LA VOLUNTAD AND CAMINO DE PERFECCION

REPRESENTATIVE WORKS OF THE IDEOLOGY

OF THE GENERATION OF 1898

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by

Sylvia Ann Tracy, B.A.

The Ohio State University

1966

Approved by

[Signature]

Adviser

Department of Romance Languages
ACKNOWLEDGMENT

I wish to express my appreciation, gratitude, and thanks to Dr. Juan Loveluck of the Universidad de Chile, Santiago de Chile, for suggesting that I undertake this study and for his valuable aid, advice, and understanding in the early stages of this investigation.

Sylvia Tracy
August 1966
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgment</td>
<td>ii</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td>I. The Generation of 1898</td>
<td>3</td>
</tr>
<tr>
<td>II. The novel: vehicle of expression of the</td>
<td></td>
</tr>
<tr>
<td>ideology of the <em>noventayochistas</em></td>
<td>17</td>
</tr>
<tr>
<td>III. Analytical study of Pío Baroja’s</td>
<td></td>
</tr>
<tr>
<td><em>Camino de Perfección</em></td>
<td>36</td>
</tr>
<tr>
<td>IV. Analytical study of Azorín’s</td>
<td></td>
</tr>
<tr>
<td><em>La Voluntad</em></td>
<td>66</td>
</tr>
<tr>
<td>Conclusion</td>
<td>90</td>
</tr>
<tr>
<td>Bibliography</td>
<td>92</td>
</tr>
</tbody>
</table>
INTRODUCTION

The purpose of this study is to present an analytical comparison of the ideology of the Generation of 1898 as it is expressed in two representative works: *La Voluntad* by Azorín and *Camino de Perfeccion* by Pío Baroja. This study, which is by no means meant to be exhaustive, attempts to show how both novels are expressive vehicles of the ideology of the noven-tayochistas.

Both works are novelas de personaje and share a common theme: the vision of a man who is searching for himself. The protagonist of each novel is presented as a disoriented person, totally lacking in will (*voluntad*), an abulico, struggling with the forces of will and intellect. According to the plan of both novels, both protagonists strive to overcome this disorientation by embarking upon their respective *camino* or journey. This camino, which guides the protagonist towards finding himself through a regaining of the will, Nietzsche's concept of the vital force within man causing him to act, consists of two paths: the *camino amorous*, and the *camino material o fisico*. Due to the fact that the motivation and focus of both novels are different, the camino followed by the protagonists will also be somewhat different. The camino followed by Fernando Ossorio in *Camino de
Perfección is, as the title suggests, a camino de perfección; the camino followed by Antonio Azorín in La Voluntad is a camino de imperfección.

It is my belief that Pío Baroja and Azorín as representative authors of the Generation of 1898 present to their readers their own personal visions and impressions of the situation and condition of Spain at that time within their respective protagonist. In La Voluntad one recognizes the symbolization of a disoriented Spain in the protagonist, Antonio Azorín; in Camino de Perfección one recognizes the symbolization of a disoriented Spain in the protagonist, Fernando Ossorio.

Within the progress of this study it is my intention to point out how both novelists treat the same topic by means of a different motivation and focus, and also that both novels are expressive vehicles of the ideology of the Generation of '98.
CHAPTER I

THE GENERATION OF 1898

Some critics have claimed that the men who compose the Generation of 1898 did not form a true literary group or school; perhaps this can be said mainly because their relationship was not so much literary as ideological. The Generation of '98 was an historical rather than a literary movement, as opposed to Modernismo, a literary group which existed in Spain and Latin America at approximately the same time.

The date attributed to the intellectual birth of the Generation of 1898 refers to the colonial disaster of the Spanish-American War, and to the Spaniard that war was a national disaster. For the generation of '98, the colonial disaster became a spiritual symbol. The group existed before this date, but the historical events of 1898 provided an impetus and the generation gained in intensity. The young men who grew up and began to write under the influence of this disaster, besides ideological and aesthetic discrepancies and although some of the members themselves resisted integrating themselves into the group, they felt themselves agitated by identical problems and adopted the same attitudes concerning these problems. The novelayochistas blamed the disaster
on the self-satisfied attitude of the past generation. They regarded the nineteenth century as a complete failure in its attempts to reform governmental and social institutions. The desire for a complete break with the nineteenth century was common to all the new generation. Their dissatisfaction with everything that surrounded them was confused with national dissatisfaction, and in it they found stimuli for their aspirations of revision and the numerous questions that troubled them: artistic, philosophical, historical, and personal.

Guillermo Díaz-Plaja in his work *Modernismo frente a 98* refers to Maestu as he poses the following question:

 Cáel ha sido---según Maestu---la conciencia mental del Desastre? Cáel es el signo específico de la generación del 98? Al cabo ha surgido la pregunta. Al cabo, España no se nos aparece como una afirmación ni como una negación, sino como una problema. ¿El problema de España? Pues bien, el problema de España consistía en no haberse aparecido anteriormente como problema, sino como afirmación o negación. El problema de España era el no preguntar.¹

For a moment all of these questions are fused into one or two. *¿Qué es España?, or, ¿Qué va a ser de España?* The noventayochistas felt that their first duty was to see Spain clearly, to lay aside the rose-colored glasses of optimism and see all the faults and shortcomings of their fatherland. Fundamental in almost all

the writers of the generation of '98 is the historical preoccupation with the future of Spain, and difficult to separate from this is the preoccupation with the general problems of man as an individual. This I feel is evident in both of the novels which are the object of analysis of this study. In both novels, *La Voluntad* and *Camino de Perfección*, the two principal characters, Antonio Azorín and Fernando Ossorio, respectively, are seen as personifications of Spain at that time. Their problems are those of the nation, only on a smaller scale.

Ignoring the immediate past, the *noventayochistas* were searching for the soul of Spain in her tradition, in her language, in the essence (fondo) of the village, in her great literary creations, in the surroundings or atmosphere of the old cities, in the landscape or countryside, in their own soul. What the *noventayochistas* were actually searching for was their own intimacy, their own spirit. In turning towards their own intimacy, they found in it, with the basic motive of their anxiety or anguish, the anguish of Spain. In the descriptions of landscape the *noventayochistas* avoided the smiling aspects of nature, but this does not mean that these same descriptions cannot be seen as beauty. In choice of characters and settings the *noventayochistas* exposed the sores and wounds of the nation. With themselves they were no more indulgent. They pried into the recesses of their own minds and souls with the desire of finding out why they (and all the young people of the
generation) were failures. They discovered within themselves a tremendous lack of will to face the struggle of life. Their attitude can be summarized by the word *abulia*, a complete lack of will power or ability to act. Thus, their first principle was to discover the ills of Spain in order to attempt to heal them. For the majority of the writers of the generation of 1898, the profound causes of the ills were born out of their very own ignorance and disdain or contempt for foreign culture. Spain continued up until this time to be divorced from her true historic tradition and separated from Europe. The *noventayochistas* intended to remedy these ills, both within Spain (and especially Castilla) as already mentioned, and also within European culture—philosophy, scientific investigation, pedagogy—a new orientation and a new tone.

But when it came to positive suggestions of reforms and improvements, the Generation of '98 had no strikingly new solutions to offer. The *noventayochistas* presented their accusations but without any feasible solutions in sight. Santiago Galindo Herreno\(^2\) states that

Ninguno de los de la generación del 98 tuvo animas para hacer otra cosa en favor de su Patria caída que alzar a la vista de todos las úlceras y las llegas del mal sin buscarle remedio. El escepticismo de la generación del 98 sobre el futuro se ligaba perfectamente con su falta de emotividad heroica, y es que sin moral de victoria es muy difícil ir a la lucha.

---

The appearance of the Generation of 1898 has in Spanish literature the significance of a renaissance, which was engendered by means of an impregnation of the Spanish spirit by foreign thinking. Azorín states in his Clásicos y Modernos in the section titled "La Generación del 98:"

3

En la literatura española, la generación de 1898 representa un renacimiento; un renacimiento más o menos amplio, o más o menos reducido, si queréis, pero, al cabo, un renacimiento. El término se presta a vaguedades; será preciso, para que nos entendamos, definirlo. Un renacimiento es, sencillamente, la fecundación del pensamiento nacional por el pensamiento extranjero. Ni un artista, ni una sociedad de artistas, podrán renovarse—ser algo—o renovar el arte, sin una influencia extraña. Naday, primero, espontáneo o incausado en arte; aun los artistas que parecen más originales... deben toda su fuerza, todo su vigor, toda su luminosidad, a una sugestión extraña a ellos. No se trata de imitaciones o rapsodias: las influencias de que hablamos son sugestiones etéreas, casi indefinibles, sutiles, que hacen despertar en el artista psicológicos latentes y determinan avivamientos de la sensibilidad que, sin esas sugestiones, acaso no hubiera sido tan intensa o quizá no hubiera sido de ese modo.

La vida intelectual de un pueblo necesita una excitación extrana que la fecunde. Si se repasa nuestra historia literaria, se vera que los momentos en que nuestros literatos y pensadores han estado en comunión con pensadores y literatos de otros países, son precisamente los momentos de máxima vitalidad de nuestras letras.

On the one hand, the generation of '98 is influenced by various foreign authors, as, for example, Nietzsche, Schopenhauer,

Dostoyevsky, and Ibsen. It was patriotic pessimism that led the 
noventayochistas to import literary, philosophical, and political 
ideas from Europe.

On the other hand, among the Spaniards their preference is 
for the Medieval poets—Berceo, Juan Ruiz, Santillana—, Gongora, 
especially Larra, Camoamor, Echegaray, Galdós, and the artist El 
Greco. In this case it seems that the generation of '98 may be 
wholly Spanish and that it may have much of its origin in Spain 
rather than from the outside. It might be called an awakening and 
a reviving of lo nacional, del orgullo nacional—patriotism. It 
was also the awakening of a strong spirit of criticism. The noven-
tayochistas looked toward Castilia; in the end (fondo), they all 
felt and though and believed a la española. They felt and expressed 
in their works a singular and personal love for Spain, her cities 
and her landscape. They all love an image and a dream or an illu-
sion of Spain, and they all repudiate the Spain that their eyes 
discover. They love Spain with a bitter love.

It has been said by several critics that the generation of 
'98 was largely a continuation of the ideological movement of the 
previous generation. Azorín himself writes in Clásicos y Modernos 
that

La generación de 1898, en suma, no ha hecho sino 
continuar el movimiento ideológico de la genera-
ción anterior; ha tenido el grito pasional de 
Echegaray, el espíritu corrosivo de Camoamor y 
el amor a la realidad de Galdós. Ha tenido todo
esos y la curiosidad mental por lo extranjero y el espectáculo del desastre—fracaso de toda política española—han avivado su sensibilidad y han puesto en ella una variante que antes no había en España. 4

All this with regard to the social, political, and philosophical side of the Generation of '98. From the strictly literary point of view there are found two characteristics in most of its members. The emphasis on originality of style is infinitely greater than ever before. All the young authors wish to break with the rhetorical style of the nineteenth century with its long sentences and frequent improvisation. No common style was established, each author being completely original, but careful workmanship and a nervous, concise manner of writing was the rule. A great interest in the materials of their art—in this case words—and the variety of new effects possible through new combinations is seen in these writers. In the second place, many of this group of authors show a new kind of realism, tortured by pain, which appears in both the landscape and the characters. Oftentimes the characters reflect in their mental disturbances the mentality of the new generation, introspective, analytical, and thoroughly dissatisfied with itself.

Azorín came to be synonymous with the Generation of '98. Azorín undertook the unassigned task of formulating the main characteristics that were to become basic to the generation.

4Ibid., p. 902.
Azorín labored under the principle that nothing is produced without a cause; everything has its roots in time and finds itself as having been engendered by a vigorous joint cause. Thus, the generation of '98 might not have been produced without the labor of criticism and protest of a preceding generation. This idea of the influence which awakened and revived a spirit of dissatisfaction, protest, and rebellion against the current political and social situation of the Spanish nation. This European influence also served to revive a stronger love for and a national pride in all that which was truly Spanish.

In Spanish literature the Generation of '98 represents a renacimiento, a renaissance or regeneration. It is generally thought that the literature of regeneration, that all these works formed under the obsession of the problem of Spain, had appeared from the base of the colonial disaster and as a consequence of it. According to Azorín, this is an erroneous idea. Azorín felt that the literature of regeneration produced in 1898 and afterward was nothing but a prolongation, a logical, coherent continuation of the political and social criticism that had been exerting itself for many years before the colonial wars. The disaster revived the movement, but the tendency was already there, old and uninterrupted. Actually the national disaster had served as an impetus that spurred on the development of the new movement. The dissatisfaction of the noventayochistas with everything surrounding them was confused with
their national dissatisfaction and in it they found stimuli for their eagerness of revision and the numerous questions that plagued them; questions that dealt with the artistic, the philosophic, the historical, and the personal.

In Azorín’s terms, renacimiento meant simply an impregnation of national thinking by foreign thinking. Thanks to this communication with the literary thought from outside of Spain, a literary renovation was produced among the Spanish writers of the times.

Included among the most important outside influences on the literary output of the noventayochistas are Tolstoy, Dostoyevsky, Gautier, Schopenhauer, and above all, Nietzsche. During this period Nietzsche was for the youth of Spain a rebel, an anarchist. The noventayochistas observed the national abulia, the complete lack of will or power to act, and adopted Nietzsche’s philosophy of the will to power and action. Nietzsche caused to germinate in Spain multiple shouts of protest. This spirit of protest and rebellion gave power and program to the noventayochistas. Their protest was directed towards the historical situation of 1898. The awakening of the Spaniard to foreign thinking aroused a new and revived love and national pride for that which was truly Spanish. The noventayochistas expressed their love for the old villages and for the landscape; they revived the medieval poets such as Bercedo, Juan Ruiz, Santillana; they expressed admiration for El Greco; they rehabilitated Gongora; they expressed a tremendous enthusiasm for Larra. Azorín stated in
his Clásicos y Modernos that one must unite the cry of passion of
Echegaray with the subversive sentimentalism of Campoamor with
Galdós' version of reality, and then one will have the factors
that were to penetrate and embody the Generation of '98. Thus,
they were searching for the soul of Spain in her tradition, in her
language, in the essence of the village, in her great literary cre-
atious, in the atmosphere of the old cities and landscape. Al-
though they though that they were discovering the problem of Spain
and that their search was radically new, their approach was actu-
ally, as stated already, just a continuation of what had gone
before. That which was new in the noventayochistas was that they
were searching for reality within their own spirit or soul. Upon
turning to the recesses of their own soul they found in it, as a
basic motive of their anguished unrest, the anguish of Spain.
Azorín noted three prevalent attitudes difficult to separate: the
patriotic preoccupation for the future of Spain, the preoccupation
for the general problems of the individual, and the preoccupation
for creating a new style. In other words, historical, intellectual,
and aesthetic. All of this was expressed within the realm of melan-
cholia, and overwhelming sadness, pessimism, and skepticism.

This is generally what is considered the Generation of '98
as seen and defined by Azorín, the most representative member.

Of the noventayochistas, Pío Baroja has been the most pre-
occupied with refuting certain affirmations by Azorín concerning the
collective personality of the generation—which they both represent as preeminent members—by opposing Azorín's version of the same.

It is my personal opinion that Baroja's ideas concerning the generation of '98 are not as contrary to those of Azorín as Baroja might have believed them to be. Much of what Baroja professed was similar to that of Azorín and the other noventayochistas, whether Baroja wished to admit it or not. He reached conclusions very similar, if not the same, as those of Azorín; they both dealt with the same problems, with the exception that they as individuals had followed separate paths leading to this similar ultimate destination.

It is a well-known fact that Baroja denied the reality of the existence of the Generation of '98 and defined by Azorín. In his own words Baroja stated: 5

Yo no creo que haya habido, ni que haya, una generación de 1898. Si la hay, yo no pertenezco a ella.

Baroja went on to say that: 6

Ni por tendencias políticas, ni por el concepto de la vida y del arte, ni aun siquiera por la edad, hubo entre nosotros carácter de grupo.

According to Baroja there was only one characteristic feature of identity that served to bind together such diverse personalities of the so-called generation. This, stated Baroja, was the
protest against the politicians and the writers of the Restauration, which to every noventayochista was the problem of the times.

Baroja referred to the group to which he belonged as the "generation of 1870," because it was around this date that many of the members of this generation were born. He defined the generation as *languida y triste*, that it came to Spain during the rule of those men of the Restauration period; and that it attended and assisted in its failure in life and in the colonial war. Baroja also felt that the generation to which he belonged attempted to become acquainted with and know that which was Spain and that which was Europe and tried to give security to and to repair the nation.

In Baroja one can discriminate the elements typically noventayochista; as, for example, his direct manner which is an example of *lenguaje como vehículo*; his interest in the surrounding reality, in society and its problems; his attitude of protest and rebellion; his contempt for the current political situation and thus his negative criticism in that direction; his sensualism bound with a certain melancholia and sadness; his intense individualism, independence and non-conformity; his sense of pessimism and skepticism towards life; his feelings of the anguish of a failure; his cult of the philosophy of Nietzsche of the will and of action; and of course the ever-present *abulia*, characteristic of the nation and of the people of the period.

All of these above-mentioned elements are characteristic of Baroja, and also of the entire Generation of '98. Even though Baroja
denied the existence of the generation, even though he denied having been a member of that same generation if it might have once existed, he used the very elements that make up said generation in order to deny its existence. He employed that which in his mind he had denied existence. Baroja corresponds to the concept that we have already formed of this movement and of this group. His youth plus his non-conformist attitude would not permit him to acknowledge the existence of the Generation of '98.

Perhaps Baroja might have confused in his mind the ideas of schools of literary though with the larger concept of generation. Thus, he was actually denying having belonged to the same school of literary though as Azorín and some of the other noventayochistas, but in his words he was denying association with the larger concept of generation. Therefore, it is possible that he still remained within the larger concept of generation, in this case the Generation of '98, which he is quoted as having expressly denied as to existence and personal membership. In this manner then, the various schools of literary thought of the period might be considered as nothing more than the different approaches to the same problem. In this manner also, one might add that perhaps Azorín and Baroja could be considered as having belonged to separate schools within the Generation of 1898.

In conclusion, it might be added that the castellanismo of the noventayochistas was transformed into beautiful pages dealing with the landscape and the soul of Castilla, as a maximum expression
of the Spanish temperament, of national unity; and the cult of the will as a creative and vital force as learned from Nietzsche.

These notes are even more significant for the fact that none of the noventayochistas were Castilians and also for the reason of the contradiction between their exaltation of the will and their very own abulia, their personal incapacity to act. In the fondo there was in all of the noventayochistas—as later to be shown specifically in Azorín and in Baroja—a contradiction between what they felt and what they affirmed. From this basic contradiction was born what is called cerebralismo (to live and feel intellectually that which cannot be lived and felt in real life) and the pessimistic concept of the world and of thinking.
CHAPTER II

THE NOVEL: VEHICLE OF EXPRESSION OF THE IDEOLOGY OF THE NOVENTAYOCHISTAS

The novel came to be the most expressive vehicle of the ideology of the noventayochistas. With the generation of '98 there appeared a fundamental change on the realist novel of the late 19th century to that which was to serve as the vehicle of the noventayochistas.

The novel of the preceding period was a relating of the happenings with the characters within a well-determined atmosphere; the characters were connected with each other by means of plausible events in the story. But from the moment of the introduction of the noventayochista influence on the novelistic style, the personal reactions of the protagonist were converted into those of the main character of the novel. And for the most part, these reactions were those of the author himself.

This change was due to the foreign influence, especially that of Ibsen, Tolstoy, Dostoyevsky, and above all Nietzsche. They raised man above all the rest, alone and without disguise, in his indestructible solitude. Man looked within himself in search of his own intimacy, his own spirit. By delving into the recesses of his own soul the noventayochista discovered in it, with the basic motive of his
anxiety or anguish, the anguish of Spain. The noventayochista
then projected his innermost findings into the outer world, Spain.
His preoccupation with the general problems of man as an individual
cannot be separated from the historical preoccupation with the
Spain of the present and of the future.

The novel of 1898 was concerned with a new kind of realism
which appeared in the landscape and in the characters. Oftentimes
the characters reflect in this new realism, by means of their men-
tal disturbances, the mentality of a new generation, introspective,
analytical, and thoroughly dissatisfied with itself. This dissatis-
faction was both personal and national; and it eventually led to
anarchism.

Besides the introspective aspect of the generation, another
common denominator which lends unity to the generation is the appre-
ciation of the landscape of Castilla, so dear to their hearts even
though none of the noventayochistas was a native of that region.

Because the writers of 1898 turned their thoughts inward
toward their own soul, because their outward manifestations were
directed toward Spain and especially Castilla, there developed a
very strong sense of national pride and patriotism.

There existed in the writers of the generation of '98 a
certain ideological unity—the Spanish national situation of abulia.
But their styles were fundamentally different, due to the fact that
now literature had become subjective, personal, and from within.
The noventayochistas wrote about themselves; and their heroes were nothing less than projections of themselves in the disguise of the name of the hero.

In making the break with the 19th century, the noventayochistas employed a new and precise style of writing and discarded the rhetorical style so popular with the 19th century authors. Thus, the new generation not only changed the angle of interest by focusing on the interior of the author himself, but also by changing the manner of expression.

Alongside of the observation and description of the external (basis of realism) one finds in the novels of the noventayochistas sensation, subjectivism, and the vague anxieties of the spirit. The end result of their art was not to try to reproduce with all its details the world surrounding the artist, but instead to feel that world and to express or to suggest by means of images and symbols, of delicate and subtle perceptions, the atmosphere or surroundings and the states of mind and of spirit that by these surroundings are produced in the artist's soul.

The noventayochistas were writers who exhibited in their works the ideology of their period. They were spiritually and emotionally involved in the problems of Spain as a nation and of man as an individual, and they were keenly aware of their feelings. The works of the noventayochistas are truly representative vehicles of the ideology of the Generation of '98, whether or not they themselves would admit it. The remainder of this chapter will be devoted to a
presentation of the novel as an expressive vehicle of the ideology of the noventayochistas, as seen in Azorín and Pío Baroja.

Azorín might not be considered the most important author of the Generation of '98 but he certainly was the most representative.

Azorín was not a novelist in the sense that we generally think of novelists today; his novel does not conform to the common concept of the novel as we know it. Azorín's novels lack true argumentative plot; and thus, there is very little physical or exterior action. His novels are composed of a collection of characters described independently, appearing to be a collection of literary portraits. In La Voluntad, Azorín affirms that the novel should not have a story or plot (fábula) because:

La vida no tiene fábula; es diversa, multiforme ondulante, contradictoria... todo menos simétrica, rígida, como aparece en las novelas.¹

Azorín understood the novel to be a series of fragments of life, living and separate sensations as in reality, all of which revolved around a minimum of plot. Azorín looked for a motive in reality or in history, and around this motive he spun his thoughts, impressions, and imitate episodes. Azorín's novels are more or less essays or meditations dialogized by his characters. Within these characters is discovered the autobiographic aspect as they are invented by Azorín. Some part of Azorín is found to be within each character expressing his own personal thoughts. This may serve as an explanation for the

¹Azorín, La Voluntad (Madrid: Biblioteca Nueva), p. 83.
fact that Azorín's characters exhibit an incapacity to project themselves as independent entities, as authentic novelistic characters.

Azorín wrote very simply. His style of writing consisted of short, simple sentences, separated by a period or by a semicolon. He used mainly the simple present or the present perfect tenses. The use of the pictorial present gives the reader of his novels the feeling that the events are occurring at that precise moment. His literary manner of writing appears easy on the surface; but when examined closely, it appears most difficult. To find always just the right, precise word proves to be a most belabored and complicated task.

Azorín's novels consist of many small cuadros, sketches or scenes. This corresponds to his overall concept of the novel as consisting of separate fragments of life. His novels progress by means of a series of jumps from one scene to another. He has very little concept of the unity of action, and reality makes itself evident not in wholes but, instead, in small parcels like a series of picture slides, giving the reader a feeling of impressionism. Azorín sees something, then something else; he returns to the first and describes it and then goes on to the second, and proceeds in this manner. The result is a series of small sketches or parcels of argumentative progression. These small sketches lend the idea of plasticity to the style of Azorín. He has the eyes of a painter and the soul of an intellectual. But his eye is not detained by the whole, but by its parts which are one by one placed upon a pedestal for review. In this manner Azorín goes from the outside world of
things to his own inner world of the intellectual, of the pequeño filosofo that he was.

Azorín reacted against the 19th century idea of the falsely grandiose and eloquent. He chose the opposite extreme—the small, the humble, the ordinary, the everyday—and developed a whole new approach to the world of insignificant details. The keen observer that he was, Azorín was able to see that no one else had see before or had deemed worthy of a prolonged observation. These descriptions were almost pretexts for descriptions of places and explorations of souls. Azorín felt that his duty was not only to describe something as it exists in actuality, but also to penetrate into it and to discover its essence, that which singularizes it and gives it meaning. In La Voluntad he wrote:

\[ \ldots \text{las cosas no valen nada en sí mismas; lo que existe detrás de las cosas, es decir, la lesanía espiritual.} \ldots \text{La realidad no existe.} \ldots \text{Vale más la imagen—la imagen que nos formamos de las cosas—que las cosas mismas.} \]

One might say that the art of Azorín is very close to the surface, but it is not at all superficial. Because Azorín must have felt his art to be limited in depth, he in turn then deliberately limited the width and length of his scenic sketches. As a novelist Azorín did not have enough creative power to stray very far from direct observation. The surface of life, that he saw with a definite love for plasticity, was animated before his eyes with such a vital

\[ \text{(Ibid.), p. 162.} \]
human emotion which made it come alive. Nevertheless, his sensibility did not seem a sufficient background for a philosophy. He was not able to carry his ideas far enough so as to form a philosophy. This is true in the case of the "time" element in the works of Azorín, as will be presented later.

Azorín is a great landscape painter and a great writer. His landscapes are not only of nature but also of the soul. Landscape fills at least half of the narrative: interior and exterior landscape, of souls and of places. The other half seems to be completely filled to the brim with the thoughts and monologues of the characters, thoughts and monologues that are almost always of the author himself. Azorín was actually enamored of the Spanish landscape, especially that of Castilla which he adored. He liked to recall the old Castillian cities, the poetry of the Castillian landscape, and the simplicity of the customs. Azorín—the landscape artist, this was his supreme talent. His technique varied as to whether he was describing a wide, expansive landscape or, instead, a smaller, limited one. It must also be noted here that frequently in Azorín there appears some particular landscape which may have several descriptions depending upon the hour and/or the light, both of which could give chromatic and even, at times, auditory variations. This occurs from time to time in La Voluntad.

Rather than a wide, expansive landscape, a smaller, more limited area was much more frequent in the works of Azorín. In it
there predominates the mention and description of individual and concrete entities in form, color, and relative position. These references and descriptions usually follow the order of a panoramic, contemplative survey in which Azorín not only touches upon the exterior aspect of an object, but also its interior aspect. He penetrates into the objects of the surrounding landscape rather than merely giving them mention while passing over them. Thus, we discover the essence of things through the contemplative description of Azorín. As previously stated in this work, Azorín's novels may be considered as pretexts for descriptions of places and explorations of souls.

Thus, landscape as seen in Azorín did not limit itself to pure description of scenes from nature. Azorín as the great landscape painter signified the discovery of Spanish landscape in its previously unedited aspects, which was equivalent to a new manner of perceiving history, man and the future of Spain.

A fundamental factor in Azorín's works that functions like an inseparable source of emotions is the element of time. For Azorín, time is the present seen in the preterite and projected towards the future. The past takes place within the present time, and the present time is burdened with the past. Azorín enjoyed looking back in order that through his memory might surge recollections of people, places, events, incorporating all these into life at the present. Everything is seen as if it might not have happened; or perhaps, as if it were
happening again. Nevertheless, this does not mean that within this conception of time there is a perpetual returning, a sterile treading and retreading of the same paths of life's existence. Instead, it is a continuous act of the presence of the preterite, without an outlet towards new horizons. Azorín states that it is not the past that pretends to be present and actual; but, instead, it is the present that surprises one as having already happened or as having already been.

This element of time is so strong in Azorín that it becomes the most constant leit-motiv in his literary works. Azorín, sensitive and emotional as he is, does not fight this element of destiny; instead, he resigns himself to it. Later, this will be seen as an important factor in Antonio Azorín, the protagonist of the novel La Voluntad, who also does not fight his destiny but resigns himself to accept whatever will be.

Within this important element of time Azorín illustrates a very important aspect, that of change and permanence, of temporality and eternity. Azorín philosophizes in his essay Las Nubes:

Las nubes nos dan una sensación de inestabilidad y de eternidad. Las nubes son—como el mar—siempre varias y siempre las mismas. Sentimos, mirándolas, como nuestro ser y todas las cosas corren hacia la nada, en tanto que ellas—tan fugitivas—permanecen eternas.

---

Vivir es ver volver. Es ver volver todo en un retorno perdurable, eterno; ver volver todo—angustias, alegrías, esperanzas—, como esas nubes que son siempre distintas y siempre las mismas, como esas nubes fugaces e inmutables.

In La Voluntad there appears:

A través del tiempo infinito, en las infinitas combinaciones del átomo incansable, acaso las formas se repitan; acaso las formas presentes vuelven a ser, o estas presentes sean reproducción de otras en el infinito pretérito creadas.

This emotional and tragic element of time seems almost to convert into a philosophy, but is held there on the brink due to Azorín's apparent lack of sufficient background for forming a philosophy. Azorín seems to try to link his own philosophical ideas concerning time with those of Nietzsche's philosophy of the vuelta eterna, possible in a finite world of infinite time.

Azorín's would-be philosophical system interwoven with Nietzsche's own temporal philosophy does not have the same evolutionary process of life nor the heroic feeling from the exaltation of the will to live that caused Nietzsche to accept the idea of the eternal return. Thus, their attitudes are in opposition. Nietzsche dominates that which is monotonous and painful within the revolving circle of life by super-imposing a will to live and above all a will to power. Azorín, on the other hand, yields to the monotonous and

---

4 Azorín, La Voluntad, p. 22.

5 Ibid., pp. 173-75.
the painful, thus submitting will to a blind destiny of determinism
to which he resigns himself and dutifully accepts. This certainly
is not Nietzsche's will to power and strength; but it is a will to
live, a will always dissatisfied, always longing for something.
All of this is in Azorín more a feeling than an idea, more poetry
than philosophy.

The spirit of cirticism, of protest, and of reform as rep-
resented by Gracián, Larra, Clarín, and Galdós was the type of
spirit adopted by the Generation of 1898. From that spirit appeared
Azorín to inherit and continue it, obsessed—like the other members
of the generation—with the problem of the national decadence, its
causes, genesis, and remedies. Azorín truly represents the ideology
of the noventayochistas, as will be noted later in Chapter IV con-
cerning his novel Le Voluntad in which there appears an analytical
study of the novel's protagonist Antonio Azorín who actually repre-
sents or symbolizes the national decadence of a disoriented Spain.

The remainder of this chapter will be devoted to Pío Baroja
and his novel as an expressive vehicle representing the ideology of
the noventayochistas.

Baroja saw art at the service of man, and not the other way
around. Art lives in and for man, while man lives not only for art
but for many other things as well. Works of art exist for a moment,
they perpetuate the moment and give an amplification to life.

Although Baroja at one time leaned toward the belief that
art should serve a social purpose, his central concern is that it
should serve a human purpose, one which will serve to elevate human life, and perpetuate the aspiration toward the ideal.

Baroja's literary ideal is a form of writing which is simple and sincere, without affectation and without crudeness; in a minor key, so as to bring out tenuous nuances; and which employs a rhythm in tune with present-day life, light and varied, without pretensions of solemnity.

Baroja does not offer a clear-cut definition of the novel, on the grounds that any definition of the novel would be arbitrary and incomplete. Its limits may be conveniently stretched and altered to meet almost any requirements. Baroja is known to have said that the novel "es un saco donde cabe todo."

Baroja does define the novel in terms of its function by stating that "una novela es como un espejo que se pasea por un camino." He means that the novel should be realistic and objective, that it should reflect life as it is.

According to Baroja there are two methods of creation in literature. One is to read the classics and then repeat the same plots and personalities, modernizing or changing them if possible, while the other method is to take the position of an observer of life and surroundings, simplifying and stylizing it. The latter method is the one which permits the most originality.

Concerning unity of a novel, Baroja feels that there are two kinds: one, a unity of impression or effect, and the other, a unity
of subject matter (asunto). Unity of effect is not possible except in a short work, one which can be read at one sitting. If the work is so long that in the reading it will be interrupted by external events, then it must be a series of short novels.

Description forms an integral part of the novel, according to Baroja. His descriptions are a product of direct impression, and he often remarked that he would not be able to write about a character if he did not know where he lived and what his environment was like. It has already been noted that the noventayochistas were extremely fond of landscape descriptions.

With regard to characterization, it has been said by many that Baroja usually invents his protagonist, but that he took his secondary characters from real life. In number of characters, Baroja prefers many rather than few.

Baroja does not adhere to the belief that the author should remain outside his work as much as possible, presenting his characters in an objective fashion, without showing where his sympathies lie. The author may pretend to be indifferent, but not feel genuinely indifferent. Baroja is very much in evidence in his novels, though at times his presence is indirect.

Baroja stresses that an author should write the way he feels. Adornments should come from within, and not be added consciously. Beauty is achieved by spontaneity; artifice should be shunned. Style should be the faithful expression of the individual's manner of feeling and thinking.
Baroja, like Azorín, severely criticized and tried to avoid the false rhetoric. Not that all rhetoric is necessarily bad, but he objected to its triteness, commonplace devices, and affectation.

In sentence and paragraph length, Baroja prefers brevity, as does Azorín. For Baroja it was the most natural form of expression because he prefers the direct, analytic, and impressionistic approach.

Baroja's favorite type of plot is the biographical or autobiographical form a novel revolving primarily around the life of a single individual in which the construction is somewhat haphazard. It is Baroja's theory that the novel is like the current of history, which begins and ends anywhere. Then, too, the novel reflects life; not life as it is completely, but life as the novelist sees it; and this is the way Baroja sees life: aimless, haphazard, full of the unexpected, the illogical, the absurd and the ridiculous, yet fascination and abounding with unusual people and places. Baroja possesses an inexhaustible curiosity for picturesque characters and localities, all of which make mandatory his meandering form. A very restrictive plot would not allow for such a meandering form.

Aside from this, it must be noted that Baroja, too, was involved with the general preoccupations of the Generation of 1898, and voiced his concern about problems similar to those of the other members of the group. The digressions in Baroja's novels are the result of his willingness to contribute to the debate on the issues of the day. With respect to Camino de Perfección, these digressions appear
rather unsuspectedly, when the reader has been successfully lulled into a certain rhythmic reading pattern of the text so that he may lightly pass over the digressions, thus causing him to have to re-read certain portions so as to grasp completely the material.

Earlier it was stated that Baroja invents his protagonists. This does not mean that they are not real; rather, that they are taken from Baroja himself, drawn from his own personality.

The heroes of Baroja's novels fall into two classes: men of action and their opposites. The former are strong, dominant and energetic; the latter are men of paralyzed will and slight vital energy. It is the general view of most critics that these hombres de acción represent, not the real Baroja, but a projection of his desires, a fictional ideal of the kind of man he would have liked to have been. The former type of protagonist—that which Baroja would have liked to have been—is instinctively and unconsciously active and not particularly searching for an answer to the problem of the meaning of life; whereas the latter type of protagonist—which more nearly represents Baroja—consciously chooses action as an ideal and does so as an answer to this problem. Therefore, this latter type of protagonist contains more of the author himself than the purely active ones. Evidence of this is found in the preoccupation with self, in intellectual tendencies, and in doubts and hesitations. So it is in the abulic protagonists that is mirrored more closely the real Baroja, the hombre sin voluntad, as, for example,
in Fernando Ossorio of *Camino de Perfección*. Fernando is a victim of *abulia*, lacking in both energy and will power.

As noted earlier with regard to plot, the same may be said of Baroja's functional use of background. In *Camino de Perfección*, Baroja presents the protagonist's internal struggle against a background of Nature. Many times there is a very clear relationship between the setting and the mind of the protagonist, as the following examples illustrate:

Comenzó a anochecer; el viento silbaba dulcemente por entre los árboles. Un perfume acre, adusto, se desprendía de los arrayanes y de los cipreses; no piaban los pájaros, ni cacareaban los gallos... y seguía cantando la fuente, invariable y monótona, su eterna canción no comprendida...

Era un paisaje de una desolación profunda...

At other times, however, Baroja seems to see through his own eyes and not those of the protagonist and is so impressed that he records the beauties of Nature:

Con los cambios de luz, el paisaje se transformaba. Algunos montes parecían cortados en dos; rojos en las alturas, negros en las faldas, confundiendo su color en el color negruzco del suelo. A veces, al pasar los rayos por una nube plomiza, corría una pincelada de oro por la parte en sombra de la llanura y del bosque, y bañaba con luz anaranjada las copas redondas de los pinos. Otras veces, en medio del tupido follaje, se filtraba un rayo de sol, taladrándolo todo a su paso, coloreando las

---

hojas en su camino, arrancándolas reflejos de cobre y de oro.

Thus, background in Baroja's novels usually has the function of creating the atmosphere or tone that he desires. The importance of *paisaje* in Baroja is enormous. His tendency to linger over details is in part reminiscent of Azorín.

Baroja's ideas and attitudes concerning life, politics, and society are highly relevant to his art. The appearance of his personal attitudes are noted in matters such as his choice of subjects and characters, the prominence of ideological debates, irony, tone of protest, and the recurrent note of pessimism. *Camino de Perfección* very definitely reflects his rejection of orthodox religious creeds as seen in the presence of spiritual preoccupations. Also there is revealed his fundamental disillusionment, his conviction that life is an absurdity with no transcendental significance. Another of Baroja's personal convictions that turns up frequently is his hostility toward the Catholic Church.

Along these same lines, there is the intellectualism of almost all of Baroja's protagonists, whether they are autobiographical or not, which reveals the extent to which Baroja expressed his personality in his novels by lending his protagonists his own inclination to theorize, debate, and expound.

As a result of having read *Camino de Perfección* and *La Voluntad*, one can now begin to formulate and synthesize certain
impressions which permeate then the theme and motivation of each of the novels. The following study of these works will either confirm or reject the effectiveness of the concepts.

Since the mere impressionistic contact, it was observed that these two novels provoke in us a certain common unified impression: in both works one character stands out apart from the others, calling attention to himself by his confusion and disorientation and also by his actual attempts to overcome this same confusion and disorientation. This brings one to propose the existence of a common theme for both works: the vision of a man who is searching for himself.

One must at the same time be conscious of the fact that, in spite of this common impression, there is a noted dissimilarity in the focus and in the treatment of the similar elements in each one of the novels. These differences are due to the imperative of a different motivation which performs in relation to Camino de Perfección and La Voluntad.

One can propose which could be the two geneses of the casual differences and promote as motivation of Camino de Perfección: the intended presentation of a tense, complex, excited, problematic and uncertain world; and as motivation of La Voluntad: the intended presentation of a sad and melancholic world.

As an important basis of this study, it is interesting to note that these two novels are from the point of view of structure novelas de personaje in which the entire work expresses the
the reflection of the entire world in one individual soul. The
predominate structure will be, then, in both works, constituted
by the principal character or protagonist of each one of them,
these two respective protagonists being Fernando Ossorio in Camino
de Perfección and Antonio Azorín in La Voluntad.

Keeping in mind the idea of the respective structural char-
acters, one can read into these two novels an impression that can
rightfully be considered valid. It is my impression that the two
authors with whom we are preoccupied, Azorín and Baroja, present
to their readers their own visions and impressions of the situation
and condition of Spain of the times within their own respective
protagonists. In La Voluntad one recognizes the symbolization of
Spain disoriented within the disoriented protagonist Antonio Azorín;
this same Spain disoriented is recognized within the equally dis-
oriented protagonist Fernando Ossorio.

It is through the structural character, the personaje
estructurante, that one can test and confirm fundamentally the pro-
posed motivation and theme of the novels with which we are preoccupied.

With these bases which entitle one to mere operational hy-
potheses, one should now proceed to their verification by means of an
analysis and interpretation of each one of the texts.
CHAPTER III

ANALYTICAL STUDY OF BAROJA'S CAMINO DE PERFECCION

According to certain previous statements in this study it has been maintained that the two novels under consideration are novelas de personaje, and that their respective protagonists project a reflection of the world from their soul. It would be fitting to begin with a detailed study of Fernando Ossorio and his camino de perfección.

Fernando Ossorio, the hero and protagonist of Baroja's Camino de Perfección (1902) is introduced in the first person by a narrator who immediately points out that which in the main character there is of the complex, the strange, and the incomprehensible, almost a "case":

 Entre los compañeros que estudiaron medicina conmigo, ninguno tan extraño y digno de observación como Fernando Ossorio. Era un muchacho alto, moreno, silencioso, de ojos intranquilos y expresión melancólica. Entre los condiscípulos, algunos aseguraban que Ossorio tenía talento; otros, en cambio, decían que era uno de esos estudiantes pobretones que, a fuerza de fuerzas, pueden ir aprobando cursos.¹

The above-mentioned narrator in a conversation with Ossorio exposes the existing difficulties in capturing the real personality


Note: All future quotations from this text will be referred to by page number in parenthesis immediately following the quotation.
of Fernando, apparently so contradictory and faceted. This it seems is a pretext so that the protagonist might establish his own complexity with a marked naturalistic criterion. Two important factors serve to influence him: an adverse atmosphere, parents who did not love him; conflict between extreme religiousness and the negation of religion, both forces incarnate respectively in a fanatic nursemaid and a cynical, skeptical grandfather; an atmosphere totally negative, that of Yécora, "lugarón de la Mancha, clerical, triste y antipático" (p. 8), where the protagonist had spent three years in a college run by priests (un colegio de escolapios) and one year in the home of the administrator of some farms belonging to Ossorio's family; in Yécora the protagonist came to be, according to his own declaration: "vicioso, canalla, mal-intencionado" (p. 8). The second important influential factor is: an undesirable heritage, both maternal and paternal; an aunt who was insane (his father's sister); a cousin who committed suicide; an uncle who was an imbecile (his mother's brother); and an uncle who was an alcoholic.

Even though the protagonist does not state it specifically, one could consider after contact with the entire book that there is a third factor that has, together with the others, marked negatively the protagonist. This third factor would be the decadent historical surrounding.

Ossorio is, thus, perfectly conscious that there is in him
an absence of orientation, that something in him does not function adequately. He suffers the terror of becoming mentally ill, caused perhaps by his heredity; he is extremely susceptible to pain, anguish and fear; he even refers to himself with such descriptive adjectives as "histérico," "degenerado." (p. 6)

This complex and hypersensitive person will exhibit the peculiarities of his personality, all of which will be pointed out by the narrator and recognized by the protagonist himself. These same peculiarities will serve also as an indication of Ossorio's attempts to overcome his disorientation, to find himself.

Thus, the preceding has been a sketch of the necessary dependence of the theme of the book with respect to the motivation of the same: the presentation of a tense, complex, problematic world in the midst of which there penetrates the vision of a man who searches for himself. The complexity and tension of the protagonist are cause for his disorientation and bring him to undertake or embark upon certain "roads" or "journeys" —caminos, all of which constitute a route justly called the camino de perfección, because it will guide the protagonist towards finding himself and to his own personal conquest, this last being in agreement with the scale of values which can be inferred as inherent to the novel.

Before going on any further, it is necessary to consider this scale of values. In this way we will know in what moment it is correct to consider that Ossorio has arrived at the level of
"perfection," of self-orientation, a level which is longed for as the end of the route undertaken by the protagonist.

The supreme value within the power of judgment of Camino de Perfección is the will, la voluntad. This maximum value does not appear in the work as an isolated factor. It appears in constant opposition with another factor—intelligence or intellect, understood fundamentally by intellectual labor, reflexive unrest. The will is accompanied by happiness and good fortune; intelligence or intellect provoked complexity, internal tension, anguish and misfortune.

According to the novel, all the potential of human energy is consumed in the development and strengthening of the will. It is considered that the use of a fraction of this fund in benefit of intelligence signifies a proportional decrease of the vigor of the will, which implies a withdrawal from perfection, with corresponding consequences: loss of the vital impetus, of happiness, of instinctive vigor, and of serenity.

It is interesting to point out the scale of values with respect to the motivation of the work—if it tries to present a world tense and excited, it will not be able to accept as a desired level a harmonious equilibrium of values, such as is seen later in La Voluntad. Instead, there is found an adhesion to an extreme position, that of a superior hierarchy of a single value, indicated by its marked conflictive character, which is the will.
Thus, one can suppose what Ossario's personal situation is at the beginning of the novel with respect to this conflict: will versus intellect. Ossorio is an abúlico; his lack of will can be verified in the following passages from the book:

The narrator says in first person to the protagonist:

.. haz voluntad, hombre. Reacciona.
Ossorio answers:
Imposible. Tengo la inercia en los tuétanos. (p.12)

The narrator comments in third person about Ossorio:

Precisamente entonces la herencia de su tío abuelo le daba medio para vivir con cierta independencia, pero como no tenía deseos, ni voluntad, ni fuerzas para nada, se dejó llevar por la corriente. (p.25)

The protagonist, by being abúlico, is imperfect as a result; the lack of will provokes in him the existence of features considered to be negative in the novel. The camino de perfección should lead Ossorio towards the possession of that supreme value, if the trials of the protagonist were met with success.

In view of this abulía, two possibilities present themselves at one point in Camino de Perfección: either it produces a rebellion of the will bringing with it the search for a more energetic life, or it gives a complete and total exhaustion of the will and with it the acceptance of a monotonous and vulgar existence.

One of the roads that Ossorio turns to in his attempts of self-orientation can be designated the ruta amorosa, which, as will later, is determined by the motivation of Camino de Perfección.
in effect, the women of this book are mainly stimuli that provoke
in the protagonist certain reactions which, for the reason of the
causal genesis of the novel, show up to a certain moment (until
Ossorio's encounter with Dolores) the complexity, tension, and
hypersensitivity of the protagonist.

The camino amoroso of the protagonist is initiated with
Blanca. This woman provokes in Ossorio the best knowledge of him-
self; thanks to her, the protagonist comes to capture the fleeting
conditions of his enthusiasms. (p. 18)

—Es extraño—murmura Ossorio—. Yo no estaba
enamorado de esta mujer; hoy he sentido más
que amor, ira, al verla con otro. Mis entusi-
asmos son como mis constipados: empiezan por
la cabeza, siguen en el pecho y después ... 
se marchan. Esta muchacha era para mí algo
musical y hoy ha tomado carne. Y por dentro
veo que no la quiero, que no le querido nunca
a nadie; quizá sí estuve enamorado alguna vez
fue cuando era chico. Sí; cuando tenía diez
o doce años. (p. 18)

The attraction that Fernando has felt for Blanca is spiri-
tual and, as he himself recognizes, lacking of all sensualism.

Era para el aquella mujer, delgada, enfermiza,
ojerosa, una fantasía cerebral e imaginativa,
que le ocasionaba dolores ficticios y placeres
sin realidad. No la deseaba, no sentía por
ella el instinto natural del macho por la hem-
bra; la consideraba demasiado metáfisica, de-
masiado espiritual. ... (p. 16)

It is most evident from this moment the opposition between
the spirit and instincts that will be presented throughout the novel,
factors whose significance as means to attain perfection one can understand in view of what was stated previously: the instincts are united with the will as has already been expressed; the spirit is an ally of intelligence; the triumph of the instincts over the spirit corresponds to the victory of the will over the intellect; that is to say, it introduces one to the area of perfection.

Then the attraction of Fernando for Blanca is due to her purely spiritual character; she is a stimulant for his restlessness, for his internal lack of tranquility.

Ossorio's feminine ideal at this time corresponds to a woman of great physical and presumably spiritual energy; a woman who should be, besides, lacking in sexuality, for the protagonist does not yet aspire for the woman who could be his salvation.

El ideal de su vida era un paisaje intelectual, frío, limpio, puro, siempre cristalino, con una claridad blanca, sin un sol bestial; la mujer soñada era una mujer algo rígida, de nervios de acero; energía de domadora y con la menor cantidad de carne, de pecho, de grasa, de estupida brutalidad y atontamiento sexuales. (p. 29)

Following this ruta amorosa, there appears a new relationship this time between Fernando and Laura, a tense and exciting type that does not yet serve as an adequate element to verify the effectiveness of the proposed motivation.

Laura, Ossorio's aunt, is a sexually abnormal being with manners and actions of a masculine woman. Her role, always as a stimulating factor for the protagonist, provides a decisive result in the
work, inasmuch as the amorous relations with this woman rouse in Fernando an enormous internal tension, a terrible excitation, factors which impelled him to flee, initiating a material, as opposed to spiritual, wandering which will constitute the other path of this *camino de perfección*.

One might immediately wonder why this passion between Fernando and Laura, a passion not at all spiritual and absolutely instinctive, not producing internal peace within the protagonist but instead provoking in him a radically reversed effect. This would seem to be a contradiction with respect to what was stated earlier: that the instincts are united with the will; the growth of the will brings with it the weakening or reduction of tension, of spiritual uneasiness. It is necessary here to make the following explanation: when in the novel it is implied that the will is accompanied by the revitalization of the instincts, the reference is explicitly to natural, almost savage instincts; and in a way the instincts and the passion being analyzed here comply somewhat with this condition. Laura is a sexually abnormal woman full of lust; the existing feeling between Ossorio and Laura is qualified by the narrator as "*erotismo bestial nunca satisfecho,*" (p. 31); the narrator adds that perhaps they felt for each other more hate than love. Laura excites Ossorio by reverting to varied artificial stimuli, such as, for example, sexual conversations, perversions, etcetera.

Laura did not assure Fernando of the natural-instinctive aspect which would tend to augment the will with the corresponding
loss of tension. But instead, Laura was only capable of perpetuating the instinctive-artificial aspect, which augments Ossorio's problematic interior, and the protagonist finds himself quite far from the attainment of the will.

There is a frustrated attempt on the part of Fernando to return to Blanca: the spiritual in opposition with the instinctive-artificial, which is one of the indications of the conflictive situation of Ossorio.

It is after this frustrating experience that there occurs the culminating scene between Fernando and Laura—the devilish kiss that Fernando forces upon Laura while the latter prays in the Capilla del Obispo in the Church of San Andrés (p. 36). This act provokes in the protagonist a notable rise of internal tension, and that night Ossorio suffers an hallucination in which there appears to him a mummified Christ; then he sees lights, bright flashes of light and golden swords. (p. 36) At this point Fernando enters a period of restlessness and anguish. (p. 44)

*Unas veces veía sombras, resplandores de luz, ruidos, lamentos; se creía transportado en los aires o que se le marchaba del cuerpo un brazo o una mano.*

In order to resist these feelings, Ossorio follows the advice of an old schoolmate and begins the already-mentioned roaming. Fernando's physical roamings take him to Toledo, a city of special significance as will be seen later. Before he arrives there, certain scenes of determined sensations and reactions on the part of the
protagonist take place which admirably outline Ossorio's complexity and hypersensitivity, characteristics always in function throughout the novel, with the exception of a few rare occasions when Ossorio finds himself somewhat relieved of his tension.

These scenes seem rather slight, but they provoke within the protagonist a very real sense of unrest, anguish, and irritability. It is a world full of tension where everything is irritating. On the one hand these sensations and reactions seem extreme; but on the other hand, they cannot be moderated in view of the causal origin of this novel.

The descriptions of the landscape along the way give one the impression that these landscapes are not only external but also internal.

Aquél anochecer, lleno de vaho, de polvo, de gritos, de mal olor; con el cielo bajo, pesado, asfixiante, vagamente rojizo; aquella atmósfera, que se mascaba al respirar; aquella gente, endomingada, que subía en grupos hacia el pueblo data una sensación abrumadora, aplastante, de molestia desesperada, de malestar, de verdadera repulsión. (p. 84)

Eran de una melancolía terrible aquellas lomas amarillas, de una amarillez cruda, calcárea, y la ondulación de los altos trigos.

Pensar que un hombre tenía que ir segando todo aquello con un sol de plano, daba ganas, solo por eso, de huir de una tierra en donde el sol cegaba, en donde los ojos no podían descansar un momento contemplando algo verde, algo jugoso, en donde la tierra era blanca y blancos también y polvorrientos los olivos y las vides. . . . (p. 87)
Fernando, con los ojos doloridos y turbados por la luz, miraba entornando los parpados. Le parecía el paisaje un lugar de suplicio, quemado por un sol de infierno. (p. 88)

As was previously mentioned, Toledo is of special significance, for it is where Ossorio's nervous excitement, tension, and complexity arrive at a culminating point. All of this comes to be during a very grave illness which affects the protagonist just before his arrival in Toledo. It is precisely at this point that a change comes over Ossorio and his whole outlook is felt to change for the better.

Thus, Toledo represents the turning point of the novel; it is the moment in which the protagonist reaches the end of his camino de perfección: the attainment of his will, la voluntad.

There are in Toledo certain elements which operate fundamentally as stimuli for Fernando's excessive sensibility. Among them, for example, is the painting by El Greco: El enterramiento del Conde de Orgaz, in the Iglesia de Santo Tomé. This painting is in itself tense, due to the contrast of worlds: the earthly world and the world beyond death. This painting is of considerable importance to Ossorio, and he goes to contemplate it on several occasions, both by day and by night. These visits to the painting always cause in him very strong reactions. The following is an example of his reactions during a visit by day to view the painting.
La iglesia estaba oscura. Fernando entró. En la capilla, bajo la cupula blanca, en donde se encuentra El enterramiento del conde de Orgaz, apenas se veía; una luz débil señalaba vagamente las figuras del cuadro. Ossorio completaba con su imaginación lo que no podía percibir con los ojos. Allá en el centro del cuadro veía a San Esteban, protomartir, con su aurea capa de diácono y en ella, bordada, la escena de su lapidación, y San Agustín, el santo obispo de Hipona, con su barba de patriarca blanca y ligera como humo de incienso, que rozaba la mejilla del muerto.

Revestidos con todas sus pomposas litúrgicas, daban sepultura al conde de Orgaz y contemplaban la milagrosa escena, monjes, sacerdotes y caballeros.

En el ambiente oscuro de la capilla el cuadro aquel parecía una oscuridad lóbrega, tenebrosa, habitada por fantasmas inquietos, inmóviles, pensativos.

Las llamaradas cárdenas de los blandones flotaban vagamente en el aire, dolorosas como alma en pena.

De la gloria, abierta al romperse por el Ángel de la Guarda las nubes macizas que separan el cielo de la tierra, no se veían más que manchones negros, confusos.

De pronto, los cristales de la cupula de la capilla fueron heridos por el sol, y entró un torrente de luz dorada en la iglesia. Las figuras del cuadro salieron de su cueva.

Brilló la mitra obispal de San Agustín con todos sus bordados, con todas sus pedrerías; resaltó sobre la capa pluvial del santo obispo de Hipona la cabeza dolorida del de Orgaz, y su cuerpo, recubierto de repujada coraza milanesa, sus brazaletes y guadabrazos, sus manoplas, que empuñaron el fendiente.

En hilera colocados, sobre las rizadas gorgueras españolas, aparecieron severos personajes, almenduras y enérgicas, rodeadas de un nimbo de pensamiento y de dolorosas angustias. El misterio y la duda se cernían sobre las pálidas frentes.
Algo aterrado de la impresión que le producía aquello, Fernando levantó los ojos, y en la gloria abierta por el ángel de grandes alas, sintió descansar sus ojos y descansar su alma en las alturas donde mora la Madre rodeada de la eucarística blancura en el fondo de la Luz Eterna.

Fernando sintió como un latigazo en sus nervios, y salió de la iglesia.

Paradoxically, considering the terribly tense effect that this work by El Greco produces in Ossorio, a strange and complex individual, the protagonist goes on occasions to look at the painting as a means of calming his agitation. (p. 105)

A reaction very different from the one quoted above is experienced by Ossorio when he again visits the painting at night with some of his acquaintances, after all of them have been drinking excessively:

Fuera por excitación de su cerebro o porque las llamadas de los cirios iluminaban de una manera tétrica las figuras del cuadro, Ossorio sintió una impresión terrible, y tuvo que sentarse en la oscuridad en un banco, y cerrar los ojos.

Fernando leaves the church and begins walking, but this feeling does not leave him.

Sobre un monte, a la luz de la luna, se perfilaba, escueta y siniestra, la silueta de una cruz, que Fernando creyó que le llamaba con sus largos brazos. (p. 118)

The complexity and the conflictive character of Ossorio's ideas and reactions with respect to religion are very clearly brought out, especially during his stay in Toledo. This is no novelty, but
Fernando's fluctuations of temperament show themselves very clearly in the area of religion: together with skepticism, the protagonist exhibits a belief in the supernatural and a tendency towards asceticism. It seems as though all of these elements are intensified in Toledo. Ossorio seems to be experimenting here with the problem of the existence or the non-existence of faith. He admits that "no creía ni dejaba de creer." (p. 104) Ossorio is conscious of his confusion and lack of orientation. He sees religion as a mere cult of the senses, something that produces an emotion, the like of which music also produces in him (p. 104). Ossorio, while contemplating his disorientation, is at the same time making efforts to find himself, and even considers the religious life.

The necessities of the protagonist are now manifested in the religious plane. Ossorio, influenced by the atmosphere of Toledo and by the readings of San Ignacio de Loyola, experiences moments of profound religious exaltation.

Thus, it is in Toledo where the religious anxiety, the pasión mística (an expression which serves as subtitle of the novel) reaches its maximum in the protagonist. This religious passion or mystic suffering may correspond to a form or manifestation of inner anxiety within the protagonist. This may be due to the result of an absence of will (or imperfection) and of an excessively developed intellect. Religion is considered in the novel as a cause of tension, of horror, opposing life; it is an ally of the spirit, of intelligence and an enemy of the will.
Together with El Greco’s painting, there is another stimulus that agitates to a great degree the hypersensitivity of Ossorio, and that is the episode of the coffin. This scene appears in the two novels with which this thesis is concerned—Camino de Perfección and La Voluntad—, and is an important point in this comparative analysis.

Con la cabeza llena de locuras y los ojos de visiones anduvo; por una calle, que no conoció cual era, vio pasar un ataúd blanco, que un hombre, con una cruz dorada encima.

La calle estaba en el mismo barrio por donde había pasado por la tarde.

A un lado debía de estar Santo Tomé; por allá cerca Santo María la Blanca, y abajo de la calle, San Juan de los Reyes.

A pesar del cono de luz que daban las lámparas incandescentes, brillaba la luz y las listas doradas de la caja de una manera siniestra, y al entrar en la zona de sombra, la caja y el hombre se fundían en una silueta confusa y negra. El hombre corría dando vueltas rápidamente a las esquinas.

Fernando pensaba:

—Este hombre empieza a comprender que le sigo. Es indudable.

Y decía después:

—Ahí van a enterrar una niña. Habrá muerto dulcemente, soñando en un cielo que no existe. ¿Y que importa? Ha sido feliz, más feliz que nosotros que vivimos.

Y el hombre seguía corriendo con su ataúd al hombro, y Fernando detrás.

Después de una correría larga, desesperada, en que se iban sucediendo a ambos lados tapías bajas
blanqueadas, caserones grandes, oscuros, con los portales iluminados por una luz de la escalera, puertas claveteadas grandes escudos, balcones y ventanas floridos, el hombre se dirigió a una casa blanca que había ala derecha, que tenía unos escalones en la puerta; y mientras esperaba, bajo el ataúd desde su hombro hasta apoyarlo derecho en uno de los escalones, en donde soñó a hueco.

Llamó, se vio que se abría una madera de una ventana, de jando al abrirse un cuadro de luz, en donde apareció una cabeza de mujer.

—¿Es para aquí esta cajita? —preguntó el hombre.
—No; es más abajo: en la casa de los escalones —le contestaron.

Cogió el ataúd, lo colocó en el hombro y siguió andando de prisa.

—¡Qué impresión más tremenda habrá sido la de esta mujer al ver la caja! —pensó Fernando.

El hombre con su ataúd miraba vacilando a un lado y a otro, hasta que vio próxima a un arco una casa blanca con la puerta abierta bagamente iluminada. Se dirigió a ella y bajó la caja sin hacer ruido.

Dos mujeres viejas salieron de un portal y se acercaron al hombre.

—¿Es para aquí esa caja?
—Sí debe ser. Es para una chiquilla de seis a siete años.
—Sí, entonces es aquí. Se conoce que se ha muerto la mayor. ¡Pobrecita! ¡Tan bonita como era!

Se escabulleron las viejas. El hombre llamó con los dedos en la puerta y preguntó con voz alta:
—¿Es para aquí una cajita de muerto, de una niña?

De dentro debieron de contestarle que sí. El hombre fue subiendo la caja, que, de vez en cuando, al dar un golpe, hacía un ruido a hueco terrible. Fernando se acercó al portal. No se oía dentro ni una voz ni un lloro. (pp. 125-127)
This episode of the coffin seems to mark the point of maximum intensification of Ossorio's spiritual crisis; thus, it would mark the moment in the novel in which the protagonist the farthest away from the attainment of perfection.

In this scene it must be noted that the original motivation of the novel provokes the existence of certain peculiarities in the development of this scene. The vision of the coffin that Fernando experiences will not be the normal, balanced image that someone else might experience with an object of this nature. It must also be kept in mind that since his arrival in Toledo, Ossorio has been in a state of internal confusion and of spiritual chaos; everything must be viewed and appreciated through his personal anxiety and restlessness.

Fernando sees the coffin and the man carrying it in a very sinister and somber manner. He observes that when the man enters a shadowed area, the coffin and the man are fused into a confused and black silhouette. The man is no longer walking but instead appears to be running. The protagonist finds himself following the coffin, and at the same time thinks that no doubt the man is aware of being followed by someone.

Ossorio is incapable of calming his reflexive inclinations; his imagination tells him the coffin is for a very young girl, and he then begins to answer questions that have not yet been asked. The scene becomes more tense and uneasy, as the man carrying the coffin continues running with Fernando following him.
Finally the coffin reaches its destination, after first stopping by mistake at the wrong house, something which halts Fernando’s mental but not his physical running. As the man lowers the coffin to the ground, it makes a terrible hollow empty sound.

From within the house there comes not a sound of either voices or crying, only silence, which in this case gives more of a feeling of tenseness and anguish.

Suddenly the protagonist reaches the height of emotion, and he and the extraordinary scene come to a decisive point.

De pronto, el misterio y la sombra parecieron arrojarse sobre su alma, y un escalofrío recorrió su espalda y echó a correr hacia el pueblo. Se sentía loco, completamente loco; veía sombras por todas partes. Se detuvo. Debajo de un farol estaba viendo el fantasma de un gigante en la misma postura de las estatuas yacentes de los enterramientos de la Catedral, la espada quemada a un lado y en la vaina, la visera alzada, las manos juntas sobre el pecho en actitud humilde y suplicante, como correspondía a un guerrero muerto y vencido en el campo de batalla. Desde aquel momento ya no supo lo que veía: las paredes de las casas se alargaban, se achicaban; en los portones entraban y salían sombras; el viento cantaba, gemía, cuchicheaba. Todas las locuras se habían desencadenado en las calles de Toledo. Dispuesto a luchar a brazo partido con aquella ola de sombras de fantasmas, de cosas extrañas que iban a tragarle, se apoyó en un muro y esperó... A lo lejos oyo el rumor de un piano; salía de una de aquellas casas solariegas; prestó atención; tocaban Lióin du Bal. (p. 127)

On cannot help but note the extraordinary effect produced by the distant sounds of the piano after the reactions just now
described. It is not only the presentation of a tense scene, but
one in agreement with the motivation, of creating new tensions;
then opposing this violent scene occurs a soft tranquil element
which appeases all—the soft distant sounds of a piano.

Leaving Fernando's route of physical wanderings, again one
is confronted with what has been happening to his ruta amorosa
while the protagonist has been in Toledo. The type of woman that
he attracts on one hand, and his reactions in the woman's presence
on the other hand, are evidence of the protagonist's inner chaos
and reveal that the way being followed by Fernando is quite distant,
such as occurs with the material or physical route, from the awaited
and expected end: perfection.

In Toledo Ossorio feels himself infatuated with a nun, Sis-
ter Desamparados. The protagonist feels passion and also sadness
as he watches her while she prays at the altar. He is attracted to
her and desires to free her, devoted as she is, from the discipline
to which she owes submission. Ossorio has intentions of slipping
a note to the Sister Desamparados proposing an escape with him, but
his intentions end in failure, and he never sees the nun again.

(pp. 120-122)

The second stop along this ruta amorosa in Toledo is Adela,
the daughter of the proprietress of the pension where Ossorio stays
for a while. Adela is described as a young girl of a nun-like aspect.

On a given moment there is in Fernando, in relation to Adela,
a predominance of the natural-instinctive element. Fernando desires Adela and thinks that she is his, that morality is a stupidity, and that to be carried along by one's instincts is more moral than to oppose them (p. 129). It would seem at first that there is in Os- sorio a certain reappearance of the will accompanying this burst of the instinct. Actually that is not at all the case, because when the protagonist praises the instincts, he is only doing so after re- flection, or use of the intellect.

Thus, the conflict continues, but this time exerting more influence: the conflict between the will and the intellect or, stated differently, between the instincts and the spirit.

After reflecting on the value of the instincts and then on the dark results that this act would have for Adela, he takes her in his arms and, as he is about to place her on the bed, he sees her terribly pale expression which causes him to experience hallu- cinations. He leaves the room weak and trembling; this is a tri- umph of the spirit, of the intellect. (pp. 130-131)

Within his state of imperfection Fernando is pleased about not allowing himself to be dominated by his impulses and for having shown himself as possessor of a spirit, of a conscience.

It is at this point that Ossorio recalls from his memory an opposing situation involving another woman, Ascension. (p. 141) Ascension is found at the very beginning of Ossorio's carine amo- roso; the situation is dealt with primarily within the realms of
memory. The relationship of Fernando--Ascenció is quite different from that of Fernando--Adela. In the relationship of Fernando--
Ascencion, there is a triumph of the impulse, of instinct: Fernando has seduced Ascenció despite her resistance at first. Thus, it is
to be noted that the protagonist is capable of restraining or loosening either the will or the instincts. Nevertheless, one should take
a certain caution in the appreciation of this previous statement,
because in actuality Fernando was not faced with the complexity of
will versus instinct and he was not really guided by pure and natural
instincts. There is not in the treatment of Ascenció by Ossorio a
manifestation of the will or perfection.

Ossorio leaves Toledo and comes in direct contact with nature
which initiates the decrease of his anxiety, which starts to bring
him progressively closer to his desired goal.

After leaving Toledo, Ossorio goes to Yécora where he had
once attended school. Ossorio finds Yécora a place adversely suited
to his recuperation and search for tranquility (p. 138-139), after
having been drawn there by the memory of Ascenció.

Ossorio leaves Yécora after being invited to Marisparza by a
firend who has a house there in an area of mountainous woodland.
(p. 153) This is a significant period for Ossorio.

Iba sintiendo por días una gran laxitud, un olvido
de todas sus preocupaciones, un profundo cansancio
y sueño a dodas horas. Tenía que hacer un verda-
dero esfuerzo para pensar o recordar algo. (p. 158)
Si después de hacer un gran esfuerzo imaginativo recordaba, el recuerdo le era indiferente y no quedaba nada como resultado de él; sentía la poca consistencia de sus antiguas preocupaciones. Todo lo que se había excitado en Madrid y en Toledo iba remitiendo en Marisparza. Al ponerse en contacto con la tierra, ésta la hacía entrar en la realidad.

Por días iba sintiéndose más fuerte, más amigo de andar y de correr, menos dispuesto a un trabajo cerebral. (pp. 158-159)

Ossorio then leaves Marisparza and is destined for Valencia, the decisive point along his path. On the way to Valencia the protagonist stops in a small town in which the process of normalizing or perfecting continues to unfold. There is at this time a change of narrator; it is now the first person or the protagonist himself, quite recuperated from his abulia.

¡Oh, qué primavera! ¡Qué hermosa primavera!
Nunca he sentido, como ahora, el despertar profundo de todas mis energías, el latido fuerte y poderoso de la sangre en las arterias. Como si en mi alma hubiese un río interior, detenido por una presa, y, al romperse el obstáculo, corriera el agua alegremente, así mi espíritu, que ha roto el dique que le aprisionaba, dique de tristeza y de atonía, corre y se desliza cantando con júbilo su canción de gloria, su canción de vida; nota humilde, pero armónica en el gran coro de la Nuestra Señora Madre. (p. 178)

Nunca, nunca ha sido para mis ojos el cielo tan azul, tan puro, tan sonriente, nunca he sentido en mi alma este desbordamiento de energía y de vida. (p. 178)

Nevertheless, the recovery of the will in Ossorio is not yet complete. In any case, the goal of perfection is, with respect to the protagonist,
is appearing closer all the time.

In Valencia Fernando meets his cousin Dolores, whom he will eventually marry. Valencia is the final stop of the protagonist's material pilgrimage, just as Dolores corresponds to the end of his \textit{ruta amorosa}; both roads, the material and the amorous, will take the protagonist very close to perfection, but not to perfection itself which is a point that the protagonist will never be able to reach personally.

Dolores performs in relation to Ossorio a role which could be summed up within the designation of mate-support or \textit{mujer-apoyo}. The term \textit{apoyo} is understood in the sense of that which serves to sustain, maintain, help, and encourage. This is precisely what Dolores will do for Fernando; she will assist and help him, she will lend him support; and later, for comparison, it will be pointed out with more clarity, that the type of support that she performs is a positive assistance, a steady support that will contribute decisively to the improvement towards perfection of the protagonist. Dolores gives will to Ossorio and takes away the intellect.

Dolores is a woman of strong will, live instincts, and lacking in complexity; there is in her an absolute domination of will over intellect. She corresponds to the ideal person sought after in the novel, and therefore has all the necessary conditions to serve as a favorable support to a still complex and disoriented individual such as Ossorio, even though he is now much less complex and disoriented than in the earlier episodes of the novel.
The utter simplicity of Dolores's character (soul) makes her quite incapable of understanding the inherent irregularities of Ossorio's temperament of the other period, aspects that may seem complex even to Fernando himself. Even though she does not completely grasp the nature of Ossorio's problems, by offering him a basis of powerful serenity and security she is also to withdraw some of the importance from Ossorio's declarations and to make them appear to him as somewhat excessive and without significance. In her presence Fernando feels child-like and humble.

Ya perdonado, le pareció muy raro que yo quisiera retirarme a un monte como un ermitaño, y cuando le explicaba mis dudas, mis vacilaciones, mis proyectos místicos, se reía a carcajadas.

A mí mismo la cosa no me parecía seria; pero cuando le hablé de mis noches tan tristes, de mi alma torturada por angustias y terrores extraños, de mi vida con el corazón vacío y el cerebro lleno de locuras...

--Pobrecito-- me dijo, con una mezcla de ironía y maternidad--; y no sé por qué entonces me sentí niño y tuve que bajar la cabeza para que no me viese llorar. Entonces ella, agarrándome de la barba, hizo que levantara la cara, sentí el gusto salado de las lágrimas en la boca, y mirándome a los ojos, murmuró:

--Pero qué tonto eres.

Yo besé su mano varias veces con verdadera humildad...

(pp. 196-197)

The scene that follows is an excellent representation of Dolores' function as _mujer- apoyo:_
A veces iban a algún pueblo cercano a pie y volvían de noche por la carretera iluminada por la luz de las estrellas. Dolores se cogía al brazo de Fernando y cerraba los ojos.

---Tu me llevas---solía decir.

---Pero me guías tú---replicaba él.

---¿Cómo te voy a guiar yo si tengo los ojos cerrados?

---Ahí jorobado. . . (p. 202)

Fernando comprehends Dolores's strength and powerful influence, a strength that he respects. The cause of Ossorio's attitude most likely is due to the fact that he is most conscious of the beneficial effects that this strength has produced in him.

Algunas veces, la misma placidez y tranquilidad de su alma le inducía a analizarse, y al ocurrirse le que el origen de aquella corriente de su vida y amor se perdía en la inconsciencia, pensaba que él era como un surtidor de la Naturaleza que se reflejaba en sí mismo, y Dolores el gran río adonde afluyó él. Sí; ella era el gran río de la Naturaleza, poderosa, fuerte; Fernando comprendía entonces, como no había comprendido nunca, la grandezza inmensa de la mujer, y al besar a Dolores, creía que era el mismo Dios que se lo mandaba; el Dios incierto y doloroso, que hace nacer las semillas y remueve eternamente la materia con estremecimientos de vida.

Llegaba a sentir respeto por Dolores como ante un misterio sagrado; en su alma y en su cuerpo, en su seno y en sus brazos redondos, creía Fernando que había más ciencia de la vida que en todos los libros, y en el corazón cándido y sano de su mujer sentía latir los sentimientos grandes y vagos: Dios, la fe, el sacrificio todo. (p. 201)

Thus, Dolores is a guide, support, a steady maintaining force and fundamental stimulus for the improvement and perfection
of Ossorio. She brings him back to a meaningful appreciation of earth and nature, an important factor for the recovery and development of the will.

The love of Fernando for Dolores is not spiritual in the same sense that "spiritual" is understood in the novel, as a synonym for disquiet, uneasiness, and torturous anxiety.

Later, a son is born to Fernando and Dolores, their first child—a daughter—having died a few hours after birth. Their son opens doors to new paths in Ossorio's world; the protagonist thinks that his new son will allow him to attain perfection, which actually he cannot reach personally. The protagonist believes that his son will be a perfect man, a "superman," to use Nietzsche's own expression.

Ossorio, by means of a third person narrator, outlines a program for his newborn son: (p. 208)

El le dejaría vivir en el seno de la Naturaleza; él le dejaría saborear el jugo del placer y de la fuerza en la ube repleta de la vida, la vida que para su hijo no tendría misterios dolorosos, sino serenidades inefables.

Él le alejaría del pedante pedagogo aniquilador de los buenos instintos; le apartaría de ser un átomo de la masa triste, de la masa de eunucos de nuestros miserables días.

Él dejaría a su hijo libre con sus instintos: si era león, no le arrancaría las uñas; si era águila, no le cortaría las alas. Que fueran sus pasiones impetuosas, como el huracán que levanta montañas de arena en el desierto, libres como los leones y las panteras en las selvas virgenes; y si la Naturaleza había creado en su hijo un monstruo, si aquella masa aún informe
era una fiera humana, que lo fuese abiertamente, francamente, y por encima de la ley entrase a saco en la vida, con el gesto gallardo del antiguo jefe de una devastadora horda.

No; no le torturaría a su hijo con estudios inútiles, con ideas tristes; no le enseñaría símbolo misterioso de religión alguna. (p. 208)

The way initiated by Ossorio is thus finalized by his son. Until this point, the conclusion of the novel seemed quite optimistic: the protagonist has obtained a high degree of will at the expense of his intellect, and he has within his son brilliant perspectives of the future. Were this the end of the novel, one would see produced in Ossorio the maximum descent of tension and anxiety.

But the true conclusion of Camino de Perfección is very different and falls within the category of the causal genesis of the novel and adds to it a new and decisive element of tension. In the same moments in which Fernando thinks of his son as a future superman, all will and instincts,

...la madre de Dolores cosía en la faja que había de poner al niño una hoja doblada del Evangelio. (p. 208)

In the conclusion the conflict that has existed throughout the entire work is maintained: the conflict between will and intellect, the latter represented in the scene just quoted by the religious problem. This conflict is now beginning to take shape within Ossorio's son. The final scene as presented above by the narrator gives the impression of a world still skeptical and anxious.
It may also be pointed out that in these last scenes concerning Fernando and his son, Baroja seems to have touched upon an element with which Azorín is very much preoccupied in his own writings—time. For Azorín, time is the present seen in the preterite and projected into the future. The past is made actual through the present: "Vivir es ver volver," to use Azorín's own words. Nevertheless, this does not mean that within this conception of time that there is a perpetual returning, a sterile treading and retreading of the same paths of life's existence. Instead, it is a continuous act of the presence of the preterite, without an outlet towards new horizons. Azorín states that it is not the past that pretends to be present and actual; but, instead, it is the present that surprises one as having already happened or as having already been.

Baroja seems to express rather well this azorinian temporal element within his own treatment of Fernando and his newborn son.

It is necessary at this time to formulate certain conclusions with respect to Camino de Perfección.

In this chapter, I have tried to point out the effectiveness of the proposed motivation, basing my opinion in an analysis of the protagonist of the novel, Fernando Ossorio, who constitutes the personaje estructurante of the work, as has already been mentioned.

The tension, hypersensitivity, and complexity of the protagonist, fundamental characteristics of his personality, are explained
according to this study by the causal genesis of the novel: the intended presentation of a tense, complex, and problematic world.

There has been pointed out a determined scale of values in the novel, a scale whose fundamental value is the will. It has also been pointed out that this scale of values is a product of the intention of presenting a tense world in which one does not desire equilibrium or harmony, the harmony of will and intellect for example; but instead, the desire is directed towards an opposite extreme: the total domination of will.

In view of the protagonist, the existence of the following theme was verified: the vision of a man who is in search of himself. As shown by this study, Ossorio is introduced in the novel as an absolutely disoriented character, who tries to find himself by following a camino made up of two routes: the amorous and the material or physical. Until the protagonist reaches Toledo, where the situation is highly intensified, these routes separate him from the perfection for which he searches. As he leaves Toledo and begins a close contact with nature, the protagonist initiates his perfeccionamiento, his personal orientation, both of which are attained to a great degree, if not totally, by means of the help of a mujer-apoyo who exercises a type of positive support much needed by Ossorio.

It has also been pointed out how the motivation is tested and verified by the kind of ruta amorosa followed by Ossorio, a ruta in which the women are fundamentally stimuli that activate,
with relation to the protagonist, and place in evidence his hypersensitivity and agitation. An example of this tenseness is the already analyzed affair between Fernando and Laura, his aunt.

The effectiveness of the motivation has also been pointed out in certain scenes to which special attention has been granted. One such example is the episode involving the coffin which bears considerable interest in both novels of this comparative study. Certain other important sensations and reactions of the protagonist characterized by agitation during his physical wandering are also given proper attention.

It was also shown that the conclusion of the novel, as opposed to what one might expect, is quite tense, which is considered also to be within the function of the proposed motivation. Thus, in the final moments of the novel there is resumed the recurring conflict dealt with throughout the entire novel: the struggle between will and intellect.
CHAPTER IV

ANALYTICAL STUDY OF AZORÍN'S LA VOLUNTAD

with respect to the preceding chapter, this chapter will be
devoted to the same type of analytical study of Azorín's La Voluntad
(1902). Since a basis has already been established in the preceding
chapter, each time that an opportunity presents itself comparative
observations will be made.

La Voluntad like Camino de Perfección is a novela de personaje,
and for that reason attention is again directed towards the protagonist,
Antonio Azorín, and some of his characteristics relevant to this study.

Antonio Azorín is not like Ossorio, a tense and agitated man,
but instead a sad, melancholy, and gloomy individual, with a vision of
a world tinted and saddened by an aguished consciousness of the relent-
less passage of time. His sadness is surrounded by this cosmos in
which the protagonist is presented and directly caused by the motivation
of the novel: an intended presentation of un mundo triste y melancólico

1

In the opening line of La Voluntad one reads:

A lo lejos, una campana toca lentamente, pausada
melancólica.

There appear frequent opportunities which demonstrate the

---

1 Azorín (José Martínez Ruiz), La Voluntad (Madrid: Biblioteca
Nueva), p. 9. All future quotations from this text will be referred
to by page number in parentheses immediately following the quotation.

66
tristeza of the protagonist, some examples of which follow.

Y como Azorín viese que se iba poniendo triste y que el escépticismo amable del amigo Mongaigne era, amable y todo, un violento nihilismo, dejó el libro y se dispuso a ir a ver al maestro—que era como salir de un hoyo para caer en una fosa. (p. 46)

Y Azorín, cuando ha vuelto a la calle, en este día gris, en este pueblo sombrío de la estepa manchega, se ha sentido triste. (p. 156)

Esta tarde Azorín ha estado en la Biblioteca Nacional. Como está un poco triste, nada más natural que procurar entristecerse otro poco. (p. 202)

On reading the novel one finds from the beginning, even before the appearance of the protagonist, certain elements that form a type of spiritual background; that is, a background that is beyond the background or fondo, that is felt but yet unseen, a trasfondo. This seems to be an adequate atmosphere for the presentation of Antonia Azorín, the protagonist.

In the prologue the motif of death is introduced, one of the motifs that most efficiently serves the causal genesis of the novel. There is mentioned the construction of a church in Yecla—Antonio Azorín’s place of origin—, and the narrator mentions a child, El Mudico, who was working at those tasks and after a week disappears; "perhaps he has died" is the explanation provided by the narrator whose thoughts dwell for a while on the case.

Another example of this motif of death is:

De pie, una dama de angulosa cara tiene de la mano a una niña; la niña muestra en la mano tres claveles,
dos blancos y uno rojo. A la derecha del grupo hay una mesa; encima de la mesa hay un cráneo. En el fondo, sobre la pared, un letrero dice: Nascendo morimur. Y la anciana y la niña, atentas, cuidadosas, reflexivas, parecen escrutar con su mirada interrogante el misterio infinito. (p.19-20)

By the time the protagonist Azorín appears on the scene, the reader is surrounded by a melancholic atmosphere. Azorín appears as an absorbed listener of the philosophical teachings of his tutor Yuste, and also as a sad and melancholy man; both facts are related. Yuste is one of the factors, in this case the human factor, which contributes the most to the consolidation of the protagonist's personality. Yuste's philosophy is seen to mold Azorín's peculiarities. Yuste is lacking in harmony and will; his thinking fluctuates from one extreme to another, according to circumstances; these and his tendency towards sadness are the same characteristics which will be imprinted on his disciple Azorín.

Antonio Azorín, like Fernando Ossorio, is an abúlico, but, whereas in Camino de Perfección the lack of will converted the protagonist into a tense and complex being, here the absence of will, the intellectual working, carry the protagonist, for the most part, towards sadness.

The protagonist, when well into the novel, makes a self-analysis, and the conclusions at which he arrives concerning his personality are valid from the beginning of the novel.

Yo soy un rebelde de mí mismo; en mí hay dos hombres. Hay el hombre-voluntad, casi muerto, casi deshecho por una larga educación en un colegio clerical, seis, ocho, diez años de encierro, de comprensión de la
espontaneidad, de contrariación de todo lo natural y fecundo. Hay, aparte de éste, el segundo hombre, el hombre-reflexión, nacido, alentado en copiosas lecturas, en largas soledades, en minuciosos autoanálisis. El que domina en mí, por desgracia, es el hombre-reflexión; you casi soy un automata, un muñeco sin iniciativas; el medio me aplasta, las circunstancias me dirigen al azar a un lado y a otro. (p. 217)

Besides the factor just cited as a cause of the protagonist's abulia, there are also to be considered the following examples as other causes of this absence of will: his education in a religious school and the gloomy atmosphere at Yecla, which brings to mind the negative tints painted in Camino de Perfección by Ossorio concerning his education at the school run by priests in Yecla; the influence of the tutor Yuste; the memory of Justina who has died; his heritage; and the historic medium.

There is also found in La Voluntad, as can be noted in the recent quotation, the opposition already analyzed in Camino de Perfección—the struggle between will and intelligence or intellect. The scale of values in this book coincides up to a certain point with that of Camino de Perfección.

...porque evitando la reflexión y el autoanálisis --matadores de la Voluntad--, se conseguirá que la Voluntad resurja poderosa y torne a vivir... siquiera sea a expensas de la Inteligencia. (p. 148)

¡Soy un hombre de mi tiempo! La inteligencia se ha desarrollado a expensas de la voluntad.... (p. 218)
Nevertheless, there seems to be an important difference in maximum desire that is persued according to the scale of each novel: in *Camino de Perfección*, the supreme value is placed in the attainment of pure will, not contaminated by the intellect; in *La Voluntad*, this aspiration is not carried to such an extreme, for the goal is instead an arrival at an adequate equilibrium between will and intellect, an agreement of both. In an earlier quotation it was affirmed that avoiding reflection might result in a resurge of the will "siquiera sea o expensas de la inteligencia." It is insinuated that this may not be the ideal solution, but nevertheless it is an adequate one when an entirely satisfactory solution cannot be reached. Thus, just as the most esteemed value in *Camino de Perfección* is the will and the most desirable human type is a man possessing self-will, the maximum value of *La Voluntad* is an equilibrium between will and intellect and the human ideal according to this book is a type of person that could be called *armónico* due to the possession of perfect agreement of both qualities. If for certain adverse factors this equilibrium cannot be attained, it should be replaced, in agreement with the novel, by an ample domination by the will, a category to which more importance is granted as opposed to the intellect. The will is presented in Baroja's novel as a first rate fundamental value, and in Azorín's novel as a second rate fundamental value, conquered only by coupling of will and intellect. That which in the judgment of both books does coincide is the harmful and destructive predominance of the intellect over the will, a situation which is precisely that which corresponds to Ossorio until
the moment of his contact with nature, and to Azorín with more or less intensity during most of the course of the novel.

In *Camino de Perfección* and in *La Voluntad* there is found the same feeling of the concept of disorientation, with the understanding that the *personaje abúlico* (the protagonist) is disoriented. Attributed to this concept, it is noted that in *La Voluntad* there is considerable importance given not to an isolated will, but to a balance of will and intellect. According to the plan of the novel, the individual overcomes the disorientation; even though he may not be *armonico*, he always possesses will and in order that he may not be overcome by some vice, there may appear to exist a supremacy of intellect over will.

After considering the fundamental theories of each of these novels, one can appreciate a different motivation in each case. In *Camino de Perfección* there appears the intended presentation of a conflictive, tense world without means of possible solutions, a world in which will and intellect are unavoidable antagonistic forces. In *La Voluntad* there appears the intended presentation of a world neither tense nor extreme, in which one aims for harmony, for balance, a world in which this last part is due to the inherent difficulties in the attainment of the supreme value, which is tinted with a characteristic not of sadness and melancholia or gloom.

Antonio Azorín is a man lacking in harmony and in will, and consequently is disoriented. He too, is in search of himself. Like Fernando Ossorio, he too, travels over a *camino*; only in this case it does not result in a *camino de perfección*, but instead, a *camino de*
imperfección, of progressive imperfection, of progressive decadence. The protagonist will not arrive at harmony and of the two possibilities that are cited in Camino de Perfección in relation to the abulia, will be fulfilled even more negatively in La Voluntad: the weakening of the will and with it the acceptance of a monotonous and vulgar existence; the other possibility, this one positive, is that which is realized in Fernando Ossorio: a rebellion of the will and a search for a more energetic life.

In this novel the presentation of a sad and melancholic world is attained, as in Camino de Perfección, through the vision of a man who is in search of himself. This corresponds to the necessary dependence between the proposed theme and motivation.

The ruta amorosa and the ruta material are, here also, the two caminos that the protagonist will follow which has already been called the camino de imperfección, directly opposite to that followed by Ossorio.

The ruta amorosa of Azorín begins with Justina. Justina is a delicate person, lacking in will like Azorín. Just as Azorín's personality is molded to a large degree by Yuste, that of Justina is subjected to the influence of her uncle, Puche, an old clergyman who teaches ideas such as the following:

—Hija mía, hija mía: la vida es triste, el dolor es eterno, el mal es implacable. (p. 15-16)

Azorín and Justina are, then, both individuals lacking in harmony, disoriented, extremely sensitive to another's ideas: those of Yuste in the first case, and those of Puche in the second case.
One might ask just what is the feeling that Justina has awakened in the protagonist. The narrator expresses the following:

E sta mañana Azorín está furioso. Es indudable que con toda su imposibilidad, con toda su indiferencia, Azorín siente por Justina una pasión que podríamos llamar frenética. (p. 63)

Azorín's anger is provoked by the opposition of Justina's uncle, Puche, with respect to the amorous relations between Justina and Antonio. Note the narrator's noncommitting statement that perhaps his passion for Justina "podríamos llamar frenética"; perhaps that is not the case either.

Later the narrator expresses the following:

¿Quiere realmente Azorín a Justina? Se puede asegurar que sí; pero es algo a manera de un amor intelectual; de un afecto vago y misterioso, de un ansia que llega a temporadas y a temporadas se marcha. Y ahora, en estos días, en que la decisión del cura Puche en oponerse a tales amorios se ha manifestado decidida, Azorín ha sentido ante tal contrariedad—y como es natural, según la conocida psicología del amor—un verhementemente reverdecimiento de su pasión. (pp. 63–64)

This feeling is later qualified by the narrator in the words that follow:

...simpatía melancólica—más que amor—de un espíritu por otro espíritu. (pp. 86–87)

Azorín's love for Justina is, for the most part, intellectual or spiritual. Consequently there is a perfect correspondence between the nature of this feeling and the state through which the protagonist
is passing: lack of will, excessive mental unrest or uneasiness, all of which can be summarized and labeled disorientation.

This friendly feeling existing between both Azorín and Justina is notably melancholy. In order for this feeling to provoke happiness, according to the judgment of the book, there would have to intervene a balance of the will and intellect, or at least a predominance of will. But instead of that being the case, in its place is found a supremacy of the spirit or the intellect.

A scene in which Azorín and Justina are shown together and can be observed together is one Holy Thursday when both go from church to church visiting the religious monuments. This pilgrimage produces in them a strange undefinable, sorrowful effect which will be better understood after examining the role of religion in the novel. This scene is very much in agreement with the spiritual and melancholic form of the relation that unites both persons and personalities. They are both lacking in harmony, abúlicos, lacking in a vital impulse, plus, due to all this, a tendency towards sorrow or dolor.

Puche's will is imposed upon the two abúlicos, Azorín and Justina. The scene of the breakup between the two is the opposite of a tense scene. Their reactions are lessened giving a marked melancholy atmosphere.

El diálogo entre Azorín y Justina - entrecortado de largos silencios, esos largos y enfermos silencios del dialogar yeclano—ha cesado. Y llega lo irreparable, la ruptura dulce, suave, pero absoluta, definitiva. Y se ha realizado todo sin frases expresas, sin palabras terminantes, sin repeticiones enojosas...en alusiones
lejanas, casi en presentimientos, en ese diálogo instintivo y silencioso de dos almas que se sienten y que apenas necesitan incoar una palabra, esbozar un gesto. (p. 88)

Puche wants to separate Justina from worldly interests, and Justina, without a will of her own to rebel, resigns herself to obey. There takes place inside of her, nevertheless, a true conflict between her instincts and her spirit or reflection.

Y he aquí, lector, puestos en claro los crueles combates que en el alma de Justina tienen lugar estos días. ¡La pobre sufre mucho! El ángel bueno que llevamos a nuestro lado la empuja suavemente hacia el camino de la perfección; pero el demonio,—ese eterno enemigo del género humano,—le pone ante los ojos la figura gallarda de un hombre fuerte que la abraza, que pasa sus manos sobre sus cabellos finos, sobre su cuerpo sedoso, que la lesa en los labios con un beso largo, apasionado, muy apasionado.

Y he aquí que Justina, vencida, anonadada bajo la caricia enervadora, solloza, rompe en un largo gemido, se abandona en voluptuosidad incomparable, mientras el demonio—que habremos de confesar que es una buena persona, puesto que tales cosas logra,—, mientras que el demonio la mira con sus ojos fulgurantes y sonríe irónico... (pp. 101-102)

Finally Justina becomes a nun, and is subdued even more as a member of a religious order. She falls into a state of increasing sadness and sorrow, which is evident also in her physical appearance.

...su cara está cada vez más blanca y sus manos son transparentes; sus ojos miran ávidos ...
(p. 139)
One day while on her way to prayer with the other nuns, Justina pricks herself and draws blood. She returns to her cell where she has many religious visions and then dies.

It was pointed out in *Camino de Perfección* the role played by religion in the novel; it would be interesting here to note the role played by religion in *La Voluntad*.

The adherence to religion, for example in the case of La-salde, rector of the colegio de Escolapios, implies the acceptance of sadness as something necessary.

Todo es ensueño...vanidad.... El hombre se esfuerza vanamente por hacer un paraíso de la tierra...¡Y la tierra es un breve tránsito!...¡Siempre habrá dolor entre nosotros! (p. 96)

...........................................................

El dolor será siempre inseparable del hombre .... Pero el creyente sabrá soportarlo en todos los instantes... Lo que los estoicos llamaban ataraxia, nosotros lo llamamos resignación... Ellos podrían llegar a una tranquilidad más o menos sincera; nosotros sabemos alcanzar un sosiego, una beatitud, una conformidad con el dolor que ellos jamás lograron.... (p. 119)

Religion exerts a sad or sorrowful effect.

Religion plays an important role, although different, in both *Camino de Perfección* and *La Voluntad*. In each case, religion is tied to the motivation of the novel: in *Camino de Perfección*, with the intention of presenting a tense and conflictive world, religion is shown as a fountain of conflicts; in *La Voluntad*, with the intention of presenting a sad and melancholic world, religion appears
practically identified with the sadness and sorrow of the novel.

The *ruta amorosa* of Azorín is not as complex as that of Ossorio. In the case of Azorín, there is only one other woman—Iluminada.

Iluminada es un genial ejemplar de una voluntad espontánea y libre; sus observaciones serán decisivas y sus gustos, ordenes. Y como esto es bello, como es hermoso este desenvolvimiento incontrastable de una personalidad, en tiempos en que no hay personalidades, Azorín experimenta cierto encanto charlando con Iluminada (se puede decir discretamente y sin que llegue a oídos de Justina); y se complacía en ver su gesto, su erguirse gallardo, su andar firme y resuelto, y en observar como pasan por ella las simpatías extremadas, los caprichos fugitivos, los desprecios, los odiós impetuosos y voraces. (p. 63)

Iluminada is immediately characterized as a person radically different from Antonio Azorín and from Justina. She possesses an ample development of the will in her personality. She does not have a corresponding development of the intellect, according to what can be inferred from her description by the narrator. Consequently Iluminada is not armonica; but due to the predominance of the will she is an oriented individual.

Iluminada reminds one of Dolores of *Camino de Perfección*, and a comparison of the two is of interest in order to point out certain existing differences between the two novels. Both women are self-willed, oriented; but Dolores fulfills completely the human ideal that is desired in *Camino de Perfección*, while Iluminada does not arrive at the absolute human ideal theoretically outlined in *La Voluntad* and thus is not a harmonious being because she fulfills only one ideal, that of will above the others.
It is interesting to note the effect that Iluminada's will provokes in Azorín:

De cuando en cuando, alguna mañana, al retorno de misa, entra Iluminada, enhiesta, fuerte, imperativa, sana. Y sus risas resuenan en la casa, va, viene, arregla un mueble, charla con una criada, impone a todos, jovialmente su voluntad incontrastable. Azorín se compliece viéndola. Iluminada es una fuerza libre de la Naturaleza, como el agua que salta y susurra, como la luz, como el aire. Azorín ante ella se siente sugestionado, y cree que no pondría oponerse a sus deseos, que no tendría energía para contener o neutralizar esta energía. "Y después de todo ¿qué importa?—piensa Azorín--; después de todo, se yo no tengo voluntad, está voluntad que me llevaría a remolque, me haría con ello el immenso servicio de vivir la mitad de mi vida, es decir, de ayudarme a vivir... Hay en el mundo personas destinadas a vivir la mitad, la tercera parte, la cuarta parte de la vida; hay otras en cambio destinadas a vivir dos, cuatro, ocho vidas... Napoleón debió de vivir cuarenta, cincuenta, ciento... Estas personas claro es que el exceso de vida que viven, o sea, lo que pasa de una vida, que es la tasa legal, lo toman de lo que no viven los que viven menos de una... Yo soy uno de estos: vivo media vida, y es probable que sea Iluminada quien vive una y media, es decir, una suya y media que me corresponde a mí... Así, me explicó la sugestión que ejerce sobre mí...y si yo me casara con ella la unidad psicológica estaría completa: yo continuaría viviendo media vida, como hasta aquí, y ella me continuaría haciendo este favor immenso, el más alto que puede darse, de ayudarme a vivir por me. (pp. 135-136)

Leaving for a while the analysis of Iluminada, attention turns towards other elements having to do with the motivation of the novel.

Alongside of Azorín there appear certain melancholic scenes and episodes, such as, for example, the death of his beloved tutor
Yuste; he shows the funeral cortège on its way to the cemetery and one by one the people depart leaving the coffin alone; Azorín contemplates the coffin alone there and is overcome by a terrible anguish; he watches the arrival of another coffin containing a fifteen year old girl and he contemplates alone the scene for awhile after everyone else has gone. The effect that Azorín has tried to convey is not particularly funeral-like, but instead, a mournful, sad and melancholic effect. One notes the solitude, the loneliness, and the tranquility which surrounds the burials of the dead.

In this melancholic world where death, discontent, and disillusion dominate, sadness and gloom reign.

After Justina's death, Azorín initiates his material pilgrimage by leaving Yecla and going to Madrid. The capital exerts on him a mournful and dismal effect. The Protagonist's will is weakened even more, and his instinctive pessimism is strengthened; Azorín's disorientation becomes greater as a consequence.

Azorín remains in Madrid for a period of approximately ten years. While he is in Madrid there is a very definite insistence in the motif of death, a motif, as has already been pointed out, is loosely connected to the causal genesis of the novel. The mournful vision of death is here coupled with the everyday routine, thus giving it a very sad impression. An example of this follows:

Delante, al sol, juegan en una mesilla redonda cuatro fabriego; unas palomas blancas vuelan pausadas; sobre el césped verde de un descamado resaltan grandes sábanas puestas a secar y sujetas con piedras... Aparece un coche blanco, con una cajita blanca, con los penachos de los
caballos blancos. Desde en medio del arroyo, donde picotean sosegadas, alzan el vuelo dos palomas; un perro, con la rosada lengua fuera, anillado el rabo, discurre por la acera; el coche fúnebre da una viejenta sacudida, y pasa impetuoso un tranvía eléctrico. Luego, detrás viene otro coche negro, con una caja negra; unos muchachos retozan frente al parador; pasa otro coche blanco; la sombra de una paloma cruza sobre la acera. Y los cascabeles de los ripers tintinean; un perro ladra; los organillos de las ventas musiquean; los muchachos gritan: ¡Ninguna, ninguna, no!..., ¡A ésta, a ésta!... ¡Ha dado aquí!

The motif of death also appears in Camino de Perfección; but in that novel it is as an element of tension, with extremes of deformity, corruption and degeneration of the cadaver. Concerning Ossorio’s grandfather:

...se podría tranquilamente en su ataúd, y de su cara gruesa, carnosa, abultada, no se veía a través del cristal más que una mezcla de sangre rojiza y negra, y en las narices y en la boca, algunos puntos blancos de pus. (p. 153)

Concerning the death of a bishop:

¡Qué hermoso poema el del cadáver del obispo en aquel campo tranquilo! Estaría allí abajo con su mitra y sus ornamentos y su baúl, arrullado por el murmullo de la fuente. Primero, cuando lo enterrarán, empezaría a pudrirse poco a poco: hoy se le nubraría un ojo, y empezarían a nadar los gusanos por los jugos vitreos; luego el cerebro se iría reblanqueando, los humores correrían de una parte del cuerpo a otra y los gases harían reventar en llagas la piel: y en aquellas carnes podridas y deshechas correrían las larvas alegremente...

Un día comenzaría a filtrarse la lluvia y a llevar con ella sustancia orgánica, y al pasar por la tierra aquella sustancia, se limpiaría,
It is interesting to point out here how the same motif—that of death—provokes such very different effects in each of the novels. This effect, it must be remembered, is determined by the different motivation in Camino de Perfección and La Voluntad: the intention of presenting a complex, tense, and agitated world in the first book cited is the cause for the use of the motif of death as a means of creating tension and unrest; the intention of presenting a sad and melancholy world in Azorín’s novel is the cause for the particular use of the motif of death which produces an impression that is neither tense nor disgusting, but rather sad, gloomy, and melancholy.

Like Fernando Ossorio, Azorín goes to Toledo; but in this case it is not a complicated reason that provokes this short trip, but simply a rest from the monotonous life of Madrid.

In Toledo, encouraged by the sight of a young girl, with which Azorín thinks that he could be happily married, the protagonist concocts a whole plan of life, the background of which consists of a complete acceptance of the habitual, the conventional, of a total nullification of the intellect; but even though this may signify a predominance of the will, on the contrary there is a complete absence of that factor. Azorín, curiously enough, is anticipating mentally what his life would be like with Iluminada. Actually the
protagonist Azorín appears here to be good material for a life deprived of both will and intellect.

There takes place in Toledo an episode which corresponds to the motif of death and also serves to point out again the enormous differences in the treatment of this scene in both novels. This type of scene has already been analyzed in Baroja’s *Camino de Perfección* and will be referred to here in *La Voluntad* also as the episodio del ataúd.

La vieja y la niña salen al fin de la tienda. Azorín las sigue. Bajan por las empinadas escaleras del Cristo de la Sangre; luego recorren intrincado laberinto de callesjuelas retorcidas; al fin, desaparecen en la penumbra como dos fantasmas. Sueña un portazo... Y Azorín permanece inmóvil, extático, viendo desvanecerse su ensueño. Entonces, en la lejanía, ve pasar, bajo la mortecina claridad de un farol, una mancha blanca en que cabrilean vivos reflejos metálicos. La mancha se aproxima en rápidos tamboles. Azorín ve que es un ataúd blanco que un hombre lleva a cuestas. ¡Hondas emociones! A lo largo de las calles desiertas, lóbregas. Azorín sigue, atraído, sugestionado, a este hombre fúnebre cuyos pasos resuenan sonoros en los estrechos pasadizos. El hombre pasa junto a San Tomé, entra luego en la calle del Ángel, se detiene, por fin, en una diminuta plazoleta y alabónea en una puerta. La caja hace un ronco son al ser dejada en tierra. Encima de la puerta aparece un vivo cuadro de luz y una voz pregunta: ¿Quién? El hombre contesta: ¿Es aquí donde han encargado una cajita para una niña? ...

... No, no es allí, y el fúnebre portador coge otra vez la cajita y continúa su camino. Unas mujeres que están en una puerta exclaman: Es para la niña de la casa de los Escalones, ¿Qué bonita era! El hombre llega a otra reducida plazoleta y golpea ante una puerta que tiene tres peianos. Le abren: hablan; la mancha blanca
desaparece; suena un portazo... Y Azorín, en el silencio de las calles desiertas, vaga al azar y entra por fin en un café desierto.

Es el café de Revuelt. Se sienta. Da dos palmaditas y produce una honda sensación en los mozos, que le miran absortos. La enorme campana de la catedral suena diez campanadas, que se dilatan solemnes por la ciudad dormida, y Azorín, mientras toma una copa de aguardiente --lo cual no es obice para entrar en hondas meditaciones-- reflexiona en la tristeza de este pueblo español, en la tristeza de este paisaje. "se habla--piensa Azorín--de la alegría española, y nada hay más desolador y melancólico que esta española tierra. Es triste el paisaje y es triste el arte. Paisaje de contrastes violentos, de bruscos cambios de luz y sombra, de colores llamativos y reverberaciones saltantes, de tonos cegadores y horribles grises, conforma los espíritus en modalidades rígidas y los forja con aptitudes rectilíneas, austeras, inflexibles, propias a las decididas afirmaciones de la tradición o del progreso. (pp. 162-164)

Azorín's state or condition before this scene is not, like that of Ossorio, one of tension and agitation; on the contrary, the protagonist finds himself overwhelmed by ecstasy and illusion or fantasy. The coffin does not appear immediately before him, but appears as a white spot illuminated by the pale clarity of a street light. This scene does not give a sinister impression as in Camino de Perfección. The coffin and the man do not merge into one black silhouette upon entering a shadowed area, and the man carrying the coffin does not run. This scene in La Voluntad does not try to provoke a tense, obscure effect, but, rather, clear and melancholy. The impression that the coffin produces in the protagonist is one of deep emotion.
In *Camino de Perfección* it is not explicitly known why Ossorio runs after the man carrying the coffin; one can suppose, as already stated, that the scene, due to its mournful and sinister qualities, finds an echo in the complex and tense soul of the protagonist. Azorín, as the text says, is simply attracted and even hypnotized by what he sees. Azorín is an observer of the episode, whereas Ossorio seems much more a participant.

Azorín does not enter into complex meditation about the dead girl, nor about the impression of the person who was mistakenly questioned as to whether the house were the one for which the coffin was designated. It is not even mentioned in the text whether this person is a man or a woman. This scene seems not to create any tension whatsoever in the protagonist. In *La Voluntad* the entire effect is extraordinarily melancholy.

After this scene the saddened and melancholic protagonist, but self-controlled, wanders aimlessly and finally ends up entering a café, as does Ossorio. Here he spends his time in pessimistic meditations concerning the tristeza of the Spanish nation and people, the Spanish countryside, and the Spanish art.

During his stay in Toledo, Azorín makes no mention at all about El Greco's tense painting, *El enterramiento del conde de Orgaz*; he mentions this work of art only when, in the midst of a conversation with Olaiz, Azorín looks at a photograph of the painting and is confronted, not with the fact of the two worlds presented, but, rather, by the melancholic effect produced by the painting in its
entirety. It is interesting to note the diverse effects produced by this painting within the two respective protagonists.

Azorín's disorientation increases, and he decides to leave Madrid and continue his *ruta material*. He passes through a number of places, for example Blanca, Santa Ana, El Pulpillo, but not even nature exerts a beneficial effect or force on the protagonist. Azorín decides to go to Yecla where he anticipates what his destiny may be like there; he decides that his existence in that tiny town could only be obedience to monotony, habit, and triviality. It is at this point that Azorín makes a self-analysis which is mentioned on page three of this chapter. He paints for himself that image of his future life and there is not even the least rebellion in him against that vegetative existence. This is enough to indicate that at this moment the protagonist possesses the least amount of will.

Azorín's encounter in Pulpillo with Iluminada corresponds again to the encounter of *ahulia* and *voluntad*. Iluminada's domination produces in Azorín at the beginning a certain complacency. He then begins to feel, thanks to the influence of Iluminada and of Nature, a certain revitalization. It all appears somewhat false as the protagonist himself recognizes that he behaves like a puppet in Iluminada's presence; that is, his will, his vital impetus are dead. Azorín is attracted to Iluminada, for she represents what he himself lacks; for this reason the two are married.

Earlier in this chapter, there was mention of the parallel between Iluminada (La *Voluntad*) and Dolores (Camino de Perfección)
which will now be examined.

Like Dolores, Iluminada is a mujer-apoyo with respect to the protagonist; both women are capable of performing this function for both possess a high degree of will, that which guarantees to each their own personal orientation.

Iluminada sustains, maintains, directs, supports (including economically) Azorín. But whereas in the case of Dolores it was a positive support, this is referred to as a negative support; Iluminada does not contribute to the main orientation of the protagonist, but instead takes from him as much will as intellect.

According to what has already been said, one can arrive at certain conclusions concerning the personal will which, when projected above all else, provokes very different effects. In the case of Azorín one may consider certain causes which may have determined the negative aspect of Iluminada's support, causes which were not active in the case of Dolores' support.

In the first place, the very nature of the protagonist upon which this foreign will performs is favorable material for a negative conclusion. Before Azorín's re-encounter with Iluminada, certain moments were pointed out in which the protagonist has a feeling that his will be a sad ending, an ending against which he does not rebel and, at times, almost seems to desire.

Secondly, there is to be considered the disposition of the person who exerts the support or projects above all her will: Iluminada. She is not an absolutely perfect being; her perfection does
not reach the height of that of Dolores, when one considers each of these women according to the plan of the novel to which each pertains. As has been pointed out, there is not in Iluminada the balance of will-intellect which is the maximum ideal in La Voluntad.

These two factors unite, thus provoking the negative character of the support that Iluminada exercises with respect to Azorín: a deficiency on the part of the person (the protagonist) receiving the support, a person inclined towards falling into the total loss of the will and intellect; and an absence of absolute perfection on the part of the person who offers the support due to not being a harmonious person.

None of these factors are presented in Camino de Perfección, and that is why the support is as a result positive. Even when Ossorio is incapable of arriving at absolute perfection, his nature does not appear to be so inclined as to fall into total imperfection as that of Azorín. Ossorio does not resign himself and accept the vision of his destiny as does Azorín. Even before Ossorio's encounter with Dolores, he has already experienced a certain recovery of will, with the corresponding loss of his agitation, by means of his contact with Nature. Dolores can offer to the protagonist a positive and favorable support, because she, according to the scale of values in Camino de Perfección, is a complete or perfect person.

These two different types of support are determining antecedents for the two different conclusions, which are in line with the motivation of each novel.
The positive support offered by Dolores permits Ossorio's recovery—although not totally—of the will. The protagonist, master of his will, tries to arrive at perfection by means of his son; his desires bring on a maximum tension when they collide with an act by Dolores' mother, who appears as a personification of reflection, of the intellect—religion—with the eternal struggle between the intellect and the will.

The negative support offered by Iluminada, on the other hand, leads to a completely different conclusion, as was pointed out already.

In the final part of the novel, actually a personaje real ficcionalizado—a fictitious character, corresponding to José Martínez Ruiz, goes to Yecla and tries to see his old friend Antonio Azorín. He asks for Azorín, but no one seems to recognize the name at first until someone finally identifies him as:

---Antoniã..., Antonio--murmura la mujer--. Don Antonio Azorín... Don Antonio Azorín—y de pronto:--¡Ah, vamos! ¡Antonio! Antonio, el que está casado con doña Iluminada.... ¡Cómo decía usted don Antonio! (p. 236)

The image of Azorín that is offered to José Martínez Ruiz is a fallen, wasted image. As mentioned previously, Azorín suffers from an absence of will and intellect; his physical aspect is deplorable, since he has fallen into filthiness; he is completely dominated by his wife while confined to a surrounding that seems contrary to any revival. This vision of Azorín causes a deep sadness with José Martínez Ruiz and he describes his impressions in a letter to Pío
Baroja, also a personaje real ficcionalizado.

Él no hace nada; no escribe ni una línea; no lee apenas; en su casa sólo he visto un periódico de la capital de la provincia, que les manda un pariente que borrajea en el algunos versos. De cuando en cuando Azorín va al campo y se está allá seis o ocho días; pero no puede disponer nada tocante a las labores agrícolas, ni puede dar órdenes a los arrendatarios, porque esto es de la exclusiva competencia de la mujer. La mujer es la que lo dispone todo, y da cuentas, toma cuentas, hace, en fin, lo que le viene en mientes. Azorín deja hacer, y vive, vive como una cosa... (p. 238-9)

If one compares the ideal to which the protagonist might have arrived—balance of will and intellect—with the ultimate state in which Azorín is found, it must be agreed that, in effect, the camino followed by the protagonist is indeed imperfection.

The conclusion of the novel, in agreement with the motivation is, without a doubt, melancholy as there persists the sad vision of the protagonist: the maximum degree of disorientation, deprived of intellect which he has lost, of will, to which he was never able to reach in any appreciable measure.
CONCLUSION

Throughout the analysis of Camino de Perfección and La Voluntad, it is evident that the relation of will-intellect is capable of acquiring different shades of meaning. The possibility of arriving at a harmony of will and intellect cannot even be considered in either novel.

Certain main conclusions may be drawn together at this time.

As a basis for testing the effectiveness of the proposed theme and motivation, special consideration has been given to both novels with respect to their structure. It was established at the beginning of the analysis that both novels, according to their structure, were novelas de personaje; the personaje or protagonist becomes the personaje estructurante of the world that is unfolded in each novel.

As a result of this comparative analysis, it has been shown that both Camino de Perfección and La Voluntad present the vision of a disoriented young man, totally lacking in will, an abulico, struggling with the forces of will and intellect while consciously in search of himself. Both protagonists strive to overcome this disorientation and thus to find themselves by embarking upon their respective camino. It was shown by detailed analysis how both
protagonists arrived at their respective destinations: Fernando Ossorio, by means of a camino de perfección, and Antonio Azorín, by means of a camino de imperfección.

As was pointed out already, there are several similar elements to be found in both novels: a protagonist lacking in orientation, an abúlico, who follows a camino consisting of two paths: the amorous and the physical or material; an influence of certain negative factors; a visit to Toledo and the contact there with the episode of the coffin; the presence in both works of a mujer-apoyo; the presentation in both novels of the motive of death; the particular function fulfilled by religion in each novel. These similar elements as presented in each novel proceed according to different scales of values toward their respective culminations which, with respect to the plot and the impression left by each novel, are completely different. The cause of these differences, in regard to the episode of the coffin and the development of Ossorio and of Azorín, for example, has been attributed to the existence of a different motivation for each of the novels. In Baroja's Camino de Perfección, there was the intended presentation of a tense, complex, problematic world; in Azorín's La Voluntad, there was the intended presentation of a sad and melancholic world.
BIBLIOGRAPHY

Andrenio (Eduardo Gómez de Baquero). El renacimiento de la novela española en el siglo XIX. Madrid: Editorial Mundo Latino, 1924.


González-Ruiz, Nicolás. La literatura española del siglo XX. Madrid: pegaso, 1943.


Sáinz de Robles, Federico Carlos. La novela española en el siglo XX. Madrid: Pegaso, 1957.


Solotorevsky, Myrna. "Notas para el estudio intrínseco comparativo de Camino de Perfección y La Voluntad." Boletín de Filología de la Universidad de Chile, XV (1963), pp. 111-64.


