THE LITERARY EXPRESSION OF EDUCATIONAL ATTITUDES
AND IDEAS IN THE NOVELS OF PÉREZ GALDÓS

DISSERTATION

Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of The Ohio State
University

BY

CHARLES WILLIAM STEELE, A. B., M. A.

The Ohio State University
1957

Approved by:

Advisor
Department of Romance Languages
In this dissertation, I propose to examine the novels of Galdós from the point of view of one theme. I do not suggest that the scope of his novels can be reduced to the theme of Education alone, but rather have attempted to demonstrate that (because of the peculiar Spanish society to which he belonged) this novelist was perpetually conditioned by an "educational perspective," the effects of which are discernible in one form or another in the novels from beginning to end. I have attempted to identify Galdós' ideas on the subject, and in as many ways as possible to show their penetration into his novelistic art. Were he an author of lesser productivity, there might not have been a great deal of material to work with, but his thirty-one novels (exclusive of the Episodios nacionales) consisting of forty-two volumes, comprise a work of extensive proportions. If this study contributes to a further familiarity with and understanding of the Galdosian novel, my aim has been realized.

In order to give uniformity to and simplify the numerous textual references, all footnotes refer to Sainz de Robles' Obras completas (Aguilar). The third edition of volumes IV - VI was used, but since there exists a variation in pagination between this and previous editions, I have consistently included all parts, chapters, and chapter subdivisions in the footnotes.
# TABLE OF CONTENTS

I. Introduction .................................................. 1

II. The Original Condemnation: Clericalism .................. 34

III. Specific Aspects of the Problem: Negligent Society, the Family, the Teacher, the School ........ 59

IV. The Educative Aspect of Social Manners: buena educación ........................................... 111

V. Learning from Experience, and Non-Learning (the uneducable índole) .................. 139

VI. The Spiritual Problem and Learning ..................... 172

VII. A "Curriculum" for Spaniards ............................. 197

VIII. Conclusion .................................................. 237

The Novels of Galdós Arranged Chronologically According to Dates of Publication .................. 246

A Selected Bibliography ........................................ 248
Chapter One

Introduction

A. Intellectual Currents and Education in Europe

Perhaps no characteristic of nineteenth-century Europe is more obvious than its optimism resulting from a belief in man's limitless capacity to discover the unknown and to progress upward. Even in the face of certain deplorable social conditions which seemed to challenge the validity of the new materialism, hopeful reformers were at work. All men did not think the same, however. Idealistic philosophy was apparently at odds with positivistic thinking. A reaction in favor of instinctive man stood aligned against the new confidence in man's intelligence as a means to solve the problems of the universe. Illustrated more specifically, organized religion opposed the new religion called Positivism because of its implicit denial of the Special Creation theory.¹ Rather than to be exclusive, the individual attitude often constituted a mixed point of view. The educational reformer, for example, was usually idealistic in spirit, but both idealistic and practical in his evaluation of problems and application of method. Con-

¹ For a detailed discussion of nineteenth-century intellectual currents, see: H. E. Barnes, An Intellectual and Cultural History of the Western World (New York, 1937), Ch. Twenty-eight.
tradictory as the various tendencies appear to us today, 
the idealistic philosopher, the materialistic capitalist, 
the positivistic scientist, the reactionary cleric, and 
combinations thereof all responded to two historical facts 
--a tremendous increase in scientific knowledge and theory, 
and a concurrent revolution in man's way of life.

With impetus from the successors to the eighteenth- 
century philosophers, a revolutionary idea had developed in 
the field of science. Charles Darwin's Origin of Species 
(1859) expounded the theory of evolution. One result was 
that Biological Science became of dominant interest in the 
second half of the century. Of utmost importance was the 
effect of the new concept on all phases of life. The natu­ 
realistic approach was applied to all existing fields of 
human experience. Just as man had evolved from lower lev­ 
els of existence, so could he continue upward in his search 
for truth. The new spirit was optimistic because the hori­ 
zons were limitless; it was tolerant because human insti­ 
tutions were now regarded as of human rather than divine 
origin. As such, there was nothing sacred about them and 
they could be changed. The possibility of change and im­ 
provement, that is, progress, revolutionized the traditional 
static concepts of history, society, and religion itself.

In society, heredity and environment (race, milieu) 
had become important considerations. In an evolving world, 
man had to be examined with reference to the conditioning
factors of his surroundings. All social institutions and activities were inherently educative. In addition, the concept of evolution implied a new meaning for education as a science. Since reform was possible, the methods for bringing about such improvement assumed greater importance. Education was at the heart of nineteenth-century problems.

Contributing immensely to the radical social changes which took place was the Industrial Revolution. Out of it developed an optimism parallel to that of the scientific thinker. Under the new system of profit and competition, any man regardless of origin theoretically could aspire to wealth through hard work and imagination. A new class, neither noble nor peasant emerged—the bourgeoisie. Those at the top, the extremely wealthy, were the paragons. The less wealthy attempted to emulate them. Through the superficiality of imitation, and because of a new standardization that had its roots in the mass production of material goods, the new middle class represented mediocrity.

At the bottom of the social ladder were the victims of the new order—the deprived and depraved factory workers. The accumulation of great wealth was accompanied by the extreme poverty of the working class. Shadowing the new optimism was a stark reality demanding reform. Since this need conflicted with a prevailing principle of laissez-faire, the requisite reforms would have to be more than physical. A re-education was needed.
The emergence of a strong middle class made possible the application of revolutionary ideas of democratic government. The human rights implicit in these new political ideas were the basis for a new social democracy. Over-all, there was a new awareness of the political importance of education as an instrument for the attainment of society's goals and ideals. The resultant belief in its general diffusion was accompanied by varying justifications for state control. In Prussia, for example, education was utilized to foster patriotism for the creation of a strong national state. In France (as in the United States), the encouragement of public education was based on a need for good citizenship and an intelligent electorate.

Modern education had begun to develop with the changing times. Its roots are found in the eighteenth century with Rousseau. In *Émile*, this author attacked contemporary formalism in education, and insisted that the emotional man be taken into account. The established aim of school work had been to develop only the learned man, with emphasis on memorization. Rousseau insisted on the development of character as more important than the mere accumulation of knowledge. Human character, which Rousseau considered innately good, had been corrupted in the past by society. Therefore, the child must be removed from the latter and given a natural education.
In a natural environment, the child learned for himself. He was rightfully entitled to the happiness derived from play, and the physical activity involved led to good health. Learning took place when natural curiosity led the boy on to draw inferences from Nature around him. There was no human punishment to control his behavior. Instead, he suffered the consequences of his own acts, and profited from his own experience. It was a negative system in that the personal tutor never taught, but guided his pupil in the direction of his natural inclinations. Because it presented the ideal (exaggerated by Rousseau to shake his contemporaries), this plan was impossible for practical application, but it was full of suggestions for future educationalists.

The influence of Rousseau on the new education of the nineteenth century was psychological. That is, there was a new emphasis on child study. Also, with its stress on contact with Nature, it brought about a new interest in the study of science. Finally, there was an influence which tended to socialize education. Even though Rousseau rejected society as corrupt and undesirable, his sympathy for his fellow men, his insistence on the emotional rather than the intellectual in education, his vocational emphasis, "have all inspired movements that have had for their aim
emphasis upon the democratic, moral, and industrial aspects of education."2

The leading methodizers who followed were Pestalozzi (1746-1827), Herbart (1776-1841), and Froebel (1782-1852).

"It was Pestalozzi that developed the negative and inconsistent naturalism of the *Émile* into a positive attempt to reform corrupt society by proper education and a new method of teaching."3 He excluded the time-worn method of implanting information into the mind of the student by rote. Knowledge for him had to be founded on sense-perception, and instruction based on observation.

The educational process was the adaptation of method to the different stages in the mental development of the pupil. The point of concentration was natural growth. Pestalozzi's favorite analogy was that of the child's development with the natural growth of a plant or animal, a metaphor that we shall find employed by Galdós in his novels.

The heart as well as the head was important. The total individual had to be considered. His method involved a new spirit of love and kindness rather than brutality and punishment. The school should be modeled on the home

---


as a center of love and co-operation. He considered the family to be fundamental in the education of the individual.

Because he stressed learning through observation, analysis, and discussion of objects both in the classroom and outside in nature, books were to be done away with. Innovations resulting from this were the introduction of such subjects as drawing and geography.

Where Pestalozzi was a philanthropist and a reformer, Herbart was a psychologist and a philosopher. As a psychologist, he perfected a system of instruction based on apperception, that is, the interpretation of all new ideas through those already existing in the consciousness of the student. He insisted on the development of a many-sided interest as an avenue to the formation of character.

Because he was interested in sense-perception with a consequent emphasis on the physical world, Pestalozzi made arithmetic, geography, and natural sciences his chief concern. Herbart, on the other hand, felt that history, languages, and literature best served the moral purpose of education.

Froebel was the direct successor of Pestalozzi, developing the latter's ideas and giving them a philosophical basis. He stressed the need for self-expression and free development. His terminology defined the "self-activity" of the child through which the pupil's own personality and
interests were allowed to direct his learning. The creative instinct of the student was recognized as a valuable means of education.

Like his predecessors, Froebel was familiar with and strongly attracted to nature. The name Kindergarten which he applied to his experiment expresses his concept of children as unfolding plants in a garden.

Like Rousseau in his great love for nature, his attitude differed from the former's in that he possessed a mystical, philosophical feeling toward all things. In accord with contemporary idealistic philosophy, he sought unity everywhere. Hence, the interrelation of all of the pupil's activities. In addition to unity, he saw continuity in the development of the individual. Here we witness the effect of the evolutionary theory of the time on his thinking.

Finally, although he visualized the person as developing from within, he nevertheless emphasized the sociological, that is, the materialistic, aspect of education. The individual forming part of a larger whole, the community, had to learn to co-operate in it.

Somewhat later, and from across the channel, the English philosopher Herbert Spencer (1820-1903) wrote a cri-

\[ A \text{ very similar attitude of synthesis characterizes the Spanish Krausists. It is worth noting that Froebel, like Sanz del Río, was in direct contact with Krause. According to Graves (op. cit., p. 202), his Letter to Krause (1828) is one of the two principal sources for autobiographical data on Froebel's early life.} \]
ritical essay on the question of education. Being much more than an educational methodologist, he reveals the inescapability of the problem in the nineteenth century. His essay on What Knowledge is of Most Worth? illustrated the need for reconsideration of existing values. It is a forceful, although exaggerated, plea for more science in the curriculum, with its scientific needs, and the practical bourgeoisie. For professional educators, nevertheless, his words carried considerable weight, and after the appearance of his essay, the study of natural science enjoyed a new and increasing status.

The study of science is related to a basic educational problem of the century, that is, secularization. Traditionally, education had been church-controlled. For reasons already given, the new scientific objectivity was incompatible with the established order. Thus, ecclesiasticism was both vigorously attacked, and defended. Another major problem was the education of the new proletariat. This was especially true in industrial England where the government did not assume full responsibility for educating the new working class. All phases of European society were permeated by the

On the question of education, Being much more
educational question in the nineteenth century. In liter­
ature, the problem was treated at length in the novel. The
latter not only presented the facts, as was inevitable in
a study of the total picture of contemporary society—in
itself, it was an educational instrument.

Dickens underscored the inadequate and disorganized
school system of his country through his presentation of a
miscellaneous variety of schools and schoolmasters. Deso­
late surroundings and brutal masters are represented by such
as Mr. Squeers who ran the physical and mental pesthole
known as Dotheboys Hall (Nicholas Nickleby), and Mr. Creakle
the Tartan of bleak Salem House (David Copperfield).

A farcical distortion of the new educational method
is exemplified by Mr. Squeers. Once a student had learned
to misspell Botany, and understood that it signified a
knowledge of plants, he was sent out to weed the garden.
Even the relatively mild-mannered classicist Doctor Blim­
er (Dombey and Son) failed to understand the needs of his
pupils in his "hot-house" school where the young sprouts
were forced. "Nature was of no consequence at all. No mat­
ter what a young gentleman was intended to bear, Doctor
Blimber made him bear to pattern, somehow or other." We
are reminded of such Galdosian characters as the school­
master Pedro Polo (El doctor Centeno).

In his Avant-Propos to the Comédie-Humaine, Balzac
figuratively points his finger at religious education and
11

remarks: "L'enseignement, ou mieux, l'éducation par des Corps Religieux est donc le grand principe d'existence pour les peuples, le seul moyen de diminuer la somme du mal et d'augmenter la somme du bien dans toute Société. La pensée, principe des maux et des biens, ne peut être préparée, domptée, dirigée que par la religion."

This defense of Catholic education, a reaction against the liberal scientific thought of the century, reveals itself elsewhere in Balzac. We find, for example, that he satirized the savants who were being graduated from the Sorbonne, showing his disdain for a certain species of academic scientist.5

The avowed objectivity of Flaubert, author of Madame Bovary, would seem to preclude any polemical treatment of education in his great novel. Charles and Emma Bovary are quite autonomous. Yet, advocated or not, the educational problem is implicated. These two characters, for one reason or another, are improperly educated. As for Charles, his innate stupidity is abetted by unwise parental guidance. His wife's romantic spirit is not noticeably deterred by her convent education. Instead, her sentimental personality is further encouraged by the atmosphere of the convent, without the knowledge or intent of her teachers. The title

5 For a discussion of a relevant episode from the Peau de Chagrin, see: Léon Emery, Balzac: Les grands thèmes de la Comédie Humaine (Paris, 1943), pp. 72-73.
of another of Flaubert's novels, *L'Éducation sentimentale*, reveals that he was aware of the implications of "romanticism" as a form of education for life.

Dickens' preoccupation with formalistic educational abuses, Balzac's adherence to traditional Catholic education, and Flaubert's implicit censure of a society which permits (and therefore educates) the sentimentally oriented individual, are variations of a problem which was clearly stated by Thomas Huxley. Governed by a strongly scientific prejudice, he declared what was becoming increasingly more evident: "It is important to remember that, in strictness, there is no such thing as an uneducated man. . . . the question of compulsory education is settled so far as Nature is concerned." (*A Liberal Education; and Where to Find It*, 1871)

The Englishman anticipates Zola by nine years. The latter perhaps more than any other French novelist is a case in point. His interest in man as a product of environmental and hereditary factors contains an implicit concern for how and what man learns. In *Le Roman expérimental* (1880), he says: "Sans me risquer à formuler des lois, j'estime que la question d'hérité a une grande influence dans les manifestations intellectuelles et passionnelles de l'homme. Je donne aussi une importance considérable au milieu. . . ."

Each author in his particular manner demonstrates the
existence of education as a social problem. Probably none of them, however, was confronted with as fertile a field for criticism as was Galdós. While England and France had their individual educational problems, they at least possessed an existing tradition of scientific and progressive learning to which Spain offered no discernible counterpart in the nineteenth century.

B. The State of Spanish Education and the Intellectual Atmosphere Which Existed When Galdós Arrived in Madrid

Spain was somewhat outside of the main currents of Western intellectual influence. There was a time-honored resistance to new ideas which had not been eliminated by eighteenth-century attempts at reform under the Bourbons, nor dispelled by the liberal elements of the nineteenth century.

The centralized "enlightened despotism" had expelled the Jesuits in 1767 and placed all levels of instruction under state control. In the nineteenth century, however, public instruction reached an extreme low of decadence and abandonment. The Jesuits had returned, and their colegios had begun to flourish again and to multiply throughout the peninsula. Neither the state nor the religious schools offered an atmosphere for the development of liberal ideas.

The extent to which the universities resisted the penetration of the new spirit of discovery is exemplified
by the fact that at the height of the eighteenth-century reform, the rules of the University of Salamanca rejected as dangerous the teachings of Galileo and of mathematical physics. A symbol illustrative of that attitude is the modification introduced into the mottoes of the coats of arms of some Spanish universities. The motto read: "Perfundet omnia luce." The fact that it lacked a subject prompted investigations which have led to the conclusion that the complete saying, proposed as a motto during the Renaissance, was: "Libertas perfundet omnia luce." The word "Liberty" was suppressed at approximately the same time that the University of Salamanca formulated its prohibitions.  

Especially during the first third of the nineteenth century, governmental indifference was striking. During the lifetime of Ferdinand VII, education rapidly declined. Several universities were deprived of their entire property. The first report of the society for public instruction in Madrid, published in 1839, says: "It is scarcely credible, but nevertheless true, that, e.g., during the reign of the Calomarde ministry in 1827, the sums intended for the salaries of professors of Hebrew and Arabic were appropriated by the government to pay for a school of bull-

6 This information is found in an article by J. Xirau, "Julian Sanz del Río y el Krausismo español" in Cuadernos americanos, No. 4 (1944), p. 59.
fighting! Matters became worse until Christine ascended the throne, . . . .”

The relative liberalism of the reign of Isabel II resulted in attempts at improvement. In 1845, a plan of studies established by Pidal instituted "a thorough secularization." Such projects, however, suffered greatly from the constant changes in government resulting from the pronunciamientos for which Isabel's reign was so notorious. They suffered equally from a fundamental Spanish resistance to a type of instruction which might be termed free and progressive. In 1851, a concordat was signed with Rome, whose second article read: "Instruction in the universities, colleges, seminaries, public or private schools of every kind, must in all respects be regulated according the doctrines of the holy Catholic religion. The bishops and clerical superintendents of dioceses are therefore empowered to watch over the purity of morals and the education of youth in all schools, public and private.”

The developing battle between progress and tradition, between liberalism and conservatism, which culminated in


the ousting of Isabel, was fundamentally an educational problem which was in turn intimately tied up with the clerical problem.

Collier points out that "the whole history of Spanish education is the history of more or less brilliant ideas emanating from individuals, with more or less success according as the individuals had following strong enough to put their ideas into effect." A list of names of such individuals might be used to spell out the history of modern Spanish education in this way: Fray Benito Jerónimo Feijóo (1676-1764), Gaspar Melchor de Jovellanos (1744-1811), Alberto Lista (1775-1848), Julián Sanz del Río (1814-1869), Francisco Giner de los Ríos (1839-1915). There are obviously other names, but these represent the chief sources from which the inspiration emanated.

Three of these men were identified with progressive schools. Jovellanos' Instituto Asturiano, a model center of secondary education in the epoch of Charles IV, suffered extinction when he was abducted in 1801 and sent to Palma de Mallorca to endure a harsh imprisonment as a political prisoner. As the director of the Colegio de San Mateo in the 1820's, Alberto Lista was teacher to Espronceda, Ventura de la Vega, Ochoa, and other youths who sub-

sequently assumed the lead in Spanish intellectual life. The government, however, under the pretext that revolutionary doctrines were being taught and propagated there, ordered the closing of the school. The Institución libre de enseñanza of Giner was founded and survived under the relative tranquillity of the Restoration.

The closing of the Colegio de San Mateo was a manifestation of the reactionary and short-sighted policies of the regime of Fernando VII. The comparatively liberal atmosphere of the succeeding reign of Isabel II produced, among other things, the novelty of a Spanish professor, Sanz del Río, being sent abroad by the government in 1843 to study in a foreign university. It is doubtful that subsequent governments would have been so readily inclined to introduce new ideas, especially in view of the Concordat of 1851. These two events are symbolic of the two opposing currents rapidly gaining momentum at mid-century.

The liberal forces, generically termed Krausists, rallied around Sanz del Río. He had studied in Germany under the philosopher Krause, and when he took possession of the chair of History of Philosophy at the Central University (1854), he symbolized progressive European ideas.

Modern European thought had already penetrated Spain; Sanz del Río served to provide it with a moral impetus. The Krausists had something of the crusader about them. Jobit states that Krausism is not a true philosophy in the
traditional sense of the word. It is a religion. 11 "Trois mots suffisent à la définir: esprit d'harmonisation; culte de la science; moralisme." 12 For many, the last point is the most striking. The Krausists are identified by their austerity, rigidity, and a certain puritanism.

Xirau speaks of the moral discipline that was Krausism as a way of life whose essential requirement was spiritual autonomy, the freedom to consider any idea or doctrine. "En una sola cosa coinciden todos: en la actitud, en el método, en la afirmación de la libertad de conciencia y de la investigación objetiva y rigurosa." And: "Esta severa actitud se proyecta inmediatamente en la reforma de la enseñanza." 13

The Krausist movement, according to Jobit, lasted approximately from 1854 to 1875. 14 There was an immediate reaction to Sanz del Río's teachings at the University which quickly led to a situation of open hostility between neo-Catholics and Krausists. The violent campaign culminated in the official removal of the Krausist professors from their chairs in 1865. They were denounced as textos vivos.

12 Ibid., p. 238.
The order was carried out in 1867. Beginning the next year, the political aspect of the battle dominated as the queen was removed, a provisional government was established, Amadeo was invited to govern, his rule was unsuccessful, and the First Spanish Republic was a failure. The liberal forces were not strong enough to control Spain. After seven years of revolutionary experiment, the Bourbon dynasty was restored in December of 1874. Although the succeeding reign of the new king, Alfonso XII, was benevolent, the forces of progress had suffered a severe setback in Spain.

Galdós arrived in Madrid in 1862 at the age of nineteen. In his Memorias, which he chose to begin at this point in his life, he refers to "la densa atmósfera revolucionaria de aquellos turbados tiempos." He recalls the notorious Noche de San Daniel in the year 1865 when students were brutally shot down in the streets for protesting the dismissal of the first of the Krausist professors to go, the orator Don Emilio Castelar. Even more unforgettable, "espectáculo tristísimo, el más trágico y sinistero que he visto en mi vida," was the summary execution of the revolting sergeants. Galdós was a witness to the violent struggle to establish the European liberal spirit in his country. He saw the bitter opposition to it, and his sympathies were with the liberals.

Sanz del Río died (outside of the Church) in 1869 before the conflict had run its full course. As Jobit points
out, however, "l'homme disparu, le système restait."\textsuperscript{15} The leader of the second generation of Krausists was Don Francisco Giner de los Ríos (1839-1915). He put into practical application the educational ideals of the movement, when in 1876 he founded the \textit{Institución libre de enseñanza}.

Because of the reactionary nature of existing state and denominational schools, the \textit{Institución libre} filled a critical role. A primary and secondary school entirely independent of Church and State, it was much more than a Veterans' Hospital for moribund Krausism.\textsuperscript{16} Besides providing a means for the ex-university professors to continue teaching, this school represented an inspired experiment in liberal pedagogy. Its progressive spirit of reform was eventually carried over into the University through the \textit{Junta para la ampliación de estudios}, which in turn created the \textit{Centro de estudios históricos}. In this way, the influence of Giner's school is felt down to the present day, even though it and these organizations have ceased to exist.

Because of the far-reaching influence of the \textit{Institución} on contemporary intellects (most of whom are now abroad), there is probably a tendency to over-emphasize the actual position it occupied in the total picture of

\textsuperscript{15} \textit{Op. cit.}, p. 35.

\textsuperscript{16} Jobit uses this expression, \textit{op. cit.}, p. 67.
Spanish society at that time. Many liberal minds were conditioned by the tradition of the Institución, but they represent quality rather than quantity. The spirit of Giner is further enhanced by the contrast with the world in which it existed. The Institución was an idealistic island in an ocean of reaction. When his ex-disciples eulogize Don Francisco, they are not only praising an inspiring man, but possibly they are ruefully recalling a Spanish dream which obviously has not materialized, a dream in which Galdós also believed. Although the Institución was not typical of the society Galdós observed, what it stands for holds a preeminent position in his novels inasmuch as he opposes it to what he sees as most common.

The teaching philosophy of Giner and his associates was based on the enlightened thought of the century. The ideas of Rousseau, Pestalozzi, Froebel, and others were understood and adopted. Emphasis was placed on the development of the total person. Moral character and self-discipline were fundamental. Vocation was an essential consideration. "Nuestro deseo es ver si podemos entregar a la sociedad cada año algunos hombres honrados, de instintos nobles, cultos, instruídos hasta no serles extraños ningún elemento ni problema fundamental de la vida, laboriosos, varoniles de alma y cuerpo y capaces de atender a sus necesidades materiales por medio de una profesión verdaderamente honrosa y
In the classroom, homework and the use of textbooks were eliminated. The teachers were the friends of the pupils. They were living textbooks who introduced the student to the living textbook of life by direct contact with it through excursions, field trips, and so forth. Essentially it was a method in which sympathetic teachers encouraged self-learning on the part of the student with as much individual contact as possible—the type of relationship which exists between Máximo Manso and Manuel Peña in Galdós' *El amigo Manso*—the antithesis of the method of instruction employed by Pedro Polo in his private school (*El doctor Centeno*).

These educators had something in common—they made successes of their individual lives, but failed to establish a permanent liberal program in Spain. They represent famous names in Spanish intellectual history. It is not just chance that they occupied themselves with education.


18. Cf. L. D. Collier, op. cit., pp. 80-81. This writer quotes an extract from a paper read at the Paris Conference on the Teaching of Sociology in 1900 by Rafael Altamira, one of Giner's first pupils, in which the methods of the *Institución* are explained.
Each recognized that the best conceived ideas for the betterment of man and of Spain would be fatally hampered so long as there was no enlightened means of propagating them. The country's educational system was at the very heart of the matter. It was to be expected, therefore, that a liberal novelist such as Galdós would be cognizant of this crucial problem, and it is not surprising to find that in some form or another this theme constantly recurs in his novelistic production.

C. Evolution of the Theme in the Galdosian Novel

Between the year 1868, when Isabel II was forced to flee to France, and December 1874, when General Martínez Campos at Saguntum proclaimed her son, Alfonso XII, king, the question of whether liberalism or reaction should rule in Spain was being resolved politically. During this critical period, Galdós wrote his first two long novels, La Fontana de Oro (1867-68) and El audaz (1871). As would be expected, they are militant novels of rebellion and intrigue. These early novels reveal the iconoclastic revolutionary writer. His point of departure is a rejection of the existing order. The hostility inherent in this negative and destructive point of view was aimed at a particular target—the clergy.

The Galdosian novel at this time is primarily a study
in political history as far as ideology is concerned, but associated with the major theme is the subordinate educational topic as part of the weave of the finished material. This incidental theme is related to the major theme of the novel in tone and spirit, the spirit of the times. The novelist condemns religious schools inasmuch as they form part of the opposition which as a liberal he is attacking.

Doña Perfecta (1876) and Gloria (1876-77) appeared after the restoration. The author continues to be militantly liberal, but now chooses to deliver his message in the atmosphere of fictitious small towns, and with emphasis on bigotry and intolerance. Especially in Doña Perfecta, he associates religious education directly with the problem.

Marianela and La familia de León Roch, both published in 1878, are the last two of the first series of Galdosian novels. We consider the year 1880, the period between La familia de León Roch, last of the novelas de la primera época,¹⁹ and La desheredada, first of the novelas contemporáneas, as the big division in the novelistic production of Galdós—for more than any other reason, because he, himself, made the distinction. Actually, there is more difference between Gloria and Marianela than between the two above-mentioned works. There is likewise more difference between El doctor Centeno (1883) and Tormento (1884). To

¹⁹ The novelette La sombra (1870) also forms part of this series.
a large degree, the Galdosian novelistic evolution is a continuing process. The really pronounced break in the moments preceding La desheredada was the termination of the Episodios nacionales. That left the field wide open for the novel or drama. He chose the novel.

If we were to listen to Galdós himself, it is obvious that the conventional division of his novels into two groups is more for chronological convenience than because of a break in technique: "Después de La familia de León Roch, y sin respiro, La desheredada; en seguida me metí con El amigo Manso..." When Galdós wrote these words in his Memorias de un desmemoriado many years later, he had forgotten about the lapse of time if we are to judge by his expression sin respiro. At least, he recognized in retrospect the continuity that exists between the two novels.

Chronologically, two factors contribute to emphasize the interruption. With the final two instalments of the second series of the Episodios nacionales, the author arrives at the end of an important task. These words are from the last paragraph of Un faccioso más... , the last volume: "Aquí concluyen definitivamente éstos. Si algún bienintencionado no lo cree así y quiere continuarlos, hechos históricos y curiosidades políticas y sociales en gran

---

20 Obras, IV, 1034b.
número tiene a su disposición. Pero los personajes nove-
lescos, que han quedado vivos en esta dilatadísima jornada,
los guardo, como legítima pertenencia mía, y los conservaré
para casta de tipos contemporáneos, como verá el lector que
no abandone al abandonar yo para siempre y con entera re-
solución el llamado género histórico."^21

Secondly, there is the time element. The final two
volumes of the historical series represented his total pro-
duction for that year. To use the words of Berkowitz, "The
year 1879 was a lean one for Galdós."22 The following year
was even less productive of new works. Nothing was publish-
ed—a rare occurrence in the life of our author, until he
was old and blind. "Besides making preparations for the
launching of the contemporary series, Galdós was busy with
the circulation of his works outside of Spain and the pub-
lication of an illustrated de luxe edition of the epis-
dios."23

In spite of this obvious pause in his writing, the
five novels inclusively contained between Marianela (1878)
and El doctor Centeno (1883), and which span the gap, form
a distinct group. Their common characteristic is that in
them Galdós shows a fundamental and increasing concern for

^21 Obras, II, 318. Cf. H. C. Berkowitz, Pérez Galdós
Spanish Liberal Crusader (Madison, Wisconsin, 1948), p. 150.
23 Ibid., 151.
the social implications of good and bad education. He ill-
ustrates his basic concern in his introduction to the
first volume of La desheredada, which has a great deal to
say about juvenile delinquency: "Saliendo a lucir aquí,
sin saber como ni por qué, algunas dolencias sociales naci-
das de la falta de nutrición y del poco uso que se viene
haciendo de los benéficos reconstituyentes llamados Aritmé-
tica, Lógica, Moral y Sentido común, convendría dedicar
estas páginas... ¿a quién? ¿al infeliz paciente, a
los curanderos y droguistas que llamándose filósofos y po-
líticos le recetan uno y otro día? ... No; las dedico a
los que son o deben ser sus verdaderos médicos: a los maes-
tros de escuela."24 In El amigo Manso, the protagonist is
a professor. El doctor Centeno offers a basic plea for im-
proved teaching methods in the classroom.

This group of novels is nicely framed in a manner
which tends to emphasize their affinity. In a sense, we
begin and end with Felipe Centeno, a victim of society's
neglect, whose driving ambition was to find his way to Ma-
drid to secure an education for himself. These are the
last words in Marianela: "Pero no, este libro no le co-
rresponde. Acoged bien el de Marianela, y a su debido tiem-
po se os dará el de Celipín." But the appropriate hour is
slow to arrive. In the following novel, La familia de León

24 Obras, IV, 961.
Roch, which displays a manifest interest in the educative function of the family, Galdós still has something more to say about religious intolerance. Felipe appears only briefly. *La desheredada*, the inaugural effort of the novelas contemporáneas does not renew the story of this boy, ostensibly because the author was reacting to the recent success of Zola's *Nana* (1880) in his choice of subject matter. 25

When we arrive at *El amigo Manso*, Celipín hovers in the background to the extent that the author apologizes in the initial chapter for his further postponement of the promised continuation. Máximo Manso has a friend, he says, who is paying for his sins by writing novels, which others will read and thereby atone for their damnation. This

25 The content of the two novels is quite different, their similarity being principally that each has a prostitute as a protagonist. Since *Nana* (1880) appeared the year before *La desheredada* (1881), while Galdós was pondering his new series of novels, the success of the French novel may well have fascinated the Spanish novelist. Berkowitz (Pérez Galdós Spanish Liberal Crusader, p. 164) refers to the early translation of *Nana* into Spanish by Tomás Tuero. As for the sale of Zola's novel: "Nana, en 1880, où Zola racontait, avec une franchise jusqu'alors inconnue dans les romans qui ne voulaient pas fonder leur succès sur l'appel à la sensualité du lecteur, la vie de la courtisane, dépassait le chiffre de vente de *L'Assommoir*; (il fut tiré d'emblée à 55,000 exemplaires, ce qui pour l'époque était extraordinaire)." Albert Schinz, Nineteenth Century French Readings (New York, 1939), II, 171. It is no secret that Galdós was interested in the financial results of his achievements. As pointed out above (p. 26), he had spent the year 1880 occupied with the circulation of his works outside of Spain, and the publishing of an illustrated de luxe edition of the Episodios nacionales. The example of Zola's success, a reputable writer (who was not denigrated by Brunetière in *Le Roman naturaliste* until 1883), was worthy of imitation.
friend visited him recently. When he announced that he had already written thirty volumes, Manso felt such pity for him that he could not resist his insistent pleas. "Díjome aquel buen presidario, aquel inocente empedernido, que estaba encariñado con la idea de perpetrar un detenido crimen novelesco, sobre el gran asunto de la educación; que había premeditado su plan, pero que faltándole datos para llevarlo adelante con la presteza mañosa que pone en todas sus fechorías, había pensado aplazar esta obra para acometerla con brío cuando estuvieran en su mano las armas, herramientas, escalas, ganzúas, troqueles y demás preciosos objetos pertinentes al caso." Meanwhile, he desired to write "un trabajillo de poco aliento," in other words, Manso's story.

At last, we are given the story of El doctor Centeno. This delayed work is neither a well-balanced novel, nor a clear-cut exposition of the educational problem. It deals specifically with methodology in the lower grades. It does not achieve the scope of the "treatise" we were led to expect from the comments in the first chapter of El amigo Manso. The reason for this is that Galdós places the human story above the "message," and where necessary the former distorts the latter rather than the reverse.

This delayed promise of the story of Felipe Centeno,

26 Obras, IV, 1159b (Ch. I)
which the author apparently intended to be an educational treatise, prompts two observations. From the time he introduced the boy into the plot of *Marianela* until he eventually made him a central character of *El doctor Centeno*, there must have been in the back of his mind the conviction that the educational problem was basic to the explanation of the ills of Spanish society, and he evidently found it difficult to crystallize his ideas on the subject. In each successive novel of this group he approaches the topic somewhat differently. The net result is that he has made a series of ventures into the various facets of the problem and primarily has encountered material for criticism. Generally speaking, the greater part of what Galdós has to say specifically about education is found in these volumes.

The subsequent novels, beginning with *Tormento* (1884), have a much broader and more neutral thematic basis. The fundamental theme is now society—hypocritical contemporary Spanish society. Having pointed out the faults of the Spanish educational system, the novelist now proceeds to study the results of the instruction and upbringing which Spain has to offer. In sharp contrast with the first three novelas contemporáneas, the next three works, *Tormento*, *La de Brindas*, and *Lo prohibido* have no evident orientation toward such topics as the lack of schools, ineffectual professors, and pedagogical methodology. They become absorbed into the larger theme of society—absorbed into rather than
displaced by the larger theme, for Galdós never ceases to view human behavior in terms of its educative implications.

Hereafter, the study of the factors affecting the education of the child extends to include man the product of these and other less tangible educational influences. Galdós' presentation of social manners encompasses a sociological concern for the processes of group indoctrination as manifested in "good upbringing." Never a model of acquiescence to patterns of formal education, he frequently returns to a contemplation of the value of experience in the formation of the individual. In the face of positivistic insistence on the importance of environment in character development, he treats the subject of unresponsive instinctive man. Fortunata is the best example.

In the last decade of the century, with a broadening of his perspective, his attention focuses on the spiritual values inherent in the individual. This is the period of such masterpieces as Angel Guerra, Nazarín, and Misericordia.

Late in life, he wrote El caballero encantado (1909). Although this novel does not present the comprehensive summary of Galdós' educational ideas that we might hope for, it is interesting because of its evident purpose of presenting a "curriculum" for Spaniards.

The subject of education, then, is treated extensively by Galdós the novelist, and from numerous points of view. It is an ever-present theme in some form or other, and it
is, as might be expected in a conscious and discerning Spanish nineteenth-century novelist, an integral part of his total outlook on life as expressed in his novels.

The importance of the educational topic in Galdós has already been noticed by Dorothy G. Park, and H. Sáenz. Their ten-page article entitled, "Galdós's Ideas on Education" (Hispania, 1944), identifies the humane and relatively modern ideas of Galdós toward the problem. In a sense, this dissertation begins where they left off. The idea must be the starting point, of course, but the novelistic theme is the important subject to be studied. After the idea has been identified, many questions still remain to be asked. Why such a relatively strong interest on the part of Galdós? How does the theme penetrate his novelistic art? Does it affect plot? Character? Language? Do his ideas change? Is there an accompanying evolution in their position in the novel? Is Galdós' interest based on his observation of social conditions alone, or does it have other sources of inspiration? What is essentially Galdosian about the ideas and their treatment?

Effie Erickson's article, "The Influence of Charles Dickens on the Novels of Benito Pérez Galdós" (Hispania, 1936), although not primarily concerned with one theme, refers to Galdós' educational attitudes. These articles are the exceptions, however. Books and articles on Gal-
Galdós tend to consider the subject of education as purely incidental. As a result, many details of Galdós which rightfully come under the heading of Education are ignored, and their importance goes unnoticed. On the other hand, many works which do not indicate a purpose of examining Education in Galdós indirectly treat certain relevant material. It might be said that, since this is a study of the Galdosian novel, any book or article on that subject has served as a background source. Essentially, this dissertation results from the conviction that Galdós was greatly interested in Education. This interest shows in his art to the extent that such a study as the present one is not only justified, but lacking for a fuller comprehension of the novelist.

In the following discussions, the word educación will have various meanings according to Galdós’ changing perspectives. We will be concerned with the formal aspects of education as displayed in methods of learning and teaching in schools; in the broader concept of education which includes learning from both formal and informal sources; and in the additional Spanish meaning of the word educación which is upbringing both as a process and a resultant pattern of behavior.
Chapter Two

The Original Condemnation: Clericalism

The early Galdós, a revolutionary writer, rejected the existing order, including its system of education. Characteristic of this attitude is his failure to distinguish between the clergy and education. The forces of tradition are visualized as intransigent, and that fact constitutes a mortal obstacle to the process of educating Spain to liberalism.

From the standpoint of the liberals, the clergy's control was a serious problem in Spain. In Chapter One, we have seen that the forces of reaction, that is the clergy, were politically strong enough to impose such a stringent measure as the Concordat of 1851, and to cause the defeat of the First Republic. Having been intellectually formed during the heat of the political battle between liberalism and tradition in Spain, and having seen the power of the Church thwart the Krausists, Galdós was strongly anti-clerical. Throughout his novels, we find evidence of this antagonism.

In *La Fontana de Oro* (1867-68), his attitude is reflected in an uncomplimentary description of the abate Carrascosa: "Carrascosa era hombre de mucha travesura y socailña, sutil como el aire, capaz de urdir en el seno de las familias las más hábiles marañas; iba y venía sigilosamente,
so color de preparar fiestas, de arreglar procesiones, y
era, en resumen, un pícaro tercero. Así le llamamos por
no darle otro nombre un poco soez, que alguien le aplicó
oportunamente y conservó entre muchos con justicia.¹

The same derogatory tone is evident in the following
passage from El caballero encantado (1909), written some
forty years later:

En esto vieron venir a la pareja de la Guardia
Civil, y oyeron la voz de Regino, que al aproxi-
marse gritaba:
---Hola, maldito Corre corre; ¿ya estás aquí?
Gracias que te esperamos sentados.
Saludaronse los cuatro cordialmente, y el am-
bulante abordó al guardia de este modo:
---Aquí tienes ya las postales. Esta noche te
daré: son muy lindas... Pero, ¡ay! la más
graciosa que te traía... ¡vaya una preciosi-
dad!... , una hembra como un capullo de rosa
... , y en camisa... , con aire de inocencia
deshonesta, como quien tapa y destapa. Pues, hijo,
te has quedado sin ella... Me la birló el cura
de Buitrago. (Risas.) Al darle otras que me había
encargado, vistas de catedrales y de la Cara de
Dios, que está en Jaen, se me fue entre ellas la
tuya con la señorita vergonzosa en camisa...
Una equivocación... (Carcajadas.) No te quiero
decir cómo se puso el hombre al ver la profanía...
... Su cara echaba lumbre, radiós; le tembló la
papada, apretó los puños... «Grandísimo canalla
--me dijo--, voy a denunciarte al gobernador para
que te meta en la cárcel por vender estas porque-
rias.» Temblando del susto, le contesté:
«Don Atanasio, yo... , yo vivo con todos... Se la di porque venían mal barajadas... Venga
esa porquería, que era para otro cura... » Y él:
«No, no te la devuelvo, bandido, recidista del in-
fierno... Me quedo con ella, me la llevo a casa
... , pero es para quemarla... Contigo debiera
la autoridad hacer lo mismo... » Yo: «Pero, señor

¹ Obras, IV, 61b-82a (Ch. XIX).
cura, déme... Y él: «No te la doy... Y para que veas que soy hombre de conciencia, te la pago... Toma.» Me pagó, y al partir me bendijo. (Gran fiesta y chacota.)

In between, similar references appear frequently, although in the novelas contemporáneas there is a tendency to present both good and bad clergymen. Angel Guerra (1890-91), which is a novel about Toledan priests, presents all types. For example, the "angelical" Don Tomé is described by the protagonist in this way: "Un ser puro, que llega a la edad viril conservándose niño, conservándose ángel, desaparece sin dejar rastro de sí, sin que la humanidad experimente la menor emoción."

A blythe spirit after the pattern of Máximo Manso, he did no harm in this world. From another mold, but also good, is Juan Casado who to Angel "le parecía instruido, fuerte en toda la ciencia humana, así la que se aprende en los libros salidos de la imprenta, como la que anda y habla y come en los textos vivos que llamamos personas, escritos a veces en lenguas muy difíciles de entender."

The other side of the picture emerges when Juan Casado...

2 Ibid., VI, 282a (Ch. XV)

3 Ibid., V, 1454b (Part III, Ch. II, i)

4 Ibid., V, 1430a (Part III, Ch. I, iii) Note the use of the expression textos vivos, which was applied in Spain to the Krausists, and which Galdós employs in presenting this congenial and humanitarian priest.
suggests that Angel take a Seminary course to be better equipped to direct the Utopian monastery he is planning. Angel is reluctant to go, but once there, "la aprensión se disipó como por encanto. Casi todos los profesores eran amigos y compinches del cura sagreño, personas simpáticas y agradables, que recibieron bien y agasajaron a don Angel, poniéndose a sus órdenes, franqueándole la biblioteca, y mirándole, en suma, como una adquisición preciosa que debía ser tratado con todo miramiento."^5

It is not, however, the suggestion of proselytism which Galdós is emphasizing. When the two men leave the Seminary, Juan Casado says: "—¿Lo ve usted? Estos infelices no se comen los niños crudos. Pertenecen a lo que, no sé si con bastante razón, se llama el elemento ilustrado. Hay de todo naturalmente; pero uno con otro resulta un conjunto muy bonito. Lo que a usted le ha puesto carne de gallina es la idea o el temor de que la enseñanza estuviera en manos de la célebre compañía. Tranquilícense, amigo. En Toledo no tienen casa los jesuitas, ... Para que la quieren, si Toledo es pueblo pobre?"^6 This interesting case of a clergyman evaluating clergymen not only exemplifies Galdosian objectivity, but points out exactly where the author was critical—he was troubled by the political and educational power of the Jesuits.

5 Ibid., V, 1439a (Part III, Ch. I, vii)
6 Ibid.
This lifelong animosity is revealed in a letter which he wrote to an American, Miss Alice H. Bushee, of Wellesley College, in 1908. In reply to her inquiry as to whether conditions had changed since he wrote Dona Perfecta, his answer was in part: "Seguimos lo mismo, tal vez peor, porque la preponderancia del jesuitismo ha dado a la superstición y a las demásias clericales mayor vuelo y extensión, tal vez con formas menos ferozes; pero con mayor penetración en los espíritus, principalmente en los femeninos."\(^7\)

In view of the all-inclusive quality of his early attitude, it would seem that originally Galdós considered all members of the clergy Jesuits. Any and all who were attached to the Church came under the blanket heading of enemies of progress; they were automatically regarded as fanatical and bigoted; they were indiscriminately blamed for all of society's ills. The majority of the novelas de la primera época have a plot based on the conflict between liberalism and reactionary religion. The rebellion of Martín Muriel (El audaz, 1871) failed because of the opposition of vested clerical interests; intransigent religion doomed Gloria Lantigua (Gloria, 1876-77); and the domestically harmful pseudo-mysticism of his wife discouraged León Roch's plans (La familia de León Roch, 1878). But perhaps the most

dramatic presentation of the conflict, and the most famous, is that given in Doña Perfecta (1876).

Pepe Rey is the ideal progressive young Spaniard—scientifically inclined, tolerant, intelligent, vital. In the prototype of the bigoted small town, where he has gone to present himself to his aunt, Doña Perfecta, and to seek the hand of his cousin, Rosario, he encounters an entrenched resistance to discuss any but the most routine, church-sanctioned ideas. Actually, spearheaded by the priest Don Inocencio and his nephew, the seminary student Jacinto, there is a methodical attempt to discredit him. Whether they are consciously malicious or not, the native residents sense the need to defend themselves by attacking Pepe's liberalism. The latter's loyalty to a liberal concept of freedom of thought, which amounts to heresy in Orbajosa, causes him to commit indiscreet acts and make impulsive statements. The result is an open break between him and the village.

Out of respect for the novelist's artistry, it should be pointed out that Pepe is not blameless since he provoked the villagers by his indiscretions, nor can we say that Doña Perfecta should not have tried to stop him from stealing her daughter. Moreover, Pepe's ultimate death in her garden is not so simple an event that we can accuse Doña Perfecta outright. Caballuco fired the shot; Doña Perfecta gave the command, but in a moment of excitation encouraged
by María Remedios who had a personal, non-ideological, reason for seeing the young outsider dead. Having once worked for the first lady of the town as a washerwoman, she had a burning desire for revenge which she hoped to satisfy by marrying her son, Jacinto, to the daughter of her former employer. Thus, she would erase the previous social stigma, and help her son whom she loved with an inordinate maternal passion. Human emotional motives were behind Pepe's death—desire for revenge, urge for social position, and maternal instinct, all wrapped up in the person of María Remedios. The novelist has given us a complicated human story which cannot be reduced to the simple fact of a city fellow bumping head-on into a small town dowager, and being eliminated by her.

Despite such considerations, the fact remains that Pepe's death would not have occurred except in an atmosphere of intolerance. This is the tragic element acting in the novel. The fundamental issue is the conflict between clericalism and liberal thought brought about by their incompatibility. Doña Perfecta probably represents the most concentrated and unconditional attack on clerical fanaticism of any Galdosian novel—concentrated in the sense that the entire experience of the protagonist is a mounting struggle with the opposition, and unconditional in the sense that the solution given is the extermination of one of the parties.
In this most intense of Galdosian novels on the subject, we find that education is treated in a manner typical of the early writer. The presentation of the respective intellectual backgrounds of Pepe and Jacinto illustrates how education is considered at this time in relation to the central clerical theme.

The initial Galdosian protagonists, such as Lázaro in *La Fontana de Oro*, and Martín in *El audaz* are presumably rebels who have deviated from what they have been taught. The situation of later characters like Pepe Rey and León Roch is different. They possess an enlightened liberalism which is European in spirit. Nowhere in *Doña Perfecta*, however, does Galdós tell us exactly where and how Pepe was educated. In a letter to his father, the young engineer, while apologizing for his conduct in Orbajosa, only mentions "una educación casi perfecta" which his parent has given him. 8 When the novelist does refer to university training, he has in mind Jacinto, the youthful seminary student: (1) "Era uno de esos chiquillos precoces a quienes la indulgente Universidad lanza antes de tiempo a las arduas luchas del mundo haciéndoles creer que son hombres porque son doctores." 9 (2) "En aquella tierna edad en que el grado universitario sirve de soldadura entre la puericia

8 *Obras*, IV, 466a (Ch. XXVIII).

9 *Ibid.*, 422b (Ch. IX).
y la virilidad, pocos jóvenes, mayormente si han sido mimados por sus maestros, están libres de una pedantería fastidiosa, que, si las da gran prestigio al lado de sus mamás, es muy risible entre hombres hechos y formales.\textsuperscript{10}

Jacinto is a competitor against Pepe for the hand of Rosario. In broader terms, he is a personification of all that is reactionary and traditional, and therefore opposed to Pepe Rey's progressive views. He is also a product of the contemporary university. The "indulgent" university which sent forth Jacinto cannot be the one that prepared Pepe, yet the author does not clarify—the university, so far as he chooses to discuss it at this time, is identified with the clergy.

Galdós pictures his prototypes of tradition and reaction as adamant in their refusal to accept liberal ideas. Their point of view is illustrated by their tendency to regard books as a symbol of danger and a threat to their existence.

When we regard the relations between Doña Perfecta and her brother-in-law, Don Cayetano Polentinos, "el distinguido erudito y bibliófilo," it seems that she and books get along very well. "Vivían don Cayetano y doña Perfecta en una armonía tal, que la paz del Paraíso no se le igualaría. Jamás riñeron. Es verdad que él no se mezclaba para

\textsuperscript{10} Ibid., 423a (Ch. IX)
nada en los asuntos de la casa, ni ella en los de la biblioteca más que para hacerla barrer y limpiar todos los sábados, respetando con religiosa admiración los libros y papeles que sobre la mesa y en diversos parajes estaban de servicio.\textsuperscript{11}

Some of her religious admiration for books, however, seems to have disappeared in an outburst against Pepe one day. During a heated discussion with her nephew, she uttered these words: "Eres un mozalbete sin experiencia ni otro saber que el de los libros, que nada enseñan del mundo ni del corazón."\textsuperscript{12} She was speaking in anger, attacking everything alien to her own point of view for which Pepe stood. In condemning books, she reflected the provincial isolation and bigotry of a small village where only a few authorized church texts were considered necessary, or non-harmful texts in the hands of non-harmful scholars were permitted.

Partially, this sudden antipathy can be interpreted psychologically. Her thrust at the world of books as unrealistic could have been conditioned by the presence of her brother-in-law in the household. An underlying contempt for his abstract behavior, their smooth relations notwithstanding, could have provoked her ridicule in this

\textsuperscript{11} Ibid., 415a (Ch. VI).

\textsuperscript{12} Ibid., 457b (Ch. XIX).
moment of inequilibrium—a ridicule, also, of that about
which she was ignorant, and therefore of which she might
have been secretly in awe.

Normally, she can accept Don Cayetano; Pepe she can-
not. From her point point of view, we regard Don Cayetano's
books as harmless because all he seems to get out of them
is an urge to write genealogies and wander off on archeo-
logical excursions. On the other hand, Pepe's subversive
conduct calls for an outright rejection of the apparent
source of this heresy, namely, his books. She has no idea
what they contain, but she has the absolutist's innate fear
of the printed word.

María Sudre, wife of León Roch, thought along similar
patterns. She had intentions of countering León's project
for educating her with a plan of her own for converting
him. Hers was the emotional approach. Books were not her
companions, with the exception of certain factual religious
texts. Furthermore, they symbolized that side of her hus-
band which she loathed. During a domestic conversation,
she informed him of her inclinations:

... Tú, con tu juicio, que crees tan fuerte,
aspiras a cambiar mi carácter. Yo, con mi amor,
que es más grande que todos los juicios, aspiro
a conquistar el juicio tuyo, haciéndote a mi
imagen y semejanza. ¿Qué batalla y qué victoria
tan grande?
--¿Cómo lograrás eso?—dijo León, rodeando con
el brazo la cintura de su mujer.
--No sé si intentarlo poco a poco... ¡O así!
Al decir así, María arrebató violentamente el libro de las manos de su esposo y lo arrojó a la chimenea, que ardía con viva llama.

—¡María!—gritó León, aturdido y desconcertado, alargando la mano para salvar al pobre hereje.

Ella le estrechó en sus brazos impidiéndole todo movimiento; le besó en la frente, y, después, volvió al reclinatorio, donde se puso a rezar de nuevo.

¿Qué decía el libro? ¿Qué decía el rezo? 13

The chapter ends with these questions.

A minor character, who receives only passing mention in *La Fontana de Oro*, uses the same tactics. The eccentric mother of Clara, who eventually ran off to Brazil with some missionaries, made life miserable for her husband. Everything he said or did was open to her criticism. Among other things, this impossible wife "le quemaba los libros." 14

The novelist associates book-burning with those who are sympathetic to reactionary religion.

The author's awareness of the problem of education, and his identification of it with clericalism is likewise evident in the previous novel, *El audaz* (1871). A brief reference to the story will help to establish the novel's subversive tone, and place the examples in context, thus clarifying the relation of our theme to the whole.

*El audaz* is the story of a rebellious commoner whose

13 *Ibid.*, 780a (Part I, Ch. VIII).

goal in life is to avenge himself on an aristocratic family which he thinks has abused and cheated his father. The latter died in prison, where he was sent on trumped-up charges after years of faithful service to the Cerezuelo family. Martín Martínez Muriel comes to Madrid to force the Count of Cerezuelo to give up his younger brother, and to collect a sum of money which he considers his due. As the novel develops, Martín becomes involved in a plan to overthrow the government of Godoy. He becomes the pawn of interests much bigger than himself, because he is a radical idealist. For him, the fight to overthrow the present government is to establish a more liberal one. He manifests a sincere hatred for the existing order, both from the political and social viewpoints. This animosity crystallizes in his relationship with Susana, the despised Count's daughter. It is doubtful that he ever loves her as much as his self-assigned mission. On the other hand, she is attracted to him, and finally accedes to his ideas. When he is ultimately destroyed by his own cause, she commits suicide by jumping off the bridge in Toledo.

The critical chapter in their story, in which she submits to his will and accepts his terms, is Chapter XXI. She has been singled out to be murdered in a deserted house by the forces that are using Martín (and her) as expendable items in a bigger game. The paid assassin who is to knife her succumbs momentarily to her physical attractions.
His hesitation costs him his life because La Zarza, a madman, and the only other occupant of the house, comes to the rescue. Then, Martín arrives in this moment of emotional stress. A long conversation ensues between the two of them. It takes a great deal of arguing to convince Susana to break with her established ways. The significant title of the chapter is: *La nobleza y el pueblo*. She agrees to come down to his level—to follow him to Toledo and wherever he may go.

During the course of this verbal persuasion which is not readily accomplished by the young man, the reader is made aware that Susana is fighting a desperate emotional battle against the restraints of her early conditioning—educación. Elsewhere in the novel, the word is exceedingly rare. Here, in one relatively short chapter, five references stand out conspicuously. Galdós hammers home his point through repetition.

Her upbringing tended to stifle any thoughts of subversion. "El carácter de Susana era a propósito para que en ella encontrara eco la insolente elocuencia del joven revolucionario, al condenar la sociedad de su tiempo. En el fondo del pensamiento de la dama existía también, aunque algo atenuada por la educación, una protesta contra lo que estaba viendo a su lado desde que tenía uso de razón."  

15 *Ibid.*, 360b (Ch. XXI, ii).
Her upbringing lacked seriousness of purpose and the aim of moral discipline. "La superioridad moral que desde el principio notó en Muriel se ofrecía constantemente a su pensamiento confundiéndola y fascinándola. Ella amaba todo lo maravilloso, todo lo grande, todo lo que estuviera reñido con lo vulgar, y a pesar de una aparente frivolidad, hija del roce y de la educación, en el fondo de su alma sentía profundo desde hacía los petetemres afeminados de su pequeña corte."  

When she finally began to open her heart to him, Martín was impelled to joyously observe her liberation from her upbringing. "En un momento se ha despojado usted de sus preocupaciones de raza y educación para mostrar lo que yo no había sospechado que existiera."  

Again: "Cada vez iba Martín leyendo más claro en el corazón de la hija de Cerezuelo, que, aguijoneada por la pasión, se sublevaba contra las preocupaciones nativas y los resabios de educación."  

Finally: "Martín halló en su semblante, visto al resplandor de la luna, la expresión de la verdad, y se convenió de que en el ánimo de la joven, atribulada por espan-
This presentation of Susana's (or Martín's) victory over the power of her earlier conditioning contains certain criticisms of the existing educación—upbringing, in this specific case—as well as reference to the basic question of formalism versus freedom of development. This matter is treated by Galdós at length elsewhere and will be discussed in the next chapter. The intent of the author here is to emphasize the decision of Susana. Inherent pedagogical issues remain incidental to the manner in which she acts. She has joined forces with the rebel Martín against her educational tradition by revolting.  

Her ultimate destruction should not be construed as an argument against such revolts, but rather simply a further indictment of the existing order—one whose educative influence is accused squarely and unconditionally.

Who were the men who eventually joined Martín's rebellion in Toledo? "Eran estos hombres, por lo general jóvenes de la clase media, que habían recibido provechosa enseñanza en las escuelas de aquellos tiempos, pero emancipados, al fin, de los seminarios y conventos. Los que procedían de esta clase de institutos eran, por lo general,  

19 Ibid., 364a (Ch. XXI, iv).

20 Note the use of militant verbs such as se sublevaba and habían triunfado.
los más ardientes." The separation of these "emancipated" youths from their source of learning has been violent in a way reminiscent of Susana's break with her past in order to follow Martín. Here, however, the author indicates exactly the nature of their education. It is Catholic. For Galdós, the educational problem and the clergy are synonymous.

On his way to Madrid, Martín stops by to see el padre Jerónimo de Matamala. His generous and conciliatory nature conceals the fact that he is involved in the revolutionary intrigue which later is to sweep up the young man and carry him to his destruction. He gives the youthful radical an important letter of introduction to the right person in the capital. Even the reader does not suspect at this time that this discreet cleric is involved in the political conspiracy.

He suggests to Martín that he stay in the monastery where the tranquil life will help him to think more clearly. The youth rejects the thought, and goes so far as to say that the day will come when monks will have to go out into the world and earn a living as he is doing. This provokes the benevolent priest to say: "Yo creí que con la edad se te curarían esas herejías. Nosotros, que somos el amparo y el sostén del hombre; nosotros, que le enseñamos a vivir y a ser bueno... Esas ideas que han venido de fue-

21 Obras, IV, 370a (Ch. XXIV).
ra nos van a dar que hacer... "22 Martín says other impulsive things—that he refuses to seek patronage with nobility, that the immense wealth of the clergy will become the patrimony of the nation, that he does not believe in their distrustful and vengeful God. With great assurance, the priest replies in part: "Tú serás bueno... amarás a los nobles... amarás a los reyes... amarás a los frailes, pobres, humildes criaturas, que enseñan la buena doctrina, combaten los errores y consuelan a los afligidos." 23 Condescending, confident, and self-righteous, the priest has twice reminded Martín of the indisputable function of the clergy to teach.

Having arrived in Madrid, Martín installed himself with his friend, Leornado, on the second floor of a densely inhabited and dilapidated building. They had direct contact with two people there. One was a complaining old lady who served as a sort of an ama. The other was a servant, Alfonso, who discharged the duties of "barbero y peluquero." When the aged woman stayed longer than usual in church, he cooked for them. He could cook, and "tenía, además, habilidad no común para todos los recados que exigieran astucia y agudeza de ingenio, revelando en esto la

22 Ibid., 233a (Ch. I, iv).
23 Ibid., 234b-235a (Ch. I, iv).
52

educación fraluna que había recibido." Such an ironic allusion, incidental as it is, points up the disdain of the author for the ubiquitous clerical educational influence.

The last of these early novels which have a plot based on the liberalism versus clergy conflict is *La familia de León Roch* (1878). There is, however, an immediately obvious difference between León Roch and his predecessors. Unlike Martín, Pepe, and Gloria, he does not perish—which is visible indication of a fundamental difference in the concept of this transitional novel. Among its innovations is the important fact that "it was the first time that he localized the action of a non-historical novel in Madrid and painted a gallery of types and characters." Equally relevant is the treatment of education which differs from that of *Doña Perfecta* and other previous novels. The clergy is no longer an omnipresent, all-inclusive, entity presented in such a way that all education is indiscriminately identified with organized religion. Whereas previously it was only an aspect of, and indistinguishable from, the central anti-clerical theme, now the topic of education has been extricated to the extent that religious instruction is only an aspect of the total educational problem.

24 Ibid., 237a (Ch. II, 1).

Pepe Rey and Daniel Morton (Gloria's lover) each seems to be a hopelessly outnumbered minority of one who faces a monstrous, implacable enemy. Not so León Roch. At the same time that his wife, María Egipoíaca, symbolizes the power of reactionary religious education, León represents another active educative force—the Krausists. Pepe Rey indiscreetly indulged in a blind and futile frontal attack against Doña Perfecta and the forces she represented, but León Roch proposes to resolve his differences on the higher plane of reason and conciliation. Two equal forces pit their educative abilities against each other, and whatever the outcome, the vanquished is not destroyed.

Despite this modified approach, the message of futility remains. The lack of a violent ending to the struggle implies that there is room for a dissenting opinion, but the loser is still the liberal element. The force of reaction which is organized religion in Spain is still pictured as an insurmountable opponent.

La familia de León Roch is essentially a story of an attempt to educate the opposition. A tolerant and moderate liberal, León could have married Pepa Fúcar, an unbiased modern girl who loved him for all that he was. Instead, he preferred the beauty of María Sudre. He was aware of the quality of her intellectual training. "Su educación ha sido muy descuidada, ignora todo lo que se puede
But he intended to change this by personally educating her.

His friends thought he had chosen the wrong girl. Federico Cimarra, who eventually married Pepa Fúcar, had this to say about León's plan: "No aspiramos tampoco a fabricar caracteres; esta manufactura la tomamos como está hecha por Dios o por el demonio. Eso de casarme para ser maestro de escuela es del peor gusto." As it turned out, they were right. María Egipcíaca, under the shadow of a reactionary family and a stifling spiritual director, developed into a pseudo-mystic. Their marriage failed. Why?

León Roch resembles the Krausists. His desire to educate his wife is reminiscent of their interest in education as the means of instilling the new spirit in their compatriots. As regards the kind of wife he hoped to produce through his teaching: "... debía ser prudente, seria, estudiada; pero ¿acaso no estaba él en las mejores condiciones para hacerla bien? ... Sí: la haría bien, porque era un sabio, tenía mucho talento; mucha serenidad, espíritu de crítica, grandes hábitos de análisis. ..." He possesses confidence in the power of his intellect because he

26 Obras, IV, 774a (Part I, Ch. VII).
27 Ibid., 774b (Part I, Ch. VII).
28 Ibid., 794a (Part I, Ch. XIII).
is a member of the new scientific faith which visualized infinite human progress resulting from the discoveries of man's mind—an optimistic faith whose Spanish "denomination" was called Krausism.

The changes he wishes to bring about in his wife are characterized by a moral tone similar to that of the Krausists. Also, he possesses their zeal for building anew. "Quiérola dotada de las grandes bases de carácter, es decir, sentimiento vivo, profunda rectitud moral. . . , conocimientos muy extensos del mundo, y la ridícula instrucción de los colegios, lejos de favorecer mi plan, lo embarrarían: tendría que demoler para edificar sobre sus ruinas; tendría que ahondar mucho para buscar buena cimentación."29

From the above quotation, it would appear that León has some of the iconoclasm of Pepe Rey and his literary counterparts, but León Roch fails in a manner different from that of his predecessors because he is not an inciter. He is not a proponent of physical rebellion or coercion. "No tenía la gazmoñería racionalista—pues también hay gazmoñería racionalista--, que consiste en escandalizarse con exceso de la credulidad de algunas personas y en ridiculizar su fervor: por el contrario, León miraba con respeto a algunos creyentes, y a otros casi con envidia. No tenía tampoco el afán de la conquista, ni quería convertir a na-

29 Ibid., 774a-b (Part I, Ch. VII).
It must be quickly added that his reluctance to convert anyone is limited to the person's established religious beliefs, because La familia de León Roch is essentially the story of an attempt to educate the opposition—intellectually and morally.

The necessary intellectual and moral reform can be brought about without violating the individual's personal creed, according to León Roch. This was a basic policy of Giner, exemplified in these words of his: "Por lo dicho se comprende, sin gran dificultad, que no sólo debe excluirse la enseñanza confesional o dogmática de las escuelas del Estado, sino aun de las privadas, con una diferencia muy natural, a saber: que de aquéllas ha de alejarla la ley; de éstas, el buen sentido de sus fundadores y maestros." Like the Krausists, León has confidence in his own ideas and their ability to replace traditional thought by virtue of their logic. But to quote Del Río: "No todo en el movimiento fue fecundo y hoy se ve que erraron en varios extremos importantes, entre ellos en uno esencial, el de no darse cuenta de hasta qué punto ciertos aspectos de la tra-

30 Ibid., 792b (Part I, Ch. XIII).

dición católica estaban arraigados en el sentimiento español, . . ."32

Because he was moral and logical, León played fairly. His code (like that of the Krausists) required that he respect his wife's religion at the same time he educated her mind and improved her character, but: "Grandísima tristeza tuvo León cuando vio que, sin dejar de amarle arrebatadamente, María no iba en camino de someterse a sus enseñanzas, no ciertamente del orden religioso, pues en esto el discreto marido respetaba la conciencia de su mujer. ¡Estupendo chasco!"33

The would-be teacher soon learned that it was not possible to separate religion from life in the thinking of his wife. For this reason, his plan was doomed to failure. That is why his marriage was unsuccessful, and its outcome symbolizes the failure of the Krausist effort to re-educate Spain. Galdós saw one unsurmountable obstacle—mental censorship imposed by the clergy.

By pointing out the pedagogical weakness of the liberal effort in La familia de León Roch, Galdós once again decries the abusive control of the clergy, but in a more reflective vein than he does in most of the other novels of this period. His attitude is evolving from one of bitter

32 Angel Del Río, Historia de la literatura española (New York, 1948), II, 159.
33 Obras, IV, 779b (Part I, Ch. VIII).
resentment and accusation to another of acceptance and resigna-
tion, an evolution which is concurrent with the changes in his total novelistic art.

After La familia de León Roch, the plots of the novels no longer consist of a central symbolic struggle between liberalism and reactionary clericalism, but there will always be reminders of the author's awareness of the problem and his indignation that it exists. Unlightened clergymen, whose bigotry represents a shackle on freedom of thought, lurk in virtually every novel of Galdós. To this extent, the original condemnation so characteristic of these early novels remains a permanent part of Galdós' viewpoint, and constitutes one of his most persistent themes.
Chapter Three

Specific Aspects of the Problem: Negligent Society, the Family, the Teacher, the School

By "specific aspects" is meant those implications of the situation which would interest the practical educational reformer, whose viewpoint Galdós shared. The questions to be asked are: What is being done? Who is doing it? What are the results? Responsibilities must be established and abuses ascertained as a prelude to reform. The purpose of this chapter is to show that Galdós is obviously concerned, and to give his apparent conclusions. Although not entirely limited to this period, his interest in these matters is most active in Marianela (1878), La familia de León Roch (1878), La desheredada (1881), El amigo Manso (1882), and El doctor Centeno (1883).

At the same time that Galdós manifests much of the interest of the professional educator, his approach is still primarily negative. He is more concerned with pointing out the things which need correcting, the causes of backwardness, than with explaining the mechanics of accomplishing reform. There are suggestions for better teaching method, but their theoretical value is demonstrated by examples of poor or ineffectual teachers and schools. The importance of the family is emphasized by showing the results of dis-
rupted family life on children. Society's duties are implied through the presentation of victims of society's neglect. This view contrasts with that evinced in the novels of later years such as _El caballero encantado_ in which Galdós proposes a positive plan, stating what qualities must be developed in Spaniards, and by what means. It also differs from the broader and more neutral view of his objective middle period (to be discussed in the next two chapters), which considers the total educative influences on man as a finished product, good or bad, in society.

Although Galdós remains negative in his approach, there is an apparent progressive broadening of the question which was so narrowly presented in the earliest novels. With this development goes a corresponding change in novelistic attitude.

A. Negligent Society

_Marianela_ is different from the novels which precede it in that for the first time, Galdós shifts the emphasis from an unqualified denunciation of clerical education to the educational implications of the new social order. It might seem strange that he should have chosen an industrial mining community as the background for a novel laid in largely agricultural Spain. Since the country had not been noticeably affected by the Industrial Revolution, this study of the
neglected child in the new society constitutes a more or less hypothetical issue. Galdós was presenting a European, and especially an English, problem to Spain—perhaps under the partial influence of Dickens.¹ The human interest of the plot, on the other hand, has a universal appeal. We think of the heart-moving story of an ugly little girl who is an idol of beauty for the blind boy, Pablo—until he regains his sight and marries beautiful Florentina. Medical Science gives Pablo a real world of visible material beauty, at the price of his world of spiritual beauty, and Nela is the innocent victim. The sentimental tone dominates and places the work somewhat apart from the other more realistic novels of Galdós, but no more so than the fact of his having elected to give Marianela an industrial setting.

Teodoro Golfin is the doctor who operated on Pablo and restored his sight. He symbolizes progress overcoming the

¹ Casalduero gives an explanation of the philosophic symbolism of Marianela in terms of Comte's trois états, further emphasizing the European orientation of Galdós. See: Joaquín Casalduero, "Auguste Comte y Marianela," Smith College Studies in Modern Languages, XXI (1939), 10-25. Galdós was always an admirer of Dickens. Before he had published his first novel, he made a complete translation of the Pickwick Papers. He tells us in his Memoranda (La casa de Shakespeare, II) that when he went to visit the birthplace of Shakespeare he saw Dickensian types around him in his hotel—an indication of the extent to which Dickens' novels were a part of his thinking. Writing about his third trip to England in Memorias de un desmemoriado (Nuevos viajes, III), he mentions the "cierto arrobamiento místico" with which he regarded the recent tomb of Dickens, and refers to the English novelist as "mi maestro más amado." In his library are found thirty-three volumes of Dickens.
forces of darkness and ignorance. As a medical man, he is naturally interested in Marianela who is physically stunted. As an apostle of progress, he is concerned about the social implications of her plight. "¡Pobre criatura, formada de sensibilidad ardiente, de imaginación viva, de candidez y superstición, eres una admirable persona nacida para todo lo bueno, pero desvirtuada por el estado salvaje en que has vivido, por el abandono y la falta de instrucción, pues careces de lo más elemental!"\(^2\) He blames society for her lack of instruction: "Y esta egoísta sociedad... ni siquiera te ha dado la imperfectísima instrucción religiosa de que ella se envanee."\(^3\)

Marianela's tragedy is that she has lacked guidance. Both Teodoro and his brother Carlos, the engineer, lament this fact. Carlos remarks: "Si alguien se hubiera tomado el trabajo de enseñarle alguna cosa, habría aprendido mejor quizás que la mayoría de los chicos. La Nela tiene imaginación; por tenerla y carecer hasta de la enseñanza más rudimentaria, es sentimental y supersticiosa."\(^4\) For the scientifically oriented man, this is indeed a regrettable situation. Teodoro echoes the same thought, while speaking directly to Nela: "¡Sabe Dios lo que hubieras sido tú en

\(^2\) Obras, IV, 741a (Ch. XIX).

\(^3\) Ibid., 741b (Ch. XIX).

\(^4\) Ibid., 712b (Ch. IX).
otras manos!" "No: tú sirves para algo, aún servirás para mucho si encuentras una mano hábil que te sepa dirigir."\(^5\)

What she knows, Nela has had to learn herself. The author expresses this fact metaphorically: "No posee más educación que la que ella misma se ha dado, como planta que se fecunda con sus propias hojas."\(^6\) The manner in which Galdós visualizes the problem echoes the concept of the child as an unfolding plant of which, as we have seen, Froebel and his successors were so fond.

An untended plant may or may not flourish by itself. Marianela does not develop very well. At one point, she tries to commit suicide. By contrast, however, the Golfin brothers refused to succumb in the struggle for life, making their way by sheer initiative. They are self-made men, and they are proud of it. "Yo velaba estudiando. Yo estudiaba durmiendo. Yo deliraba, y, limpiando la ropa, reposaba en la memoria las piezas del esqueleto humano... Me acuerdo que el cepillar la ropa de mi amo me servía para estudiar la miología..."\(^7\) These are merely a suggestion of the hardships Teodoro suffered on his climb upward.

Nela's plight and the situation of the Golfin brothers contribute mutually to the educational theme. One is a

\(^5\) Ibid., 736a (Ch. XIX).

\(^6\) Ibid., 748a (Ch. XXI).

\(^7\) Ibid., 715a (Ch. X).
case of lack of education, the other of self-education. Each represents one face of the coin. What we need is a figure of speech which will express the total idea. Some individuals are formed under the fire of adversity, and they harden like iron. Others resemble the forsaken plants or trees which fall before the axe and are destroyed by the saw. In his extensive description of the setting of this novel, Galdós describes the eroded and reddened landscape, and also the foundries and factories. In one shop, picks, hoes and wheelbarrows are made. And: "En el fondo del taller, las sierras hacían chillar la madera, y aquel mismo hierro, educado en el trabajo por el fuego, destrozaba las generosas fibras del árbol arrancado a la tierra." The description of which this passage forms a part occurs in an early chapter. The total problem is felt and expressed with what might be called a synthesizing metaphor before it is enacted by the characters.

Marianela lived with the Centeno family in a state of utter neglect. Her position as a foster child, however, was not the only cause for the treatment she received. The parents held formal education in contempt. "En cuanto al pasto intelectual, la Señana creía firmemente que con la

8 These expressions appear mutually inclusive at first glance, but are not as applied to characters in the novel. For a fuller explanation of this apparent conflict, see Chapter Five.

9 Obras, IV, 697a (Ch. V).
erudición de su esposo, el señor Centeno, adquirida en co-piosas lecturas, tenía bastante la familia para merecer el dictado de sapientísima, por lo cual no trató de alimentar el espíritu de sus hijos con las rancias enseñanzas que se dan en la escuela. Si los mayores asistieron a ella, el más pequeño vióse libre de maestros, y engolfado vivía durante doce horas diarias en el embrutecedor trabajo de las minas, con la cual toda la familia navegaba ancha y holgada-mente por el inmenso píélago de la estupidez.10

The youngest son, Felipe Centeno, was little better off than Nela. He confessed to her: "—Que no quiero a mi madre ni a mi padre como los debiera querer... Les digo a mis padres que me saquen de aquí y me pongan a estudiar, y responden que son pobres y que yo tengo mucha fantasía. Nada, nada; no somos más que bestias que ganamos un jornal..."11 Perhaps his only advantage was that his sex enabled him to run away from home and seek his fortune in Madrid. His long hours of work in the mine remind us of the contemporary question of child labor which was so crit-ical in Dickens' England.

The point which Galdós makes is that, if the child is not in school, he is still learning. Teodoro Gelfín cul-minates a stereotyped speech of his on the danger of poor

10 Ibid., 695a (Ch. IV).
11 Ibid., 694a (Ch. IV).
environmental conditions with the following denunciatory statement: "¡Toda la energía la guardáis luego para declarar contra los homicidios, los robos y el suicidio, sin reparar que sosteneís escuela permanente de estos crímenes!"\(^{12}\)

A victim of this "school," Mariano Rufete, brother of Isidora (*La desheredada*), is an outstanding Galdosian example of what happens when society neglects its youth. For some time, he held a job in a rope-making factory, but he was no more inclined than his sister to make his fortune the difficult way. He was a product of the streets, and soon became involved in trouble. When two gangs of boys squabbled, Mariano who was a leader, fought with Zarapicos, another wilful juvenile delinquent. Their struggle ended when Mariano knifed his adversary to death. He then fled, finally being driven into a filthy sewer. Frightened, hungry, and alone, with his back to the wall, he tried to think of God, but: "De Dios no quedaba en él más que un nombre. Era como el rótulo escrito sobre un arca vacía, de la cual, pieza por pieza, han sido sacado los ricos tesoros. Nada sabía; su tía le hablaba poco de Dios, y el maestro de escuela le había dicho sobre el mismo tema mil cosas huecas que nunca pudo comprender bien."\(^{13}\) Mariano was enticed

\(^{12}\) *Ibid.*, 713a (Ch. IX).

\(^{13}\) *Ibid.*, 1004b (Part I, Ch. VI, iii).
from the sewer by a policeman who offered him some oranges, that is, by human understanding.

The comisario de Beneficencia, who was in the crowd, deplored the fact that seven such episodes had taken place in ten years. It was announced that the murderer was only thirteen years old. The animated conversation continued:

"En Málaga son frecuentes estos casos.

—Y en Madrid lo van siendo también.

—¡Y nos ocupamos de escuelas! ¡Presidios es lo que hace falta!

—Escuelas penitenciarias, o cárceles escolares... Es mi tema...

Etcetera."[1]

"We need prisons," said the comisario de Beneficencia. "Schools," insisted the concejal. We are reminded of a subsequent event in the novel—of Augusto Miquis who was harassed by his father-in-law with his constant chatter about a project he was working on, the foundation of a penitentiary for juvenile delinquents. There is a great deal of talk in Spain, charges Galdós, but little constructive action of either a preventive or corrective nature.

Galdós bitterly sums up the case in his concluding paragraph of the chapter: "Tanta actividad, tanta charla, tanto proyecto de escuelas, de penitenciarias, de sistemas

[1] Ibid., 1002b (Part I, Ch. VI, iii).
teóricos, prácticos, mixtos, sencillos y complejos, celulares, y panoscópicos, docentes y correccionales, fueron cayendo en el olvido, como los juguetes del niño, abandonados y rootos ante la ilusión del juguete nuevo. El juguete nuevo de aquellos días fue un proyecto urbano más práctico y además esencialmente lucrativo. Ocupáronse de él juntas y comisiones, las cuales trabajaron tan bien y con tanto espíritu de realidad, que al poco tiempo se alzó grandiosa, provocativamente bella y monumental, toda roja y feroz, la nueva Plaza de Toros.\(^ {15}\)

In the second part of the novel, Augusto Miquis visits Juan Bou, the one-eyed Catalan radical who runs a print shop, employs Mariano, and is also given to fits of coughing. The doctor chides him for not taking his medicine. Juan Bou’s reply is typically gruff: "—Déjese usted de alquitranes y de potingues. Ni curas ni boticarios me sacarán un cuarto. Que coman yerba... ¡hala! Y a ustedes los médicos, si yo arreglara el mundo, los pondría a que me barrieran las calles, a que me desecaran los pantanos, a que me desinfectaran las alcantarillas... ahí es donde están las enfermedades."\(^ {16}\) The idea is further strengthened by the dedication to the first part in which Galdós refers to teachers as the true doctors of society. The un-

\(^ {15}\) Ibid., 1006a-b (Part I, Ch. VI, iv).

\(^ {16}\) Ibid., 1112b (Part II, Ch. XI).
healthful condition of the world must be cured by preventive education. While the statement by Juan Bou is directed at the medicinal aspect of the problem, what he says echoes also the educational side. Cleaning the sewers of germs carries for the reader the added suggestion of removing such victims as Mariano from them.

Corresponding to Society's negligence in providing facilities for the proper education of children is its indifference towards the financial predicament of its teachers. Don José Ido is Galdós' prime example. Since the majority of the teaching was done by religious orders, Ido's case is again somewhat hypothetical. Aside from what he is as a person, he represents a teacher who cannot make a living at his chosen profession. If we consider his questionable mentality, as reflected in his name, \(^{17}\) then he is an example of the kind of teachers that can be passed off on the public. In either case, the guilt lies with society because of its disinterest.

Don José Ido del Sagrario had been a teaching assistant (pasante) in Pedro Polo's school (El doctor Centeno). The pupils feared and respected Don Pedro, "pero al pobre Ido le

\(^{17}\) His mental incompetence is suggested by his name which may mean "gone" mentally. Also, the fact that he is Ido del Sagrario may be intended to suggest his position outside of the clerical sphere—a lay teacher, with all that term implies of failure in Spain.
trataban con familiaridad casi irreverente. Las paredes del callejón de San Marcos estaban de punta a punta ilustradas con el retrato del señor de Ido en diferentes actitudes, y eran de ver lo parecido del semblante y la gracia de la expresión en aquellos toscos diseños. No faltaban explicaciones y leyendas. . ."\(^{18}\) That is, he had lacked the basic essential for a teacher—the ability to command the respect of the boys.

Now, after having been dismissed from the school, he was living in a neighborhood of poverty and squalor. The author refers to him as "aquel excelente sujeto, mártir de la instrucción, farol de las generaciones, accidentalmente apagado por falta de aceite."\(^{19}\) The irony of this metaphor underscores the ineptitude of this unemployed teacher. Because of the tone, the reader is not thoroughly moved when he encounters this further eulogistic lament: "¡Y que él, hombre capaz de enseñar a escribir al pilón de la Puerta del Sol, no tuviese qué comer!"\(^{20}\)

But behind it all is a serious concern on the part of the author for what society permits in the person of José Ido. This is evident when we read the description of his family: "Eran los cuatro niños de Ido una generación luci-

\(^{18}\) Obras, IV, 1306a (Part I, Ch. II, iii).

\(^{19}\) Ibid., 1399a (Part II, Ch. II, vii).

\(^{20}\) Ibid.
disima, propia para dar lustre y perpetuidad a la raza de maestros de escuela. El uno de ellos cojeaba, el otro tenía las piernas torcidas en forma de paréntesis; el tercero ostentaba labio leporino, y la mayor y primogénita era algo cargada de espaldas, por no decir otra cosa. Además, estaban pálidos, cacoquimcos, llenos de manifestaciones escrofulosas. ¡Pluguiera a Dios que no representara tal familia el porvenir de la enseñanza en España! Era, sí, dechado tristísimo de la caquexia popular, mal grande de nuestra raza, mal terrible en Madrid, que de mil modos reclama higiene, escuelas, gimnasia, aire, urbanización."

If José Ido was a poor risk as a teacher to begin with, this does not lessen the fact that he symbolizes into what a sad state of abandon education had fallen in Spain. The novelist sees society as grossly negligent.

B. The Family

In Chapter One, we noted that the educator Pestalozzi was a strong believer in the family as a source of love and co-operation, and a wholesome influence for the child. The Krausists held the same opinion. Giner, for example, on discussing the father who sees in his offspring only a

21 Ibid., 1111a-b (Part II, Ch. III, iv). See: Dorothy G. Park and H. Sáenz, "Galdós’s Ideas on Education," Hispania, XXVII (1944), p. 139. They emphasize the conclusion of this passage as a call for action.
means of satisfying his pride, and who feels that his only obligation is to support the child and eventually find him a position, says: "... ¡qué inmenso y bienhechor poder el de la familia, cuando acierta a constituir en derredor del niño esa atmósfera sana, caliente, pura, viril, animadora, íntima! Bien puede asegurarse que no habrá España, esto es, que no habrá aquí un pueblo digno de ser incluido en la humanidad civilizada; un pueblo culto, sincero, suave y enérgico a la par, honrado, paciente, sensato, bien alimentado y hasta limpio mientras esa discordancia no cese con el desnivel moral e intelectual que acusa; discordancia que aturde y desorienta al niño, y aun le causa quizás más grave daño que un mal sistema de educación seguido con insistencia."  

It is appropriate that the novel in which Galdós gives special emphasis to the necessity of wholesome parental guidance should be one that has already been discussed for its commentary on Krausism, namely, La familia de León Roch. We have seen that closely associated with the central theme of perverse religion is the attempt of León to educate his wife, which symbolizes the efforts of the Krausists to educate Spain. Also basic to the novel is the issue of the integrity of the family as an educative agent.

There is an insistence on the need for an attentive mother as the central figure in the family group, which is reflected in the statements of some of the characters. Pepa Fúcár, for example, was motherless. Her father, el Marqués de Fúcár, is compelled to exclaim: "¡Ah! Lo reconozco que eduqué mal a mi hija." He was not able to bring her up properly by himself. León discusses her lack of a normal family life with Pepa: "Una madre cariñosa habría formado en ti ciertos hábitos de que careces y corregido muchos defectos que te hacen parecer peor de lo que eres..." Even Gustavo, the mystically fanatical brother of María Egipcíaca, perceives this problem in himself: "Sí; creo que mis padres tienen la culpa. Nuestra educación ha sido muy descuidada. Es tontería disimular que mi madre...; gran trabajo me cuesta esta confesión...; ha vivido más fuera de su casa que dentro."

León, himself, has this to say about the duties of parents to their children: "Vivir por ellos y atender a las necesidades de aquel grupo encantador, en cuyo centro la esposa y la madre parecería la imagen de la Providencia derramando sus dones, ora fecunda, ora maestra, ya cubriendo al desnudo, ya dando alimento al desfallecido, guiando

23 Obras, IV, 874b (Part II, Ch. VI).
24 Ibid., 770b (Part I, Ch. VI).
25 Ibid., 789b (Part I, Ch. XII).
el primer paso del vacilante, conteniendo el ardor del intrépido. . ."26 The novelist reverts to Nature to give us a literary visualization of this idea, which constitutes another level of the metaphor of the flower used to describe Marianela:

León owned a house to the northeast of Madrid. In discussing it, Galdós devotes some space to a description of certain animals which inhabit that neighborhood. The poultry family is represented as follows: "... gallinas flacas que por abril o mayo pasean sus manadas de pollos y les enseñan los primeros rudimentos del modus vivendi."27

At the same time that Pepa Fúcar is an example of what happens when a girl is raised in a family without a mother, she is further involved in the theme of the importance of the family as the mother of Monina. Together, Pepa and León saw her through a nearly fatal case of the croup. After knowing the child for only a short while, León had become very fond of her—"había jugado con Monina en todos los juegos de que es capaz un hombre con barbas: había paseado en sus brazos; había intentado enseñarla a bien decir, a hacer limosnas, a perdonar las ofensas, a compadecer a los pobres, a no castigar a los animales, a obedecer a su mamá, a responder derecho a las pregun-

26 Ibid., 793b (Part I, Ch. XIII).
27 Ibid., 810b (Part I, Ch. XIX).
He demonstrates a definite paternal feeling towards her, and provides some of the guidance which a loving father should.

León and his wife, María, had no children of their own. His illusion of "una vida deliciosa, consagrada por mitad al estudio, por mitad a los cuidados de la familia, dividiéndola asimismo entre la ciudad y el campo," was shattered. When their domestic discord became intolerable for him, he fled from his household and established himself in a house a short distance from the Fúcar mansion. This brought him near Pepa. Too late, he realized the solace that would have been possible from marital companionship with Pepa. She, for her part, after León had rejected her, had impulsively married Federico Cimarra.

Shortly after his arrival, and while he was away one day, León's study was invaded by Monina and two young companions, Tachana (Catalina) and Guru (Lorenzo). They took pencils and made drawings on his geological maps, threw his microscope and other instruments on the floor, and raised havoc in general. The title of the chapter (Part II, VIII) is, En que se ve pintada al vivo la invasión de los bárbaros. — Resucitan Alarico, Atila, Omar. The scene is sympathetically presented by the author with a tolerance for

28 Ibid., 834b (Part II, Ch. IV).
29 Ibid., 794a (Part I, Ch. XIII).
child psychology which harmonizes with the theme of the family in the novel.

León, when he interrupts this devastation, proves very understanding and forgiving. Monina soon loses her fear.

The following is an excerpt from their conversation:

Monina, perdido ya el miedo y suscitado por el descaro, tiraba de las barbas a León.
--¡Eh, ehi... , que duele, señorita.
--Lice Tachana--tartamudeó Monina--; lice Tachana. . .
--¿Qué dice Tachana?
--Que tú é mi papá.
--No-- dijo León mirando a Tachana, que se comía una mano--. Yo no soy su papá... . Quitate la mano de la boca y contestame. ¿Por qué dices que yo soy tu papá?

Lentamente y muy por lo bajo repusó Tachana:
--Porque lo ici mi mamá.

Monina, cuyo carácter era en extremo jovial, y que cuando cogía un tema no lo dejaba hasta marear con él a Cristo Padre, prorrumpió en risas, y batiendo palmas y agitando los pies como si también con los pies quisiera expresar su pensamiento, repitió unas veinticinco o treinta veces:
--Que tú é mi papá. . . , que tú é mi papá.30

Monina's father was absent abroad. The need for the child to have a normal family life is evident in her insistence that León was her father. This idea in the girl's mind was enhanced by the fact that her mother was not the type to hide her feelings for León. Even though he was not Monina's father, Pepa was not disturbed by gossip such as Tachana's mother was spreading. She would have agreed in-
stantaneously to any proposal that León might make. She would have followed him to the ends of the earth, at all costs— even at the expense of losing her daughter.

The plot is somewhat melodramatic as the author develops the present relationship between Pepa and León. News arrives that her husband has been lost at sea. Since she is a widow, and since María has failed to be a wife to him, she wants to marry León. He refuses, at least for as long as his wife is alive. María, meanwhile, has been thawed out by jealousy ("una figura que parece de Zurbarán y no es sino de Goya," Part II, Ch. XIII). She comes to Suerte-bella, the Púcar estate, and dies under Pepa's roof. Just when it seems that León and Pepa are now free to marry, word comes that her husband did not drown in the shipwreck. He is alive, and returns.

When it is believed that Federico has drowned, and Pepa wants to marry León, the reasoning he uses to discourage her is not merely that of his moral duty to his wife. He avails himself of another argument, which is in accord with the theme of the family and its influence on children. Reminding her that tongues would wag, he points out that the story of her mother having wed a married man, the husband of an honorable woman, less than two months after her father died, would destroy Monina's future. "¿Has reflexionado en la influencia decisiva, lógica, que tienen sobre la conducta de los hijos las acciones de los padres? . . .
Hay en las familias una moral retrospectiva que evita muchas caídas y deshonras.\textsuperscript{31}

Later, after the death of María and the return of her husband, Pepa still wants to flee with León and make a new life in some other part of the world. She will forsake her child, whom her husband is not willing to relinquish. The outcome is now dependent on León because, even though friends of the Fúcar family are hopeful that a scandal can be avoided, her husband would find it difficult to prevent her departure without Monina. León's decision is to flee from Pepa for the child's sake—a verdict which Pepa reluctantly accepts as punishment for her hasty marriage.

That it was not an easy solution can be seen from León's words as he breaks the news to her: "Nuestras mismas heridas nos revelan, doliéndonos, el secreto de una compensación inefable. Pepa, querida amiga y esposa mía, esposa por una ley que no sé definir, que no puedo aplicar, que no sé traer de ningún modo a la realidad, pero que existe dentro de mí como el embrión de una verdad, de una santa semilla, sepultada aún en las honduras de la conciencia, entra en tí y te hallarás más noble y grande con tu dolor que con tu pasión satisfecha. . .\textsuperscript{32}

His course of action results from a deep conviction

\textsuperscript{31} Ibid., 860b (Part II, Ch. XI).

\textsuperscript{32} Ibid., 952b (Part III, Ch. XIX).
concerning family integrity, which he confesses to Pepa's husband and others present: "He perseguido con afán un ideal hermoso, la familia cristiana, centro de toda paz, fundamento de la virtud, escala de la perfección moral, crisol donde cuanto tenemos, en uno y otro orden, se purifica. Ella nos educa, nos obliga a ser mejores de lo que somos, nos quita las asperezas de nuestro carácter, nos da la más provechosa de las lecciones, poniendo en nuestras manos a los hombres futuros, para que desde la cuna los llevemos a la edad de la razón. Pues bien: todo esto ha sido y continúa siendo para mí un sueño."\(^{33}\)

León, under pressure as he is to terminate his relations with Pepa, makes a voluntary decision to leave his country, and the immediate reason is his personal respect for the institution of the family. This aspect of the educational theme is partially inseparable from that of clericalism, but in some respects it goes beyond it. María Egipcíaca, who is the focal point of the problem of reactionary religion, leaves the scene before the end of Part II. When she is involved in the novel, she contributes to the theme by refusing to be a normal wife—herself, the product of an unstable family from which the mother was usually absent. Pepa Fúcar, from a family with only a father, acts impulsively in marrying a man she does not love, out of spite

\(^{33}\) \textit{Ibid.}, 951a (Part III, Ch. XIX).
for León, and produces a child who is born into a discordant family environment. León, himself, is not above reproach. His choice of María Sudre as a wife because of her physical beauty, instead of Pepa with whom he had many common intellectual and spiritual interests, is unreasonable. The rather ascetic advice he gives to Pepa after the announcement of his final decision might well have been taken by himself earlier. All around, there is a lack of logic which works to the detriment of normal domestic relations. María's mystical aspirations prevented León from realizing his dream with her, but she cannot be blamed entirely for Monina's situation. In this respect, the importance of the family stands somewhat apart from the clerical problem as a theme in its own right.

The virtuous family continues to be a dream for León, either because of the interference of perverse religion, or because of the element of human nature, as seen in some of the actions of Pepa and León. Neither is indicated as the sole or fundamental cause in such a way as to exclude the other. Clearly implied, nevertheless, is the educative importance of the family.

C. The Teacher

An essential person in the educational picture is the individual teacher. How does Galdós portray him? Ridicu-
José Ido holds a minor place in this category, but his purpose in *El doctor Centeno* is primarily to underscore society's negligence. Actually, he serves in several Galdosian novels in various capacities. More noteworthy interpretations of the teacher in the novels of Galdós are Pedro Polo, the schoolmaster of a colegio, and Máximo Manso, a professor in an instituto.

Pedro Polo's story is that of a man who, at the age of twenty-four, had had no education. Hunting had made him robust. On thinking about the future, he dismissed the idea of the army, and that of going to America. "Una sola carrera o profesión existía que pudiera acometer y lograr en poco tiempo el joven Polo." So, out of the necessity of making a living he became a priest.

His eventual post as a clergyman was that of chaplain to an order of nuns in Madrid. Because of them occurred the fortuitous founding of his school. "Las monjas eran tan buenas, tan cariñosas, tan señoras... Ellas mismas sugirieron a su bizarro capellán la idea de poner una escuela donde recibieran instrucción y yugo social los mu-

---

34 For an extensive study of José Ido through the novels of Galdós, including reference to his physiological change from black to red hair, see: W. H. Shoemaker, "Galdós' Literary Creativity: D. José Ido del Sagrario," Hispanic Review, XIX (1951), 204-237.

35 *Obras*, IV, 1304b (Part I, Ch. II, 1).
They even offered a building of theirs for this purpose. Strangely enough, this venture inspired by a chance suggestion of some nuns turned out a success. Without his knowing how, Pedro Polo gained the reputation of a learned man, and he became rich.

At first, he was very busy because he had to learn the night before what he was going to teach the following day, "trabajo ingrato y penoso que fatigaba su memoria sin recrear su entendimiento." He taught nothing. What he did was to introduce a quantity of formulas, definitions, rules, generalities, and scientific prescriptions into the brains of his students by means of an operation which could be called inyectocerebral. These materials "luego se quedaban dentro indigeridas y fosilizadas, embarazando la inteligencia sin darla átomo de sustancia ni dejar fluir las ideas propias, bien así como las piedras que obstruyen el conducto de una fuente. De aquí viene que generaciones enteras padezcan enfermedad dolorosísima, que no es otra cosa que el mal de piedra del cerebro." 37

Pedro had utterly no concept of the art of teaching. He brought to the classroom the only experience he knew—his method of preparing his own sermons. He never read religious books. For his preaching, he availed himself of

36 Ibid.
37 Ibid., 1305a-b (Part I, Ch. II, 11).
certain collections of famous quotations. He took a little from here and there and combined the whole into his discourse. Then, "aprendidas de memoria, las soltaba como un seráfico papagayo, del mismo modo que sus venturosos discípulos decían las definiciones. ¡Y qué pico de oro!" 38

He was temperamentally unsuited for both the priesthood and teaching. Instead of mystical books, his favorite reading was the novel of adventure, a predilection he unsuccessfully tried to destroy. This dynamic personality, whose full name was Don Pedro Polo y Cortés, had much of the quality of his namesake. He would have made a good conquistador. He approached the problem of teaching in this spirit. "Se le representaba el entendimiento de un niño como castillo que debía ser embestido y tomado a viva fuerza, y a veces por sorpresa." 39 He relied on harsh physical punishment. One of his penalties was the withholding of meals from boys who were delinquent, but he was never motivated by the thought that he could save money that way. He honestly believed he was merely putting into practice the most efficient and judicious learning system.

Don Pedro had certain bywords which illustrated his method. "Siembra coscorrones y recogerás sabios." "Ellos llevan el cuerpo bien punteado de cardenales, pero bien sa-

38 Ibid., 1315b (Part I, Ch. II, vii).
39 Ibid., 1305b (Part I, Ch. II, iii).
bidos van." His process of conquering the opposition seemed to be an enterprise of extermination: "Su aliento de exterminio ponía la desolación allí donde estaban las gracias; destruía la vida propia de la inteligencia para erigir en su lugar muñecos vestidos de trapos pedantescos. Segaba impío la espontaneidad, arrancaba cuanto retoño brotara de la savia natural y del sabio esfuerzo de la Naturaleza, y luego aquí y allí ponía flores de papel inodoras, pintorreadas, muertas.\(^4^0\)

His "scentless paper flowers" are the antithesis of the unfolding plants in Froebel's kindergarten. Ignorant of any progressive ideas on the subject, he uses the age-old formalistic procedure of cramming information into the child's brain—contrary to the contentions of educational methodologists and theorists beginning with Rousseau. Pedro Polo acts from conviction, employing a method which responds to his particular personality, and which he also applied to himself. In this way, he is justified as a literary character. As an example of a teacher, nevertheless, he represents a totally backward type. He is a good argument for better teacher training in Spain. Such adoption of the teaching profession merely by chance should not be possible. By way of contrast, we are reminded of the conscientious Sanz del Río who, when he returned to Spain after two

\(^{40}\) Ibid., 1307a (Part I, Ch. II, iv).
years in Heidelberg, renounced the lectureship to which he had been appointed in the university and retired to Illescas (1845-1854) because he did not consider himself sufficiently prepared to occupy the post.\textsuperscript{41}

Pedro Polo changed professions with the greatest of ease. "¿Clérigo dijiste? Pues a ello. ¿Profesor dijiste? Pues conforme." Galdós points up this lack of concern for professional obligations. "Dichosa edad esta en que el hombre recibe su destino hecho y ajustado como tomaría un vestido de manos del sastre, y en que lo más fácil y provechoso para él es bailar al son que le tocan."\textsuperscript{42}

The most famous teacher in the novels of Galdós is Máximo Manso. He is a professor in the Institute, but very little space is given to his classroom method. Instead, the quality of his teaching is demonstrated in his friendship with Manuel Peña outside of the school walls. A third character, Irene, serves to bring out his basic attitude towards society and life—which determines his success or lack of it as a teacher.

A logical question which comes to mind is: Why a novel about a professor? After we have given the obvious answer that Galdós could hardly avoid including a professor


\textsuperscript{42} Obras, IV, 1305a (Part I, Ch. II, ii).
during this period of interest in the educational problem, there is still the thought of a possible living model, since this protagonist has a well developed characterization.

There are reasons for believing that the novelist might have had Giner de los Ríos in mind. The director of the Institución libre, the symbol of liberal education in Spain, and the spiritual leader of the present generation of Krausists, was the most logical living contemporary to serve as a model. Another suggestive fact is that the only correspondence between Giner and Galdós took place while El amigo Manso was being written. As Berkowitz indicates, the author was disappointed with the reception accorded La desheredada, and in his moment of misgiving he sent Giner an autographed copy of that novel. Don Francisco replied with a letter in which he praised the work in glowing terms. In his answering letter, Galdós spoke of the difficulty he was having with the composition of El amigo Manso, and expressed his respect for the other's knowledge of literature and ability as a critic. He further evinced the hope that Don Francisco might read his latest novel when it was published. Berkowitz emphasizes Galdós' respect for Giner's judgment despite the latter's earlier less flattering evaluation of La familia de León Roch. Also inferable

is the novelist's belief that the professor would be sympathetic with the educational orientation of his present novels. Otherwise, he might possibly have looked to Clarín who was constantly praising him.

Since the extent to which Máximo Manso is or is not Giner has bearing on our discussion, it is important to note that the evidence points away from Don Francisco as the model for the literary personality, but points to him as the source of inspiration for the presentation of the educational problem.

The first words spoken by Manso in the novel are: "Yo no existo." That is, he is strictly a novelistic creation. "Declaro que ni siquiera soy el retrato de alguien, y prometo que si alguno de estos profundizadores del día se mete a buscar semejanzas entre mi yo sin carne ni hueso y cualquier individuo susceptible de ser sometido a un ensayo de vivisección, he de salir a la defensa de mis fueros de mito, probando con testigos, traídos de donde me convenga, que no soy, ni he sido, ni seré nunca nadie."\(^{44}\)

This assertion by the literary character is verified as regards Don Francisco Giner, when their respective physical appearances are compared:

Manso

apariciencias de un hombre sedentario, de estudios y de meditación

mediana estatura... casi casi puede pasar por gallarda... bien nutrido, fuerte, musculoso mas no pesado ni obeso
gafas de oro... que me envejecen un poco

voy siempre afeitado... Mi cabello es fuerte, oscuro y abundante, y me lo corto a lo quinto

But if he is not physically Giner, Manso pertains spiritually to the Krausists. In the place where Professor Manso describes the general nature of one of his lectures before his class in the Institute, several of his statements echo the teachings of Sanz del Río, as Eoff points out. Harmonious with the point of view of the Institución libre that the professor is above all the understanding friend of the student is Doña Javiera's summary of what she hopes

---

Giner

su espíritu, en perpetua vibración

un cuerpo pequeño, enjuto y también en movimiento perpetuo

ojos, castaños, de una extraña mezcla, según los momentos, entre bondadosos y agresivos

barba en punta, espesa y dura, que fue blanca desde los cuarenta años, y hasta entonces negra, como el pelo, que perdió muy joven

---

45 *Obras*, IV, 1160b-1161a (Ch. II).


Manso will be to her son Manolito Peña: "Si le pongo en manos de un profesorazo seco, él se reirá del profesor. Lo que le hace falta es un maestro que, al mismo tiempo que maestro, sea un buen amigo, un compañero que a la chita callando y de sorpresa le vaya metiendo en la cabeza las buenas ideas; que le presente la ciencia como cosa bonita y agradable; que no sea regañón, ni pesado, sino bondadoso, un alma de Dios con mucho pesquis; que se ría, si a mano viene, y tenga labia para hablar de cosas sabias con mucho aquel, metiéndolas por los ojos y por el corazón."48

As Doña Javiera explained her hopes to him, it amazed Manso "como una mujer sin lectura había comprendido tan admirablemente el gran problema de la educación." Her comprehension of the educational problem, perhaps, was not what Manso hastily assumed. Exemplified here is the fundamental error of the man--his tendency to give every act and word his own interpretation without doubting the validity of his conclusions, since they were based on his scientific reason. He accepted the task of tutoring Manuel. The question is: How well did he apply this progressive method of teaching, and what determined the results?

In the afternoons, they took walks which offered the teacher numerous opportunities to instruct through the personal experience of the student with the world around them.

48 Obras, IV, 1166a-b (Ch. III).
"enseñanza deambulatoria, que debiera llamarse peripatética, no por lo que tenga de aristotelica, sino de paseante." It can also be added that it is Pestalozzian because of its emphasis on direct observation. On Sundays, they visited the Museo del Prado just as the teachers of the Institución libre took their students on field trips to see the great paintings first hand.

After sampling Manolito's poetry, Manso discouraged any further endeavors in that direction; he encouraged in him, at considerable cost in effort, an appreciation of Don Quijote. It soon became apparent that Manuel had a gift for the spoken word. By guiding his disciple in the direction of his natural bent, the teacher found and brought out the orator in him. As a result, and despite any contrary hopes his teacher may have nourished, Manuel became an orator-politician, the prototype of the nineteenth-century "successful" Spaniard—superficial, irrational, materialistic, relying on his personality rather than his mind. Manso failed to truly educate his pupil. Why?

The story of Manso's failure as a teacher is an aspect of his inability to comprehend the society in which he lives. He is a scholar who does not see life because the generalities he applies to the specific situations are based on facts from his books, not from the scientific ob-

\[49^{49} \text{Ibid., I166b (Ch. IV).}\]
servation of reality. Thus, he is the last to learn that Irene is in love with Manuel, and is not the ideal person he thought her to be. He is the abstract man of learning who creates a false mental impression of the real woman. Being thus out of contact with the world as it is, he never understood Manuel, until too late, and was in no position to direct him successfully.

A high point in the novel occurs when both Professor Manso and Manuel Peña are scheduled to speak at a public testimonial, una velada caritativa, sponsored by the Sociedad para socorro de los inválidos de la industria. The scholar has been invited to dignify the function with his presence, but nobody listens to him although the audience applauds. His speech, given in a voice too weak to carry more than a few rows back in the hall, is logically organized but uninteresting and uninspiring to the public. Manuel, on the other hand, appears virtually unprepared on the stage, says nothing intelligent, yet brings the house down with his rhetorical flourishes and well chosen platitudes. It is pathetic to observe Manso overjoyed at the success of his pupil, being blinded to the fact that the latter stands for everything he does not, and that he actually had very little to do with his disciple's success. When he shouts to his neighbors in the nearby box, "Es mi
discípulo, señores; es mi discípulo," 50 he has compromised himself completely, unconsciously admitting defeat.

What does Manso's failure as a teacher mean? Two possible educational ideas seem to be implicit in his story. One is that Spain, as symbolized in the person of Manuel Peña, is uneducable to a rational existence; that no system however good will work for Spain. The other, which does not absolve Manso so easily, is that, sound as his teaching technique may have been in theory, he did not fit it to the given situation. Just as in his love affair he erroneously based his concept of Irene on data from books, so in his teaching he followed a theoretical course. Since, in a general way, he represents the liberal educators of Spain, that is the Krausists, the story of Professor Máximo Manso, from either point of view, emphasizes the gap between these progressive educators and their average countryman.

D. The School

Galdós' interest in what happens to the pupil is emphasized by the picture he gives of life in a colegio in his very first novel, La Fontana de Oro. His view at this time is categorical and limited. Some thirteen to fifteen years later in El doctor Centeno, we again enter the classroom to witness a somewhat more analytical portrayal of the

50 Ibid., 1228a (Ch. XXVIII).
problems of Felipe Centeno in Pedro Polo's school. Various brief mentions in other novels support the same views expressed by the author in this case, and reflect his literary manner of treating the subject.

Clara Chacón, protégée of Coletilla, informer to the King, is the unhappy victim in the colegio whose routine is described in La Fontana de Oro. Her early life was a series of calamities. A capricious mother, after a stormy existence with her colonel husband, finally left to embark for Brazil with some missionaries. When French troops under Napoleon entered Spain, the colonel valiantly and rashly joined in the defense of the town against superior odds, and was killed. Clarita was placed in a convento-colegio where she endured physical and mental torture. In keeping with the extreme anti-clerical nature of the early novels, emphasis is on the fact that it is a convent school "de una Orden famosa." With its monotony, cruelty, and lack of understanding, the school is all bad.

With the somberness of the convent, and without the gentle peace of the cloister, it was under the direction of four old ladies, one of whom stood out among the others because of her unpleasant character and decrepitude. She was Madre Angustias, who made use of a very long cane to punish the girls, and who wore green eyeglasses, not to see them better, but so that the poor young things would not know when she was looking at them. The children were thor-
oughly convinced that la madre Angustias had no eyes, and that her optical faculties resided in the two terrifying green lenses. It occurred to them to cut some of the green paper from the covers of their catechisms into circular form and paste the result onto their eyes with saliva. When one of the other mothers surprised them in this game, the penalty was raps on the head and no eating that day.

Life in the school was all discipline and austerity. They arose early and prayed; they breakfasted on a Licenciado Cabra-like meal of "unas sopas de ajo, en que solía nadar tal cual garbanzo de la víspéra," and afterwards they studied—an exercise in reading "en el cual desempeñaba el principal papel la caña de doña Angustias." For two hours, they scribbled away on lined paper; and, after answering from memory the questions on the catechism, they sewed for three long hours until playtime. During the endless evening prayers, "la madre Angustias observaba los bostezos y acariciaba su caña dictatorial sin decir palabra a la culpable, esperando a que se durmiera, y entonces, ¡ira de Dios! le sacudía un cañazo, seguido de una retahila de insinuaciones coléricas. . . ."

Their playing area offered no respite from the humdrum existence. "El recreo tenía lugar en un patio oscuro y hediondo, cuya vegetación consistía en un pobre clavel ama-

51 Ibid., 31a (Ch. V).
rillento y tísico, que crecía en un puchero inservible, erigido en tiesto de flores. Las niñas jugaban un rato en aquella pocilga, hasta que la madre Angustias sonaba desde su cuarto una siniestra campanilla, que reunía en torno a su caña a los tristes ángeles del muladar."\textsuperscript{52} A symbol of their unhealthy condition is the carnation which suffers as they do.

Symbolic, perhaps, of ideas from the outside which are quickly repressed within these walls is a weak little bird which flew into the courtyard one day from over the roof. After colliding with the walls, it perched on the "entristecido clavel." Clara hid it in her sewing box. At night, she clandestinely fed it, but the tiny animal grew weaker and sadder. One evening as prayer was going to begin, she was secretly trying to feed it crumbs when it escaped and came to rest on the head of la madre Angustias. For this, the girl was condemned to sleep that night in "el camaranchón, última pena, que sólo se aplicaba muy de tarde en tarde a los más negros y raros delitos."

This prison to which the culprit was taken was a dark, fetid, frightful attic. The poor girl was beside herself with terror on finding herself alone in that "hole" (tugu-río). She lay on a miserable mattress, exposed to the "filtered" air which came through a small window. A thou-

\textsuperscript{52} Ibid.
sand formless objects were about her in the room. She listened to the noise of the rats which was reproduced in her ears as if it were the footsteps of giants. She huddled in her blanket, hiding her feet, hands, and head, but the rats ran back and forth on top of her with a terrifying clamor. To add to her terror, two cats on a neighboring roof engaged in a dispute with accompanying yowls, articulating lugubriously and offkey. By morning, after a sleepless night, she was contracted into a ball, soaked with perspiration and trembling with fear.  

She spent four years in that school. Eventually, Cole-tilla, alias Orejón (to symbolize his listening prowess as an agent of the Crown), kept his word to the dead colonel by taking direct charge of the orphaned girl when she was eleven. At this time, he had entered into "el período álgido de su frenesí político," and Clara suffered the consequences of his personality change. There were long periods when he never spoke a word to her; when he did speak, he was insulting. She had to endure literally a physical imprisonment, being forbidden to appear at the window, or open the door. The author describes her state in this way: "Clara se puso mala; se iba agostando con lentitud como el clavel que crecía difícilmente en el patio de la escuela."  

53 Ibid., 32a (Ch. V).
54 Ibid., 33a (Ch. V).
Thus, the image of the flower emerges again in another context. This subsequent repetition underscores the importance of the concept in the novelist's mind. It sums up very well what he has to say about schools at this time—they go against Nature. In a general way, then, he is conveying a premise of humane reform for a cruel and retrogressive education.

Dickens makes it clear that the flower is connected with the outlook of contemporary liberal educational thought in a brief reference to a minor character, Mrs. Pipchin. Despite her reputation for success with children, she ignores the latest methods, "it being a part of Mrs. Pipchin's system not to encourage a child's mind to develop and expand like a flower, but to open it by force like an oyster, . . . ."55 It is entirely possible that the idea comes directly from Dickens to Galdós, since the latter seems to have been very familiar with the novel from which this quotation is taken.

One thinks, in this respect, of Doctor Blimber to whom "Nature was of no consequence at all." The connection with him seems more relevant when we read the following paragraph from the description of the school of this Dickensian character: "Dombey obeyed; giving his hand to the abstruse Cornelia, and looking at her sideways, with timid curiosity,

55 *Dombey and Son*, I, Ch. VIII.
as they went away together. For her spectacles, by reason of the glistening of the glasses, made her so mysterious, that he didn't know where she was looking, and was not indeed quite sure that she had any eyes at all behind them."

This stifling of Nature is exemplified later in *La Fontana de Oro* by the actions of Paula Porreño. Las Porreffos, otherwise known as las tres ruinas, are three spinsters in whose house Clara and Lázaro, the protagonist of the novel, live for a while. Each in her own way is a distortion of normal womanhood. The youngest is Paulita, *la santa*. She was so called because of her exemplary habits and thoughts. A careful observer might have noticed, however, that her personality underwent a change after the arrival of Lázaro. In fact, figuratively speaking, she threw herself at him one night in the darkness of the gallery. "Los primeros años de mi vida pasaron en un convento," she said, "donde me vi rodeada de madres santas y cariñosas que me enseñaron el camino de la perfección." She protested her perfection emphatically, too loudly, to a point where it became obvious that the road she had taken was not necessarily the most gratifying. Lázaro was not immune to her suggestions, but he could not quite bring himself to seduce a saint.

56 *Ibid.*, Ch. XII.

57 *Obras*, IV, 122b (Ch. XXX).
This chapter by Galdós, which he ironically entitles, *Virgo fidelis*, is an engrossing study in human psychology.  

Paulita's lack of freedom with which to express her individual spirit is summed up by Bozmediano, a middle-of-the-road military man, who has played a considerable part in the events of the book: "Habíase educado en la vida devota, y la condición humana de nuestra naturaleza no se reveló en ella en edad oportuna a causa de-las anomalías de la juventud. Fué una niña hasta los treinta años; y creo que hubiera sido una excelente mujer, adornada de todas las prendas de lealtad y delicadeza que deben adornar a una esposa, si aquella perfección engañosa, hija de una falsa educación, no torciiera en ella su verdadero carácter."  

Felipe Centeno undergoes the same basic suppression. Now, however, the author is not concerned primarily with rejecting the school because it represents an aspect of reactionary religion, but occupies himself more specifically with poor teaching methods. The criticism can be reduced to a censure based on three points: physical punishment, ridicule, and a failure to reach the pupil's mind in such a way as to develop his understanding of the world around him.

58 For an analysis of her personality as an example of Freudian theory, see: Leota W. Elliot and F. M. Kercheville, "Galdós and Abnormal Psychology," Hispania, XXIII (1940), 27-36.

59 Obras, IV, 181b (Ch. XLIII).
The unhappy experiences of Felipe took place in Pedro Polo's school, which the author refers to as el presidio escolar. As regards the treatment of the subject of physical punishment, it is his purpose to assimilate the situations into the artistic sphere. It would be insipid, as well as didactic, to dwell in a literal manner on cases of bodily harm to students. Therefore, we read such phrases as the following: "allá un Nazareno puesto en cruz; aquí dos o tres mártires de rodillas con los calzones rotos; a esta parte, otro condenado, ..."60 The figurative nature of these "cuadros terroríficos" may be expressed by a direct simile: "A la manera que el cómitre de una galera iba sacudiendo con duro látigo la pereza de los infelices condenados, así don Pedro ponía rápido correctivo con su vara o su mano al arrastrar de suelas, a las paticulaciones, al cuchicheo, al mirar, al reír."61 Exactly the same figure of speech is used five years later (Miau, 1888) to describe the punishment taking place in Luisito Gadalso's classroom: "... el maestro ¡pim, pam! repartió una zurribanda general, recorriendo espaldas y mofletes, como el fiero cómitre entre las filas de galeotes, vapulando a todos sin misericordia."62

60 Ibid., 1303a (Part I, Ch. II, 1).
61 Ibid., 1303b (Part I, Ch. II, 1).
62 Ibid., V, 574b (Ch. IX).
We have already considered Don Pedro’s character and the blunt concept of how to teach that it motivated—the concept of the child’s understanding as a castle to be assailed by brute force or by surprise. In a more casual way, similes are used to describe the classroom, or Felipe’s memory: "el rumor del aula, tan semejante al del mar,"63 "las palabras se le salían de la memoria como se saldrían las moscas si se las quisiera encerrar en una jaula de pájaros."64 The relative concentration of figurative language reveals the intention to dress up a prosaic topic. The extremity of the comparisons, the exaggeration beyond reality, suggest the conscious effort.

From another point of view, exaggeration is used to shock the reader and thereby serve to impress the point. An illustration of this is the presentation of the effects of the continued restraint on the personalities of the boys as seen in their feverish rush to get outside and play when school is over. "Era como un furor de batalla," as they dashed out to escape the classroom.

... Una tarde de enero, un chico que había estado preso, sin comer y sin moverse en todo el día, salió disparado, ebrio, con alegría rabiosa. Sus carcajadas eran como un restallido de cohetes; sus saltos, de gato perseguído; sus contorsiones, de epiléptico; la

63 Ibid., IV, 1312b (Part I, Ch. II, vi).
64 Ibid., 1313a (Part I, Ch. II, vi).
distensión de sus músculos, como el blandir de aceros toledanos; su carrera, como la de la saeta despedida del arco. Por la calle de San Bartolomé pasaba una mujer cargada con enorme cántaro de leche. El chico, ciego, la embistió con aquel movimiento de testuz que usan cuando juegan al toro. El piso estaba helado. La mujer cayó de golpe, dando con la sien en el mismo filo del encintado de la calle, y quedó muerta en el acto. 65

The series of similes terminates in a graphic bit of propaganda, exaggeration for effect, showing the extent to which the novelist departs from a literal exposition of the problem, and encloses it in literary wrappings.

The physical punishment in the classroom is only one edge of a two-sided weapon—the other being ridicule. The latter could be formidable. "Porque cuando el tal don Pedro, siempre tan serio y ceñudo, con aquella cara de juez inexorable y aquella expresión de patibulo, tenía humoradas, eran éstas ferozmente irónicas, verdaderas caricias de puñal, como los epigramas de Shakespeare." One inspired day, he employed his sarcasm to make Felipe an example for the rest of the class. "Cogió a Felipe, me lo puso de rodillas sobre un banco, le encasquetó en la cabeza el bochornoso y orejudo casco de papel que servía para la coronación de los desaplicados. Luego, en el airoso pico de esta mitra, col-

65 Ibid., 1306b-1307a (part I, Ch. II, iii).
Mariano Rufete (La desheredada) was placed in school by his sister, but he felt a horror of the colegio and of the professor. His pride was mortified when he saw that younger children were superior to him intellectually. Almost a man, he occupied the last place in the class—the perpetual donkey, object of the mockery and jeers of the others. The teacher assumed the habit of reprimanding delinquent members of the class by comparing them with Mariano Rufete. "Eso no se le ocurriría ni al mismo Rufete. Eres más tonto que Rufete." And there is Luisito Cadalso (Miau): "Fue a la escuela, y no se supo la lección. Encontrabase tan torpe aquel día, que el maestro le hizo burla y ajó su dignidad ante los demás chicos. . . ."

Galdós' concept of the schoolroom experience is one of bodily and mental pain. The teacher acts like an enemy who enjoys cutting down the pupil verbally as well as physically. There is a complete barrier, in other words, which prevents the free expression of the child's personality. The author develops his point one step further and illustrates how this is true.

66 Ibid., 1311a (Part I, Ch. II, v).
67 Ibid., 1046a (Part I, Ch. XV, ii).
68 Ibid., V, 574a (Ch. IX).
At one moment, Felipe laid aside his books and against all practices began to draw a copy of a wall map. He became so engrossed that he was oblivious to the approach of the teacher. As a result, he received a severe rap on the head. Here Galdós discusses method: "¿Que lástima no tener caja de pinturas, o al menos lápices de colores? Así, así debían ser enseñadas todas las cosas. ¿Por qué no se han de pintar la Gramática y la Doctrina? . . ." The shapes of the individual countries of his map recalled various objects with which he was already familiar; Portugal—a smiling profile, Italy—a boot, etc. "El retrato estaba hablando, . . ." Rousseau, Pestalozzi, and their successors stressed the necessity of learning through experience, either directly or by association. Both processes are inherent in Felipe's breach of conduct, but are impossible because the teacher has no sympathy with his pupil. Whatever traditional method is adhered to, the fault is that it is inflexible. The teacher is unwilling to allow the student any sort of freedom—becomes angry when he is not obeyed to the letter.

Lessons are taught according to the book. The progressive Instituto libre de enseñanza eliminated the printed text as much as possible in order to supplant it with direct experience. The method used in Pedro Polo's classroom is just the opposite. They not only were taught from

69 Ibid., 1312a (Part I, Ch. II, vi).
books, but the teachers refused to answer questions not related to the material in them:

... ¡Malditos libros, y cómo los odiaba! Y era tan bobo Felipe, que se le había ocurrido aprender muchas cosas preguntándolas al pasante. Porque en los cansados libros no se mandaba nada de lo que a él le ponía tan pensativo, nada de tanto y tanto problema constantemente ofrecido a su curiosidad ansiosa. ¡Oh! si el doctísimo don José le respondiese a sus preguntas, ¡cómo aprendería! Adquiriría infinitos saberes; verbigracia: por qué las cosas, cuando se sueltan en el aire, caen al suelo; por qué el agua corre y no se está quieta; qué es el llover; qué es el arder una cosa; qué virtud tiene una pajita para dejarse quemar, y por qué no la tiene un clavo; por qué se quita el frío cuando uno se abriga, y por qué el aceite nada sobre el agua; qué parentesco tiene el cristal con el hielo, que el uno se hace agua y el otro no; por qué una rueda da vueltas; qué es esto de echar agua por los ojos cuando uno llora; qué significa el morirse, etc., etc.

We recall the aim of Don Francisco that his graduates be "instruídos hasta no serles extraños ningún elemento ni problema fundamental de la vida."71

After Felipe has left the school and gone to live with Alejandro Miquis in a student boarding house, the friends of Alejandro convince him to matriculate his "squire." We do not know where, but we learn that Latin and Grammar are the boy's Nemesis. "Ni el se explicaba para qué servía ni a qué cuento venía en el problema de su educación. Y con-

70 Ibid., 1313a (Part I, Ch. II, vi).
71 See Chapter One above, page twenty-one.
fuso, lleno de dudas, osaba, en su rudeza, protestar contra la mal enseñada y peor aprendida jerga diciendo: —Yo quiero que me enseñen cosas, no esto."72 In this way, we are returned to the original point made in the discussion of Pedro Polo's school—that teaching from books is inadequate to reach the student's intelligence and cultivate it properly.

The experiences of Felipe Centeno constitute an argument for teaching methods which sympathize with the individual student and take into account the developmental processes of his mind; a method with meaning for him. In a sense, it is a generalization, and as such was the motto of all progressive theorists from Rousseau to Giner de los Ríos. Rousseau's insistence on physical freedom and natural curiosity, for example, are negatively implied in the stringent classroom discipline. Pestalozzi's method of doing with things rather than books, his preference for drawing and geography, are seen in Felipe's abortive attempt to express himself. This episode likewise is a demonstration of Froebel's "self-activity" and "creativeness." Such principles and methodology were, of course, the province of Giner de los Ríos. There is no exposition of a given method in detail; these passages constitute an exposé. The novelist, without being an authority on instructional technique

72 Obras, IV, 1365a (Part II, Ch. I, iv).
or its systems of application, brings out the failure of Spain to keep abreast of the times in the classroom.

The defeat of progressive educational method for the majority in Spain is verified by Don Jesús Delgado, who is a resident of the student boarding house in which Alejandro Miquis and his friends live. He is an old bachelor who has served twenty years in the Dirección de Instrucción Pública. The students find him a source of perplexity until with amusement they discover that his principal activity is writing letters to himself about educational theory. In this respect, we are again reminded of Dickens. One of the older and more privileged students in Doctor Blimber's school is Toots, who "now had license to pursue his own course of study; which was chiefly to write long letters to himself from persons of distinction, addressed 'P. Toots, Esquire, Brighton, Sussex,' and to preserve them in his desk with great care."73

Don Jesús Delgado receives as many as twelve or fourteen letters in an afternoon, and he reads them one at a

73 Dombey and Son, I, Ch. XII. It is interesting to note that in her article, which is essentially a discussion of the similar tone of the two novelists, Effie Erickson specifically compares Galdós' satire on Gloria's education to a passage from Dombey and Son. Since it is the only direct textual comparison she makes, it emphasizes, together with the two points of contact noted in this chapter, the importance of Doctor Blimber's school as a literary source for Galdós on the question of education. See: Effie L. Erickson, "The Influence of Charles Dickens on the Novels of Benito Pérez Galdós," Hispania, XIX (1936), 421-430.
time, and with great care. In one of these missives addressed to himself and signed by himself, he writes:

... Veo que los amigos Froebel y Pestalozzi no te ayudan en nada. ¡Qué pícaros!
La familia, buena. Estamos ensayando en los niños tu sistema de educación recreativa, ¡oh! que forma parte de la completa. Esto de enseñarles jugando es invención, como tuya, donosisima. Hemos tirado a la basura todos los libros indigestos que los chicos tenían, y en su lugar les hemos dado herramientas de fácil manejo, lápices y colores, cartón para hacer casitas, y otras menudencias, dispuestas conforme a lo que mandas. 74

Here is a man who, after twenty years of holding a public office in the specialized field of education, is reduced to the unhappy state (1) of being made a joke of, (2) of having to limit his progressive method of teaching to members of his own family, and (3) of having to explain his theories to himself—apparently because none of his contemporaries will listen.

Whether he is presenting the duties of the new society, the function of the family, his concept of the teacher, or a picture of the classroom, as they might be looked at by the educational reformer, Galdós implies that all of these agencies have failed because liberal contemporary thought has not penetrated Spanish society. Spain is the victim of 74 Obras, IV, 1379a (Part II; Ch. I, viii).
reactionary and obstructive tradition, an example of incompetence and indifference.

There is the suggestion that the Spanish reformers have failed, either because of the obstacles they face in trying to indoctrinate a reluctant society, or because they are themselves unaware of the nature of the opposition. Perhaps, speaking of León Roch, Onésimo is referring to all of the Reyes, the Golfines, the Roches, the Mansos, and the Delgados, when he states, "Por lo común, estos sabios que tanto manosean los principios en el orden científico, carecen de ellos en el orden social."\(^{75}\)

The coincidence of some details from Galdós with others from Dickens suggests that the inspiration for including the abused schoolchild in his novels was partly literary, and not entirely scientific. Clarita's colegio in La Fontana de Oro may well be based on Dickensian presentations rather than reality. The hypothetical nature of the problem as presented in Marianela is a related approach. The use of images such as the plant, the flower, the bird, and the hen, objects from Nature, reflect the nineteenth-century emphasis on Natural Science, as well as a basic orientation of educational theory. They usually symbolize in the novels the suppression or neglect of natural behavior. The basic Spanish difficulty as Galdós sees it is the tendency for ex-

\(^{75}\) Ibid., 764b (La familia de León Roch, Part I, Ch. III).
isting institutions and systems to ignore, even go against, human nature.

As we have indicated, educational ideas and attitudes permeate characterization, plot, and language. They constitute threads in the tapestry of the whole novel. To make them appear as the fundamental pattern in the weave would be to understate the breadth of its human creations. On the other hand, to overlook them would be to remove certain basic textures that are necessary for the total perspective. The theme of Education is inseparably combined with Galdós' novelistic art.
Chapter Four

The Educative Aspect of Social Manners: buena educación

To be familiar with Galdós is to realize that in his novels there is a visible evolution. Casalduero has insisted on this, and has given us an outline of eight periods which he pairs into four major divisions. He follows Galdós through his historical, symbolic, naturalistic, spiritualistic, and other categories to his final "extra-temporal" subperiod.¹ It is a detailed summary based on the nature of the content of the novels. If one were to describe the Galdosian evolutionary process in terms of the novelist's personal attitude rather than subject matter, the categories would be something like these: revolutionary, objective, spiritual, and imaginative. Galdós relinquishes his early rebellious tone of El audaz and Doña Perfecta, and in "realistic" fashion begins to observe the panorama of society as in Tormento, La de Bringas, Fortunata y Jacinta, and others. Then, he begins to concentrate on individuals, their psychological motives and spiritual aspirations, with such novels as La incógnita, Realidad, and Nazarín. After the turn of the century, he becomes in-

interested in writing fantasies such as *El caballero encantado*. There are, however, no exclusive categories; in spite of change, there is continuity.

Perhaps the single most noteworthy change in technique is that which took place when Galdós shifted from the original revolutionary, personally involved, didactic approach to a position of impersonal objectivity with which social manners are treated after the fashion of the nineteenth-century realistic novel—from rebellious attack to detached acceptance. Conventional literary history would indicate that the modification takes place with *La desheredada* (1881), the first of the *novelas contemporáneas*. Kirsner suggests that it happens in *El amigo Manso* (1882), where Galdós demonstrates a new attitude of resignation. "Mientras en las primeras novelas se considera a España como una nación caótica sin destino, *El amigo Manso* nos presenta un país que es por lo menos armonioso, si no perfecto... Las únicas críticas válidas son las que se expresan humorísticamente con un sentimiento de comprensión o resignación." ² Eoff, who is very conscious of the evolutionary process in Galdós, reaches the same conclusion: "The chief modification in narrative method to be noted in the novels which follow *El amigo Manso* is the result of a relaxation in thematic demonstration. Social-moral themes are always present in

Galdós, but with one or two exceptions, they 'go underground' for the next fifteen years.\textsuperscript{3}

My opinion is that the definitive moment occurs in the second part of \textit{El doctor Centeno} (1883), and that it is intimately tied up with his treatment of education; that his evolving and increasing interest in society as the principal theme has been concurrent with his concern for educational problems; and that the most obvious beginning of the new objectivity happens when he ceases to be preoccupied with the specific aspects of education. His scientific interest in society, which implies a scientific impersonality in approaching it, first becomes noticeable in \textit{Marianela} (1878), when he begins to show an awareness of society's duties to the child and its educative responsibilities. It is not until he has completed his treatment of classroom method in \textit{El doctor Centeno} that he places the stamp of dismissal on the educational topic, and, by eliminating this last didactic element, abandons the reformer's approach. This does not contradict the point that \textit{El amigo Manso} constitutes an important step forward, but does mean that Part Two of \textit{El doctor Centeno} has been overlooked as the crucial moment when the author actually states his new purpose.

While announcing the failure of progressive educational method in Spain through letters written to himself, the old

gentleman, Don Jesús Delgado, expounds some broader principles regarding his favorite theory of "Complete Education". As he does so, we discover in his opinions a remarkable similarity to some ideas of the English philosopher, Herbert Spencer. Indeed, a comparison of what is common to them both reveals the basis for the new Galdosian attitude.

Don Jesús is not to be taken lightly, as his fellow boarders, the university students, found out when they made him the object of their pranks by including in his mail some letters of their own composition. When he understood their trick, he wrote a dignified, but pointed, reply in which he upbraided them all. Possessed with the amusement which their action was affording them, the young men were astounded at the contents of his answering letter. In addition to his absurdities (despropósitos), "se veían razones y frases que demostraban agudo entendimiento." 4

His ridiculous situation does not conceal the seriousness of his message. That he wrote letters to himself was simply demonstrative of the fact that new ideas had no market in Spain. The prank played on him is merely a way of justifying his novelistic existence. In his letter writing, there was no necessity that his obsession be Complete Education. The students would have had just as much fun with him if he had written letters to himself on the subject of

4 Obras, IV, 1381a (Part II, Ch. I, ix).
Government, Finance, or Love. In other words, he is an instrument of the author to speak of educational theory following the earlier presentation of the school situation. After turning his back on the contemporary educational scene, and pondering his Complete Education in an abstract world of theory, how does Don Jesús sum up his principles?

In one of his letters which the students clandestinely read, this paragraph appears:

(1) Entonces el Gobierno pensará de otra manera y habrá caído en total descrédito la educación de adorno que ahora prevalece, compuesta de conocimientos necios, baldíos y de relumbrón, como las pinturas ridículas con que se engalanen los salvajes. 5

Spencer's famous essay, What Knowledge is of Most Worth, opens on this note. He develops the comparison between the savage's concept of dress as purely for ornamentation and modern society's similar concept of education. The following excerpt from his discussion summarizes the idea:

(2) As the Orinoco Indian puts on his paint before leaving his hut, not with a view to any direct benefit, but because he would be ashamed to be seen without it; so, a boy's drilling in Latin and Greek is insisted on, not because of their intrinsic value, but that he may not be disgraced by being found ignorant of them—that he may have "the education of a gentleman"--

5 Ibid., 1378b (Part II, Ch. I, viii).
the badge marking a certain social position, and bringing a consequent respect.6

As Delgado continues, we encounter another thought traceable to Spencer:

(1) Cuando usted vuelva, la sociedad habrá comprendido que, en todo el curso de la vida, lo importante, ¡oh!, no es parecer, sino ser, y que a este principio debe sujetarse la educación.7

(2) As, throughout life, not what we are, but what we shall be thought, is the question; so in education, the question is, not the intrinsic value of knowledge, so much as its extrinsic effect on others.6

The next paragraph of Don Jesús Delgado's letter includes italicized line quotations from Spencer's essay. Following is his passage with the appropriate phrases from the English philosopher for comparison:

(1) Deseo que usted explane sus ideas sobre esto, demostrando que el fin educativo es prepararnos a vivir con vida completa. Espero en su próxima carta una clasificación de las principales direcciones de la actividad que constituyen la vida humana, para deducir, ¡oh!, cuál es la educación que debe preferirse, según la condición y fines de aquellas direcciones de la actividad.9


7 Obras, IV, 1376b (Part II, Ch. I, viii).

8 H. Spencer, op. cit., p. 11.

9 Obras, IV, 1376b (Part II, Ch. I, viii).
(2) To prepare us for complete living is the function which education has to discharge...

(3) Our first step must obviously be to classify, in the order of their importance, the leading kinds of activity which constitute human life.

The students read this letter, and found Don Jesús Delgado's preoccupation a suitable target. After he discerned the prank, he penned his reply, in which he berated them for their rudeness, and for their lack of charity and sociability, which excluded them from the two benefits of Complete Education:

(1) Esos pobres tontos no comprenden que la adquisición de todo conocimiento tiene dos valores: uno como saber, y otro como discipline.

Again, it is possible to compare word for word a passage from his letter with its original in Spencer's essay:

(2) Acquisition of every kind has two values—value as knowledge and value as discipline.

Don Jesús Delgado, enumerating the important points in

10 H. Spencer, op. cit., p. 16.
11 Ibid., pp. 17-18.
12 Obras, IV, 1360b-1361a (Part II, Ch. I, ix).
Herbert Spencer's argument for Complete Education, is impressed with the difference between what we are, and what we shall be thought. Ser versus parecer. Sincerity versus hypocrisy. Around him, Galdós saw the latter. Actually, the Restoration society of nineteenth-century Spain has no monopoly on artificiality and superficiality. This is a human problem which exists in all societies. Thus it is, that an Englishman and a Spaniard discussed the same question in their respective ways, and with reference to their own people.

As for Galdós, he is handling a problem which historically has been especially important in Spain. The traditional punto de honor was essentially a matter of maintaining appearances. Seen through the literature of the Siglo de Oro, the fundamental consideration is not what has been done, but what people will think has been done. On the one hand, a father or a brother in a comedia killed a daughter or sister on mere suspicion to protect the family name, and thus the code took its toll of innocent victims. On the other hand, a pretentious squire, Lazarillo's third master, conformed to the rules of honor outside of his house, but not within. He subscribed to a system which compelled him to walk down the street with a very empty stomach, picking his teeth to have his neighbors believe that he had eaten. The system, however, permitted him, behind closed doors, to
eat chunks of bread which Lázaro had begged on the streets. The code, la negra honra, protected abuses.

In literature, the social ills were very probably exaggerated, but through this distortion, the truth penetrates; and one of the most typical phenomena was the pursuit of honor. For the nobility, this was a reality; for the populace, it was ridiculous. For an escudero, there is a Lazarillo; for a Don Quijote, a Sancho. But whether the people believed or not, there was still the desire to be somebody. The pícaro struggled to rise to a position of wealth; Sancho Panza wanted to be a governor of an island. One had a conviction of his own worth, derived from his lineage and upheld by the accepted code of honor; the other, without appreciating this sense of personal dignity, aspired to importance by making material gain the means to success.

"De estas dos voluntades que aparecen una frente a otra en aquella sociedad calenturienta, se apodera Cervantes y escribe el libro más admirable que ha producido España y los siglos todos. Basta leer este libro para comprender que la sociedad que lo inspiró no podía llegar nunca a encontrar una base firme en que asentar su edificio moral y político. ¿Por qué? Porque Don Quijote y Sancho Panza no llegaron a reconciliarse nunca." This is Gloria speaking.

As time passed, it seems that the peasant or laborer

14 Obras, IV, 508a (Part I, Ch. VI).
became more and more imbued with the spirit of the punto de honor, and became just as guilty as the nobles of a vain insistence on deferential treatment. In the eighteenth century, José Cadalso, speaking of Spanish pride, comments that "es muy extraña la proporción en que este vicio se nota entre los españoles, pues crece según disminuye el carácter del sujeto, . . . ."¹⁵ The quixotic tendency in Sancho which Gloria failed to note, with the passing of time, developed to its ultimate conclusion.

When we arrive at the nineteenth century, Mariano José de Larra gives us his memorable characterization of El castellano viejo, who is blunt, overbearing, and condescending, subscribing to the traditional belief in his superiority through lineage, which lifts him out of his element and places him in an incongruous position. By now, the original punto de honor, which was the province of the nobles, has become the right and domain of everyone. This concept of honor is characterized by a blind insistence on recognition; it results from a long historical process.

Rosalía Pipaón de la Baroa de Bringas is a descendant

¹⁵ José Cadalso, Cartas marruecas, ed. Juan Tamayo y Rubio. "Clásicos castellanos" 112 (Madrid, 1935), p. 160. Also see pp. 161-162 for a detailed description of the haughty hidalgo de aldea, and for comments on the pride of beggars. This is Carta XXXVIII from Ben-Beley to his friend Gazel in Morocco.

¹⁶ Galdós refers to Larra's El castellano viejo as "uno de sus admirables artículos de costumbres." Obras, IV, 1687a (Lo prohibido, Part I, Ch. V, i).
in the direct line of this tradition. "En esto de vivir bien relacionado, la señora de Bringas no cedía a ningún nacido ni por nacer, y desde tan sólida base se remontaba a la excelsitud de su orgulloso español, el cual vicio tiene por fundamento la inveterada pereza del espíritu, la ociosidad de muchas generaciones y la falta de educación intelectual y moral."¹⁷

Three components of the traditional Spanish problem are: (1) an inordinate individual sense of pride resulting in superficial rules of conduct, (2) adherence to ideals which, in part at least, are obsolete, and (3) undue faith in things Spanish; blind patriotism. This was Galdós' heritage. He saw how these attitudes had become the preoccupation of the middle class, and how through lack of proper interpretation traditional pride in nobility had been reduced to a matter of social climbing. Into the mouth of Gloria he had put the statement that Sancho and Don Quijote could never be reconciled. Conforming to this observation, he generally manifests little faith in the ability of the

¹⁷ Obras, IV, 154b (Tormento, Ch. IV). Rosalía has numerous counterparts in the novels of Galdós, among them Doña Cándida (El amigo Manso) and las Miau. Doña Paca (Miseria-cordia) is especially interesting because her position with Benína (her beggar-servant) closely resembles that of the escudero and Lazarillo.

Larra, speaking of Braulio's patriotismo in El castellano viejo, anticipates Galdós: "... de paso que defiende que no hay vinos como los españoles, en lo cual bien puede tener razón, defiende que no hay educación como la española, en lo cual bien pudiera no tenerla...." See: Larra, Artículos de costumbres, "Clásicos castellanos" 45 (Madrid, 1923), p. 90.
contemporary bourgeois to substantiate his social aspirations. Galdós emphasizes the false position of Spanish society which has confused materialistic standards with traditional pride, and distorted them into a hollow struggle to keep up appearances.

The superficial aspirations behind this struggle have been concisely summarized already by Augusto Miquis in La desheredada: "No hay ya envidia de nombres ilustres, sino de comodidades. Como cada cual tiene ganas rabiosas de alcanzar una posición superior, principia por aparentarla. Las improvisiones estimulan el apetito. Lo que no se tiene se pide, y no hay un solo número uno que no quiera elevarse a la categoría de dos. El dos se quiere pasar por tres; el tres hace creer que es cuatro; el cuatro dice: 'Si yo soy cinco,' y así sucesivamente."\(^8\)

Galdós' interest in the manners of the Spanish bourgeoisie in direct relation to this problem is most pronounced in the novels immediately following El doctor Cen­teno, such as Tormento (1884), La de Bringas (1884), and Miau (1888). He has progressed from an interpretation of rather specific areas of society to the broader perspective of society as a whole. This is reflected in the fact that the above novels have several leading characters instead of one as was previously the case, and that the characters con-

\(^8\) Ibid., 991b (Part I, Ch. IV, iv).
tinue in greater numbers from one novel to the next. As a result of the author's greater objectivity and neutrality, one receives the impression that all didactic messages have been avoided. Actually the various Galdosian themes, including education, have become submerged in—but not eliminated from—the broad theme of Spanish Society.

There is a certain educational basis for the broader view taken by Galdós, and this outlook has its inspiration in Herbert Spencer as interpreted by Don Jesús Delgado. The abandonment of specific educational problems with the termination of El doctor Centeno is so sudden as to raise the question: What has happened to them? They have virtually disappeared as a basis for characterization and plot, but Galdós still considers education a fundamental issue, and he conveys this feeling both directly and indirectly.

A direct example is found in the above quotation in which he describes Rosalía de Bringas and states that the contemporary pattern of social behavior, as exemplified by her, is the result of traditional Spanish pride, and a lack of educación intelectual y moral. This is Delgado's saber y disciplina, and Spencer's knowledge and discipline. These elements are lacking in contemporary Spaniards who are obsessed with social pride, and the desire to be somebody without earning the right. An extensive description of corrupt manners will constitute a delineation of these
educational shortcomings. In this sense, education far from disappearing remains central to the author's point of view.

When there is a specific reference to education, it usually results logically from the activity of the characters, who speak and act within their social milieu. If Agustín Caballero wants to pay for piano and French lessons for Isabelita Bringas, it is because he has a good heart, and understands this to be the thing to do. "La música y los idiomas son indispensables en la buena sociedad."\(^{19}\)

The implication that education is largely decorative—an essential element of the new outlook—is contained in these words. The theme of Spanish Society is more precisely that of Hypocritical Spanish Society. This hypocrisy is the fundamental evil. The social behavior which it determines, the accepted standards of contemporary society, carry the label of buena educación. We find the educational theme indirectly continued in the treatment of this code of conduct.

It is important now to remember that we are dealing with a meaning of the Spanish word educación which is broader than the English word education. The latter has the usual meaning of formal learning or instruction, while the deceptive Spanish cognate has the additional meaning of up-

\(^{19}\) Ibid., 1462b (Tórmanto, Ch. VI).
bringing—both as regards the informal processes which contribute as well as the resultant conduct. This rather obvious matter of definition can be illustrated by a passage from *Gloria*, in which the protagonist's father uses these words: "Una joven que no ha entretenido su edad florida en noviazgos indecentes ni con necios amoríos de balcón o de tertulia es el tesoro más preciado de una honesta familia. Esa joven eres tú. Tu carácter bondadoso, dócil; tu educación cristiana y hábitos humildes..." 20 As one of a series of expressions used to summarize her character as seen in her actions, *educación cristiana* refers to conduct rather than to drill in the catechism in church schools. Also, *educación* is equated with *hábitos* in a dual construction, which reveals that it is closely similar to *manners*. Finally, when the meanings of the two full expressions are compared, it is quite clear that a logical equivalent for *humble manners* is *Christian upbringing*. *Educación*, then, is used in the broadest sense of behavior based on a total process of conditioning.

Galdós many times uses the expression *perversa educación*. Pepita Fúcar "ha recibido una educación perversa"; 21 Joaquín Pez is aware of "la perversa educación que he reci-

20 Ibid., 515b (Part I, Ch. XI).
21 Ibid., 766b (La familia de León Roch, Part I, Ch. V).
and Federico Viera suffers from "la mala sombra que su padre ha echado sobre él con la perversa educación que le dió." Much more common is the phrase buena educación, but it is not used to signify the opposite of perversa educación. It is a term which his contemporaries employ to describe their standards, but the novelist views it as something far from good. He usually uses the expression ironically.

Galdós' visualization of society as artificial leads him first to use the term buena educación, and to define it, in Marianela (1878)—the novel in which he begins to ponder the relationship between education and society:

. . . Miraba de reojo don Manuel a su hija, cual si no se hallara completamente satisfecho de los progresos de ella en el arte de la buena educación, porque una de las partes principales de ésta consistía, según él, en una fina apreciación de los grados de urbanidad con que debía obsequiarse a las diferentes personas, según su posición, no dando a ninguna ni más ni menos de lo que le correspondía con arreglo al fuero social; y de este modo quedaban todos en su lugar, y la propia dignidad se sublimaba, conservándose en el justo medio de la cortesía, el cual estriba en no ensobrecerse demasiado delante de los ricos, ni humillarse demasiado delante de los pobres. . . .

Florentina has just committed the social indiscretion

22 Ibid., 1119a (La desheredada, Part II, Ch. XII, iii).
23 Ibid., V, 721a (La incógnita, Ch. XIV).
24 Ibid., IV, 726b (Ch. XIV).
of offering Nela a cup of chocolate, and even insisting when the embarrassed little girl was reluctant to accept.

In the same way that he sees teachers and schools as agencies which suppress the natural instincts of the student, Galdós visualizes buena educación as a pattern of conduct which is imposed superficially and unnaturally. At one point, Agustín Caballero loses his temper with an elderly lady: "Colérico y sin poder guardar las formas de la buena educación, por ser él hombre más perteneciente a la Naturaleza que a la Sociedad, en la cual se hallaba como cosa prestada, se encaró con la efigie de madera, y le dijo del modo más brutal..."25 As early as El audaz (1871), the remark about Susana that "habían triunfado la pasión y la naturaleza, de la soberbia y de la educación,"26 contains essentially the same thought. It remained for the novelist to qualify educación with the adjective buena, which he did as soon as he began to re-orient himself to his new approach.

Despite the fact that he found much to admire in British culture, Galdós shares with Spencer the attitude that there is artificiality in much of the behavior of the English gentleman. His learning and upbringing hang on him like so much decoration, and as such it hides the real man.

25 Ibid., 1549b (Tormento, Ch. XXXVI).

26 See Chapter Two, page forty-nine.
Many Galdosian characters ape what they consider the superior model. Their respect and desire for British progress lead them to identify it with a pattern of conduct. The following sentence from Lo prohibido describes Kitty, the erstwhile sweetheart of the protagonist: "Habíase criado en Inglaterra, con lo cual dicho se está que su educación era perfecta, sus maneras distinguidísimas." In Fortunata y Jacinta, there is a reference to Manolo Moreno who had been educated at Eton: "Poseía el arte de la buena educación en su forma más exquisita y una soltura de modales que cautivaba." All of his characters who suffer from stilted manners are not overt Anglophiles, but Galdós seems to consider the English way the extreme example of buena educación. The most scathing indictment appears in Halma (1895):

Al llegar a este punto, el Marqués necesitaba violentarse mucho para no coger una silla y dejarla caer sobre la cabeza del ladino y maleante sacerdote. Pero su corrección social, como una conciencia más fuerte que la conciencia verdadera, se sobrepuso a su enojo, y ni un momento desapareció de sus labios la sonrisa, que parecía esculpida, de la buena educación. ¡Ah, la buena educación! Era la segunda naturaleza, la visible, la que daba la cara al mundo, mientras la otra, la constitutiva, rara vez salía de la clausura en que las bien estudiadas formas urbanas la tenían recluida. Prescindir de aquella segunda naturaleza para todos

27 Obras, IV, 1690a (Part I, Ch. V, ii).
28 Ibid., V, 318b (Part III, Ch. II).
los actos públicos y aun domésticos, era tan imposible como salir a la calle en cueros, en pleno día. Los refinamientos de la educación, si en algunos casos corregen las asperezas nativas del ser, en otros suelen producir hombres artificiales que por la consecuencia de sus actos se confunden con los verdaderos.

Apurando los inagotables recursos de su buena educación, de aquella fuerza en cierto modo creadora y plasmante que hace hombres, o por lo menos estatuas vivas, el Marqués sostuvo el papel que le había impuesto el eclesiástico amigo de la casa, . . . 29

It should be added that the Marquis was an inveterate Anglophile. At another point in the novel, the author refers to the "histrionismo seco de la buena educación." 30

Also encountered in an early chapter is this explicit phrase: "la sonrisa de buena educación más que de bondad." 31

This feeling towards his contemporaries holds, but it would be unfair to Galdós and to the British to imply that the novelist's concept of buena educación and the conduct of English gentlemen are synonymous. Once Galdós has ceased to be the early revolutionary writer, the two sides of the question are heard. In Lo prohibido, José María describes his own upbringing in this way: "Era yo, pues, intachable en cuanto a principios. Los ejemplos que había visto en Inglaterra, aquella rigidez sajona que se traduce en los escrúpulos de la conversación y en los repuglos de

29 Ibid., 1787b-1788a (Part I, Ch. VIII).
30 Ibid., 1789a (Part II, Ch. I).
31 Ibid., 1778b (Part I, Ch. IV).
un idioma riquísimo, cual ninguno, en fórmulas de buena crianza; aquel puritanismo en las costumbres, la sencillez cultisima, la libertad basada en el respeto mutuo, hicieron de mí uno de los jóvenes más juciosos y comedidos que era posible hallar. Tenía yo cierta timidez, que en España era tomada por hipocresía.  

This protagonist ends up an incoherent fool, not because of his English exposure, but because of family heredity. If any lesson were to be drawn from his case, it would be that his foreign upbringing did not penetrate. In his case, as with el marqués de Feramor, brother of Halma, the real offense is the sin of superficiality resulting from imitation. Thus the blame turns back on the Spaniards themselves, and their own hypocrisy.

Galdós visualizes an inherent conflict in life between the restrictions imposed by buena educación and human nature. Just as specific teaching methods fail to take into account the natural development of the pupil, so on a broader basis he returns to the same critical problem. Instead of the natural man, we have a segunda naturaleza which suppresses the conciencia verdadera. So, on the one side we have estatuas vivas like the Marquis of Feramor; on the other, people like Agustín Caballero who are más perteneciente a la Naturaleza que a la Sociedad. The classic ex-

32 Ibid., IV, 1689a (Part I, Ch. V, 11).
ample of the latter, of the unwilling or uneducable índole, which resists buena educación and education in general, is Fortunata, who will be discussed in the next chapter.

The Complete Education that Don Jesús Delgado writes about in El doctor Centeno, directly related to Spencer's education for "complete living," is essentially what Galdós propagates in his subsequent novels. While presenting many of his characters with critical irony, he negatively affirms his fundamental point of view. He finds little sympathy with the prevalent code of buena educación which is the antithesis of the idea from Spencer quoted by Don Jesús: "lo importante, ¡ahí, no es parecer, sino ser. . . ."

The implications of this component of Complete Education are inherent in an adjectival use which I find first appearing in the novels in El doctor Centeno. When Alejandro Miquis had received his inheritance from his aunt and was anxious to make his departure from her house, he rose to say good-bye with (1) estudiada lentitud.33 Arriving to live with the sister and brother-in-law of his sweetheart, he was captivated by their (2) estudiada afabilidad.34 The adjective estudiado, or the noun estudio used similarly in adjectival and adverbial phrases, employed to describe the

33 Ibid., 1353a (Part I, Ch. III, viii).
34 Ibid., 1395a (Part II, Ch. II, v).
behavior of his characters, is used by Galdós for some time thereafter. Following is a list of the examples:

**Tormento (1884)**

(3) Esta era la estudiada declaración de Caballero...

(4) ¿Le endilgaría un largo y bien estudiado discurso?

**La de Bringas (1884)**

(5) ... el gran Thiers, cuando Golfin estaba presente, no cesaba de aturdirle con bien estudiadas lamentaciones de su suerte.

(6) Hacia planes de emancipación gradual, y estudiaba frases con que pronto debía manifestar su firme intento.

(7) Si en la estimación que por él sentía había una baja considerable, las formas externas del respeto acusaban cierto refinamiento y estudio.

**Lo prohibido (1884–85)**

(8) Toda la familia me trataba de la misma manera, con el mismo afecto y cortesía, y yo agradecido a esta condescendencia natural o estudiada, les correspondía.

---

35 Ibid., 1469b (Ch. IX).
36 Ibid., 1478a (Ch. XII).
37 Ibid., 1620b (Ch. XXXII).
38 Ibid., 1622a (Ch. XXXIII).
39 Ibid., 1652a (Ch. XLVIII).
40 Ibid., 1701b (Part I, Ch. IX, i).
(9) A nadie he visto comer con más estudio, ...

(10) Lo que salía de la boca era un sinfín de palabras exprimidas, estudiadas, relamidas, queriendo que fuesen finas y sin poderlo conseguir.

(11) ... y Medina, ocultando su complacencia con la máscara de una frialdad estudiada, afirmaba lo mismo.

(12) Me impresioné tanto, tanto lo que aquel bruto me dijo con su lenguaje sin retóricas y su lealtad sin estudio, que le di un fuerte abrazo ...

Fortunata y Jacinta (1886-87)

(13) Verdad que entre col y col le soltaba ciertas frescuras; pero esto era muy estudiado para que Maxi no viera el juego.

(14) Aquel día leyó el joven en el corazón de doña Lupe y apreció sus disposiciones pacificadoras, a pesar de las frases estudiadas con las que quería disimular.

(15) ... y rara vez abriría la boca Fortunata sin que la otra dejara de advertirle algo, ya referente a la pronunciación, ya a la manera de conducirse, mostrándose siempre autoritaria, aunque con estudiada suavidad.

41 Ibid., 1718b (Part I, Ch. XI, iv).
42 Ibid., 1799a (Part II, Ch. VI, iii).
43 Ibid., 1854a (Part II, Ch. IX, v).
44 Ibid., 1868b (Part II, Ch. X, iv).
46 Ibid.
47 Ibid., 262a (Part II, Ch. VII, 1).
(16) Fortunata notó en la cara apacible de la fundadora cierta severidad estudiada. . . .48

Miau (1888)

(17) . . . y Villaamil hundiese más y más en su estudiado pesimismo. . . .49

(18) Su mujer le interrogaba con arte; pero él, firme en su dignidad estudiada, sostenía no haber ido al ministerio más que a fumar un cigarro con los amigos. . . .50

(19) Esto pensó Abelarda, poniendo especial estudio en no mirarle. . . .51

(20) . . . y engatusando a Cabrera con estudiadas zalamerías y carantoñas, obtuvo de él que aprobara . . .52

(21) Solo con Luis, el abuelo estuvo a punto de perder su estudiada, difícilísima compostura, . . .53

Misericordia (1897)

(22) . . . y el estudio con que algunos personas componen sus actos para parecer mejores de lo que son.54

The application of this adjective or its equivalent is

48 Ibid., 512b (Part IV, Ch. VI, v).
49 Ibid., 594a (Ch. XV).
50 Ibid., 630a (Ch. XXVI).
51 Ibid., 664a (Ch. XXXVIII).
52 Ibid., 667a (Ch. XXXIX).
53 Ibid., 672a (Ch. XL).  
54 Ibid., 1945b (Ch. XXVI).
not entirely limited to people. The feeling embodied in it is even applied to things:

Lo prohibido

(23) . . . la campanilla sonaba con todo el estudio y la convicción de una campanilla ilustrada que sabe a quien anuncia.55

As regards the meaning of the words, there is a noticeable variety. Among the conceivable intentions are such ideas as hipócrita, elaborada, refinada, artificial, fingida, reflexionada, imitada, and, above all, premeditada. These adjectives (or nounal counterparts), and others like them, might have been used instead of estudiada. Granted that the use of the latter is very common in Spanish, the question is: Why did Galdós have a relative preference for this expression, not compared to his choice of other vocabulary at this time, but with reference to his novels which precede and follow the period represented by the examples?

Once an author uses a word for the first time, he may continue to do so until such time as the fad wears off. It would seem to be an acceptable fact that an author's vocabulary shifts from year to year, even from novel to novel. There is nothing unusual by itself in the appearance, sustained use, and eventual disappearance of a given word—unless it happens to correspond to a definable period of em-

55 Ibid., IV, 1841a (Part II, Ch. VII, v).
phasis in the author's work. Then, it may be inferred that the use of the word has something to do with the author's attitude.

The examples given are concentrated in the time from El doctor Centeno (1883) to Miau (1888). This comprises a period of six years, includes six novels in eight volumes, and corresponds quite closely to the novelist's most objective period. None of the Galdosian novels are more noteworthy for their exposition of the superficialities and hypocrisies of society than La de Bringas, Lo prohibido, and Miau, which are included within these temporal limits. In view of the quotations from the later novel, Halma (1895), it is evident that the author never relinquished this concept of society.

Could not this temporary popularity of an adjective or its equivalent have something to do with the social superficiality which Galdós was so cognizant of at this time, especially since its use coincides so well with the period of his greatest emphasis in this direction? As he observed society's hypocrisy, the novelist naturally focused on manners, basic to which is educación (upbringing). If we think again about his indignant definition of buena educación in Halma, we discover that at this moment of high awareness of, or sensitivity to, hypocritical behavior, he avails himself of the adjective to complete his description:

"¡Ah, la buena educación! Era la segunda naturaleza, la
visible, la que daba la cara al mundo, mientras la otra, la constitutiva, rara vez salía de la clausura en que las bien estudiadas formas urbanas la tenían recluida.  

This was written in 1895, well beyond the period when all but one of the examples listed occurred. There is a logical reason for its appearance, however. It relates to Galdós' concept of buena educación. Years after he had written his several most typical novels of manners, he erupted with this definition, and the latter carried with it the adjective which was a favorite with him when he was writing the earlier works. The example from Misericordia, two years later, was a carry-over into a novel which is not concerned primarily with the foibles of society, but with individual human aspirations.

Since the adjective estudiado is used with a variety of meanings, the only reason in addition to fortuitous ones why Galdós might use it instead of others would be that it contributes an implication beyond the scope of other words. What particular connotation or suggestion makes it more appropriate than another? His choice would seem to indicate that he regarded social conduct with a thought for the educative process by which expression and gesture come into being. What people do in their daily associations, the examples imply, hypocritical, planned, insincere though their

56 Ibid., V, 1787b (Part I, Ch. VII). Cf. page 128.
conduct may be, is the consequence of study, that is, it is learned. Society is a school.

The fact that the essential statement of Galdós' new objective outlook is expounded by an educational theorist, that his concept of contemporary manners focuses on buena educación, and that he chooses the adjective estudiado over others, verify a fundamental educative orientation of the total Galdosian attitude.
Chapter Five

Learning From Experience, and Non-Learning (the Uneducable índole)

Man learns through formal instruction; he learns less formally in the family, and from society whose standards are an example for him to imitate. There still remains another aspect of the educational process which interests Galdós. It is the matter of learning from experience. In this case, we are not dealing with external agents that constitute essentially the transfer of the knowledge and attitudes of others to the individual, but with the process by which he infers lessons from his own life. Experience is used to mean specifically learning by oneself.

Since this type of learning is the most direct, it is to be supposed that where all else fails it will succeed. Experience is the best teacher. But there are exceptions. Some persons—Galdós implies all persons to some extent—resist every form of teaching, including their own experience. Fortunata was such a person.

The following discussion is divided between two distinct subjects, which in the mind of Galdós are related. First is the question of the individual whose education is limited to his own unguided experience; second, that of the one who is apparently uneducable, no matter what influences
he is exposed to. They are related because whatever it is that makes certain people survive without guidance also causes them to be unresponsive when such help is offered.

A. Experience as a teacher

We have seen Galdós make a plea for proper guidance for youth. We now find that, in typical fashion, he treats the opposite aspect of the question—learning without guidance—not contradicting what he may have implied elsewhere, but acknowledging another point of view, and making it a literary theme. From time to time, he returns to the idea and, often metaphorically, relates experience to learning.

One of the secondary characters of Tormento (1884) is the priest Don Juan Manuel Nones, the good friend of Pedro Polo who tried to convince him to go to the Philippines and forget about Amparo. He knew much about the ways of the world; he knew people; no situation abashed him; "había visto Nones mucho mundo, se sabía de memoria el gran libro de la vida, no se asustaba de nada."¹ The expression the great book of life, used by Galdós, carries with it the suggestion that life itself is the teacher, the source of knowledge. This metaphor is used again in the later dialogued novel, Realidad (1889). This portion of the dialogue is to the point:

¹ Obras, IV, 1493b (Ch. XVII).
But Galdós visualizes life as more than a book. It is the active teacher he sees. At another point in the same novel, Villalonga, while discussing with his friends the present state of morals, says: "Perdona que esté tan filósofo yo el último de los desmoralizados, pero también el primero de los alumnos de la gran profesora la experiencia." Other characters in other novels repeat this idea.

In the very last of Galdós' novels, La razón de la sinrazón (1915), Galixta remarks: "Lo que tenemos que aprender, la vida nos irá enseñando." Galdós was seventy-two when he wrote this line, with the philosophic perspective of old age, but the same thought is expressed twenty-two years earlier in Tristana (1892) by Don Lope (Don Juan López Garrido): "Confiesa y declara, Lope amigo, que eres un zote, que sólo la vida instruye, y que la ciencia verdadera no crece sino en los eriales de la vejez..."

If it is true that experience teaches, then the ques-
tion arises as to which is the more important, experience or education? There is obviously a happy medium somewhere. Galdós does not attempt to specify the boundaries, but he does present an eloquent defense of experience. In order to do so, he uses the somewhat despicable character, Juanito Santa Cruz (Fortunata y Jacinta, 1886-87), for whom the arguments are a rationalization of his way of life—the social behavior of the typical señorito of the day. This is the elegant and penetrating manner in which his defense is made:

El mundo tangible y gustable le seducía más que los incompletos conocimientos de vida que se vislumbran en el fugaz resplandor de las ideas sacadas a la fuerza, chispas obtenidas en nuestro cerebro por la percusión de la voluntad, que es lo que constituye el estudio. Juanito acabó por declararse a sí mismo que más sabe el que vive sin querer saber que el que quiere saber sin vivir, o sea aprendiendo en los libros y en las aulas. Vivir es relacionarse, gozar y padecer, desear, aborrecer y amar. La lectura es vida artificial y prestada, el usufructo, mediante una función cerebral, de las ideas y sensaciones ajenas, la adquisición de los tesoros de la verdad humana por compra o por estafa, no por el trabajo. No paraban aquí las filosofías de Juanito, y hacía una comparación que no carece de exactitud. Decía que entre estas dos maneras de vivir, observaba él la diferencia que hay entre comerse una chuleta y que le vengan a contar a uno cómo y cuándo se la ha comido otro, haciendo el cuento muy a lo vivo, se entiende, y describiendo la cara que ponía, el gusto que le daba la masticación, la gana con que tragaba y el reposo con que digería. 6

6 *Ibid.*, 15b-16a (Part I, Ch. I, i).
This is a noteworthy passage because of the inspired metaphorical definition of study, because of the clever play on words contained in the expressions *vivir sin querer saber* and *querer saber sin vivir*, because of the vivid and effective image of the chop used to convey the distinction between direct experience and second-hand education, and because of the appropriate integration of idea and literary character.

The idea inherent in the image of eating the chop is vividly enacted in the subsequent novel, *Torquemada y San Pedro* (1895). Don Francisco Torquemada, now a Marquis, is suffering from stomach cancer. The ill temper which it induces takes the form of his antagonism toward the artificial world of titles and money in which he is immersed. In utter despair, and against the doctor’s orders, he returns to the humble café of an old friend, Matías Vallejo. Here, he gorges himself on the familiar heavy foods— including "chuletas como ruedas de carro"—of which he has been deprived for so long. This is an adventure which aggravates his ailment, and hastens his death. It is as if the stomach trouble from which he suffers symbolizes the superficial society that acts as a barrier between him and his real self—that part of him which disappeared when he left his old life and began to climb socially.

The extent to which the permanent and complete Galdosian view is intrinsically expressed in this episode is
evident in the simile with which the author describes Don Francisco's plunge into this self-indulgent escape: "... notó el Marqués con alegría que su estómago, lejos de sentir fatiga o desgana, pedíale más, como colegial sacado del encierro, que se lanza a las más locas travesuras." The hero's conduct not only symbolizes his urge to flee from his artificial life and find his former self, it is also related to the author's insistence on freedom of development in formal education. Both ideas have a common source—his belief in the value of direct experience, and his opposition to the restrictions of formalism. Thus, the episode of Don Francisco's meal is a synthesis, reflecting a total view, and which is presented through the image of food reminiscent of Juanito's comparison.

Juanito lacked intellectual and moral discipline because his father, a product of stern and exacting paternal control, could not bear to be harsh with him. "¿En qué consistía que habiendo sido él educado tan rígidamente por don Baldomero I, era todo blanduras con su hijo? ¡Efectos de la evolución educativa, paralela de la evolución política! Santa Cruz tenía muy presentes las ferocidades disciplinarias de su padre, los castigos que le imponía y las privaciones que le había hecho sufrir." His father's

7 *Ibid.*, 1169a (Part II, Ch. IX).
short-sighted leniency is the principal psychological reason behind Juanito's conduct.

Intellectually, it is justified by society's indifferent attitude. Don Baldomero II, Juanito's father, had daily contacts with certain friends, economists, who believed that the great problems solved themselves according to the theory of *laissez-faire*. From his association with them, he evolved his personal theory of education: "El hombre se educa solo en virtud de las susceptibles constantes que determina en su espíritu la conciencia, ayudada del ambiente social. Don Baldomero no lo decía así; pero sus vagas ideas sobre el asunto se condensaban en una expresión de moda y muy socorrida: «El mundo marcha.»"[^1]

Thus it is that Juanito is an example of the idle young gentleman, of questionable worth to society, who justifies his philandering intellectually. At the time he and Jacinta are on their honeymoon, unforgettable is the typically human curiosity of the bride as she probes her husband in an effort to learn more about his previous love with Fortunata. She becomes gently persistent, but Juanito lightly brushes off her concern. What she is asking about, he says, is merely an idle act of his youth, "cosas de muchachos. La educación del hombre de nuestros días no puede ser completa si éste no trata con toda clase de gente,

[^1]: Ibid., 27b (Part I, Ch. II, iv).
si no echa un vistazo a todas las situaciones posibles de la vida, si no toma el tiento a las pasiones todas. Puro estudio y educación pura. ...

How does experience teach? Galdós tells us many times, but we need go no farther than the approbative father of Juanito to hear the idea stated. Don Baldomero is characterized by his inclination to go along with the times. Not only does he insist that el mundo marcha, but in cases where events do not occur in consonance with his committed views, he can regard the results optimistically with the statement: "La desgracia enseña." His indifferent remark, spoken by him as a form of evasion, strikes a major chord in the Galdosian theme of learning through experience. Experience teaches through adversity.

Certain "self-made" men such as the Golfín brothers (Marianela, 1878), Agustín Caballero (Tormento, 1884), and Torquemada (Torquemada en la hoguera, 1889; Torquemada en la Cruz, 1893; Torquemada en el Purgatorio, 1894; and Torquemada y San Pedro, 1895) exemplify the profit that can be obtained from the hard life. A feminine example is Doña Catalina de Artal, Countess of Halma (Halma, 1895), who suffered her share of adversity to good advantage. "La enfermedad de su amado esposo había sido para ella educación

10 Ibid., 48b (Part I, Ch. V, 1).
11 Ibid., 85b (Part I, Ch. VIII, 11).
cumplida en aquellos trabajos y desazones, y el no dormir, el no comer, la vigilancia constante no la afectaban lo más mínimo. 12

Other less fortunate and less exemplary characters proclaim the effectiveness of the school of hard knocks. One is Arístides Babel (Angel Guerra, 1890-91), eldest son of the family of Angel's erstwhile mistress, Dulcenombre Babel. He, along with his brother Fausto and another ruffian named Poli, murdered Angel. This Arístides refers to his personal misfortunes as his "escuela de sufrimientos; a esta escuela de las necesidades reales, hondas, que llegan a lo vivo...".13 Another is Fidela, the wife of Torquemada. During a discussion with Serrano Morentín (Torquemada en el Purgatorio), she argues: "Dije que usted desconoce la escuela del sufrimiento, y que cuando no se ha seguido esa carrera, amigo mío, que es dura, penosísima, y en ella se ganan los grados con sangre y lágrimas, no se adquiere la ciencia del espíritu."14

Some of the most famous Galdosian protagonists are exponents of this theory, and give it the same educational slant. León Roch (La familia de León Roch, 1878), as he talks with Pepa Fúcar and tells her indirectly that he will

12 Ibid., 1821b (Part III, Ch. V).
13 Ibid., 1504b (Part III, Ch. III, xiv).
14 Ibid., 1036b (Part I, Ch. IX).
not marry her, cloaks his rejection with a brotherly tone and a philosophic message: "No conoces el valor ni la extensi6n de las penas humanas, ni alcanzas la medida de las necesidades. . . temo por ti días muy amargos y hechos graves que te enseñarán con abrumadora prontitud y realidad lo que aún no sabes. La realidad, cuando hemos descuidado sus lecciones, viene súbitamente a sorprendernos en medio de los goces, y nos instruye a golpes. . . ."¹⁵ When Fortunata leaves her husband, Maxi Rubín (Fortunata y Jacinta), he takes to the study of books on philosophy. Out of his meditations, and based on his previous experiences filled with personal disappointment and chagrin, comes a principle: "La desgracia, un golpe rudo. . . , ahí tiene usted el maestro."¹⁶ With cruel impersonality, he applies this principle in his relations with his estranged wife. As he tells her that her lover and the father of her child, Juanito Santa Cruz, is having an affair with another woman, he explains: "te pego con la verdad para que la lección escueza. Así, así es como aprendes. Bonita enseñanza, ¿verdad?"¹⁷

We find many references to experience the teacher, and we know of certain Galdosian characters, such as the Golfin brothers and Maxi Rubín, who have profited from adversi-

¹⁵ Ibid., IV, 771a (Part I, Ch. VI).
¹⁶ Ibid., V, 350b (Part III, Ch. IV, ix).
¹⁷ Ibid., 524b (Part IV, Ch. VI, ix).
ty. Still unanswered is the question: What are the exact benefits to be derived from such a course? One is the development of the will. Two very different Galdosian characters illustrate this point: Martín Martínez Muriel (La Fontana de Oro, 1867-68), a sincere liberal and orator whose greatest fault is his mediocrity, and Mariano Rufete (La desheredada, 1881), abandoned brother of Isidora, murderer, bomb-thrower, and vagrant. As regards Martín: "Se-mejante escuela no podía menos de robustecer su voluntad para lo sucesivo, dándole una iniciativa de que carecen los que no conocen las enseñanzas de la contrariedad." A similar statement applies to Mariano: "El ejercicio de la vida independiente le dió cierto vigor de voluntad, que es propio de los vagos; aguzó su ingenio, precipitó su desarrollo intelectual."

Together with this strengthening of the will goes a sharpening of the wits, an increasing astuteness and ability to calculate. This is explained in more detail for Mariano Rufete: "Conviene estudiar bien al vago para comprender que es un ser caracterizado por el desarrollo prematuro de la adquisitividad, del disimulo y de la adaptación. No se explican de otro modo la gran precocidad ni los rasgos geniales que son desesperación de la Policía y es-

18 Ibid., IV, 226b (Ch. I, 1).
19 Ibid., 1094b (Part II, Ch. VIII, 11).
panto de la sociedad en criminales de diez y ocho y veinte años. El gitano, ser salvaje dentro de la sociedad, es un prodigio de agudeza, un archivo de triquifumuelas jurídicas y un burlador hábil de la Policía. El vago adolescente, otra manera de salvaje, sabe más mundo y más Economía política que los doctores recién incubados en la Universidad."  

A similar gain is realized by Torquemada: "La educación de aquel talento había sido dura, en medio de privaciones y luchas horrendas con la humanidad precaria, de donde sacó el conocimiento profundísimo de las personas bajo el aspecto exclusivo de tener o no tener, la paciencia, la apreciación clara del tanto por ciento, la limadura tenaz, e el cálculo exquisito de la oportunidad."  

There are other benefits. The paciencia of Torquemada is perhaps the same thing as the disimulo or adaptación of Mariano. Summed up in one word, they might be defined as self-discipline—which is an aspect, or a product, of will. At any rate, the school of adversity administered by experience operates principally in the area of morale and spirit—strengthening character for good or evil. 

We have only to think of Mariana to realize that everyone does not survive the school of experience with the same degree of success. Whether the curriculum of adversity...
has a beneficial effect or not depends on the innate disposition of the character. This is the allowance which Máximo Manso makes when he asks himself: "¿Fue un mal o un bien para Irene haber nacido entre escaseces y haberse educado en esa negra academia de la desgracia que a muchos embutece y a otros depura y avalora, según el natural de cada uno?"22

If an individual is born into such a situation, there are three possible results: (1) he may succumb, (2) he may undergo a strengthening of character combined with good intentions, or (3) he may become stronger, but evilly inclined. As a novelist, Galdós sees all three outcomes and has no "ax to grind" in his novelas contemporáneas as does Mateo Alemán, for instance. With reference to Mariano Rufete, the effect was positive because he was susceptible to such conditioning, but his native temperament determined that it should be with immoral results: "La soledad en que vivía le despabiló antes de tiempo. Su precocidad para comparar y hacer cálculos, no era común en los chicos amparados por padres o parientes cariñosos. Porque el abandono y el vivir entregado a sí propio favorecen el crecimiento moral en el niño. De la índole nativa depende que este crecimiento sea en buen o mal sentido, y es evidente que los colosos del trabajo, así como los grandes criminales, han nutrido su

22 Ibid., IV, 1174a (Ch. VI). Italics are mine.
This is an interesting passage because once again we are given a botanical metaphor similar to those discussed in Chapter Three above, which illustrate the educationalist's concept of the child as an unfolding plant. It would be better that the "plant" develop under the understanding guidance of school and family, but even if this does not occur, some specimens of flora survive and grow to be mighty trees—unlike the frail little plant that Marianela was. If we keep in mind this orientation of Galdós, an apparent contradiction of this passage is clarified. When he refers to the superior precociousness of the abandoned child, one is inclined to accept this as a denial of the value of the family, when really it is a reflection of the author's subscription to natural development. Selfishly protective parents hinder the development of the child. As Giner said, this is an injustice that "le causa quizás más grave daño que un mal sistema de educación seguido con insistencia."24

Experience plays an essential, and to some extent in-escapable, role in the total education of the individual.

23 Ibid., 109 (Part II, Ch. VIII, ii).
24 See Chapter Three, page seventy-two.
There is actually no substitute for direct contact with events. As Augusto Miquis says with reference to his own particular situation as a medical student (La desheredada):
"En los hospitales, en esos libros dolientes es donde se aprende. Allí está la teoría unida a la experiencia por el lazo del dolor."25 When the events are adverse, character is strengthened, and the mind is sharpened and disciplined. Artistically, Galdós presents the problem on the basis of two figurative concepts (el gran libro de la vida and la gran profesora la experiencia), and by allowing his characters "freedom." The metaphor of the tree is central to his point of view which insists on natural growth—which experience is obviously an essential factor.

B. The Unresponsive Person

The outstanding example of a person on whom all educational influences, including her own experience, failed to have effect is Fortunata. Countless Galdosian characters possess more or less the limitation of not profiting fully from schooling, counseling, or experience, but since Fortunata is the extreme case, and the most famous, a close examination of her situation will reveal the essential idea, or ideas. It will show that the very plot of Fortunata y

25 Obras, IV, 988a (Part I, Ch. IV, iii).
Jacinta includes an extended treatment of the educational problem.

One of the leading characters of *Fortunata y Jacinta* is Maxi Rubín, who stands among the greatest Galdosian character creations. For him, Fortunata is the antagonist, and their story is that of an unrequited love. The novelist defines the work in his subtitle as *Dos historias de casadas*. We assume therefore that there is a counterpart to the Fortunata-Maxi story—that of Juanito and Jacinta. This is true, but Fortunata intrudes as the third party just as Juanito plays that role in the former situation. There is a double triangle, but the one involving Juanito-Fortunata-Maxi is the more compelling since the latter two are the most forcefully developed characters in the novel.

For our purpose, Fortunata is the focal point. Her human story is that of an irresistible love for Juanito. He met her and had an affair with her before he married Jacinta. Since Fortunata was a member of the lowest social stratum and Juanito of the self-satisfied and aspiring upper middle class, she was nothing more than a fascinating plaything for him. For Fortunata, however, he is her first and only love, and because she is loyal to the end, his lack of sincerity causes her complete degradation, including the burden of unwed motherhood. Maxi, a physically weak and unhandsome pharmacy student, is dazzled by her beauty, and presumes to redeem the fallen woman by offering her his
name. Their marriage is a failure both because Maxi lacks any masculine appeal for this sensuous woman and mainly because Fortunata is a slave to her passion for Juanito. Twice he lures her away from Maxi. The second time, she dies in misery after giving birth to Juanito’s second child.

From the standpoint of our theme, an interesting relationship exists between Fortunata and those with whom she associates. This great human novel has a basic framework, as regards Fortunata, which can be reduced symbolically to a series of educational experiments. On the one side there is Juanito, representative of his group, and a symbol of anti-education. He offers her no improvement because he does not believe in any form of instruction. Just as his purely physical and selfish contact with her is destructive, his role as her teacher in fact, if not in name, strengthens in her a negative attitude toward learning. On the other side is her would-be redeemer Maxi and several others who try to aid her with their particular type of education. In more or less succession, Maxi, Doña Lupe, Las Micaelas, and Feijóo take a personal hand in her instruction. They all fail ultimately because Fortunata does not learn— not even from experience.

These "experiments" will be discussed generally on the basis of three considerations: (1) the obvious instructional intent of each party, that is, the author’s conscious reference to the educational process, (2) the extent of the
contact of each party with Fortunata, and (3) the inherent weaknesses in their programs which contributed to their failure aside from Fortunata's own unresponsive nature.

Doña Lupe and Fortunata. Maxi's aunt plays the role of his foster mother in Madrid. A protective and educative personality, she liked to direct and instruct Maxi. This teaching urge asserted itself as well in her relations with Fortunata, who was to fill a position similar to that of daughter-in-law. When the future bride of her nephew displayed a willingness to listen to her, she was pleased: "Los deseos de aprender que Fortunata manifestaba le agradaron mucho, y sintió que se agitaban en su alma, con pruritos de ejercitarse, sus dotes de maestra, de consejera, de protectora y jefe de familia. Poseía doña Lupe la aptitud y la vanidad educativas, y para ella no había mayor gloria que tener alguien sobre quien desplegar autoridad. Maxi y Papitos eran al mismo tiempo hijos y alumnos porque la señora se hacía siempre querer de los seres inferiores a quienes educaba. El mismo Jáuregui había sido también, al decir de la gente, tan discípulo como marido."^{26}

It is clearly established that Doña Lupe is a teacher. Furthermore, although not culturally equipped, she possesses "educative aptitude" and the ability to inspire affection in

^{26} Ibid., V, 224a (Part II, Ch. IV, viii).
those she instructs. In some respects a well qualified teacher, she nevertheless fails to educate Fortunata. But not for lack of enthusiasm: "Sentía la señora de Jáuregui el goce inefable del escultor eminente a quien entregan un pedazo de cera y le dicen que modele lo mejor que sepa. Sus aptitudes educativas tenían ya materia blanda en que emplearse. De una salvaje en toda la extensión de la palabra, formaría una señora, haciéndola a su imagen y semejanza. Tenía que enseñarle todo: modales, lenguaje, conducta. Mientras más pobreza de educación revelaba la alumna, más gozaba la maestra con las perspectivas e ilusiones de su plan."

In addition to the fact that Doña Lupe was handicapped by a low standard of values, there is a basic weakness in her method which is embodied in the phrase, "haciéndola a su imagen y semejanza." Her instructive zeal interferes with her objectivity. After all, more than to develop the best in Fortunata, she really aspires to propagate herself in the other person. That is why she is so frustrated on realizing that she has been unsuccessful. When Juanito was able to entice Fortunata away from her home not long after her marriage to Maxi, Doña Lupe asserted that she was not surprised. But the author says: "Y era mentira, porque la primera engañada fué ella. ¡Valiente fiasco habían

27 Ibid., 261b-262a (Part II, Ch. VII, 1).
tenido sus facultades educativas. La idea de este fracaso encendía su furor más que el delito mismo que en su sobrina sospechaba."28

Her failure was due to what Galdós calls "educative vanity."

"Las Micaelas" and Fortunata. Shortly before her wedding, it was agreed that the bride-to-be should undergo a period (cuarentena) of discipline in the corrective convent, Las Micaelas. The decision was based on the opinion of Nicolas Rubín, one of Maxi's two brothers, and the family's distinguished representative of the cloth.

What has been said previously about the Galdosian attitude toward religious schools applies as well to this institution. The typical tone of the author is visible in the reaction of Doña Lupe, who felt that she could have had equal success: "Desconfiaba algo la buena señora de la eficacia de los institutos religiosos para enderezar la gente torcida. Lo que allí aprendían, decía, era el arte de disimular sus resabios con formas hipócritas. En el mundo, en el mundo, en medio de las circunstancias es donde se corregen los defectos, bajo una dirección sabia. Muy santo y muy bueno que al raquitismo se apliquen los reconstituyentes; pero doña Lupe opinaba que de nada valen estos si no

28 Ibid., 289a (Part II, Ch. VII, xi).
van acompañados del ejercicio al aire libre y de la gimnasia, y esto era lo que ella quería aplicar, el mundo, la vida y al mismo tiempo principios."

All of this is justified artistically as rationalization on the part of Doña Lupe. And this is an essential characteristic of the treatment of the educational theme in Fortunata y Jacinta. There is a superior integration of theme into plot. When the idea of fresh air and exercise is proposed in connection with José Ido in El doctor Centeno, for example, the reader is too aware of the message. Here one is more conscious of Doña Lupe's frustration. The idea emanates logically from the character. Also noteworthy as a factor contributing to this integration is the manner in which fresh air and exercise, rather than standing alone as facts that speak for themselves, become part of a different and broader idea, namely, that of theory versus experience (la vida y al mismo tiempo principios), which is one of the central themes of the novel.

The same high level of assimilation is observable in the falacious belief of the nuns that they had educated Fortunata. The latter indeed completed her course successfully. Unlike Mauricia, la Dura, whom she met there and became attached to, she was not rebellious. The mothers had no complaint against her, but on the contrary praised her

---

29 Ibid., 244b-245a (Part II, Ch. VI, vi).
humility and obedience. She did not manifest the religious ardor of some of the women, which indicated her lack of vocation for the life of the cloisters, but she fulfilled her obligations punctually, and that was enough. Her reading and writing had improved, and she knew the Christian doctrine by heart,

... con cuya luz las Micaelas reputaban a su discípula suficientemente alumbrada para guíarse en los senderos rectos o tortuosos del mundo; y tenían por cierto que la posesión de aquellos principios daba a sus alumnas increíble fuerza para hacer frente a todas las dudas. En esto hay que contar con la índole, con el esqueleto espiritual, con esa forma interna y perdurable de la persona, que suele sobrepnants se a todas las transfiguraciones epidérmicas producidas por la enseñanza; pero con respecto a Fortunata, ninguna de las madres, ni aun las que más de cerca la habían tratado, tenían motivos para creer que fuera mala. Considerabanla de poco entendimiento, docilota y fácilmente gobernable. Verdad que en todo lo que corresponde al reino de las pasiones, las monjas apenas ejercitaban su facultad educatriz, bien porque no conocieran aquel reino, bien porque se asustaran de asomarse a sus fronteras.30

The fact that her teachers deluded themselves, and having done so exemplify the short-sighted views of religious organizations, is secondary in the mind of the reader to an awareness of the psychological problem of Fortunata. We are more concerned with the question of what this means for her marriage to Maxi. Moreover, we are led to a consideration of another central theme of the novel--the mat-

30 Ibid., 247b-248a (Part II, Ch. VI, vii).
ter of the uneducable indole, which is the root of Fortunata's story from beginning to end.

It is not long after her departure from the convent that we witness the evidence of her immunity to the teachings of Las Micaelas. Juanito literally leads her from her husband's house. "Toda idea moral había desaparecido, como un sueño borrado del cerebro al despertar; su casamiento, su marido, las Micaelas, todo esto se había alejado y puestos a millones de leguas, en punto donde ni aun el pensamiento lo podía seguir." As she submits to her irresistible passion for Juanito, her actions are beyond the realm of reason; she is guided by her emotions, the unpredictable ingredient of human nature, and, very specifically, of her nature. Las Micaelas failed because they had no comprehension of a force which could drag a woman to such extreme actions.

The barrier between the mothers of the convent and the outside world is described symbolically by Galdós: A new wall was being constructed, the one which was gradually removing the windmill inside from Maxi's view as he lingered outside—the windmill which symbolized his only contact with his future wife—the windmill which underscored the stifling and sultry conditions within when its blades were motionless. For their part, the inmates were losing their view.

31 Ibid., 276b (Part II, Ch. VII, vi).
of the landscape outside. "Cada día, la creciente masa de ladrillos tapaba una línea de paisaje. Parecía que los albañiles, al poner cada hilada, no construían, sino que borraban."32

It is further possible to observe the high degree of integration of Las Micaelas into the plot of Fortunata y Jacinta by comparing the function of this institution in the present novel with that of the religious colegio of la madre Angustias in La Fontana de Oro.33

Clarita’s stay in the colegio is only one moment of a continuously unhappy childhood. It has no particular connection with what precedes and follows, except in one way. Her horrible early experience in the convent school is echoed later in La Fontana de Oro when she roams the streets of Madrid in rain and darkness after being thrown out of the house of las tres ruinas. Some of the horrors of that sleepless night in the dark, rat-infested attic room are relived during that night years later when she once again finds herself alone and rejected. From a literary point of view, the previous incident serves as a dramatic preparation for the climactic episode of her flight, which constitutes one of the most emotionally evocative scenes in Galdós. The two episodes are connected in that they represent

32 Ibid., 241a (Part II, Ch. VI, iv).
33 See Chapter Three, pages ninety-three to ninety-six.
a certain dramatic continuity, and both relate to the girl’s psychology up to a point. There is, however, no continuity so far as the educational idea expressed in the first incident is concerned. The latter still remains primarily a stab at the convent school. There is nothing in its content which is essential to later developments. Any other traumatic experience on the part of Clarita could likewise have been dramatic preparation. Nor does it, in the same way, convey a special message about her character which harsh treatment elsewhere cannot express as well—her living as Coletilla’s protégée and a virtual prisoner in his house, for example.

Fortunata’s stay in Las Micaelas is intimately tied up with her life story. Her marriage to Maxi is an attempt to give her a name and decency. Her cuarentena at Las Micaelas falls naturally into the pattern of necessary preparation for her new life—a religious sanction. The aftermath of her period of training, her flight with Juanito, gains dramatic force because of the previous exposure to a presumably wholesome religious instruction; and, as has been indicated, it is one of a series of "experiments" which reveal the persistence of the ñóole in Fortunata.

The example from Fortunata y Jacinta, therefore, is related much more closely to action and character development than the one from La Fontana de Oro. Whereas in the early novels, the educational elements were somewhat imposed on
the story in the form of propaganda, now they constitute an integral part of it. In the latter case, the educational orientation of the author is not so conspicuous, but it is nevertheless there—in much better artistic form.

**Feijóo and Fortunata.** Don Evaristo is another of Fortunata’s teachers. He gave her, to quote one of the chapter headings of the novel, *un curso de filosofía práctica*. Having deserted her husband, and having been once again forsaken by Juanito, she had no one to turn to until he came along. She was obsessed at this time with the idea of being *honrada*. According to his plan she would become the least *deshonrada* possible, since in her case one would have to speak in relative terms. He convinced her that her only salvation lay in accepting the support of a man such as himself. He provided her with the material necessities and comforts; she, in turn, became his mistress.

This relative state of honor was based on appearances. In other words, nobody knew of the source of, or price paid for, Fortunata’s comfortable situation. Don Evaristo patiently tried to teach her his practical philosophy: “la mano derecha en el aire, actuando a compás como un martillo, iba incrustando en el caletre de su alumna estas palabras . . . la mano del domíne quedábase suspendida en el aire; y sus cejas arqueadas en mitad de la frente, sus ojos extraordinariamente iluminados denotaban la importancia que daba
The point which he repeatedly tried to pound into her head was to keep up appearances. Never forgetting oneself, it is possible to do anything one wants. "No descomponerse; ése es mi tema."  

For a while, he controls her life, and it seems as though his course of instruction has taken effect. Her return to her husband is his idea. It is logical because, under the protection of her husband's name, as an honorable woman therefore, she can do as she pleases with impunity. So long as she does not lose control of herself, that is. Ultimately she does, however, submitting again blindly and overtly to the changeable desires of Juanito. By not observing Feijóo's instructions, she propels herself to her doom.

The reason for Feijóo's recommendation that she quietly have her affairs with other men under the safeguard of matrimony is that their physical relationship is no longer possible. They have become as father and daughter, and he does not enjoy the paternal role. Following his principle of applying reason to the circumstances of life, he makes what seems to be the most logical decision. His convictions falter at this point, however. After having urged

34 Obras, V, 342b (Part III, Ch. IV, vi).
35 Ibid., 355a (Part III, Ch. IV, x).
36 In name and spirit he evokes the eighteenth century.
her to return to Maxi, he leaves, hesitates, and almost returns. Hard logic based on reality is difficult to accept because he has become emotionally attached to her. Especially from an old man's perspective, he sees the moral implications of his rational approach to life—and shrinks from the thought of what damage his suggestion can do to Fortunata's heart. His principles worked well enough when she was his mistress, but now he feels some of the responsibility of a father, and such advice is not the type one gives to a daughter.

Shortly thereafter, he began to fail rapidly into a state of senility. In terms of Feijóo, the man, we witness the demise of an individual and his way of life. Symbolically, it may be said that Reason comes to the point of doubting its own precepts. Feijóo's indecision in counseling Fortunata, besides being the remorse of an old man in the face of the inevitable, is representative of the fact that reason and skepticism alone are not enough to solve all of life's problems.

Like all of her other instructors, Feijóo failed, but not because he did not take into account her heart. His whole plan was designed to protect her from herself. But he had an excessive faith in his own ideas, and did not make enough allowance for human nature with its power to resist logic both in Fortunata and himself. He is perhaps the most interesting of all her teachers because, unlike
the others, he eventually takes exception to his own dictates.

**Maxi and Fortunata.** Fortunata represents the absolute lack of formal education. She did not even know the sequence of the months. Maxi had to teach her to eat with a knife and fork. When she accepted his visits, although indifferently, and he became infatuated with the idea of being her redeemer, he tried to instruct her in these and other elementary accomplishments of civilized living. He felt that it was urgent to teach her to read and write well.

Perhaps more as a reaction to the toil of attempting to write than to a feeling of remorse, Fortunata "se lamentaba de que en su niñez no la hubieran puesto a la escuela. La lectura la cansaba también y la aburría soberanamente, porque después de estarse un mediano rato sacando las sílabas como quien saca el agua de un pozo, resultaba que no entendía ni jota de lo que el texto decía. Arrojaba con desprecio el libro o periódico, diciendo que ya no estaba la Magdalena para tafetanes." He taught her in a short while the rudiments of good manners (buena educación).

These are the superficial accomplishments, and they indicate quite accurately the actual extent of his contact with her.

---

37 *Obras*, V, 178b (Part II, Ch. II, iv).
But Maxi had virtually no chance of leaving an impression on his wife. Even if he had been manly and handsome, which was far from the truth, her heart was dedicated to Juanito. She told Feijóo: "--Es que los demás me parece que no son tales hombres. Para mí hay dos clases de hombres: él a este lado, todos los demás al otro. No voy de aquí a esa puerta por todos ellos. Soy así, no lo puedo remediar." As another of the educative agents to whom Fortunata was exposed, Maxi's failure would have to be attributed to a lack of mutual comprehension between teacher and student. Anything Juanito suggested no doubt would have aroused an immediate response in her; nothing fundamentally important that Maxi could say or do left the slightest impression.

Yet, if Maxi could do nothing to improve Fortunata beyond certain superficial details, he is the one who finally sees the truth about her, and about his own life. A victim, or student, of adversity himself, he comes to understand the moral value of harsh experience. When Fortunata is ill in bed from having born Juanito's second child, we have seen that Maxi informs her that the man who still remains her only true love is having an affair with her supposedly close friend, Aurora Samaniego. Maxi declares to his now merely nominal wife: "No vengo a hacerte daño, sino

38 Ibid., 328a (Part III, Ch. IV, i).
a anunciarte la buena nueva de la lección, porque estas pedradas que vienen de arriba sanan, curan y fortalecen." 39

His ultimate solution for himself, evolving in the face of his own shortcomings, is peace of mind through a process of mystical rationalization.

As for Fortunata, he comes to understand that she cannot be changed. His only purpose in the above conversation is to encourage her to accept what he has discovered to be a basic truth of life. She does not respond. Instead, his statements accelerate her death. She does not hear Maxi even now, when the truth is stark and undeniable. To the bitter end, Fortunata is unchangeable. She never learns.

Returning from Fortunata's burial, Maxi makes this observation: "Miramos las cosas desde lo alto, no me podía querer. Yo me equivoqué, y ella también se equivocó. No fuí yo solo el engañado, ella también lo fué. Los dos nos estafamos recíprocamente. No contamos con la Naturaleza, que es la gran madre y maestra que rectifica los errores de sus hijos extraviados. Nosotros hacemos mil desparates, y la Naturaleza nos los corrige. Protestamos contra sus lecciones admirables, que no entendemos, y cuando queremos que nos obedezca, nos coge y nos estrella, como el mar estrella a los que pretenden gobernarlo. . ." 40

39 Ibid., 507b (Part IV, Ch. VI, iii).
40 Ibid., 546b (Part IV, Ch. VI, xvi).
Thus, in his concluding remarks, Maxi—this very important character in the novel—sums up the theme of education. Some profit, some do not. For those who do, experience is a reliable teacher; for those who do not, there is a penalty for not learning. Implicit in his remarks is the insistence on human nature as a basic consideration in all learning.

The story of Fortunata, the unreceptive student, has two sides to it: (1) that each person or agency which tried to educate her was at fault in some way, and (2) that beyond any shortcomings of theirs lies the uneducable *indole* which will not respond to the best attempts to instruct it. As regards the teachers, they had a common basic fault—the tendency to base their teaching on established codes or personal views without adequate consideration for the human factor. As for that part of Fortunata which refused to be educated, it is related to the general problem of heredity versus environment, which Eoff discusses. As he indicates, Galdós believed strongly in the importance of environment in character formation, but also held that certain character traits are partly inherited. Fortunata demonstrates the independence of these factors in the face of environmental influences.

---

In addition to the two educational aspects in the treatment of Fortunata's problem, a third exists in the novel: the matter of experience, the teacher. We recall that Juanito is the exponent of this theory, and that it constitutes Maxi's ultimate lesson from life. Thus, three aspects of the educational theme are incorporated into the plot of *Fortunata y Jacinta*: (1) the inability of most institutions to heed the nature of persons, (2) the value of direct, often bitter, learning from life, and (3) the unwillingness of people to profit from instruction under the impulse of their natural bent. Noteworthy is the artistic integration of these facets of the educational theme into the novel, and also the fact that they exemplify permanent Galdosian themes. They stem from his fundamental interest in human nature, and the individual experience of living.
Chapter Six

The Spiritual Problem and Learning

During the same year Galdós wrote Miau (1888), the last of his predominantly objective novels, he began to write the first of a long series of novels dealing with the psychology and spiritual aspirations of the individual. La incógnita was begun in 1888 and completed the next year. "Por primera vez desde que inició la gran tarea de las Novelas españolas contemporáneas se aparta Galdós de la pintura de una zona determinada de la vida madrileña... La incógnita es una obra puramente novelesca, en la que la descripción del ámbito, la interpretación del ambiente y el estudio de los personajes no es fin, sino medio."

1 The focal point is now man's personality, especially as it responds in numerous ways to one's search for spiritual satisfaction.

The "nineties," therefore, are referred to as Galdós' "spiritual" period. "From Angel Guerra (1890-91) to El abuelo (1897) he endeavored to analyze Spanish life in terms of the new spiritual preoccupation of the waning nineteenth century. Whether this new orientation was the result of the impact of prevailing continental movements or the independent philosophic development of a sensitive thinker must for...

1 Sainz de Robles, Obras, V, 685.
ever remain an academic question. The important fact is that Galdós, always skeptical of rigid conviction as a guide to the understanding of life, now tended more and more toward philosophic flexibility in his interpretation of the human scene."

This period may be said to begin with *La incógnita* (1888-89) in which we already find the author's preoccupation with the religious self of the individual. Tomás Orozco, a leading character of *La incógnita* and *Realidad* (1889) is the first of a long series of characters who illustrate a religious point of view. His religion is based on egotism. He ignores the unpleasant happenings around him, thereby asserting his mystical sense of perfection. Francisco Torquemada, whom we first meet in *Torquemada en la hoguera* (1889) represents the interesting case of a man who presumes to bargain with God, using his wealth in an attempt to buy the life of his son. Angel Guerra, a towering literary creation, adopts a religious attitude which is actually a sublimation of his physical love for Leré. Victoria de Moncada (*La loca de la casa*, 1892) abandons her plans to enter a convent and marries the lowborn and obnoxious José María Cruz. She thus saves her family from destitution, but her underlying pur-

2 Berkowitz, Pérez Galdós Spanish Liberal Crusader, p. 312.
pose is to bear her cross honestly, that is, by really sacrificing herself.\textsuperscript{3}

The novels of this period present a variety of individual approaches to the spiritual meaning of life, but \textit{Nazarín}, \textit{Halma}, and \textit{Misericordia} are perhaps those that best exemplify the period. \textit{Nazarín (Nazarín, 1895)} chooses to emulate the life of Christ, for which he is misunderstood and imprisoned. \textit{Halma (Halma, 1895)}, inspired by \textit{Nazarín}'s example, attempts to follow his teachings, unsuccessfully. He advises her to marry José Antonio. Then there is \textit{Benina (Misericordia, 1897)}, the unselfish servant of Doña Paca. Although she had the whimsical habit of removing a certain personal discount from the money her mistress gave her for charity and other purposes, she thought only of others. Thus, she created a fictitious employer to conceal the true source of the money she brought home to Doña Paca. She was a beggar.

Sometimes as in \textit{El abuelo (1897)}, the problem may be limited to one spiritual principle, in this case, the equality of all persons regardless of origin. At other times, the author may seem to pass judgment on those who would try to be original. Both Angel Guerra and Halma tried to estab-

\textsuperscript{3} Casalduero (\textit{Vida y obra de Galdós}) states that Victoria gave up her plans to become a nun not "porque la vocación que creía tener fuera falsa, ni porque se plantea de nuevo el viejo tema de que en todas partes se sirve a Dios, sino porque el deber del espíritu es no abandonar la materia." p. 109.
lish ideal religious institutions. Angel's death is evidence that his scheme was impractical. His democratic community with open doors allowed entrance to his assassins. The outside world in the persons of criminals who did not appreciate his Christian motives, killed him; and with him his project. Halma, heeding the advice of Nazarín, finally admits that she is not a mystic at heart and marries José Antonio. But the truth is that she was forced into a decision by the encroachment of larger society on her ideal little community. Social pressure from outside determined that she would have to get rid of José Antonio or witness the collapse of her venture; a social pressure which used her sweetheart as a scapegoat to impose society's greedy motives. Aside from the personal deceptions involved in the stories of Angel and Halma, Galdós appears to say that there is no need for more religious orders to satisfy man's spiritual wants. Not only are they overabundant, but any such organization tends to breed corruption, human nature being what it is. Leré's uncle, Don Francisco Mancebo, expresses doubt that the present is appropriate for such projects: "Cada tiempo hace sus personas, señor mío, y sus personajes, y pensar que ahora ha de haber fundadores y conquistadores, es como si quisiéramos hacer pasar el Tajo por encima de la torre de la Catedral. . ."4

4 Obras, V, 1327b (Part II, Ch. II, ii).
Briefly, these are the general areas in which the novelist is working, and it is obvious that the whole subject of man's spiritual aspirations is considerably broader than that of Education. Yet, even though none of the previously discussed Galdosian educational themes prevail in a manner to characterize the period, there are moments when some fairly specific aspect of education comes to the fore. Nazarín being the work most essentially related to the religious question, and being also the one most obviously concerned with the new trend that the problem of education takes during this period in the novels of Galdós, it serves as a convenient beginning point.

Galdós continues to visualize self-improvement, human progress, whatever we may call it, in terms of the teacher and the learner. Nazarín is a teacher. He has two disciples, Andara and Beatriz. They are to him as Mary and Martha to Jesus. Since the novel represents an evident attempt to recreate the life of Christ in a nineteenth-century setting, Nazarín as a teacher is the spiritual counselor who influences mainly through example as did Jesus. Galdós does not in so many words make a point of Nazarin's pedagogical purpose as he so often does elsewhere with other characters.

5 Cf. Casalduero, op. cit., pp. 123-124. He points out that the adventures of Nazarín parallel those of Christ to the detriment of the novel. The reader is apt to be distracted by the game of observing to what extent the author has succeeded in making the two stories coincide.
It is true that La Chanfaina alludes to him in this way:
"También le digo que para maestro de escuela está cortado, por aquello de la paciencia y el no comer. . ." The comparison is common throughout the novels of Galdós and is used in a wide assortment of situations; and, of course, there is the popular Spanish expression, "tiene más hambre que un maestro de escuela." Yet, in this context, it does underline the obvious fact that, above all, Nazarín is a teacher.

On reading the conversations between Nazarín and Andara, one is definitely reminded of Felipe Centeno. Her searching questions are reminiscent of those posed by the confused boy in Pedro Polo's school:

... Anhelaba saber cómo es esto de nacer una, y cómo salen los pollos de un hueso igualitos al gallo y a la gallina. ... En qué consiste que el número trece es muy malo, y por qué causa trae buena sombra el recoger una herradura en mitad de un camino. ... Cosa inexplicable era para ella la salida del sol todos los días, y que las horas fueran siempre iguales, y el tamaño de los días de un año, en cada estación, igual a los días de los otros años. ... ¿Dónde se metían los ángeles de la guardia cuando una es niña, y qué razón hay para que las golondrinas se larguen en invierno y vuelvan en verano, y acierten con el mismo nido? ... También es muy raro que el número dos traiga siempre buena suerte, y que la traiga mala el tener dos velas encendidas en las habitaciones. ... ¿Por qué tienen tanto talento los ratones, siendo tan chicos, y a un toro, que es tan grande, se le engaña con un pedazo de trapo? ... Y las pulgas y otros bichos pequeños, ¿tienen su alma a su modo? ... ¿Por qué la luna crece y mengua, y qué

6 Obras, V, 1690a (Part I, Ch. V).
razón hay para que cuando una va por la calle y encuentra a una persona parecida a otra, al poco rato encuentre a la otra? . . . También es cosa muy rara que el corazón le diga a una lo que va a pasar, y que cuando las mujeres embarazadas tienen antojo de una cosa, verbigracia de berenjenas, salga luego el crio con una berenjena en la nariz. Tampoco entendía ella por qué las almas del Purgatorio salen cuando se les da a los curas unas perras para responsos, y por qué el jabón quita la porquería, y por qué el martes es día tan malo que no se puede hacer nada en él.7

Their relationship is ideal. They spent the time quietly discussing these problems. He answered many of her questions and satisfied her doubts. When her ideas were mere superstition, he strongly urged her to dismiss them from her mind. The important thing is that he discussed what she wanted to know. He gave her answers. And their dialogues took place in the utmost tranquility without regard for the world around.

Andara is a befuddled soul just like Felipe Centeno. There is a noteworthy difference between the type of questions they ask, however. She ponders problems of the spirit—the mysteries of birth, and the reality of instinct, premonition, coincidence. For Felipe, the complexities of life reside principally in the physical properties of things (ice, fire, wheels, etc.), and in death.8 From this contrast it

7 Ibid., 1698a-b (Part II, Ch. III).
8 Cf. Chapter Three, page 105.
is easy to see how far Galdós has come along the road from materialism to spiritualism.

Insofar as Felipe Centeno's problem is one of learning, the friendship between Nazarín and Andara offers a logical solution. The young boy had no way of resolving the intricacies of life which beset him. Indeed, the educational method under which he labored militated against his curiosity. Not so with Andara. Nazarín is a teacher in the evident tradition of Christ, and even of Socrates. His willingness to help others understand life emanates from a sense of brotherhood inspired by man's awareness of his own ignorance and mutual dependence. The teacher-disciple relationship of Nazarín and Andara (characterized by a new religiousness) testifies to Galdós' constant adherence to a belief in the need for the understanding teacher. Their situation is consistent with the basic premise of his educational attitude as expressed in the period when he was consciously examining pedagogical method.

The case of Nazarín the teacher, like the treatment of buena educación in Halma,9 echoes perpetual Galdosian themes which have been discussed heretofore. They are, however, subordinate to the religious theme which dominates this period. No one of the educational themes so far mentioned

9 Cf. Chapter Four, especially pages 128-29.
prevails in the sense that it can be identified consistently with the spiritual topic.

Somewhat removed from the central idea of the learning process, a peripheral aspect, but unquestionably part of the total educational picture, the topic of scholarship and erudition is recurrently introduced throughout this period. Its presentation takes the form of an attack. After first verifying the existence and breadth of this attack, it will be necessary to ascertain what possible novelistic purpose it is intended to serve.

Nazarín reacts personally against book learning. "Declaro con toda verdad que, fuera de los de rezo, ningún libro malo ni bueno me interesa, porque de ellos sacan el alma y la inteligencia poca sustancia."^{10}

After Nazarin and his two companions, Beatriz and Andara, have been arrested for vagrancy, the alcalde speaks alone with the wandering priest, trying to make him admit that he is perpetrating a hoax. In criticizing the prisoner's activities, he shows a fondness for the word ilustración, and uses it to the point of absurdity: (The italics are mine)

... ¡Pero, por Dios, padre Zaharín, echarse a una vida de vagabundo, con ese par de penos! ...

^{10} Obras, V, 1686a (Part I, Ch. IV).
... Dígolo por su propia conveniencia, y por el miramiento de la sociedad en estos tiempos de ilustración. ¡Un sacerdote andar así! ...11

... Véngase a razones y haga caso de mí, que soy hombre muy práctico, y aunque me esté mal el decirlo, con sus miajas de ilustración. ...12

... pero no me petaba la iglesia, por ser yo más inclinado a lo que se ve con los ojos y se toca con las manos, quiero decir, que lo positivo, o sea la ilustración, es mi fuerza. Y ¿cómo he de creer yo que un hombre de sentido, en nuestros tiempos prácticos, esencialmente prácticos, o si se quiere de tanta ilustración, puede tomar en serio eso de enseñar con el ejemplo todo lo que dice la doctrina? ... en este siglo en que la ilustración nos ha emancipado de todo el fanatismo de la antigüedad.13

... El fin del hombre es vivir. No se vive sin comer. No se come sin trabajar. Y en este siglo ilustrado, ¿a qué tiene que mirar el hombre? ... Dar salida a nuestros caldos, nivelar los presupuestos públicos y particulares, ..., que haya la mar de fábricas, ..., vías de comunicación, ..., casinos para obreros, ..., barrios obreros, ..., ilustración, escuelas, beneficencia pública y particular. ..., ¡Ah, señor mío, el día que tengamos una Universidad en cada población ilustrada, ...14

Irony lies in the fact that the mayor (alcalde) is anything but enlightened (ilustrado). By making the arguments

11 Ibid., 1749a (Part IV, Ch. VII).
12 Ibid., 1749b-1750a (Part IV, Ch. VII).
13 Ibid., 1750a (Part IV, Ch. VII).
14 Ibid., 1750b (Part IV, Ch. VII). The repetition which characterizes this passage is a stylistic device that we have observed Galdós use in La Fontana de Oro. See: Chapter Two, pages forty-seven and forty-nine.
of this character ridiculous, Galdós communicates to the reader a censure of conventional adherence to the importance of learning, in favor of spiritual understanding and communication.

This intensified deprecation of learning is by no means strongest in Nazarín, although it is unmistakable in this novel. In various forms we encounter it in all of the novels after La incógnita—the work in which the spiritual period makes a marked beginning, and which contains the most vehement attack of all on erudition and the world of books. This preoccupation of the novelist, in other words, coincides with the spiritual period. It is necessary to be acquainted with the intent of La incógnita in order to understand the remarks of the leading character.

It is invariably associated with Realidad. The same material comprises the plots of both novels. An emotional triangle involves Tomás Orozco, his wife Augusta, and her lover Joaquín Viera. The first work consists of a series of letters written by Manolo Infante to a friend, Teó Timo Equis, who lives in Orbajosa. In his correspondence, he ponders the death of Viera, and gives his version of the whole affair. The second novel is written in dramatic form, and represents the events directly through continuous dialogue. This is the reality which Manolo saw only partially, and from the distorted view of his own character and motives. The essential purpose of these two novels is to
emphasis the relativity of a given point of view. Through the latter half of 1888 and the first five months of 1889, the news of the moment in Madrid was the famous Fuencarral murder case. Galdós was fascinated by the slow emergence of the truth through a long series of conflicting testimonies. From this interest came the urge to write the two novels with their contrasting perspectives.

In *La incógnita*, Manolo's letters to his rural friend very frequently contain disparagements of scholarship and erudition. The offensive begins in the closing paragraph of his first letter: "Abúrrete lo menos posible, y que Dios te haga ligera la cruz de tu existencia en la metrópoli ajosá, urbs augusta, que dijeron los romanos, si es que lo dijeron. Aquí de nuestras bromas escépticas. ¿Crees tú que hubo romanos? Quita allá, bobo... Invenciones de los sabios para darse pisto."

The allusions are actually too numerous to mention. One additional quotation may serve to convey Manolo's acidly ironic tone: "... Me parece que Leonor le saludó con un «¡Hola, perdis! ¿Ya estás aquí?» Pero no estoy seguro de si dijo esto o simplemente: «¡Válgame Dios, lo que está aquí!» En la duda no apuntes nada, no sea que después, en las edades futuras, armen los historiadores un cisco por di-


16 *Obras*, V, 690a (Ch. I).
Manolo builds quite a case against the learned man through ridicule. One may ask if there is a connection between this overt censure and the intent of the novel; if this satire contributes to the plot of purpose. Basically the work is the presentation of the experiences of the three leading characters in the intrigue leading up to Federico Viera's death through the lense of Manolo's character. He is cynical, and his personality colors his opinion of Augusta as well as his interpretation of the facts of the case. The strange thing is that this cynic has singled out those dedicated to a life of study and research to make the point. In view of the fact that the novel was inspired by a murder trial, why should this interpreter of facts be so set against scholars rather than lawyers? The lack of an easily recognizable explanation for this question is a reflection that the anti-scholarly attitude is not specific to any one novel, and is characteristic of the whole spiritual period.

Another view of this critical attitude is obtained when we examine the first chapters of several of the novels of this period. We discover that Galdós simulates the erudite manner, and satirically introduces the reader to the prod-

17 Ibid., 761b (Ch. XXXI).
ucts of his research (his novels) with the assurance that his information is well documented.

A few choice lines from the opening paragraphs of Torquemada en el Purgatorio (1894) will suffice to confirm the tone of the novel’s entire introduction: “Cuenta el licenciado Juan de Madrid, cronista tan diligente como malicioso de los Dichos y hechos de don Francisco Torquemada, que... Disiente de esta opinión otro cronista no menos grave, el Arcipreste Florián, autor de la Selva de comilonas y laberinto de tertulias, que fija en el día de Reyes la primera comida de etiqueta que dieron... Y vemos corroborada la primera opinión en los eruditísimos Avisos del arte culinario, del Maestro López de Buenafuente, el cual, ... Ni se necesita compulsar prolijamente los tratadistas más autorizados de cosas de salones, para adquirir la certidumbre de que...”18

A similar tone characterizes the initial paragraph of Nazarín (1895) in which we encounter these lines among others: “… He aquí un vacío que mi erudición se apresura a llenar, manifestando... Y dice el ingenuo avisador coetáneo, a quien debe estas profundas sabidurías...”19

The routine opening persists in the next novel, Halma (1895). This novel begins: “Doy a mis lectores la mejor

18 Ibid., 1018a-b (Part I, Ch. I).
19 Ibid., 1679a (Part I, Ch. I).
prueba de estimación sacrificándoles mi amor propio de erudito investigador de genealogía. . . "20 A shower of "scholarly" genealogical information ensues.

Galdós' apparent urge to ridicule the erudite tends to affect his novelistic style so that he creates a stereotyped introduction, which seems not to be entirely directed by the content of the works in which it appears. If it were not for the clearly ironical intent of these passages, they would be as rhetorically dull with their repetitive diction as any device used by the academician. The irony is Cervantine. Galdós like Cervantes is presenting "la verdadera historia." The fundamental preoccupation of which this device is a manifestation—the problem of La incógnita and Realidad—is the question: What is reality? This is the basic question of life, and because these novels are concerned with it, the introductions harmonize with what follows. This, of course, does not diminish their role of pointing the finger of ridicule at certain kinds of erudite works.

The "scholarly method" of the novelist emerges within Torquemada en el Purgatorio at the moment when Don Francisco gives a well-acclaimed speech. It is recorded by the author in Chapter VIII of Part III. As if to be sure that the report is complete, he presents the chapter replete

20 Ibid., 1771a (Part I, Ch. I).
with footnotes. They are ridiculously superfluous. A few examples are:

* Frase aprendida de Donoso dos días antes.  

* Encontrando al fin la salida de aquel laberinto.

* Frase tergiversada de otra que leyó el día anterior en un periódico.

* En el grupo de los críticos. Morentín: «Pero ¿han visto ustedes un ganso más delicioso?» Juan de Madrid: «Lo que veo es que es un guasón de primera.» Zárate: «Como que nos está tomando el pelo a todos los que estamos aquí.»

There are other different manifestations of the novelist's "campaign" against academic learning. Scholars who are permitted to examine the treasures of the palace of Gravelinas (which Torquemada bought under pressure from his wife and sister-in-law) indulge in squabbles over theoretical details (Torquemada y San Pedro, 1895). We are given a sketch of the mediocre contemporary pedant in the person of Zárate (Torquemada en el Purgatorio). In El abuelo (1897), Dolly and Nell distract their ineffectual teacher,

21 Ibid., 1099a (Footnote #1 to first column).
22 Ibid., 1099b (Footnotes #1 and #3 respectively to second column).
23 Ibid., 1101b (Footnote #1 to second column).
24 Ibid., 1126a (Part I, Ch. VII).
25 Ibid., 1040b-1041a (Part I, Ch. XI).
Don Pío, with arguments against the adequacy of books, especially histories.

Regardless of his motives, Galdós manifested during this period a conspicuous indifference towards the academic world. One might suggest that the intense attack in La incógnita by Manolo is due to the novelist's bitterness at being voted down the first time his candidacy to the Royal Academy was acted upon in the early days of 1889. That is an academic question, however. Being a superior novelist, Galdós would undoubtedly incorporate his attack into his novels in such a way that it would have meaning therein, no matter what may have been the factors contributing to his negative preoccupation with the world of learning. How he does so is the important question here.

Since the widespread existence of this disdainful attitude is a fact, and since it begins and coincides exactly with his new interest in spiritual man, our answer must lie somewhere in the area of the connection of this antagonism with his changing concept of man's mission. Although Galdós may not have completely rejected scholarship, the emphasis of the novels written in the "nineties" indicates that he certainly had shifted his point of view with refer-

26 La incógnita was completed in February, 1889. See: Casalduero, op. cit., p. 176. Earlier, in 1883, Galdós' name had been proposed, but his nomination had been voted down. See: Berkowitz, op. cit., pp. 227-235, for an extensive discussion of the novelist's experiences with the Academy.
ence to the importance of the written word and those who use it to propagate man's intellectual tradition—the result of a profounder point of view on life.

Examining spiritual values, Galdós discovers much that is insecure and inadequate in the intellectual life of the century. For the alcalde who tried to bait Nazarín, enlightenment is synonymous with positivism and practicality. A man like Torquemada obtains power and influence because of a practical ability with mathematics of finance, and the deference awarded him by society reveals the depth of its materialistic interest. Angel Guerra decries the materialism of the times: "Las personas que hacen gala de proscribir todo lo espiritual me son odiosas. Los que no ven en las luchas de la vida más que el triste pedazo de pan y los modos de conseguirlo, me parecen muertos que comen."28

We begin to understand how Galdós' attitudes are organized as Angel continues this speech: "Lo mejor sería que hubiera en cada persona una medida o dosificación perfecta, de lo material y lo espiritual; pero como esa ponderación no existe ni puede existir, prefiero los desequilibrados, como tú, que son la idea neta, el sentimiento puro..." That is, we will put first things first. Intellectualism in general, whatever form it may take, now assumes a relatively less important position behind spiritual-

28 Obras, V, 1258a (Part I, Ch. IV, 11).
ism. Inasmuch as the intellectual man is prone to deal in words rather than deeds, to concentrate his efforts on elevated scientific or rhetorical concepts rather than commonplace human problems, he tends to ignore basic values which are understood through direct contact with life. His position loses prestige in the light of humane considerations. For Galdós, these indifferent or incompetent enemies of spiritual progress are seen from a point of observation heavily biased in the direction of the scholar. Manolo Infante explains the point:

Pues oye otra observación: Tengo mañanas, y si quieres, tardes o noches, en que siento verdadera ansia de leer mucho e instruirme y agrandar todo lo posible la esfera de mis conocimientos. Pues se pone el sol, o sale el sol, y ya me tiene pensando que la mayor de las locuras es enviciarse con los libros, y el más molesto de los empachos, la erudición. Se me ocurre que la única ciencia digna del alma humana es vivir, amar, relacionarse, observar los hechos, hojear y repasar el gran libro de la existencia. Lo demás es perder el tiempo, tarea de catedráticos que tienen por oficio retribuido extractar el saber anterior para dárselo en tomas digeribles a la niñez.  

This affirmation of the priority of human relations stands opposed to the "enlightment" of the alcalde who failed to comprehend and derided Nazarín. Ultimately, in El caballero encantado (1909), a character states the same idea, but modifies it to the extent of discarding only that erudition which does not adjust to life:

29 Ibid., 709b (Ch. X).
... Yo te lo diré sin reparo; aunque soy tan vieja, mejor dicho, aunque en antigüedad no me gana nadie, siento poca simpatía por la erudición secamente erudita, quiero decir, por el saber de menudencias que maldito lo que interesan a la humanidad viva. A pesar de esto, las leyes de mi existencia me obligan a transigir hasta con los maniáticos y a pasar algunos ratos en los archivos polvorosos y en las acartonadas academias.  30

While this language seems a little stronger in condemning the erudite man, la Madre clearly implies that all scholars are not necessarily useless. This qualification is not made in the "nineties." The view then is not neutral. In order to emphasize a spiritual attitude based on human existence, the author de-emphasizes intellectual pursuits. Although he is rejecting a certain type of scholar, the offense is so large that the whole intellectual field seems to be deprecated. In a very similar manner, Galdós grouped schools, universities, and classroom learning under the general heading of undesirable clericalism in the "seventies." Just as then he had nothing to say about good education because the clerical influence dominated his viewpoint, so now he does not mention good erudition because he is concentrating on the evil aspects of the problem. The pendulum swings to one extreme carrying with it all aspects of a given area. (Of course, it eventually returns to a middle position.) In the "nineties," man's personal contact with

30 Ibid., VI, 253a (Ch. VIII).
his neighbors and his salvation as it is worked out in his daily living usurps the limelight from man in his world of books. Through characters like Nazarín and Benina, Galdós expounds the spiritual problem on the strictly human, non-intellectual level.

Nazarín flatly rejected books as indicated previously. He goes on to explain why, however: "Cuando uno ha podido añadir al saber innato unas cuantas ideas, aprendidas en el conocimiento de los hombres, y en la observación de la sociedad y de la Naturaleza, no hay que pedir a los libros mejor enseñanza ni nuevas ideas que confunden y enmarañen las que uno tiene ya. Nada quiero con libros ni con periódicos."31 His reference to direct observation of Nature evokes an immediate association with practically all that has been said in previous chapters about the theme of education. Underlying all phases of Galdós' novelistic development is his enduring belief in the importance of the individual and the necessity of knowing life firsthand. In this respect, Galdós is always Galdós.

Before now, however, he has not affirmed the integral relationship of an acknowledgement of human nature with spiritual attitudes. His previous anti-formalistic arguments were more a matter of intellectual principle. Now, they represent his convictions. In a moment of disgust at

31 Ibid., V, 1686b (Part I, Ch. IV).
his own scholarly prolixity, Máximo Manso complains to himself: "La erudición es un vino que casi siempre embriaga." He has developed beyond the stage of his earlier literary relative, Don Cayetano (Dofia Perfecta, 1876), who is blissfully ignorant of anything but his world of books. Manso has come in contact with the outside world, and although he cannot adjust to it completely, he is conscious of the inadequacies of his ivory tower.

Other characters such as the priest Juan Manuel Nones (Tormento, 1884) who "se sabía de memoria el gran libro de la vida," and Villalonga (Realidad, 1889), "el primero de los alumnos de la gran profesora la experiencia," are proponents of Manolo Infante's philosophy that one should "hojear y repasar el gran libro de la existencia." They have all taken the step beyond which Manso did not go. Coming after him chronologically, they lead up to and merge into the spiritual period, which at its highest moments (in Nazarín and Misericordia) seems to completely discount the academic world.

The proper approach to life seems to be embodied in the conduct of Juan Casado, the truly sophisticated priest of Angel Guerra (1890-91) who was "instruído, fuerte en toda la ciencia humana, así la que se aprende en los libros sa-

33 For other references to Nones and Villalonga, see Chapter Five, pages 140-141. Manolo's full statement is quoted in the present chapter; see footnote twenty-nine, page 190.
lidos de la imprenta como la que anda y habla y come en los
textos vivos que llamamos personas, escritos a veces en
lenguas muy difíciles de entender."34

Now in the period of Galdosian spiritual emphasis, the
human side of life is forever affirmed as the dominant
point of reference. From the description of Casado's train-
ing, it is obvious that book learning must be correlated to
the facts of humanity. Indeed, the inference can be made
that books are ineffective without knowledge of life, even
though their presence is acknowledged in the background of
the Toledan priest. The scholarly tradition is subordinate
to the process of living. In many cases, it is dispensable.
These feelings constitute the modification in the Galdosian
point of view.

Originally, Galdós visualized scholarship in such per-
sons as Don Cayetano as a harmless diversion for quixotic
individuals. He next visualizes the scholar, who is also a
teacher, as out of contact with his surroundings, and there-
fore ineffectual and unhappy. Subsequently, he consciously
places the learned man in a secondary position, behind the
"teacher" who instructs through example. The movement has
been from indifference, to analysis, to rejection (with its
correlative affirmation of a direct approach to life). The
author of the first two series of Episodios nacionales, who

34 Obras,V, 1430a (Part III, Ch. I, iii); Cf. Chapter
Two, page thirty-six.
so assiduously documented himself by spending long hours with reference works, no longer sees such activity as necessarily having intrinsic worth.

The social values which Galdós seems to undermine at this time are wealth and academic fame. These goals do not harmonize with the fundamental virtue of humility, as exemplified in Nazarín and Benina. The vital world of faith with its principle of abnegation and humility supplants the speculative world of intellectual knowledge. Since a great deal of scholarship is a form of aspiration to fame (because of its egocentric orientation), it is incompatible with the primary requisite of the true Christian. If it cannot be employed to further good acts, it is irrelevant just as is avarice, the desire for material possessions.

This rejection of academic learning as a form of earthly pride, and the concept of academic learning as antagonistic to the very important matter of learning from direct experience with human nature, are the primary educational aspects of Galdós' spiritual approach, and they correspond to the ideas and attitudes which we have clearly seen developing in his works through the years. In this sense, the so-called "spiritual" period is a culmination of Galdós' vision of reality. A fundamental part of that reality, the educational problem, is treated with new depth and variety as he stresses more than ever his rejection of learning by the book. As long as the novelist is occupied with presenting
the varied facets of the spiritual problem, he continues to take blanket exception to scholarship. This is a relative rather than an absolute rejection which underscores his positive belief in human communication.

This period culminates in two novels written in 1897, Misericordia and El abuelo, which are acclaimed for their sympathetic presentation of elemental human dignity and their message of the brotherhood of man. Spain was on the threshold of one of its darkest hours—the Spanish-American War. The course of historical events dictated that Galdós should abandon the novel and devote his time to the drama more episodios, both of which took the form of propagandistic vehicles. When he again returned to the novel eight years later, the functional nature of his creative efforts was reflected in a resumption of educational "preaching"—a conscious and specific treatment of the problem of teachers, schools, and instructional subject matter.
Chapter Seven

A "Curriculum" for Spaniards

After the turn of the century, Galdós wrote three novels: _Casandra_ (1905), _El caballero encantado_ (1909), and _La razón de la sinrazón_ (1915). Despite the merit of the second, which is particularly noticeable in respect to the language, they are commonly considered the degenerate works of an old man. Yet, they are of interest not only in themselves, but for their new treatment of old topics, a prominent characteristic being a renewed presentation of an educational "message." In some ways, it would seem that the novelist has returned to his early perspective; in others, it is clear that he has broadened an old theme. This

1 Sainz de Robles says: "En efecto, en _El caballero encantado_ se halla el ápice a que llegó el estilo de Galdós... logra dar a su obra esa patente de dominio absoluto que no consiguió ni aun en sus más grandes novelas precedentes--la mayoría de ellas muy superiores a esta en fuerza creadora y en fuerza sugeridora--." Obras, VI, 221b-222a. Berkowitz praises it by asserting "he had demonstrated the enduring clarity of his vision of Spanish life and his ability to write a chastely classical style." Pérez Galdós Spanish Liberal Crusader, p. 402.

2 These titles do not usually appear in histories of Spanish Literature. Even the critic Eoff writes: "The last three of Galdós' contemporary novels... all of them in dialogue, are abstract and loosely constructed hybrids, which show definite marks of a decline in creative energy." The Novels of Pérez Galdós, p. 16. His error in referring to _El caballero encantado_ as a dialogued novel demonstrates the indifference with which these novels are usually regarded.
is most clearly seen in *El caballero encantado*, whose plot is concerned with a curriculum for Spaniards. Although we do not find a complete summary or recapitulation of the author’s educational views in this novel, it constitutes his final word on the problem, and confirms the existence of a lifelong interest in it on the part of Galdós.

In order to understand this Galdosian attitude encompassing renewed preaching about education, one must be aware of the evolving creative artist, whose evolution in later years is tied up with Spanish politics. Several changes in Galdós take place in the "nineties." Most conspicuous is the emergence of the dramatist. Even in the novels, we first witness the appearance of this urge to write plays as he began to present them in dialogue. Adapting these works to the stage, he then went on to write original dramas. Not only that, he re-wrote a stage version of *Doña Perfecta* which was produced in 1896.

"It would seem that the revival of *Doña Perfecta* took Galdós back, artistically and philosophically, to the decade of the seventies, the days of his intense historical interest and symbolic realism. This required no effort on his part, since even in his novels he had been gradually veering away from the realism of direct and minute observation toward the spiritual realities which were then the es-
sence of Continental thought." The neutral, objective author of Fortunata y Jacinta again becomes personal and militant, making his works vehicles for the expression of his ideas.

Obviously the date 1898 was crucial for all Spanish liberals. The impact on Galdós must have been somewhat similar to that produced by the defeat of the First Spanish Republic in 1874. While the war raged in Cuba, a war whose outcome was to be inevitably tragic, he began the third series of Episodios nacionales, approximately twenty years after having declared that he had finished with them forever. As if instinctively seeking a source of inspiration for his compatriots, he renewed this extremely popular genre. The manifestation of a long suppressed interest in the drama and the increasing spirituality of Galdós, a natural phenomenon of increasing age, encouraged in an epoch of spiritual revival, are coincidences which seem to have collaborated with the march of political historical events to recover the atmosphere of the "seventies;" and apparently cause the Galdosian attitude to run a full cycle.

Galdós' own political life consists of two phases, the first of which should be mentioned since it represents his preparation for the more sensational second phase of the early twentieth century. During the Restoration and the re-

3 Berkowitz, Pérez Galdós Spanish Liberal Crusader, p. 278.
mainining years of the nineteenth century, two parties dominated the political scene in Spain—the conservative party led by Cánovas, and the liberal party under the direction of Sagasta. A certain stability was maintained through a tacit agreement by which they alternated in power. There was very little difference between them. They held the common purpose of preserving the constitutional monarchy. The more idealistic and radical groups such as Pi y Margall's federalists and Ruiz Zorilla's progressive republicans were unable to gain appreciable power.

In 1886, during a particularly important election, Sagasta desired to attract the so-called advanced intellectual element by inviting Galdós into the party. After much resistance, the novelist accepted the nomination for a seat in the Cortes, and thus endorsed the moderate ideal of the Restoration in deed as well as in mind. He became deputy for the district of Guayama in Puerto Rico. As he was ill-equipped for political oratory, his position was that of a tool, but since this was a period of relative political tranquillity, his politics remained outside of the field of his literary endeavor. Actually, he profited more from his contacts with aristocracy than the party did from him.  

The second phase of Galdós' political life, during

4 For a discussion of this phase of Galdós' political life, see: Berkowitz, *op. cit.*, Ch. X, pp. 196-214.
which he becomes identified with the rebellious proletariat, is not so serene, and the least flattering to his literary prestige. It begins officially in 1907 when he accepts a republican candidacy, and culminates in his becoming the titular head of a coalition of anti-monarchical republicans and socialists in 1910. For him, it is a period of active campaigning and writing radical manifestos. Berkowitz describes the Galdós of this period as follows:

"Galdós the republican candidate of 1907 did not bear the slightest resemblance to Galdós the poised liberal of the eighties. His campaign utterances were so impassioned that they must have offended his own ears. The restrained thinker had seemingly turned demagogue overnight. As the official voice of anti-clerical Spain he presented clericalism as the paramount issue in terms and tones suggestive of a veteran street-corner orator. . . ."

This association with left-wing politicians is a logical result of changes in Galdós which are interrelated with the changes in artistic direction noted above. The drama does more than satisfy a creative desire. It becomes a vehicle for arousing the public—a function which Galdós became aware of in 1896 with the successful production of the dramatic version of Dóma Perfecta, and which he consciously

5 Berkowitz, op. cit., p. 391. The "Republican Interlude" of Galdós is discussed in Chapter XVII of this work, pp. 383-408.
utilized in 1901 with the staging of Electra. His revolutionary enthusiasm of the "seventies" is now implemented with personal power. After 1898, he became virtually obsessed with the urgency of awakening his fellow countrymen. They must not succumb to pessimism, and the alternative was a crusading spirit brought to focus with an attack on the clergy—an attack more furious than anything manifested by the early novelist. Electra was a bombshell written to convey to the public the necessity of destroying clericalism. Its tremendous success was his mandate to assume the spiritual leadership of the youth of Spain. The attitude of Electra carries over into the novels, and is well illustrated by Casandra (1905), which later was produced as a play on the eve of the election campaign of 1910—a political weapon which also had an explosive effect on the public. During the première, "a crowd of five hundred lustily cheered Galdós as president of the imminent republic."7

The principal action of the novel is as follows: Casandra is the common-law wife of Rogelio, who is the son of the dead husband of Doña Juana by another woman. Having

6 "Galdós was convinced that the regeneration of Spain was impossible without the utter destruction of clericalism." Berkowitz, op. cit., p. 346. For a detailed account of the amazing "success" of Electra, see in this work, Ch. XVI (Apotheosis), pp. 346-382. Also see: Berkowitz, "Galdós: Electra in Paris," Hispania, XXII (1939), 31-40.

7 op. cit., p. 398.
had no children of her own, Dofía Juana cannot easily forget the liberty taken by her husband. Her human clash with Casandra, who has two children, is therefore the jealousy of a sterile woman toward a beautiful mother. As symbols, they participate in the conflict of tyranny (with a highly clerical hue) versus liberalism (with a radical tinge). Dofía Juana intends to ignore the members of her family and bequeath her wealth to Rogelio—provided he forsakes Casandra. The only satisfaction Casandra can obtain is that she may receive some financial help if she submits to a prior religious reform. Dofía Juana actually plans to marry Rogelio to another woman. When Casandra learns about this, and that her children have been abducted by Rogelio at the instigation of Dofía Juana, she visits the old lady in a cold rage and stabs her to death. Casalduero refers to this act as, "Dofía Perfecta condenada a muerte." 8

Insúa, the administrator of the estate of Dofía Juana, refers to the murder in this way: "Sonó la hora de la resurrección, la hora de las grandes iniciativas salvadoras." 9 At the same time, however, there is in the novel a certain repetition of the idea of un medio razonable. Insúa exemplifies this attitude. Through his mediation, critical matters such as the question of Rogelio's inheritance are


9 Obras, VI, 183b (Jornada IV, Escena IV).
settled; and individuals are helped—most of all Casandra, who ultimately escapes from Justice with a mild sentence. The question arises: How do we reconcile the rebellion of Casandra (characterized by violence) with a general message of mediation and moderation?

There is a combination of a belief in fair play and the conviction that Right must prevail at all costs. While the early Galdosian approach consisted of a plea for liberal tolerance as against fanatical intolerance, he now subscribes to intolerance as a necessary weapon against abuse. Since absolute tolerance signifies a lack of strong conviction, the intolerant tone characteristic of the late Galdosian attitude represents a more positive stand, which supplants the early negative view. "In 1876, when Doña Perfecta was published, he had identified fanaticism with conservatism and reaction, and tolerance with liberalism and progress, and these he had in a sense interpreted as forces released by human institutions; now, in 1896, he was inclined to view fanaticism and tolerance as the result of one and the same spiritual pathology—tyranny."

The positive point of view leads to constructive attempts to present solutions for Spain. Casalduero, while

10 Berkowitz, Pérez Galdós Spanish Liberal Crusader, p. 278. (Note that the dramatic version of Doña Perfecta was produced in 1896.)
indicating the increased emphasis on education, defines the broader perspective:

... Una vez muerta Doña Perfecta y en constante vigilancia para matarla todas las veces que resucite, era necesario decirle a los españoles lo que había que hacer: trabajar y educarse. Es verdad que el lema del trabajo y de la educación es completamente galdosiano y ya queda estudiado cuando se trató de las obras del período abstracto y del naturalista; pero se debía a influencia de los "regeneradores", lo que parece probable, o no, lo cierto es que hay una diferencia de tono clarísima entre su manera de postularlo en sus primeras obras y en El caballero encantado. Antes, el acento era individualista, ahora es social, nacional; de aquí su parecido con el de "Escuela y despensa."

Galdós' "social" and "national" accent is in keeping with the times as Casalduero indicates. The concern for the welfare of Spain already evident in the analyses of Joaquín Costa and Ganivet before 1898--related to specific matters of education, nutrition, and land reform, and the broader question of Spanish inertia--had begun to appear in the Galdosian novels. After the catastrophic war with the United States, when Costa broadcast his ideas through public campaigns for the purpose of arousing Spaniards to a realization of their plight, Galdós shared the spiritual leadership of his country with the "Generation of '98". As Berkowitz puts it: "Of all the great figures of the nineteenth century he alone generally escaped youth's icono-
clastic axe. The protest of the young intellectuals of the "Generation of '98" was his protest; their quest for new values was equally a part of his outlook. He did not share their pessimism, however. His was a call to action. The dominant note in *Casandra* and *El caballero encantado* is the vision of a new order, a new inspiration for Spain.

The "national" rather than the "individual" tone, and the conscious preoccupation with education as a central factor, are obvious in *Casandra* when Rogelio speaks of the heroine in these terms: "Mi reformadora es Casandra, en quien veo una gran maestra, educadora de pueblos, pues me ha educado a mí, que soy todo un pueblo por la complejidad de mis rebeldías. . ." It is even more evident in *El caballero encantado*, whose plot is based on the education of Tarsis under the guiding eye of *la Madre*, who is Spain or the spirit of Spain.

A remaining characteristic of the treatment in the novels of this period is the prevalence of fantasy. Various allegories and other symbols enter into the plots and contribute an unreal and hallucinatory impression which tends to be confusing. It is not always possible to determine the significance of these products of the author's imagination. Quite often their meaning is limited to an


13 Obras, VI, 131a (Jornada I, Escena X).
individual and incomplete impression. Doña Juana, after being murdered by Casandra, returns to the world of the living in the form of a speechless beggar who is only scared away when the word Casandra is whispered in her ear. This presumably suggests the persistence of the abuses of clericalism after physical defeat, speechless because it is "underground," and only kept at a distance by the perpetuation of the spirit of Casandra, his novelistic heroine; but it is all very impressionistic and underdeveloped. Obviously the author is presenting a message, but his fantastic treatment dulls the impact, if it does not actually cloud the issue. Many other such examples exist, some of which will have to be taken into account when the plot of El caballero encantado is examined.

In short, the Galdosian literary attitude of the later period manifests a return to the militant polemics of his early career in the "seventies," following the objectivity of the middle years. It possesses the same rebellious aggressiveness to an even greater degree. Tolerance has become a vice instead of a virtue to the extent that it condones evil. Spain's need for answers to her problem being more urgent than ever—a state of affairs underscored by the "Generation of '98"—Galdós becomes "nationalistic" rather than individualistic. The desire to present solutions is the result of a new positive approach. Hence, his
longest and most successful novel after 1897,\textsuperscript{14} \textit{El caballero encantado}, proposes a course of instruction for his compatriots--a positive plan instead of solely a condemnation without suggestions for implementation.

In its entirety, \textit{El caballero encantado} is the education of Tarsis to be a better Spaniard. Since the educational process is the plot, it is desirable to sketch the action in order to provide a background of reference:

Don Carlos de Tarsis y Suárez de Almondar, Marqués de Mudarra, Conde de Zorita de los Canones became an orphan at the age of twenty. As soon as he attained his majority, he shook off the yoke of his clerical tutor and guardian, and began to squander his fortune in Madrid, Paris, London, and other European centers which offered the opportunity for extravagant living. In his irresponsibility, he is a seño­río of the same mold as Juanito Santa Cruz. When his administrator reminded him of his weakening financial condition, his reply was to order increased taxation of his tenants, and the sale of some of his property.

Having arrived at the depths of financial insolvency, he visits Becerro, a sort of scholar-magician who has learned to live without eating! Like Don Cayetano (\textit{Doña Perfecta}), he is fascinated by genealogies, and he ad-

\textsuperscript{14} The date of \textit{Misericordia} and \textit{El abuelo}, the last two Contemporary Novels to be written for eight years.
dresses Tarsis as Asur, a name which his erudite investigations have proven to be the Semitic source of Tarsis. In Becerro’s house, Tarsis talks into a mirror to Cintia, a girl in Paris whom he thought he had lost to an Argentinian millionaire. After falling asleep, he awakens to find that Becerro has changed into a large-headed, long-tailed dog. The floor shakes, the house splits asunder, and Tarsis finds himself on a grassy stretch looking at a band of muscular nymphs, who shout in chorus: Ijujú. They are led by la Madre, who is Spain, or the soul of Spain. Henceforth, she will appear to him at intervals in various disguises, and accompanied by a variety of lighting and sound effects.

With difficulty Tarsis follows the nymphs, until with joyful ijujúes and ajijíes they push him over a cliff. He awakens as Gil, plowman and laborer on his own lands, but not knowing who he is. Gradually, he gains a realization of the fact that he is Tarsis undergoing a process of re-education. Circumstances lead him next to play the role of a shepherd. This is later followed by a job as a worker in a quarry. It is here that he meets Pascuala, who is really Cintia undergoing a similar educative treatment. Her aunt and uncle oppose their seeing each other. She is awaiting assignment to a school as a teacher. When she leaves to accept a position, Gil quits his job to follow her. Here-
after, the novel has the added suspense of his thwarted attempts to catch up with his beloved.

Tarsis works as an excavator in the ruins of Numancia. In charge is Becerro, whose spirit in the form of a lion roams the ruins at night. Tarsis is now known as Florencio Cipión, a name he has adopted in order to evade the law which is the tool of the family of los Gaitines who control Pascuala's destiny. Everything is gigantic in Numancia—perhaps as a symbol of epic idealization.

Tarsis follows Cintia to Calatañazor, a small mountain community where she is teaching. When she tries to escape with him at night, the sky assumes various hues of bright green light and a swarm of children hold her back. He has to leave without her. Bartolo Cibico, a peddler (buhonero), whose constant companion is a squirrel, and who has been assisting Tarsis in his search for Pascuala, leaves him to search for his squirrel (his soul?) which has run away.

Still smarting from his failure, Tarsis comes face to face with Galo Zurdo, his influential competitor for the hand of Pascuala. This enemy first appears as a giant pig and warns him to leave the region or perish. Tarsis kills him. Now he has a murder charge to flee from in a part of Spain controlled by the family and friends of his victim. He rejoins Bartolo who wants to burn the Carmelite Convent
because the sisters have his squirrel. He advises Gil to marry Cintia to ease the opposition of the clergy.

Tarsis is arrested by Regino, a member of the guardia civil whom he became acquainted with in Numancia, and whom he considered a friend. When he informs Tarsis that he will shelter Cintia in his home with his mother, the suspicious hero bursts into a furious jealous rage. He is thrown in jail. Later, while traveling on a road under guard, he escapes in a haze created by the smoke from a burning inn. Tarsis and Alquiborontifosio, a teacher whom he has met previously in the desolate and famine-ridden village of Boñices, become companions in misery.

Tarsis is arrested again, this time together with la Madre who, in a state of low prosperity and fading hope, has been accompanying him as a poor woman. They take an opportunity to flee. Refusing to stop on command, they draw the fire of the guards, directed by Regino, and are killed.

La Madre and Tarsis experience a resurrection. On orders from her, he dives into a river and swims after her. He almost drowns, but is hauled out in a fishing net and dressed in a red tunic by his rescuers. This new scene is a circular realm resembling a goldfish bowl populated by other individuals similarly dressed who speak with their eyes rather than their tongues. He learns that this is the last course in his curriculum, and that as soon as he has
successfully passed it, he may return to his former life. As he approaches the successful conclusion of his instruction, he again sees Cintia in a mirror. He finds out that Regino has not been disloyal and that she is safe. She also has Bartolo's squirrel safely in her possession. When the nuns fought over it, the Mother Superior gave it away, and it ended as a gift to Regino's mother.

Cintia and Tarsis return to Madrid as if there had been no passage of time. She has waited until now to tell him that she has given birth to his son, whom she has named Hespero in memory of la Madre. They optimistically plan for the future.

A consideration of the treatment of the educational ideas expressed in *El caballero encantado* falls conveniently into two divisions: (1) the essential features of the curriculum to which Tarsis is submitted, and (2) the appearance of certain teachers whose problems relate to the central problem of the hero. His program of instruction is made possible through a vision. Within this vision, the curriculum itself is based on direct experience, and as such it offers the benefits which are derived from adversity (as discussed in the previous chapter). It presumes to remedy the glaring weaknesses of the Spaniard. Alquiborontifosio is a comrade in distress, Cintia is his sweet-
heart. The lives of these two teachers are closely associated with his.

The curriculum of Tarsis terminates with a course in keeping one's mouth shut. This final stay in the goldfish bowl is the culminating course, and "una vez cursada la asignatura del buen callar, salían ya los caballeros en disposiciones de volver al mundo."15 This final discipline is especially aimed at politicians, almost all of whom are bombastic orators, and at certain teachers "de la palabra altísoma, fascinadores públicos, que con la magia de su arte y la diversidad de sus retóricas convirtieron la torre de la elocuencia en torre de Babel."16 Likewise included is the Spanish gentleman who continually talks in social groups without saying anything. Those who graduate and thus are prepared to return to their former life have earned the "borla de doctor en la Facultad del buen callar."17

Early in the novel it is made clear that this is the capital vice to be corrected in Tarsis and his contemporaries. The first time he has a chance to talk with la Madre at some length, she speaks in these terms:

... Y ahora, hijo mío, verás la enseñanza que has de sacar de lo que acabo de decirte... Estas orejas mías oyeron de la boca de mi Fernán

15 Obras, VI, 337a (Ch. XXVI).
16 Ibid., 338b (Ch. XXVI).
17 Ibid.
González una sentencia que es la más antigua que recuerdo de nuestra sabiduría popular. Contes-
tando a unos infanzones que dos veces le habían ofrecido vanamente su ayuda en la guerra con los leoneses, por el partir de tierras, el conde mon-
tó en cólera, y allí, en Covarrubias, delante de doña Sancha, su esposa, y de mí, les echó a la cara esta razón: «Fechos son omes, palauras son mulieres», refrain que ha repetido el vulgo en es-
ta forma: «Los hechos son varones, las palabras son hembras.» Y yo te digo, Gil, que cuando las palabras, o sean las féminas, no están bien fe-
cundadas por la voluntad, no son más que un ocio-
so ruido. Y aquí verás señalado el vicio capital de los españoles de tu tiempo, a saber: que vivís exclusivamente la vida del lenguaje, y siendo es-
te tan hermoso, os dormís sobre el deleite del grato sonido. Habláis demasiado, prodigáis sin tasa el rico acento con que ocultáis la pobreza de vuestras acciones. . . 18

All other lessons are subordinate to this primary one, because it is the most widespread fault of the Spaniards, and because the rest of their shortcomings will have been at least partially remedied when this skill has been mastered. It is a symptom, really, of more fundamental ailments. The ability to hold one's tongue, for example, suggests the virtues of patience and self-control—attributes quite foreign to the temperament of Tarsis.

The reader suffers along with him the suspense and the ensuing disappointment of the moment when he attempts to rescue Cintia from the oppressive village of Calatañazor. We share the fear that, under the power of the Gaitines, she may be lost to him, and we experience the impatience

18 Ibid., 256a (Ch. IX).
and frustration of not having the rescue completed now be-
fore it is too late. We give very little thought to her
possible duty to her pupils—those who hold her back.

Shortly thereafter, La Madre appears to him in more
humble and human form than heretofore. Her words are those
of the wise counselor:

... pues en tu destierro miro por ti, deseosa
de tu regeneración. Anoche te vi en el grave
empeño del rapto de Cintia. Invisible salí a tu
encuentro; mas superiores leyes, que enfran mi
voluntad, impidiéronme prestarte el socorro que
por impulso de mi corazón te hubiera dado. Yo
puedo mucho contra mis hombres; contra los niños
de mis hombres, o sea de mis hijos, no puedo na-
da. Así, cuando observé que tras de Cintia sal-
ían a detenerla y a disputártela los inocentes
párvulos de la escuela de Calatañazor, me vi pa-
ralizada como tú, y nada pude hacer. En los
tiempos que corremos, Gil, los niños mandan. Son
la generación que ha de venir; son mi salud fu-
tura; son mi fuerza de mañana. Les he visto
agarrados a su maestra y he tenido que decirles:
«Andad con ella, chiquillos... , defendedla del
ladrón.» No sé si comprendes esto; no sé si tu
inteligencia encantada penetrará la oculta razón
de mi proceder en el lance de anoche. Piense en
ello, ...19

The reply of Tarsis is that of the attentive pupil who
has learned his lesson: "—Ya entiendo que he de ser ven-
cedor de mí mismo, y ahora me doy cuenta de que para poseer
la persona de Cintia, como poseo su alma, mi conducta debe
ser otra. En vez de arrebatarla, separándola de la crianza
mental de los niños, procederé más cuerdamente haciéndome

19 Ibid., 293a (Ch. XVII).
yo también maestro y asociándome a su labor, para que, en
perfecto himeneo de voluntades, de corazón y de oficio,
vivamos juntos consagrados a la misma obra santa.”

From this exchange, it is evident that Tarsis must learn to live
for issues bigger than himself—to put the welfare of his
country above personal desire. The objectivity required
for such an attitude must be based on self-control. He un-
derstands that he must think in these broad terms and be
more rational.

The lesson of patience is not an easy one, however.
So it is that, later when he has been arrested for the mur-
der of Galo Zurdo—an act which in itself demonstrated that
he had not gained command of himself—Tarsis flies into a
jealous rage at the thought that Regino has lured Cintia
from him. We share his feeling of blind frustration at be-
ing the victim of superior odds, and we secretly condone
his impulsive wrath—it is so easy to become angry at ap-
parent injustice. The tantrum, of course, avails him not
at all. Tarsis must learn. In time, after enduring other
frustrations and much suffering—mental and physical—he
acquires the patience and self-control needed to qualify
for the senior course in keeping quiet.

The strength of character required to maintain self-
discipline is based on the important factor of will. Frus-

20 *Ibid.*, 293a (Ch. XVII).
tration and other forms of adversity teach patience, but a certain stamina is essential for a successful survival of these lessons. The curriculum of Tarsis departs from this premise, and his first courses are aimed at correcting the utter spinelessness manifested in the self-indulgence, squandering, and unconcern of his original life. This is accomplished by subjecting the student to hard physical labor.

First, he undergoes a period of heavy farm work. The author eulogizes it in this way: "Toda la mañana transcurrió en esta guisa, el can durmiendo, el mozo haciendo rayas con el arado, labor harto penosa, la más primitiva y elemental que realiza el hombre sobre la tierra, obra que por su antigüedad, y por ser como maestra y norma de los demás esfuerzos humanos, tiene algo de religioso." 21

This emphasis on the value of rural living has gained increasing interest for Galdós in his later years—ever since Angel Guerra, followed by Halma, made their experiments with ideal rural communities. It is a "back to Nature" movement apparently tied up with the Spanish problem of agrarian reform. The novelist appears to maintain that the problem of the latifundia will be easier to solve if the Spaniards show more interest in country living, and appreciate its benefits for spiritual and moral growth. We re-

21 Ibid., 241b-242a (Ch. VI).
call that at about the turn of the century there began a tremendous influx of peasants into the cities, especially Barcelona. The coexistence of political preaching with a plea for learning through contact with Nature, or by a return to fundamentals, is illustrated by an example from Cassandra. The disillusioned Alfonso who unsuccessfully attempts to develop an agricultural plan, makes his favorite project include all of his family. As regards his daughters, who have been brought up by their conniving mother to observe the dictates of buena educación: "Yo pondré a mis niñas un contramaestro, que me las «aborrique» y me las «deseduque» del fárrago insustancial que han aprendido. Su institutriz será una vaca, y los guantes que usen no serán de cabritilla, sino de callos y sabañones."22

The idea is even more intimately related to plot in La razón de la sinrazón. The latter is a story about unscrupulous financial opportunists of whom Don Dióscoro is a prime example. Atenaida, teacher to his three daughters, ruins his prestige by composing and publicizing an idealistic agrarian law that contains arguments against his selfish principles. As this short and rather confusing novel nears its conclusion, we find that Atenaida and Alejandro (who has duped Dióscoro and his associates and exposed their greedy motives by telling gigantic lies concerning a ficti-
tious inheritance of his) have donned peasant clothes and are returning to the land. As they approach Valtierra, their destination, she remarks: "Aquí practicaremos la verdadera santidad, que consiste en cultivar la tierra para extraer de ella los elementos de vida, y cultivar los cerebros vírgenes, plantel de las inteligencias que en su madurez han de ser redentoras." 23

He goes to work in the fields, she opens a school. One day, the priest comes to visit her school. She informs him that she now has three hundred pupils, and goes on to say:

ATENaida. --Sabrá usted que los niños comen y meriendan aquí y se van a dormir a sus casas, después de haber recibido la enseñanza elemental y el conocimiento práctico de cuanto constituye la vida humana. Presencian la siembra del grano, la recolección; ven el trigo en las eras, en el molino; y como tenemos tahona en la casa, se hacen cargo de las transformaciones de la mies hasta convertirse en pan. Saben cómo se hace el vino, el aceite, los quesos, el carbón, y conocen las manipulaciones del lino desde que se arranca de la tierra hasta que se convierte en la tela que visten.

EL CURA. --¡Prodigiosa enseñanza!

ATENaida. --Y así, sin sentirlo, sin que se les sujete a una compostura impropia de la infancia, aprenden los chiquillos la Aritmética, nociones de Física, Historia Natural, Geografía, y cuanto es menester para la preparación de los distintos oficios o carreras a que han de dedicarse, según la vocación de cada cual. 24

23 Ibid., 393b (Cuadro séptimo, Escena única).
24 Ibid., 394b-395a (Cuadro octavo, Escena primera).
A strong characteristic of the last period in the evolution of Galdós' novels, and one which colors his presentation of the dominant educational theme is this proposition for country living. The latter, in turn, is a fusion of ideas on agrarian reform with new and old Galdosian educational ideas. The insistence on a return to fundamentals, with its "national" tone, is new; but, as Atenaida explains her method to the priest, the presence of the traditional Galdosian belief in "learning through doing" is easily seen. There is a progressive intensification of the rural orientation in these twentieth-century novels. In Casandra, one character harbors and expounds the vision; in El Caballero encantado, this emphasis is an important component of Tarsis' "curriculum"; in La razón de la sinrazón, it is an essential and integral factor of the total plot.

The first course in farm work, besides beginning the physical regeneration of Tarsís, offers a medium for the restoration, or establishing, of his spiritual equilibrium. Together with instilling a zest for life, it paves the way for even harder work to strengthen his character. After learning to be a shepherd, he is promoted to the severest course in character strengthening--that of being a quarry worker. He has been properly prepared to appreciate this new phase of his education. "Entró Gil en el trabajo de la cantera con cierto brío, estimulado por la ganancia,
por la emulación, por algo de grandioso que veía en aquel luchar al aire libre con lo más duro que existe: la roca. Noble era el arado; mas la barra y su manejo agradaban y hermoseaban la humana figura. . ."25

Life in the quarry is very harsh under the relentless direction of the boss, José Mantecón, who constantly demonstrates a disposition exactly opposite to his name. Tarsis does not falter. Quite to the contrary, he learns eagerly. "Gil no desmayaba, y se mantenía siempre en el término estricto de sus obligaciones. Un día, por ausencia de Cristóbal, que faltó por enfermedad, dió un par de barrenos no inferiores a los del maestro. Con frase áspera, el capataz declaró bueno el trabajo, sin ablandarse a prometer ascenso. El sol ardiente de aquel día, bastante a derretir el apellido de Mantecón, hizo más duro su carácter."26

The introductory phase of the curriculum, then, is fundamental work—which by tradition no Spanish gentleman or leader will do; the development of character through strengthening of the body and spirit—a process opposed to the prevailing Spanish lack of will and desire to expend energy, which Ganivet labeled abulia. Accompanying the central requisite of morale is an improvement in morals. It is at this time that Tarsis meets Cintia in the transformed

25 Ibid., 260a (Ch. X).
26 Ibid., 260b (Ch. X).
state of Pascuala. Back on the farm, he had seduced Eusebia, the young wife of the farmer for whom he worked. From now on, however, he is dedicated to Pascuala, and their love gives his life meaning.

There are two basic qualities to the curriculum which Tarsis took. In addition to a series of exercises for character improvement, it is equally a program for the study of Spain and Spanish character. The latter consists partly of a tour through Spain, in time and space, to impress upon the student the basic factors historical and geographic which weigh on the problem of reform; and it is partly a study of Spanish character through self-discovery on the part of Tarsis, and through his understanding of those with whom he comes in contact. In the end, Tarsis says to Azlor: "Tu tía nos ha enseñado la ciencia compendiosa del vivir patrio." And when he again mingles in his former social circles in Madrid, he evinces a new intellectual sophistication based on a firmer knowledge of himself and his country: "Observando aquella gente, sin sentir hacia ella menosprecio ni aversión, llegó a poseerse de la síntesis social, y a ver claramente el fin de armonía compendiosa entre todas las ramas del árbol de la patria."  

27 Ibid., 340b (Ch. XXVII).
28 Ibid., 341a-b (Ch. XXVII).
Galdós insists on the preservation of a Spanish foundation on which to build, and he is optimistic in believing that the rebuilding task can be done. After they have been shot dead and then resurrected, la Madre speaks these words to Tarsis:

"... Entiendo que no soy yo, sino la raza que llevo en mí, la que tan rápidamente se cura del toroón de sus desdichas. Así somos, así nos hizo Dios, Asur, hijo del victorioso. Caemos y nos levantamos tan arrogantes como estuvimos antes de caer, y con limpiarnos el rostro de algunas lágrimas y sacudir los miembros, y abrir plenamente nuestros ojos a la luz del sol, ya estamos de nuevo en todo el esplendor y frescura de nuestro optimismo, que, podrá tener, como dicen algunos filósofos regañones, su poquito de ridiculez, pero que es, créeme a mí, el único ritmo, pulsación o compás que nos queda para seguir viviendo."

If it can be done, the task of re-educating Spain must be accomplished without a complete break with the past.

In a novel which proposes a curriculum, one would expect, and does indeed find, reference to the school system of Spain. As teachers, Alquiborontifosio and Cintia represent complementary elements of the theme of Tarsis' education. The former, who dies before the novel ends, represents the old order of public school teacher who is per-

29 Ibid., 331a-b (Ch. XXIV). This is a refutation of those who would build a new Spain on European lines after discarding the native tradition as something obsolete.
ishing; the latter, the new order which will accompany the reformation of Tarsis, that is, Spanish character.

Don Alquiborontifosio de las Quintanas Rubias is the school teacher of the disease- and famine-ridden town of Boñices, symbolic of Spain at low ebb. Known by the shorter name of Don Quiboro, he is "un anciano de largo pelambre, cegato, de corpachón abrupto y cansino." Self-taught, tired, and underpaid, "el buen señor, rendido a su cansancio y la miseria del pueblo no enseñaba cosa alguna a los chicos, y les entretenía contándoles cuentos para que adormecieran el hambre, o salía con ellos al atrio de la iglesia para jugar al chito." At best, his position was far from enviable.

At the time when Tarsis visits Boñices with la Madre, Don Quiboro's plight is worse than ever. As she points out, no one better than he knows the painful effect of the abandon into which Spain has fallen: "Los días de gloria están lejos, y si no que lo diga don Alquiborontifosio, que ya no tiene chicos, ni escuela, ni mendrugos de pan que roer." Don Quiboro, who is adept at quoting proverbs, sums up the situation—the problem of Escuela y despensa—

30 Ibid., 296a (Ch. XVIII).
31 Ibid., 296b (Ch. XVIII).
32 Ibid., 299a (Ch. XVIII).
in one line: No hay casa harta sino donde hay corona rapada.  

Following Tarsis’ escape from the guards who were leading him from the jail, he encounters the destitute Don Quiboro sleeping against the cathedral in the darkness. Don Quiboro shares his only blanket with his friend, and Tarsis gives him some food from his pocket. The teacher comments on his condition:

--A tal miseria han venido a parar mis cincuenta y más años de magisterio en Aliud primero, después en Torreblascos, y por fin en el moribundo lugar de Boñices. Vea usted el premio que dan a una vida consagrada a la más alta función del Reino, que es disponer a los niños para que pasen de animalitos a personas... y aun a personajes, que yo con documento puedo atestiguar... que en Buenos Aires, en México y en otras partes de las Indias, viven ricachones que fueron desasasados por mí, y, que bajo mi palmeta, hoy en desuso, aprendieron a distinguir la e de la o... Dos generaciones de Gaitines han pasado delante de mí con los oídos tapados a mis quejas, y sólo me atendieron a medias y de mala gana cuando reclamaba yo dos años de atrasos, dos años de paga, ... Los Gaitines han favorecido más la fábrica de aguardiente que la fábrica de ilustración.

Aside from the fact that he has substituted a brandy factory for a bull ring, Galdós accuses official Spain of the same unconcern for the importance of the schoolteacher which he attacked in the early "eighties" in such novels as

33 Ibid., 299b (Ch. XVIII).
34 Ibid., 316b (Ch. XXI).
La desheredada and El doctor Centeno. As he did when presenting José Ido, he illustrates the impotency of the teacher resulting from this indifference.

At the low point in the story, Don Quiboro, Tarsis, la Madre, and many other characters—all in a state of vagabondage—become reunited in el corral de Pitarchue. Many of them, including Tarsis, are fugitives from justice. The latter meets his ex-jailmate who suspects Don Quiboro of representing the law. The old man's reply reaches a new low in abject bitterness: "—Cálmese, buen hombre—dijo con hueca voz don Alquiborontifosio—. Yo no soy de la justicia; soy de más abajo; pertenezco a la última fermentación de la podredumbre del Reino... Ya ve usted por mi pelaje como acaban los que, enseñando a la infancia, allanamos el suelo para cimentar y construir la paz, la ilustración y la justicia..."35

It is the end of the road for Don Quiboro. He never leaves this courtyard haven of vagrants. As he collapses, there is a proverb on his lips: Ven, muerte pelada, ni temida ni deseada.36 As he dies, he emits another: "Maestro fui, ya no soy nada... Rezadme algo... mejor será que digáis: Muerta es la abeja, que daba la miel y la cera."37

35 Ibid., 318a (Ch. XXII).
36 Ibid., 326b (Ch. XXIII).
37 Ibid., 327a (Ch. XXIII).
He possesses some of the ludicrousness of Sancho Panza, as well as the latter’s common sense. At the same time, he has a certain heroic bearing reminiscent of Sancho’s master. When the agents of the guardia civil invade the courtyard in search of fugitives, he makes a quixotic gesture. There has been some ridicule of la Madre, who is in rags and does not appear to have the immortality that her defenders claim for her. Gil has just shouted that he will go to his death with her. "En esto surgió en el grupo la talluda, imponente figura de don Alquiborontifosio, el cual, con bronca voz, sin miedo a los civiles ni al lucero del alba, se expresó de este modo: "Si tienen por criminal a esta Señora, y ella es, en efecto, doña María, tenganme a mí como su cómplice, cualquiera que sea el supuesto delito que le atribuyen." As the scuffling continues, he harangues the guards as follows: "No sabéis que a la vuelta de cualquier camino, tendréis delante al Apóstol Santiago en persona, que os dirá: «Teneos, hombres de poca fe, y dadme al instante a esa santa mujer que lleváis atada entre ladrones, y entregadme también a sus nobles escuderos...» Yo soy por mi oficio maestro de párvulos, y si no tenéis bastante ilustración para distinguir lo grande de lo pequeño, y lo santo de lo criminal, yo os abriré las entendederas."
Everything about Don Quiboro serves to emphasize his traditionally Spanish, and therefore archaic, quality. He epitomizes the classic combination of sturdy practical philosophy and idealistic heroism—the two approaches to life which are habitually identified with Don Quijote and Sancho. In other words, he is imbued with the dominant characteristics of Spanish tradition—which are not enough. His obsolescence in the new educational pattern is confirmed when we meet him again back in Tarsis' original social group in Madrid. He appears "rediviva en la figura de un académico melenudo y cegato." At least three times in the course of the novel, he is described as cegato. This near-sightedness appears to symbolize the lack of vision of traditional education. As a long-haired academician, he definitely belongs to the past—the representative of a conservative, traditional group. He is the symbol of an inadequate educational tradition which will be replaced by that for which Gintia stands. As she and Tarsis anticipate the future in their final remarks, it is clear that Don Quiboro, with his tongue-twisting name characteristic of a hollow respect for the obscure and noble sounding, is a dead issue: "---Y en la plaza de Nueva-Boñices pondremos la estatua de Alquiborontifosio de las Quintanas Rubias."
Unlike Don José Ido who is a pathetically sympathetic burlesque character, Don Quiboro is an abstraction. The implications of his characterization are much broader. In describing Don José, the author concentrates on an individual (a ridiculous individual); with Don Quiboro, he presents a synthesis. As an example of contemporary abuse, Don José is not too convincing because his case is much too particular. He illustrates Galdós' negative early attitude which, not offering solutions, could avail itself of witty irony as a means of calling attention to the question without undue concern for contradictions. Don Quiboro symbolizes centuries of unconcern for the educational problem with its serious effects on the teacher and grave implications for needed reform. The latter character, since he constitutes a basic example for a call to re-education, must serve that end without the reader being disturbed by ridicule.

The funniest thing about Don Quiboro is his name. Why such a complicated one? With its appendages, it reflects a traditional Spanish preoccupation with titles, but it also appears to symbolize the unintelligibility of traditional education—a point which is illustrated by the words of la vieja-vieja, who apparently has trouble with the word miquiborio: "Mejor salud tenemos acá desde que se llevó Dios al médico, y aquí, don Quiboro, no hay más maleficio que el no comer, y todo eso del miquiborio es enredo y trabalenguas como el nombre de usted... ¡Renegado nombre, que todavía
en mil años que tengo no aprendí a decirlo de corrido."42

As a symbol of traditional education, Don Quiboro is characterized as (1) a typical Spanish combination of lo vulgar and lo noble, (2) a victim of official indifference to public education, and (3) a symbol of the failure of the faulty traditional educational system to penetrate the popular conscience. Reduced to its simplest terms, he represents the inadequate old order, which has its roots in the national psychology.

Cintia's transformed existence serves for her the same purposes of reformation as does that of Tarsis, and she likewise undergoes a process of learning and change. When he first meets her as Pascuala, she regards the prospect of teaching purely from the standpoint of financial gain: "Soy maestra. En Zaragoza... hice mis estudios, y tengo título... ¿Qué te creías? Ahora estamos esperando a que don Feliciano Gaitín, que es el mandón de estos lugares nos cumpla lo prometido: darme una escuelita de párulos en cualquier pueblo de esta comarca. Buena falta nos hace, porque mis tíos, con quienes vivo, andan atrasadillos por las malas cosechas y lo perdido que está todo."43

When Tarsis overtakes her in Calatañazor, where she

42 Ibid., 297a-b (Ch. XVIII).
43 Ibid., 263b-264a (Ch. XI).
has a school, she confesses: "Aquí practicando el magisterio. . . he descubierto que sirvo para educar niños y encender en ellos las primeras luces del conocimiento. . . ¡Ay, Gil de mi vida! te juro que ahora mismo huiría de Calatalañazor si pudiera llevarme a mis nenes." Thus, the fantastic vision of her being held back by a horde of clinging children when she is willing to flee with Tarsis is symbolic of her conscience—of her growing sense of civic duty. Her state of ambivalence which results in a situation designed to teach Tarsis patience, also illustrates her personal progress in her particular course in social responsibility.

Her problem is not simple any more than is that of Tarsis. The fact that she is detained from going with him by this invisible force indicates that she has swung to the opposite pole in her attitude. Speaking of her unpleasant situation in Calatalañazor, she refers to her pupils in this way: "Mi único consuelo está en las pobres criaturas que aquí ves. . . Las quiero, y ellas me quieren a mí. . . creo yo que tanto como quieren a sus madres. . . tal vez más." She must conciliate this sudden passion for teaching with her love for Tarsis—incorporate the new vocation into a balanced pattern of living. La Madre,

44 Ibid., 287b (Ch. XVI).
45 Ibid.
speaking to Tarsis afterwards about her, says: "A ésta po-
drás verla tempranito en su santuario, y confío en que has
de encontrarla menos encendida en la pasión de su magiste-
río. Las almas inocentes de los niños se han metido en el
alma de ella. Procura tu con arte de enamorado hacer den-
tro del espíritu de Cintia la debida separación de afec-
tos."\[46\]

We have to assume her progress hereafter, since she
remains outside of the main current of Tarsis' story. At
the time of his stay in the goldfish bowl, he talks briefly
with her again in a mirror. She apparently has complet-
ed her re-education and is waiting for him. Residing now
in Henares, she has established another school, and, a fact
she does not tell him until later, she is occupied with the
care of their child. Transformed back into his previous
life, Tarsis finds her letter waiting for him in his house.
She writes that "ya me han traído a lo que fui, bien corre-
gida de mi orgullo, y del desprecio con que miré a los que
no poseían caudales como los que por herencia, no por tra-
bajo, poseo yo. . ."\[47\]

Her function in the novel is twofold: (1) she repre-
sents a variation of Tarsis' educational process in a mi-
nor key, and (2) she serves as the goal which he must per-

\[46\] Ibid., 302a (Ch. XIX).

\[47\] Ibid., 340b-341a (Ch. XXVII).
fect himself to deserve—his motivation. Besides teaching him patience—through repeated frustrated attempts to join her—his faithful love for her strengthens in him the desire to realize a full life with her. Mutually learning the depth of their love, they encounter the ultimate truth. Among the final words of Tarsis to Cintia, after they have returned to life in Madrid, are these: "Pareció la ardilla del gran Cíbico; ha parecido también la verdad que buscábamos, y la culminante verdad no puede ser otra que el amor nuestro." 48 We may look at their love as the proof that Love is all-conquering, or as the symbol of the union of Spanish character with Reason or Education. Each of the two latter implies the other.

The course of instruction pursued by Tarsis, his contacts with la Madre, Cintia and Don Quiboro—the entire story of El caballero encantado—expresses the ideas: (1) that Spain can be re-educated, (2) that the problem is national inasmuch as Spanish character itself must be re-educated, and (3) that any plan of reform must be built on what exists, good or bad. Especially interesting is the final point because it establishes Galdós as a moderate in the conflict whose extremes are represented by those who would break completely with the past and Europeanize Spain,

48 Ibid., 341b-342a (Ch. XXVII).
and those who would reject the new for the sake of retaining the hallowed Spanish tradition.

The fact that Tarsis has a revelation is an innovation characteristic of this period in Galdós. His program of instruction is made possible through a vision which another señorito, Santa Cruz, for example, did not have. Having identified himself with the proletariat—his connection with the radical political elements was closest at the moment of the writing of this novel—the author is no longer willing to tolerate the idle bourgeoisie and aristocracy. It is a dream in which the señorito can participate by identifying himself with the common people and assuming his share of their burden. Originally, as a young novelist, Galdós attacked the abuses of Spanish society as so many errors to be corrected, perhaps violently, but essentially through a process of enlightening the opposition. Now, his outlook is that of the idealistic and revolutionary planner who visualizes the overturning of the social status quo as the way to a new and prosperous world.

Easily recognizable in Tarsis' curriculum is the permanent Galdosian insistence on individual experience. Tarsis learns his lessons from direct observation, or directly from what he feels and does. It is a demonstration of the earlier interest in the natural development of the pupil in school—in the importance accorded la gran profesora la experiencia. Not necessarily a logical continuation of his
early concern for Human Nature, but in harmony with it, is his preoccupation with the Nature of trees and landscape. In *Halma*, *Casandra*, *El caballero encantado*, and *La razón de la sinrazón* education becomes tied up with rural living. Repeated references to the problem of agrarian reform suggest that this interest is partly a response to the political situation. It may also have something to do with the interest of increasing age in the sturdy healthy life. Most of all, it relates to the identification of human development and contact with the world of Nature—a cardinal point with educationalists from Rousseau on. The early city novelist had no opportunity to include this feature in his novels of the streets and avenues of Madrid.

Although implied rather than stated, and based on other than conventional concepts—Cintia's child was born out of wedlock—there is inherent in the story the importance of the family. Cintia is both a teacher and a mother, and as such is the nucleus and the point of departure of the new education for tomorrow. The novel ends with their discussion of plans for the future. Cintia expresses their hopes: "—Construiremos veinte mil escuelas aquí y allí, y en toda la redondez de los estados de la Madre. Daremos a nuestro chiquitín una carrera: le educaremos para maestro de maestros."

49 *Ibid.*, 342b (Ch. XXVII).
El caballero encantado is a fitting final chapter for a discussion of the Galdosian educational theme because, being completely based on the idea of an educational plan and resting on the author’s concern for Spain’s future, it confirms the fact that from beginning to end Galdós conceived the Spanish problem as inherently one of education.
Chapter Eight

Conclusion

From beginning to end, it is possible to observe in the novels of Galdós the inclusion, conscious or unconscious, of educational ideas and attitudes. There are periods when the treatment is especially conscious. The unconscious reflections of his interest are also constantly found in one form or another. The purpose of this study has been to note the persistence and quality of these ideas and attitudes, to specify the changing emphases, and to discuss their relation to the author's novelistic art.

Five easily definable phases in the evolution of the educational theme in the novels of Galdós are: (1) the initial identification of any of the aspects of education he chooses to mention under the general heading of clerical evils; (2) a period of more objective, although still negative, interest in the various agencies of education--society, family, teacher, school--which, even though inevitably colored by clerical domination, are considered per se; (3) the most objective period of the realistic novelist, during which the persistent theme is contained in the broad topics of buena educación, experience as a teacher, and the unedu-
cable \textit{ índole } for which existing educative influences are inadequate; (4) the "spiritual" period during which the dominant note is the precedence of spiritual man over intellectual man, with an apparent rejection of scholarship and erudition; and (5) the later positive approach which asserts that the solution for Spain must be accomplished through a re-education of the national character.

The changing treatment of the problem of education in Galdós, which follows more or less the evolution of his total style, is accompanied by differences in the relation of the educational message to plot and character conception. While this in general is a manifestation of the developing artist, the educational theme is not merely a reflection of improving (and ultimately, degenerating) technique. It is an intimate part of the author's viewpoint which to a noticeable extent determines his new directions. It eventually becomes inseparable from novelistic art when in \textit{El caballero encantado} it is the plot, it is the characters, it is the novel itself.

In the early anti-clerical period, educational references and episodes are harmonious with the aim of the novel, but isolated. They contribute to the tone rather than to the content of the novel. Other references and episodes related to the clergy, bigotry, and conservatism might well have been substituted for them. The noteworthy fact is
that material such as the description of life in the school of *la madre Angustias* (*La Fontana de Oro*) is brought in to identify the enemy of progress. Character and situation represent one of two extreme ideas, and bad education is one facet of the conservative extreme. This is the only kind of education Galdós dwells on for the present.

During the second period, many characters appear whose lives illustrate specific educational points. They are pre-conceived characters of whose literary existence the reader is unduly aware. Exaggeration of character and situation is frequent. Characters such as Mariano Rufete, Máximo Manso, and Felipe Centeno are used purposefully to illustrate the shortcomings of the agencies of contemporary education.

In the third phase—the period of Galdós' greatest objectivity which includes his masterpiece, *Fortunata y Jacinta*—the characters move freely, unconscious that they illustrate Galdosian attitudes and ideas. Characteristic is the virtual disappearance of direct "preaching" on the part of the author. This objectivity notwithstanding, Galdós emphasizes the importance of education in his characterizations, and in situations like that in which Fortunata is the "pupil" of several would-be teachers. The perfection of logical situation and dialogue results in a high degree of integration of the theme into the total novelistic plan.

What has been said about the third period applies to
the fourth with a major modification. Neutrality of viewpoint is colored by an implicit insistence on recognition of man's religious nature. Some of the broad topics of the previous period now receive their most intense presentation (negatively and positively). Thus the bitterest indictment of buena educación occurs in Halma, which is well within this period; and the theme of experience (learning from life) culminates in the adventures of Nazarín and Benina. Along with an apparent rejection of the academic world, these elements are really manifestations of a profounder and more positive Galdósian vision of life. Galdós tends to lump together certain educational traditions as aspects of undesirable formalism. He also incorporates desirable concepts such as teaching through example and studying human nature firsthand. The extremes are irreconcilable, but this does not mean a departure from integrated style. Rather, a different kind of integration exists. The educational theme (like others) is focused in the strong central character, and its various subthemes respond to and harmonize with the nature of his aims and aspirations.

The final phase manifests a return to symbolism, but one differing from that of the early period in that the characters are totally symbolic of aspects of education rather than political attributes. Since they move in a world of fantasy, and are themselves fantastic creations,
their preconceived quality is, of course, logical. Their reason for being is not to portray life, but to spell out a message imaginatively. El caballero encantado is typical of this epoch, and represents the culmination of the tendency to visualize Spain's problem as an educational one. Here, novelistic art and the educational theme merge completely—they are identical.

Certain stylistic qualities of Galdós' language illustrate the degree of penetration of the educational theme into his novelistic art. Images of the flower, the plant, the tree, the bird, and the hen—reflecting the educationalist's basic interest in natural development in human learning—exemplify the purely literary expression of the idea. At the time when he observes society most objectively through the prism of buena educación, the relatively intense use of the adjective estudiado is evidence that there is always a fundamental awareness of the relevance of education to social and political problems. Another of his concepts based on the broader perspective, that of the importance of experience in learning, presents appropriate metaphors—reflections or artistic condensations of the underlying attitude—such as el gran libro de la vida, and la gran profesora la experiencia. Although these expressions are common, they lose their "vulgarity" and become original because of their intrinsic relation to the Galdosian per-
spective. In late years, the author's habit of identifying all of life as an educative process is epitomized in the expression from El caballero encantado: "borla de doctor en la Facultad del buen callar"--a figure of speech which is anticipated much earlier. In the "seventies," we read: "Debes estar orgulloso de tener en tu familia una doctora tan consumada en eso que Valera llama la Crematística..." (La familia de León Roch, 1878); in the "eighties": "Bastaba esta salida de tono... para que Caballero mereciera la borla de doctor en ignorancia social." (Tormento, 1884); in the "nineties": "Eso allá ustedes los que han cursado la mundología hasta el grado de doctor." (Angel Guerra, 1890-91). Since Galdós did not graduate from the university, it seems unlikely that the terminology is a matter of mere association. Rather it stems from his attitude toward life. As for his university classes, he says: "Ello es que no podía resistir la tentación de lanzarme a las calles en busca de una cátedra y enseñanza más amplias que las universitarias..." All the world was his classroom. That was his principle for himself. In his novels, this becomes fused with certain educational attitudes which

1 Obras, IV, 826b (Part II, Ch. II).
2 Ibid. 1459b (Ch. V).
3 Ibid., V, 1457a (Part III, Ch. II, i).
4 Ibid., VI, 1492b (Guía espiritual de España).
reduce themselves to the fundamental issues of natural development and direct experience. Many other examples similar to the above-quoted illustrate this permanent Galdosian point of view.

It is an easy matter to detect the presence of Froebel, Pestalozzi, and Giner de los Ríos in the ideas of Galdós. Various details of his appeal for improved education form part of the usual theories of the progressive nineteenth-century educator. Galdós, however, is not primarily interested in detailed theory, and in any case it would be a small matter to repeat the desiderata of good educational method. The important point is that he assimilated into his thinking and creativity the principles of the contemporary educationalists and their predecessors beginning with Rousseau, and from this there resulted a basic attitude which can be summed up as the belief in the precedence of human nature over formalism—that within the limits of social welfare, man should be free to develop according to his nature, and should not be restrained by artificial convention and narrow tradition. This fundamental aspect of his outlook on life characterizes his treatment of all situations, but it has its roots in educational doctrine.

The educational theme is deep within Galdós, an intrinsic part of his novelistic art. Why should this be true?
Above all is the fact that he lived in a country which was behind the other European nations in the general acceptance of modern ideas, and notoriously backward in the development of its public education--two interrelated conditions. There was need for recognition and discussion of the problem.

Second is the character of the writer himself. Having been formed in the revolutionary period of the "sixties" and "seventies," Galdós was imbued with the fire of the liberal minority. This made him acutely aware of the failure of his country to accept and propagate adequately the new ideas of the day. He possessed the reformer's point of view on life.

Third is the literary genre that he employed--a choice based on contemporary taste. Although it is an artistic medium, the novel of manners lends itself well to social criticism. Even if it were only dedicated to the exact copying of what exists in reality, it would relay to the reader some of the truth about social conditions--the implicit problems.

These reasons are relevant, but the last two could obviously be attributed to matters other than education. What, then, specifically causes Galdós' constant concern for the educational implications of his novels? His attitude results from the strong pedagogical tinge given to the Spanish problem by liberals since Feijóo, and in Gal-
dós' time by the Krausists. Their plan for reform was a program for the re-education of Spain, and they were mostly teachers. Krausism was centered in the University at Madrid, and, after the professors had lost much of their influence through expulsion and political defeat, its spirit was continued in the Institución libre de enseñanza. By its existence, this school gave meaning to any vision of educational improvement in Spain.

The Spanish situation is unique. We witness the strange coexistence of a backward public educational system actively fostered by a reactionary clergy, indifferent politicians, and a majority of the illiterate people; and one of the most inspired and progressive experiments in pedagogy in the Europe of its time. The question of education, therefore, was always displayed before the eyes of the discerning critic. Galdós was impressed. There was constantly in his mind an awareness of the problem because it existed from day to day in the reality of the world in which he lived. Thus, we find that the educational theme appears in his novels to a degree probably not true of any foreign nineteenth-century novelist, his particular set of circumstances being different from theirs.

The story of the Galdosian novel is not complete unless we understand that for the above reasons, and in the ways indicated, Galdós' outlook embodied a basic educational orientation.
THE NOVELS OF GALDÓS ARRANGED CHRONOLOGICALLY
ACCORDING TO DATE OF PUBLICATION

I. Novelas de la primera época

La Fontana de Oro, 1867-68.
La sombra, 1870.
El audaz, 1871.
Doña Perfecta, 1876.
Gloria, 2 vols., 1876-77.
Marianela, 1878.
La familia de León Roch, 3 vols., 1878.

II. Novelas españolas contemporáneas

La desheredada, 2 vols., 1881.
El amigo Manso, 1882.
El doctor Centeno, 2 vols., 1883.
Tormento, 1884.
La de Bringas, 1884.
Lo prohibido, 2 vols., 1884-85.
Fortunata y Jacinta, 4 vols., 1886-87.
Miau, 1888.
La incógnita, 1888-89.
Torquemada en la hoguera, 1889.
Realidad, 1889.
Angel Guerra, 3 vols., 1890-91.

Tristana, 1892.

La loca de la casa, 1892.

Torquemada en la Cruz, 1893.

Torquemada en el Purgatorio, 1894.

Torquemada y San Pedro, 1895.

Nazarín, 1895.

Halma, 1895.

Misericordia, 1897.

El abuelo, 1897.

Casandra, 1905.

El caballero encantado, 1909.

La razón de la sinrazón, 1915.

(These dates concur with those given by Casalduero, Vida y obra de Galdós, pp. 175-176; Berkowitz, Pérez Galdós Spanish Liberal Crusader, p. 483; and Eoff, The Novels of Pérez Galdós, p. 167.)
A SELECTED BIBLIOGRAPHY


———. "Gleanings from Galdós' Correspondence," *Hispania*, XVI (1933), 249-290.


"The Youthful Writings of Pérez Galdós," Hispanic Review, I (1933), 91-121.

"Unamuno's Relations with Galdós," Hispanic Review, VIII (1940), 321-338.


"El desarrollo de la obra de Galdós," Hispanic Review, X (1942), 244-250.


Del Río, Angel. Historia de la literatura española, II. New York, 1948.


_______. *The Novels of Pérez Galdós.* Saint Louis, 1954.


Gonzalez-Blanco, Andrés. *Historia de la novela en España desde el romanticismo a nuestros días.* Madrid, 1909.


Park, Dorothy G. and Sáenz H. "Galdós's Ideas on Education," Hispania, XXVII (1944), 138-147.


"Visión galdosiano de la religiosidad de los españoles," Hispania, XX (1937), 235-242.


Torres Bodet, Jaime. Tres inventores de realidad; Stendhal, Dostoyevski, Pérez Galdós. Mexico, 1955.


Warshaw, J. "Galdós' Indebtedness to Cervantes," Hispania, XVI (1933), 127-142.

___________ • "The Casa Museo Galdós--For Sale?," Hispania, X (1927), 225-236.


* * * *
AUTOBIOGRAPHY

I, Charles William Steele, was born in Manchester, Connecticut, May 1, 1918. I received my secondary education in the public schools of East Hartford and Hartford, graduating from Hartford Public High School in June, 1936. The University of Missouri granted me the Bachelor of Arts (in absentia), June, 1942. From February, 1942, to December, 1945, I was a member of the USAAF in this country (28 months) and in Europe (18 months). Ten months of my service were spent at Princeton under the Army Specialized Training Program.

From February, 1946, to June, 1948, I attended the University of California (Berkeley), receiving the Master of Arts degree at the end of that period. Between September 1, 1946, and July 31, 1948 (four semesters and two summer terms), I taught first and second semester courses as a Teaching Assistant in Spanish.

The academic year 1948-49 was spent at Westminster College, Fulton, Missouri, where I held the position of Assistant Professor of Spanish. I enrolled at Ohio State University for the second summer term, 1949, and since then have been fulfilling the requirements for the Doctor of Philosophy degree here. Since September 1, 1949, I have been a member of the faculty of Denison University, Granville, Ohio.