist and the modern youth. Pilar, the modern young woman, is ignorant and degrades herself to any extent in order to be popular in society. Craving for excitement, she idolizes all the new customs brought into her country, regardless of their inferiority. She scoffs at the traditionalists for being old fossils living in the Middle Ages. A frivolous woman, her actions are unrestrained by morals or conventions; her life is governed completely by her impulses and biological desires. Drawn to Carlón, an athlete, by his physical appearance, she has an affair with him. Later she discards him for the uncouth and barbaric Nikita, a jazz singer,
because he is admired by all her friends for the new customs he has brought from America. An unscrupulous person, she overlooks her moral responsibility to God and society and bears Nikita an illegitimate child.

Peñán throughout the play bitterly attacks Pilar's and her friends' actions through Casaux, the Spanish traditionalist who acts as his mouthpiece. He reproaches the new generation for their meaningless life of dissipation and distrusts the motives behind any goodness they may show.

Young people of today, he says (p. 476),

han llegado a la moral, de vuelta, circularmente. A fuerza de tratarse familiarmente, de andar todo el día juntos en albornoz, los jovencitos de ahora no son más que camaradas insípidos. Han llegado a la castidad por cansancio y a la moral por falta de imaginación.

Cecilia, also a traditionalist, is a noble person who reacts to the problems of life with courage and sensitiveness. A staunch person, she refuses to be influenced by the "mob spirit," or to follow the barbaric and inferior social customs popular in Spain. Instead, she is repelled by them, and dreams of leading a simple life, full of spiritual ideals, among people who work, pray, believe, and hope in accordance with God's will (p. 488):

A reconstruir la vida, como esos templos que ahora se reconstruyen, después de un incendio. De cemento, lo que antes era de talla: más modesto, pero más sólido... ¡Y Dios allá, acaso ahora más contenter que antes!

She auctions off the furniture and the house of her family in Madrid and moves to Extremadura. Here she starts a new
life. When Pilar, repentant, returns home with her illegitimate child, Cecilia accepts her and tells her they must erase the past errors and set out on a new road. Cecilia makes the painful sacrifice of raising Pilar's son. When Casaux asks her to marry him, she unselfishly tells him her place is in Extremadura and she can't abandon it.

La Verdad (1947) and La danza de los velos (1936) present the theme of the traditionalist saving modern youth from destroying their happiness by showing them the fallacies of their present manner of living and solving their problems.

In La verdad, Doña Regla, as her name signifies, represents order and traditionalism. A widow of two husbands, she esteems the first husband more than the second one, because she believes in the "hierarchy of antiquity." The same old authors, Alarcón and Padre Colma, she reads repeatedly and tirelessly because, according to her, the ideas presented in these old novels never lose their value. When Doña Regla visits her married daughter, Fina, she immediately recognizes that Fina is attracted to Gabriel, an acquaintance of the past summer, and proceeds to arrange matters as they ought to be. Apparently a dominating character who wishes to interfere with her daughter's life, basically she is a wise and kindly person, able to perceive the mistakes in the modern youth's manner of living. Fina persists in seeing Gabriel despite the counsel of Doña Rela. When a woman of bad reputation whom Gabriel had been in love with comes to see him, Doña
Regla sends her away. Finally Fina decides to confess her relationship with Gabriel according to the agreement of loyalty and truth in their relationship that she has made with her husband. Doña Regla, realizing that Fina is on the brink of destroying the happiness of her home, tells her that pacts made scientifically, such as this, are shallow. The new generation have made their lives complicated by governing them with cold reason, instead of feeling. Fina realizes the fallacy of her ideas; she and her husband reconstruct their marriage on a basis of love and trust instead of a cold pact of truth.

La danza de los velos is concerned with an old conservative, Don Leopoldo Quiñones de Solís, who greatly objects to the undisciplined life of the younger generation. He says in speaking of them (pp. 411-412):

Yo no entiendo casi nada de lo que hacen: desayunan fruta, le echan limón al té, las mujeres no se ponen medias, los hombres se escotan. ¿Usted entiende esto?... Y luego esa falta de principios fijos: esa movilidad, imposible de seguir. ¿Qué puede esperarse de una generación que a un rizado de pelo que dura cuatro meses lo llamar “la permanente”?

He comes to Morocco to tutor Maribel, his frivolous orphaned niece. When Maribel decides to marry Manolito Santonja, Don Leopoldo objects, because the young man is irresponsible and dissipated and has no position in society. Manolito confesses to Maribel that he owes a debt of fifteen thousand pesetas at the casino; he threatens to commit suicide if
she does not pay the debt. Maribel tells Don Leopoldo to give
Manolito a check for the sum of the debt. But Don Leopoldo
takes it upon himself to save Maribel from this unscrupulous
young man. He refuses to give Manolito the money; instead
he sends him away. He tells Maribel that Manolito left
her and sailed for America with her money. Through Don
Leopoldo's wisdom, generosity and kindness, Maribel
gradually falls in love with her "godfather" and as the
play ends is apparently expecting to marry him.¹ Thus the
modern young woman realizes the worthy qualities of the
traditionalist and changes her frivolous ways to conform
to a simple pattern of living.

Pemán's condemnation of the liberties women have been
given in the twentieth century is reflected in many of his
social-thesis dramas. In the past there was a difference
between a lady and a woman. A lady was placed on a pede-
stal and was respected by men for her virtue. Now, as Don
Leopoldo says to Maribel in La danza de los velos (p. 443),

El tocador la fabrica en una serie como los autó-
móviles. Me parece intolerable este ambiente, esta
convivencia moderna de las mujeres mal y las mu-
jeres bien. ¿Habéis hecho desaparecer la distinción.
Ya parecéis todas..."regulares"!

¹In this drama Maribel always calls Don Leopoldo "god-
father." But Don Leopoldo definitely states that she is the
daughter of his brother. According to Catholic doctrine, the
closest relative one can marry is a third cousin. There is
no explanation as to why Pemán should disregard the Catholic
marriage laws and have the play end with the suggestion of
the uncle marrying his niece.
Pemán fears that women are losing the highly respected position they have held in Spain in the past by adopting the liberal customs of women in foreign countries. In Yo no he venido a traer la paz, Juan Pedro puts forth the idea that a woman to be in the sophisticated set in society only has to have "un cigarillo, un encendedor, dos palabras en inglés, unas medias de cristal" (p. 930).

Pemán's criticism of modern inventions is very notable in all his dramas. In La danza de los velos Don Leopoldo says that the world is not overpopulated but overfurnished. In twenty centuries so many things have been created and invented that they stifle and constrain us. Pemán distrusts modern inventions because he fears that scientific discoveries have caused the new generation to lose an esthetic pleasure in their work, and made them concentrate only on material gain. The businessman's work today is concerned only with an office, an electric button, a telephone, and an almanac. They cannot say they have wholly made something and take pride in their accomplishment. Life has completely changed and nothing has any permanent value. Commerce is more than a career; it is a way of life. Uncle Cabuérnigo, the self-made businessman in La casa, sums it all up when he says of himself (p. 1430): "Yo compre barato, vendo caro; vuelvo a comprar barato..." Here indeed is the record of a futile life.
Another evil of the scientific age, Pemán thinks, is that it has produced a fast-living, undisciplined generation. Such modern inventions as the automobile have given youth unbounded freedom. This idea is clearly expressed by Pemán in La danza de los velos in the following words of Don Leopoldo's friend (p. 409):

Ahora se vive más de prisa. Yo tengo una hija de veintitrés años que es piloto aviador, y otra de veinte que se ha comprado una moto... ¡Cuando yo pienso que su madre tenía treinta años cuando se casó, y en el viaje de novios la tuve que tapar los ojos para que entrara por la puerta giratoria del "Palace"!

In one poignant scene from Lo que debe ser Pemán expresses the view that the social disruption of the Civil War of 1936 has produced a restlessness in the new generation; it has caused them to turn away from the old standards of society, and to search for something new in the hope of relieving their frustrations. Alvar, the son of Jimena, the protagonist, has just invented a bell system for the house; he is unsuccessfully attempting to demonstrate it to his mother. Jimena, conformist and traditionalist who views modern inventions with great distrust and scorn, tells Alvar that the attitude of the new generation is "ocupar las manos en algo en que haya que pensar poco" (p. 1659). Cristina, Alvar's sister, agrees that Jimena is right. But she begs her mother to understand that they are "a generation of electricians" because they have been uprooted by the war and do not know what
they are to do now. They turn to inventing new things to relieve their frustrations, because they are unable to return to a simple life.

We have seen that Pemán, a votary of traditionalism feels that it is not the past which enslaves us, but rather the conventions of our present age. For struggling humanity can draw inspiration and wisdom from the standards and ideas of the past that have made Spain a great nation. In man's race in the present age to become free of the old traditions, he has completely surrendered himself to the inferior customs of modern times. The new generation has distorted the true meaning of life; they have abandoned the time-honored standards of Spanish society, and are more afraid of being labeled old fashioned than immoral.

Pemán blames the lack of restraint and the frivolity of modern youth on two things: the social disruption caused by the Civil War of 1936 and the scientific epoch which has produced new inventions, such as the automobile and the moving picture. The automobile has given modern youth too much freedom. The moving picture has set false social standards in its depiction of life and the people are patterning their lives after them.

Furthermore, while in past ages men took genuine pride in their work, wishing to give something worthwhile to the world, today's generation, Pemán thinks, lacks the patience to see a thing through to the finish. We are denied,
therefore, the immense satisfaction that comes from creating something whole, beautiful and fully realized.
CHAPTER IV

MARRIAGE AND THE FAMILY

The family is the basic unit of society; it is the foundation on which a nation is based. If the sanctity of the home is violated, the nation is in a precarious state of disunity. Pemán fervently adheres to the belief that the unity of the family is truly essential to the welfare of the state. He feels that Spain's sacred tradition, the maintenance of the sanctity of the home, has made her a great nation. But he fears that many people today are in danger of forgetting the beautiful simplicity of the institution of marriage. Thus Casaux says in Almoneda (p. 466):

En tiempos de usted no había más que dos o tres situaciones claras y decisivas: novios, esposos, amantes. Ahora se han introducido muchos semitonos en la escala. Es como en las comedias. Antes no las había más que buenas o malas. Ahora las hay rosas, blancas, verdes, azules. Lo mismo pasa entre los hombres y las mujeres: hay situaciones de todos los colores.

Pemán's ideas on marriage are based on the marital laws of the Catholic church. He believes that by its very nature love is a sacred thing, an element of natural religion; and it is peculiarly fitting that in revealed religion marriage should have been elevated by Christ to the dignity of a sacrament. In El Gran Cardenal, the Cardinal Primate
clearly expresses Pemán's Catholic attitude toward matrimony when he says (p. 1952):

¡Bendita sea la consolación que un hombre encuentra en una mujer y el apoyo que una mujer encuentra en el hombre!... Es el orden de Dios.

The "scientific" pacts of truth and honesty in marital relations made by some of the young couples of today are scorned by Pemán. He questions the soundness of such agreements in La verdad.

In this drama, Fina, the protagonist, almost destroys the happiness of her home by trying to maintain a pact of truth which she has made with her husband according to which each promises to tell the other of any unfaithful acts or thoughts. Her husband Alfonso, a lawyer, has treated their marriage as a legal matter. Believing that truth is the fundamental concept upon which a successful marriage is based, he has made this pact without realizing that man is weak; there are instances when he might need to conceal truth to save his marriage. When Fina becomes infatuated with another man and continues to see him, she decides to confess her unfaithfulness to Alfonso according to their pact. She believes her marriage is ruined and there is no salvation. But her mother wisely counsels her that pacts made so scientifically, such as this, are hollow. When Alfonso questions Fina's loyalty, she lies to him, denying any interest in the other man. In the end
both come to the realization that a union between man and woman ordained by God to be a product of natural love cannot be maintained by a cold, scientific pact.

As we might expect, Pemán vehemently condemns divorce. Sarcastic remarks about America's acceptance of divorce occur in several of his dramas. Semana de Pasión (1947) presents the sacred obligation of remaining with one's spouse until death, even if this involves the most cruel sacrifice. Doña Angustias Más de Perales, the protagonist of this play, is faced with the problem of either marrying the man she loves, or reconciling herself with the father of her illegitimate daughter to save the latter's happiness. She had lived with a man and had borne him a child. She and her lover came to live in a little Spanish town renowned for its devotion to the Blessed Virgin. There Doña Angustias meets Father Fulgencio, who convinces her that she must marry and give her daughter a good reputation and a proper home life. When she insists that her lover marry her he leaves for Cuba, but still continues to support the child. Doña Angustias becomes a very religious woman and the head of a Catholic lay women's group dedicated to promoting devotion to the Virgin Mary. The town now believes that Doña Angustias was abandoned by her husband and greatly esteems her for her saintliness and her courage in maintaining her home and raising her daughter, Mari. José Luis Ardales
desires to marry Mari, but his father refuses to consent to his son's marrying the child of a broken marriage. When Mari's father is informed of the situation, he agrees to a reconciliation. Doña Angustias, in love with another man now, does not wish to marry Mari's father; but realizing the moral obligation she has to God and her child, she makes the painful sacrifice and accepts Mari's father.

Pemán holds the view that the acceptance of divorce not only weakens the moral fortitude of the husband and wife, but makes them forget the great principle of self-sacrifice in marriage. When disagreements or problems arise, married couples now impetuously turn to divorce for an easy solution, instead of attempting to solve their conflicts. In *Paca Almuzara* (1950), Pemán shows through the protagonist, Paca, that the church is not unjust in its denouncement of divorce. Self-sacrifice and an all-encompassing love can defeat all the obstacles with which life confronts marriage.

*Paca Almuzara*, a woman in her late fifties, marries Perico Rivera, a famous young novelist. Perico loves her, because he finds in her all the attributes of the perfect wife—understanding, sympathy, unselfish love, and intelligence. But Paca is soon confronted with the problem of fighting for her husband against youth and beauty. Perico has affairs with two young women. However, Paca
is undaunted by this, for she understands that his caprices are purely physical; he will return to her, for he finds in her security. Her friends counsel her to sue for divorce, especially Gonzalo Marival, who says (p. 1998):

Yo, claro, ¡he vivido tanto fuera de España! Por ahí, esto estaría resuelto de otro modo: os habrías divorciado, él estaría casado otra vez...

But Paca, justifying the wisdom of the Catholic Church's condemnation of divorce, replies (p. 1998):

Esa es la gran sabiduría de nuestra Iglesia: que entorpece los segundos y terceros disparates...
Con sus dificultades para deshacer una boda, da tiempo a que se aburran y vuelvan al primero.
¡Siempre es una economía!

Paca visits her husband and acts as if nothing had happened to their relationship. Perico, moved by Paca's loyalty and deep love for him knows now that his infatuations were merely physical. He returns to Paca, confident that he can save his marriage.

_Hay siete pecados_ (1943), and _Lo que debe ser_ (1948) are Pemán's most notable dramas on the importance of loyalty in insuring a permanent union of man and woman which alone can guarantee the proper birth and education of children in family life.

_Hay siete pecados_ moralizes on conjugal fidelity, and warns against the evil of jealousy which one may commit toward a spouse and justify as virtuous solicitude. The drama is focused on Gabriel, a well-known scientist, who
has fallen in love with Anuncia García, his former laboratory assistant, who sheltered him from the "Red" government during the Civil War. Gabriel has declared his love for Anuncia, but she has demanded that he return to his wife and home. When Gabriel decides to employ Anuncia in his new laboratory, his wife Mercedes immediately is suspicious of her husband's intentions and refuses to let Anuncia work for him. She deceives herself by trying to justify her suspicious attitude as interest in the welfare of her husband and home. Gabriel confesses to his wife his past love for Anuncia, but swears that everything is finished. When Mercedes asks him if it is the sin of love that brings on this confession, Gabriel, admonishing his wife for her jealous attitude, replies (p. 987):

Pecado de amor, sí...Pero hay siete pecados... Y los otros seis, menos vistosos y sonoros, más fríos y sutiles, porque se enmascaran y se disimulan, son los que andan turbando el mundo, menos a la vista, pero más en sus cimientos. Esos..., ¡los vuestros! La envidia, que se viste de solicitud; la maledicencia, que se disfraza de sinceridad; el rencor, que se disimula de intransigencia moral... Todo eso, con lo que en cinco minutos se puede de- hacer un matrimonio y arruinar una vida.

But Doña Mercedes' great love for her husband proves stronger than her selfish jealousy. She obtains for Anuncia a position with a doctor in San Sebastián, which Gabriel has hoped to get for Anuncia himself. Through Mercedes' noble act, Gabriel comes to the realization that his matrimonial obligations take precedence over his passion for Anuncia.
Pemán had witnessed the destructive affects that World War II had had on marriage. Emotionally upset by the chaotic and uncertain times, soldiers away from home had loosened their family ties, and turned to any woman to find love and security. It is with this problem that *Lo que debe ser* is concerned.

The protagonist, Alonso, a married soldier, is forced to decide between returning to his wife and family, or living with Selma, a young woman who has been a devoted companion to him for five years in a concentration camp. Alonso's family ties are not very strong. His wife Jimena and he have been incompatible, because even though she truly loves her husband, she has never shown him any outward affection. Alonso unwillingly resigns himself to the fact that it is his duty to take care of his wife and family; he returns home. Selma, angry at Gabriel's decision, shoots him depriving him of his eyesight. Jimena's constant and loving care during his recuperation makes Alonso regain his love for Jimena; he gradually grows to accept and welcome his responsibility as a husband and father. Jimena's pride has never allowed her to display any emotions. But now she tells her husband that they have been living like "dos pozos con la misma agua, sin comunicación" (p. 1689). They reconstruct their marriage on love and save their home.

In *Vendimia* (1947) the need for affection between a married man and woman is especially stressed. Pemán shows
how a strong maternal love can become a force destructive to matrimonial harmony when it steals the affection that is due the husband. In this play Rosa dedicates her whole life to the memory of her husband, because he refused to get the doctor for their son when he was ill. Juan, craving affection, turns to a gypsy girl for consolation. When Rosa learns of this, she realizes that her maternal love has deprived her husband of the affection and forgiveness which she owes him. Her love for Juan is regenerated; their marriage is saved.

Pemán feels that the perfect union between man and woman can only be reached if their souls are one: each must understand the other completely as possible. Hablar por hablar (1945) presents the necessity of mutual understanding and respect for a successful married life.

Here, Maravilla Oliveres, a young socialite and actress, married Don Camilo, a famous surgeon and scientist and a widower with a son. A serious and dedicated man, he believes that Maravilla cannot fit into his world. Therefore he ignores her and speaks little of his work or of his feelings towards her; he also refuses to let her care for his son. Maravilla, hurt by his attitude, withdraws from his world and returns to her gay society. Irene, an old friend of Maravilla, who acts as Pemán's mouthpiece in the drama, advises Maravilla to express her real feelings and show what is in her heart (p. 1189):
No hables por hablar"--te decía--. Y tú hablando y hablando, sin pensar mucho lo que decías, consentías a uno, le quitabas el pellejo a otro, juzgabas de todo lo público y privado. Pero desde que te has vuelto seria, es mucho peor. Ahora manejás con la misma soltura todo un repetitorio de frases hechas, sin pararte cinco minutos a pensar si todo eso tiene algún sentido común o sigue siendo eso: hablar por hablar!

Don Camilo, too proud to confess his feelings to his wife, decides to leave her. When Maravilla learns of this she tells her husband (p. 1212):

¡Te costaba la misma vida ese silencio absurdo... esa compostura!... ¡qué moral más difícil éste que nos hemos fabricado con frases y palabras! Cuánto más exigente que la otra de verdad!...

But Don Camilo refuses to lower his pride and speak the truth. Later, Don Camilo's son becomes ill with an inflammation of the abdomen. The inflammation swells and has to be punctured immediately. Irene, unable to locate Don Camilo, calls Maravilla. The latter on her own initiative punctures the inflammation and saves the boy's life. Don Camilo now realizes that Maravilla really loves the child. Their common affection for the child brings Maravilla and Don Camilo together. He promises her that she will become a part of his life; they will always speak what is in their hearts to each other. They have used words, originally intended as a means to express man's soul, only to isolate themselves from each other.

_Ella no se mete en nada_ (1940) also emphasizes the importance of understanding in conjugal relations. Marfa
Gracia, wife of a well-known dramatist, Félix Ruiz, tries in her simple way to make herself a part of Félix's world, but he feels that a woman's place is in the home. Completely oblivious to María's feelings, Félix, speaking of his wife, remarks to his friend, Bernabé (p. 739):

Ella no se mete en nada de estas cosas. Ya sabes, Bernabé: la mujer española, la cosa árabe, la cosa senequista...

Félix is infatuated with a Duchess who is a famous writer, because he thinks he finds in her a kindred spirit, one who understands his work. María fights to save her marriage. She suggests to the Duchess that she and Félix collaborate on a play. María realizes that both of them are artists with definite ideas and will surely come to a disagreement over the manner in which the play is to be written. When this happens Félix comes to realize the importance of María to him; he tells her that she must henceforth be a part of his life and his work. In this drama, Pemán puts forth the idea, surprisingly liberal for him, that a wife should be considered by her husband as a companion and confidante, not merely as a mother and housekeeper who is ignorant of and unconcerned with the professional interests of her husband.

Pemán regards marriage as an institution of sacred and divine character; he feels that one should enter into this state in a spirit of dedication, determined to fulfill the duties of family life. The parents have a great moral
responsibility to society, because upon the family depends both the temporal welfare of society and the eternal welfare of immortal souls.

"La casa," says María Antonia in *La casa* (p. 1431), "... es una moral, es una responsabilidad." But within the home there must be a sensible division of responsibilities. The woman's position is to be subordinate to the man, but she is to have dominion over the household affairs. The mother is the core of the home; it is her place to care for the children's and husband's needs. In *Noche de levante en calma* (1953), the protagonist, Soledad, clearly expresses Pemán's ideas on the woman's status in the family. She says (p. 343):

> El primer arte que aprenden las mujeres de esta tierra es hablar bajo, andar quedo y fingir que no se enteran. Todas son un poco madres, todas un poco enfermeras.

And again (p. 348):

> Tú entenderás de tus cosas; del negocio, del trabajo, de cualquiera de esas mil cosas de fuera de las que hablás por ahí... ¡De esta pequeñez, siquiera, déjame entender a mí! Tú andas fuera, reclamado por mil cosas. Mi saber todo, en cambio, aquí encerrado, lo tendrá todo llorado cuando empieces tú a entender. En esta casa yo soy centro y luz; en ella voy consumiendo mi existencia. Tú *pasas*; pero yo *estoy*... ¿Comprendes la diferencia?
But while the woman takes care of the immediate physical and spiritual welfare of the family, it is the man who sets up the moral standards and guides the beliefs of his children.

La casa (1946), in which Pemán has set forth his concept of the family, stresses the obligation of following the ideals and standards of the father, even after he is dead. This drama presents the struggle of a widow and her children to preserve their home. The spirit of the father permeates the home. His ideals and standards, his poetry, and the memories of daily living with him are deeply imbued in the widow and the children: they strongly react against anyone who would threaten the happiness of their home, by destroying the memory of the father's spirit. An old admirer of the mother wishes to marry her with the purely noble intention of providing for the family's financial and spiritual security. The mother wavers and accepts, for she feels that the family, if it is to remain united, needs the guidance and support of a man. But the children, united by the memory of the father, rebel against the mother's decision. They convince her that the faith and love in the home, the spirit of the father, and the memories of their happy daily life with him, act as a mysterious power to protect and maintain the integrity of the family. The mother realizes her mistake and says (p. 1452):

Cuando yo digo "la casa!" no evoco estas cuatro paredes, que bien podrían necesitar de ti; evoco ese mundo encantado que él creó con su fantasía y al que nos esclavizó a todos.
The oldest son becomes head of the house. With the spirit of the father to guide him, the mother is sure the family will be preserved. As the play ends, she recites a prayer in verse written by her dead husband (p. 1468):

Señor: bendice estos manjares
y bendice la casa de los míos,
Haz nuestras vidas claras como ríos
y llena nuestras almas de cantares...
Consérvanos, Señor, la fantasía
y la curiosidad... ¡Y esta alegría
de rosa, de canción y de campana!
¡Y esta fe en la Poesía,
que firma parte de mi fe cristiana!

Evidently Pemán holds the view that the home is something more spiritual than material. It is not merely a place where one hangs his hat, but the treasury of the values, ideals and beliefs by which man governs his life. Family unity does not depend on the material gifts the children are given, nor the fact that they all are sheltered under the same roof; it is the manner of living and the philosophy of life set down by the father and exemplified by the mother that unites the family, and gives the children a defense against the evils and obstacles that may confront them in the future.

Summarizing, we may say that Pemán's ideas on matrimony are in close accordance with the views of the Catholic church. He believes that the holy sacrament of matrimony has been made complicated by the modern generation, who have too often based their marriages on private pacts of loyalty, or truth. He denounces divorce and shows the wisdom of the church in
condemning it. The acceptance of divorce, he feels, has breached the sanctity of the home; both parents are needed for the proper education and security of the children. He holds the view that many marriages have been broken that could have been preserved if it were not for the easy resort to divorce. Conjugal fidelity, understanding, truth, and love, manifested in outward affection, Pemán regards as the essence of a perfect and permanent union between man and woman.

Pemán's drama's reflect the traditional views of the home and family. It is in the home that the children are to learn the beliefs and ideals which will give them moral fortitude and high standards by which to pattern their lives. The mother is to provide security for the children and attend to their temporal welfare. The father is to guide the children's moral life, and to furnish their financial support.
CHAPTER V

CATHOLICISM

Pemán writes for the Spanish Catholic. His ideas are deeply rooted in Catholic doctrine, and religion enters into all of his works. He believes that one of the greatest unifying forces in the nation is the national religion, Catholicism. The church has always been a champion of maintaining the traditions of Spain. Those who have attempted to destroy the unity of the state by bringing in liberal ideas have always sought to seize the power of the Church. These enemies of Spain fear Catholicism, because the Spanish people's deep faith has always acted as a uniting force against any threatening outside power that might attempt to suppress their religious practices.

Cuando las Cortes de Cádiz and the prologue to De ellos es el mundo, Ha habido un robo en el teatro (1938), exemplify this attitude. In the former drama, Pemán presents the idea that the masonic liberals in the early nineteenth century attempted to destroy the Catholic Church in order to bring the new radical ideas of the Bourgeois Revolution into Spain. These liberals, who advocated civil rights for all, attempted to take away the greatest liberty of the people, the freedom to practice their Catholic religion.
Ha habido un robo en el teatro is a criticism of the Republic's and its communist supporters' ruthless and unscrupulous measure to prevent the Spanish from practicing their religion. An actress has had a picture stolen from her dressing room, and complains about it to the stage hands. When they ask whom it is a picture of, she says (p. 562):

Pues asómbrense ustedes: no era del Generalísimo, sino del que está por encima de él: el "archi-generalísimo". Del que mueve su brazo y traza los caminos en el mapa. Del que, en las primeras horas del Movimiento, le decía a cada soldado, al oído, por encima del hombro, lo que tenía que hacer. Del que tendió su capa sobre el Estrecho, para que pasaran nuestros hombres cuando parecía imposible... ¡Ya habréis comprendido que estoy hablando de mi Jesús del Gran Poder!

The actress says that this theft reminds her of the attempt made a year and a half ago (in the latter part of 1936) to take away the Catholic religion from the people. She asks the stage workers if they recall that time, when all religious teachers were expelled from the schools and the Crucifix in the classroom was replaced with a picture of a lady, supposed to represent Spain, wearing a long cloak of Nile green and a dark cap on her head. Or if they remember when the people were forced to be married by a judge, as if he were a judge of crimes and they offenders. Or, if they can recall the Holy Thursday in which all religious processions were banned; the people at the hour of mass stood crying in the plaza, because the doors of the church were locked. Now the actress receives a note and a coin from a
soldier, stating that he took the picture with him to the battlefield. She says that Jesus will protect the soldier and all his companions. At home we will remain tranquil, she adds, because we know that with us goes the Great Power of Spain, Jesus. Thus in this drama Pemán points out that God will not let anyone destroy His church: the followers of Catholicism will triumph.

Since Pemán believes that Catholicism is essential to the integrity of Spain, he will not tolerate any other religion, especially the Jewish religion. His anti-Semitic prejudice is quite pronounced in La hidalga limosnera (1944). In this play he also bitterly attacks the Lutherans and their beliefs.

The drama takes place in the reign of Charles I of Spain. At this time the Jews had already been exiled from Spain, but some were still living under cover there. Esteban, a Catholic, falls in love with Raquel, a member of a Jewish subversive group. When an agent of the government comes to question Raquel concerning her loyalty to the king, she tells Esteban that he is her admirer, hoping that Esteban will kill him. Esteban in a jealous rage stabs the government agent. The Jewish subversive group meets to plot against the Catholic Church and the government. The group is depicted by Pemán as a ruthless and immoral lot, who hate the Catholic Church because it refuses to change its doctrines to fit their selfish purposes. This is brought out quite clearly when Don Francín, a Lutheran, speaks of his philosophy of life and the Jews all voice their approval. He says (pp. 1145-1146):
La Protesta
según dijo fray Martín,
cifra así su dogma entero:
"Peca fuerte, más de suerte
que la fe luzca primero."
¡Yo me adelanté a Lutero
en eso de pecar fuerte!

Yo tengo mi ley de Dios:
la ley del dios del Placer,
que es ésta: el primero "amar
a la mujeres"; "Jurar
cuanto te pueda valer"
es el segundo; "tender,
dicen el cuarto y tercero,
las manos a cuanto quier,
y antes que todo, a la dama
ajena, si es ella llama
y es cera su caballero";
"no codiciar con pasión
mujer de más de cincuenta",
dice el quinto, aunque si cuenta
buen caudal, hay excepción
por el sexto; "el que a traición
mata, no es el menos bravo",
dice el séptimo; el octavo,
"miente siempre en mal ajeno",
y el décimo y el noveno,
"sé martillo antes que clavo". En suma: el placer es dios, vos su fiel, y entre él y vos
no hay más que nubes y vientos,
con que estos diez mandamientos
vienen a encerrarse en dos.

Esteban is now also a member of the Jewish subversive
group. Don Francín, an old friend of Esteban, asks him why
a devout Catholic, such as he is, has abandoned his religion.
Esteban, revealing the Spaniard's deep faith, says that it is
because he lusts for Raquel (p. 1148):

no porque dude... ¡al contrario!
¡porque creo que es mi Dios!
Yo creo, creo... ¡Os llené
de horror! Lo sé... ¡Como sé
que Él está allí como el sol!
Esto es un modo español
e impenetrable de fe!
In this quotation is found the view that the Catholic religion is so intrinsically a part of the Spaniards' lives that no outside influence can ever destroy the roots of their faith though it may persuade them temporarily to sin against their God.

Always a champion of the Catholic Church, Pemán advocates the unity of Church and state. Cisneros presents this view quite clearly. The drama is concerned with the immortal Cardinal Jiménez de Cisneros, the famous regent of Castile from 1506-1517. He is portrayed by Pemán as a wise, just, and magnanimous person, skillfully controlling the government of Castile.

The Cardinal, in spite of his violent protests, is appointed by Queen Isabel the Catholic as regent of Castile. He maintains a rigid control over the state against the strong threatening force of the power-hungry nobles. He never shirks his duty even in matters concerning his family. His brother Don Bernardino Jiménez wishes him to set aside a court decision for a friend. Cisneros ignores the request and justly orders his brother imprisoned. Cisneros's constant companion, Diego, kills a Flemish noble who stole his wife from him. Cisneros, though he loves Diego dearly, sentences the latter to death, because the law of the land demands that a foreigner be protected by the government. He will not twist the law to suit his own wishes. The cardinal throughout
his regency loyally works for the good of his country. When Charles of the Netherlands is about to assume the throne of Spain, Cisneros warns him against the Flemish nobles who are infiltrating the state and are attempting to gain control of the government. He tells him that Spain must remain independent at any cost.

Thus through the Cardinal, Cisneros, Pemán attempts to prove that the state is safe in the hands of the Church. He refutes quite successfully the idea that the Church lusts for power and riches. Moreover, Pemán regards the church as a unifying force—not a dominating force. He vehemently protests against the accusations that the church exerceses a rigid control over the society of Spain.

In the preface of *Por el camino de la vida*, he states that he wrote the drama with the intention of refuting the common accusation that the theater is under the subjugation of the Roman Catholic Church. The drama is presented in its original form without any religious censorship. He states that the charge has been made that the Church deprives the theatre of the esthetic element of an unexpected solution: good must always triumph, in order to teach a moral lesson.

For instance, in dramas concerning marriage, conjugal order is always re-established in the end. Pemán, however disagrees with this view. The church does not censor the dramas, he states, as shown in *Por el camino de la vida*.
in which good does not triumph. But Pemán adds that the theatre ought to teach a moral lesson for one of the better purposes of drama is to awaken the noblest and highest qualities that are in our soul.

Por el camino de la vida (1950) attempts to prove that the Spaniard's deep faith is not generated by fear of damnation, but by a true love for his Creator and Redeemer. Helia, the protagonist, has been the mistress of a famous writer, Dion, for five years. When Dion leaves her, she attempts to commit suicide, but she is saved by her doctor, Don Pablo, and Sister Felicidad, the Mother Superior of a neighboring orphanage. Helia needs a serious operation, which may cost her life. Sister Felicidad and Don Pablo beg Helia to make peace with the Lord, because she is in danger of death. But Helia is unsure because she does not wish to give all of herself to the Lord. She may repent now, but if Dion returns to her, she would accept him back and return to her sinful existence. But Sister Felicidad, showing the mercy of the Lord, replies (p. 2054):

Dios no se hizo hombre para convencernos con sus razones; se hizo para que le quisieramos como a un amigo... ¿Y quién no tiene fe en un amigo?

With the threat of death facing her, Helia decides to confess her sins to the priest. The operation is successfully performed. Dion returns to Helia and asks for a reconciliation with her. Helia tries to remain steadfast, but finally she
wavers and rushes to him. Sister Felicidad warns Helia that she is expecting too much mercy from the Lord. Helia, revealing her deep love of the Lord and her complete trust in His mercy, exclaims (p. 2063):

¡Nunca es demasiado!... Ya que no por resulta, por buena..., puede que El me reciba un día por humilde, por derrotada... Porque mi alma lo confiesa con todas mis fuerzas... Nada ni nadie me hará negar la verdad, la luz... Sé claramente la ingratitude de lo que hago...; pero... ¡no puedo!... ¡no puedo!... Si te basta mi humildad..., Dios mío..., algún día... ¡puede Tú por los dos!

Dion, though an atheist, is deeply moved on witnessing Helia's beautiful feeling toward God, for he says that he suddenly finds a new respect for the Catholic faith (p. 2063):

Helia sigue firme en su fe, aun contra si misma... Aun en medio de su paición... ¡No era entonces una sugestión a la orilla del peligro!... No llore del todo, Hermana, la catástrofe de su obra... Puede que Dios quiera venir a mi encuentro por ese camino... No con sustos ni fantasmas de muerte... ¡A la luz del sol..., por el camino de la vida!

Neither Helia nor Dion reform, but there is the hope that through Helia's real love of God both will change their lives and gain salvation.

In the preface to Por el camino de la vida (p. 2025) Pemán states that in this drama he wishes to illustrate that la fe no es una fórmula mágica que por sí sola cure de la pasión y el pecado, y es precisamente la debilidad pasional de la protagonista, aun después de recobrada su fe--"sé que es pecado..., pero ¡no puedo!---, lo que provoca en su amante incre-dulo la primera perplejidad: su convicción al ver que la fe puede estar intacta aun a contra-pelo de una gran pasión que la desobedece, demostrando así que es más fuerte que ella, y no
Femán's deep devotion to the Blessed Virgin can be observed in several of his dramas, but it is most noticeable in *Por la Virgen Capitana* and *Si me quieres o me dejas.* In the former drama, Captain Zapata exemplifies the personal love the Spaniard has for the Blessed Virgin. A romantic Don Juan type of sinner from Aragon, he has no more ties with the supernatural than his devotion to the Virgin of the Pillar. He says (p. 712): "En Dios ya no sé si creo... ¡Pero creo en el Pilar!" Twice the Virgin tests Zapata's devotion to her. First she appears as a hungry woman begging for food. When Zapata gives her some food and asks her name, she tells him that she is called "La Misteriosa," and then gives him a medallion of the Virgin of the Pillar. Later, when Zapata is at a tavern awaiting a duel with a French marshal "La Misteriosa" again appears, begging food for her child in the name of the Virgin of the Pillar. Zapata has no money, but his unbounded love for the Virgin of the Pillar will not allow him to refuse her. He gambles his sword to obtain the money; he loses. A card player offers to buy his gun and he sells it, but when he returns with the food the lady is gone. Zapata now comes to the realization that the woman is the Virgin of the Pillar. Zapata, an arrogant man, making a great
sacrifice for the Virgin, humbly begs the French marshal to release him from his obligation. Later, captured by the French, Zapata is tortured to make him divulge information concerning the defense of Zaragoza. No longer able to withstand the pain, he begs Teresa to stab him in order that he may not betray his country. Upon dying Zapata begs the Virgin of the Pillar to obtain salvation for him. "La Misteriosa" appears and helps him to pray to God (p. 715): "Por tu amor y tu bondad perdonad a este pobre pecador." Through his singular devotion to the Virgin of the Pillar, Zapata merits salvation.

_Si me quieres o me dejas_ illustrates the love of God's Mother for her devout ones, and her protection of the Catholics. The drama presents an episode in the life of Father Guillermo Chaminade in the days of the religious persecution of the Terror in Bordeaux. Undaunted by the persecution, Father Chaminade, disguised as a grinder, continues to carry on his religious work. Tired of hiding from the government soldiers, he decides to test whether God wants him, or desires that he continue his work on earth. When the soldiers search for him, he remains near them. They pass by him without displaying any recognition of his presence. The Blessed Virgin has protected him with a white mantle, hiding him from the view of the soldiers. Recognizing this as a sign from God to carry on His work, he decides to establish a religious order dedicated to teaching the maternal love of the Blessed Virgin.
In *Yo no he venido a traer la paz* (1943) Pemán clearly reveals his concept of God. The title of the drama is taken from a statement, a little disconcerting, by Jesus in the Bible: "I have not come to bring peace but war." The meaning of this statement, Pemán says in the preface of the play (p. 919), is that

> El no había venido a traer la falsa paz del mundo, la paz de la acomodación fácil y de la componenda, sino la guerra al prejuicio, la conveniencia y la mentira.

Father Juan de Dios, the protagonist, is a priest not of peace, but of war. He disturbs the peace to put things right again. He helps all the town solve their problems. He is visited one day by a middle-aged woman, Purificación, who wishes to enter the convent. He learns from her that she has had an illegitimate son by a prominent man in the town, Paco Iniesta. Paco took the child and married again. His wife has since died and his son wishes to marry, but his father will not permit it. Father Juan wisely advises Purificación to attempt a reconciliation with her husband. In entering a convent she would not be fulfilling the wishes of the Lord; her place is with her son and his father. She tells the priest that her pride will not allow her to become reconciled with Paco; God surely cannot demand of her such a sacrifice. Father Juan replies to her (p. 925): "Dios no pide más de lo que puede la flaqueza humana..."
Father Juan de Dios immediately begins to put everything in order. He visits Paco Iniesta and asks him to take back his wife. Paco tells him that he is ashamed to ask his wife to return to him. The Father tells him that hope and love is the formula of God. The Lord will help him to unite with his wife. Paco agrees to try to start a new life with Purificación. Then Father Juan questions Paco as to his refusal to let his son marry. Paco explains that the son wishes to marry Chorli, the daughter of José Crespo, a man from whom he stole a family estate through a legal trick. Later Paco's son leaves home. He sends a message which states that he will commit suicide if Chorli does not come to him. Chorli attempts to meet him but Father Juan stops her and promises to help her. The priest informs Purificación of the matter and brings her to Paco's home. He begs José Crespo and Paco to forget their differences for the happiness of their children. He reminds them that God in his mercy died on the cross so that even the greatest sinner could obtain salvation. Don Pedro and Paco settle their dispute by agreeing to permit their children to marry and by giving them the disputed estate. Paco and Purificación get married. Father Juan de Dios, in making war to uproot the antagonism between the families, in the end brings peace to the lives of these people.

This drama reveals Pemán's concept of God as the epitome of wisdom, understanding, and love, whose kindness
and mercy help man to carry his cross in life with courage and sacrifice. God in His wisdom gives man, with his weaknesses and foibles, a chance to start a new life when he wavers and falls from grace. But Pemán's God is not a passive God; he fights to save every soul, through man's prayers, grace given to the sinner, and through his chosen workers, the priests. Often God writes straight with crooked lines, as Yo no he venido a traer la paz exemplifies. To bring real peace to the soul, He disturbs the false peace of smoldering grudges, of unsettled disputes, of lies for convenience sake, and of false pride which makes man refuse to humble himself.

As his dramas discussed in this chapter illustrate, Pemán is a devout Catholic and a champion of the Catholic church. Not only does he fervently adhere to its doctrines, but he feels that its traditional attitude has helped to preserve the great values of Spain, and to maintain her independence and national integrity. Holding this view, it is natural that Pemán should advocate the unity of church and state. He feels that the Catholic Church has been unjustly accused of desiring to attain a rigid control in Spain. He recalls the reign of Cardinal Jiménez to justify this view.

Intolerant to the point of being bigoted, Pemán desires that all other religions be suppressed in Spain. The utter
contempt he holds for the Jews and Lutherans is quite evident in one of his dramas.

Pemán's religion is not based on fear of damnation, but on love of God. If man truly loves his Creator, no matter how great a sin he may commit, there is always hope that he will return to the grace of God and gain salvation. A God of love, not of fear, He understands human weaknesses and gives man no sacrifice which he is not able to bear. When man is misled, God through grace and through his appointed auxiliaries, the clergy, helps man to realize his errors and redeem himself.
CHAPTER VI

CONCLUSION

The presentation of José María Pemán's ideas in the foregoing chapters demonstrates that he is a man of definite standards and attitudes. Few of the characters in his dramas are outstanding in themselves; instead they come close to being puppets which he uses to illustrate his ideas. The essence of his drama is the important moral, political, social and religious issues of his day—national dignity and the historic destiny of Spain, absolute government and political reform, matrimonial harmony and family unity, Catholicism, and traditionalism.

An ardent patriot, Pemán holds the view that Spain's historic destiny is to assume her role as the great nation she was in the past. He looks back to the great days of the Spanish world empire and in the perspective of time the moonlit ruins of the past tend to obscure the crude realities of yesterday. He recalls only Spain's role as the creator of a universal culture, through her great work of colonization, her immortal personages, such as Cisneros, or her historic military triumphs, such as the Spanish guerillas' valiant defeat of the powerful Napoleonic army.

Pemán's retrospection of the past glories of Spain incites him to feel that complete communion with the past
is necessary, if the present generation is to triumph in its struggle to find Spain a place in the sun. It must maintain her sacred traditions—those standards and values which have given Spain character and historic individuality.

Pemán voices the opinion that the rest of Europe has lost the real meaning of life by replacing the worthy standards and ideas of the past with materialistic criteria. He saw that Spain, in its chaotic and weakened state in the 1930's, had tended to become influenced by foreign ideas and was gradually ceasing to demand the highest standards for itself. His fear that the Civil War had threatened Spain's traditions made him become an avowed advocate of sacrifice by the people at all costs to preserve the important values which had made Spain a great nation—the sacred traditions of the true faith, family unity, and an independent and nationalistic spirit.

Always under the banner of traditionalism, Pemán strongly supported absolute rule. Monarchy had been the established government in Spain, except for brief periods in history, until 1931 when the Republic was established. He was an avowed enemy of the Republic because he felt that it stood for the foreign liberal and radical ideas which would destroy the historic precedents of Spain. He supported, and still supports, the nationalist party because they defended the national religion, Catholicism, and also promised the restoration of the monarchy, once order had been established in Spain.
Femán's excessive nationalism also causes his views to be in accordance with the Fascist Franco government. Obsessed with the idea that Spain must again become a great nation, he advocates the Fascists' organic theory of the state. He is convinced that the state is all-powerful and the people only cells in an organism, must be willing to sacrifice themselves to maintain the power of the state. His concept that there can only be one absolute ruler, if there is to be order and authority, is closely akin to Fascist ideas.

One of the main precepts of Fascism is racial superiority. Femán's advocacy of this idea was clearly illustrated in his playlet, in Almoneda, summarized in the second chapter. In this playlet, it is Europe, representing the white race, who goes through the world whitewashing the black and yellow races that kneel before her in order to enlighten them.

Femán's ideas on government which follow along some of the Fascist lines are not inconsistent with his belief in absolute rule by a monarch, for he feels that Spain in its present weakened state can only regain order and authority by the Fascists' strong rule. Once order is established, Spain can again return to its traditional government.

A crusader against the evils deteriorating his country, Femán could not approve of the moral squalor of Spanish politics in the 1930's. He lashed out against the lethargic politicians, who only acted as leeches on the state and
refused to make any internal improvements. These corrupt representatives of government, he felt, hate the common man and aspired only to become members of the aristocratic class. Their ignorance and indifference had caused Spain to live under the illusion of a false peace until she was abruptly awakened by the Civil War.

Pemán is also the champion of a traditionalism in social standards that cannot be reconciled with the present fast manner of living. He feels that the modern generation has become enslaved to the inferior conventions of today in its race to free itself from the traditions of the past. He disapproves of the youth of today and protests against their unrestraint and lack of scruples. He feels that they have lost sight of the real meaning of life. Living has become to them simply a matter of material enjoyment. They have compromised their ideas, adopting all the new foreign customs, regardless of their inferiority, in order to be popular in society. He also criticizes the gross materialism of the present money-making spirit that has forgotten the beauty of creating something whole in its greed for material gain.

An advocate of simplicity and wholesomeness in living, Pemán holds the view that man must return to the traditional way of life, full of spiritual ideals, in which people governed by truth work, pray, believe and hope in their simplicity.
Pemán's interest in the integrity of the family is paramount because as the basic unit of society, it is truly essential to the welfare of the state. Spain's sacred tradition of the maintenance of the sanctity of the home, he feels, has united this nation. He believes marriage is sacred. It has been elevated to the dignity of a sacrament by the Lord because it entails the moral responsibility of parenthood. His religious beliefs and his traditional attitude make him denounce vehemently the common acceptance of divorce in other countries. His conception of the home also follows traditional lines. The mother is to raise the children and manage the household. The father is to set the social standards for and guide the beliefs of the children.

Catholicism has a great influence also on Pemán's social and moral standards and political views. His moral standards are based on Catholic doctrine. His advocacy of simplicity in living, according to the will of God, makes him violently protest against those who have let science replace religion in their eagerness for worldly success.

Pemán's Catholic view also colors his political theories. He strongly advocates unity of church and state. His dramas manifest the belief that the church is not a dominating force which seeks riches or power. If it has a great influence in Spain, this is because of the deep faith of the Spaniard.
Pemán's support of Catholicism is not only due to his religious fervor, but also to his traditional attitude. Catholicism is the established national religion of Spain. It has supported traditional standards and ideas for centuries. The people's religious fervor has always acted as a unifying force against any outsiders who attempted to infiltrate Spain and suppress the practice of Catholicism.

At times, Pemán uses Catholicism for propaganda purposes. He holds the view that the Spanish are superior people because, as upholders of the true religion, they are favored by the Lord. Therefore, he concludes that, as the chosen people of the Lord, the Spanish should be entitled to lead the other Christian nations of Europe. His bigoted attitude that the Jewish and Protestant religions must be eliminated in Spain he justifies by the fact that any competitive religion in Spain would destroy the unifying power of the Catholic Church there.

In short, Pemán's dramatic works reveal him to be a votary of maintaining the traditional government, social standards and religion of Spain. Pemán believes that the national culture is the great unifying force in a state, and that if Spain is to become a leading nation her national dignity must be maintained.

Some may judge Pemán's works as mere propaganda and therefore of little value as literature. But the important
fact to remember in judging his dramas is that many of the Spanish people believe in the ideas presented in his dramas, for his plays gained him his greatest fame even before Franco and his government supported him. Therefore it seems quite justified to say that Femán's dramas are of some value in that they reveal the trend of thought and social and political conditions existing in Spain during the last thirty years.
APPENDIX
COMPLETE LIST OF JOSE MARIA PELMAN'S WORKS FROM 1923-1956

POETRY:

De la vida sencilla (1923)
Nuevas poesías (1925)
A la rueda rueda (1929)
El barrio de Santa Cruz (1931)
Señorita del mar (1931)
Elegía a la tradición de España (1931)
Salmos de los muertos del 10 de agosto (1933)
Poesía (1937)
Poema de la bestia y el ángel (1938)
Por Dios, por la patria y el rey (1940)
Poesía sacra (1940)
Las musas y las horas (1946)
Las flores del bien (1946)

ESSAYS, NOVELS AND SHORT STORIES:

Cuentos sin importancia (1927)
Romance del fantasma y Doña Juanita (1927)
El hecho y la idea de la unión patriótica (1929)
Inquietudes de un provinciano (1932)
Volaterías (1932)
De Madrid a Oviedo pasando por las Azores (1933)
La vencedora (1933)
San Pedro (1933)
Cartas a un escéptico en materia de formas de gobierno (1935)

Fierabrás (1935)

El vuelo inmóvil (1936)

¡Atención! ¡Atención! (1937)

Crónicas de antes y después del diluvio (1939)

Historia de tres días (1939)

La historia de España contada con sencillas (1939)

El paraíso y la serpiente (1942)

Señor de su ánimo (1943)

Un laureado civil (1944)

De doce cualidades de la mujer (1948)

Ocho ensayos religiosos (1948)

A la luz del misterio (1952)

DRAMA:

Isoldina y Polión (1926)

El divino impaciente (1933)

Cuando las Cortes de Cádiz (1934)

Ciáneros (1935)

Noche de levante en culma (1935)

Julieta y Romeo (1935)

La danza de los velos (1935)

Almoneda (1938)

De ellos es el mundo (1938)

Ha habido un robo en el teatro (1938)

La santa virreina (1939)
Ella no se mete en nada (1941)
Por la Virgen Capitana (1941)
Metternich (1942)
Juan sin versos (1942)
El testamento de la Mariposa (1942)
Hay siete pecados (1943)
Como en el primer día (1943)
Hablar por Hablar (1944)
Si me quieres o me dejas (1944)
Yo no he venido a traer la paz (1945)
Diario íntimo de tía Angélica (1946)
Todo a medio hacer (1946)
Antígona (1946)
La casa (1946)
En tierra de nadie (1947)
Las viejas ricas (1947)
Lo que debe ser (1948)
Semana de Pasión (1948)
Hamlet (1948)
Electra (1949)
La muerte de Carmen (1949)
El viejo y las niñas (1950)
El Gran Cardenal (1950)
Paca Almuzara (1950)
Por el camino de la vida (1950)
Entre el no y el sí (1952)
Doña Todavía (1951)
Callados como muertos (1952)
Vivir apenas (1952)
Pano de lágrimas (1952)
Edipo (1953)
La destrucción de Sagunto (1954)
En las manos del hijo (1954)
La luz de la víspera (1954)
La divina pelea (1954)
Julio César (1955)
Por su manera de llamar (1956)
Algo ha florecido en la aldea (1956)
Columbus (1956)
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