LITERATURE, 1823–1898
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1. General

does not, however, attempt to set them in their context or establish how widespread such motifs were. ‘Exotismo arqueológico en la literatura de fines del siglo XIX: 1880–1895’, ALEUA, 4, 1985 (1986): 183–95, shows how the taste for Greek and Egyptian civilization responded to a dissatisfaction with contemporary reality and bourgeois Catholicism. J. Rubio Jiménez, ‘La recepción crítica del naturalismo teatral en España’, BBMP, 62: 345–57, deals with the efforts made to translate to the stage the observation of reality characteristic of Naturalism. A. Peña, ‘La “Völkerpsychologie” y el problema de la Ciencia’, ib., 333–34, examines various attempts to explain the parlous state of Spanish science in terms of national psychology, as well as the rejection by other thinkers of the fatalism such an explanatory model implies. M. Schinasi, ‘The history and ideology of Calderón’s reception in mid-nineteenth-century Spain’, Neophilologus, 70: 381–96, discusses three 19th-c. loas, concentrating on Ventura de la Vega’s La tumba salvada and placing the revaluation of Calderón it contains within the context of the first Carlist War. R. P. Sebold, ‘Nuevos cristos en el drama romántico español’, CHA, no. 431: 126–32, claims that there are ‘miles de Jesuses’ in Romantic literature, but the examples adduced here, Rugiero (La conjuración de Venecia) and Don Álvaro, are less than convincing. M. C. Simón Palmer, ‘La mujer y la literatura en la España del siglo XIX’, Actas . . . (Providence), II, 591–96, proposes various lines of basic research into this little-known area. N. M. Valis, ‘Novel into painting: transition in Spanish realism’, AG, 20, 1985 (1986): 9–22, sees the iconization of female characters in Picón’s Dulce y sabrosa, Clarín’s Doña Berta and Galdós’s Tristana as a foretaste of modern novelistic self-awareness.

2. Individual Writers