THE ROLE OF LITERARY TRADITION IN
THE NOVELISTIC TRAJECTORY OF
EMILIA PARDO BAZÁN

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CHAPTER I
INTRODUCTION

The centenary of the birth of doña Emilia Pardo Bazán (1851) has engendered considerable literary criticism regarding the nature and relative importance of her works. Her position in the world of belles lettres has always been partially obscured by the question of Naturalism in Spain. Yet anyone who has read three or four representative novels from her entire literary output realizes that Naturalism is not a dominating feature throughout. The fact that the novels of Pardo Bazán correspond to a variety of literary themes and patterns complicates any assessment of her standing in 19th century Spanish literature. As recently as 1951 Melchor Fernández Almagro observed:

...en el caso de doña Emilia Pardo Bazán— a quien conoció y trató gran parte de la generación aún en vigor—, no sabríamos, con absoluta certeza, si la autora de Los pazos de Ulloa vive todavía, patrocinando la novela actual, en una de sus líneas más características, o si se ha perdido en el tiempo, inexorablemente, con la sociedad que le fué coetánea.¹

We cite this excerpt merely to point out the uncertain nature of historical opinion toward Pardo Bazán. Obviously, before Fernández Almagro's question can ultimately be answered, we must first understand the aims and techniques of the novelist herself. This lack of appreciation or understanding is underscored in the many books and articles dealing with Pardo Bazán's literary achievements. Invariably, these judgments are much too fragmentary to sustain their critical significance.

We shall first examine some of what might be called the "Pardo Bazán problems" since they have a direct bearing on this study. There is much critical material available, for indeed Naturalism was and in part is still the center of a great literary debate in Spain. But a large share of this material suffers from a lack of historical perspective and in many instances, an unwillingness to evaluate dispassionately. The illustrious lady has often been credited with the introduction of Naturalism in Spain. Historically, Naturalism seems to have been a manifestation in literature parallel to the "scientific method" which was spreading in other fields of human activity, especially in the biological and anthropological sciences. In the beginning the import of these new ideas was very dramatic, but of course historical perspective has long since dulled their novelty.
The controversy on the question of Naturalism versus Realism has too often eclipsed the novels themselves and occasioned many different points of view. We shall review some of these opinions and some of the resulting problems. Among her contemporaries such men as Juan Valera in his Apuntes sobre el nuevo arte de escribir novelas, Cejador y Frauca in his multiple-volume history of Spanish literature, and González Blanco in La historia de la novela en España, to mention only a few, have all written long essays on doña Emilia. We could cite others, but these are typical and well known among the 19th century critics. Often it is disappointing to find that their comments degenerate into mere literary polemics about the propriety and even the legitimacy of the new movement. Cejador y Frauca, supported by Luis de Coloma, engages in futile diatribes against the "outrages" perpetrated by doña Emilia; and even the urbane don Juan Valera occasionally injects a note of frustration and even sarcasm in his discussion of this "recent way of writing novels."

More recent writers like Donald Brown have been preoccupied with the influence of Emile Zola; while Emilio

González López strives to point out that doña Emilia is essentially a regionalistic Spanish novelist, as the title of his book attests. Certainly there can be no doubt of the influence of Zola as her many critical articles on the subject of Naturalism demonstrate. Moreover, can anyone deny the local Galician elements in nearly all the early novels? Either point of view seems legitimate, and there is no reason why both cannot exist.

On the other hand we feel that her literary heritage is much too complex to be studied from single points of view. While it is true that Galicia and French Naturalism do indeed play a significant part, there are a good many other streams of influences which correspond to various literary theories and vogues. Here is the basis and point of departure for this thesis: to develop the concept that Emilia Pardo Bazán was in effect a practicing theorist in the novel, or as Angel del Río states it, "fiel seguidora de modas literarias." More precisely, we propose to show that her literary preferences included


not only the French school of Naturalism, but a consider­able number of other French novelists including Hugo, Bal­zac, Flaubert and many others. Moreover, we hope to show bonds with literatures outside France, not to mention the Spanish Golden Age itself.

In any such approach to an author's creative works, we realize that delicate problems are sure to present them­selves. For example, how can the question of influence be separated from that of common sources? As the individual novels are examined we shall attempt to differentiate be­tween the two. Often it is impossible to say that an author borrows from a previous or contemporary writer. In such cases it is necessary to investigate the strong currents of thought which had an effect on the majority of artists of the same period. Any study of imitation or influence is bound to tread immediately upon the question of tradition; that is, the common grounds of heritage in which every person is rooted. Commenting on this problem a few years back T. S. Eliot remarked:

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him for contrast and comparison, among the
dead. I mean this as a principle of aesthetic, not merely historical, criticism.5

One might add what Pedro Salinas says about the process of resurrection, selection and integration of themes in the Coplas of Jorge Manrique:

Al proceso de esta composición asisten una serie de imitaciones y repeticiones parciales, pero no originadas en el simple afán mimético, ni dirigidas a la consecución de una hábil duplica del modelo, sino puestas al servicio de un propósito o proyecto espiritual que el poeta se tragó en su ánimo, y que actúa de principio ordenador original de aquellos componentes conocidos. El proceso de composición consta de un conjunto de reproducciones de estos o aquellos elementos suministrados por la tradición; sin embargo la operación total que abarca todas estas operaciones replitorias menores es de carácter creador, y su producto original.6

These complementary points of view certainly imply the appropriateness and even necessity of absorbing tradition and heritage in the creative process. It follows that no opprobrium can or should be associated with the question of influences. What the critical reader should probably be aware of is not so much influences (which must necessarily be present), but rather the originality or new ways


of presenting themes which have always existed in literary art.

Although we usually think of Emilia Pardo Bazán as a novelist it is equally important to remember that she was also a first-rate historian of French and Russian literature. In addition to the Cuestión palpitante she also prepared La revolución y la novela en Rusia (1887), Polémicas y estudios literarios (1892) and La literatura francesa moderna (1910, 3 vols.). There are other critical works, but from the list given here one can easily see that she had a broad, first-hand acquaintance with what most of us in the 20th century choose to call western culture. With each poem or novel or critical essay which she read there remained a residue which is "recollected in tranquility," to use Wordsworth's phrase. It may be that these residues are never recollected consciously or according to an exact formula, but they are nevertheless remembered.

Their original framework may be distorted, their contents varied and their meaning changed, to be sure; but these variations must be explained in terms of the new author's own genius or particular talent. Herein lies the originality in the new work. To return to T. S. Eliot:

It is a concentration, and a new thing resulting from the concentration of a very great number of experiences.
which to the practical and active person would not seem to be experiences at all; it is a concentration which does not happen consciously or of deliberation.  

Although the tap roots of her cultural inheritance have already been touched on by several critics, additional probing is certain to reveal many more gleanings from her reading experiences. We believe that these "recollections of literature" will be most frequent in the case of Emilia Pardo Bazán, for she was forever faced with the dilemma of conformity.

As we examine her trajectory we shall find an early apex. After the publication of Pascual López (1879) her star ascended rapidly. In 1881 came Viaje de novios whose prologue contained a hint of what was to follow in La cuestión palpitante (1883). La tribuna, clearly written within the framework of a roman expérimental, was published in the same year. And three years later she offered her best work, Los pazos de Ulloa. Thus it can be seen that the peak of her creative trajectory occurs within seven years after the appearance of her first novel. La madre naturaleza (1887) maintains approximately the same level of achievement, but for some time thereafter there is a

flattening of the curve. She continued to be very pro-
lific, producing novels, short stories and lengthy
treatises on French and Russian literature until her
death in 1921. In her last phase the metamorphosis is
virtually complete. *La quimera* (1905), *La sirena negra*
(1908) and *Dulce dueño* (1911) are conversion novels.

The concept which we hope to develop here is that of
donna Emilia, the practicing theorist. As we make a
chronological examination of the novels we shall see that
the preferences and theories outlined in her critical
essays often find expression in her creative efforts. It
will be interesting to bear in mind that some of her best
critical thinking had already been published before she
began her novelistic career. We shall try to show that
her strong desire to be a part of the most recent literary
trends, thereby bringing about a reversal in the ideal
relationship between art and theory, may account for her
strange creative patterns in the novel.
Most of the literary manuals point out that the three principal exponents of Spanish Naturalism are Pardo Bazán, Clarín and Blasco Ibáñez. Likewise, doña Emilia is usually accorded the honor of being the first to propagate the methods and theories of the new school in Spain. Her first novel with Naturalistic overtones is Viaje de novios (1881). Besides the work itself there is a prologue in which she offers a few comments on the new movement, all of which will be discussed in the course of this thesis. In France Naturalism was already in full flower. Zola had developed his formidable method as early as 1867 in Thérèse Raquin. The principles of the "new school" were spelled out in Le Roman expérimental (1880). Across the Pyrenees Pardo Bazán was writing the short essays which were to be published under the single title La cuestión palpitante in 1883. In theory, at least, she became the spokesman of Naturalism in Spain. Andrés González Blanco is typical of a school of opinion which considers her the
sole innovator of Naturalism in the peninsula.\footnote{Andrés González Blanco, \textit{Historia de la novela en España desde el romanticismo a nuestros días} (Madrid: Sáenz de Jubera, Hermanos, 1909), Chapter VI.} On the other hand Eduardo Gómez de Baquero adopts a more conservative attitude. He says:

La introducción del naturalismo no es un hecho de importación personal, sino un fenómeno de contigüidad espiritual, de vecindad e influencia de una literatura dotada de gran fuerza de expansión. Fué una de las varias manifestaciones de la influencia francesa, naturalísima por ser la literatura del país vecino la más leída y conocida entre nosotros y al mismo tiempo la más expansiva y universal. Por otra parte, entre nosotros estaba bien preparado el terreno por el antiguo realismo español.\footnote{Eduardo Gómez de Baquero, "La última manera espiritual de la Condesa de Pardo Bazán," \textit{Novelas y novelistas} (Madrid: Editorial "Saturnino Calleja," n.d.), pp. 299-300.}

Gómez de Baquero's opinion goes right to the heart of the matter. The importation of a new literary theory, in this case French Naturalism, is seldom if ever brought about by the efforts of a single person. While doña Emilia may correctly be termed the \textit{paladín} or spokesman of Naturalism in Spain it is hardly conceivable that she alone could implant a new method in literary technique.
in the novel. It will also be seen that Gómez de Baquer's comment is exactly in keeping with the ideas of Eliot and Salinas cited in the Introduction to this thesis. Still there is no denying the fact that the Countess was the center of a controversy—a controversy which brought numerous acrimonious pieces of criticism from all sides. Typical of the adverse criticism is Cejador y Frauca's evaluation of her contribution to Spanish literature:

Señalóse, sobre todo, con no pequeño escándalo del público, letrado y no letrado, cuando trajo el feo naturalismo de Zola con los artículos que publicó en El Imparcial, con el no menos feo título de la Cuestión palpitante (1883).3

Don Juan Valera, more tolerant and far more subtle in his criticism of La cuestión palpitante, makes this curious statement:

Si Doña Emilia no me pone entre los naturalistas, no es por hereje, no es porque niegue yo los mandamientos de su doctrina, sino porque tal vez peco contra ellos por vicio o por torpeza. Yo quiero que la observación de las acciones y pasiones humanas, de la naturaleza en general, de la sociedad tal como está organizada, de todo lo real, en suma, sea el fundamento de mis ficciones; yo quiero que todas las criaturas de mi fantasía sean verosímiles;

3. Julio Cejador y Frauca, Historia de la lengua y literatura castellana (Madrid: Revista de Archivos, Bibliotecas y Museos, 1918), IX, 276.
que todos mis personajes sientan,
piensen y hablen como los perso­
najes vivos, y que el medio ambiente
en que los pongo, y la tierra sobre la
que los sostengo, sean aire y tierra de
verdad o parezcan tales...4

Now while the citation from Valera may seem wholly absurd
in the light of his 18th century aesthetic creed and fault­
less Neoclassic style, it is apparent that he is at least
partially aware of the source of confusion when he says,
"En lo que Doña Emilia y yo discrepamos es en que ella
entiende por naturalismo una cosa, y yo entiendo otra."5

Obviously, the only way in which Juan Valera and Emile
Zola could both call themselves Naturalists is through
a most liberal interpretation of the term, to say the
least.

In a small volume entitled Le Naturalisme français
P. Martino briefly indicates the history of the word in
France. First he cites the philosophical use of the word
in the 16th century as sketched by the Littré dictionary:
"système de ceux qui attribuent tout à la nature comme
premier principe."6 Also Diderot's definition: "ceux

4. Juan Valera, "Apuntes sobre el nuevo arte de escribir
novelas," Nuevos estudios críticos (Madrid, 1888),
III, 25-6.

5. Ibid.

qui n'admettent point de Dieu, mais qui croient qu'il n'y a qu'une substance matérielle revêtue de diverses qualités."7 This sort of definition persists into the 19th century. Sainte-Beuve speaks of "le matérialisme ou le panthéisme, ou encore le naturalisme, comme on voudra l'appeler."8

In 1852 the Revue des Deux Mondes finds Gautier's poetry "toute naturaliste: elle ne professe que le culte des choses de la création, et elle ne remonte point du monde visible à Dieu."9 Baudelaire in 1848 sees Balzac as a "savant..., un observateur..., un naturaliste qui connaît également la loi de génération des idées et des êtres visibles."10 Obviously, some of these definitions have nothing to do with the usage current in the latter half of the 19th century. The words pantheism, materialism and atheism suggest concepts involving questions of theology. What is more, the comment on Gautier's

7. Ibid. Diderot's definition suggests Monism which is the basis for all Pantheistic doctrine.

8. Ibid., p. 3. Although Pantheism is a theological doctrine, it suggests materialism in its identification of God and the substance of the world.

9. Ibid.

10. Ibid.
poetry does not distinguish Naturalism from its older brother Realism.

Emile Zola was responsible for popularizing the 19th century concept of the word, and we shall discuss that presently. However, it would be completely misleading to assume that his so-called "method" contained many innovations. Nearly all of his literary techniques were employed by his contemporaries, but with a good deal less publicity. Both Realism and Naturalism had their beginnings in 18th century Positivism. In the broadest sense Positivism is the study of phenomena and their laws. The philosophies of men like Locke and Condillac were predicated on the theory that forms of intelligence are derived from a knowledge of the world as revealed through the senses. Man, they thought, possesses no innate faculties, and his reasoning power is developed through observation and experience. Since it was based on the facts of sensation it was called a sensistic philosophy.

In the early 19th century Auguste Comte took up where the philosophes had left off. Comte was more systematic, more scientific. The Cours de philosophie positive (1839-42) synthesizes the physical and natural sciences as well as history and sociology. As the human spirit, he affirms, is incapable of understanding absolute notions of the universe, man must turn to the observation and investigation
of natural phenomena in order to discover their governing laws and relationships. Hippolyte Taine goes even farther and asserts that moral and human behavior obey the same type of invariable laws as does the physical world. His *Introduction à l'histoire de la littérature anglaise* (1864) contains the dogmatic concepts of *race*, *milieu* and *moment*. The first signifies the innate, racial disposition of man. *Milieu* is environment in the broadest meaning, while *moment* not only signifies the time of a man's appearance, but the acquired momentum before he appeared.

These philosophies of Positivism and Determinism are always considered fundamental to understanding the novelistic techniques of Zola; and indeed they are. On the other hand, one should remember that these ideas were previously embodied in literature in the works of such men as Balzac and Flaubert. In essence all of the Realists and Naturalists sought to portray man in relationship to the world about him and to depict him as a social being. Balzac's *Comédie Humaine* presents completely the social life of a nation concretely and in detail. The prominence of elemental forces such as food and money, the determining factors of heredity and the concept of man's *animalité* scarcely distinguish Balzac's novels.
from those of the Naturalists. Flaubert disliked the term Naturalism, but his "method," complicated as it was, certainly began with accurate observation and documentation of the physical world in which he placed his characters. His detachment and quality of impersonality in art places him close to the Parnassians and the Naturalists. One could easily furnish similar examples of this emphasis on the real, apparent world in the 19th century including some from Romanticism. The Romantics in spite of their egocentrism, falseness and sentimentalism avidly reproduced the material wonders of the world in their writings.

In discussing Naturalism in Spain we are committed to the theories of Emile Zola in spite of the fact that they are not entirely original with him. As early as Thérèse Raquin (1867) Zola outlined some of the basic principles of his concept of Naturalism. Thirteen years later in Le Roman expérimental the theory is spelled out in capital letters. The development of the scientific method and the philosophical currents of Positivism and Determinism had prepared the way. Darwin's Origin of Species (French translation 1862) and Claude Bernard's Introduction à l'étude de la médecine expérimentale (1865) are extremely important in the study of Naturalism,
for they tended to popularize the scientific method. On the very first pages of *Le Roman expérimental* Zola makes a very candid admission of his debt to Claude Bernard:

> Je n'aurai à faire ici qu'un travail d'adaptation, car la méthode expérimentale a été établie avec une force et une clarté merveilleuses par Claude Bernard, dans son *Introduction à l'étude de la médecine expérimentale*. Ce livre, d'un savant dont l'autorité est décisive, va me servir de base solide. Je trouverai là toute la question traitée, et je me bornerai, comme arguments irréfutables, à donner les citations qui me seront nécessaires. Ce ne sera donc qu'une compilation de textes: car je compte, sur tous les points, me retrancher derrière Claude Bernard. Le plus souvent, il me suffira de remplacer le mot "médecin" par le mot "romancier", pour rendre ma pensée claire et lui apporter la rigueur d'une vérité scientifique.  

On the same pages he makes it clear that the "method" shall apply to all phenomena of life:

> Je vais tâcher de prouver à mon tour que, si la méthode expérimentale conduit à la connaissance de la vie physique, elle doit conduire aussi à la connaissance de la vie passionnelle et intellectuelle.  


12. Ibid.
Taine's history of English literature appeared in 1864 and the now famous "determining influences" of race, milieu and moment were applied to literature. Zola quickly grasps these concepts and incorporates them into the experimental novel:

Sans me risquer à formuler des lois, j'estime que la question d'hérédité a une grande influence dans les manifestations intellectuelles et passionnelles de l'homme. Je donne aussi une importance considérable au milieu. 13

While the principle of "le déterminisme domine tout" is always stressed whenever any analysis of Zola is undertaken, it is not always made clear that it has a reciprocal effect. Zola says:

L'homme n'est pas seul, il vit dans une société, dans un milieu social, et dès lors pour nous, romanciers, ce milieu social modifie sans cesse les phénomènes. Même notre grande étude est là, dans le travail réciproque de la société sur l'individu et de l'individu sur la société... Et c'est là ce qui constitue le roman expérimental: posséder le mécanisme des phénomènes chez l'homme, montrer les rouages des manifestations intellectuelles et sensuelles telles que la physiologie nous les expliquera, sous les influences de l'hérédité et des circonstances ambiantes puis montrer

13. Ibid., p. 18.
l'homme vivant dans le milieu social qu'il a produit lui-même, qu'il modifie tous les jours, et au sein du quel il éprouve à son tour une transformation continue.\textsuperscript{14}

Le Roman expérimental is one of those volumes which lends itself easily to quotation, and one could continue with many pages of them. However, in each case it is evident that Zola was striving to conform to the developments of his day, that he wanted to do in literature precisely what science was accomplishing in biology, physiology, anthropology, etc. The careful reader of Naturalistic novels could likewise compile a long list of what might be termed "accompanying characteristics" of Naturalism. At the same time other definitions or descriptions could be gleaned from Zola's colleagues. But regardless of the appropriateness and relevancy of these lists they must necessarily be somewhat inaccurate and incomplete in defining Zola's concept of Naturalism. Reduced to its simplest form the experimental novel is merely the transfer of scientific techniques to the domain of creative art, or as Zola himself puts it:

Et le naturalisme, je le dis encore, consiste uniquement dans la méthode

\textsuperscript{14} Ibid., p. 19.
The terms natural, naturalismo and naturaleza have a different history in Spain. The theories of Bacon and Descartes and later those of men like Darwin, Bernard, Comte and Taine had more thoroughly prepared France for the Rougon-Macquart series. Spain during these years was so firmly gripped in Aristotelian doctrines that experimentalism in science and art scarcely caused a ripple of enthusiasm in the 18th century. To be sure, there were those who disagreed with the rigid scholasticism of their contemporaries. Menéndez y Pelayo's Historia de las ideas estéticas en España makes reference to some of them. Mostly they were concerned with the proper relationship between art and what was loosely referred to as nature. Note the use of the term naturaleza as employed by the following men.

On one side of the ledger we have Pérez y López's Principios del orden esencial de la naturaleza. His doctrine is that perfection consists in the infinite order of things established by God. This harmony of the parts of nature is the source of all beauty, and since

15. Ibid., p. 46.
this theory admits the possibility of supreme perfection, the poet need only imitate nature in order to realize an absolute, ideal beauty. But in the progress of the century this viewpoint belongs to a minority.

We begin to see a different concept of aesthetics in Padre Feijóo. In two important essays, *El no sé qué* and *La razón del gusto*, we find that he believes fundamentally in "art for art's sake," but more important there is a certain relativism in his discussion of *el gusto*. The delight or *gusto* which a certain object incites in a person is dependent upon the conditions which surround it and still other circumstances which may influence the viewer. Furthermore, Feijóo insists on experience in art and the necessary freedom with which to accomplish that end. Ignacio Luzán follows the new theories of the empiricists. A kind of selective process is implied when he says:

> El artífice, pues, debe perfeccionar la naturaleza; esto es hacerla y representarla eminentemente en todas sus acciones,


costumbres, afectos y demás cualidades
buenas o malas.\(^{18}\)

Unfortunately, none of these men left a complete and
systematic treatise on aesthetics with the single excep­
tion of Esteban de Arteaga.

Arteaga's essay *Investigaciones filosóficas sobre la
belleza ideal* \(^{19}\) (1789) is generally regarded the most
methodical, complete treatise on 18th century aesthetics
in Spain. It is important for its clear, concise ex­
pression of a doctrine which was generally common to his
times. Furthermore, it has a certain significance for us
concerning the history of Naturalism in Spain. He says:

\[\text{Yo entiendo por naturaleza en la}
\text{presente investigación el conjunto}
\text{de los seres que forman este uni­}
\text{verso, ya sean causas, ya efectos;}
\text{ya substancias, ya accidentes; ya}
\text{cuerpos, ya espíritus; ya Criador,}
\text{ya criaturas. Todo este número}
\text{dilatadísimo y casi infinito de}
\text{objetos puede servir de materia a}
\text{la imitación de las artes...}^{20}\]

\(^{18}\) Ibid., p. 37.

\(^{19}\) Published in Clásicos Castellanos (Madrid: Espasa
Calpe, 1943). All page references refer to this
edition. For a discussion of Arteaga's contribution
to aesthetics and his relationship to Winckelmann,
see Manuel Olguín, "The Theory of Ideal Beauty in
Arteaga and Winckelmann," The Journal of Aesthetics
and Art Criticism, VII, (1949), 12-33.

\(^{20}\) Arteaga, p. 35.
But, he says, nature is a vast receptacle, and regardless of its absolute perfection, man cannot comprehend its totality. What, then, is beautiful in the component parts of nature, and what standards constitute our concept of beauty? Arteaga affirms here the 18th century ideal of relativity. Beauty is not inherent in things.

...yo entiendo por feo no lo que se juzga tal en los objetos, sino lo que, imitado por las artes, no es capaz de producir la ilusión y el deleite a que cada uno aspira. Muchos objetos hay que, siendo desagradables y aun horrorosos en la naturaleza, pueden, no obstante, recibir lustre y belleza de la imitación.21

In many respects this is the crux of the argument. Zola was severely rebuked in Spain for his excesses—his insistence on the seamier side of reality. As we shall see, Juan Valera and Pardo Bazán did not criticize Naturalism simply on the grounds that the uglier aspects of the world were incapable of artistic portrayal. On the contrary they saw in Zola a kind of one-sided view of nature which was as intolerable as the falseness of much of the Romantic School.

The author of La belleza ideal makes one of his most significant comments on the subject of Naturalism versus Idealism:

21. Ibid.
Es, por tanto, una preocupación nacida de haber reflexionado poco sobre estos asuntos, el distinguir los profesores de una facultad imitativa en naturalistas y en idealistas. Digo que es una preocupación porque no hay idealista que no deba tomar de la naturaleza los elementos para formar su modelo mental, como tampoco hay naturalista que no añada mucho de ideal a sus retratos, por semejantes que los juzgue y cercanos al natural. De suerte que todo naturalista es idealista en la ejecución como todo idealista debe necesariamente ser naturalista en la materia primitiva de su imitación... Llámense idealistas por excelencia los que lo son en las partes principales, como la invención, la composición y el dibujo; y naturalistas, los que no añaden cosa alguna a la naturaleza en este género, aunque la añaden mucho en otras partes subalternas.22

The distinction between Naturalists and Idealists is really a relative one. The Naturalist does not deign to select from or interpret nature. While Arteaga agrees that a suitable mixture of the natural beauty of real objects and the accessory beauty acquired through the workings of the instrument and the imagination of the artist is desirable, he nevertheless points out the dangers of servile imitation of beauty and ideal beauty.

22. Ibid., p. 56. Note here that Arteaga's invenciones seem to refer to painting. Martino (p. 5) indicates that this was one of the principal fields in which the word was used in France previous to the 19th century.
Another advantage of ideal beauty is that of "contener más instrucción y moralidad que la imitación natural."23 Still another advantage is that "Lo ideal dilata el poder de la naturaleza, y nos inspira mayor confianza en nuestras propias fuerzas."24 In short, natural imitation reveals only the obvious, existent properties of nature; ideal representation reveals the hidden possibilities.

Already we can see the roots of a kind of confusion in semantics. Arteaga and his 18th century colleagues developed a different concept of the term Naturalism from what we have seen in Emile Zola. But let us see what further ideas grow out of Arteaga's book in 19th century Spain.

Pardo Bazán's first clearly Naturalistic novel, La tribuna, was published in 1883. In the same year appeared La cuestión palpitante, an explanation of the motives for her adherence to Naturalism and her interpretation of it. It was the Cuestión palpitante which prompted the erudite and urbane novelist, don Juan Valera, to voice the dissenting opinion in a collection of essays under the title Apuntes sobre el nuevo arte de escribir novelas (1887). Valera's profound erudition enabled him to write a very

23. Ibid., p. 129.
24. Ibid., p. 135.
intelligent criticism of the Naturalistic school.

Diplomatically, he states that his purpose is not to denounce the works of doña Emilia, nor those of any Naturalistic writer for that matter. In fact he often applauds even Zola as a very talented novelist. It is the philosophy, or doctrine, or dogma, which he proposes to refute. As for doña Emilia he says: "Casi todo su naturalismo me parece tan sensato, tan ortodoxo en todos los sentidos y tan razonable, que yo tengo que aceptarlo sin vacilar."25

There are four principal objects of criticism in this "Nuevo arte." First, the doctrine of Determinism and its denial of free will; second, the lack of the author's imaginative processes; third, the lack of moral responsibility, and lastly, the insistence on the ugly and material aspects of reality.

Following the lead of Arteaga, Valera suggests that the author seek his materials in nature.

Aun así hay fenómenos naturales, y aun más que fenómenos, leyes, que el arquitecto y el músico, no sólo exponen y afirman, sino que siguen, aplican y manifiestan. Pero en las otras artes, y por lo tanto

25. Valera, Apuntes sobre el nuevo arte de escribir novelas, p. 25.
en la poesía, en toda su latitud, no se crea nada sino imitando la naturaleza. 26

In this discussion of the creative process Valera understands poetry as any imaginative process. He agrees that the Naturalists must assume the same point of departure as the Idealists, but at the same time sees this shortcoming:

Y todo lo dicho va dicho en el supuesto archibenévolo de que los naturalistas copian con exactitud la verdad, calcan, fotografían la naturaleza y no hacen de ella, a veces, una infame, horrible y calumniosa caricatura. 27

And in the same tone he asks, "¿Qué necesidad hay de decir la verdad tan prolijamente, si la verdad es fea?" 28

The duties of the poet and indeed the entire function of art are quite different:

Mil veces he dicho que la poesía, en toda su latitud, no se da sin imitación de la naturaleza; pero siempre entendí por naturaleza, no sólo lo existente, sino lo posible, pues lo posible, en el mero hecho de existir por lo menos en el espíritu humano, es natural y existente también. Para el arte no importa, ni al crítico incumbe averiguar, si los ideales que

26. Ibid., p. 34.
27. Ibid., p. 38.
28. Ibid., p. 83.
en el arte se realizan tienen o no realidad objetiva fuera del arte.29

It is worthwhile to return to Arteaga at this juncture:

Así, una imitación que represente a la naturaleza en su aspecto más ventajoso, ocultando a la vista sus ordinarios defectos, agradará mucho más a quien la contempla que la imitación servil, en donde la acción de las calidades hermosas queda destruida con la acción contraria de las calidades feas.30

Valera like Arteaga would have the poet strive to imitate nature. But he should also modify and add to nature in such a way as to acquire a belleza accesoria. There must be no confusion between poetic reality and objective reality. Only the Naturalist strives for an exact copy of nature. The author of Pepita jiménez also believes in the ancient Spanish literary tradition enseñar y deleitar. Since the dawn of literature poets have strived to please, to "caer en gracia." And he does not deny that the Naturalists adhere to this principle. On the other hand, he also believes that it is just as important for the poet to share the responsibility of developing the nation's moral and religious fibre. On

29. Ibid., p. 179.
this point he rebukes Zola. In effect the Naturalists pretend to replace religion with science, and outwardly at least do not share in Valera's ideal. Valera himself recognizes this when he says, "Para nosotros que creemos, el poeta puede enseñar; para el naturalista, no."\textsuperscript{31}

Against the pessimism of many Naturalists Valera asserts a profound optimism. In his judgment the world "está mejor que nunca," and society is closer than it has ever been to effective organization. It goes without saying that he is an idealist and while he recognizes the reasons for Naturalism, he must take issue with its denial of "Dios, su providencia, el libre albedrío y la espiritualidad del alma humana."\textsuperscript{32}

We see then that Valera considers Naturalism an illegitimate form of art, because its concentration on the ugliness of life and reality is, in his opinion, not only a false portrayal, but repulsive and in very bad taste. The artist creates beauty according to pre-established norms. This imaginative process idealizes and gives significant form to common reality. In an

\textsuperscript{31} Valera, \textit{Apuntes sobre el nuevo arte de escribir novelas}, p. 49.

\textsuperscript{32} Ibid., p. 48.
article entitled "La libertad en el arte" he asserts the freedom of artistic form.

En cuanto el arte tiene por objeto la creación de la belleza, el arte es libre. La belleza es divina e inexplicable. Los filósofos, hace muchos siglos, trabajan en vano por determinar la idea de la belleza. Ahora bien: sobre una idea vaga, confusa; sobre una idea que no se comprende, que se nos manifiesta como por revelación, ¿qué es lo que puede legislarse?

Of course the idea of an archetype of beauty is evident here, but its definition is elusive. Valera insists that it must be present, nevertheless, because "si no la hubiese, no habría derecho a declarar que tal cosa es fea o es hermosa." In accord with the doctrines of Neoplatonism he suggests the following source:

Acaso en su voluntad, en el amor, que es apetito de belleza, reside el resorte, la fuerza, el principio del arte, que nos hace buscar lo bello en sí, lo bello ideal, realizándole algo en las bellezas particulares.

El estudio y la observación, y la comparación de estas bellezas particulares, no pueden elevarnos sino ocasionalmente, excitando nuestro deseo, hasta la belleza ideal. Por el contrario, la comparación y la elección


34. Ibid., p. 79.
de las bellezas particulares presuponen una idea anterior y como innata de lo bello en sí, la cual sirve de norma y pauta para elegir y para desechar, y aun para fijar y agrupar lo elegido en ajustadas proporciones.35

This vague notion of the source and characteristics of ideal beauty seems largely metaphysical and not subject to the standards of common reality. Valera's art depends upon absolute standards of criticism. He must reject Naturalism, for its fusion of experimental science and literature presupposes the negation of preestablished ideal norms.36

The point of all the foregoing is to establish clearly the aesthetic background which existed in Spain prior to the advent of Naturalism. One of the prevailing philosophies in art was, of course, Neoclassicism. As Louis Bredvold has shown quite clearly, there was certainly a striving to make art conform to a kind of beauty of form and idea which Plato had outlined. To be sure, Plato was never fully understood, and many of the Neoclassical ideals in art were related to Plato through a confusion in phraseology. At any rate, all efforts were

35. Ibid., pp. 78-9.

concentrated on expressing ideal truth and ideal beauty. In common with the Naturalists, the Neoclassicists took nature as a point of departure; but as Bredvold has observed, therein lay the paradox: If nature is not improved upon by the artist’s superior vision, it is not truly imitated.\textsuperscript{37} The objectivity of the Naturalists was bound to create a serious conflict.

In this brief sketch of ideals and techniques in 18th and 19th century Spanish prose we do not mean to imply that there was no such thing as artistic description of the actual or apparent world. Even in the


It might be observed that these ideals in art are not entirely dead. The Espasa-Calpe Encyclopeda has this to say about Naturalism: Dícese de los esfuerzos estéticos de toda escuela de arte que tiende a interpretar con absoluta fidelidad la Naturaleza... Pero aun en el caso en que el artista se proponga la imitación de la Naturaleza sin alterarla, no basta que la vea, es preciso que la sienta y la comprenda. Es ya una condición de artista el dar forma a los modelos que la Naturaleza pone ante nuestros ojos, pero no basta esta facultad para la creación de obras bellas, hace falta que el artista transmita a sus creaciones la potencia emotiva que reside en su alma, y aun hace falta más, hace falta eliminar, elegir, no tomar sino aquellas formas y medios de expresión de la Naturaleza capaces de ser traducidos en belleza. (Enciclopedia universal ilustrada, tomo XXXVII Barcelona: Hijos de J. Espasa, Editores, n. d., pp. 1214-17).
Romantic period plays such as Rivas' *Don Alvaro* (1835) contain elements of picturesque local color and a "popular" atmosphere often reminiscent of Golden Age prose. The *costumbristas* imitated nature too, but their idea was much more than that. Here is how Mesonero Romanos discusses *costumbrismo*:

...propúseme desarrollar mi plan por medio de ligeros bosquejos o cuadros de caballete, en que, ayudado de una acción dramática y sencilla, caracteres verosímiles y variados, y diálogo animado y castizo, procurase reunir en lo posible el interés y las condiciones principales de la novela y del drama. Al mismo tiempo, este plan, por su variedad sin límite obligado, me permitía recorrer a placer todas las clases, todas las condiciones, todos los tipos o caracteres sociales, desde el Grande de España hasta el mendigo...alterando la exhibición de estos tipos sociales con la de los usos y costumbres populares y exteriores, tales como paseos, romerías, procesiones, ferias y diversiones públicas...; la sociedad en fin, bajo todas sus fases, con la posible exactitud y variado colorido.

This concept of reality is much more than the phenomena of *la naturaleza*. The insistence on colorful, festive scenes seems to anticipate the works of writers like Alarcón and Pereda. On the other hand, Larra's critical

essays, divorced from their bitter, invective tones, more nearly anticipate Galdós' close scrutiny of Spanish civilization.

Nearly all the works of Pereda and many of the early writings of Galdós are fundamentally thesis novels. The Spanish regionalistic novel tended to ignore the ideal balance of character and environment. A good deal of the time, the early 19th century Spanish novel was predicated on a thesis in which the world, society, activities and thoughts of the people were judged a priori to be worthy of eulogy or subject to scathing criticism. This is true even of Galdós' Doña Perfecta (1876). In this period Galdós differs from Pereda in viewpoint, not so much in theory. Pereda eulogizes la Montaña; Galdós scorns Orbajosa. However, Galdós goes on to a broader concept of the novel. Misericordia (1897), for example, is experimental, not so much in the Zola sense, but in the way that human values become defined through the experiences of the characters. The people, the world in which they live and the things they do and think are no longer bound to a pre-defined set of theories or opinions of the author. Rather, these eternal human values are discovered, developed and ultimately defined in the course of the novel itself.
Such a work becomes not only interpretive of humanity, but is at the same time a prophetic instrument of art. This is essentially the method of Galdós in his best creative years.

At this point we must take up Pardo Bazán's own analysis of Emile Zola's method. From the foregoing discussion of 18th and 19th century Spanish aesthetics it is quite evident that Spain was not nearly so predisposed toward this "new brand" of prose as was France. It is for this reason that her essays on Realism and Naturalism were so controversial. Pardo Bazán was not altogether predisposed either, for time and again the reader is confused by contradictory statements. One often suspects that she too is a Realist who wants to identify herself with literary vogues, and therefore is trying to weave at least part of the techniques of Naturalism into her aesthetic creed.

About three years after her marriage to José Quiroga in 1868 doña Emilia made her first trip to France. Although we know of another trip to Paris in the early years of her marriage, little else is known of her life from 1871-1879. Still we can be reasonably certain that it was during these years that she explored modern French literature. The fruits of these explorations first began
to appear in her second novel *Viaje de novios* (1881). In the prologue to this work she broaches the question of the "new school of French Realism" as opposed to the Spanish classic tradition of the novel. As though anticipating the defense Juan Valera was to make in his *Apuntes* she remarks:

> De la pugna surgió ya algún principio fecundo, y tengo por importante entre todos el concepto de que la novela ha dejado de ser obra de mero entretenimiento, modo de engañar gratamente unas cuantas horas, ascendiendo a estudio social, psicológico, histórico—al cabo, estudio.\(^{39}\)

Continuing her discussion of Realism she offers her evaluation of Spain's Golden Age literature. There is no quibbling over details when she praises the realism of *La Celestina*, *Don Quijote*, Velázquez, Goya and others. These are her inspiration and her ideals in literature, and as a matter of fact, it is because of this unstinted

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39. Emilia Pardo Bazán, *Viaje de novios*, Obras completas, Vol. 30 (Madrid, n. d.), p. 7. The volumes of the *Obras completas*, published between 1891 and 1914, were handled by various publishers and printing companies. Often this information concerning publishing house and date is not given in the individual volume. The chronology is also chaotic. The reader will note that *Viaje de novios*, her second novel, occupies volume 30 of the *Obras completas*. However, this is the most complete edition of her works available and all page references refer to it except as noted.
admiration, she informs us, that she incorporated "un sabor arcaico" in *Pascual López*. To clinch her argument she states:

> Si a algún crítico se le ocurriese calificar de realista esta mi novela, como fué calificada su hermana mayor *Pascual López*, le pido por caridad que no me afilie al realismo traspirenaico, sino al nuestro, único que me contenta y en el cual quiero vivir y morir.40

Clearly doña Emilia means Naturalism when she refers to "el realismo traspirenaico," while "nuestro" obviously is the realism of the Spanish Golden Age. Actually, this is the first point in the trajectory of her novels which we propose to trace in succeeding chapters.

Although she strives to remain faithful to the *casticismo* of Spanish realism of *La Celestina* and the picaresque novel, we find that two years later her taste in the novel has indeed become much more closely affiliated with the other side of the Pyrenees. In the prologue to the *Cuestión palpitante*, "Clarín", chiding his colleagues for their obvious misinterpretation of "el realismo traspirenaico," pointedly reminds them that it is absurd to deny any longer that Naturalism

can be anything but a desirable adjunctive to the modern novel. Leaving positive discussion of Naturalism to doña Emilia's essays which follow, he limits himself to a few comments on what it is not. It is by no means the exclusive presentation of repugnant aspects of nature. Neither is it truly experimental, for experiments are more appropriately the domain of science. Furthermore, pessimism is not necessarily a cornerstone of Naturalism.41 "Clarín's" approach here is clearly a negative one, suggesting that he accepts the method, but not necessarily all of the philosophical aspects which some of his colleagues have attributed to the movement. And we shall see presently that doña Emilia's adaptation of Naturalism includes essentially these same reservations.

First, however, let us see to what degree and in what manner she accepts Zola. Already in Viaje de novios she tells us that she has no fault to find with the minute, exact observations of the world which distinguished the modern French school.42 She is fully


aware that Zola sees Naturalism as the literary counterpart of the advances in science. Does science have a place in literary theory? Evidently, she agrees with Zola on this point:

Prescindir del conato científico en Zola, es proponerse deliberadamente no entenderlo, es ignorar dónde reside su fuerza, en qué consiste su flaqueza y cómo formuló la estética del naturalismo. Su fuerza digo, porque nuestra época se paga de las tentativas de fusión entre las ciencias físicas y el arte, aun cuando se realicen de modo tan burdo como en los libros de Julio Verne...\textsuperscript{43}

The question is, according to doña Emilia, whether these procedures can be transferred from the physical to the psychological sciences. The reply to this question is in the negative:

Tocamos con la mano el vicio capital de la estética naturalista. Someter el pensamiento y la pasión a las mismas leyes que determinan la caída de la piedra...\textsuperscript{44}

On the other hand, she hedges considerably in this sentence found on the very next page:

Y no obstante, ¿cómo dudar que si la psicología, lo mismo que toda

\textsuperscript{43} \textit{La cuestión palpitante}, pp. 208-9.
\textsuperscript{44} \textit{Ibid.}, p. 62.
We must conclude here that doña Emilia places herself on the side of the Realists in distinguishing between science and literature. The system of cause and effect is common to both, but she is aware of its limitations and disadvantages in literature.

And what about heredity? The significance of Darwin’s *Origin of Species* was too firmly implanted in doña Emilia’s thinking to be casually rejected. She lauds Zola’s *Rougon Macquart* series in which heredity is the connecting mechanism. The characteristics of human beings may certainly be transmitted to succeeding generations, she admits, but the anthropologists in literature are guilty of a grave sin. It is their habit to study the workings of the laws of heredity only in the most extreme pathological cases.

Her reactions to the philosophy of Determinism were conditioned by her sincere and intense Catholicism. In the ultimate analysis Determinism implies the

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denial of free will. Darwinism, as she liked to call it, is directly responsible for most of the pessimism found in contemporary art.46 However, in an essay written in 1892 she remarks:

Her compromise seems to state that although circumstances may effectively modify the physical and psychological condition of man, their impact is not necessarily irresistible.

46. Ibid., pp. 209-10.
Pardo Bazán affirms that the materials with which the artist is confronted are constant for all ages. It is the function of the artist to give form and beauty to these materials. Truth is the basis for art, but not necessarily the determining factor in the realization of a work of art. Almost as though influenced by her own study of Padre Feijóo she tells us that the artist must be guided by a certain psychic vision of beauty, a set of standards by which he must judge. To use her own words, the novelist must harbor within his soul a certain no sé qué. "Quien careciere de esa quisicosa, no pise los umbrales del templo de la belleza, porque será expulsado." Now doña Emilia has insisted that Zola possesses this indefinable genius (el no sé qué) which enables the artist to transform truth into artistic beauty. Even of more credit to Zola is his broader view of reality. But Zola's shortcoming in this respect is the insistence on the low forms of life, and this for doña Emilia constitutes a violation of the sacred concept of la verdad:

...si en los Rougon se representa y simboliza la sociedad contemporánea, protestamos y no nos avenimos a creernos una reata de enfermos y alienados, que es, en resumen, lo que resultan los Rougon. ¡A Dios gracias, hay de todo en el mundo, y aun en este siglo de tuberculosis y anemia, no falta quien tenga mente sana en cuerpo sano!49

In summary, we have devoted the bulk of this chapter to Naturalism and its 19th century background. Although Naturalism will not prove to be a major factor in many of Pardo Bazán's novels, we are committed to a discussion of it because of the publicity which has been given to it in connection with the Countess. We have shown that the movement did not embody many new ideas or techniques. Balzac and Flaubert, among others, had accomplished much the same thing in their generation. Emile Zola's contribution was essentially to popularize the union of science and literature.

La cuestión palpitante was not the beginning, but rather the culmination of the great debate as Gifford Davis has recently demonstrated.50 Part of the controversy had its origen in a confusion in semantics. Then

49. La cuestión palpitante, pp. 214-15.
too, Spain was not so thoroughly prepared for Zola as was France. This also applies to Pardo Bazán herself who was a Realist at heart but who wanted desperately to embrace at least some of Naturalism. Whether or not she really understood Zola better than did her colleagues is really beside the point. At least she thought that she did. In her opinion Zola's method admitted a much broader base for realism in the novel. She thought that he and other modern French writers had lifted the genre from the level of an adventure story to the interpretation of man and society. She lauds Zola's objective analyses, his broad and detailed vision of both good and bad in the world. Above all, she commends his achievements in sociology in the novel.

At the same time we have observed that on several points her hand is uncertain. She is aware that the scientific method cannot be perfectly superimposed on the field of creative art. For that reason she has doubts about the feasibility of making literature a laboratory experiment. On several occasions Pardo Bazán objects to Zola's unrelieved materialism and his frequent insistence on the lowness of life. Determinism above all was unacceptable to her religious convictions. She admits that man's mental and physical attributes
can be predicted according to the circumstances of his life. But she was convinced that man, gifted with the freedom of will, can successfully resist these forces.

As a closing note on this chapter it would seem suitable to record Emile Zola's comments on La cuestión palpitante:

Tiene el libro capítulos de gran interés, y, en general, es excelente guía para cuantos viajen por las regiones del naturalismo y no quieran perderse en sus encrucijadas y obscuras revueltas. Lo que no puedo ocultar es mi extrañeza de que la Sra. Pardo Bazán sea católica ferviente, militante, y a la vez naturalista; y me lo explico sólo por lo que oigo decir de que el naturalismo de esa señora es puramente formal, artístico y literario.51

In our times this opinion seems quite appropriate; for in short, doña Emilia embraces la méthode of French Naturalism, but finds little room for its metaphysics of Positivism and Determinism.

51. Ibid., pp. 24-5.
CHAPTER III
FIRST NOVELS

Up to this point we have dealt exclusively with the literary background of the latter half of the 19th century and the role that doña Emilia was to play in its development. The present chapter will deal with what we shall call her preliminary novels: Pascual López (1879), Un viaje de novios (1881), La tribuna (1883), and El cisne de Vilamorta (1885). This division of her novels is admittedly an arbitrary one, but justifiable in that the four novels are her only attempts at prose fiction up to the publication of her two principal novels, Los pazos de Ulloa (1886) and La madre naturaleza (1887). We shall show that each in its own way contributes to the principal themes and techniques of these latter works.

Although there are large gaps in what we know of doña Emilia's life, it is clear at any rate that her early tastes in literature were European, and that while her knowledge of Spanish literature was considerable it did not include the contemporary novel. In fact, Sainz de Robles, editor of the Aguilar edition of her works,
reports that up to the year 1878 she was not even aware of the contemporary Spanish novel. In that year, at the advice of a friend, she read *Pepita Jiménez*, *El sombrero de tres picos* and the *Episodios nacionales*. Pleased with what she found she set about to compose one of her own. Shortly before she had married and travelled extensively in Europe. Upon her return she took up residence with her husband in Santiago de Compostela. This old Galician city with its long student tradition and its air of medieval antiquity was the scene of *Pascual López, autobiografía de un estudiante de medicina*, finished in three months and first published in the *Revista de España* in Madrid. Various critical works had already appeared, but *Pascual López* is her first attempt at prose fiction. Since the nature of the story itself is significant, let us examine the plot.

Pascual López, having incurred the displeasure of his parents for his student escapades at the University of Santiago, is visited by the priest don Vicente who succeeds in moving him to a *casa de huéspedes*. At this

new residence he becomes acquainted with Pastora, a pretty young lady whom he courts assiduously. In his classes he gains a false reputation as a most capable student. However, his ignorance is finally exposed by the new professor of chemistry, Félix O’Narro. But the latter takes advantage of the stupidity and materialistic desires of the young medical student to make him his assistant in a weird experiment to change carbon into diamonds. In the meantime, Pascual has lost the affections of Pastora to a rich young suitor, don Víctor, so the impoverished student is willing to risk his life in the experiment in order to recapture Pastora’s love. The experiment is successful and the diamonds are readily marketable. Pastora returns to Pascual. The second experiment results in an even larger diamond and the death of the chemist. But when Pascual presents the huge stone to Pastora, it is rejected and cast into a well. Pascual, enraged, vents his bitterness, and Pastora permanently withdraws her affections and prepares to take the veil.

Like most first novels Pascual López is characterized by a conglomeration of literary devices and themes. Pardo Bazán’s eventual procedure has not yet been developed, so she is forced to rely on tried and proved techniques. Throughout this novel we find a
hesitant reliance on the traditions of Spanish Golden Age literature whose realism she seems to prefer to Zola. The reader will recall that in the introduction to *Viaje de novios* she expresses her love for this period of Spanish literature, and that precisely because of this admiration she incorporated a "sabor arcaico" in *Pascual López.*

There are many outward devices which characterize this leaning or reliance on Spain's past. The setting and tone are indeed reminiscent of the picaresque novel. The *burlas* of Pascual in his attempts to outwit his professors, the description of the academic life of impoverished students, the stern chemistry professor, Félix O'Narro, are clear evidence of a dependence on the traditions of the 16th and 17th century realistic novel. A typical passage is Pascual's discourse on student capes:

Lo que más me apretaba y daba fatiga era el pesar de haber perdido mi capa, fiel compañera de aventuras estudiantiles, adicta amiga de mis pobres huesos, tan propicia a encubrir el mal estado de mi

raído chaquetón como a cobijar entre sus pliegues el billetito amoroso de Pastora. Sólo el que ha sido estudiante en Santiago comprende el subido valor de una capa. Heredera directa del manteo tradicional, la capa establece entre los escolares la igualdad, fraternidad y solari-dad más estrechas.3

At once the reader is transported to the autobiographical account of don Pablos' student life in Quevedo's Buscón.

An even more direct reference to the picaresque novel is the description of the chemistry professor's housekeeper. When Pascual arrives at the lonely mansion, he is met by the decrepit old hag:

Así de la aldaba de hierro, figura de monstruoso dragón, que más parecía despedir que convidar a la entrada, y sacudió tres vigorosos aldabonazos. Rechinaron con despacible estridor los cerrojos, gimieron los recios goznes y apreció la vejezuela criada, con un velón en la mano; y a fe que juzgué que sólo le faltaba la untura para volar por los aires como las Camachas y Montillas, tal era de chupada, sumida y pergaminosa, y tanto acusaba los pianos, lijneas y sinuosidades de su esqueletado rostro aquella rojiza luz. La claridad fría

3. Pascual López (Aguilar, II), 57. Unfortunately the standard Obras completas of doña Emilia are not entirely complete. In such cases the Aguilar edition has been used.
The process is one of negative description, a dehumanizing of the subject. The ironical use of slang and the ever present _germanía_ names tend to develop a conceptistic rhetoric which suggests the atmosphere of the old institution of _picardía_. The reason for this ransacking of previous novelistic tradition is not hard to find. After Cervantes, Quevedo, Mateo Alemán and others of the 16th and 17th centuries, the novel began to decline until in the 19th century a complete reconstruction of the genre was undertaken. It is natural that some of the 19th century writers like Galdós, Pereda and Fardo Bazán felt compelled to conceive of the novel in the old picaresque tradition. Needless to say, Galdós was more successful in this fusion of _neoconceptismo_ to the social and political problems with which he also dealt; and the culmination of this picaresque element is reached in _Misericordia_.

However, doña Emilia was not nearly so successful, and the picaresque tradition disappears entirely after Pascual López. Moreover, in this same novel its inclusion was neither thematically nor artistically woven with the rest, for Pascual López presents still another strange aspect—that of science fiction. The reader will recall that Pascual and the chemistry teacher engaged in an experiment to change carbon into diamonds. Alchemy was a favorite theme of the picaresque novel; and in fact, even Cervantes' Coloquio de los perros deals with efforts to produce silver from other elements. But doña Emilia's times witnessed the beginning of the science fiction genre which we see in Verne and Rosny. The powerful methodology of science had become a fetish, and doña Emilia was fully cognizant of its popularization. She makes the professor's experiment much more than an alchemical pastime. Gradually it assumes modern scientific pretensions as in the following excerpt:

"...Existe un número dado de cuerpos intrínsecamente distintos, irreductibles, insolubles los unos y los otros?" Y muchos de los químicos más eminentes, entre ellos Cauchy y Ampère, que son dos lumbreras, responden: "No; es imposible que se dé esa cantidad de materiales sustancialmente diversos: eso no es más que una apariencia, un
In another lecture O'Narre enters into a detailed discussion of the heliocentric theory of the universe. The quotation we have just cited might well have been inspired by the pages of Dalton's atomic theory. Cannizzaro and Avogadro later concurred with and added to Dalton, and along with other less known scientists gradually developed the theory of the electronic constitution of matter. Jules Verne, a contemporary of doña Emilia, was quite aware of these investigations. His novels all show an acquaintance with the new ideas of physics. Mr. Kenneth Allott informs us that the plot of one of Verne's novels, L'Etoile du sud, hinges upon an experiment to manufacture diamonds artificially.6

What we are trying to show here is that the widespread interest in the new discoveries of physics and

5. Pascual López, p. 75.
chemistry made headway in literature too. In fact, an awakened interest in science together with all its methodology is really the first stage of literary Naturalism. Pardo Bazán, like others of her times, understandably sought to popularize the new discoveries of science. But at the same time, she tried to fuse 19th century concepts of physics with Golden Age style. **Pascual López** suffers from this incongruous crossing of themes and style, and it is by no means one of her typical novels.

In *Viaje de novios* doña Emilia has formulated the process which was to set the pattern for the bulk of her novels. The plot is as follows: Joaquín González, a later and weaker manifestation of old Père Goriot, desires to marry his daughter, Lucía, to a person of means. He chooses a certain Aurelio Miranda, an unscrupulous, degenerate aristocrat. The latter willingly accedes, for Joaquín had become quite rich. On the wedding trip, Miranda misses the train at Venta de Baños, and Lucía, entirely ignorant of the mishap continues the journey to France, fast asleep. At that point another man, Ignacio Artegui, occupies her compartment, and learning of her plight accompanies her to France. Eventually, in the absence of Miranda, they
fall in love. (Lucía had never actually been in love with Miranda). Afterwards, the husband learns of the relationship and cruelly punishes his wife. The young bride consents to return to León, but soon after, Miranda abandons her to the melancholy home of her father.

In many of the works to follow, it will be seen that elements of this novel are to be repeated. First of all the tone and appeal to the reader are distinctly feminine: a young and innocent maiden wronged by the unscrupulous men of society. The plight of the heroine in Viaje de novios is quite similar to certain episodes of Maupassant's Une Vie, published early in 1883. It is, of course, impossible that she could have read Une Vie previous to the composition of her own novel since Maupassant's work was published in April, 1883. But the appendices to Une Vie make it clear that the French journals of the times were full of stories of the sort. Indeed, Maupassant himself made use of such accounts appearing in the Gil Blas and Le Gaulois to form the framework for his novel.  

7. Guy de Maupassant, Une Vie, in Oeuvres complètes de Guy de Maupassant (Paris: Louis Conard, 1924), XV, 381, note.
occasion for doña Emilia's novel was an extended trip to France to enjoy the medicinal baths at Vichy. It is reasonable to assume that she read her fill of these "chroniques" which supplied some of the tranches de vie that the Naturalists sought.

Character portrayal, which is non-existent in Pascual López, is still imperfect in this novel, but enough attention has been given to the matter to prepare us for Miranda's actions and the ensuing tragedy of Lucía. The latter's personal feelings are never fully brought out until the novel's end, but the desires of her father to make her a great lady of society, coupled with her background of absolute isolation from the realities of life prepare the reader for her misfortune. In general, her experience is a genuine and meaningful one, which does not depend upon the fantastic, improbable situations of Pascual López.

The most interesting character in Viaje de novios is Ignacio Artegui, Lucía's benefactor following the train incident. He is a direct antecedent of Gabriel Pardo de la Lage, the marquis who plays such an important part in Insolación. He will reappear in Los pazos de Ulloa and La madre naturaleza. Artegui is a nihilist whose dark philosophy is revealed in numerous
passages. "Creo en el mal," he says. His is a deep despair and agony, born of the realization of the futility of the search for happiness and the folly of human activity in general:

Huí siempre de las mujeres porque, conocedor del triste misterio del mundo, del mal trascendente de la vida, no quería apegarme por ellas a esta tierra mísér, ni dar el ser a criaturas que heredasen el sufrimiento, único legado que todo ser humano tiene certeza de transmitir a sus hijos... Si yo consideraba que era un deber de conciencia obrar así, disminuir la suma de dolores y males; cuando pensaba en esta suma enorme, maldecía al sol que engendra en la tierra la vida y al sufrimiento; las estrellas que sólo son orbes de miser, el mundo este, que es el presidio donde nuestra condena se cumple, y, por fin, el amor que sostiene y conserva y perpetúa la desdicha, rompiendo, para eternizarla, el reposo sacro de salvación a que mi combatido espíritu quiso arribar...8

This bitter philosophy of pessimism and nihilism is quite akin to that of the Russian novelist Turguenev. In Father and Sons a certain Bazaroff, a botanist, accompanies a fellow student to his parents' home. His nihilistic philosophy makes him the despair of the entire household and a source of unhappiness to all his

friends. Nihilism is, of course, quite prevalent in a number of Russian novels, but is most apparent in those of Turguenev. It is quite significant to note that in her study of the Russian novel, *La revolución y la novela en Rusia*, 1887, Pardo Bazán gives considerable space to Bazaroff and also to Ivan, the nihilist in *The Brothers Karamazov*. Pessimism, despair and agony are accompanying features of many Naturalistic novels, and they are the most significant aspect of *Viaje de novios* as regards her incipient Naturalism. In general the novel caused very little adverse comment, although some critics commented precisely on this note of gloom.

Aside from her relationship to Naturalism, doña Emilia is most often mentioned for her nature descriptions. To return briefly to Pascual López, we find that she has not yet developed a passion for the wonders of Mother Nature. She prefers to focus her attentions on the evocative silhouettes of Santiago de Compostela:

*Llevado de mis pensamientos, caminé hacia la Alameda y una vez allí seguí la dirección del hermoso paseo de Bóveda, más conocido por la Herradura, elevado semicírculo, desde el cual se domina, como a vista de pájaro, Santiago y un extenso anfiteatro de montañas, destacándose sobre la perspectiva de la ciudad las torres de la catedral, elegantes cúpulas que rompen la monotonía de las líneas de casas, confundidas*
entre la oscuridad y distintas
del verdor de las huertas.9

One almost expects the Diablo Cojuelo to appear among
the towers and cupolas of the cathedrals of Santiago.

Nature has no place in the historical picture of student
life. But in Viaje de novios doña Emilia has found the
mood which suits her best in the paisaje of Galicia.

As the train bearing Lucía speeds through Castile
toward the French border we have numerous descriptive
passages depicting the landscape as seen through the
train's window. The paisaje is luxuriant, rank and
verdant, and really has no function in the novel. It
makes no difference that the lovers eventually reach
Bayonne on the other side of the border, for the land-
scape remains exactly the same:

En un remanso del estanque, enorme
macizo de malangas ostentaba su
vegetación exhuberante y tropical,
y sus gigantescas hojas, abiertas
como abanicos de tafetán verde, se
mantenían inmóviles. Cisnes, patos
y ánades bogaban: aquéllos, con su
acostumbrada fantástica suavidad,
balanceando el largo cuello; éstos,
graznando desapaciblemente...10

10. Viaje de novios, p. 190.
It is probably significant that another Galician, Ramón del Valle-Inclán, created similar scenes in his *Sonata de estío*. Actually doña Emilia is not describing Castile or France, but rather her native Galicia. When she says, "Era la nota característica del paisaje, dulce melancolía, blando adormecimiento, el reposo de la madre naturaleza cuando fatigada de la continua gestación del estío, se prepara al sopor invernal," all the orientation of her sentiments toward Galicia is quite obvious, and equally apparent is the direct allusion to a kind of primeval, fecund Mother Nature which anticipates the theme of the later work of that name.

Immediately after the essays of *La cuestión palpitante* began to appear, an unknown critic clamored for "menos teorías y más novelas." Doña Emilia accepted the challenge and soon offered her version of the Naturalistic novel. *La tribuna* corresponds precisely to the formulas which had been predicated in the *Cuestión palpitante*. Although her first two novels had enjoyed a favorable reception she was prepared this

11. Ibid.
time for a hostile press. "Tal vez no falte quien me acuse de haber pintado al pueblo con crudeza naturalista,"12 we find in the prologue. She anticipates the quarrel, but cannot bear to compromise herself with the false idealism which she associates with the school of "Trueba y de la insigne Fernán." Mincing no words she says:

Al artista que sólo aspiraba a retratar el aspecto pintoresco y característico de una capa social, se le presentó por añadidura la moraleja, y sería tan sistemático rechazarla como haberla buscado.13

But then remembering that her position is vulnerable doña Emilia quickly recalls Galdós and Pereda, reminding the reader that they have already prepared the way.

The story itself is not complicated: Amparo, an employee in a cigar factory in Marineda, federalist in her ideals and aspirations, works for the cause of the Republican forces in the factory. Eventually she falls in love with an army lieutenant, and bears him a child precisely on the day that the Republic becomes a

12. La tribuna, "Prólogo" (Obras completas, Vol. 8), p. 7.
13. Ibid., p. 6.
reality. Since Baltasar Sobrado, the lieutenant, refuses to dignify their relationship by marriage, Amparo sinks into a despair which might have terminated in suicide had it not been for a friend who prevailed upon her to overcome her frustration and disillusion.

La tribuna is not a novel of character study, but one of an entire stratum of society: the working class of La Coruña. This is a social document in the sense we have come to understand through the novels of Emile Zola and other French novelists of the 19th century. To create a "scientifically" accurate account of factory life doña Emilia gathered data from all conceivable sources during a period of two months.¹⁴

In the prologue to the work doña Emilia mentions two French novels, L'Assomoir and Germinie Lacerteux. In the former Zola strives to show the effects of alcohol on the moral and social conditions of the working class of Paris. More important in regard to doña Emilia is the protagonist, Gervaise Macquart, who is persuaded by a lover to go with him to Paris. After she has borne

him two children he deserts her. Similarly in the Concourt brothers' novel Germinie Lacerteux comes to Paris and finds employment in a boulevard café where she is cruelly deceived by one of the waiters. We have already seen that such a heroine as the one described in each would strike a responsive chord in doña Emilia. However, it must be repeated that the concept of a segment of society, not of a character, stands out in each of the three novels.

What are other points in common with the Naturalistic novel of the type of L'Assomoir or Germinal? Even though there are occasional cuadros of festive realism, as for example in the fiesta scene, Pardo Bazán seems to concentrate on the dreary sweatshop conditions of factory life. The novel opens with a long description of how barquillos are made. Father and daughter work feverishly through the predawn hours to be able to have their wares on the street in the early morning. Thus Pardo Bazán prepares the reader for the general tone of the work. But once Amparo has been hired in the cigar factory, doña Emilia really hits her stride. This is a typical example:

El tabaco los rodeaba: Hablalos metidos en él hasta media pierna: a todos les volaba por hombros, cuello y manos, y en la atmósfera
flotaban remolinos de él... Cada dos hombres tenían ante sí una mesa o tablero y mientras el uno, saltando con rapidez, subía y bajaba la cuchilla picando la hoja, el otro, con los brazos enterrados en el tabaco, lo revolvía para que el ya picado fuese deslizándose y quedase sólo en la mesa el entero, operación que requería gran agilidad y tino, porque era fácil que al caer la cuchilla segase los dedos o la mano que encontrara a su alcance. Como se trabajaba a destajo, los picadores no se daban punto de reposo: corría el sudor de todos los poros de su miserable cuerpo, y la ligereza del traje y violencia de las actitudes patentizaba la delgadez de sus miembros, el hundimiento del jadeante estómago, la pobreza de las garrofas canillas, el tárreo color de las consumidas carnes.  

Such passages as this and the barquillos scene, or for that matter the long hours of Amparo’s labor and birth of her son, explain why Pardo Bazán gropes cautiously through the prologue, citing precedents in both France and Spain.

La tribuna is by no means a typical Spanish novel, nor is it typical of its author. The sweatshops, the forces of cold, hunger and general atmosphere of human suffering are unmistakably Zola. After perusing this

15. La tribuna, pp. 162-3.
document of misery one feels that doña Emilia wrote it to prove that she understood the Naturalism of Zola in theory as well as in its application to art.

Clearly, then, La tribuna has virtually no kinship with Viaje de novios. The latter is basically a pictorial account of personal travels, a vehicle with which the author could demonstrate her virtuosity as a paisajista. In La tribuna it is difficult for her to combine Galician landscape paintings with the anguish of the factory workers of La Coruña. Yet there is one instance which is worth stylistic mention at least. On the day that Amparo succumbs to the entreaties of the lieutenant we find the scene in a rural setting:

Vestía la primavera de verdor y hermosura... En la vega se cultivaban hortalizas y algún maíz; pero la prosa de este género de labranza la encubría la estación primaveral, vistiéndola con apretada red de floración; la col lucía un velo de oro pálido; la patata estaba salpicada de blancas estrellas; el cebollino parecía llovido de granizo copioso; las flores de coral del haba relucían como bocas incitantes, y en los linderos temblaban las sangrientas amapolas, y abría sus delicadas flores color lila el erizado cardo. Los sembrados de maíz, cuyos cotiledones comenzaban a salir de la tierra, hacían de trecho en trecho cuadrados de raso verdegay.16

16. La tribuna, pp. 243-4.
It is not without considerable irony that doña Emilia has Amparo refer to this as a paradise of nature in which she and her lover find themselves. In keeping with the tone and atmosphere of the whole novel the author concentrates on the foodbearing plants, the commonplace vegetables of a local truck garden. With this appropriate setting the seduction scene begins to unfold. This passage is worth bearing in mind for comparison with the paradise of *La madre naturaleza* with its primeval, spontaneous jungle foliage.

The last and least important of these preliminary novels is *El cisne de Vilamorta:* "novela de la villa." The title is one of those cases of moral geography. Vilamorta is indeed the lifeless, inert town which the title suggests. Emilio González López attempts to localize it in the province of Orense. In Carballino, Orense, doña Emilia's husband, José Quiroga maintained a rural estate. Moreover, the mineral waters which play a part in the story flow in the nearby Río Avia.17 But one might also suggest Villagarcía, an adjacent city whose name corresponds more closely to Segundo García, the protagonist.

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Dofña Emilia's novelistic plots are often trivial and shopworn. This one is no exception. Nieves Méndez, wife of a member of the Cortes in Madrid, has come with her husband to Vilamorta to spend the summer months. A young poet, Segundo García, makes love to Nieves, and although she seems to be incapable of extreme marital infidelity, she finds his attentions a welcome relief from the boredom of her married life. In an innocent moment the two are discovered by Nieves' husband, who, suffering from a long illness, dies before explanations can be made.

The cisne is, of course, Segundo García, "un soñador bequeriano." Some critics have classified this as a romantic novel, a fact which Pardo Bazán anticipates in her prologue. To a certain extent it is true that she has purposely dotted the work with certain techniques of the Romantic School. But it is primarily a Romanticism in the personality of the characters, especially in that of Segundo García. The emotional outbursts of Segundo and the secret, half-defined longings of doña Nieves are just about the only examples. Having led the reader to expect a romantic setting for her novel, Pardo Bazán proceeds to tell us what Vilamorta is really like:
Sólo estaban embaldosadas las aceras; el arroyo lo era de verdad; había en él pozas de lodo y montones de inmundicias y residuos culinarios, volcados allí sin escrúpulo por los vecinos.18

or,

Mas el verdadero conclave mosquil era la dulcería de Ramón. Daba fatiga y náusea ver a aquellos bichos zumbar, tropezarse en la cálida atmósfera, prenderse las patas en el caramelo de las yemas, hacer después esfuerzos penosos para libertarse del dulce cautiverio.19

In a modest way doña Emilia is systematically destroying the concept of **pueblos pintorescos**, so common in the novels of her contemporaries.

In contrast to the deadly boredom of Vilamorta, life in the country is completely wholesome and beneficial. When the wine harvest is about to begin all the principals in the story withdraw to the country estate. As we might expect, a different, gay, colorful realism takes over in the **vendimia**.

Since the real purpose of this chapter is to trace chronologically the development of themes and style for **Los pazos de Ulloa** and **La madre naturaleza**, life in

this rural estate should be given special consideration. The building itself is immense and very old; its coat of arms, almost feudal:

...sobre un largo balcón de hierro, se destaca el gran escudo de armas con el blasón de los Méndez, cinco hojas de vid y una cabeza de lobo cortada y goteadosangre.20

Of the owner himself she has this to say:

No realizó nunca Méndez de las Vides el tipo clásico del mayorazgo ignorante, que firma con una cruz, tipo tan común en aquel país de tierra adentro. Méndez, al contrario, alardeaba de instruido y culto.21

An intelligent, rational man, Méndez de las Vides is entirely divorced from the worn-out, superstitious methodology of many of his countrymen.

Los demás cosecheros del país le acusaban de olvidar las sanas tradiciones; de adulterar y componer el vino. ¿Cómo si ellos no lo com-pusiesen! Sólo que ellos lo hacían sirviéndose de drogas ordinarias, verbigracia, campeche y hierba mora. El se contentaba con aplicar los métodos racionales, los descubrimientos científicos, los adelantos de la química moderna, proscibiendo

20. Ibid., p. 260.
21. Ibid.
71

el absurdo empleo de la pez en las corambres,...

In describing the ideal management of a casa señorial doña Emilia has apparently already formulated the basis for Los pazos de Ulloa which followed one year later. Méndez de las Vides is the exact opposite of don Pedro Moscoso of Los pazos who is precisely the "tipo clásico del mayorazgo ignorante." This will become one of the principal themes of that novel.

To pursue again the problem of literary themes we see that the salient fact in this novel is the obvious inspiration of Flaubert's Madame Bovary (1857). No one has discussed the fact in print, but it would appear that Pardo Bazán is very much aware of her debt to Flaubert, for there are traces of the French novel which are carefully reworked and disguised. As for comparisons of the corresponding plots, there is little in common. But in character and purpose and theme there are points of similarity which cannot be overlooked. Vilamorta is the same sort of monotonous little village as Yonville. Doña Nieves, like Emma Bovary, becomes terribly bored with this humdrum existence and begins a mild flirtation

with Segundo García, the "poeta bequeriano." Eventually we learn that she had conducted a similar affair with a wealthy madrileño whom she marries at her husband's death.

Even more significant is the character Agonde, who is the proprietor of the local pharmacy. As the counterpart of Homais he is the self-appointed spokesman for unintelligent liberalism in Vilamorta.

Still another character of importance is Leocadia Otero, a homely woman, who for a while alternates with doña Nieves for the attentions of Segundo García. In order to keep his affections she is forced to pledge all her possessions to a usurer in Vilamorta who obviously corresponds to Lheureux in the French novel. As we might expect, she eventually commits suicide with arsenic purchased from a street vendor.

In a sense Emma Bovary appears in the character of three people in El cisne de Vilamorta; inability to cope with an oppressive environment (Segundo García); infidelity in the person of doña Nieves; frustration and suicide in Leocadia Otero. We might suspect that doña Emilia was tempted to borrow the names of some of the characters of Madame Bovary, but scarcely dared. At the very end of Flaubert's novel we learn that León
Dupuis has married Léocadié Leboeuf of Bondeville. It is conceivable that doña Emilia's Leocadia Otero is the namesake of the woman who is one of the least significant characters in Madame Bovary. A closer study of the two novels would probably reveal other points in common, but here we see enough to establish the relationship.

In summing up briefly these first four novels we have seen a different source or inspiration for each. The first of these, Pascual López, can be dismissed as the relatively inconsequential beginning of a career. It is a typical first novel, leaning as it does on the picaresque novel of the Spanish Siglo de Oro. In essence it is a crude crossing of neoconcepción and science fiction.

Viaje de novios marks the first appearance of landscape paintings, along with the beginnings of Naturalism in her novels. We must note that the Naturalism of Viaje de novios is more nearly akin to that of Maupassant or Daudet than to that of Zola. True, this seems to be a kind of case history of which Zola was so fond, but it lacks the power and the suggestion of documentation of the latter.
La tribuna is the logical outgrowth of the essays on Naturalism developed in La cuestión palpitante. It depicts the melancholy and dreariness of a sweatshop in La Coruña. Perhaps the concept and circumstances of such a cigar factory in this Galician city may seem a bit incongruous, but the reader must realize that La tribuna is the literary execution, or application, of the principles of Zola's méthode.

The last novel, El cisne de Vilamorta, presents still another facet of doña Emilia's literary heritage. Fundamentally it is the adaptation of much of Flaubert's Madame Bovary in the systematic destruction of a Spanish village. In many ways this is a theme which aligns her thinking with Galdós and foreshadows the Generation of '98. In the next chapter we shall see the full definition and fusion of these themes in a single novel of Galician rural life.
CHAPTER IV

LOS PAZOS DE ULLOA AND LA MADRE NATURALEZA

Insofar as the works of Pardo Bazán are concerned the Naturalism of the school of Médan and the regionalism of Galicia find their artistic consummation in Los pazos de Ulloa (1886) and La madre naturaleza (1887). In the space of only eight years she reached the apogee of her novelistic career.¹

Julián Alvarez comes to the Pazos de Ulloa to take up his new duties as chaplain. If Méndez de las Vides of El cisne de Vilamorta represents the modern, progressive type of mayorazgo of Galicia, then don Pedro Moscoso, the feudal lord of the Pazos, is his exact opposite. Every aspect of the man and the estate is degeneration and chaos. Moscoso is ignorant, uncouth and cruel. The great mansion is falling into decay and ruin. The windows have lost their shutters; the rooms and furniture are covered with dust. The garden has grown up to weeds and brambles; the pond is a sickly green.

In charge of the administration of the estate is Primitivo Suárez, wild and barbarous as his lord. The cunning mayordomo maintains an iron grip on his master through his daughter Sabel who has borne Moscoso a child. Julián, frail in stature, inexperienced in the secular world, absorbed in hagiology, determines that Moscoso shall marry. His choice is Nucha, cousin of don Pedro. From that point events take place in rapid, fatal succession. The local political caciques, Barbacana and Trampeta, vie with each other in an election. Don Pedro, the figurehead for the conservatives, is defeated through ballot frauds and the treachery of his majordomo who is eventually assassinated by a vengeful opponent. In the meantime a daughter is born to Nucha, whose spirit and health have gradually been eroded. While seeking the advice of Julián on her plans to flee with her daughter she is discovered. In a fit of rage don Pedro has his chaplain banished. Nucha sinks into despondency and illness from which she never emerges.

Los pazos represents the first of doña Emilia’s novelas del campo. The setting and in part the theme are repeated in a number of her later novels and short stories. To the casual reader the Gallegan interest in manorial, rural structures may seem to be exaggerated, if not completely artificial. But in this case doña
Emilia is proceeding according to a tradition of two distinct sources: one a national, or rather region-alistic Galician source, the other a more purely literary one. Emilio González López has pointed out that the pazo, or medieval castle, responds to the reality of Galicia itself. Whereas in Castilla the visitor is impressed by the enormous quantity of urban structures of Spain's glorious past, he must seek the same vestiges in the rural areas in Galicia. Towards the close of the Middle Ages feudalism was a more powerful social structure in Galicia than in any other area of Spain. Since feudalism corresponds to a rural sort of aristocracy, Galicia, especially in its more remote areas, was dotted with such fortresses. Shortly thereafter, in the reign of Enrique IV, a very violent social revolution ensued, driving great numbers of feudal lords from their castles. And those that remained met a similar fate with the appearance of the Reyes Católicos. With the death of feudalism the Galician aristocracy returned to the country and began to construct a smaller, baroque version of the old feudal castle. This was especially true of the long period in which the great wealth of the Americas poured into Spain. But again in the 19th century, with the war for independence and the industrial progress of
the cities, the rural areas were abandoned in large part. The **pazos** which doña Emilia and Ramón del Valle-Inclán describe are precisely these semi-abandoned, baroque structures of the Galician countryside. However, Pardo Bazán and Valle-Inclán have different points of view here. The **pazo** of Valle-Inclán does not exist either in the present or in the future. In reality his **pazo** and its lord Manuel de Montenegro are the reincarnation of a former era. Like that of doña Emilia, don Ramón's **pazo** is indeed run-down, **venido a menos**, but free from such repulsive details as swine wallowing in the garden pond and fine library collections providing sustenance for all the vermin of the building. Valle-Inclán's **pazos** and **hidalgos** are the dream of a grander age. In the **Sonata de otoño**, the Marqués de Bradomín describes briefly the Palacio de Brandeso:

> El sol poniente dejaba un reflejo dorado entre el verde sombrío, casi negro, de los árboles venerables. Los cedros y los cipreses contaban la edad del Palacio. El jardín tenía una puerta de arco, y labrados en piedra, sobre la cornesa, cuatro escudos con las armas de cuatro

linajes diferentes. ¡Los linajes del fundador, noble por todos sus abuelos!  

And the fierce old mayorazgo:

Don Manuel Montenegro, con la escopeta y el galgo, rufo y madrugador, aparece por el huerto de frutales, y se detiene en la cancela. Es un hidalgo mujeriego y despótico, hospitalario y violento, rey sueño en su pazo de Lantañón.

But for Pardo Bazán there is more than a mere feudalistic note of the past. The Pazo de Ulloa appears to be a robust old fortress, but this is only superficial. Ruin and decay have set in. If we compare don Pedro Moscoso to Manuel de Montenegro we need only to open La madre naturaleza to find:

Sentado en un banquillo hecho de un tablón grueso, cuyas patas eran cuatro leños que, despatarrándose, miraban hacia los cuatro puntos cardinales, estaba otro hombre más corpulento, más obeso, más entrado en edad o más combatido por ella, con barba aborrecida y ya canosa, y vientre potente, que resaltaba por la posición que le imponía la poca altura del banco. A Gabriel le pasó por los ojos una niebla; creyó ver a su padre, don Manuel Pardo, tal cual era hacía unos quince o veinte años; y con mayor cordialidad de la que


traída premeditada, se fué derecho a saludar al Marqués de Ulloa.5

Up to this point we have simply tried to show that Pardo Bazán's concept of the pazo and its rural aristocracy is neither artificial nor even exaggerated; that it corresponds to a deeply rooted historical tradition of a once powerful feudal society. But the more important question, as far as this work is concerned, is the part played by literary tradition. There are a number of sources which would seem to be quite appropriate. The atmosphere of Los pazos, that is the violent passions which conflict with each other, is not particularly Spanish. Commenting on this novel Gerald Brennan says:

There is a Brontëish atmosphere of Sturm und Drang in the description of the melancholy house and its sinister occupants, involved in a mesh of greed, lust and violence...6

It must be admitted that doña Emilia's novel lacks the power of Wuthering Heights, but as Brennan suggests, certain similarities in the gloomy old houses, the brooding, stormy personalities of Heathcliff and Primitivo and the storm-charged air which surrounds the events of

5. Pardo Bazán, La madre naturaleza, p. 131.
both novels are quite evident. From the lips of Gabriel Pardo de la Lage we get this description of *Los pazos*:

Gabriel aprovechó la coyuntura de enterarse del edificio, en cuyas trazas conventuales discernía rastros de aspecto bélico y feudal, aire de fortaleza por el grosor de los muros, la angostura de las ventanas, reminiscencia de las antiguas saeteras, las rejas que defendían la planta baja, las fuertes puertas y los disimulados postigos, las torres, que estaban pidiendo almenas, y, sobre todo, el montés blasón, el pino, la puente y las sangrientas cabezas de lobo.  

It is a building which infuses terror by its imposing lines and high towers outlined in the moonlight. In addition to its harsh, fortress-like features Wuthering Heights also has a baroque sort of front facade:

Before passing the threshold, I paused to admire a quantity of grotesque carving lavished over the front, and especially about the principal door, above which, among a wilderness of crumbling griffins and shameless little boys, I detected the date "1500" and the name Hareton Earnshaw.

Dona Emilia was just as familiar with German literature as with English, and it is not improbable that she

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had read Ernst Hoffmann's "The Entailed Estate." This story has in common with Wuthering Heights and Los pazos de Ulloa the mechanism of property inheritance. In fact the crux of Hoffmann's tale has to do with the young Hubert who waits to come into possession of his father's estate. Hubert, it seems, is not the rightful heir at all, and the crisis is precipitated with the appearance of a previously unknown eldest son. Don Pedro Moscoso, too, is not the real heir to the pazos, for the mayorazgo had taken up residence in the city long before his father's death. Moreover, there is a certain parallelism between the arrogant Hubert and Pedro Moscoso, the conniving master servant Daniel and the barbarous Primitivo. The ancestral castle is situated on the Baltic Sea where the neighborhood is wild and desolate, barely sufficient to sustain a blade of grass. But only a quarter of a mile inland the land is fertile and the vegetation rank and beautiful.

9. Doña Emilia records this note during her travels in Europe: "Nuremberg, en cambio, sólo me traía a la imaginación ideas de muñecos y juguetes de la Selva Negra, reminiscencias de cuentos de Hoffmann..." (Al pie de la Torre Eiffel, Obras completas, Vol. 19, p. 258.)

To return to the introductory pages of this study, the reader will remember that we have stressed the concept of common heritage. Whether doña Emilia ever read Brontë or Hoffmann (and it is likely that she did) the similarity in each case can also be traced to the dormant Romanticism of the three of them. The lonely mansion of the Yorkshire Moor, and the passionate outbursts of such outcasts of society as Heathcliff and others give *Wuthering Heights* an unmistakable Romantic tinge. Certainly this is equally true of "The Entailed Estate" whose forbidding old castle is situated on the bleak shores of the Baltic, and whose rooms seem to be populated with supernatural forces.\(^{11}\)

The literary background of *La madre naturaleza* is much more complex than probably any other of Pardo Bazán's novels. Donald Brown in his study on Pardo Bazán and Zola\(^{12}\) attempts to prove the influence of French Naturalism

\(^{11}\) See E. Allison Peers, *The Romantic Movement in Spain* (Cambridge: University Press, 1940), II, 343. Among other romantic qualities of these novels he mentions the supernatural suggestions, melodramatic effects, exteriorized emotions and symbolized natural phenomena.

in the Countess' novelistic creed. Brown makes a very excellent case for Zola's *La Faute de l'abbé Mouret* (1875) and its inspiration for *La madre naturaleza*. The latter novel is a direct continuation of *Los pazos*. Don Pedro's offspring, Perucho and Manuela, have now reached adolescence. Unmindful that they are half-brother and sister they have roamed the entire estate literally in the bosom of Mother Nature. In order to convert Perucho into a señorito don Pedro sends him to the high school at Orense. When he returns during vacation Gabriel Pardo de la Lage, brother-in-law of Pedro, comes to ask for the hand of Manuela. Perucho naturally becomes quite jealous since he now sees Manuela as a young lady. One day the two set out early in the morning and travel farther than ever before from the pazo. That afternoon they come to a great oak tree which seems to dominate the entire valley. Here, their quasi-fraternal love is transformed into carnal desire. That evening at the pazo they learn of their blood relationship from Gabriel. Perucho leaves the pazo forever; Manuela decides to enter a convent.

In *La Faute de l'abbé Mouret* Zola has deliberately created the original drama of all— that of Adam and Eve in the Garden of Eden. Serge Mouret, a young rural
priest, contracts typhoid fever and is advised by his physician to recuperate in the solitude of a nearby estate. There he falls in love with Blanche the caretaker's daughter, and the same drama as in La madre is re-enacted in the wild, jungle-like garden.

Donald Brown analyzes point by point the obvious similarity between the two novels. He observes that in La cuestión palpitante Pardo Bazán admires the descriptive richness of La Faute. There is no doubting her admiration, but Brown is more precise than doña Emilia:

In both the part of the Serpent is played by Mother Nature; and in both Nature, the Temptress, turns out to be a more sympathetic force than God, the Avenger, with his artificial standards of morality whereby the pair are judged and driven from the paradise.

13. "Los estragos del alcohol en el Assomoir, con aquel terrible epílogo del delirium tremens; la pintura de los mercados en El vientre de París; la delicada primera parte de Una página de amor; el graciosísimo idilio de Silverio y Miette en La fortuna de los Rougon; el carácter del clérigo ambicioso en La conquista de Plasans; la riqueza descriptiva de La falta del cura Mouret, y otras mil bellezas que andan prósperamente sembradas por sus libros, son quizá insuperables." (Donald Brown, "Two Naturalistic Versions of the Genesis," Modern Language Notes, XLII, 243. The passage is cited from La cuestión palpitante, pp. 213-14).

14. Ibid., p. 244.
So in Zola, Mother Nature is life itself; God (symbolized in the person of Frère Archangiais) is the false idealism of society which seeks to destroy what is natural and lawful. For doña Emilia Nature is also life, but curiously, it is her concept of Mother Nature which has received the most criticism. In *La madre naturaleza* Mother Nature is a kind of temptress, but at the same time is apparently insensitive to the horrible drama into which she has led the children. This impassivity and impersonal quality of Mother Nature cause Gabriel Pardo de la Lage to exclaim at the conclusion of the novel:

"Naturaleza, te llaman madre. Deberían llamarte madrastra."\(^{15}\)

F. Vézinet considers this the most interesting and most revealing passage of the novel. He observes that Mother Nature holds a strange attraction for Gabriel, and yet there is a distinct note of bitterness when he calls her "madrastra." Mother Nature is made to seem vital and fecund. However, when she is also made the

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15. *La madre naturaleza*, p. 375. The similarity of the names of the character and the author, plus the fact that Pardo de la Lage appears in other novels make it probable that he speaks for doña Emilia herself.
villain in the ultimate tragedy Vézinet objects strongly and considers it a capital defect in the novel.¹⁶

Brown also feels that doña Emilia is conscious of her debt to Zola when she discusses the Adam and Eve parallel. When the tragedy has taken place don Gabriel muses:

Se me figura que la naturaleza se encara conmigo, y me dice: Necio, pon a una pareja linda, salida apenas de la adolescencia, sola, sin protección, sin enseñanza, vagando libremente, como Adán y Eva en los días paradísicos, por el seno de un valle amenísimo, en la estación apasionada del año, entre flores que huelen bien, y alfombras de mullida hierba capaces de tentar a un santo.¹⁷

As in La madre, nature is also the temptress in La Faute de l'abbé Mouret:

C'était le jardin qui a voulu la faute. Pendant des semaines, il s'était prêté au lent apprentissage de leur tendresse. Puis au dernier jour, il venait de les conduire dans l'alcove verte. Maintenant il était le tentateur, dont toutes les voix enseignaient l'amour.¹⁸

The great tree in the wilderness, symbol of life and fecundity, is the most striking parallel between the two


novels. The following is a typical example of nature description of which Zola and other Naturalists were so fond:

C'était, au centre, un arbre noyé d'une ombre si épaisse, qu'on ne pouvait en distinguer l'essence. Il avait une taille géante, un tronc qui respirait comme une poitrine, des branches qu'il étendait au loin, pareilles à des membres protecteurs. Il semblait bon, robuste, puissant, fécond.19

In La madre the giant oak is presented in almost the same terms:

Acercaronse al roble, cuyo ramaje horizontal y follaje oscurísimo formaban bóveda casi impenetrable a los rayos del sol. Aquel natural pabellón no se estaba quieto, sino que la purísima y oxigenada brisa montañesa lo hacía palpitar blandamente, como vela de esquife obligando a sus recortadas hojas a que se acariciasen y exhalasen un murmullo de seda crujidora. Al pie del roble, el humus de las hojas y la sombra proyectada por las ramas habían contribuido a la formación de un pequeño ribazo, resto quizá de uno de aquellos tumbos así como el duro y vigoroso roble habría chupado acaso la substancia de sus raíces en las vísceras del guerrero acribillado de heridas y enterrado allí en épocas lejanas.20

19. Ibid., p. 250.

20. Pardo Bazán, La madre naturaleza, p. 244.
In an article written in 1943 Armand Singer disputes Brown’s assertion that Pardo Bazán’s novel merely gives a “Galician dress” to Zola’s work. Singer concedes some of the basic plot similarities such as the excursion into the woods, the child of nature theme and the nature descriptions, but on the other hand, he contends that the Biblical simile of Adam and Eve does not necessarily apply. Zola, he says, has a quarrel with religion in La Faute de l’abbé Mouret, but he maintains that doña Emilia is criticizing society and all its attending evils.21

Singer is certain that Paul et Virginie is a more likely source of inspiration. He concedes that Pardo Bazán’s discussion of the 18th century work is brief and not entirely illuminating. Of particular interest, however, is her mention of the fact that Saint-Pierre’s novel is an application of the antisocial theories of Rousseau:

Pablo y Virginia son la segunda parte de la Eloisa; Bernardino de Saint-Pierre aplicó a un tiempo los procedimientos artísticos y las teorías antisociales de su modelo Rousseau, cuando buscó para teatro de su poema un país virgen,

un mundo medio salvaje y desierto, y para héroes dos seres jóvenes y candorosos no inficionados por la civilización y que mueren a su contacto, como la tropical sensitiva y languidece al tocarla la mano del hombre.22

Singer, of course, cites this passage to support his theory that *La madre naturaleza* is an attack on society, not religion.

In regard to the story itself Singer finds a good many points in common. Both novels treat of the love between a highborn girl and a bastard peasant boy. The ultimate realization of their social status contributes to the tragedy. Both pairs of children are reared virtually as brother and sister, and of course, Perucho and Manuela are in fact related by blood. In each novel there is an all day excursion into the mountain which is a highpoint in the story. In *Paul et Virginie* the reason is the quest of a runaway slave, while Perucho and Manuela are motivated by a desire to get away from the pazo and Gabriel Pardo de la Lage, Manuela's suitor. Both Paul and Perucho are poverty-stricken farmer boys who aspire merely to live in their own patria chica. It is their poverty which to some extent is a barrier to the lovers' ultimate happiness. Needless to say,

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both novels contain an abundance of descriptions of sunsets, forests, streams, plants, animals, etc., of the region. However, Singer sees no particular similarities in his collation of individual passages to warrant comparisons.23

In summary Paul et Virginie is quite similar to La madre naturaleza in the idyll of two children of nature, their adolescent love, the splendid blending of character and background and the abundance of landscape descriptions.24 Saint-Pierre's novel attempted to prove the thesis that "notre bonheur consiste à vivre suivant la nature et la vertu," but the constant moral tone of Paul et Virginie is missing in Pardo Bazán's work.25 She rejects the constant moralization of the 18th century novel, but incorporates its attack on the artificialities of civilization. Twenty-five years later she has this to say:

\[ \text{Aunque Pablo y Virginia desarrolla germenes anárquicos por la condena de la sociedad organizada y la} \]

23. Armand Singer, "The Influence of Paul et Virginie...", pp. 36-42.

24. Ibid., p. 36.

25. Ibid., p. 42.
It would seem to be a fair estimate of La madre naturaleza to observe that there is implied a good deal of criticism of society, but that moralizing on the subject, so dear to some of Pardo Bazán's contemporaries, has been omitted.

Now apparently there are two conflicting points of view with respect to the influences on La madre naturaleza, and both Singer and Brown present convincing evidence to sustain their positions. Yet, following the line of approach which we outlined in the first chapter there is no reason why we should have to choose between the two. For after all, doña Emilia, as we have stated on so many occasions, borrowed from many sources. Both points of view are compatible, and for that matter there are others which we might produce. For example, the idealization of a rank, almost semitropical nature is to be found in Balzac's Le Lys dans la vallée. This novel has little character or plot resemblance to La madre

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27. Doña Emilia mentions the Balzac novel in discussing the problem of translating the word lys into Spanish. (La literatura francesa moderna, pp. 106-7).
naturaleza beyond the naive love affair which takes place between Félix and Madame de Mortsauf. But the secluded, verdant valley and the idealization of its landscape place it in a direct line with Rousseau, Saint-Pierre, Zola, et al. Furthermore, its romanticism in the form of a kind of pathetic fallacy also descends from a similar source. Notice the brilliant landscape paintings and the manner in which nature changes her mood and appearance to conform to that of the protagonist:

Si vous voulez voir la nature belle et vierge comme une fiancée, allez là par un jour de printemps...  

Malgré la chaleur, après le déjeuner, je descendis dans la prairie afin d'aller revoir l'Indre et ses îles, la vallée et ses coteaux dont je parus un admirateur passionné... Tout y était silencieux et frémissant comme est la campagne à midi. Les feuillages immobiles se découpaient nettement sur le fond bleu de ciel; les insectes qui vivent de la lumière, demoiselles vertes, cantharides, volaient à leurs frênes, à leurs roseaux; l'ombre, les terres rouges de la vigne brûlaient, et les couleuvres glissaient le long des talus.

In the last passage Félix's love for Madame de Mortsauf


29. Ibid., p. 58.
has progressed to full flower. Likewise the landscape has changed from spring seedlings to rank summer foliage. The following excerpt corresponds to the twilight of Félix's amorous pursuits, and he says:

Quand au sommet du plateau je contemplai la vallée une dernière fois, je fus saisi du contraste qu'elle m'offrit en la comparant à ce qu'elle était quand j'y vins: ne verdoyait-elle pas, ne flambait-elle pas alors comme flambaient, comme verdoyaient mes désirs et mes espérances?30

This idealization and personification of nature is precisely the central idea in La madre naturaleza, as the very title suggests.

To be sure, doña Emilia's reading experience included more than Saint-Pierre, Balzac and Zola. To judge from her three-volume work on French literature she read in her lifetime almost every important work of four different literatures and a considerable quantity of second- and third-rate works. To begin with, the tradition of landscape writing goes all the way back to the pastoral novel, and after all, that is the basic literary problem which confronts us in Los Pazos de Ulloa, La madre naturaleza and to a lesser extent in Viaje de novios.

30. Ibid., p. 145.
Pardo Bazán's Galician landscapes are hardly to be considered entirely representative of her patria chica, and we should not expect them to be because the forces of literary heritage are more powerful than her impression of the countryside itself. In La cuestión palpitante and later in La literatura francesa moderna she discusses the various Romantic works which she has read. Among them are nearly all of Rousseau's works, Paul et Virginie, Manon Lescaut, Werther, René and Atala. In addition this same three-volume study of French literature includes lengthy discussions of the Romantic poets, Lamartine, Hugo, Musset, Vigny and others. The father of French Romanticism is Rousseau: "el heraldo de la nueva literatura no es el gran prosista autor de Cándido, sino el poeta en prosa, autor de La nueva Heloísa." In Paul et Virginie she sees the transition between the 18th and 19th centuries. "Esta novela es hija de Robinsón, madre de Atala y abuela de El casamiento de Lotí y La señora Criesantelmo." And Chateaubriand’s Atala is merely the

31. Pardo Bazán, La cuestión palpitante, pp. 130-1; also La literatura francesa moderna (Vol. 37), pp. 208-9.
33. Ibid., p. 30.
logical development of the same trend in the novel plus, of course, its characteristic 19th century philosophy of "le mal du siècle." From our point of view it is interesting to find that Pardo Bazán feels certain that the exotic landscapes of the author of Atala stem from the literary tradition of the 18th century rather than from a thorough, first-hand acquaintance of the Americas:

> Cuando se embarcó para América, llevaba ya que no las ilusiones satur-ninas de Bernardino de Saint-Pierre, por lo menos una viva esperanza de inventar tierras, de desflorar co-marcas, de saludar, como admirador entusiasta de Pablo y Virginia, líneas y colores a su paleta.\(^3\)

We have already discussed at length the probable impact of Saint-Pierre and Zola, and the conflicting opinions of Donald Brown and Armand Singer. Nevertheless, the reader will doubtless recollect other similarities or reminiscences from some of the above-mentioned novels. The theme of ill-fated lovers in the midst of a wilderness might suggest Manon Lescaut. In La Nouvelle Héloïse Saint-Preux and Julie set out one day at daybreak to revisit an isolated wilderness retreat

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34. Ibid., p. 33.
35. Ibid., pp. 41-2.
near the lake. As in Saint-Pierre and Pardo Bazán the
gulf separating the lovers is the fact that Julie is
of high birth while Saint-Preux is not.36 Chateaubriand's
Atala, besides the plight of the unfortunate lovers in
the wilds of Louisiana, is replete with florid descrip­
tions of a virgin jungle. The primeval qualities of the
great oak tree in La madre naturaleza are more nearly
suggestive of Chateaubriand than Rousseau. And, of
course, doña Emilia was familiar with Daphnis and Chloe,
some scenes of which are reminiscent of Perucho and
Manuela.37

Hugo's "Tristesse d'Olympio" and Vigny's "La Maison
du berger" furnish Vézinet with some very interesting
leads. Both poems contain sentiments and situations
which are closely related to those in La madre naturaleza.
Doña Emilia herself discusses the symbolical use of
Mother Nature and the bitter diatribe which the poet
hurls at her in a number of passages in "La Maison du
berger." Then she proceeds to give us a translation

37. Also cited by Singer, p. 34. Juan Valera's trans­
lation had appeared in 1881.
of the excerpt cited below. Vigny develops the theme of an impassive Mother Nature insensitive to the activities of mankind. The splendid beauty of its descriptive passages and the general symbolism and tone are quite like those in *La madre naturaleza* in certain limited aspects:

Ne me laisse jamais seul avec la Nature;  
Car je la connais trop pour n'en avoir peur.

Elle me dit: "Je suis l'impassible théâtre  
Que ne peut remuer le pied de ses acteurs;  
Mes marches d'émeraude et mes parvis d'albâtre,  
Mes colonnes de marbre ont les dieux pour sculpteurs.  
Je n'entends ni vos cris ni vos soupirs; à peine  
Je sens passer sur moi la comédie humaine  
Qui cherche en vain au ciel ses muets spectateurs.

"Je roule avec dédain, sans voir et sans entendre,  
A côté des fourmis les populations;  
Je ne distingue pas leur terrier de leur cendre,  
J'ignore en les portant les noms des nations.  
On me dit une mère, et je suis une tombe...

The tone is immediately suggestive of Gabriel Pardo de la Lage's comment as he is about to leave the valley:

---Naturaleza, te llaman madre...  
Deberían llamarte madrestra.39

The one principal difference is obviously the bitter note in Vigny. It is true that Gabriel's remarks to Mother Nature are not all sweetness and honey, but they are delivered "con una extraña mezcla de atracción y rencores."\[^{40}\]

The mood of "Tristesse d'Olympio" seems to approximate even more closely that of La madre naturaleza. Vézinet comments as follows:

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\begin{align*}
\text{Au moment de quitter à jamais le château don Gabriel Pardo promène ses regards sur la vallée, sur la montagne, sur le ciel. "Au loin criaient les chars bondés de moisson; et les grenouilles et les grillons préludaient à leur symphonie vespérale... Tout était vie, vie indifférente, rythmée, sereine." On croirait que la dernière page de la Madre Naturaleza est directement, et par endroits, littéralement inspirée de la Tristesse d'Olympio, de la "nature au front serein" et "Des grands chars gémissants qui reviennent le soir."}^{41}\n\end{align*}
\]

Vézinet, for lack of space, does not pursue the extensive

\[^{40}\text{Ibid.}\]

\[^{41}\text{Vézinet, op. cit., p. 223. The last line is directly quoted from "Tristesse d'Olympio." The translated passage from doña Emilia is "A lo lejos chirriaban los carros cargados de mies, y las ranas y los grillos empezaban a elevar su sinfonía vespertina..." (La madre naturaleza, p. 375).}\]
similarities which are to be found in the two works. We shall content ourselves with observing the luxuriant nature scene laid in a valley, the reminiscing on the day the lovers parted, the great tree (L'arbre où dans les baisers leurs âmes confondues/Avaient tout oublié), and the role of Mother Nature who abets the lovers in their happy hours only to become impassive to their sorrow after their departure from the valley. The substance of Hugo's poem is contained in these strophes:

"Dieu nous prête un moment les prés et les fontaines,
Les grands bois frissonnants, les rocs profonds et sourds,
Et les cieux azurés et les lacs et les plaines,
Pour y mettre nos coeurs, nos rêves, nos amours:

"Puis il nous les retire. Il souffle notre flamme;
Il plonge dans la nuit l'antre où nous rayonnons;
Et dit à la vallée, où s'imprima notre âme,
D'effacer notre trace et d'oublier nos noms.

"Eh bien! oubliez-nous, maison, jardin, ombrages!
Herbe, use notre seuil! Ronce, cache nos pas!
Chantez, oiseaux! ruisseaux, coulez! croissez,
feuillages!

Ceux que vous oubliez ne vous oublieront pas."42

42. In El lirismo en la poesía francesa (Obras completas, Vol. 43, p. 202), doña Emilia sums up her impression of this poem: "La Tristeza de Olimpio no es, en el fondo, sino la repetición de un tema mil veces cantado por los poetas: la rapidez del paso del tiempo, la melancolía de que todo pase y se borre, y de nuestras más hondas emociones y nuestros mayores sufrimientos no queda nada, más que tal vez la fisionomía de los lugares donde se desarrollan."
The impassioned soul of Hugo shouts the triumph of memory (ô sacré souvenir!) over human sorrow, but doña Emilia is more impassive and does not choose to offer the reader any consolation for the tragedy of her protagonists.

The appropriate question at this time is wherein lies the originality of the two novels under discussion. The theme of the melancholy mansion after all is common enough in literature of the Romantic era. And the electrified atmosphere of fiery passions could be found in many other works of literature besides those which we have mentioned. The paisaje is also a Romantic tradition, especially the wild, jungle-like concept of nature which is the principal feature of both novels:

Nada hay para el romántico comparable al espectáculo de la naturaleza en libertad, la naturaleza sobrepudiando todas las vallas que se le impongan. 43

But in spite of certain tendencies doña Emilia Pardo Bazán is far removed from the literature of Romanticism, as E. Allison Peers underscores very firmly. 44 Instead,
it seems to us that she comes close to being a sort of precursor of the Generation of '98. This fact is even more apparent in Insolación (1889), but there are elements in Los pazos de Ulloa and to a lesser extent in La madre naturaleza. In general terms the harsh criticism of a rural, isolated portion of Spain, barbaric and uncivilized, unable to fulfill the destiny outlined for it by modern society is a typical Generation of '98 theme. Don Pedro Moscoso is the decadent, ignorant, inflexible Spaniard, content to exist in his own pequeño rincón, oblivious of the forces of life and progress. In this mention of the Generation of '98 we should also discuss the role of landscape. The paisaje for the Generation of '98 is the one unbreakable line with "la España que fué." It is the same paisaje which witnessed the heroics of the Cid and the exploits of don Quijote. It is the single constant element, the only connection with a better and greater past. For the men of '98 the landscape existed in sombre, muted colors and shades, a silent onlooker to the plight of the nation. Doña Emilia has portrayed the paisaje in florid, brilliant colors, quite apart from the manner of writers like Azorín or Antonio Machado, but at the same time it is an impassive, silent witness to the events in the gran
huronera. There can be no argument over the fact that there are Romantic qualities about Los pazos de Ulloa. But in doña Emilia these are but fading vestiges of a previous era. She succeeds in controlling and coordinating them with the themes of the close of the century. It is a thoughtful, penetrating novel which momentarily lifts her above her contemporaries and shares the ideas and techniques of Pérez Galdós.

In reviewing La madre naturaleza, we find two basic themes: children of nature and criticism of arbitrary standards of society. If we consider the first in its rawest form we should have to conclude that this work is a late 19th century pastoral novel. The theme of children of nature has a long, illustrious career. It is the basis for a good deal of the pastoral theme, and that is why some critics have suggested such a novel as Daphnis and Chloe and its relation to our novel. However, the pastoral theme of Greek and Renaissance tradition is buried in all kinds of artificial standards. The pastores who become the heroes of such works serve as a mere pretext or rather framework for solitary and sentimental exchanges. As everyone knows they have very little resemblance to "el hombre natural." Furthermore, nature is a conventional and well ordered landscape which, as
in the quejas amorosas of a Garcilaso, mirrors the inner states of the soul of the protagonist.

However, this particular cult of landscape began to undergo a gradual change until in the 18th and 19th centuries its utter conventionality had given way to a "naturaleza libre." Rousseau and Bernardin de Saint-Pierre among others are usually associated with this new trend, while Chateaubriand, at least in French literature, is typical of the 19th century. 45

Paralleling this movement in literature is the transformation of the humanistic pastor of the Renaissance into the noble savage of the 18th century. Díaz-Plaja merely recapitulates the common assent of literary historians when he says:

Suele asignarse a Rousseau la jefatura de la revolución ideológica que parte de la exaltación del hombre natural—el hombre bueno por excelencia—, corrompido por la vida social. Y es evidente que el famoso Contrato roussoniano abre un período fecundo en consecuencias políticas y literarias. Atendiendo a estas últimas, se suele tomar a Rousseau como iniciador de la figura del salvaje ingenuo y sentimental, que Chateaubriand, entre otros, habrá de encargarse de propagar a los cuatro vientos. 46

45. For a longer, detailed treatment of this trend, cf. Díaz-Plaja, op. cit., pp. 143-54.

46. Ibid., p. 184.
Hence we see the bifurcation, or at least the double nature of this thematic device. On one hand the savage is a literary and poetic theme, interesting and valid in itself. While the *Contrat social* initiates the theme, we suddenly find him converted into a novelistic protagonist, a favorite device in the Abbé Prévost, through Saint-Pierre and down to Chateaubriand. But as we have seen, the savage also becomes a device for political, religious and sociological allegations. Although the theme may exist in greater or lesser intensity in each case, it may be pursued from Rousseau and Voltaire through the same Saint-Pierre and to some extent in the Romantic era.

Now it is in this tradition of literature that we must place Pardo Bazán's *La madre naturaleza*. To be sure it is chronologically far removed from its 18th century origins, and to some extent, is an anachronism in literature; but still its three themes of a bounteous wilderness, noble savages and the corruption of the latter by society have an illustrious line of antecedents as we have discussed throughout the chapter.

Despite the debt to Saint-Pierre and Zola, Pardo Bazán's novel differs considerably from them both. As one might expect, the sentimental idealism of *Paul et Virginie* has been suppressed. She reminds us that the
18th century novel, "no deja de pertenecer al género idealista y moral." Secondly, La madre naturaleza has a concreteness and plausibility which Zola never attains in La Faute de l'abbé Mouret. In the French novel there are two or three defects which seriously detract from its artistic perfection. In order for Serge and Albine, the protagonists, to be together at the country estate the priest must suffer an attack of brain fever thereby purging his memory of all trace of his former ecclesiastical existence. It is also necessary for Zola to create a great primeval tree in the garden near the mansion. And lastly, although the two have roamed over the entire garden, they are unaware of the existence of the tree until they come upon it during the fateful afternoon. Even the rough sketch of La madre naturaleza which we outlined at the beginning of the chapter will reveal no such improbabilities in the Spanish novel. The events and their motivation fall into a logical, credible sequence.

Both Los pazos and its continuation are fitted within doña Emilia's interpretation of Naturalism. Donald Brown

47. La literatura francesa moderna (Vol. 39), p. 190.
in his dissertation on Zola's influence has adequately discussed the role of race, milieu and moment in these and other novels and we need not recapitulate his thesis. However, while doña Emilia's realism is usually thought of in its relationship to French Naturalism, only the outward characteristics of "lowness" and the famous tenets of race, milieu and moment are ever mentioned. The inner problem of stylistics is seldom given more than passing attention.

In simplest terms the novel consists of three elements: character, world and experience. Any one of the three may be given more weight than the others. In the early Spanish novel of the 19th century the world, that is regional landscape, was depicted much in the manner of a travelogue. Experience consisted of a relation of local customs, etc. Character, on the other hand, is foremost in a psychological novel such as Valera's Pepita Jiménez. Here the world is little more than a convenient backdrop for Valera's epistolary exchanges between don Luis and Pepita. A novel which places its emphasis on mere experience usually degenerates into a narration of the hero's adventures, which is the basis for all short stories. The novel of José María de Pereda, in spite of all its greatness, suffers from its
own sentimental regionalism. Granted that Pereda is the most powerful interpreter of Spanish landscape of the era, it must also be pointed out that his personified world has little connection with the people who inhabit the region. The paisaje of la Montaña is for Pereda a supreme good. The events are for the most part vast "cuadros de costumbres."

To understand the idea that we are trying to develop, let us examine a passage from Pereda whose circumstances are rather similar to the opening of doña Emilia's Los pazo de Ulloa. In the following excerpt Pereda is laboriously detailing for the reader the paisaje and the village of Coteruco where the events of Don Gonzalo González de la Gonzalera occur:

Trepando por la vertiente occidental de un empinado cerro, se retuerce y culebrea una senda, que a ratos se ensancha y a ratos se encoge, cual si estas contracciones de sus contornos fueran obra de unos pulmones fatigados por la subida; y buscando los puntos más salientes, como para asirse a ellos, tan pronto atraviesa, partiéndole en dos, un ancho matorral, como se desliza por detrás de una punta de blanquecina roca. Así va llegando hasta la cima; tiéndese a la larga sobre ella unos instantes para cobrar aliento, y desciende en seguida por la vertiente opuesta.

Por esta senda arriba me va a acompañar el lector breves momentos, si quiere orientarse con facilidad en el terreno en que van a desenvolverse
los sucesos, cuya fiel y puntual historia ha de ser este libro...y cuenta que no le llevo por el atajo, porque el cerro está cortado a la izquierda por el río, y por la derecha forma parte de la estribación de una montaña de muy difícil acceso.

Supongámonos, pues, colocados ya sobre la cumbre de Carrascosa (que así se llama el cerro, por razón, según fieles informes, de lo fecundo que es en acebos, o carrascas), y mirando hacia la parte opuesta a la vertiente por la cual hemos subido. Domina la vista un extenso valle encajonado entre montañas y dividido por el río, que, como he dicho, corta el cerro a nuestra izquierda, y continúa después deslizándose unas veces, despeñándose otras, rugiendo acá, tronando allá y murmurando siempre contra las estrecheces que a cada paso le ofrecen las montañas o los peñascos que contornean y forman su escabroso cauce. Retirándose a larga distancia del río, en señal de temor a su vecindad, arrimanse los pueblecillos del valle a las faldas de las montañas vecinas, entre cuyos robledeales se agazapan, dejando de avanzada los blancos campanarios, que con sus vibrantes lenguas se envían mutos saludos de paz y de alianza desde la una a la otra ribera, cada vez que el alba asoma o el sol se oculta, a cuyos ecos responden en los tranquilos rústicos hogares los de la oración que se eleva a Dios en acción de gracias por el nuevo día alcanzado, o en demanda de perdón para la culpa, si el sueño que se busca para reposo del cuerpo fatigado ha de ser el comienzo de la eternidad.

Uno de estos pueblecillos se desparrama en el ancho recodo que forma en sus bases unidas el cerro de Carrascosa y la montaña, ya mencionada, de nuestra derecha. De esta ventajosa posición procede gran parte de la fama de sus
terrenos en el valle; gozan en todas las épocas del año del sol fecundante del mediodía, y están a cubierto de los fríos y de las iras del norte y del vendaval, temibles enemigos de las buenas cosechas.

Llámase el pueblo Coteruco de la Rinconada, por distinguirse de otro Coteruco de la Sierra, que hay a la otra parte del río...

Orientado ya en el teatro de los sucesos que he de referirle, puede el lector retirarse de la escena, bien entendido que su presencia en ella ha de servirme de estorbo más que de otra cosa, desde este instante en que doy comienzo a mi tarea, hablándole de las personas que habitan la casa de cuatro aguas.48

The first thing we notice is Pereda's personification of landscape: the path whose varying width is like the contracting and expanding of a lung, the little villages which withdraw in fear from the river, the vibrant tongues of the bell towers, etc. Slowly we become aware of Pereda's development of the most minute details and his obvious delight as he carefully savors each morsel of this "moral geography" of la Montaña.

But having dwelt at some length on the glories of this setting for the novel the author asks us to withdraw our attention from the scene, for now he is about to

begin the sucesos. Significantly, then, he abruptly divorces the world, which he has so marvelously created for his characters, from the experiences which they are to undergo. What we have is a kind of archeological exploration of the beauties of the little world of la Montaña, related to the reader for its own sake, to be followed by cuadros de costumbres and events. It is also significant that Pereda refers to them as sucesos, that is, a series of "happenings" or events. The word is more suggestive of an adventure story than the complex human experience which a novel attempts to portray. Pereda's powerful pen can create a powerful novel with such elements, but in a lesser artist such as Palacio Valdés, it has little appeal to the modern reader. Palacio Valdés himself describes his novels as follows:

Una fábula sencilla, interesante; caracteres bien observados con delicadeza y presentados sin artificio; pinturas exquisitas de la naturaleza; descripciones vivas de las costumbres.49

Expressed in simplest terms this constitutes the artistic formula for a good deal of the 19th century novel.

For comparison with the passage in *Don Gonzalo González de la Gonzalera* here is a similar passage at the opening of *Los pazos*:

Por más que el jinete trataba de sofrenarlo agarrándose con todas sus fuerzas a la única rienda de cordel y susurrando palabrillas calmantes y mansas, el peludo rocín seguía empeñándose en bajar la cuesta a un trote cochinero que descuadrernaba los intestinos, cuando no a trancos desigualísimos de loco galope. Y era pendiente de veras aquel repecho del camino real de Santiago a Orense, en términos que los viandantes, al pasarlo, sacudían la cabeza murmurando que tenía bastante más declive del no sé cuántos por ciento marcado por la ley, y que sin duda, al llevar la carretera en semejante dirección, ya sabrían los ingenieros lo que se pescaban, y alguna quinta de personaje político, alguna influencia electoral de grueso calibre debía de andar cerca.

Iba el jinete colorado, no como un pimiento, sino como una fresa, encendimiento propio de personas linfáticas. Por ser joven y de miembros delicados, y por no tener pelo de barba pareciera un niño, a no desmentir la presunción sus trazas sacerdotales. Aunque cubierto del amarillo polvo que levantaba el trote del jaco, bien se advertía que el traje del mozo era de paño negro liso, cortado con la flojedad y poca gracia que distingue a las prendas de ropa de seglar vestidas por clérigos. Los guantes despellejados ya por la tosca brida, eran asimismo negros y nuevecitos, igual que el hongo, que llevaba calado hasta las cejas, por temor a
que los zarandeos de la trotada se lo hiciesen saltar al suelo, que sería el mayor compromiso del mundo. Bajo el cuello del desairado levitín asomaba un dedo de alzacuello, bordado de cuentas de abalorio. Demostraba el jinete escasa maestría hípica: inclinado sobre el arzón, con las piernas encogidas y a dos dedos de salir despedido por las orejas, leíase en su rostro tanto miedo al cuartago como si fuese algún corcel indómito rebosando fiera 50

e y bríos.

In the faithful description of nature in Don Gonzalo, the action is static. What movement there is derives from a kind of long, studied glance which Pereda performs for the reader. It is as though a camera had been directed slowly up and down the steep mountain, eventually to focus on the river valley far below.

In the initial paragraphs from Los pazos there is a picture of movement at a particular instant. The author strives to remove herself from the scene by introducing a traveller who sees the road for us. There is a balance of movement. As the horse navigates the difficult slope, the rider hangs on precariously, pulling hard on the beast's reins. In the first paragraph the path is described in terms of the traveller. We know little about

50. Pardo Bazán, Los pazos de Ulloa, pp. 5-6.
it except from the plight of the horse whose uneven strides and mad gallops shake the rider's insides loose.

In the following paragraph the procedure is reversed. Now we see the rider in terms of the road. He is covered from the *amarillo polvo que levantaba el trote del jaco*. His gloves are despellejados ya por la tosca brida. We see him in the saddle bent over the saddle tree con las piernas encogidas y a dos dedos de salir despedido por las orejas. Differing from Pereda, doña Emilia works from particulars to generalities, gradually filling in the entire picture. This is in keeping with the novelistic trend in contemporary France. Neither the world nor the personality exists entirely within itself. All elements of the scene—horseman, steed and landscape—are combined into a single focus. It is the observance of a phenomenon in a world—in short, the Naturalistic point of view.

What we have shown is that beyond the usual superficial peculiarities usually attributed to Naturalistic prose, there are also inner stylistic characteristics which correspond closely to the general trend in the scientific areas of endeavor. Basically, the Naturalistic contribution to literature is this closer proximity and inner relationship of character and world. Doña Emilia's
inheritance of the literary tradition of Naturalism lies precisely in this more nearly valid concept of prose stylistics.
The tracing of themes and influences in Emilia Pardo Bazán's literary trajectory demands a chronological approach. The disadvantage of this arrangement lies in the problem of overlapping. So far we have seen the rapid formation of Pardo Bazán's concept of the novel. She has reached a high peak in the two great novels of rural Galicia. Presently we shall see her begin a new phase whose content, objectives and techniques are no longer committed to Naturalism.

Between the two periods there is a definite interlude, a cluster of miscellaneous novels which have very little to do with the likes of Los pazos de Ulloa and which hardly anticipate the religious works. The list which we have chosen to include in this chapter is comprised of five works: Insolación (1889), Morriña (1889), La piedra angular (1891), El saludo de las brujas (1898) and Misterio (1903). It is true that the novels which we will designate as religious overlap the chronology in this chapter. Una cristiana, for example, appeared in 1890. However, such works as El saludo de
las brujas have nothing in common with this novel or with those which follow it.

Insolación and Morriña were both published in 1889. These first appeared in separate volumes, but very soon it became customary (with doña Emilia's approval) to include them in a single tome. This is partly due to their similar physical dimensions and partly to the likeness of their themes. Their author later supplied the subtitle Dos historias amorosas. The more important of these is Insolación. The subject of this novel is simple enough. Asís de Taboada, a young Galician widow, decides to spend the winter in Madrid. During a picnic excursion on the first day of the fiesta of San Isidro she meets Diego Pacheco, a very charming and persuasive Andalusian. Once begun, the romance continues despite Asís's reservations. The scenes are bright and lively under the hot sun of the afternoons--too hot in fact, for Asís is dazzled and nauseated by its brilliance. Pacheco seizes this opportunity to suggest repose at a small, secluded inn. Asís is unable or unwilling to resist the advances of the Andalusian and eventually accedes to his desire. There follows a series of clandestine meetings. Asís dismisses him. Still Pacheco's enthusiasm persists and eventually there is the promise of a happy marriage.
Pardo Bazán does not insist on the possible tragedy of what is apparently a poor match, but Diego Pacheco affords her the chance to discourse on the type of Spaniard which he personifies. A good deal of the novel is consumed in the conversations in the tertulias of a certain Duchess of Sahagún. Gabriel Pardo de la Lage, whom we first came to know in La madre naturaleza, holds forth in these tertulias and expounds amply on his theories on the barbarism of Andalusian Spaniards. Doña Emilia never quite comprehended the Andalusian. For that reason she sees them as typical of the very worst of Spain. Although men like Diego Pacheco have a certain gracia and an admitted attraction for women, Pardo de la Lage remarks, "Ese andaluz es uno de los tipos que mayor patentizan la decadencia de la raza española."¹

Some critics might point out that doña Emilia is still absorbed in the famous principles of Taine: race, milieu and moment. After all, is it not true that the tragedy, if it is such, stems from the hot-blooded characteristics of the Andalusian and the melancholy longing

of the Galician race? And what better explanation of the forces of milieu than the anonymity of the seething crowds at the fair, the touch of giddiness brought on by the midday sun? Then too, the moment in the lives of the protagonists was made to order. Still, a careful reading of the text will reveal that our author is drifting away from the principles of Zola. The workings of Naturalism in Los pazos de Ulloa and La madre naturaleza were powerful and compelling. In each case the novels moved inexorably to the conclusions dictated by the circumstances. But in Insolación the final disposition of the characters is inconclusive. Naturalism will reappear in La piedra angular, but for the moment doña Emilia's sympathies and procedures are more nearly akin to those of the Generation of '98. Because of her early birth date she cannot properly be considered a member of this group. On the other hand, one cannot overlook the "pre-Generation of '98" ideas on which Pardo Bazán insists in Insolación. As we have already suggested, Gabriel Pardo de la Lage, whose very name identifies him with the author, is the spokesman for this indictment of the "España de la pandereta." The Andalusian in particular, he thinks, is chiefly responsible for the propagation of this legend. According to Pardo de la Lage the
bullfights, the fairs, etc., of this most Spanish province of Spain represent all of the serious defects of the peninsula. On the occasion of the Feria of San Isidro he is moved to say:

Los instintos españoles más típicos corren allí desbocados, luciendo su belleza. Borracheras, pendencias, navajazos, gula, libertinaje grosero, blasfemias, robos, desacatos y bestialidades de toda calaña... Gracioso tableau señoras mías... Eso es el pueblo español cuando le dan suelta.2

The bullfights are an equally revolting institution. The essential vulgarity and primitive ferocity of the Spanish people are personified in the corrida, or as Pardo de la Lage describes it, "aquello de las tres fieras, toro, torero y público."3 Because it pays an admission fee to witness the slaughter, the latter is the fiercest of the three. Pardo Bazán deplores Spanish provincialism and underscores the necessity of absorbing and adapting European ideas. But the Countess is all too aware of the national intransigeance toward Europeanization. She has one of her characters say:

2. Ibid., p. 19.
3. Ibid., p. 17. See also Ronald Hilton's discussion and amplification of this theme: "Pardo Bazán's Concept of Spain," Hispania, XXXIV (1951), 327-42.
Soy yo muy españolaza, ¿se entera Ud.?
Se me figura que más vale ser como Dios
nos hizo, que no que andemos imitando
todo lo de extranjis... Estas manías de
vivir a la inglesa, a la francesa...
¿Habrá ridiculez mayor?4

This new phase of doña Emilia's thinking would seem
to link her closely with the Generation of '98. Pedro
Lain Entralgo's investigation of the precursory themes of
the men of '98 leaves no doubt about the role of the
Countess in voicing such ideas: "Clarin y la Pardo Bazán
preludian en buena medida el llamado 'espíritu del '98'."5
Foremost is the "Cuestión de España," a preoccupation
with the barbarity of some aspects of the nation, the in-
ability to adjust to the problem of history, and the
failure to adapt to contemporary life. On the other
hand, we must also concede that doña Emilia displays
very little feeling of impending catastrophe which pre-
occupied the writers of the succeeding generation.
Neither is there any of the resulting sense of urgency

5. Pedro Lain Entralgo, La generación del noventa y
ocho (Madrid, 1945), p. 66.
which typifies some of the writings of men like Valle-Inclán.  

In *Morriña* the reader will find little more than a eulogy of the salubrious landscape of Galicia. In very simple terms the story is about the ill-fated love of Rogelio Pardíñas and the servant girl, Esclavitud Llamas. Both are Galicians in Madrid. The latter cannot make what seems to be a monumental adjustment to the strange life and customs of the capital. Eventually Rogelio and his mother must return to Galicia. At once poor Esclavitud is seized with an incurable fit of deep melancholy, a homesickness for Galicia. Since she has

6. In her coverage of the Paris Exposition Pardo Bazán was somewhat piqued by the poor quality of the Spanish exhibit. This fact seemed to dramatize what had long been on her mind, and so she writes: "España ha aparecido en el certamen como un pueblo que tiene color local, riquezas agrícolas naturales, aptitudes varias y fecundas, y sin embargo se encuentra afligido por la decadencia lastimosa que todos vemos, que todos reconocemos--al menos verbalmente--y sobre cuyas causas y remedios se opina de tan diversos modos. Propiamente yo creo que lo de España no se puede llamar decadencia, sino desorganización o desbarajuste general, con aleación de atonía y pereza. La decadencia, si lo fuese, vendría de muy atrás; hubo tiempos en que se achacó el régimen antiguo, pero hemos implantado el moderno con todos sus consecuencias y requilorios, y sin embargo vamos de mal en peor... Al pie de la Torre Eiffel (Obras completas, Vol. 19), p. 305."
been carefully depicted in terms of the peculiarities of her race, we are prepared for her suicide.

There is no need to cite here any of the passages which pertain to Esclavitud's native landscape and customs since we have adequately discussed them in novels like *La madre naturaleza*. As one might expect they are invariably juxtaposed with sarcastic observations on life in Madrid. There is one quality of Galician people which deserves some comment, that which the novel assumes for its title: *Morriña*. This widely known characteristic of Galicia is a principal preoccupation of doña Emilia. In a collection of essays entitled *De mi tierra* she describes this particular sickness as a

...sentimiento de exaltado cariño hacia el suelo natal, complicado con la enfermedad afectiva que se conoce por nostalgia, privación de aire que acaba por asfixiarnos cuando no respiramos la atmósfera de los lugares donde vive nuestro corazón.  

It is not inconceivable that this novel was motivated by more than the mere love for a *tierra natal*. We must remember that after publishing *La madre naturaleza* doña Emilia turned her attention to the Russian novel. The fruits of this investigation was *La revolución y la*

novela en Rusia (1887). There is a Russian novel by Goncharov called Oblomov whose protagonist has certain points in common with Morriña. Oblomov, just as Esclavitud, has been uprooted from his rural environment and spends most of his life in the city. He too is beset with a strange nostalgic melancholy which causes his very soul to wilt. Like Esclavitud Llamas, Oblomov's ills are representative of a section of a nation. In both cases it amounts to a deterioration of the will, or as it is termed in Spanish, abulia. Perhaps the Russian work is in part an inspiration for Morriña; more probably it provided the impulse to creation of a long dormant, only partially shaped idea with which Pardo Bazán had toyed for some time. We hazard this guess because Pardo Bazán herself suggests it:

Hay una delicada novela rusa, Oblomoff, de la cual hablaré a su tiempo, y cuya lectura revela más que una larga disertación. La apatía, el enervamiento profundamente ruso del héroe, estados algo parecidos a la morriña de mi tierra...

Neither of these two novels is an important step in Pardo Bazán's literary trajectory. The one really noteworthy observation which we should make is that both

8. La revolución y la novela en Rusia (Obras completas, Vol. 33), p. 50.
display characteristically Spanish literary themes. Up to now we have seen that her literary orientation has been largely French. Despite whatever warmth we may feel for a paean to Galician landscape and national character; regardless of a curiosity in finding "pre-Generation of '98" ideas in Insolación, our interest becomes rather academic after reading Los pazos de Ulloa and La madre naturaleza. One must agree with Leopoldo Alas, a warm admirer of Pardo Bazán, who simply asserts that Insolación "no da en el clavo." 9

La piedra angular (1891) is one of Pardo Bazán's most curious novels. Coming as it does, only three years after La madre naturaleza, we are surprised to find this belligerent sally into the field of sociology. In Chapter III we could see the gradual formation of her novelistic creed: the experimentation with techniques and themes, the adaptation of Zola's theories and methods. La tribuna was clearly her novelistic triumph in Naturalism. In Chapter IV it was equally clear that the Pardo Bazán novel had matured. Los pazos de Ulloa and La madre naturaleza retained the features of a roman expérimental; but

9. Leopoldo Alas, Folletos literarios (Madrid, 1890), VII, 70.
unlike *La tribuna*, which after all was a rather crude transposition of certain literary themes of the French novel, they were a successful fusion of sociology and creative art. In this respect at least, *La piedra angular* is a retrogression for doña Emilia since it is a militant thesis novel, conceived at the expense of the basic freedom of art.

The gist of the story runs something like a case history taken from police files: Juan Rojo, a dull, insensitive man comes to Dr. Moragas for medication. Unlike most of the doctor's clientele, he is quite able to pay. But Rojo, we learn, is the executioner for the Audiencia of La Coruña, and of course he and his family are despised by the whole community. His son Telmo seeks to play with the other children who consent only on the condition that he defend an old stone ruin on the seashore. Despite his ability to dodge their stones, the boy is badly hurt. Dr. Moragas treats him without passion or entreaty since this is the hangman's son. Eventually, Moragas persuades the *verdugo* that such an environment is not suitable for Telmo. Rojo is naturally loathe to part with his son, but he cannot hold out against the persuasive eloquence to which Moragas subjects him. Should the hangman refuse to execute a pair of local criminals, Moragas will offer his home and affection to
Telmo. Rojo's background and training will not permit him to forego his sworn duties, and yet he cannot deny his son the advantages of the Moragas home. The only solution he finds is suicide.

Now González López, as pointed out in Chapter I, sees doña Emilia as a painter of the local customs of her native Galicia, and he asserts that La piedra angular is essentially a broad cuadro de costumbres:

...La piedra angular es principalmente una pintura de costumbres y personajes obreros: de "los ranchos" de las afueras de la ciudad en los que viven amalgamadas una serie de familias distribuidas en unas casucas miserables...10

González López manages to sustain this point of view by more detailed analyses of such chapters as the scenes in the tavern where Rojo and his companions while away most of their free hours, and, of course, the sprightly accounts of the children's games along the rocky seacoast. We must also concede that La piedra angular is a kind of experimental novel in the best tradition of Zola. Doña Emilia takes great pains to derive the character of Juan Rojo from the medio ambiente of his early life. In his youth he had undergone the rigors of training for the priesthood. Although he was an adequate student, the

bishop refused him a chaplainship. Frustrated in this ambition he becomes a teacher and ultimately, a soldier. By sheer obedience to authority and subordination of his own will he attains the rank of sergeant. With the victory of the Republicans he becomes a local magistrate. But with the overthrow of the Republic he casts his lot with the Restoration and is made a collector of political revenues. Over and over doña Emilia assures us that a lifetime of serving authority and the law of the state had virtually destroyed his will. Always he received his orders in writing, for as Rojo himself puts it, "La ley tiene que estar escrita, y en no estando escrita, ya no es ley."\footnote{La piedra angular (Obras completas, Vol. 2), pp. 215-16.} So complete is his submission to authority that when faced with the decision of his son's future he must take his own life. Doña Emilia develops the theory with unrelenting precision. However, this novel has parallels with other fields of human endeavor during this period which are worth investigating.

The action in \textit{La piedra angular} revolves basically around the question of capital punishment to which she
is wholeheartedly opposed from every point of view. In part this attitude was determined by her religious convictions, and in part by recent theories of the science of sociology. At the time of composition and publication of *La piedra angular* (1891) an Italian school of criminal anthropologists was making great strides in revamping the penal codes and in the understanding and treatment of what they called the criminal type. The most brilliant of these was Cesare Lombroso, professor of psychology at Turin where he eventually held the chair of criminal anthropology. His major treatise *L'Uomo delinquente* (1876) is a composite report of his own findings, plus those of several of his colleagues, on the subject of the criminal man. It is generally conceded that Lombroso inherited from Auguste Comte an exaggerated tendency to refer all mental facts to biological causes. This in turn led him to an empirical study of the criminal population in whom he finds a higher percentage of.

12. The hanging of a certain Higinia Balaguer apparently prompted *La piedra angular*. After publishing an article on capital punishment in *El Imparcial* doña Emilia immediately set to work on *La piedra angular*. (See Leopoldo Pedreira, "La piedra angular," *Revista Contemporânea*, LXXXV (1892), 114).
physical and nervous diseases than in noncriminals. These, he says, are partly due to degeneracy, partly to atavism. Thus the criminal is an isolated, special type, midway between primitive man or savage and the lunatic.

Evidently this school of anthropologists piqued the imagination of doña Emilia during her travels in Italy shortly before the publication of the novel. Following the suggestions of Cesare Lombroso and his colleagues, she asserts the concept that the criminal is really an unhealthy being, or as she has Dr. Moragas say:

Para mí el crimen es...una dolencia, el criminal, un enfermo. Y esa dolencia puede combatirse y muchas veces curarse. Castigarse..., ¿por qué? ¿Castiga Ud. al que tiene un cáncer, al que sufre de una úlcera?

But then in this same conversation another of her spokesmen, Lucio Febrero, a young lawyer of the community, develops the theory of atavistic traits in the criminal man. In civilized societies there occasionally appears an isolated case, a throwback to primitive, savage types. And while speaking his mind on these theories he brings in the time-honored dogmas of Christianity. Referring to these regressive types, he says:

13. La piedra angular, p. 179.
...es a lo que damos el nombre de criminal, cuando realmente debía nombrarse un aparecido, un espectro de otra edad, un resuscitado...o, como se dice en lenguaje científico, un caso de atavismo... Esto que le voy indicando a usted, y que Cáñamo llamaría teorías infames, no es sino una aplicación al estudio de la antropología de dos profundos dogmas cristianos: el de la caída o pecado original, y el de la redención.14

We see then that the author of La piedra angular joins the sociologists in attacking this "cornerstone" of civilized societies and calls for the implementation of redemptive institutions.

Lombroso studied the problem of the habitual criminal in a goodly number of case histories and eventually formulated these stereotyped traits in the so-called born criminal: arrested physical and mental development, insensibility to usual sensory perceptibilities, thick, curly, black hair, bushy eyebrows meeting across the nose, scanty beard, abundant wrinkles, large, droopy eyelids, flat nose, and excessive development of the jawbone. The cephalic index is not overly significant, but usually tends toward an exaggeration of the ethnical type.

prevalent in their native countries.\textsuperscript{15} This is the habitual, incurable criminal whom no amount of psychotherapy can materially aid. If necessary, Lombroso will even tolerate capital punishment as a means of protection and a warning against the killer criminal.

Strange as it may seem, Emilia Pardo Bazán's beliefs seem to coincide with the Italians here. As Moragas and Febrero explore the city prison they find a condemned man, guilty of a heinous crime. His physical makeup seems to jibe with Lombroso's killer criminal.\textsuperscript{16} Although Pardo Bazán cannot condone capital punishment merely as a reprisal against criminality, the hopeless killer criminal inspires no passion. She has Febrero say:

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16. \textit{El asesino, recostado en la jamba de la puerta, miraba al patio, y la luz del sol le hería de lleno. Efectivamente, su cara y su aspecto eran característicos. Moragas reparó en su cabeza deprimida, con pelambrera sombría, semejante a las pelucas de los villanos de comedia; en su mirar zaino, su siniestra palidez, su cara mal proporcionada, más desarrollada del lado derecho; sus manos grandes y nudosas, su prominente y bestial mandíbula. (La piedra angular, p. 385).}
\end{quote}
No la condeno en absoluto; no por cierto... Lo que prohíbo sin rebozo y a boca llena es la pena de muerte como represalias y el concepto de vindicta pública. 17

It is not improbable that La piedra angular was in part, at least, inspired by a more purely literary source—Hugo's Le Dernier Jour d'un condamné. 18 As a Romanticist Hugo gives the theme of capital punishment a passionate, personal interpretation, for he is concerned with the life, liberty and soul of a man in the death house, not the case history of a habitual killer. Hugo is not so much concerned with the guilt of the man as the horrible terror of the last few days. But Hugo also views the man's plight from a sociological viewpoint. Is even a condemned man to be made to endure the privations of an

17. Ibid., p. 365.

18. In her mention of this novel, Pardo Bazán has this to say: "...El último día de un reo de muerte, estudio digno de una clínica, donde se diseca, no el cuerpo, sino el alma, lacerada por el terror y presa del vértigo ante el más allá. Esta obra no merece el olvido que yace en que yace: es de un vigor dantesco, y pocas veces habrá conseguido Hugo unir tan estrechamente la concisión y la energía. El autor inicia allí la campaña contra la pena de muerte, que sostuvo después en la tribuna parlamentaria." (La literatura francesa moderna, in Obras completas, Vol. 37, p. 278).
eight-foot square, stone cell with its flagged pavement and bundle of straw for a bed? The single door when closed permits scarcely a ray of light in the area. This is what remains of the ancient castle of Bicêtre which Hugo would have pulled down completely. The reader of *La piedra angular* will observe a similar atmosphere in the scenes of the prison tower.

Hugo, too, subscribes to the atavistic theory of the hardened criminal in *Claude Gueux*:

> Allez dans les bagnes. Appelez autant de vous toute la chiourme. Examinez un à un tous ces damnés de la loi humaine. Calculez l'inclinaison de tous ces profils, tâtez tous ces crânes. Chacun de ces hommes tombés a au dessous de lui son type bestial; il semble que chacun d'eux soit le point d'intersection de telle ou telle espèce animale avec l'humanité. Voici le loup-cervier, voici le chat, voici le singe, voici le vautour, voici la hyène. Or, de ces pauvres têtes mal conformées, le premier tort est à la nature sans doute, le second à l'éducation.19

Pardo Bazán's *La piedra angular* aroused as much comment as any other of her works. Naturally, it was well received among the criminal anthropologists in Italy for the reasons we have just described. It seems probable

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that the findings of these scientists inspired the work, but it seems equally sure that Victor Hugo and his passion for the underdog and social reform might also have been a conscious source for the novel. La piedra angular was comentadísimá, as one critic has put it, not only as a sally into the field of sociology, but for its artistic merits too. The structure and characters of the work tend to debilitate if not invalidate the thesis proposed. Dr. Moragas, who takes unto himself the interpretation and execution of the law, who offers an insidious bribe to the wretched verdugo, who extracts a promise from the latter not to perform his sworn duty, who is immediately responsible for the suicide of the hangman, is hardly a sympathetic vehicle for these ponderous tenets, religious and sociological, which Pardo Bazán develops for her readers.

El saludo de las brujas (1898) and Misterio (1903) are the least known and least understood of all of doña Emilia's novels. Critics either ignore them completely or mention them only in passing. They are not good novels and probably deserve the oblivion to which they have been relegated. However, no one seems to have noticed that these are actually political documents—lengthy delineations of her Carlist sympathies.
Early in 1814 Fernando VII was freed by Napoleon and allowed to return to Spain. He immediately declared the decrees of the Cortes of no effect. This was followed by a series of arrests and persecutions of Liberal deputies as the despotic king restored absolutism and attempted to undo the enlightened work of Carlos III. Reactionary as Fernando had shown himself to be, he did not go far enough to satisfy the extremist faction. This group, sensing the possibility of don Carlos' succeeding to the crown, soon formed a party with don Carlos, brother of the king, as its head. Fernando was childless, so Carlos' prospects seemed bright. But the king married again, and the new queen, María Cristina of Naples, gave birth to a daughter. The Carlist group then attempted to resurrect an old law of Felipe V which would exclude the enthronement of a girl. Henceforth the struggle turned on the question of the validity of the law. With the death of the king in 1833, his daughter Isabel II was crowned with her mother as regent. Needless to say, the event signaled the beginning of a series of wars disputing the throne of Spain. These wars or at least the threat of them lasted into the 20th century when the Carlist cries were muted in the catastrophic events of 1936-39.
Pardo Bazán's father, an extreme conservative, had become a Carlist almost from the first. Doña Emilia as a young woman also espoused the cause and in later years suggests that she had given furtive, though active assistance to the movement. But with the passing of years she saw the Carlist movement in a different way. So much did her attitude change that there was a question as to which faction she favored. In 1888 she undertook a pilgrimage to Rome. On her return she and Ortega Munilla, the editor of El Imparcial, visited the Pretender in the palace of Loredán. The publication of the results of this interview occasioned all sorts of inquiries regarding her supposed Carlism. Her answer in Mi romería is unequivocably affirmative. Gone are her old romantic affiliations with the movement, and she admits the shortcomings of the extremists allied with don Carlos. But doña Emilia was after all a monarchist and a realist. The efforts toward organizing republican government had been anything but fruitful; the monarchical form in the 19th century

20. ...acogí con simpatía el movimiento; en breve los desplantes y excesos de la gloriosa me arrojaron en sentido contrario, hacia la reacción completa. Y como mi juventud y mi carácter vehemente y fogoso me inclinaban a los extremos, fui siguiendo un proceso lógico, hasta la conspiración... "Confesión política," Mi romería (Obras completas, Vol. 34), pp. 193-4.
was no better. She admits in Mi romería that

La Nueva España gana terreno a cada instante, quién lo duda; mas la Vieja posee una fuerza estática y una energía inmanente que la hacen en cierto modo eterna e invencible.21

Spain, she thinks, is not yet ready for representative government principally because its planners have failed to mold it to the traditions of the nation and the interests of its people. "De aquí la endeblez y anemia de la Nueva España."22 However, in the Pretender she sees the least of the evils: La menor cantidad posible de mal.23 And besides, with trial and experience rulers often change character and become quite competent. In short, the Spanish nation lacks directive force on one hand (representative government) and vitality on the other (traditional Spanish monarchy). This state of affairs leads her to say:

Don Carlos, que no ha reinado de hecho, es, no obstante, viva muestra de la distinción indefinible que imprime el Poder unido a la Raza, lo contrario de la arrogancia y despotismo de los señores improvisados.24

21. Ibid., p. 196.
22. Ibid., p. 197.
23. Ibid.
Desde las dos Españas combaten, sirven-
les dos ramas de la casa de Borbón.25

In spite of all the controversy there can be no doubt
that doña Emilia was a sincere Carlist, though moderate
in tone. But remember that this was the year 1888. Ten
years later, amidst the horrible confusion of the war with
America, came the news of preparations for another Carlist
War. By this time she had become resigned to the fact
that don Carlos would never reign and that any further
bloodshed over a cause whose legitimacy was no longer
argued was useless. In an article entitled "Margaritas"
in that same year she makes clear that while she does not
censure or even criticize the Carlist faction, nor dis­
pute its legality, she admits the cause is hopeless. Al­
though still sympathetic to the Pretender and his followers
she implores them to desist. What seems worst of all is
what she calls its "reincidencia, su sistemática reinci­
dencia."26 In the same mood of despair she concludes the
article with this foreboding note:

25. Ibid., p. 199.

26. "Margaritas," De siglo a siglo (Obras completas,
Vol. 24), pp. 144-5. This article is dated 1898
although the complete volume of essays was not pub­
lished until 1902. The term "Margaritas" refers to
a group of women in Spain who espoused Carlism. The
name derives from that of the Pretender's wife, doña
Margarita de Borbón.
This historical background is basic in understanding the novel *El saludo de las brujas* (1898). It matters not whether the article "Margaritas" or the novel was penned first. At any rate, it is convenient to use the above quotation as a point of departure, for *El saludo* is the novelistic fulfillment of this funereal prophecy. The outline of the novel is as follows: In the kingdom of Dacia, Felipe Rodulfo I is the ruling monarch. Since he had never anticipated the possibility of reigning he had contracted matrimony with an Italian ballet dancer thereby flaunting the wishes of the royal family. La Flaviani bore him a son, Felipe María Leonato. However, the three successors in line for the crown before Rodulfo I died, and he was forced to resign himself to ruling and to repudiate his wife and son for a marriage with a foreign princess. As he now approaches death he finds himself

27. Ibid., p. 149.

legally childless. His brother, Aurelio Rodulfo, is about to proclaim himself ruler. As we might expect, the development of the novel begins here. Two emissaries from the so-called liberal faction of Dacia visit young Felipe María Leonato in Paris to offer him the crown of Dacia. The novel itself carries the Shakespearian epigraph, "¡Salud Macbeth! Tú serás rey!" These words summarize the tone of their pleas to the young prince. At first he is loathe to accept, but just as the witches' greeting to Macbeth seemed to prophesy the inevitable, Felipe begins to weaken. Like his father he has decided to marry a young artist's model, but now he must prepare for kingship. His friends strive to dissuade him, for they realize that he would be but a pawn for political designs. But ambition once awakened cannot be deterred. Felipe even agrees to renounce his marriage to Rosario in order to marry the Princess of Albania. When it seems that plans cannot be thwarted, the rival faction plots for the life of the Pretender. Almost on the eve of the triumphal entry into his homeland, he is killed in a fall from the carriage deliberately driven wildly and recklessly by an agent of the rival group.

The reader will have already seized upon the obvious similarities between the Carlist movement and this, the
movimiento felipista: the enfeebled, childless old king who corresponds to Fernando VII, the ensuing dispute over the succession to the crown, the Pretender, who, like don Carlos, endures his exile in the palace of Ercolani in Italy.

Sebasti Miraya, one of the emissaries who offers Felipe the crown, thinks in precisely the same manner as doña Emilia. The surprised Prince Felipe asks him whether it is not true that he is the spokesman for liberal government. He answers that he is certainly not.

Soy un convertido...he comprendido la libertad de un modo menos estrecho, menos formulista y, no cuenta hoy en Dacia la causa de la monarquía servidur más leal.29

Later he tells the Prince:

...he modificado mi orden de ideas, convencido de que mi patria ha menester el régimen tutelar de la monarquía, hasta para plantear con seguridad las nuevas libertades...30

This brings to mind doña Emilia's Carlist solution to the controversy between republican government and despotic monarchy. Dacia, like Spain, "es un país muy viejo y

30. Ibid., p. 16.
Throughout *El saludo de las brujas*, beginning even with its title and epigraph, the reader is conscious of the certainty of a tragic dénouement. In fact, this novel often seems to be tragic drama in analytic prose, if such a description does not seem self-contradictory. Miraya himself admits on one occasion that he has seen "revaltear pájaros de mal agüero." The personal servant to Felipe, Gregorio Yalomitsa, eventually becomes totally disgusted with his master and directs a bitter and savage prophecy to him. At this point we know that Felipe is condemned to failure and death.32

Felipe María Leonato has a tragic flaw, of course. It is simply that he has interpreted the witches' greeting, "Tú serás rey," not as a mere prophecy but as a fait accompli. All his disappointments and misfortunes stem from needling ambition which prevents him from seeing the reality of the situation. In the final lines of the novel, as the coach rushes down a steep, rocky slope, we are not surprised at what the young prince sees:

This, we remember, is also the tragic desenlace which doña Emilia predicts for don Carlos in her article "Margaritas."

In the brief introductory passage to the reader, the author of El saludo de las brujas disclaims any resemblance to persons or places past or present. Yet she also hints that if it should include "alguna enseñanza, será porque no hay ficción que no se parezca de cerca o de lejos a la verdad, aunque pueda igualarla en interés." A careful reading and study of the novel reveals that there is a similarity to the plight of the Carlists and that it is quite deliberate.

There is one other reflection in El saludo de las brujas which deserves at least passing comment: Pre-Raphaelite painting and literature. In about 1848 in England a group of painters, among them Dante G. Rossetti,

33. Ibid., p. 270.
34. Ibid., p. 5.
John Millais, Frederick Stephens and principally William H. Hunt proclaimed a kind of rebellion against classical authority. Raphael was one of the early masters of this grand and formal style in painting. Since the group headed by Hunt became fascinated by styles in painting of the early Italian Renaissance and appeared to some to repudiate the school initiated by such painters as Raphael, the appellation Pre-Raphaelites was ironically given to them. In place of the stiff and formalized portraits and scenes of the old masters, they substituted more natural settings and lighting. Although previous styles had presumed to imitate nature, the new school insisted on maximum detail and sharp delineations throughout. As for colors, the entire spectrum was used save perhaps golden brown which had dominated the paintings of the previous age. Most prominent were shades of blue and green. Subject matter was almost inevitably from three sources: the Bible, medieval legend and history and the early Renaissance. This fact is quite apparent in the titles of some of the more famous paintings of the Pre-Raphaelites: Millais' Christ in the House of His Parents (1850), The Return of the Dove to the Ark (1851); Hunt's The Hireling Shepherd (1851); Stephens' Mother and Child (1849) and Dante G. Rossetti's The Girlhood of Mary Virgin (1850).
This same trend in art also made itself felt in literature in such poets as Algernon Swinburne, William Morris and Christina Rossetti. As we might expect, there is a definite correlation with the ideals and procedures in the graphic arts. Many of the painters were also poets. Dante G. Rossetti is a case in point. The Blessed Damozel is a title for both poem and painting. The sharp outlines and vivid detail of the poem make it seem like an outline for the painting. In general, the Pre-Raphaelites in literature were fond of color nuances, insisted on simple settings, often minutely drawn landscapes. They cast away all ornament, but in line with scientific advances in the study of the real world, they demanded extreme pictorial visualization. The poetic form or vehicle was often the medieval ballad. Like the painters they drew inspiration from the Bible, the Italian Renaissance and medieval legend.35

35. For these comments on Pre-Raphaelites we have relied on D. S. R. Welland's The Pre-Raphaelites in Literature and Art (New York: Barnes and Noble, n. d.), pp. 32-44. For a more concise correlation of Pre-Raphaelite ideas in art and literature see Robert R. McClarren's Analogous Elements in Pre-Raphaelite Art and Literature (Thesis MA, The Ohio State University, 1951).
Doña Emilia was fully cognizant of the aims of this generation of writers and painters. While depicting the studio of the artist Viadal she stops for a moment to examine a tapestry:

El lienzo de pared en que campeaba la chimenea lo cubrían tapices góticos también soberbios: otro hallazgo de Viadal en casa de un anticuario de Madrid. Su asunto, la creación del mundo; sus tonos amortiguados, de códices viejos, vistas por gruesa lente. El mismo hormiguero de cabezas menudas, las mismas alimañas de ingenuo dibujo, iguales teorías de ángeles de alas simétricamente alineadas—el sueño de un preraphaelista.36

The artist Viadal has only a small role in El saludo. Functionally he serves to hasten the marriage of Rosario, his niece, to Prince Felipe. But beyond this he is a mere pretext for doña Emilia's new ideas on art. He and the group of friends who gather in his bizarre studio are fervent admirers of the work of John Millais.37 The studio itself is a masterpiece: a superb arrangement of objets d'art. The theme is a medieval one: "Los cuatro elementos." Each side of the hall depicts artistically one of the four basic constituents of the world as conceived by ancient alchemists. Hence, each in its turn is entitled

36. El saludo de las brujas, p. 53.
37. Ibid., p. 131.
"La Tierra," "El Agua," "El Aire" and "El Fuego." The chapter in which doña Emilia portrays this vast hall is long and almost tedious. This is, in fact, its principal defect. The reader finally becomes weary of this extreme delight in beautiful forms, hues and tints. Here is but a relatively tiny excerpt:

Las geométricas araucarias descollaban entre las libres enredaderas; las gloxíneas florecían bajo las palmeras lustrosas; los helechos flotaban a guisa de verdes plumajes, flexibles y recortados por una tijera fina; los hibiscos de la China abrían sus cálices rojos como heridas enormes; los heliotropos embalsamaban el aire, y los tulipanes holandeses erguían su copa esmaltada de colores duros. Del centro del macizo surgía un obelisco de bronce y lapislázuli, rematado en un globo de porcelana que representaba el mundo, con las montañas en relieve. Este costado del taller se llamaba la Tierra.38

As a painter Viodal's thematic preferences lie in "asuntos evangélicos" as doña Emilia puts it. His most notable canvass is La Crucifixión, a modern interpretation of the death of the Saviour. As Christ is about to be nailed to the cross we see not Roman soldiers, but contemporary figures: generals, politicians, bankers, and so on. Viodal is scorned and criticized by some of his colleagues for allowing social satire to appear in

38. Ibid., pp. 50-1.
his art and for his much too obvious moral tone. We remember that belaboring the obvious, and leaving too little to the imagination was also a point of criticism directed at the Pre-Raphaelites. Incidentally, another of Viodal's paintings is called La Samaritana which was modeled by his niece Rosario. This is also the title of a play by Edmond Rostand, La Samaritaine (1897), whose subject is the Biblical account of the Woman of Samaria who talked with Jesus at the well (John 4: 4-42). Possibly doña Emilia was enough intrigued by Rostand's interpretation of the conversion of the voluptuous temptress to have the painter Viodal treat the same subject on canvass.

It is true that the Pre-Raphaelites were mostly poets, so it would be hard to compare doña Emilia's prose with that school. Still, there are stylistic resemblances. For example, we might mention the extremely sharp outlines and contours, the lavish use of color and the insistence on minute detail. Moreover, one is aware that the Pre-Raphaelites often seemed to conceive of literature in the same terms as might an artist in relation to art. And somehow this description seems relevant to Pardo Bazán's character sketches. Here is how we see Rosario, Viodal's attractive niece:
En su físico prevalecía, sobre el tipo de la familia Viodal, el del padre; de Viodal sólo tenía la estatura aventajada, las prolongadas piernas y el largo cuello; pero la tez mate y pálida, que descubre la frescura de la sangre; ...los ojos...eran llenos de fuego, de voluntad, de languidez y de pasión... Tenían muy grandes, y, sin embargo, expresivos, limpidos, insaciables y misteriosos como los de los niños pequeños; llenos de humedad y de calor... Y, sin embargo, merecían fijar la atención la carnosa boca, fresca y encendida como un clavel, y el abundoso pelo negro, algo crepito, a pesar de la pureza de la raza ibérica de que podía alardear Rosario.39

This quasi-artist's sketch of Rosario might apply to some of Dante G. Rossetti's portraits of beautiful women. The fiery eyes, the sensuous mouth, the elongated neck, pale complexion and long, thick hair are the very features which distinguish his Monna Pomona.

In reviewing these observations on El saludo de las brujas we see first of all the recurrence of a not unfamiliar phenomenon in Pardo Bazán's works—the bifurcation of novelistic intent. Given only superficial study, El saludo seems to be a romantic novel clothed in Shakespearian garb. But this is only a thin disguise for the same Carlist ideas upon which she has already expounded elsewhere. The novel is a prophetic admonition to desist in a hopeless cause. Strange as it may appear,

39. Ibid., pp. 61-2.
her interest in this work deviates in quite a different direction. Artistically speaking, portions of the novel have been included for no other reason than to demonstrate a knowledge and fondness of certain literary currents. These are Modernism and Pre-Raphaelitism. We cannot say with certainty that some of the artistic qualities of *El saludo de las brujas* pertain exclusively to the Pre-Raphaelite Movement. Its novelistic form excludes direct comparison with this school whose forte is poetry. Still there are too many marked similarities and direct references to be completely ignored.

*Misterio* (1903) is a long and arduous interpretation of the never completely solved mystery of the Dauphin Louis XVII. Always attentive to factual data she has followed the details of history with great care. After the demise of Napoleon the Bourbon dynasty was restored when the brother of the unfortunate Louis XVI became Louis XVIII. The title Louis XVII had always been reserved for the eldest son of the beheaded king. History supposes that the Dauphin died in a prison in 1795, but since circumstances of his death had always been a little hazy, a number of pretenders stepped forth to claim the throne. The most prominent of these was Karl Wilhelm Naundorff whose story was in effect that he had been smuggled out of the tower alive, in a coffin which supposedly bore the
remains of the Dauphin. Naturally this pretender furnished all sorts of credible papers and numerous witnesses to vouch for them. Doña Emilia's novel revolves around the plight of this pretender to whom she has given the name Guillermo Dorff.

However, she carries the events a little further and relates the assassination of Charles Ferdinand, the Duke of Berry, younger son of Charles X. She narrates his marriage to the English woman, Anna Brown, which was later annulled for political reasons. In real life he married the eldest daughter of Francis I of Naples. Since it was no secret that his frank and open manner had made him a favorite in the eyes of Louis XVIII it appeared that he might one day succeed to the throne. However, Charles Ferdinand had no sons and it seemed that the Bourbon line might end with him. Perhaps to insure that fact, he was mortally wounded while leaving the opera by one of the fanatical Carbonari, Louis Pierre Louvel. Unknown to the assassin Charles Ferdinand's wife Caroline was pregnant at the time and seven months later gave birth to a male child, thus insuring for the present at least the continuation of the Bourbons.

We are sure that the inspiration for Misterio is again contemporary politics. In some respects it is a perfect companion piece for El saludo de las brujas which
was most surely occasioned by the Carlist threat of 1896. In the latter work doña Emilia effects a tragic end for the misguided, but persistent Prince Felipe. In *Misterio* the Dauphin is persuaded by his sister to desist in his efforts to gain what she admits is rightfully his. It is no longer a question of legitimacy, she tells her brother, but "la fuerza del sino." The only choice remaining is to withdraw into anonymity forever. She says:

> Quizá te eligió Dios para inocente víctima; necesité de tu sacrificio y sigue necesitándolo... Tu deber, Carlos Luis es retirarte otra vez a la penumbra, a la paz, a la quietud. Cualesquiera que sean de tus derechos, tu deber es sacrificarlos... ¡Creelo, Carlos Luis! La vida no es como queremos que sea; es como la voluntad divina nos la hace. A ti te plugo apartarte del trono... Resignate. ¡Resignarse es la ley![^40]

Thus in these two novels we have two distinct pleas to the Carlists: one, a fictitious example of a prince who in spite of all warnings rushes blindly toward tragic oblivion; secondly, an example from history of a prince who heeds advice and withdraws to the peaceful existence of a common citizen.

In *Misterio* once again doña Emilia hits hard at the debility of the monarchical faction. The allusion is surely to Spain when she has the prophetic old peasant

address the king as follows:

Ella no puede ¡nunca!, sin negar su propia esencia, pactar con los que hacen escarnio de la autoridad y cierran los templos. Si la Providencia lo ha permitido, es porque su eterna justicia decretó que la monarquía desaparezca..., y desaparecerá... ¡No la matan los enemigos, es ella misma la que se mata! ¡Si la institución resistiese, alta, noble, incapaz de concesiones cobardes, nunca hubiese triunfado la revolución!41

Gone are doña Emilia's hopes of the triumph of the Carlists whose vigor, she thinks, would have been the happy compromise between the Republicans and the Royalists. Nevertheless her aristocratic heritage leads her to believe that even the reign of Alfonso XII is quite superior to the floundering efforts of popular government. In Misterio the theme of María Teresa's arguments to the Dauphin again apply to Spain as well as France:

Hemos sido arrastrados por el torrente de una revolución. En sus olas ha rodado envuelto el trono, el altar, cuanto constituía nuestra significación en la Historia. Providenciales designios nos han restituido a nuestra casa y a nuestro puesto; retornaron los grandes días de la monarquía; los templos han vuelto a abrirse; la patria se ha reconciliado con sus reyes y con su Dios.42

41. Ibid., p. 857.
42. Ibid., p. 991.
These lines seem to be an allusion to the return of Alfonso XII in January, 1875, after the fruitless, short-lived Republic. Alfonso XII had no male survivors at his death in 1885, and once more a wrangle over a possible successor seemed imminent. But as in our novel, his wife bore him a posthumous son on May 17, 1886. On that same date in 1902, Alfonso XIII became of age and was accordingly crowned king of Spain. Here it is important to remember that doña Emilia began work on *Misterio* only a few days later in June of that same year. The coronation of Alfonso XIII was of singular importance to Pardo Bazán's way of thinking. Without the posthumous birth of Alfonso XIII, Monarchy might have perished forever in Spain. Luis Pedro, the assassin of Charles Ferdinand in *Misterio* underscores the importance of a single birth in the history of mankind:

¡Un hombre! ¿Sabes tú lo que un hombre solo puede y vale? Giacinto, el nacimiento de un ser humano es un suceso de incalculable trascendencia. ¿Acuérdate del que nació en Judea! ¿Piensa en la casa real de Francia! ¿Esa vieja dinastía caduca, y que nos han vuelto a imponer porque la trajo un cosaco a la grupa de su caballo, reverdecería de golpe; habría el heredero, la esperanza! ¡Todo por nacer un hombre!43

As a historical novel *Misterio* falls short of its promise. The romantic sentimentalism of the Dauphin

becomes wearisome, the forward movement is too often needlessly interrupted, and highly improbable events destroy the cohesion. We must agree with the editor of the Aguilar edition, Sainz de Robles, that *Misterio* is best classified and appreciated as a *folletín*, or newspaper serial story. In that light he commends its balance of "good" and "bad" characters, its use of suspense and its avoidance of the usual abuses common to the genre. The historical novel in Spain had always fallen into the *género folletinesco*, and Pardo Bazán was certainly aware that she would immediately be classified as such. After *Los pazos de Ulloa* and *La madre naturaleza* her novels began to lose the quality of "telling a good story." She herself winks at this defect in *Memorias de un soltero*. *Misterio*, with its complicated plot, subplots and counterplots, might also have been intended as an answer to this admitted defect.

In summary, the reader will have perceived that this group of works is not a homogeneous one. *Morriña* is dedicated to her native province and the melancholy mood or *saudade* so often ascribed to Galicians removed from home. *Insolación* is devoted to the same critical examination of the peninsula as we find in the novels,

poetry and essays of the Generation of '98. This criticism had already appeared in novels like Los pazos de Ulloa, but Insolación brings them into sharp focus for the first time. Strangely, this theme dies out suddenly and is not taken up in later works.

The content of the last three novels generates from social and political conditions. La piedra angular is a thesis novel decrying capital punishment for the sick criminal. Nature and environment are fundamentally responsible. To support her theories she leans heavily on the Italian school of anthropology and the anguished novels of Victor Hugo. El saludo de las brujas and Misterio try to settle once and for all the Carlist question. True to her aristocratic heritage doña Emilia supported the Carlist cause faithfully until further persistence would only have had a pernicious effect. When the question of legitimacy had long since been obscured she pleaded for the Pretender to withdraw his claims to the Spanish throne. El saludo de las brujas undoubtedly grows out of the Carlist uprising of 1898, and it seems equally certain that the coming of age of Alfonso XIII in 1902 inspires Misterio since the content of that novel dovetails so perfectly with the political events in Spain during those years.
CHAPTER VI
THE RELIGIOUS NOVELS

The year 1890 is a significant one in the novelistic trajectory of Emilia Pardo Bazán. In this year she published Una cristiana and its sequel La prueba. Most critics agree that they constitute a single novel. Both definitely show a new creative orientation, for they are dominated by purely Christian themes. Some experts have asserted that this is an abrupt change—a complete break with Naturalism, but it would hardly seem that this position is tenable. In the first place, such a belief would exclude one of her finest pieces of scholarship, San Francisco de Asís (1882) which is still considered a model biography of the saint. Secondly, this viewpoint ignores her frequent misgivings about the materialistic Determinism of Naturalism and its lack of what she calls Christian insight. In one of her early essays on the subject of Naturalism she says:

En literatura y en filosofía, lo refiere todo a la naturaleza; para él no hay más causa de los actos humanos que la acción de las fuerzas naturales del organismo y el medio ambiente.  

1. La cuestión palpitante, p. 56.
This was written in 1883. But her fundamental criticism of Naturalism underwent very little change with the passing of the years. In an essay written in 1914 her scorn for this capital defect of Zola’s school is very succinctly stated:

Escribir como si Cristo no hubiese existido, ni su doctrina hubiese sido promulgada jamás, fué el error capital de la escuela.2

As we have shown in Chapter II, doña Emilia had no quarrel with Zola’s aesthetic proposals, only with the philosophy, although often she contradicted herself in works like Los pazos de Ulloa and La madre naturaleza.

The explanation for this gradual change (accelerated in Una cristiana and La prueba) is to be found partly in the character of doña Emilia herself. Naturalism in those years was going out of fashion in France. And as don Juan Valera might remark, no lady would think of continuing to work in an outmoded literary form. Beyond this fact, Pardo Bazán discovered Russian literature. It is easy to date the beginning of this extended horizon. In the first chapter of her group of essays on this subject she states:

2. La literatura francesa moderna, El naturalismo (Obras completas, Vol. 41), p. 113.
La idea de escribir algo acerca de Rusia, su novela y su estado social, cosas que guardan íntima relación, me ocurrió durante mis invernadas en París, al notar la fama y éxito que logran en la capital del mundo latino los autores y especialmente los novelistas rusos. Recuerdo que fue en marzo de 1885 cuando cayó en mis manos una novela rusa, que me produjo impresión muy honda: Crimen y castigo, de Dostoyeuský; mas habiendo de regresar a España, no exploté por entonces el filón que incitaba mi literaria codicia. Al invierno siguiente, no tuve labor de más prisa que internarme en la región nueva.3

In the Russian novel Pardo Bazán believed she had found a literature perfectly aligned with the geography, history, economics and traditions of the country: at once a faithful reporter and prophet of the nation, which in effect is the principal aim of Naturalism. The deficiencies of French Naturalism, she thought, were born of its purely literary condition—its insurrection and protest against the false rhetoric of Romanticism. Zola alone was able to give the movement vigor and the necessary relation to society.

There was more. In Dostoevsky and Tolstoy especially, she found capable allies in her desire to combine Christianity and Naturalism. She had never denied her Catholicism,

3. La revolución y la novela en Rusia, p. 3.
4. Ibid., p. 426.
even in her most Naturalistic works, but having literally devoured the novels of these authors and their marvelous conciliation of Realism and Christian theology she speaks out very plainly:

...el naturalismo, o más bien la escuela de la verdad, no debe cerrar los ojos al misterio que subsiste más allá de las explicaciones racionales, ni negar la cantidad posible de divino...jamás he asentido a la apocada y medrosa opinión de los que imaginan que un católico por el hecho de admitir lo sobrenatural, la revelación y el milagro, está inca-pacitado para escribir buena novela, honda y seria; novela naturalista o realista...5

The discovery of the Russian novelists, of a different race, who in an opposite physical and moral climate had arrived, nevertheless, at the same conclusions on art—the blending of realism and a rather diffuse Christian sentiment—exercised a powerful influence on and remained an eternal fascination for Pardo Bazán.6 Much later, in a critical essay, she describes them as

...tan crudos en lo formal como podia serlo Zola; eran en política más revolucionarios; sus cuadros no cedían en vigor a los del hierofante; sólo que se dife-renciaban de él en una cosa sencillísima:

5. Ibid., p. 430.

para los novelistas eslavos, Cristo había venido al mundo.7

Let us examine the contents of Una cristiana and La prueba. Felipe Unceta, a cantankerous, ugly-tempered politician, has decided to marry Carmen Aldao, to the surprise of his nephew Salustio. That the attractive, very young lady should choose the hateful old man is beyond Salustio's comprehension. After the wedding Salustio plies his charms in order to fathom Carmen's motives. Her silence merely incites him to a series of flirtations which are just as unsuccessful (Salustio at this point is a proud, egotistical rationalist, a little bit related to Julien Sorel in Le Rouge et le noir). Despite any apparent signs of interest Salustio thinks he sees a smoldering passion beneath Carmen's outward serenity. One afternoon he overhears a conversation in which Carmen reveals to Father Moreno that she could not in conscience live under a roof where her father was making love to the house maid.

The sequel, La prueba, is the test for Carmen. Married to a man who is physically repulsive to her, tormented by the pressing attentions of Salustio and stung by vague

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7. La literatura francesa moderna, El naturalismo, p. 112.
sentiments of marital and religious failings, her spirit and health begin to deteriorate. However, the worst is yet to come. Felipe contracts leprosy. She recalls her childhood reading:

La vida de los santos, antes del instante de prueba, había sido ya una serie de méritos. No habían aborrecido a nadie; habían dominado constantemente sus pasiones y habían vivido como ángeles.  

The first of these conditions of humanity she has meticulously fulfilled except conjugal love. Again the episodes of Biblical lore come to her. In order to comply with the demands of humility, sacrifice and self-abasement, the saints would visit the hospitals of the untouchables. As Father Moreno explains:

La persona que tiene el alma disciplinada por el cristianismo, lejos de aborrecer el sufrimiento, ve en él la ley universal, la gran norma de la Humanidad, que sólo nace para sufrir y merecer otra vida mejor que ésta.

So then does Carmen undertake the burden of her husband's illness, and what is actually a death vigil. As the end approaches, Salustio, still skeptical, demands to know whether this affection is really love. She answers

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9. Ibid., p. 351.
serenely and resolutely, "¡Voy creyendo que sí, que así debe llamarse!"\textsuperscript{10}

This is an extremely static novel. Whatever anecdote or even forward movement there is develops largely through the conversations of the four principal characters. The plot is as simple as the meaning of the novels—the essence of Christian life. It seems quite possible to this writer that the "incident" in \textit{Una cristiana} and \textit{La prueba} stems from a short story by Ivan Turguenev entitled "A Strange Story." Emilia Pardo Bazán designates this as one of her two favorite stories by Turguenev. Here is how she summarizes it:

La joven Sofia, que en un sarao, bailando la mazurka con un forastero, le habla seriamente de milagros, de evocación de los muertos, de inmortalidad del alma y desarrolla la teoría del quietismo, manifestando deseo de que la mortifiquen y pisoteen la sed del martirio, y al otro día realiza su ideal, escapándose, no con su pareja de polka, sino con un idiota fanático, un hombre de ínfima clase, en compañía del cual vive castamente, y a quien cura como una madre las llagas asquerosas, sirviéndole de criada y de esclava...\textsuperscript{11}

Except for the evocation of the dead this applies exactly to the heroine of \textit{Una cristiana} and \textit{La prueba}. Both Sofia

\textsuperscript{10.} \textit{Ibid.}, p. 378.

\textsuperscript{11.} \textit{La revolución y la novela en Rusia}, pp. 334-5.
and Carmen are "shy, provincial creatures," neither repulsive nor attractive, and both wear an intent, self-willed expression. As one can detect from the plots, each girl sees the beginning of faith in humiliation, self-abasement and service to humanity. It is hardly surprising that doña Emilia refers to them both as "enlightened" Christians.

Whatever the influence of Turguenev's little story we have to keep in mind that Emilia Pardo Bazán was interested in several contemporary Russian writers. Theologically speaking she admired most the essays of Tolstoy although she was quick to see the contradictions and other illogical processes in his writings on religion. Many pages of La revolución y la novela en Rusia are devoted to an analysis and discussion of the central features of A Confession and What I Believe. Tolstoy by this time had already said a good deal about religion, so rather than make a brief analysis of several of his essays we


13. Pardo Bazán's texts for this study were entirely French. What I Believe had been translated in that language as Ma Religion. She transliterated this title to Mi religión.
shall mention only that which Pardo Bazán has thought significant enough to discuss in print, and which we think may have a direct bearing on *Una cristiana* and *La prueba*. In *A Confession* Tolstoy admits to following exclusively the path of reason and logic, understanding little of religion, and having little regard for it. He was in fact a nihilist—a point which doña Emilia seizes upon. But fifty years of being a rational, thinking man had not provided Tolstoy the ultimate answer to the why of life. He had sought the answer in science, but found that it either ignored the question, or, if it did not ignore it, was unable to answer it. In many ways this parallels Pardo Bazán's career, but with this primary difference: Tolstoy sought a personal answer to his own existence; Pardo Bazán was grasping for a broader concept of the novel. Like Zola she was convinced that the future of the novel and literature in general could be made to resemble, in form and technique at least, the method of science. But as a Roman Catholic she was never willing to grasp firmly the scientific notions of Determinism and denial of free will.

Turning from science Tolstoy looked about him and observed the beliefs and practices of the poor, among whom "there was not one unbeliever in a thousand." By imitation of them he came to the conclusion that to save
his soul he must live a "godly" life which consisted of renouncing all pleasures of life, working hard, being humble, suffering and being merciful. From here the author of War and Peace begins an exhaustive study of the gospels and finds what he believes to be the key to Christ's teaching in Matthew 5: 38-39: "Ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth: But I say unto you, That ye resist not evil; but whosoever shall smite thee on thy right cheek, turn to him the other also." In this simple statement of humility and passivity Tolstoy finds what for him is the essence of Christianity. Count Tolstoy carried the doctrine of non-resistance to an extreme, involving the entire abolition of compulsory legislation, law courts, police and prisons as well as all forcible restraints of man by man. Pardo Bazán was no such extremist and condemned this ultimate though admittedly logical furthering of the doctrine. Nevertheless, she was willingly swept into this wave of Neo-Christianity which was also to influence Galdós. It is doubtful whether Tolstoy alone was responsible for this new feeling in literature, but the


15. Ibid., What I Believe, pp. 316-17.
fact that he and other Russian novelists had been "discovered" for European readers through Melchor de Vogüé's series of essays collected under the title Le Roman russe played a large part in linking his name with the new doctrine.

Tolstoy goes on to expand his concept of Christianity to include Christ's five commandments from The Sermon on the Mount: Do not be angry; Do not lust; Do not resist evil; Do not judge fellow men; Do not swear oaths. In La revolución y la novela en Rusia Pardo Bazán agrees with Tolstoy, and in Una cristiana and in La prueba she makes these five commandments the essential test of Christianity for Carmen. Faced with the indecorous approaches of Salustio and the ranting criticism of her husband Carmen strives to be serene, at least to all appearances. As Felipe raves on in condemnation of his father-in-law's marriage to his housekeeper, Carmen blushes, but her anger never quite boils over:

La lividez de sus mejillas, el anhelo de su pecho y el resplandor de sus ojos, indicaban la interior indignación y el hervor de la protesta... Pero, en vez de abrir la válvula, se reprimió, cogió el vaso de agua que tenía cerca, y sentí

el choque del cristal contra sus dientes
al beber, indicando el temblor del pulso...17

However, Felipe continues his reproaches and seeks justification and support for his charges, but his wife refuses to be her father's judge. She replies:

Que él se haya portado mejor o peor conmigo, no quite para que yo le desee buena suerte y me parezca mal perjudicarle.18

The doctrine of resist not evil is the capital point of the novels. Obviously, for Carmen these forces of evil are centered in the person of her husband. In fact in Biblical times leprosy was often used as a symbol for self-righteousness, obstinacy and stubbornness which are the essential personality-traits of her husband. However, Carmen is incredibly faithful and tolerant when confronted with her husband's cruelties. She never permits the thought of leaving his house, or reproaching him or failing in conjugal duties in any way to cross her mind. Hers is a supreme attitude of passivity and humility. Nevertheless Carmen admits to the tinges of one transgression. Whenever her nephew Salustio is in her presence she cannot prevent a sense of physical attraction although in

neither word nor action does she even slightly recipro-
cate. Moreover, she is distressed that she cannot ex-
perience conjugal love for her husband—only pity.
Having failed in this she sees the solution in mortifi-
cation, sacrifice and service. As she dedicates herself
to nursing a man with a repugnant disease she says calmly:

Cuanto hago yo ahora es poco para borrar
lo de antes, y estoy agradecísima a Dios
que me ha concedido medios para reparar
mi conducta.\textsuperscript{19}

Salustio is fundamentally a rational person. He is
the future man of science for whom reason presumably will
solve all mysteries. As the events of the two novels
take place he strives to unravel them one by one, giving
to each a "reasonable" or "logical" interpretation. When
he overhears Carmen's explanation of her reasons for
matrimony (her father's conduct with the maid) he is mo-
mentarily satisfied. To determine whether love is in-
volved he offers himself to his aunt, but after a kind
of self-analysis he determines that his own motivations
stem from a hatred of his uncle. Concluding (correctly)
that Carmen is merely fulfilling passively and without
feeling the exigencies of matrimony he is stunned to hear
her confession of deepest affection and love for her

\textsuperscript{19} La prueba, p. 377.
husband in his last weeks of agony. A voice within him asks:

¿Es esto virtud, extravagancia o desvarío? ¿Llega a estos límites el ideal que tú te has forjado? Que esta mujer cuide y atienda a su marido, bien; pero que, por el hecho de verle así, atacado de mal tan asqueroso, se considere prendada de él y le anteponga a todo el mundo... ¿cabe en lo racional y en lo posible?²⁰

And the same voice supplies the answer in the words of Pascal:

Hay enigmas del sentimiento que la razón más embrolla que aclara...
Donde acaba el raciocinio empieza la iluminación. Tiene aureola.²⁰

Una cristiana and La prueba mark the end of Naturalism in the manner of Zola. In its place we find the triumph, or better stated, the rise to prominence of Neo-Christianity. It is not strictly according to theological dogma. Carmen's religious faith is closer to the practices of Quietism than anything else. Serenity, sacrifice, humility, etc., are the roads to divine intuition for this very self-willed heroine. Emilia Pardo Bazán is confident that she has finally found a broader interpretation of realism. Salustio who sees only la naturaleza is of course the foil. At the novel's conclusion

²⁰. Ibid., p. 379.
we are not surprised to learn of his conversion, so to speak, his acceptance of the ways of the spirit in contrast to reason and logic.

It is doubtful whether the heroine of *Una cristiana* and *La prueba* represents Emilia Pardo Bazán's ideal of femininity. Carmen Aldao is too enigmatic, too self-contained and much too ascetic to be continued through further novels. In *Doña Milagros* (1894) and *Memorias de un solterón* (1896) we are confronted with a myriad of feminine types, few of whom under scrutiny recall Carmen Aldao. Like their predecessors these complementary books are static, conversational, sometimes philosophical.

The argument of *Doña Milagros* is again elementary. Benicio Neira, a humble, simple, unaspiring sort, finds that the woman whom he once thought charming to the eye and compatible with his personality has turned into a shrew. Blandly he accedes to his wife's will and whiles away most of his time playing cards in the tavern. The marriage is soon blessed with a whole series of children. In ill health, Ilduara cannot care for them properly, so a neighboring lady, doña Milagros, willingly helps out. The conflict is inevitable, especially when a kind of platonic love develops between Benicio and doña Milagros. Ilduara banishes her neighbor from the house, but with
the death of his wife in giving birth to a twelfth child, Benicio again seeks doña Milagros' advice and assistance in the rearing of a now huge family.

Doña Milagros is a powerful and handsome woman. The most outstanding trait about her is unselfishness. Completely oblivious to the slandering tongues of the town and for that matter entirely innocent in all her conduct in the house of Neira, she willingly gives herself, her time and even her money to the poverty-stricken children. She bears no one ill will, not even Ilduara who bans her from the house in a shower of horrible accusations. The name Ilduara is Visigothic, medieval, and seems appropriate for this wild beast of a woman. In the character of doña Milagros Pardo Bazán has presented us with another feminine ideal. Benicio Neira sums up her good offices in this manner:

...la única persona que había realizado ante mis ojos el tipo de la bondad era doña Milagros. Pronta a sacrificarse por todos, con el sentimiento más hermoso y más santo en la mujer, que es la maternidad, tan poderosamente desenvuelto que absorbía los restantes; sencilla, humilde, mansa, desprendida, tierna, doña Milagros era la encarnación de lo bueno femenino.21

Memorias de un solterón (1896) is in most respects the conclusion of Doña Milagros. The disposition of Benicio Neira's family of eleven girls must be narrated, according to the author, so she parades across the pages of this novel a variety of feminine types, each with its own problems and in some cases we should say vicissitudes. Benicio, as we have said, is a phlegmatic, apathetic person, in complete contrast to his wife. The fruits of this incongruous union are dramatically portrayed in the daughters. Beyond their personal differences all have clearly stamped traits in common which doña Emilia takes great pains to emphasize. These are strong-willed women, possessed of indefatigable vitality, but with the characteristic defect of their father: lack of meaningful direction and purpose. Some of them are easy prey for the crass attentions of the libertines of Marineda. Others are more aggressive as in the case of Argos who finally obliges Father Incienso to abandon the town to avoid an open scandal.

Neira himself had descended from an old aristocratic family of Galicia. Nevertheless, this is no barrier to Tula, the oldest daughter, who suddenly runs off with the barber. Tula is like her mother Ilduara—completely instilled with a practical and materialistic sense. Her sister Rosa is just as materialistic. She longs to dress
in new clothes and expensive jewelry. To make these things possible she does not hesitate to sell her charms to the highest bidder. One of these is none other than Baltasar Sobrado whom we knew in La tribuna. This semi-retired burlador is one day confronted by Amparo's son who forces him to agree to marry the wretched heroine of La tribuna. Argos seems drawn toward a vague mysticism, but her strong inner sensuality leads her closer to Father Incienso, her confessor, than to religion. Later, converted to Romanticism, she is an easy target for Mejía, a base Don Juan type. At least her amorous longings bring about the one dramatic episode of the novel. Outraged at Mejía's cynical deception of his daughter old Benicio Neira marches resolutely to Mejía's quarters and calmly assassinates him. Clara is a deeply religious young lady. Horrified at the misery and degradation of her father's house she takes the vows. The other sister, Feita, is equally humiliated by her sisters' conduct, but more energetic and rebellious than Clara, tries to salvage the family's honor. The affinities between the author and this daughter are indisputable. Feita possesses a firm-willed, masculine temperament. Sublimely confident in herself and her abilities Feita sets work, study and an independence from strict social conventions as model
conduct for women. Her long conversations with Mauro Pareja about philosophy in general, and feminism in particular, consume most of the pages of the work. This confirmed bachelor, the solterón of the novel, is liberal enough to listen to and argue with the enlightened young lady. Both feign indifference toward the other, but as we have anticipated long before the novel's end, Mauro Pareja and Feitoa Neira accept each other in marriage.

Memorias de un solterón contains another internal reference which makes it somewhat of an autobiographical work. The boarding house where Mauro Pareja stays is operated by a certain doña Consola. In real life doña Consola was a personal servant and confidante of Juana de Vega, Condesa de Mina, one of the most outspoken advocates of feminine liberalism in early 19th century Galicia. In her long trips through England and France, assisting the emigration of persecuted liberals, Juana de Vega had acquired what was probably the finest collection of foreign writings in all of Galicia. Her combative spirit, intellect and love of scholarship made her an ideal in femininity for Pardo Bazán in her formative years. Doña Consola had considered ways and means of disposing of the library, but fortunately was deterred by the very low

commercial value of used books. This paved the way for doña Emilia to utilize the magnificent collection. This is how she relates it in Memorias de un solterón:

No eran, sin embargo, los cuadros ni los muebles la mejor parte del legado de la duquesa. Constituía la una biblioteca, excepcional por lo escogida, que la heroína no había reunido, sino que a su vez le había legado un amigo y compañero de emigración, bibliófilo eminente, de la raza vivaz de los Salvás y los Gallardos. Era la tal biblioteca, en poder de doña Consola, tocino en casa del judío, y algunas veces se le había ocurrido enajenarla, gestionando que la adquiriese la provincia. Sólo que con valer mucho aquella espléndida colección de libros raros, no valía en venta todo lo que imaginaba doña Consola, y como la excelente pupilera no se resolvía a deshacerse de ella, yo la usufructuaba con deleite.23

Feita, just like Pardo Bazán, spends long hours in the boarding house reminiscing about Juana de Vega, and more important, enjoying the library itself. Of all the biographical facts concerning Emilia Pardo Bazán we can think of no other quite so significant as this one. The character of the Countess herself is quite easily explained in these terms. From the point of view of this particular study the fact of the library with its vast collection of European literature might well explain the

23. Memorias de un solterón (Obras completas, Vol. 14), pp. 9-10. See also González López, op. cit., p. 45, who also cites the above passage.
noveles's life-long attraction for the literature of countries beyond the Pyrenees. In this light we can understand why she reveals in all candor that she did not read a 19th century Spanish novel until about 1878. Some critics like to think that this belated "discovery" of the modern literature of her native land was a memorable and pleasurable experience. Perhaps, but there is little evidence in her novels which would reveal any affection or great admiration for that body of literature. It is true that we can see traces of the Spanish Golden Age in her first novel, *Pascual López*, but if modern Spanish letters brought to bear any considerable influence on Pardo Bazán, it is certainly not easily discernible except in critical essays where she sometimes applauds Galdós, chides Valera and scorns Pereda. The availability and the consequent influence of the library of Juana de Vega may well be the deciding factor in the formation of her literary ideals and preferences.

What about Mauro Pareja, the bachelor, whose mémoires are supposed to make up the chapters of the novel? *Memo- rias de un solterón* is really the conclusion of the plight of Benicio Neira's family in *Doña Milagros*. In the former novel Mauro Pareja is a foil for the arguments of Feita Neira who, if not the novelistic incarnation of doña Emilia herself, is certainly her chosen model and
spokesman for young womanhood. Since our primary in-
terest here is literary themes or modes in Pardo Bazán's
novels we should mention that Mauro Pareja is an avowed
disciple of the Cult of Egoism, or Philauty as he some-
times describes his philosophy. In the very first seg-
ment of his so-called memoirs he says, "Es que practico
(sin fe pero con fervor) el culto de mi propia persona."24
Mauro Pareja is of course unmarried, lives in the quiet
seclusion of doña Consola's boarding house, rather aloof
from the afflictions of his fellow men like Benicio
Neira. His nickname is "el Abad," ironically chosen per-
haps as a kind of censure against this man who chooses to
administer to the needs of the body to the detriment of
the spirit or soul. As for the jibes and often sharp
rebukes of his friends he accepts them good-naturedly and
in stride, but to the reader offers a defense and ex-
planation:

Sólo la gente superficial e irre-
flexiva condena el egoísmo, cuando habría
que erigirle altares como á numen tutelar.
La pasión y el altruismo son los que casi
siempre nos ponen en el caso de molestar,
dañar y herir al prójimo; el egoísmo,
nunca... Rara vez nos aconsejará el
egoísmo acciones malas, pues como inteli-
gente y discreto, sabe que en la fosa
que cavamos nos rompemos las piernas.

24. Ibid., p. 6.
Already in 1891 Maurice Barrès had completed the trilogy *Le Culte du Moi*, the cult of the self or the ego with which his name is usually associated. Having rejected religion, ethics and the sentiment of nationality as a rule of life Barrès is driven back to the only reality that in his eyes indubitably exists—his ego. Self-knowledge, self-culture are the ultimate ends of life. Emilia Pardo Bazán had certainly read Barrès, and it is probable that she wanted to incorporate in novelistic form her interpretation of this complicated doctrine. Like Barrès she has her protagonist shrink from contact with unsympathetic beings and institutions in the world. In the case of Mauro Pareja the institution of marriage is his admitted nemesis. If doña Emilia is consciously or unknowingly imitating Barrès, we must then point out that the egoism or cult of the self in Mauro Pareja is by comparison a weak and watered-down attempt. For one thing Mauro Pareja cultivates mainly the physical, not the intellectual, *moi*. The ultimate joy which he confesses

to experience is to sit in a comfortable chair, hands folded on his stomach, after a favorite meal.

But Mauro Pareja is totally unsuccessful in trying to limit his inner world. In spite of his fears, protests and lectures on the pitfalls of marriage, he falls into the same whirlpool of emotions which rules the conduct of his neighbor Benicio Neira, Ilduara, their daughters and doña Milagros. The two novels were probably intended as the first of a whole cycle of works under the general title Adán y Eva. Their dramatic impact, if it can be called that, is summed up by doña Emilia herself when she says:

¡Oh Dios, que cuentas entre tus atributos la universal presciencia y la suprema sabiduría; Dios, que todo lo haces con número, medida y peso; Dios que enlazas a la causa el efecto y derivas el fenómeno del número; Dios, que sólo puedes tener por divisa la armonía y la lógica inflexible; Dios que te propusiste un plan, y en ese plan simbolizaste la razón suma..., ¿por qué dijiste a la Humanidad en dos sexos?

Already chained to the certainties of work and death man is also condemned by doña Emilia to the sorrows of love—the eternal drama of Adam and Eve in Paradise.

La quimera is Emilia Pardo Bazán's longest and most perfectly executed novel since Los pazos de Ulloa and La madre naturaleza, penned nearly twenty years previously. The change which has occurred during this long period is dramatic. The first two works were dominated by the overpowering forces of a primitive, sometimes cruel, awe-inspiring Mother Nature. The setting had to be placed in the country. The characters were chosen from a degenerated, rural aristocracy. The governing set of literary rules were taken mostly from the precepts of Taine, Comte, and, of course, Zola. The ensuing development of the novels might be termed "external." We mean that in this earlier period, characters were outwardly changed by the exterior forces of the world about them. In La quimera rusticity has given way to urbanity. Doña Emilia has abandoned the secluded life of rural personages in favor of the sophisticated, café society of Madrid and Paris. The drama in this work is effected entirely from within the character of the protagonist, Silvio Lago. La quimera is one of the very few instances in which doña Emilia consents to write about the high life of the salons of European capitals, a society which she was eminently qualified to interpret.

Silvio Lago is a particular type with whom she had become extremely familiar during her long sojourns in Paris.
He is one of those hundreds and hundred of artists who circulated in the bohemian atmosphere of the cafés and salons of Paris in the latter years of the 19th century, each proclaiming a kind of revolution in art, some founding periodicals which lasted but a few short days, many seeking the favor of wealthy patrons, and all of them aspiring to make their own particular poetry or painting especially different from all the rest. These were not the Naturalists who followed the cult of science, nor the Parnassians who calmly adhered to the classic demands of poetry. They are the Symbolists or Decadents, some of whom like Verlaine and Rimbaud virtually lived the life which Huysmans describes in *A Rebours*.

The drama of Silvio Lago is developed first in Galicia, then in Madrid and ultimately in Paris. He has no faith, sees no finality in life. He seeks only the pleasures of art and the fame it might bring him. Minia Dumbrías, a lady in whose house he stays while in Galicia, understands his spiritual longings, but reproves him. She suggests that he discipline his ambition and open his heart to the faith of the Church. Finding Galicia lacking in interest and stimulus he goes to Madrid where he hopes to pursue the elusive Chimera of fame. (The episode of the Chimera and the Sphinx in Flaubert's *La Tentation de Saint Antoine* had always delighted him). Here he is
moderately successful. His pastel portraits are well received, and for the first time in his life he is recompensed for his achievements.

In Madrid he meets Clara Ayamonte, a wealthy, voluptuous lady who is fascinated by Silvio, the artist and the individualistic personality. In spite of inner doubts she offers to marry him. She consults her father who hastens from Berlin to dissuade her. Dr. Luz Mariano, whose name is clearly intended to be ironical, is the typical scholar for whom science has always explained the miracles of life. But Luz is also chasing the Chimera:

> Yo también alzo mis castillos de esperanzas...que, probablemente, saldrán fallidas... Entre tanto, con su jugo me sostengo.27

In his case the Chimera is the hope of retaining his daughter at his side forever. Clara perceives this, and having been rejected by Silvio resolves to enter a convent. Meanwhile the artist is tormented by his inner self. He can offer no explanation for his humiliation of Clara. Life in Madrid is boring, even repugnant; his spirit has become anonadado (a frequent word in the novel). He seeks momentary relief in pleasures of the self. Upon hearing the wailing sounds of a particular piece of music

he throws himself into a frenzied dance. Fine foods and wine are a particular delight. And there are always the splendid hours in the museum. He admires Velázquez whose art is "naturaleza pura." And this is also a defect for Silvio. Goya's works, on the other hand, are sublime, especially the handling of colors. The tints and hues have a particular appeal to him. Best of all Silvio Lago likes to dream, for only in these rapturous moments can he attain temporary fulfillment of his aspirations, his Chimera. One of these dreams, or perhaps we should say trances, forms a separate chapter of the novel called "Las cuatro meditaciones" in which Silvio traces the four stages of his soul in search of the Chimera. The lines of "Las cuatro meditaciones" are some of the best poetic prose that doña Emilia has ever fashioned.

Silvio Lago shrieks that he will triumph in his artistic ideal or perish. Thus he tells Minia Dumbrías, "No lo sé explicar; pero me gustaría tener un modo "mío" de sentir el natural..."28 Convinced that he can no longer tolerate the suffocating atmosphere of Madrid, the young painter moves on to Paris. The high society of the "capital of Europe" captivates him, and all the

28. Ibid., p. 78.
more so when his whimsical portraits in water colors win the favor of Espina Porcel. This diabolical lady facilitates his entry into the important Parisian salons where naturally he hopes to make his mark. Despite long hours of study and observation Silvio is unable to find his meta. Then, too, the capricious Espina Porcel alternately praises him and embarrasses him. When he discovers that she is a drug addict (her peculiar means of embracing the Chimera) he abandons her completely.

After many months in Paris Silvio is troubled by doubt about himself. Would it not better serve his mood to abandon the Chimera and seek the serenity of anonymity in life and art? He recalls the idyllic setting of Minia Dumbrías' country estate at twilight when he used to watch processions of farmers returning from the day's labor in the fields. Their lives, he perceives, were untroubled by the agonies of reaching beyond themselves. Again at dusk he stands before the lonely towers of the Cathedral of Notre Dame:

El sentimiento que despertaba Nuestra Señora en Silvio era especial, poco sincero, facticio; en aquel instante deseaba ser uno de esos misalistas o imagineros de que Minia le había hablado, que sin dolor y sin lucha, sin la dura angustia humana de nuestro siglo produjeron labor de arte anónima para generaciones y generaciones. La edad presente, por un momento, le repugnó;
One day in a salon he meets the French poet, Heredia, who Silvio knows has realized in poetry what those unknown laborers of Notre Dame accomplished in architecture. Heredia, he knows, worked within the cold, rigid form of the sonnet "sin perderse en el afán de renovarse; sin decadencia posible, por lo único de la obra..."30

After a series of disillusionments in Paris, he undertakes a tour of the Netherlands to study the great masters. Two important consequences derive from this tour of museums: he is converted to Catholicism (the adopted religion among a few of the Decadents) and discovers that his own artistic temperament conforms to the ideals of the Pre-Raphaelites. "Vuelva al arte de los cuatrocentistas,"31 a friend tells him, and Silvio concurs.

The young poet then returns to Spain and Galicia, supremely confident that he will shortly produce his masterpiece. But it is too late; he has contracted tuberculosis. One day from a balcony he watches a nun walking

29. Ibid., p. 355.
31. Ibid., p. 482.
across a closely clipped lawn with a bank of white lilies
in the background. Instantly he realizes that the mood,
the colors and the subject are perfect for his great can­
vass. However, the dread disease has taken its toll, and
Silvio dies still pursuing his Chimera.

La quimera is a Symbolistic novel, although often
the term is associated with poetry or drama. Clearly
there have always been symbols in literature, but in the
latter years of the 19th century, during the inevitable
reaction to Naturalism, the expression attained promi­
nence as applied to the works of Verlaine, Mallarmé,
Rimbaud, Maeterlinck, and others. This generation had
grown weary of the Naturalists' brutal transpositions of
nature and sought instead to capture what they thought
were the "essences" of the exterior world. An interesting
definition of Symbolism was given by Jules Telliers, a
French poet who died too young to develop fully his prom­
ising talents:

Do you know what Symbolism is? The
word is rather pompous, but the thing is
very simple. To symbolize consists
plainly, after one has found an image
expressive of the state of the soul, in
expressing not this state of the soul, but
only the image that materialises it.32

32. This passage is reproduced by Pierre de Bacourt and
J. W. Cuniliffe, French Literature During the Last
The important thing is the way in which the image is expressed. The Symbolist refrains from mentioning the object itself. Shadowy, evocative words must convey suggestions of the image. In general the Symbolist poet contemplates rather than describes with concrete details. Reverie takes the place of reason. Phantasy supplants the logic of science. The object remains something of a mystery, to be revealed bit by bit (but never entirely) by the poet. La quimera portrays successive states of Silvio Lago's troubled soul. Of course, Silvio's moods are extremely variable. He appears tranquil through some of the pastoral scenes at the beginning and conclusion of the novel. Often he becomes frenzied at the sound of a musical composition or in contemplation of a painting. Again, the silhouetted towers of Notre Dame undermine his self-confidence and cause him to wonder whether the fleeting fame of personality in art is comparable to the inner serenity of the unknown architects of the great cathedral. There are many more instances, but the technique is always the same.

The central image or symbol is the Chimera which doña Emilia reproduces in various forms as it pertains to the principal characters. Each one through his imagination and rejection of the exigencies of reality fixes his hopes and aspirations on a particular object, concept or person.
Doctor Luz wants to console himself in old age with the companionship of his daughter. Clara is fascinated by the eternal enigma of science. Espina Porcel creates dream worlds with the use of morphine. Minia Dumbrias loses herself in the realm of music. Pardo Bazán explains it in a nutshell:

Los que la Quimera roza con sus alas gustan de ser independientes, con feroz independencia, y luchar y morir; y si no llegan a donde pensaron..., pensar en llegar les basta.33

As we might expect, the characters' names are also charged with overtones. Luz Mariano openly proclaims that science, and science alone, can reveal the mysteries of life. Clara Ayamonte vanquished the Chimera through renunciation of desires and subsequent divine perception and intuition. Espina Porcel is a bohemian aesthete whose soul is as hard as porcelain. She alternately stings Silvio into frenetic periods of creation and then sends him into despair by contemptuous criticism. The third woman, Minia Dumbrias, is Silvio's confessor. She advises him on his career before he leaves Galicia; she consoles him in Paris through her letters. Serene and pensive, always in the background, in the shadows, she alone shelters him in the last months of his agonized

33. La quimera, p. 181.
existence. Silvio Lago's name is more difficult. We recall that in spite of his search through half of Europe for his own "modo de ser," he eventually realizes it in the peaceful countryside of Galicia amidst pine forests and calm lakes—in "la madre naturaleza" rather than in the urban centers of Madrid, Paris or Amsterdam.

La quimera is intended to be a Symbolist work, but the description "Decadent" is also appropriate. Decadentism is a term used in conjunction with the Symbolists. In the beginning it was hurled back and forth in reproach, derogatorily, and never with any precise meaning. Presently some writers and critics tried to make a distinction between Decadentism and Symbolism. Both were offshoots of the wave of protest against the externalism or materialism of the Naturalists. The Symbolists insisted that things themselves have a kind of soul and that we must try to grasp the inner correspondences which exist between man and world, which can only be expressed by symbols. 34

René Lalou quotes Ernest Raynaud who tried to set the Decadents apart in this way:

34. Cf. Bacourt and Cunliffe, op. cit., p. 256. The definition is clearly evolved from Baudelaire's "Correspondances" which is almost a creed for the Symbolists.
The Decadents differed from the Symbolists in that they admitted direct emotion, the exact translation of the phenomena of life, instead of extracting their transposition...35

Since the term is rather important in relation to La quimera, we shall examine Havelock Ellis' discussion of it which is somewhat more precise and technical. As manifested in literature a decadent style is only such in relation to a classic style. It is simply a further development, a further specialization. Classicism is beautiful because the parts are subordinated to the whole; Decadentism is beautiful because the whole is subordinated to the parts. He cites Roman architecture and pure early Gothic as examples of classicism. Later manifestations of these forms, grown weary of the commonplaces of structure and interested in beauty of detail, are properly referred to as Decadent. In literature Havelock Ellis quotes Bourget:

A style of decadence is one in which the unity of the book is decomposed to give place to the independence of the page, and in which the page is decomposed to give place to the independence of the phrase, and the

phrase to give place to the independence of the word. 36

Let us go back to Silvio Lago. In light of the above comment by Lalou we probably should pin the label of Decadentism on him. His moods are not so much the "inner correspondences" between his soul and some object of nature as they are the direct emotion between life and world. This fact is underscored when Silvio and a friend are about to leave an art gallery:

...acuérdese de que la belleza no es sino lo profundo y refinado del sentimiento, y que la flor de la belleza es...lo que hemos sentido esta mañana en San Bavón: el éxtasis. 37

Shortly after, Silvio commences to waver in his artistic preferences. He begins to despair of his eventual success. Up to now he has frantically worked to renovate and refine the themes and techniques of earlier masters. We shall cite more fully the passage pertaining to Heredia:

36. "Introduction" to Against the Grain (New York: Albert and Charles Boni, 1930), p. XV. The quotation is from an essay on Baudelaire (Essais de Psychologie Contemporaine). For general background on Symbolism and Decadentism we have consulted Albert Thibaudet, Histoire de la literature francaise de 1789 à nos jours (Paris, 1936).

37. La quimera, p. 482.
El destino de aquel hombre de corta estatura, de tipo español, sordo, distraído, ya metido en años, era el destino envidiable, ideal, del artista. Con reducida labor, breve, pero intensísima, de una intensidad como no ha sido verse desde el Renacimiento; sin soñar en renovar formas; aceptando la más rígida, la más hecha y manejada de todas: el soneto; sin reincidir en el intento victoriosamente logrado; sin perderse en el afán de renovarse; sin decadencia posible, por lo único de la obra; sin la lucha innoble con la necesidad y el envilecimiento de la sobreproducción.38

The word decadencia, which incidentally occurs frequently in La quimera, and the word sobreproducción might almost be equated. During the tour of the galleries in the Netherlands Silvio realizes with horror that he has fallen far short of his cherished goals in Decadent art. Instead of successful renovation, embellishment and refinement, he has only succeeded in mere imitation of the works of established artists.

In the novel Decadentism is often used in connection with Maurice Barrès and particularly J. K. Huysmans. In A Rebours the latter created the prototype with whom Silvio Lago seems pale in comparison. Des Esseintes, the vague, half-pathological hero, plagued by a dull hatred of mediocrity in life and art, takes refuge in

38. Ibid., pp. 377-8.
an isolated country estate not very far from Paris. His only solace comes from a perverse enjoyment of certain kinds of artificial sensations. Or again, he finds temporary relief in art, Decadent art, to be sure. On other occasions he is able to obliterate the vision of life by prolonged fits of sheer phantasy. (Once he even imagines an entire trip through England.) Unfortunately, he suffers from a peptic ulcer, so the doctor orders him back to Paris, to a normal life among normal people. For Des Esseintes it is practically a sentence of death.

To anyone who has read both La quimera and A Rebours it is certain that doña Emilia was trying to create for Spanish literature what Huysmans had done for French. In the prologue she says:

Viniendo a La Quimera, en ella quise estudiar un aspecto del alma contem­poránea, una forma de nuestro malestar, el alta aspiración, que se diferencia de la ambición antigua (por más que tenga precedentes en psicologías definidas por la Historia)... El mal de aspirar lo he representado en un artista que no me atrevo a llamar genial, porque no hubo tiempo de que desenvolviese sus aptitudes, si es que en tanto grado las poseía; pero en cuya organización sensible, afinada quizá por los gérmenes del padecimiento que le malogró la aspiración, revestía caracteres de extraña vehemencia.39

Silvio Lago and Des Esseintes are representative of a particular type in modern society. Each is caught in the claws of the awful Chimera (both novels recall the same episode in Flaubert) whose voice incites them into feverish agitation for the unknown, to insatiable ideals, to an imperative need to escape the terrible reality of existence, to strive for the unattainable in art. Pardo Bazán imitates A Rebours in a way that we have found to be very typical. Besides the general similarity in mood and character, she recalls small details and incidents from A Rebours and transposes them, completely intact, to La quimera. Here is but a small list of things common to both works: both protagonists suffer from nervous dyspepsia; both adore the paintings of Goya and especially Gustave Moreau; both are entranced by the recollection of the Sphinx and the Chimera in the Tentation de Saint Antoine; they project a trip to London, but find it more agreeable to dream about it instead; both Des Esseintes and Silvio Lago make an extended tour of the Netherlands; household furnishings of the style of Louis XV have an especial appeal; the two heroes find the ritual of the Roman Catholic Church, and particularly the monastic music of the Middle Ages, best suited to their agonizing melancholy. There are more such common details, but from those
given, one can easily see that doña Emilia is imitating (probably consciously) Huysmans' *A Rebours*.

In *La quimera* Emilia Pardo Bazán established a trend which was to experience only minor variations in her last two novels: *La sirena negra* (1908) and *Dulce dueño* (1914). Gaspar de Montenegro and Catalina Mascareñas, the respective protagonists, are direct descendents of Silvio Lago. Gaspar is obsessed with the idea of death which alternately attracts and repulses him. He is an egotist, attending only to the pleasures of life which nourish his inner self. For the material world, his friends and even his family he has nothing but scorn. His reveries and dreams are fixed on a single concept: non-existence. The sight of blood, sickness, funerals, etc., are repugnant. But more often, death exercises a powerful fascination. Since he can find no solution to the mystery of life, he is convinced that "el sueño completo, sin despertar, sería lo mejor de todo..."  

When we first see him he is contemplating, not without a good deal of apprehension, his recent engagement which has been arranged by his sister Camila. Shortly after, he is drawn into the personal lives of a poverty-stricken woman and her child. Gaspar is strangely...  

fascinated by them both, especially by the woman, who is on the verge of death from tuberculosis. A few weeks later, the disease takes its toll and Caspar shelters the child in his own home. From that day events move rapidly. A tutor and a nurse are hired. After a few months of bliss a crisis arrives. The nurse has fallen in love with Gaspar, and the tutor is likewise in love with the nurse. The latter quits the household in a huff. The tutor flies into a rage and threatens his master at gun point. While Gaspar slips into a reverie of death the child rushes to his side, directly into the path of the bullets. Rafaelín's death works the necessary miracle in Gaspar de Montenegro. The preoccupation with death vanishes; his nervous ulcer disappears; he no longer avoids his friends. In short, Gaspar becomes a part of humanity.

In regard to literary influences we cannot overlook Gaspar de Montenegro's close affiliation with Huysmans' novels which we discussed in connection with La quimera. The hero of La sirena negra reminds one of Des Esseintes in A Rebours. But Gaspar goes a step further as does Durtal in En Route, and is converted to Roman Catholicism. Thematically speaking, we cannot ignore the Dance of Death which is fully elaborated in all its medieval trappings in one of the hero's more prodigious dreams. The defect here, however, is that doña Emilia seems to drag it in
unnecessarily and fails to weld it successfully to the general structure and mood of the novel. The reader's impression is that the novelist is merely demonstrating her virtuosity without particular regard to appropriateness.

*Dulce dueño* is a companion novel whose protagonist is simply the female counterpart of Gaspar de Montenegro. Catalina Mascareñas is unafflicted by death obsessions, but is unable to accept any of the many men who propose marriage. In the full bloom of womanhood she falls heir to an immense fortune. As an orphan she had been placed in a convent by her late aunt. After that she fell under the care of friends of the family. Once in possession of the inheritance Catalina begins a life of luxury, visiting various cities of Europe. A number of suitors seek her attentions, but she rejects them all, save Agustín Almonte, whom she finds mildly attractive. While on a business trip Agustín invites her to join him in Geneva. Catalina suggests a boating excursion on the lake during an impending storm. The boat overturns and Agustín is drowned. After this crisis Catalina becomes a religious fanatic, seeking various ways for self-abasement. Her zeal is so great that she is placed in an asylum where she shouts that for the first time she has found a meaning in life, in service to God and humanity.
The lake scene in Geneva where the tragedy occurs is obviously motivated by Lamartine's "Le Lac." Here and there doña Emilia even makes direct references to the fact with quotations from the poem itself. Nevertheless, the inspiration of both La sirena negra and Dulce dueño can be found in the field of psychoanalysis which was already developing in the early years of the century. Gaspar de Montenegro suffers from a guilt-complex which, as Pardo Bazán makes clear, is rooted in his early childhood. The bulk of the novel deals with the partial revelations of his inner being. As a child he was plagued with timidity. The smutty jokes of his playmates horrified him. Just before his first communion he underwent a period of mysticism. That, he exclaims, was the only happy experience of his childhood. But the Holy Eucharist suggests to him his secret and deep sin:

\[
Y\ \text{como secreto terrible he seguido ocultando lo hondo; como secreto para mí y nada más. Soy un solitario del alma...41}
\]

His anxiety is not alleviated with the coming of manhood. He looks back on these years and says:

\[
\text{Oculté también la caída, la vergüenza, la ridiculez del pobre niño que se cree hombre porque se}
\]

41. Ibid., p. 110.
enfanga. El primer libro inmundo
los primeros cigarros, las primeras
daifas, la primera aventura de beodo
se resolvieron en asco indefinible y
en un ansia insensata de anonadarme...

Gaspar withdraws even further from the world. Narcotics enable him to produce a state of being which he likens to death. Since we do not presume to be a psychoanalyst, we shall not attempt to identify the particular neurosis involved, nor the childhood incidents from which it undoubtedly stems. Gaspar is not a misogynist, but he has not achieved a satisfactory adjustment toward the opposite sex. His affection for his mother was scarcely genuine nor heartfelt. As for Camila, his sister, there seems to be a vaguely defined barrier which has existed through all their adult life. Gaspar also shuns marriage. Camila strives hard to find him a wife, but her brother is equally obstinate and seemingly indifferent. The reader suspects that he adopts the child in order to become a father without the necessity of marriage. Because of the secret incidents of his childhood Gaspar considers himself impure. The purity of the being of Christ reminds him of his terrible secret. Moreover, he practices personal cleanliness with an incredible zeal. He has no real objection to the qualities of Trini, his fiancée, since

42. Ibid.
after all her parents are honrados. His reticence comes from his own feeling of unfitness and imperfection.

The preoccupation with death is a common one in the field of psychoanalysis. Freud suggests this explanation:

The obscure sense of guilt [the pre-occupation with death] common to man since prehistoric times, and which in many religions has been condensed into the doctrine of original sin, is probably the outcome of a blood-guiltlessness incurred by primitive man... I have... attempted to surmise the nature of this primal guilt, and I think that even the contemporary Christian doctrine enables us to deduce it. If the Son of God was obliged to sacrifice his life to redeem mankind from original sin, then by the law of the talion, the requital of like for like, that sin must have been a killing, a murder. Nothing else could call for the sacrifice of a life in expiation. And if the original sin was an offence against God the Father, the primal crime of mankind must have been a parricide, the killing of the primal father of the primitive human horde, whose image in memory was later trans-figured into a deity.43

When Gaspar first decides to adopt the child, there can be no doubt but that he sees in it his own salvation. At first we are inclined to believe that through his love for Rafaelín he will be diverted from the obsession of death. Soon, however, the reader suspects that his salvation will be more painful to both, for Gaspar begins

to compare the creature to the Child Jesus. A few moments after the tragedy Gaspar confesses:

La Negra se marcha, escoltada por su paje rojo, el Pecado; derrotada, derrotada...impotente.44

Pardo Bazán has recreated in miniature the essence of Christian dogma.

Catalina Mascareñas likewise suffers from a half-defined neurosis, probably originating in the illegitimacy of her birth which is revealed to her at the time of the inheritance. She dreams of emulating her namesake, Saint Catherine of Alexandria, an early Christian martyr. Her mysticism is basically sensual, however. The music of an opera, the exotic architecture of Granada, etc., are quite enough to send her into rapturous ecstasies.

She rejects the men around her because of a sense of shame. After a mild affair with a suitor during her stay in Granada, she consults a psychiatrist and reveals her obsession:

Pues he notado que el sentimiento más fijo y constante que acompaña a las manifestaciones amorosas es la vergüenza.45

44. La sirena negra, p. 255.
45. Ibid., p. 194.
The doctor proceeds to explain the mysteries of the sexual impulse, but to no avail, for her sense of guilt is not lessened. Geneva helps her to calm her anxieties. One afternoon when the sun is hot the snow melts on the mountains, and the muddy currents begin to discolor the placid blue lake. Her old feeling of guilt returns. Still, when Agustín joins her she is reassured. This is understandable since he makes no serious advances. Perhaps in her subconscious Catalina reproaches her fiancé for this reticence, and it may be the reason for the sadistic invitation to brave the lake in the storm. After that episode she becomes a fanatic, dedicating her life to Christ. In a supreme act of abasement, she has herself literally trampled. She hears of a child suffering from small-pox and forthwith dedicates herself to nursing him to health.

In this last phase of her career Emilia Pardo Bazán's preoccupations revolve around the principles of abnormal psychology and Christian dogma. The sources of inspiration are not the same, however. Una cristiana and La prueba are undoubtedly motivated by the wave of Neo-Christianity as propagated by Tolstoy and Dostoevsky. On the other hand, we have noticed that La quimera is dominated by a desire to recreate Huysmans' A Rebours. On
still another tack doña Emilia turns to clinical psychology for part of the material in *La sirena negra* and *Dulce dueño*. In all five cases the protagonists form a separate group from the rest of society. They are complicated, introverted characters whose conduct, hopes and aspirations are often perplexing and never easily understood by the reader. But whatever the nature and source of their complexes, each one is converted to Christianity. A profound Catholic, their creator recommends the simple therapy of faith in God and service to humanity through the Church.
The question of Spanish Naturalism will probably be linked with the novelistic career of Emilia Pardo Bazán for some time to come. This is not so much an injustice to the Countess as it is an over-simplification of a very complicated phenomenon. That is why in Chapter II we devoted so many pages to exploring the history of both the word and the literary movement in France and Spain. Like so many literary terms which most of us employ so glibly and confidently, the very word Naturalism has had many interpretations. Such 18th century definitions by Diderot in France and Arteaga in Spain certainly have little relation to Zola's concept. It is equally evident that Pereda and Valera saw a different meaning in the term when they proclaimed that their works were also Naturalistic. The latter, caught up in the maelstrom of the pro and con criticism of the movement in Spain, finally admitted that much of the hard feeling could be softened if everyone understood the movement in the same light.

It would be useless to try to define Naturalism in terms of our own 20th century background. That would be to fall into the same error as the 19th century critics.
Since we have been forced to deal with the movement in its own 19th century background, we have chosen to regard it according to the principles laid down by Zola himself. In the 19th century experimental science was coming into its own, and since such discoveries or inventions are never isolated or confined to a single field, it was only natural that they should spill over into other fields of human endeavor. The science of sociology was soon born, and from there it was only a step to similar developments in literature, particularly in the novel. It is not surprising when Zola tells us that he will merely undertake "un travail d'adaptation" of Claude Bernard's work. Emilia Pardo Bazán recognized this, and throughout La cuestión palpitante she lauds Zola's experimental method and its broader concept of reality.

Nevertheless, to adapt herself to French Naturalism required a difficult compromise. Determinism, its denial of free will, conflicted with her profound religious convictions. Although in earlier novels the religious question is suppressed, there is never any denial of faith. Even as early as La cuestión palpitante she tells us:

Para mí no hay más moral que la moral católica, y sólo sus preceptos me
La cuestión palpitante is often confusing and sometimes even contradictory simply because doña Emilia tried to embrace Naturalism without its basic tenet of Determinism. Her adaptation was successful up to a certain point, but her Roman Catholicism never allowed it to become a complete one.

Is it really correct to attribute the importation of Naturalism in Spain exclusively to doña Emilia? We think not. In the first place, Naturalism never really captured the fancy of Spanish novelists probably for the same reasons which disturbed doña Emilia herself. Secondly, this belief would exclude Clarín and Blasco Ibáñez, the latter of whom understood the movement better than doña Emilia ever did. Emile Zola remarks in the preface to the French translation of La cuestión palpitante that he could not understand how Pardo Bazán could conciliate Naturalism and Roman Catholicism. He answers his own question by saying that he had heard her interpretation was purely formal and artistic, and he hints that she fails to grasp all the implications. In a way Zola is correct. Doña Emilia was never quite able to portray

character in terms of heredity, environment, etc., which was basic to the "méthode." Her concept of the forces of heredity is usually limited to tracing family characteristics. She declines to make this force a powerful, deterministic one as is characteristic of the French school. Neither is her understanding of the effect of environment fully realized. For her, Naturalism simply means a broadening of the novelistic world. The power of economic forces on the individual in society as interpreted by Blasco Ibáñez never seems to develop in her novels, not even in *La tribuna* which purports to do exactly that. Artistically speaking she knows how to create character both from within and without. Instead of making the novelistic world a mere excuse to paint landscape art doña Emilia tries to portray characters in terms of the world about them. That fact alone is a significant and necessary advancement in the Spanish novel, but she was never bold enough to "overwhelm" her characters with their environment as other novelists might have done.

*La cuestión palpitable*, along with its ramifications, has practically obscured other fascinating sides of this prolific novelist. We have tried to demonstrate that Naturalism was but one facet of her production. To say that it was only a passing phase in her career would after
all be a fair judgment. In spite of her erudition, or because of it, she did not possess a very original creative personality. After having received glowing encomiums of the early critical essays doña Emilia could not resist the impulse to creative literature. In Pascual López the literary historian meets with a phenomenon which will characterize nearly all her production— a leaning on already proven techniques in the novel. Like Galdós and Pereda who in their first efforts were groping for a suitable novelistic form, doña Emilia goes back to the tradition of the picaresque in Spain. Since science fiction enjoyed a peak of popularity at the time it is fused with the picaresque. Pascual López is a crude and incongruous breeding of literary themes, but its conception foreshadows what is to come.

El cisne de Vilamorta is more mature. The Countess had many favorite authors including Balzac, Flaubert and Zola. A work which she admired profoundly was Flaubert's Madame Bovary. Why not rewrite Flaubert's novel in a denunciation of an aspect of Galician country life? El cisne de Vilamorta is no more than that, but its feminine protagonist is a pale facsimile of Emma Bovary. The variations on scenes, characters and incidents from Flaubert are a curious and yet typical procedure in the Pardo
Bazán novel. The boredom and mediocrity of the village of Vilamorta are easily associated with Yonville; and certain incidents such as suicide by arsenic immediately bring to mind Emma's tragic death. However, the character of Emma Bovary and the theme of the novel itself have become hopelessly entangled in all three protagonists of El cisne. The open act of expropriation which characterizes this work is not an isolated occurrence. It happens in like fashion in La madre naturaleza and La quimera. The three novels, although varying in quality, are in many ways the most nearly typical of the author, for they are prime cases of the phenomenon of assimilation of literary themes which we have explored throughout her novelistic trajectory.

Ordinarily creative art precedes the explanation of the theory, but doña Emilia usually works in exactly the opposite direction. For example, La cuestión palpitante is a long dissertation on Naturalism while La tribuna is the direct application of these principles in literature. This is why we refer to Pardo Bazán as a practicing theorist in the novel. She sought to make her novels "fashionable," in keeping with the latest trends in art. In a word, she constantly strived to keep abreast of these artistic trends and to embody their principles in her own novels in Spain.
The number of works which inspired doña Emilia to incorporate at least part of their contents in her own novels is considerable. Occasionally we have seen that she reworks an entire novel. But more often these influences are more subtle, more general. Much has been said about the influence of the novel of Emile Zola, and in fact some critics see these same Naturalistic tendencies even in her last creative years. It goes without saying that the impact of Zola is direct and easily perceived both in the novel and essay. This is especially true of *La tribuna* and *La madre naturaleza*. However, we must conclude that the greatest single body of literature which repeatedly crops out in the Pardo Bazán novel is French Romanticism. As one peruses the pages of *La madre naturaleza* many of the ill-fated lovers of this period of literature come to mind: Rousseau's *La Nouvelle Héloïse*, Saint-Pierre's *Paul et Virginie* and Chateaubriand's *Atala*, among others. In this same novel we also find reminiscences of Hugo's "Tristesse d'Olympio" and Vigny's "La Maison du berger." Even in the twilight of her career she constructs a good deal of *Dulce dueño* around Lamar- tine's famous lake. Hugo reappears in certain scenes of *La piedra angular* which is a scathing denunciation of capital punishment.
As regards the French novel, there is something of Balzac's *Le Lys dans la vallée* in *La madre naturaleza*, a little of old Père Goriot in the doting father of *Viaje de novios*. Flaubert's *Madame Bovary* is the basis for *El cisne de Vilamorta*. *La quimera* is influenced in part by *La Tentation de Saint Antoine*, but more precisely by Huysmans' *A Rebours*.

Another body of literature which plays a role in her novelistic trajectory is the Russian novel. The ponderous, agonizing search for Christianity which dominates so many pages of Dostoevsky and Tolstoy were bound to appeal strongly to doña Emilia. Her critical study *La revolución y la novela en Rusia* leaves no doubt here. Nevertheless, she found in Tolstoy more than the wave of Neo-Christianity. She also found Russian Realism much to her liking. Besides the rejection of religion Pardo Bazán had always accused Zola and others of the unforgivable sin of insisting on the lowness of life. Here she feels the Russians are closer to reality:

Prueba la novela rusa cómo se puede escribir realizando y cumpliendo todos los preceptos del arte naturalista, y sin incurrir en ninguno de los pecados de que acusaron a éste los que juzgan un principio fundamental de arte por media docena de novelas francesas.2

In this respect we have discussed at length the probable impact of Tolstoy, Dostoevsky, Turguenev and Goncharov. Some have thought that the direct influence of Russian literature is prevalent in most of doña Emilia's novels of conversion. This is possible, but one must remember that the new Christian spirit began to spread all over Europe in the last quarter of the century and became part of a common sentiment among a large number of writers. Even though works like La quimera, La sirena negra and Dulce dueño display a profound sense of religion, it does not necessarily follow that they stem precisely from the Russian novel. La quimera, as we have already demonstrated, derives rather from the so-called Decadent novel in France as practiced by J. K. Huysmans.

It seems probable that doña Emilia could read English although only with difficulty. But it is likely that she gained much of her knowledge of English writers through French and Spanish translations. The fact that the Shakespearian epigraph to El saludo de las brujas (¡Salud, Macbeth! ¡Tú serás rey!) is cited in Spanish is not conclusive of anything, for the Spanish regularly translate titles and quotations into their own language. Besides the Shakespearian theme of El saludo we have seen her reminiscing about Wuthering Heights in Los pazos de Ulloa.
And finally, in *El saludo* there seem to be times when Pre-Raphaelitism crops up, but this is highly speculative, and any proof offered would be only tenuous.

One might ask, and with good reason, about the paucity of Spanish literary themes. Pardo Bazán knew little about Spanish literature outside the Golden Age until about 1878 when she confesses to have "discovered" the contemporary novel. By 1878 her aesthetic preferences and favorite writers had already taken shape in her mind, and needless to say they were largely French. We can only conclude that at this relatively late date her "discovery" of the Spanish novel could not hope to displace her fondness for other European literature, and that she felt that it was largely inferior anyway. Here and there she praises the novel of Galdós, but her sarcastic disdain for Pereda is well known. Two novels (*El saludo de las brujas* and *Misterio*) seem to deal with a Spanish theme, but if so, it is a political, not a literary one. Her political sentiments were aristocratic and monarchical to the end although she ultimately called for the cessation of hostilities when the problem of the legitimacy of the

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Carlist question had long since been obscured. Los pazos de Ulloa and Insolación deal with Pre-Generation of '98 ideas. In the former the degenerate rural aristocracy is stripped of any Romantic notions and held up to public scrutiny. Insolación is more typical of the generation. The barbarity, cruelty and provincialism of Andalusian Spain are held up to scrutiny. But all considered, Spanish literature is not a principal fountain of inspiration for Emilia Pardo Bazán. In this respect we wish to emphasize the importance of the library of Juana de Vega. A catalogue of this collection would be valuable, but from what we have been able to trace in preparing this dissertation, its contents must surely have been in the main French literature.

The purpose of this examination of Emilia Pardo Bazán has been to study her novelistic production in terms of literary themes and theories. In almost every case we can see that she conceives of a literary theory and then proceeds to write a work to fit it. We grant that in a sense every creative writer does the same thing, but for

4. The aristocratic lineage of Pardo Bazán has been fully traced by Dalmiro de la Válgoma, La Condesa de Pardo Bazán y sus linajes (Burgos, 1952).
Pardo Bazán it seems to be a conscious, forced effort. Moreover, whether by inclination or of necessity, she depends upon familiar plots, characters and incidents of her reading background for the structure of her own novels. This compelling desire to conform to the rapidly changing moods of literature coupled with an utter dependency upon other writers for the framework and substance of her works may be the principal factor in the stunted growth of her artistic stature. Ironically, her greatest novel, *Los pazos de Ulloa* is one of the most difficult to pin down in terms of literary influences and familiar themes and incidents. Those that we have offered in connection with this novel consist of general similarities with other works in mood and concept. *Los pazos* seems much less saturated with specific, borrowed incidents than probably any other of her works. The problem of a deteriorated, declining aristocracy of her own Galicia was certainly heart-felt. In at least this one novel she was on familiar grounds. The countryside of northwestern Spain, dotted with *pazos* crumbling in decay, maintained by ignorant country lords, fierce-tempered foremen and narrow-minded priests has the ring of authenticity and the power of conviction. Here for once the balance of literary tradition and the personal experience and knowledge of the
author is properly maintained. *Los pazos de Ulloa* was only her fifth novel and prophesied a rich and full career. But this promise was never completely fulfilled as doña Emilia was soon attracted by the demands of other artistic fashions and modes. With customary perspicacity Menéndez y Pelayo pointed out this tendency as early as 1886 in an introduction to *San Francisco de Asís*. He laments that

...después de haber escrito este libro de San Francisco, magnífica prenda soltada en favor de las más puras y delicadas realidades del sentimiento y de la fe, se haya dejado arrebatar del torbellino de la moda literaria y, ansiosa de no quedarse rezagada y de no pasar por romántica, haya sentado plaza en la vanguardia naturalista.5

The vast number of works that later flowed from her pen only served to confirm Menéndez y Pelayo's early comment. Whether another writer could have successfully followed this difficult course is open to debate, but in the case of Emilia Pardo Bazán we are inclined to think that it contributed in large part to the shortcomings of her novels.

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Pascual López (1879). Aguilar, II.

Un viaje de novios (1881). Obras completas, 30.

La tribuna (1883). Obras completas, 8.

La cuestión palpitante (1883). Obras completas, 1.

El cisne de Vilamorta (1885). Aguilar, II.

Los paseos de Ulloa (1886). Obras completas, 3.

La madre naturaleza (1887). Obras completas, 4.

La revolución y la novela en Rusia (1887). Obras completas, 33.

Mi romería (1888). Obras completas, 34.

De mi tierra (1888). Obras completas, 9.

Insolación (1889). Obras completas, 7.

Morriña (1889). Obras completas, 7.

Al pie de la torre Eiffel (1889). Obras completas, 19.

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La prueba (1890). Obras completas, 22.

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1. This is a list of Pardo Bazán's works cited in the body of the dissertation. Those designated as "Obras completas" refer to the edition published by Prieto y Compañía, Madrid, n. d., 43 vols. Those designated as "Aguilar" refer to the edition of Madrid, 1947, 2 vols., with prologues by Federico Carlos Sainz de Robles. The date in this chronological arrangement indicates the year of composition except as noted.
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Memorias de un solterón (1896). Obras completas, 14.
El saludo de las brujas (1898). Obras completas, 15.
Cuarenta días en la Exposición (1900). Obras completas, 21.
En tranvía (1901). Obras completas, 23.
De siglo a siglo (1902). Obras completas, 24.
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Misterio (1903). Aguilar, II.
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La literatura francesa moderna, I (1910). Obras completas, 37.
Dulce dueño (1911). Obras completas, 38.
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AUTobiography

I, Arthur Alan Chandler, was born in Mt. Gilead, Ohio, May 29, 1926. I received my secondary education in the public schools of Norwalk, Ohio. My undergraduate training was obtained at Swarthmore College and The Ohio State University where I received the degree Bachelor of Arts in 1948 and the degree Master of Arts in 1950. While a graduate student I traveled in Mexico in 1949 and in Europe in 1952. During my residence at The Ohio State University I acted in the capacity of Graduate Assistant in the Department of Romance Languages. In 1954 I was appointed Instructor of Modern Languages at Purdue University. I have held this position while completing the dissertation for the degree Doctor of Philosophy.