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Tomás Barros and his Faust: Love, Mystery and Synchronicity

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Abstract

The legend of Faust has continued to capture the imagination of contemporary European writers. The story is often modernized and contextualized within the frame of each writer's experience. Tomás Barros Pardo (Toledo, 1922 – A Coruña, 1986), of the post-Civil War generation of Galician dramatists, utilized the essential features of the Faust story in his stage work *Fausto, Margarida e Aqueloutro* (1993). In this work, Barros examines the current ethical dilemma of science handing the power of mass destruction to an immoral government. Like Goethe's version, Barros' drama also shows the mysterious capacity of love to reconcile in harmony the material with the metaphysical. The present study focuses on how Barros' vision corresponds to C. G. Jung's theory of synchronicity, i.e. the convergence of seemingly random and mysterious forces into harmonious patterns of meaning. It is argued that, in his Faust, Barros transcends local circumstances by inquiring into the ontological questions that dominate world belief-systems regarding the oneness of the universe, mysteries to which Jung's synchronicity also spoke.

Resumo

A lenda de Fausto segue a engaiolar a imaxinación dos escritores europeos contemporáneos aínda que, na maioría dos casos, o seu argumento é modernizado ou contextualizado polo marco da experiencia de cada voz literaria. Tomás Barros Pardo (Toledo, 1922 – A Coruña, 1986), da xeración de posguerra dos dramaturgos galegos, empregou os trazos fundamentais da historia de Fausto na súa peza teatral *Fausto, Margarida e Aqueloutro* (1993). Nesta obra Barros examina o dilema ético, e abondo vixente, da entrega por parte

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da ciencia do poder de destrución masiva a un goberno inmoral. Como o fixera a versión de Goethe, o drama de Barros demostra tamén a capacidade misteriosa do amor para conciliar o material co metafísico. O presente artigo examina a maneira na que a visión de Barros se pode entender á luz do concepto de 'sincronicidade' de C.G. Jung, o cal intentaba explicar a converxencia de forzas aparentemente casuais ou misteriosas en estruturas de significado harmoniosas. Propoñemos que, ao explorar a cuestión da unidade do universo en clave ontolóxica, Barros supera o marco meramente local e dialoga de paso coa idea de misterio que o concepto Jungiano de sincronicidade tamén trataba de explicar.

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The artist was particularly interested in those repeated morphological elements of an artwork which help break down the distance between subject and object, going as far as to suggest an ideal fusion of viewer and viewed (Barros 2001: 121-3).

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Barros, Tomás, 1993 [c. 1983]. *Fausto, Margarida e Aqueloutro*, eds. Aurora Marco & Alfredo Rodríguez López-Vázquez, (Sada, A Coruña: Edicions do Castro). All quotes from the play are taken from this edition. The present volume was published as a bilingual (Galician/Castilian) edition under the direction of literary scholars Aurora Marco and Alfredo Rodríguez from the Universities of Santiago de Compostela and A Coruña.

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Only two of Tomás Barros theatre works have reached the stage. *Panteón familiar* was produced in 1975 by the Grupo de Teatro Universitario of the Universidad Laboral de A Coruña. In 2000, the non-professional company Talía, comprised of secondary school students, premiered *Cos ollos do morto*, in Ferrol's Centro Cultural Torrente Ballester.

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The devil is in the detail, or so the saying goes. Looking at the largely expressionistic paintings of Tomás Barros Pardo (Toledo, 1922 – A Coruña, 1986), detail is not immediately apparent, but perhaps there is a devilish presence. In Barros' portraits and landscapes, an undulating discourse of shadows generates a liminal zone around blocks of coloured form. Heavy brushstrokes shape outlines and give dark gradient to faces, trees and land banks. They propel the object's features outward and inward in pulses that are clearly rhythmical. Rhythm in the field of graphic

representation, its definition, its classification, and its perception, was the focus of meticulous study by the artist (Barros 2001).¹ However, while critics have underscored Barros' stimulating deployment of colour (Irizarry 1981: 146; Rodríguez 1999: 35), less attention has been given to the surrounding field of thick shadow in his paintings. Barros' dynamic, rhythmical interplay of light and darkness may elide the detail, but there is something in the synchronous movement and the tracing of shadow lines in his art that betrays a palpable mystery – a diabolical mystery, in fact, that Barros explored in his poetry and plays.

My proposition in this article is that the synchronous forms of shadow in the paintings seem inescapably to suggest meaning or intent. In his writings, Barros called the shadow patterns life's 'invisible trace' (Barros 1990). I suggest the 'invisible trace' as kin to the concept of unified consciousness which lies behind the Jungian theory of synchronicity as developed in the Swiss psychiatrist's 1952 monograph *Synchronicity: An Acausal Connecting Principle* (Jung 1960/1969). To test this assumption, I study in some depth Barros' three-act drama *Fausto, Margarida e Aqueloutro* (1993).² This posthumously published play was a new, slightly expanded, version 'written in Galician written in Galician of an earlier Castilian version known as *Fausto* 1943'. Alfredo Rodríguez describes the Galician version as being more complex and solidly structured (1999: 37). The Galician text situates the drama's action in 1979. In a newspaper article on Barros from 1990, Rodríguez calls the play Barros' 'obra dramática máis importante e complexa' (Marco 1993: 44). In my discussion, I focus exclusively on the text as, to date, the play has never been performed.³ Barros' version of the Faust tale suggests to me two key figures: the lone visionary, Faust, and his devilish examiner, Mephistopheles, who help us comprehend what the vivid struggles between light and shadow, so apparent in his oils, meant for the artist. In common with his forebears, Barros' Faust is in pursuit of a luminous knowledge that is (and probably should be) beyond human capacity. As in Goethe's version of *Faust*, the devil and his shadowy helpers attempt to lead Faust astray by introducing the cerebral, austere and aged doctor to his first experience of love. But the devil's ploy has an unintended consequence; an unexpected convergence emerges. Allowing Faust to know love brings him to accept Goethe's Romantic ideal of self-immolation for love as the key to a greater knowledge – the knowledge of a synchronous unity of consciousness. This is where my thesis rejoins Jung's premise of synchronicity, the 'invisible trace' and the significance of Barros' shadow forms.

The starting point in this article is thus the shadow play in Barros' artwork – a significant phenomenon that I suggest is reproduced in the themes of his writings. Here I follow Estelle Irizarry (1981) and Alfredo

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Here Barros was meditating on the literary motif of the 'shadow' in Rosalía de Castro's verses, comparing its use to that in works by Unamuno, Cernuda and Neruda. For a recent and extensive exploration of this theme see María do Cebreiro Rábade Villar's *Fogar impronunciable: poesía e pantasma* (2011).

Rodríguez López-Vázquez (1999) who have reminded us that in the post-1936 generation of Galician artists the coincidence of visual art and literature is a notable phenomenon, and one that is not only traceable in the work of Barros, but also in Castelao, Seoane and Díaz Pardo. I begin my study by positioning Barros' work in its cultural context, as sketched by several historians of Galician theatre. For the relevance to Barros' work of Jung's theories around patterns of coincidence and their concealed significance, what he termed 'synchronicity', I depend in particular upon Cambray (2009) and Main (2004) and their illuminating dissections of the idea in Jung's writings. Notably, the effect of shadow was for Barros supremely useful 'donde le faltan [al poeta] las palabras para expresar lo inefable' (Irizarry 1981: 150).⁴ I interpret the shadow space of the inexpressible as a gap in the scope of human knowledge, which Barros saw as representing both a danger and a challenge. The Faustian desire to close the gap is incarnated in the lone visionary subjects of many of his poems, and ultimately on stage in his exemplary version of the Faust tale. Antía López, one of the few scholars who have dedicated substantial effort to the consideration of Barros' poetry, has signalled a Romantic strain in Barros' work (2001: 26). Likewise, I make clear Barros' debt to the Goethean model of the Faust tale with its Romantic *Liebestod* motif, and for this discussion I draw on the work of Faustian scholars such as Smeed (1975) and Dye (2004). The studies of Blackall (1989) and Hedges (2005) assist me in situating Barros' *Faust* in its twentieth-century, post-war context. Like Rodríguez (1999), I note the play's rehearsal of a contemporary discord between passions for science, power and love. My conclusion offers a brief assessment of Barros in the context of the times he lived in, as a writer of liberal and cosmopolitan imagination, and, like his Faust, always in pursuit of a greater, holistic consciousness. I acknowledge, at this initial point, the work of Aurora Marco and Alfredo Rodríguez and their 1993 bilingual edition of the play. Marco and Rodríguez rightly announced Barros' final drama as a work of great consequence in Galician letters. In their introductory discussion of Barros' stagecraft for example, Marco and Rodríguez highlight his experimenting with new staging techniques to portray multiple levels of action, thus achieving for Barros the visual artist a theatrical effect similar to contemporary Cubist one of simultaneity (Barros 1993: 12). Meanwhile, for Méndez Ferrín (1984: 218), it is the rich and vivid language and the post-war French-style symbolism that underscores the importance of Barros' theatre work and in particular his *Faust*.

Tomás Barros in the context of Galician Theatre

Historians of Galician theatre view Barros in the ranks of other dramatists of the post Civil War generation, such as Álvaro Cunqueiro, Xenaro Mariñas del Valle, Dora and Pura Vázquez, Ramón González-Alegre, Manuel María, Xohana Torres, Bernadino Graña, Daniel Cortezón and Arcadio López Casanova. The nomenclature and categorisation of this generation shifts marginally from historian to historian. Laura Tato writes of an overarching 'Grupo de Enlace', covering the period from the 1936 generation to the Teatro Independente of the 1960s (Tato Fontaíña 2007: 521). Two big names of the 1940s from the Seminario de Estudos Galegos, Álvaro Cunqueiro and Ricardo Carvalho Calero, are included within Tato's classification. Under this umbrella-term of the *Grupo de Enlace*, Tato

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also brings in several Galician writers based in Buenos Aires, the 'post-war cultural capital' of Galicia (Lourenzo & Pillado Mayor 1982: 10), such as Eduardo Blanco Amor and Isaac Díaz Pardo. For Manuel Vieites (1998), Manuel Lourenzo and Francisco Pillado Mayor (1982), the *xeración de posguerra* are those dramatists in the late 1940s and the 1950s, like Barros, who published their theatre work without much of it being performed. Pedro Riobó (1999) describes the same paucity of staging of the theatre written in the period. Riobó classifies more or less the same group of dramatists as 'Promoción de Grial', owing to their publishing in the *Grial* review during the 1950s and 1960s.

In whatever way the dramatists of post-war Galicia are denominated, the particular political and socio-economic conditions of the early years of the Franco dictatorship inevitably impacted their cultural landscape. The economic austerity of the 1940s in Galicia was matched by a cultural one. As Méndez Ferrín describes, in a wasteland climate of derivative popular culture, from endless *coplas* on the radio to football installed as a 'national passion', the authors who pursued a serious literary career were few but all the more significant (Méndez Ferrín 1984: 214). Of course, economic and cultural restrictions were part of the political reality of the early Francoist period; the cultural suppression was politically driven, such as the Spanish state's cinema and literary censorship as well as the assault on Galician-language culture with forced Castilianization (Méndez Ferrín 1984: 216). The post-war fascist regime and Spanish state's international isolation had many consequences for young writers and intellectuals including the dearth of new publications and imports from abroad. An ideological stranglehold prevented access to the fermenting new political notions of post World War Europe (federalism, Christian democracy) and the doctrines of the pre-war period (Galician nationalism, liberalism, Marxism) (Méndez Ferrín 1984: 215).

For Tomás Barros and his fellow dramatists, poets and artists of the post-war period there was a lack of formative experience in Galician culture. As an effect of the regime's repression of the language many writers including Barros tended towards writing and publishing in Castilian (Méndez Ferrín 1984: 216). Yet they did publish, and in some cases in Galician. Barros in particular released his first volume of poetry, *Gárgolas*, in 1950 and founded the poetry review *Arturuxo* in 1952 with Luz Pozo Garza (Irizarry 1981: 145). In spite of the prevailing cultural conditions, *Arturuxo* published a great number of the poets and dramatists of the time, starting with Cunqueiro and Díaz Pardo, and pursued a *galeguista* policy (López 2001: 21). The tone of Barros' writings in the 1950s, and that of others of his generation like Dieste and Seoane (Rodríguez 1999: 36), is marked by existential preoccupations over the human condition (Riobó 1999: 56; López 2001: 29; Tato 2007: 519). Many cultural historians of post-war Galicia highlight the correspondence between the existentialism evident in 1950s Galician writing and that found in Castilian and European works of the previous decade. What starts out in Barros' (and many of his generation's) writings as an existentialist concern for the struggle of the solitary man, is repositioned in the 1960s, following the same European and Spanish shift in focus that occurred in the fifties, towards a social consciousness of humanity's plight (López 2001: 29-32). In the context of the cultural climate of 1950s Galicia, it is perhaps not surprising that Barros should be drawn to the existentialist hue of the Faust figure: the solitary man daring to reach for unlimited knowledge and freedom.

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As Cambray glosses, Jung first uses the term synchronicity in a series of published seminars from the late 1920s. In 1951, he delivered the short essay *On Synchronicity* as a lecture at the Eranos conference, Ascona, Switzerland. The following year, as part of the volume *The Interpretation of Nature and the Psyche*, Jung published the monograph 'Synchronicity: An Acausal Connecting Principle', from which the essay had been drawn.

Barros first worked on his *Faust* in the 1950s drafting but later shelving this three-act drama in Castilian. However, the scenario of the extant *Fausto, Margarida e Aqueloutro* presents a philosophical and ethical case not for personal freedom, but a moral and political one for acting for the common good in the face of inhumanity, the threat of war and mass destruction. It was Barros' stated intention to bear witness in his writings to '[a] natureza ambígua do home, dunha banda feito a semellanza de Deus, e doutra levado das forzas demoníacas que o ateazan e que se amosan nos terríbeles desastres das guerras' (Barros 1976: 40). Proceeding from a long line of archetypes that Barros treated in his visual and literary works, from Diogenes and Prometheus to the Quijote, the Faust tale offers itself as more than the pinnacle of existential angst: it is the enactment of the struggle between humanity's better angels and our darkest selves.

Synchronicity: The Invisible Trace

In 1987, a year after Barros' death, the painter's cousin, fellow writer and artist Isaac Díaz Pardo (co-instigator with Luís Seoane of the Grupo Sargadelos), gave an introductory speech at the inauguration of an exhibition celebrating Barros' art in the Museo Galego de Arte Contemporánea *Carlos Maside* in Sada (A Coruña). In this speech Díaz Pardo highlighted an unusual book written by his cousin, published posthumously, with the title *El rastro invisible* (1990). Drawing both on his reading of this book and reflecting on what he knew about his cousin's deepest anxieties, Díaz Pardo sheds some light on why the figure of Faust connects organically with Barros' disquiet over the 'invisible trace':

'O diálogo entre Artaud e o autor tenta descubrir e facer visible ise rastro – invisible – que ven dende o máis fondo e mouro das nosas entranas de seres conscentes. Este era o gran secreto que Tomás quería gardar, temendo que as cousas nos poideran ir aínda peor si se descubría deica onda chegaba o noso coñecemento, e de novo se establecese unha segunda condena neste 'segundo paraíso' por saber tanto' (1987: 12).

Isaac goes on to describe how an essential uneasiness – a disquieting effect produced by the sensation of an obscure, indeterminate presence close by – haunted Barros and found repeated expression in his paintings and writings (Díaz Pardo 1987: 11-12). With these words Díaz Pardo had put his finger on a phenomenon which ought to shape our understanding of Barros' works. This invisible trace was the unexplained convergence of apparently innocent things, i.e. recurrent sounds, colours, the accidental arrangement of discarded objects, postures and movements. In two related texts from the early 1950s, C. G. Jung formulated a theory that allows us to make sense of Barros' perception of an 'invisible trace'. Drawing on sources as diverse as the *I Ching* and medieval alchemy, Jung speculated on a fundamental interconnectedness in the fabric of existence, owing to an original pre-conscious, pre-creation state of harmony in the universe, and manifesting in the parapsychic phenomenon he called 'synchronicity'. This notion encapsulated 'meaningful coincidence, acausal connection, and numinosity' (Cambray 2009: 12).⁵ For Jung the phenomenon represented a positive means to understanding where the psyche fits into the origins of

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In fact, Irizarry sees the same piercing stare in the eyes of Barros' painting 'Diógenes', seeking 'a good man' as in his self-portraits (1990: 238).

the universe (Cambray 2009: 20). However, for Barros, the synchronicity of the invisible trace was not necessarily a benign, immanent force; in fact he saw the phenomenon as possibly impinging in an active way on life's free course, to point of undermining our human existence.

So potent did he view the invisible trace that, in many of his intellectual and artistic endeavours, Barros attempted not only to portray but to interpret and engage with the synchronous patterns of coincidence and convergence in our world. This ambition he shared with Artaud, the protagonist of his *El rastro invisible*, '[quien] anhela descubrir lo subyacente, el sentido recóndito detrás de los signos exteriores – especialmente los que se repiten – pero teme que encierre fuerzas malévolas' (Irizarry 1991: 100). Barros' Artaud, in fact, alludes specifically to the Jungian theory of synchronicity (Irizarry 1991: 99). In 1973, Barros brought together a series of interventions, published in *La Voz de Galicia* and other newspapers, into astronomical debates over the geography and geology of the surfaces on celestial bodies in a short volume titled *Sobre el origen de la corteza en los astros y la orografía luna*. This booklet bears witness to Barros' dedicated and painstaking (if self-taught) study of a Jungian synchronicity in the patterns and coincidental formations detectable in worlds beyond our own. Like the earliest Classical philosophers through the scientific thinking of the Renaissance to present day astronomy, in his own esoteric and personal way Barros takes the pursuit of knowledge of our physical world into the realm of heaven above seeking to push the limits of human dominion over nature, looking to know that which has always been considered, in Western thought at least, reserved to the divine. In the light of such heavenly pursuits and astronomical interests, it is perhaps understandable that we should find among Barros' artistic and literary subjects a series of archetypal or allegorical figures who test the limits of worldly knowledge and invade the purview of divine power.

An Archetypal Lone Visionary

For Alfredo Rodríguez, Barros' artistic concerns, while varied, are always directed 'pola búsqueda "dioxénica" do Home' (1999: 35). Indeed, among the artist's most striking and memorable canvasses, we find the ascetic philosopher Diogenes casting the light of his probing lamp into the souls of humankind in search of the individual who gives truthful account of him/herself.⁶ In the poem 'La lucha de Jacob y el ángel', we have a characteristic example of the existential trials of the solitary man resisting obscure and threatening forces: 'Lo invisible, como un sueño, llega./ Le rodea, le alcanza./ Es como un cerco de fuego,/ como un color que mata' (Barros 1973a: 29). The killer colour, striking like a cloaked assassin, evokes those synchronous, rhythmical shadows which ripple through Barros' paintings.

The mythical figure of Prometheus is also a favourite reference point, appearing in his paintings and repeatedly in the verse collection *A imagen y semejanza* (1973a). The image of the Titan chained to the rock in punishment for sharing divine knowledge with humanity, and literally illuminating the darkness of human existence, chasing away shadows, is of obvious potential to Barros as he seeks to tease out the contours of and make tangible what is presently invisible. In his poem 'Prometeo encadenado' we are reminded that '[...] siempre brillará la antorcha/ de Prometeo/ en medio de la tiniebla. [...] / maldito entre cielo y tierra,/ no siendo un mortal ni un dios,/ no siendo

ángel ni bestia' (Barros 1973a: 94). This poem is immediately followed by another on the subject of Icarus ('Ícaro'), surely a classical anticipation of Faustian ambition. From the allegorical figures of Icarus, and Prometheus and '[el] dios oculto que le habita' (Barros 1973a: 28), it is not a great leap to the more modern myth of Faust and his demonic 'servant' Mephistopheles. Barros takes the apocryphal legend of the sixteenth-century alchemist, who makes a pact with a trickster demon in order to access unlimited knowledge – i.e. power over nature –, and reworks it into a twentieth-century scenario of moral dilemma when faced with humanity's capacity for destruction and subservience to dark political authority. The figure of Faust represents an important development from that of Prometheus. While powerful and proud, Prometheus is chained to a rock and passively endures his fate. Faust is, in contrast, active and proactive in his quest to acquire knowledge greater than current human scope (Wutrich 1995: 144). Crucially for the later Romantic versions, Faust is neither god nor Titan but simply a man who challenges the limits of earthly power. In the political and cultural environment in which Barros was writing, the figure of Faust was of understandable attraction. The inevitable sense of impotence experienced by those who did not politically adhere to the Franco regime must have suggested Faust's bid for power by any means as somewhat legitimate. Faust's one-man quest to master the world through the acquisition of unlimited knowledge appears all the more desirable faced with the censorship and intellectual vacuum of the early dictatorship. As Inez Hedges has observed of the Cold War versions of the Faust tale: 'Faust has served as a rallying point for the politics of those who are out of power' (Hedges 2005: 8). Barros, with an internationalist vision of human good and evil, stages his Faust not close to home but in the Cold War climate of the 1970s Soviet Union.

Barros' version of Faust among other Faustus

In *Fausto, Margarida e Aqueloutro*, Tomás Barros' modernized Faust is a nuclear physicist in the late-seventies Soviet state. A brilliant but ageing scientist ('un sabio humanista', Barros 1993: 50), *doutor* Fausto has dedicated his life to the study of splitting the atom. He finds himself tested ethically and spiritually by the machinations of a fiendish government overseer named Óscar Tinguely (possessor of 'unha mentalidade diabólica', Barros 1993: 126), who diverts the lonely and rather stuffy professor from the correct moral path in his work on the State's nuclear programme. Óscar stops Fausto from presiding over a meeting of the governing scientific body, which could, critically, block the State's advances in destructive nuclear capability. The Mephistophelian Óscar's tactic is to offer the physicist a last-chance love affair with his beautiful but naive young secretary Margarida – referred to as 'ista fermosura de muller' (Barros 1993: 50). Ultimately, while Fausto fails in his ethical duty to halt progress towards nuclear destruction, the scientist comes to the personal realisation that the field of human knowledge is incomplete without love.

The Faust legend has, of course, inspired many authors in different genres over the past centuries, with the versions of Marlowe and Goethe having perhaps the most impact in determining the moral direction of the story. Marlowe's take on Faust follows the early chapbook portrayal of the hubris of crossing the frontier of human science into the orbit of

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godly power; Faust is damned without mercy at the end of Marlowe's drama serving as a warning to all not to exceed the scope of human ability. Then in Goethe's epic, verse rendition of the Faust tale there is a critical and substantial evolution from the original narrative. Faust is no longer diverted from his pursuit of greater knowledge lusting after the demon's reincarnation of Helen of Troy, but instead the love Faust comes to know with Gretchen becomes key to an eventual redemption. Barros' drama fits into a twentieth-century paradigm of the Faust legend, which while building on the Goethean model of love and expiation, also faces up to the impact the reach of modern human knowledge has on a story dealing with divine punishment for the occult practice of unworldly arts. It seems reasonable, as Faustian scholars have pointed out, that the story should have lost its steam in the twentieth century given that the technological advances permitted by science have rendered rather mundane many of Mephistopheles' magic tricks. John Smeed reminds us that 'many metaphysical problems have become physical ones and [...] few people now find it possible to make a distinction between lawful and unlawful curiosity' (Smeed 1975: 223). Consequently, 'Faust has rather had the stuffing knocked out of him'. And yet, Faust can still be of immediate relevance to a modern audience: '[A] *Faust* must be 'contemporary' to be valuable [...] but even perennial problems – or precisely perennial problems – need to be reviewed and restated as man's knowledge increases and his environment changes' (Smeed 1975: 199) This is what Barros undertakes in his *Fausto*. Barros poses the practical and moral problems faced when contemporary science equips humanity with an absolute power over nature, the power to annihilate completely:

FAUSTO.- [...] a arela máis fonda do home é a de acadar o Poder sobor da Natureza... Tomou por modelo o mesmo sol pra crear istas bombas arrepiantes...

ÓSCAR.- Pra istes sabios no hai tesouros comparábeles aos das súas fórmulas... ¡Hoxendía o Poder está vencellado a istas enrevesgadas investigacións!' (Barros 1993: 52).

In order to present the Faust narrative as more relevant to these times, many authors modify the story to make the struggle with the devil an internal one. Twentieth-century concerns with the inner-life of the psyche render Mephistopheles as a voice in the head casting doubt and pushing unfulfilled desires to the surface. Eric Blackall notes that 'in [the] twentieth-century Fausts, [...] the "pact" amounts to a succumbing to one side of oneself, maybe that which is normally suppressed or subservient but now allowed to take over' (Blackall 1989: 200). In Barros' drama, the devil stimulates a long forgotten or suppressed desire for love in the scientist's heart. But while Fausto's dilemma may be one he wrestles with internally, for the benefit of the staging, Barros has his Mephistopheles take an externalised human form in his interactions with Fausto.

Love and Death

Barros' *Fausto*, *Margarida e Aqueloutro* follows the Goethean foregrounding of love as the critical element in both Fausto's dereliction of moral duty to his fellow scientists and also the premise for his ultimate salvation. But why

should love be the devil's tool to divert Fausto from his duty as an ethically responsible scientist? Goethe certainly understood why. In the Romantic convention of *Liebestod* – brass tacks for Goethe – both love and death, being the extremities of existence, represent the teleological ends of human toil: 'Love creates life, death destroys it. To love is to live – to experience an extreme of vitality at the farthest remove from the oblivion which is death. On the other hand, to love is to surrender one's selfhood to another. Lovers live *and die* on love. Only when in love is the individual truly him or herself, yet when in love he or she is no longer a self at all, but part of a higher unity' (Dye 2004: 16). Love and death obliterate the Renaissance notion, revered and yet resisted by the Romantics, of the discrete Self, counter-defined against the Other, or the Cartesian split of body from soul. For the Romantics 'the *Liebestod* symbolizes victory over division of every kind', a longed-for reconciliation of all difference (Dye 2004: 29). The ideal was to combine love with death in the supreme love act of self-sacrifice. What is useful to the devil is that love (and death, of course) result in a cessation of all of life's processes, our struggles to grow and know. As Ellis Dye relates, 'what love and the death principle ultimately aspire to is neither survival nor self-perpetuation but rest and permanence, a timeless movement' (2004: 31). In union with another, the self is abrogated and abolished. Thus Mephistopheles has a clear aim:

[he] knows that the moment Faust stops he will have lost his soul. But a stop is not a negation of the Creator; it is a negation of life. Mephistopheles does not directly oppose God, but his principal creation, Life. In place of movement and Life he tries to impose rest, immobility, death' (Eliade 1965: 79).

In the terms of the *Liebestod* topos, love offers the same annihilation of the self, the same life negation, as death. And it is the immanent force of passion which Óscar mobilises against Fausto. Again Dye provides, in the context of the Goethean version, a helpful explanation of the impact of love on life's necessary forward momentum:

'the root desire informing the love-death topos is *the desire to escape the ravages of time*, as is indicated by the time metaphors in Faust's wager. Being *is* time, and time is constitutive of being, while both love and death imply stasis, an endless, but eternally unavailable spatial presence' (Dye 2004: 39; my emphasis).

Love serves the devil's purpose to deflect Fausto away from his ethical responsibility since it causes Fausto to lose consciousness of time just when the moment arrives for him to act decisively against the evil designs of the State. However, while Barros's devilish Óscar is successful in his aim to mislead Fausto with love's charms, what he and every Mephistopheles since Goethe's has failed to take into account is the redemptive element of self-sacrificing love.

Barros' Goethean Devil

It would seem a glib and easy error to relegate the Faustian devil to the popular, Christianized conception of a personification of evil – the

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Mircea Eliade observes that 'Mephistopheles does not directly oppose God, but his principal creation, Life' (Eliade 1965: 79)

8

Óscar's warning to Fausto invokes the biblical apology for misogyny: 'Non esquezas que primeiro foi Eva quen mordeu a mazá...' (Barros 1993: 78).

9

Hedges reminds us of 'Goethe's insight into the contradictory function of evil in history' (2005: 91). She also underscores an observation made by Bulgakov's Mephistopheles, Woland, in his *The Master and Margarita*. There is no light without shadow; it is the obverse of all life (2005: 169).

'best-known symbol of radical evil' (Burton Russell 1986: 17). Certainly, this was not Goethe's conception. Instead, in the initial scene of Part One of his *Faust*, Goethe summons to the stage the *Erdgeist* or Earth Spirit who holds domain over the Earth (as a cast down Lucifer would) and the natural or material world acting in counterpoint to God in heaven. Mephistopheles, the trickster demon who enables Faust's desires, functions as an extension or manifestation of the principal demon. The precise nature of the relationship between Goethe's Earth Spirit and his familiar, Mephistopheles, is not made explicit, though it is hierarchical. Indeed, Mephistopheles is deliberately multifarious and ambiguous in nature distinguishing him from the Christian devil (Burton Russell 1986: 158). With the Earth Spirit holding sway over all forces in the natural world – all the power of growth and decay – the devil cannot simply be a destroyer of life, rather, as Smeed notes (1975: 43), the faculty of destruction is devolved to Mephistopheles whose cruelty represents but *one facet* of the Goethean devil.⁷ Like that of Goethe, the demon who attends the Fausto of Barros is a necessary force in the world – death and destruction are elements of nature, integral components of the Earth Spirit's realm. This more comprehensible view of the devil, as a balancing force, rather than some underworld monster, goes some way to explaining the ambivalent quality of the demon's interventions in Faust's destiny.

Again following the Goethean model, in Barros' play, the devil's hostile intentions are made clear as Óscar/Mephistopheles works to distract, dissuade and deflect *doutor* Fausto from his life's course. Óscar and his servants, the administrative assistants, Ignacio and Milochka, conspire to have Fausto fall for Margarida, and then they encourage Fausto in his suspicions over Margarida's fidelity. Meanwhile Óscar personally arranges for Fausto to be waylaid and sidetracked into an evening's entertainment in a nightclub – for the task Óscar obliges three ladies of the oldest profession, incarnations of the three Fates, to act as Circes to Fausto's Ulysses – causing Fausto to miss the following day's critical meeting of the Scientific Council. Like Goethe's Mephistopheles, Óscar 'is the adversary of all faith and optimism' (Smeed 1975: 45), for, indeed, the devil successfully distracts Fausto from his duties into the inertia of physical indulgence. But as much as Óscar shapes events against to work against Fausto, he also insists on the nonpartisan nature of his interventions in Fausto's life, regularly protesting his neutrality: '¡[...] eu somentes deixei facer ao azaro [*sic*]!' (Barros 1993: 128). In the first scene of the second act, where Fausto in effect signs his own particular pact with this Mephistopheles, Óscar warns Fausto of the risks involved in allowing himself to love Margarida; yet Óscar does this in spite of needing Fausto to fall for Margarida in order to realize his own plans to destroy Fausto.⁸ Amongst the esoteric works in Barros' personal library – maintained immaculately by his widow Sara Cao – is to be found the classic 1965 Mircea Eliade study, *Mefistófeles y el andrógino* (*Mephistopheles and the Androgyne*). In one chapter, heavily annotated in the margins in Barros' own hand, Eliade summarises the posture of the devil in the Faust story: 'aunque Mefistófeles se opone al flujo de la vida por todos los medios, al propio tiempo la estimula. Lucha con el bien, pero acaba favoreciendo el bien.' (Eliade 1969: 100).⁹ Barros introduces this contradictory nature of the devil into his drama, and Óscar himself emphasizes his oscillation: 'Eu son un especialista en situacións dilemáticas... I é que a vida é un atricamento...' (Barros 1993: 52). Life's puzzles, its inconsistencies, are

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reflected in the intrinsic mutability of the Faustian devil. What Fausto calls 'unha mentalidade diabólica' is Óscar's ability to thrive on paradox or what Barros' Mephistopheles calls 'as razóns da sinrazón' (Barros 1993: 126). Barros carefully made note of the paradox in his reading of Eliade, underscoring the Romanian professor's observations of God's 'sympathy' for the devil in Goethe's *Faust*.

The Devil's Servants

To meet the devil's ends, the mediations of Ignacio and Milochka in Fausto's affairs are both decisive and yet inconspicuous. Their function and presence in the play is worth some further attention. In Barros' *Fausto*, Ignacio and Milochka are clearly subordinates to Óscar Tinguely (whom they refer to as 'o noso señor', Barros 1993: 44) in an infernal hierarchy, but while they carry out Óscar's bidding, they do so with an impish cheekiness ('*fan reverencias retranqueiras*', Barros 1993: 44). At heart, Ignacio and Milochka are theatrical tricksters, moving like stagehands, working behind the scenes, they occupy the liminal space between this world and the Otherworld like *duendes*.¹⁰ As a secondary manifestation of the devil, this pair of *duende*-like figures seems to fit well with 'Goethe's view of a Devil who wills the bad, yet conduces to the good' (Smeed 1975: 35). Barros' sprites are office assistants who, far from engaging in administrative activities, devote themselves to their 'tricks', i.e. their small acts of interference in Fausto's affairs and enjoying each other's company with their playful frolics. Their behaviour, though mischievous and pert ('*sempre xogando*', '*sempre retranqueiro*', Barros 1993: 42, 44), is not motivated by the same satanic intent as Óscar's but rather an irreverent and whimsical design. Barros' cooption of these magical beings into his Faust play has a couple of illuminating parallels with García Lorca's use of the *duende*-figure in his theatre. Firstly, García Lorca's employment of *duendes* in his one-act *Amor de don Perlimplín con Belisa en su jardín* owes its legitimacy to his play's heritage: the phenomenon of the eighteenth-century strip cartoon known as the *aleluya*, in which *duendes* were common characters. Similarly, the original versions of the Faust tale are those found in sixteenth-century chapbooks, which frequently relied on magical or supernatural elements to thrill readers. Much as García Lorca pays homage to the *aleluyas* of past centuries, Barros and his assimilation of *duende*-figures into his interpretation of Faust acknowledges the story's forebears in the historical chapbooks. In García Lorca's short drama, the *duendes* are an ageing bachelor's otherworldly housemates who appear from the margins and watch over Perlimplín, occasionally intervening in the course of events in Perlimplín's life, sometimes for the better, sometimes for the worse, but always in appropriate fashion and never out of simple malice.¹¹ These two Pucks play mischievous 'tricks' on the bookish old man, but equally they interpose themselves at the vital moment to protect the cuckolded Perlimplín from exposure. The *duendes* in Barros' play also suggest the impact of unseen, liminal forces on the course of existence. Bound to the physicist's fate, as supporting players to the protagonist, Barros' *duendes*, Ignacio and Milochka, make a final and critical intervention in the last moments of the drama. Fausto in the final scene is in abject despair; he has failed to attend the crucial meeting of the Scientific Council he was to chair. He has also, while fuelled by jealousy, quarrelled fatally with

¹⁰

As Milochka says: 'Semellamos trasnos que saen do seu abeiro cando todos vanse...' (Barros 1993:40).

¹¹

The whimsical chatter of the *duendes* suggests their interventions are neither for good nor evil but rather for the sake of frolicsome play itself. The *duendes* decide their part to play as arbitrarily as fate does, as if on a coin toss: 'Don Perlimplín, ¿te hacemos un mal o un bien?' (García Lorca 1990a: 265).

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'Faust is not saved from sin, in the Christian sense, but from the antiphonal errors of sensuality and arid intellectualism.' (Burton Russell 1986: 167).

13

As Inez Hedges observes, it is the striving that saves Faust (2005: 72).

14

Irizarry describes a series of mysterious, omniscient characters which populate Barros' other dramas, in particular the *Tres pezas de teatro – O veo de Maya, Cos ollos do morto and A Raíña e o seu Bufón* –, published as a single volume in 1981. These figures are sometimes visible and sometimes invisible to the other characters, prompting Irizarry to qualify them as examples of a Galician magical realism (Irizarry 1990: 220).

15

Milochka refers to Fausto as 'o Mestre' (Barros 1993: 70).

Margarida, prompting her in all desperation to take her own life. Just as Fausto is about to plunge a knife into his chest and join Margarida (in the only liberty he can now know), the *duendes* appear, stepping out from their liminal space, to stay the blow. Thus for Fausto, like many Fausts before him (since Goethe's), there is salvation but no heaven.¹² As the curtain falls on Barros' drama, *doutor* Fausto remains suspended in time his arms outstretched, like a Christ-figure (Marco 1993: 53), his life sentence of exile a sacrifice of expiation to his beloved Margarida. Through the *duendes'* intervention, Fausto does not physically die, unlike the Faust of Goethe, but there is a redemption also in his living and continuing to strive; his life is saved and, this time like the Goethean Faust, so is his soul.¹³ The figures of Ignacio and Milochka are expressions of the belief shared by Barros and García Lorca that 'human life is circumscribed by mystery' (García Lorca 1990b: 4), that there are forces just beyond sensory perception. The *duendes* are exemplary manifestations of what generally remains concealed or unnoticed, the shadow lines or invisible trace of mystery that shapes our existence in unknowable ways.

The Mystery of Love and Love's Transcendancy

From his deviant vantage point, the devil is able to see that to which Fausto is blind.¹⁴ The great physicist may have penetrated many apparent mysteries of the natural world with his 'calculations' and experiments, but he is oblivious to 'outras forzas imponderábeles agachadas na mesma mente do home', forces which, as his mocking demon reveals to him, 'rixen os destínos coma a gravidade ós astros' (Barros 1993: 128). Of the Mephistophelian paradoxes Óscar presents to the scientist, one in particular thrusts to the neglected heart of the cerebral Fausto: '¿Quen, ao cabo da súa loita, non sealcontra soio?' (Barros 1993: 128) is the bitter question he poses. Goethe's introduction of love into the story of Faust is now foregrounded in Barros' drama. Óscar tells Fausto that 'o home se mide pola soedade que é capaz de aturar...' (Barros 1993: 128). Óscar knows what he is doing. As is the case in Goethe's and other versions of the story, Fausto 'is driven into the arms of the devil by loneliness' (Dye 2004: 226). The immense solitude of this post-Enlightenment man toiling to expand human knowledge endlessly will only find peace in the embrace of Eros or Thanatos. Here we might recall the case of the writer, the Master, in Mikhail Bulgakov's *The Master and Margarita* (1967), a famous twentieth-century Faust, which in its satire of the corruption and repression of the Stalinist state would have resonated distinctly in Francoist Galicia. What Love (his love for Margarida) represents for Barros' Fausto is a release from life's struggles, and is also the peace Bulgakov's Master himself finally attains in death with his Margarita.¹⁵ The lonely *Doutor* Fausto is teased with the possibility of knowing the 'peace' (of the Master) thanks to the artifices of Óscar's auxiliaries, the *duende*-figures Ignacio and Milochka, who interpolate into the tape recording of Fausto's research notes a text fragment titled 'A Chave'. Fausto's attention is arrested by these words: '[...] A súa beleza imperecedeira, incomprendible. Cando ti non poidas decir namais dela, somentes entón a verás. Pois o coñecemento que se adquire dela é diviño silencio' (Barros 1993:66; my emphasis). This text is an extract from the dialogues called the *Poemandres* attributed to a second-century Alexandrian Greek sage who wrote a series of Neo-Platonist meditations

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As John David Chambers
glosses in the preface to his 1882
translation.

17

Roderick Main here cites
Jung's *Mysterium Coniunctionis*:
*An Inquiry into the Separation and
Synthesis of Psychic Opposites in
Alchemy*, in Jung, C. G., 1963.
Collected Works, vol. 14, London:
Routledge & Keegan Paul, par. 662.

18

Irizarry finds both in Barros
and in Rafael Dieste 'esa conciencia
ontológica gallega que enseña la
reverencia por el misterio' (Irizarry
1991: 100).

under the pseudonym Hermes – using that name, the Greek assumed the mantle of the alchemist and mystic of Egyptian antiquity, Hermes Trismegistus. The Hermes of the *Poemandres* argued a proto-Christian conception of the divine as a unitary being who is 'the perfection of the sum of the Good, the Beautiful, the Holy, and the True' (Hermes 1882: xix).¹⁶ The dialogue segment, which Ignacio and Milochka have inserted into his notes, describing the power of the 'Beauty of The Good', opens Fausto's eyes to Margarida's uncommon beauty and her uncorrupted innocence. Fausto suddenly apprehends the possibility of 'peace' offered by allowing Margarida to love him. Through her love he might experience 'diviño silencio', i.e. surpass all physical knowledge and return to or reach the divine state of 'unified consciousness'. This divine silence is the 'peace' which, in Bulgakov, the Master's meta-fictional Pilate yearns for: a reunion with the divine. The Master longs to know again the peace he experienced only in the company of the ragged Christ. Barros' Margarida offers Fausto the sense of peace that Bulgakov's Master desired; her love and companionship is Fausto's 'key' to knowing. But this state of 'diviño silencio', a sense of oneness and harmony, is also the notion of an underlying unity as expounded in Jung's theory: "[the synchronistic principle] suggests that there is an interconnection or unity of causally unrelated events, and thus postulates a unitary aspect of being which can very well be described as the *unus mundus*" (Main 2004: 169).¹⁷

A certain sense of oneness with the universe that love might offer surfaces in Barros' Fausto. The physicist is something of a stargazer, likely reflecting the author's personal fascination with celestial bodies as displayed in his astronomical essays. When Fausto and Margarida meet alone for the first time away from Fausto's office, he expresses his love for his young secretary in quasi-astrological terms: 'MARGARIDA.- ¿E que simboliza o sol e maila lúa?/ FAUSTO.- A materia e mailo espírito inseparábeles... Un en percura do outro...' (Barros 1993: 90). The oppositional duality of matter and spirit coming together in a harmonious union with each still mysteriously preserved in the act of fusion, is known as *coincidentia oppositorum*. This concept has been a supreme philosophical concern in a discursive line which Barros would have traced in his studies from Plato to Hermes, through the medieval alchemists (like Faust) to the Romantic Goethe, and Jung's *mysterium coniunctionis*. In the writings of Eliade, Barros found perhaps a prime example of the phenomenon – the dual nature of the man-god Christ: '[L]as expresiones *coincidentia oppositorum*, *complexio oppositorum*, integración de los opuestos, *mysterium coniunctionis*, etc., son frecuentemente utilizadas por Jung para designar la totalidad del yo y el misterio de la doble naturaleza de Cristo' (Eliade 1969: 102; Barros' emphasis in his copy). Eliade also highlights Goethe's and the Romantics' conceptualization of the cosmos as the 'All-One' (Eliade 1969: 100). The mystery of two opposing forces, one necessary for the other's existence, the *coincidentia oppositorum*, was a central preoccupation of Barros.¹⁸ For his Fausto, the young Margarida is mystery personified, perhaps a greater mystery than any he has tried to understand as a physicist: '¡En ti ollei ise mesmo ceo escintilante de estrelas! ¡O mesmo insondable misterio, a mesma grandiosa beleza!' (Barros 1993: 92). The stars, as Fausto muses, reflect the greatness of every philosopher and scientist who has attempted to broaden the field of human knowledge by penetrating the deepest mysteries of the universe. What's more, this contemporary scientist-Faust may have surpassed in capacity the original alchemist-Faust of the chapbook tale and of Marlowe's play

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but he comprehends that with greater knowledge does not necessarily come greatness of spirit: '[...] o alquimista creía na transmutazón parella da materia e do espírito... Nós xa podemos transmuta-los elementos, mais non logramos mellorar ao home...' (Barros 1993: 62).

What remains for Fausto to comprehend is something quite unknowable in the personal solitude and aloof isolation in which an ascetic dedication to his work has left him. Rather than a transmutation of elements, the apotheosis of knowledge can only be realised with complete incorporation of one element into the other. Goethean scholar Ellis Dye makes this very observation: 'As a separate entity, one can never *know* in the fullest sense' (Dye 2004: 229). Indeed, true knowledge requires the mysterious fusion of distinct entities as represented by the *coincidentia oppositorum*: '[t]o know fully, the self must disintegrate and blend with the non-self, there perhaps to find itself again' (Dye 2004: 236). For Fausto this will mean surrendering himself to the love of Margarida. Transcending the physical world through love, the research scientist will finally come to know what has been unknowable to him, a harmony or sense of balance in all creation.

In a central scene, notable for its sense of magic, Fausto engages in a dialogue with the image of his younger self appearing in a mirror on the wall of the physicist's apartment. The confrontation between the dual Faustos cuts to the mystery at the heart of the Faust story: the younger Fausto is satisfied with material pleasure and worldly beauty while the older man seeks the unattainable (Marco 1993: 51). The magical apparition in the mirror prompts Fausto to ruminate: 'é que túa [*sic*] imaxen espellada ten un misterio' (Barros 1993: 82). In Barros' poems, mirrors, alongside doors and labyrinths, denote mystery (Irizarry 1981: 147). Like Fausto before his mirror, we might imagine Tomás Barros the painter before the canvass of one of his self-portraits perceiving in the dark tones of the background the palpitation of mystery. There in the outlines the painter seems able to detect the invisible trace which orchestrates against us unseen, otherworldly forces, bringing forth spirits to meddle in our affairs like the devil or his more benevolent minions, the *duendes*. The mystery in these 'invisible traces' is inherent to the notion of *coincidentia oppositorum*, or *mysterium coniunctionis* as it is also known, the synthesis of opposites. To this we can add the Jungian theory of synchronicity: the suggestion of an underlying motion barely beneath the surface of the natural world which in turn betrays a prior condition, an original state of unified consciousness. The harmonious union of the material and spiritual, bridging the postlapsarian split of the incarnate from the divine was an ideal too of the Romantics, like Goethe, and their veneration of love and death as sites of return to universal consciousness. For Barros' scientist Fausto, transcendent love represents a promise of access to a state of harmony, of 'diviño silencio'; a state described variously and frequently in the play's denouement as 'o océano da existencia' (Barros 1993: 116), '[a] fulxencia inmensurábel', 'o corpo da concencia esencial' (Barros 1993: 118), '[o] ceo da transmigración', or even 'o plano dos budas perfectos' (Barros 1993: 120). Indeed, in much of Barros' work, as Antía López rightly underscores, we find 'un desexo por acadar a sabedoría e a harmonía que é o equilibrio de todo o creado e que moi ben pode identificarse co amor' (López 2001: 29).

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Significance of Barros' World-Vision

Tomás Barros, the artist, poet and playwright, strove to understand and know transcendental truths, pursuing his own particular spiritual journey. This journey eventually led him away from the Christian chasm between body and soul to the universalist, holistic teachings of the Baha'i faith – a belief-system that proposes the essential oneness of the world's religions, glossed by Rodríguez as '[unha] mestura da misticidade oriental e o sentimento tráxico de Occidente' (1999: 40). Love offers Barros and his Fausto a transcendence of the earthly unknowable and a means to break out of 'o círculo do tempo e fundirse co absoluto que identifica con Dios' (López 2001: 30). The dramatist shared with his Fausto the spiritual intuition that it is love that is the key to 'o corpo da concencia esencial', to transcendent understanding. That said, it is important to recall that Barros' ambition for the play is not simply mystical or philosophical – this is certainly not the kind of Faust which simply entertains with magic and mirrors. He chooses to orchestrate his Faust tale of love's redemptive power on the stage of totalitarian oppression and the Cold War threat of destruction. Barros first conceived of and drafted the drama in the 1940s and 50s, during times of political and cultural repression. The final Galician version is imbued with the social consciousness and awakenings of the 1960s and 70s. Indeed, writing in 1976 Barros declared it the poet's duty to bear witness to the times he/she lives in and against '[as] inxusticias e crimes contra a Humanidade' while 'mantendo [...] un compromiso cas outras artes e o preso das disciplinas e ciencias do espírito' (Barros 1976: 40). It should be made clear that Barros' political perspective was a progressive one, critiquing and often railing against the dark forces of oppression in terms of dictatorship, genocide and war, but not one bound by ideology or doctrine (López 2001: 32). In Barros' lyric there is a marked inflection of social consciousness embodied in various mythical or religious figures, individuals who offer up themselves in the liberal pursuit of human betterment – from Diogenes and Prometheus, to Isaac and Jacob, and Christ to the motif of the anonymous lone hero (Irizarry 1981: 148). In his plays, especially those in Galician, Barros repeatedly sketches an Idealist, fighting for social justice, observed by an enigmatic Artist figure (Irizarry 1990: 217). Barros is unlikely to be claimed as a Marxist or a nationalist, or for any ideology. But what is apparent and attested through the subjects he chose to write about, his personal faith and fascination with various mysticisms, and his associations with fellow progressive intellectuals of his generation, is how much Barros would have felt suffocated by the Francoist times he lived. In the words of Antía López, '[o] franquismo condenou para sempre o seu espírito aberto, tolerante, atraído por todas as culturas, por todos os pensamentos e saberes' (2001: 35).

This present study was prompted by an apparent sense of intent or meaning looming from the lines of dark shadow that frame the subjects of Barros' artworks. As we have seen, the patterns of movement in these shadow lines might best be construed as Jungian synchronicity, the convergence of seemingly random motions into significance. What Barros captured in the shadows of his paintings, he defined in his writings as an ominous 'invisible trace', underlying and manipulating life's directions. In his poetry and plays, Barros deployed a range of lone visionary figures whose varied pursuit of human advancement reflected Barros' desire to know and understand the forces at work in life's shadows. But it was in

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the characters of Faust, and the devil who tests him, that Barros best materializes the consequences when the seeker of extra-human knowledge looks into the shadows for answers. What emerges from Barros' version of the Faust tale is that the devil in the shadows is not so much a threatening, malevolent force, but rather a vital counter impulse which generates as much good as bad. A cardinal example of this effect are the minor demons, or *duendes*, who function as supreme agents of Jungian synchronicity, maneuvering forces to expose unexpected new directions for Faust. The *duendes* awaken their Faust to love, the element Goethe introduced to the Faust narrative. Similar in contour to the Romantic motif of sublime love accessed through death, Barros' Faust story views Love as a transcendent state reached through obliteration of the self. Surrendering to love will lead Barros' Fausto to 'diviño silencio', the mysterious union of opposing elements representing the oneness of the universe. In these terms the author, Barros, shares in common with his fictional Fausto, the ideal of a progressive and all-embracing sense of inquiry into both worldly and mystical knowledge.

Manuel Vieites has written of the need for the present generation of Galician dramatists to reclaim and re-evaluate the work of those post-war writers who tried to fill the dramatic void of the 1940s and 50s. He reminds us that the dramatists of the *xeración de posguerra* worked through times when the stages were all but silent, and with their work they preserved Galician theatre at a time when Galician culture was imperiled (Vieites 2003: 28). This they did while taking, at least in terms of social justice, a progressive stance. Tomás Barros may well be studied as one of those authors. What his theatre offers, with works like *Fausto*, *Margarida e Aqueloutro*, is a timeless depiction of love's enabling potential and of humanity's lasting capacity for improvement.



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