THE INFLUENCE OF KRAUSISM IN THE WORKS
OF PEREZ GALDOS

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This paper is a study of the major influence of the German philosophy, Krausism, in the writings of Benito Pérez Galdós. The study is an analysis of the effects of this ideology on Spain and her people, as illustrated in the works of the most representative writer of the nineteenth century in that country. Also included is a discussion of historical incidents of the period which is necessary to place the acceptance of both this philosophy and the works of Pérez Galdós in its proper perspective.
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CHAPTER I

INTRODUCTION

The year 1843 was to be an important one in the history of Spain, although no one at that time was to recognize its particular significance. May 10 of that year brought the last of the children of the Pérez Galdós family into the nineteenth-century world of the Spanish Empire. No one could prophesy on that day that little Benito, youngest of ten children born to the Las Palmas family, would become one of Spain's greatest novelists. His biographers, whose works have been the sources of biographical data for this paper, such as Berkowitz in Pérez Galdós, Spanish Liberal Crusader; Casalduero in Vida y obra de Galdós; Correa in El simbolismo religioso en las novelas de Pérez Galdós; and Eoff in The Novels of Pérez Galdós; the Concept of Life as Dynamic Process, not only rank Galdós with Cervantes of his own Spain, but place him in the same class with Balzac of France, Tolstoy of Russia, and Dickens of England. Also, 1843 was the year that Julián Sanz del Río, professor of canon law, traveled to Germany to study philosophy, so that he might assume the chair of philosophy at the Universidad
Central de Madrid. During his year of study in Germany, Sanz del Río studied the philosophy of Karl Christian Friedrich Krause which he would soon introduce into Spain, a philosophy that was to have a profound effect on events in the last half of the nineteenth century. It became a banner of liberal reform, taken up by many of the intelligentsia of the following decades, one of whom was Benito Pérez Galdós, a mere infant when this philosophy first entered Spain. Galdós was to be an ardent believer in the spiritual and economic progress Krausism would bring about if practiced by the Spanish nation. He was to emphasize the Krausist philosophy in much of his literature, hoping to disperse the progressive ideals throughout his reading public with the intention of educating and enlightening Spanish society as a whole. Galdós' Krausism became a powerful weapon of reform and progress to be wielded against the decadence and stagnation of Spain.

The need for reform was sorely apparent in the country, for the nineteenth century into which Benito Pérez Galdós was born was to be one of the blackest eras in Spanish history. The once great empire had degenerated into a frail entity, gasping for breath, dying slowly, and fearing that each new day could be its last. The nineteenth century
brought disaster upon disaster, with no apparent hope for salvation. From Napoleon's invasion of the peninsula in 1807 to the Spanish defeat in Cuba in 1898, there was a rapid and fatal decline in national fortunes. By the dawning of the twentieth century, almost nothing remained of the empire which, for a time in the annals of history, was among the largest and wealthiest ever known.

It was during this time of national distress that Benito Pérez Galdós was to realize his purpose in life. He felt called upon to explain the reasons for the many misfortunes and failures occurring in Spain in recent times. He thought that, if the reasons were disclosed to the people of Spain, proper measures would be supported by them to insure that such happenings could never again take place. When the underlying factors were discovered and understood by the masses, he would then propose the various solutions to the ills of the nation. It would be a very difficult task to explain the miseries of his country and to direct a whole people toward a new and better life, but that was to be his goal. The method he chose in order to reach out to the people was artistic and in keeping with the traditions of his own highly creative race. He would regenerate his nation and at the same time make regeneration palatable
through literature. The vehicle he chose, the one he found would serve his purposes best, was the novel. The dramatic novel, through which he planned the rejuvenation of his country, was to bring him respect and acclaim. He would be praised and honored for his literary ability and ranked among the best in his genre, but the national goal he had set out to achieve was marked at the outset for inevitable failure. Galdós was ready to lead, but Spain was not willing to follow his enlightened philosophy.

By the time Galdós was born in 1843, Spain had suffered the misfortunes of Napoleonic conquest, revolt within the empire, and scandalous monarchial behavior. While Napoleon was creating the French Empire in Europe, Charles IV and his Neapolitan queen María Luisa were living their lives of shame and degradation for all Spain to witness. As the historian John Abbott wrote, "The pollution of the Spanish court under Charles IV and María Luisa can not be described. It is admitted by all, denied by none. Neither the king nor the queen made any attempt to disguise their profligacy (1, p. 72)." The queen's consort, Manuel Godoy, was promoted rapidly in rank, and soon became prime minister and the actual ruler of Spain. The queen's son, Ferdinand, heir to the throne, opposed Godoy and was
subsequently jailed by his parents. This action brought about an uprising of the people in behalf of the prince. The populace had long shown discontent with Godoy's rule and the royal debasement, and the jailing of the royal heir ignited a violent outburst. Consequently, Charles IV was forced to abdicate in favor of Ferdinand. Both Charles and his son tried to gain the favor of Napoleon, realizing the need for outside support to insure the success of either claim to the throne. Napoleon was so appalled by the demeaning actions and insulting conversations of both candidates, that he chose to support neither. Instead, he seized the opportunity to place his brother Joseph on the Spanish throne, and Spain became an occupied territory of the French Empire. Though neither of the Spanish monarchs might be fit to wear the crown, the Spanish people were enraged at having a foreigner as ruler. Their subsequent revolt, aided by support from the British, began Spain's War of Independence. The success of this war in returning the Bourbon monarchy began the downfall of Spain as well as that of the Napoleonic empire.

During the War for Independence from Napoleon's empire, the Spanish Cortes wrote a new and liberal constitution for their country. The Constitution of 1812
was written by men far more enlightened and liberal than the Spanish populace, and it reflected the best interests of the Spanish nation. With the triumphant return of Ferdinand to the throne in 1814, the people manifested their support of the old absolutist policies of a tyrannical monarch. Those who supported the new constitution with its limitations on Church and State had no chance of victory against such a display of popular support, and they were forced into exile or were persecuted. "The people of Spain had welcomed and embraced their own degradation (4, p. 240)."

In later years, when Napoleon was reflecting on the Spanish incident, he said:

If the government I had established had remained, it would have been the best thing that ever happened to Spain. I would have regenerated the Spaniards. I would have made them a great nation. In place of a feeble, imbecilic, superstitious race of Bourbons, I would have given them a new dynasty, which would have no claims on the nation except by the good it would have rendered upon it. I would have destroyed superstition and priest-craft, and abolished the Inquisition and monasteries, and those lazy beasts of friars (1, p. 90).

The truth of his statements would never be known; but in view of the results of the reign of Ferdinand VII, it would be difficult to imagine that anything Napoleon would have done could have been worse for the Spanish nation:
Ferdinand VII took over the throne, and was acclaimed as the absolute king. He re-established the Inquisition, abolished in the brief flurry of liberalism, and crushed every manifestation of reform. He filled the prisons with those who opposed him, and again instituted the old seignorial privileges. Free discussion was extinguished. The liberals were severely punished by the new state, there were widespread executions, and many of them fled from Spain. The Jesuit order was invited back into the country and to it was entrusted the education of the young. The entire nation was impoverished. There was no industry. Bandits infested every highway, and travel was impossible. The king fiddled and debauched and shouted curses on all liberalism (4, pp. 240-241).

When Napoleon's brother was on the throne of Spain, the Spanish American colonies assumed increased responsibility for their own governments. As they claimed loyalty to no one but the true Spanish crown, the colonies by 1810 had moved toward a position of independence from the mother country. The return of the rightful king, Ferdinand, did not, however, bring the return of the American colonies to their proper place in the Spanish economic order. The colonies, having enjoyed their freedom and having great reservations as to its continuance under Ferdinand's despotic rule, revolted against the mother country and proclaimed themselves formally independent and free. Because of military and financial ineptitude, the government found itself incapable of returning the colonies to its sphere.
of influence, and Spain was faced with the virtual end of its great empire. "All hope of repossessing the Spanish empire overseas was doomed by the ignorance and fanaticism of the obsessed and despotic king (4, p. 241)." All that remained of the glorious empire were a few scattered possessions around the globe. The prestige and wealth of Spain had slipped away forever.

The enlightened portion of Spain could not stand Ferdinand's rule for long, and in 1820, a military overthrow was accomplished. The Constitution of 1812 was reinstated, and for three years there was a semblance of liberal government. It could not last long, however, for the Spanish masses were hostile to the new government. They preferred an absolute king, for they could not understand and did not trust a constitutional regime. Thus, when French troops invaded Spain to restore Ferdinand once more to the throne, they met no resistance. "For the second time within a decade the backward, superstitious, reactionary Spanish populace greeted its chains as if they were of purest gold (1823) (4, p. 244)." The chains proved very heavy indeed, and even the masses breathed a sigh of relief when Ferdinand died in 1833. The king had named his daughter Isabella heir to the throne, but she
was only three when he died. The king's brother thought he should have been the successor, and he began the Carlist wars of the 1830's. Isabella, however, maintained the throne, and it was her government that was in power when Galdós was born and when he later went to Madrid for his university training.

At Ferdinand's death, many of the Spanish liberals who had been forced into exile began to return. They had lived many years in other European countries, watching them progress and modernize. Many felt sadness as they returned to their homeland, knowing that

...their prostrate country had passed through the enlightenment without being enlightened, had passed through the period of the French Revolution without being reformed, and was now passing through the industrial revolution without being industrialized (4, p. 244).

The returning exiles brought with them the news of liberal goals elsewhere in Europe and progress as they saw it in every area of life. There would be constitutional government, social and economic reform, improvements in transportation and communication, separation of church and state, and freedom of speech, press, etc. But Spain was not interested in progress or new ideas as much as in the past and how things used to be.
Gutted and prostrate, she still spouted about her sacred faith, her glorious past, her splendid character, her matchless courage, and unique zeal. It was like standing in a graveyard and boasting about the exploits of the deceased as if such boasts would cause the dead to arise again and take a new lease on life (4, p. 244).

During the reign of Isabella II, 1833-1868, there was a gradual growth of liberalism. The young queen was tolerant of the liberals and allowed some progress in the modernization of the economy and education. Universities were allowed to teach new courses on modern topics, such as sociology, modern philosophy, applied science, and physics. And, it was on June 8, 1843, that Julián Sanz del Río was offered a position as a teacher of philosophy at the progressive Universidad Central of Madrid. A condition to his appointment was that he must go to Germany and study the different philosophical ideas of the eighteenth and nineteenth centuries. Sanz del Río knew little of modern philosophy since the Spanish Church had managed to keep controversial new trends from contaminating Spain. The last new and original philosophy to generate from or into Spain did so in the sixteenth century. Of the ideas of Descartes and other relatively new philosophical systems, Spain knew little or nothing at all (5, p. 28). The only philosophy taught in the schools was of the
Golden Age, religious in nature; and nothing was said that could raise opposition from the Spanish Catholic Church or Inquisition. Therefore, Sanz del Río was overwhelmed by all the new ideas of modern thought. His first major contact was with a new German philosophy whose primary goal was "el racionalismo armónico (5, p. 22)," or harmonic rationalism. Krausism, as this philosophy was called, seemed perfectly suited to the Spanish situation, and it was this school of thought that Sanz del Río was to bring back to his country in 1844. His enthusiasm and firm belief in these new ideals, combined with the sterility of intellect that existed in Spain at that time, caused liberals, intellectuals, and university students to grasp these ideas quickly (5, p. 11). Hoping for relief from the existing national situation, the Spanish intelligentsia seized upon the first thing that came along and made it their standard. Krausism dominated liberal philosophical thought in Spain for several decades, until other new currents gained popularity and began competing for disciples. It began not only a renewed interest in modern philosophy but also an all-inclusive intellectual renaissance in Spain (5, p. 22).
Krausism took shape in Germany around the turn of the nineteenth century. Karl Christian Friedrich Krause (1781-1832), its originator, was a dedicated disciple of Kant. Along with many other followers of Kant, Krause claimed to be the only pupil to have a true understanding of kantian philosophy. Therefore, he believed he should have the exclusive right to elaborate and expound on the master of Königsberg's ideas. As there were others of the same opinion, there was a constant struggle for each to develop a philosophy, based on that of Kant, which would win the favor of the government and the major universities. The rivalry and animosity which existed between Krause and others, like Fichte, Schelling, Hegel, and Reinhold, proved to be chiefly personal rather than doctrinal (5, p. 30). All of their philosophies were similar, with emphasis being placed on different areas. Therefore, all were compatible with each other, and all were derived from Kant.

As López-Morillo explains:

El punto de arranque es, por lo común, el mismo: la elaboración de una parte de un sistema preexistente. Y de este inconspicuo comienzo emerge gradualmente una nueva teoría a la que con descaro se señala el papel de suplantar a la doctrina progenitora. Tal es la posición de Fichte respecto a Kant, de Schelling respecto a Fichte, de Hegel respecto a Schelling. Tal es asimismo la posición de Krause, quien pretendía consumar mediante su doctrina la
That the Spanish should choose Krausism as their new enlightened philosophy is ironic, for few in Germany were ever exposed to it. So overshadowed was Krause by others, like Hegel and Schelling, that he was virtually unknown in his day, and is seldom discussed or even mentioned in courses on German philosophy today. Only in Spain did his ideas have a large following.

The reason for the acceptance of Krausism in Spain was Julián Sanz del Río. When he was chosen to teach philosophy, he began to read a book by Heinrich Ahrens which had been translated into Spanish by a friend of his, Ruperto Navarro Zamorano. The book was on Krausism, and even though the explanation was superficial and confusing, it was enough to stimulate Sanz del Río's interest. When he went to Germany, he visited the author Ahrens, who had been one of Krause's students at Göttinga before 1831, and discussed philosophy with him. In turn, Ahrens recommended a visit to Heidelberg, where the disciples of Krausism were
congregated. Sanz del Río followed this advice and was able to study philosophy under the directions of Krausists Baron Hermann von Leonhardi and Carl David August Röder. He returned to Madrid in 1844 to spend the next ten years contemplating and studying the tenets of Krausism. Finally in 1854, he began to teach, lecture, and hold private group discussions on the new philosophy.

Sanz del Río was a dynamic teacher, and he believed very strongly in the worth of the Krausist ideals. His enthusiasm, as much as the content of his teaching, was responsible for many of his disciples' conversion to his way of thinking. Also aiding in these conversions, was the fact that Sanz del Río was only emphasizing those parts of Krausist philosophy that suited the Spanish mentality and way of life. While not distorting Krause's views, he chose from among them only those that he felt would be meaningful to the Spanish people. He, as well as those who followed him, was interested in a philosophy that would raise Spain from her dismal state of poverty, backwardness and superstition, and bring her into the trend of modern Europe. What was not needed to accomplish this goal was deemed unnecessary for inclusion. The primary goal was progress for the country. In order to accomplish this, the Spanish
people must accept new ideas. To be accepted, the ideas must not go against what Spain traditionally represented. The success of Sanz del Río in spreading the Krausist philosophy came from the simplicity of his explanations, the active program of reform that accompanied the philosophy, and the ease with which the Spanish mind was able to absorb it (5, p. 61).

Krausism, as it pertained to Spain, was an idealistic, utopian system. Its aims were universal harmony and brotherhood under one state and one God. Its doctrines were inspired by a profound sense of religion and a desire for religious harmony throughout the world. Underneath what appeared to be a dream of fantasy, there was also a plan of action, a call for humanitarianism and reform. This signalled its importance to Spanish liberals. It was not merely ideas and words, like so many other philosophies; it was also action and deeds. Spanish liberals needed a platform for change and reform; Krausism provided it for them.

A basic tenet of Krausism was rationalism. People must look at the world and everything in it in terms of a rational framework. They must examine all existing institutions, ideas, religions, and traditional practices
through rational eyes. What was good in these should remain, but what was false or corrupt should be thrown out and reformed. All things were to be put to the test of truth, and what would remain would be universal ideals.

Science played an important part in Krausism, because the movement aspired to uplift mankind from the ignorance and superstition into which it had fallen. The scientific spirit would cause man to question and search for truth; that in itself would bring about many changes. Science without religion, however, would bring about no permanent well-being. The religious spirit was equally important. God had created mankind; he had given man freedom and responsibility of action; and he had also given him reason. Though man had strayed from his original purpose in life, reason would bring him back to his original goal. That goal was of course universal harmony and brotherhood. This harmony could not be reached as long as mankind allowed manmade dogma to stand in the way of religious unity. A return to the basic concepts was urged, and love was underlined as the most important of these. With love for all humanity and love for God, the road would open for the unity which mankind was seeking. In order to change existing evils, each man must begin by
changing himself and strive for perfection and harmony within himself. When this was accomplished, he should then help his fellow men to do the same. Eventually, following this pattern, all would unite as one people under one God. Sanz del Río described the essence of Krausism in his book, *Ideal de la humanidad*:

El hombre, imagen viva de Dios y capaz de progresiva perfección, debe vivir en la religión unido con Dios y subordinado a Dios; debe realizar en su lugar y esfera limitada la armonía de la vida universal, y mostrar esta armonía en bella forma exterior; debe conocer en la ciencia a Dios y el mundo; debe en él, claro conocimiento de su destino educarse a sí mismo (5, p. 80).

The possibilities for reform in Spain using Krausism as a guide were almost limitless. Every institution and system could be modified under this philosophy. The economic, social, educational, and political systems could be transformed in the interest of a better national as well as personal life. Amending these areas would do no good, however, unless the influence of the Roman Catholic Church in Spain could be neutralized. The Church was in command of almost every area of Spanish life, and it would not be willing to give up this predominance without a death struggle. The Church would have to be the primary target
for Krausist reformers if the country was ever to progress
toward the ultimate Krausist goal.

For generations, and especially during the nineteenth
century, Spain had one of the wealthiest and most powerful
churches in all Europe. The Roman Catholic Church owned
most of the nation's real wealth, amounting to about one-
half of all the money, land, and property (6, p. 3).
Even though Spain as a nation was becoming increasingly
poorer, the Church maintained its level of financial
strength, even gaining and prospering from the misfortunes
of the country. It would seem that a benevolent
institution which was supposedly dedicated to charity and
good deeds would aid its country in a time of poverty and
distress, but such was not the case. In fact, the reverse
was true; for the Church in Spain was almost singly
responsible for the conditions that existed.

Although the Catholic Church had been powerful ever
since the country's unification, it had never exercised
such a stranglehold on the nation's activities as it did
in the nineteenth century. It had been involved in a
political struggle with the State throughout the eighteenth
century over the monarchs' attempts to gain control of
ecclesiastical matters. By the nineteenth century, the
Church had won most of these battles and maintained control of its affairs. This might have satisfied the ecclesiastical hierarchy except for the liberal revolution of 1820 against Ferdinand VII. With the Constitutionalists gaining control in this revolution, the Church became one of their primary targets. The much-hated Inquisition was abolished, Church property was seized, much of the Church's power and wealth was curtailed, and stringent demands were made on the clergy. When Ferdinand VII was again at the helm of government in 1823 and affairs were returned to their pre-revolutionary status, the Church was so infuriated at its humiliation at the hands of the liberals that it readily took revenge on all Spain. The Spanish Church and its clergy became militantly opposed to any new ideas that entered the land. They were determined to crush any liberal movements and to maintain their own dominating influence in Spanish life. By squelching any new ideas that would aid in the economic or educational advancement of the Spanish people, the clergy succeeded in isolating the country from Europe more than did the Pyrenees.

When Isabella II succeeded Ferdinand VII in 1833, liberals, recognizing safer conditions, began to return home, bringing with them ideas of change and progress.
The Carlist Wars of succession broke out; and, out of fear of the returning liberals, the clergy took the side of Charles, knowing his success would mean a continuation of the status-quo. As the forces supporting Isabella seemed sure of victory, many of the clergy actively took up arms against the young queen, fighting and often leading Carlist groups into battle. Those intellectuals who had wavered in their decisions to challenge Church authority now crossed over to the side of the liberals. They could never condone a church whose leaders ignored its primary mission of peace and love in order to make war and breed hate against the chosen monarch of the realm.

The liberals began a strong propagandistic attack on the Catholic Church during Isabella's reign. They called for reforms in many areas and exposed non-ecclesiastic and corrupt practices carried on under the guise of religion. The primary target became the clergy. For their frequent intervention in politics, their interest in acquiring personal wealth, their often scandalous conduct, and their bigoted and fanatical attitudes toward advancement, the clergy was to be condemned and censored for causing the backwardness and poverty of the Spanish people.
The Krausists became active participants in the movement against the clergy. Their motives were philosophical as well as political. Their professed goal of one people and one God could not possibly be achieved as long as the present church regime had control of the masses. After rationally examining church personnel and their practices, the Krausists found little to condone and much to condemn. With the Church's fanatical attitude toward scientific ideas and non-Catholic religions, the Spanish people could hardly be expected to grow closer to other nations of the world and live in harmony and brotherhood. As Eugene Savaiano has said in his article on the Spanish anti-clericalism,

...since the clergy exercised such a tremendous influence in Spain, one of the most Catholic countries in the world, it was only natural that the masses should be as fanatical, bigoted, intolerant, and adverse to progress as were the men who led them in their spiritual lives (6, p. 13).

The clergy, as might be expected, did not stand quietly by and watch themselves being publicly ridiculed and condemned. They began their own campaign against the liberals, using all the power the Church could muster to disprove and discredit their attackers. They preached against liberalism from the pulpit and charged heresy in
their press. The threats of excommunication and eternal damnation hovered ominously over the Spanish people. The clergy's most potent attacks were aimed at the nation's center of liberalism, the universities. They attempted to discredit and remove any administrator or instructor who showed or taught liberal ideas to his students. The churchmen had great reason to fear a new generation with liberal tendencies. What had occurred in 1820 was still fresh in their minds.

Of all the universities in Spain, the one that showed the strongest and most volatile liberal tendencies was the Universidad Central in Madrid. Many of the leading Krausists taught or lectured there, and their following among the student population was large. In Madrid the height of Krausist influence and power was reached between 1854 and 1874. Krausists had succeeded in infiltrating the Cortes and even got as far as the royal palace, where some of the queen's advisors were Krausists, such as Fernando de Castro, capellán de honor to Isabella II. These individuals pressed daily for reforms for the welfare of the nation, and Isabella showed a certain sympathy for their cause. It appeared that Krausist reformers were
riding the pinnacle of the wave of success by 1862 when Benito Pérez Galdós arrived in Madrid.

Galdós came to Madrid at this mother's insistence to study law at the Universidad Central. Once there, he followed his own initiative and desire and studied journalism. This field of study introduced him to a number of student journalists who were currently writing for different liberal magazines. Friends among the group showed him around the university, discussed Madrid and its population with him, and took him to the popular meeting places of university students and faculty. He was well accepted at these congregations and found himself spending most of his evenings engrossed in the conversations and discussions that took place in the crowded clubs. He visited several of the clubs regularly, among them the Café Universal, the Café Suiza, and the Café Iberia; but he was most strongly attracted to the famous Ateneo. The Ateneo has been described as the "nerve center of Madrid (2, p. 41)," a model of the perfect society, and "the popular palace of Spanish democracy and enlightenment (2, p. 43)." It was a place where all ideas were discussed, from classic literature to the latest developments in national life. Discussions were orderly, rational,
and scholarly; and tolerance existed for all ideas, regardless of personal opinions. Joaquín Casalduero describes the Ateneo as "la institución de cultura más importante que ha tenido España hasta tiempos recientes (3, p. 18)". He further states:

La gran influencia del Ateneo en la vida española no se debía exclusivamente a su biblioteca y a brindar un lugar recogido donde poder conversar, sino al espíritu de tolerancia y respeto por las ideas y las personas; en este sentido su trascendencia educadora es incalculable. Los jóvenes se mezclaban con los viejos, los estudiantes con los profesores, los conservadores con los liberales, los religiosos con los librepensadores, y el calor del diálogo, íntimo o público, no impedía nunca la máxima consideración mutua (3, p. 18).

Galdós frequented the Ateneo, using its library and listening to the conversations of many of the illustrious people who came there. He made many friends in the club and spent long hours listening or talking to them.

A favorite topic of discussion was Krausism, its basic concepts, its application in Spain, and the reforms it had spawned. As these conversations often had religious overtones, sides were taken according to strong liberal or Catholic beliefs. H. Chonon Berkowitz describes the philosophical arguments that took place at the Ateneo:

In intellectual skirmishes, which not infrequently developed into frontal attacks, science and religion often supplied the weapons and ammunition. The
objective was not the annihilation of science or religion but a lasting peace between them. Here Krausism—or whatever each one understood as Krausism—served as a powerful ally. It was argued that a philosophy which wedded reason and faith in sweet union could certainly be counted upon to demonstrate the possibility of harmonizing science and religion (2, p. 43).

Thus, in an atmosphere of respect and tolerance, Galdós was able to hear a great deal about the new philosophy and was shown opposing views on the questions involved. Many of his friends, such as Clarín, Palacio Valdés, and Giner de los Ríos, were staunch believers in Krausist ideals, which they explained to Galdós in detail. He absorbed them readily and became an eager convert to Krausist principles. He studied Krausism avidly and tried to learn all he could about the reform program it had engendered in Spain. He experienced a great excitement every time he thought about the great things Krausism could accomplish for his country. This feeling imbued him with a revolutionary spirit, and he felt that he must do his part to help Krausist reforms gain the acceptance of the public. The most obvious and immediate outlet for his enthusiasm was through journalism. He began to write for various liberal and Krausist newspapers, such as La Nación, El Contemporáneo, El Debate, La Revista de España, and La Cortes. Between 1865 and 1873 he contributed to eight different newspapers, most of them
mouthpieces of the progresista party, which was the militant arm of the Krausist movement. He never felt complete satisfaction from his efforts, however. A journalist's career was not always certain during the reign of Isabella II, and often the papers to which he contributed were suspended or disbanded under royal decree. All the while, Galdós was trying to formulate his exact plan to further Krausist reforms; the idea of a literary career was in his mind, but all of its facets had not yet crystallized.

Several incidents had occurred in Madrid while Galdós was attending the university that were significant in pushing him toward the Krausist camp. The first was a list of eighty propositions called the Syllabus of Errors which appeared in Spain in 1865. This list was issued by the Pope, and it contained all the principles which were censored and condemned by the Catholic Church. The main items were freethinking, agnosticism, materialism, nationalism, anticlericism, regalism, liberalism, and masonry (5, p. 142). All of these were outgrowths of modern thought, and some were basic principles of Krausism and scientific enlightenment. The document itself and the right of the Pope to circulate such a statement became immediate topics for heated debate. Many Catholics argued
that the Pope was only exercising his authority to interpret questions of moral or internal religious conflicts, insisting it was only a matter of doctrine. Liberals, on the other hand, argued strongly that in reality the Pope was trying to extend the authority of the Church over every facet of a person's life. The document had to be withdrawn due to the Vatican's failure to send it to the crown for preliminary study before public circulation; but debate raged long after the publication was censored. The Ateneo was the natural focal point for these arguments, and Galdós experienced his first thorough initiation into the religious questions of the day. As he accepted the basic premise that modern thought was compatible with true religious concepts, he felt that the Pope had taken a radical stand and that the document was a reactionary attack on all progressive ideas, regardless of merit. He stood solidly on the side of the Krausists when they called for the censoring and controlling of the Catholic hierarchy for the good of the people, their religion, and their country.

Another incident occurred which Galdós would think about for the rest of his life. An unstable government under Isabella II brought frequent changes in ministers and advisors sharing the queen's favor. Liberals,
conservatives, and moderates fluctuated back and forth in possession of governmental influence. The liberal atmosphere of the universities brought considerable student discussion on the subject of politics, and students vocalized their opinions as never before. When a liberal minister was removed from office for criticizing the queen, a large group of students protested his dismissal. Galdós and many of his friends were among those who gathered before the palace on St. Daniel's Eve in 1865 to voice their displeasure. Soldiers were called out to control the disturbance, and a riot soon broke out. Some students were injured and some were killed, among them several that Galdós knew. This made a strong impression on the young intellectual. He wondered why the unnecessary deaths had occurred and what had brought Spain to such a sad state of affairs. He also decided that political protest was not the way to procure changes or right wrongs. There had to be a better way to affect change, and he began to think in terms of education through literature.

The other incident, which occurred while Galdós was still studying at the university, convinced him that he must begin his literary career in order to bring about peaceful change in Spanish society. On June 22, 1866,
artillery sergeants of San Gil mutinied and killed their officers. It appeared to many of the students that the uprising was in support of the liberal revolutionary attempts of General Juan Prim and that the soldiers were trying to take the city of Madrid for the revolution. The uprising was quelled by government forces, and the sergeants were shot publicly to teach the liberals a stern lesson. Galdós witnessed all these activities. They strongly convinced him of the urgent need for national reforms, and he also decided that revolution would not be the way to achieve these changes. For that time forward Galdós had a definite goal. He intended to launch a literary career directed toward educating the Spanish society.

For some time he had dreamed of a literary career. Now that he saw his purpose for writing, he began to chart the course his literary attempts would take. He loved the drama and hoped one day to become a great playwright, but he felt the novel would be the best tool for achieving social reform. He was influenced in this decision by his great admiration for Dickens and Balzac who had used the same vehicle for a similar purpose. For years many Spanish critics and writers had stressed the need for presenting the
basic causes of the periodic political and social turmoil to the Spanish populace "in pleasant and popular form (2, p. 88)." The masses needed to be informed of the national problems and their causes before anything could be done to alleviate them. Galdós saw that the novel could be used as a powerful instrument of social and moral education. Therefore, all of his writings were aimed at the "regeneration of Spain through the awakening of a new national conscience (2, p. 89)." His intention was to explain and elaborate on the national ills, their causes, and their results. When these had been presented, he would next suggest the solutions. These were to be used as a guide for the people in rebuilding a new and better life for themselves and their country. The solutions were to be Krausist in origin, as Galdós felt that this philosophy had the best interest of all people in mind. Throughout his long and prolific literary career, Benito Pérez Galdós was never to waver from those original goals, and he was never to alter his belief in the inherent goodness of the Krausist ideals.


CHAPTER II

NOVELAS DE LA PRIMERA EPOCA

The year 1868 brought about what appeared to be a fresh start for both Galdós and Spain. A successful overthrow of the government was accomplished by the liberal faction under the leadership of the greatest progressive political figure of the century in Spain, General Juan Prim. Prim established a constitutional regime which was to be similar to England's system with a constitutional monarchy, a parliament, and universal male suffrage. As in the United States Constitution, the people were to have a bill of rights which guaranteed many personal freedoms; and, for the first time in modern Spanish history, freedom of religion was included. Catholicism was still recognized as the official national religion, but other religions were to be tolerated. The liberals, especially the Krausists, praised this step toward individual freedom and hoped for further restrictions on the influence of the Catholic Church in the political and social life of the country. The Church was understandably wary of this new regime and prepared cautiously but thoroughly for the battles that were to come.
The new constitution appeared to mean a new life for the Spanish people. In his history of Spain and Portugal, Stanley G. Payne has said: "It was a model document and, save for its silence on the issue of Cuban slavery, one of the two or three most advanced in the world at that time (8, p. 465)." Many intellectuals gazed pessimistically at this governmental renovation. The same thing had been tried before and always fell miserably short of its liberal goals. Still, there was genuine hope that this attempt might be successful.

Galdós viewed the new government with youthful optimism, but did not alter his plans to begin the education of the masses through literature. He had spent much time in the Isabelline Cortes as a reporter of congressional events, and he had learned much about Spain and its politics. By viewing his country's politics in action, he had "strengthened his belief that Spanish politics was a weird mixture of rhetoric, idealism, theory, confusion, and intransigence (2, p. 68)." Very little of value was actually accomplished in these parliamentary sessions, and much of what was done was only written on paper and never actively carried out. Therefore, Galdós looked upon the liberal government with a mixture of pessimism and optimism. He hoped for a new
beginning for his country and its people, but he was leery of its success. Effective reforms might not be accomplished; and, if some were, he felt sure they would not be far-reaching enough. He continued his plans for his literary career and began his first novel. The new government provided a liberal atmosphere for his literary talents, with little threat of censorship and an open market for his artistic genius.

His novel, *La fontana de oro*, was begun in 1868. In preparation for his writing, Galdós had made a detailed study of the historical period from 1820 to 1823, the time of the first Spanish liberal government. He observed the similarities between recent events of the 1860's and those of this earlier period and decided to write an historical novel dealing with the "peculiar nature of the Spanish struggle for liberalism (2, p. 92)." *La fontana de oro* was published in 1870, and the author's first literary attempt was highly praised by his friends, the liberal press, and the Krausists. It was a timely work and showed great promise, but the reading public was very slow in recognizing its importance. Any disappointment Galdós suffered from its monetary failure was counteracted by praise the novel received from influential liberal critics.
The most encouraging and impressive in Galdós' mind was the criticism he received from Francisco Giner de los Ríos, possibly the most important Krausist figure of the century. In a review appearing in the *Revista Meridional* of Granada, Giner de los Ríos praised the work as "the inauguration of a renaissance of the genuine Spanish novel and praised the author for having ushered in a new era in Spanish literature (2, p. 86)." The favorable response from liberal critics and literary figures led Galdós to begin a sequel, *El audaz*, which was published in 1871. In his second novel, Galdós studied the forces and institutions that were responsible for absolutism in Spain (2, p. 92). Structural weaknesses of the novel and political events of the time allowed his second endeavor to go almost unnoticed by his countrymen. The author's attempt to combine historical and social objectives with psychological studies resulted in a very weak literary work (5, p. 6). From that point on, however, Galdós decided to separate his objectives and concentrate on them one at a time. As a result, his reputation and his artistic achievement improved rapidly.

In the political arena, the liberal government had been trying to choose a new ruler for its constitutional monarchy and had finally settled on Don Amadeo de Savoy, the
choice of the Krausist party. The new leader might have had a chance of success within the new governmental framework had not party factionalism worked to destroy all that had been achieved thus far. Republicans and other radical liberals arranged the assassination of General Prim, who had been the only cohesive power within the new government. The radicals did not want a monarchy at all, but a republic, and they needed to be rid of the moderate Progressive leader to achieve their goal. Ridding Spain of the only effective liberal leader she had ever had doomed the entire liberal effort to failure (8, p. 467). Don Amadeo arrived in Spain on January 2, 1871, only a few days after the death of Prim. As a "scrupulously conscientious constitutional ruler (8, p. 468)," he found he could not function amid the confusion and chaos of the frequent elections, dissolutions of the Cortes, and factional rivalries that existed. His government passed a few notable reforms, among them abolition of slavery in Puerto Rico and placement of severe restrictions on the Church's budget, but generally he found it an impossible situation. Payne describes his dilemma:

The conscientious Italian king found himself snubbed and hated by aristocratic society, beset by crippling political factionalism, harassed by Radicals and Republicans, faced with a continuing
revolt in Cuba and a Carlist civil war in Spain, and then finally frustrated by the disobedience of the army and a military impasse... (8, p. 468).

It was no wonder that Don Amadeo decided to abdicate his throne in 1873.

By 1873, Galdós had come to a firm decision on the form and structure he would use in his future novels and had begun the first phase of his lifelong attempt to educate his countrymen. He had begun his Episodios nacionales, those works which were to be his most popular and long lasting in the minds of those whom he was attempting to modernize. There are forty-six volumes in the Episodios nacionales, "la obra más vasta de toda la novelística española (1, p. 333)." These were written from 1873 to 1912 and were distributed in four series of ten volumes each and a final series of six volumes. They are a study of Spanish history during the nineteenth century from the battle of Trafalgar in 1805 through the ministerial rule of Canovas, which ended in 1899. More than popular, the Episodios were both national and patriotic, even being published with red and yellow bindings, the colors of the old national flag (1, p. 333). The enthusiastic reception of the first series of historical novels gave Galdós an automatic reading public
for his later social novels, but those were never as well received as each new series of *Episodios*.

With the *Episodios nacionales*, Galdós had begun his presentation of the historical events of the nineteenth century. After the first series was published and well received, he decided to integrate his social novels with his historical novels. This would fulfill the second phase of his plan. The people were becoming aware of the historical happenings of their age and must next be presented with the problems that accompanied those events. He felt even more intensely that the masses must be informed of the forces behind the problems of Spain, especially now that the liberal government had proven that it could not solve the country's ills. Galdós next directed his efforts toward individual human reform. As Berkowitz explains, "... he [Galdós] came to believe that social reforms cannot be brought about by revolutionary changes in institutions but only by a spiritual and intellectual re-orientation of human beings (2, p. 92)." He believed that the mainstay of national life was the common people. If he could reform the masses, he would reform the national conscience; and, if he succeeded in that, there would be a new Spain.
After the abdication of Amadeo, in 1873, came a brief period of republican government for Spain. The First Republic accomplished little and was ended in 1874. At that point a military overthrow returned the Bourbon monarchy to Spain, in the person of Alfonso XII, son of Isabella II. With the conservative Restoration came an upward trend in the fortunes of the Church. The clergy was looked upon with more favor by the crown than it had commanded in many years. Most of the reforms of the liberal government affecting the Church and its clergy were negated by the new conciliatory attitude of the king and his court. Catholicism was again recognized as the national religion, but a type of religious tolerance remained. Other faiths could not be publicly practiced, but other beliefs were not subject to punishment. The Church again had control of public education, with a degree of censorship over publications and courses taught in the universities. Still, it was not an all-inclusive power, and the Church protested loudly against religious tolerance and the State's general control of all schools. Even though some actual progress had been made in curbing the Church's great power, liberals felt as though they had lost all ground gained. In their opinion, what Galdós, the
liberals, and the Krausists had fought for and believed in had disappeared as if it had never existed.

The conservative policy of the Restoration government fired young Galdós to action. He decided to aim once again at the people and launch his campaign against the decadent institutions that were attempting to keep his country forever backward. This revolutionary zeal brought a group of social novels of thesis and propaganda from his pen. Each novel in the group that was to be called Novelas de la primera época attacked a vital problem of national life which had existed for years but which had been revived with new strength under the Restoration monarchy. Galdós fought against the prevailing thought that the return of the Bourbons would restore the country's dignity and promote progress. In his opinion:

...it only reinstated arbitrary government in which Altar and Throne joined forces for the oppression of the masses through continued poverty and ignorance. Old familiar specters were once again stalking in the Cortes, in the Palace, and in the spiritual institutions of the land.... The Restoration did more than restore a dynasty—it literally brought back the past (2, p. 124).

As far as Galdós was concerned, the new king was doing nothing to alleviate the nation's problems. Most disappointing of all was the government's failure to curb the renewed influence of the clergy in the private life of the
people. If the Catholic Church could not be halted in its attempts to control every thought and deed of the common man, the Krausist goals of harmony, peace, and brotherhood among all peoples of the world were certainly doomed to total failure.

Alfonso XII did not assert his power against the Vatican, but he did keep general control of Church activities in the hands of the State. The Pope did not interfere directly in the affairs of the Spanish nation, but he devised a plan which accomplished his goals more subtly and just as thoroughly. Through a more stringent dogma and stricter control of the Spanish Catholic conscience, the Church commanded as much power as at any previous time in the century.

Another event which disturbed Galdós was the sudden descent upon Spain of large numbers of Jesuit friars who had been expelled from France. This influx of foreign priests was viewed by the young intellectual as a grave national problem. The government did nothing to control the numbers or the activities of the new churchmen, and Galdós could see only trouble ahead. He felt that in a short time "these would absorb education, wealth, civil power, and even national independence (2, p. 127)." Very
seriously he insisted that they should be watched and controlled as they attempted to exert their influence on the Spanish people. Galdós was extremely irritated by the ease with which the new priests gained acceptance among the upper classes. He realized the reasons were political rather than personal, but it still angered him to think that the wealthy "adopted the Jesuits because they knew it was impossible to realize social or political ambitions without pretending to befriend the spiritual descendents of Loyola (2, p. 126)."

With his country in the process of decay, Galdós was spurred ahead to awaken the public to the dangers that existed. While the Revolution of 1868 had influenced him to begin his career, the Restoration had an even more profound effect on his writing. Since he saw himself as the leader of the new literary movement bringing the modern novel of the middle class to the fore, he decided he must turn from the writing of the Episodios nacionales and concentrate on the current problems which threatened his country's well-being. To him the outstanding feature of the Spanish scene was the religious problem

...with its frightful contradictions and disturbing effects upon the life of Spanish families. Whether it manifested itself in religious disbelief or in
fanaticism and false devoutness, the result was invariably the weakening or destruction of the moral and civil ties that held the family together (2, p. 132).

Galdós' new novels would concentrate on what he considered to be the major problem of the nation. He would delve into the religious question in detail and consider all of its various angles. Here his Krausist principles came to the foreground as he saw the religious problem through the eyes of the universal Krausist philosopher.

Galdós began his probe of the religious conflict by writing what has sometimes been referred to as his "unholy trinity." These three works are propaganda or thesis novels, attacking specific problems or making forceful points rather than developing characters or situations. Each work deals with an aspect of religious intolerance, a basic concern of Galdós and the Krausists, and one which the author had experienced and had to deal with personally. Intolerance was one of the major barriers to the fulfillment of the Krausist dream. The Catholic belief that there was only one true religion made all other views heretical and subject to punishment. This idea, prompted and reinforced by the clergy daily, left little chance of any understanding or conciliation between differing groups.
Thus, the brotherhood among all mankind that the Krausists hoped for was not likely to find its roots in hostile Catholic Spain. By pointing out the problems caused by this intolerance, Galdós hoped to foster in the Spanish people a renewed sense of understanding and soul-searching into the validity of their ideas in relation to those of others. He hoped that they would be able to see the similarities in other religions and realize that the basic concepts were all the same. This would lead to a less severe partisanship and promote understanding and general well-being among the different groups for the good of the nation as well as her people.

In his dealings with the question of religious intolerance, Galdós displayed his own brand of intolerance, showing no sympathy or understanding for those who did not share his views. He bitterly attacked and condemned the clergy for promoting the existing intolerance and the neo-Catholics, or "neos" as they were derisively called, for hypocritically supporting this feeling for their own personal gains. He did not, however, at any time, attack basic Catholic beliefs or the Catholic religion itself, consider it the highest expression of religious belief yet conceived by man. The additional dogma which made
Catholicism strict, harsh, and inflexible, and the clerical corruption specifically drew his fire. As Barja has described it:

...Galdós es un católico invertido, y por eso tan enemigo él del católico, como el católico de él.
... lo que Galdós combate es una forma tradicional de catolicismo, o ni siquiera de catolicismo, sino de clericalismo y de fanatismo católico y clerical (1, p. 329).

Though he was considered one of the most powerful enemies of the Church, Galdós was described by his friends, and, later, by his biographers as a strong Catholic in his personal beliefs. Leopoldo Alas, Palacio Valdez, and Marañón, in their writings about their friend, and his later biographers and students, such as Berkowitz, M. González-Blanco, Eoff, Sánchez Trincado, etc., all considered him a profoundly religious man, thus explaining his deep concern for the religious ills that possessed his country (4, pp. 25-26). His aim was to purify and perfect this religion, not to destroy it. Berkowitz has best described Galdós' religious feelings:

He [Galdós] speaks with unrestrained hatred about neo-Catholicism, which he regards as Spain's most serious problem and about formalism and institutionalism with their lack of appeal to the spirit and the soul. Church processions, particularly those of Holy Week, he regards as sheer grotesqueness.... Obviously Galdós has also a positive concept of religion. In general he professes an intimate,
personal, and purely spiritual faith free from superstition and formalism..... He conceives God to be love, and resents the doctrine of sin and retribution. He frowns upon organized public prayer, preferring private and intimate communion between the individual and God. The spurious elements in religion, such as belief in the devil, he berates as incompatible with modern enlightenment, and he calls on all Christians, Catholics in particular, to banish these from the mind of humanity..... He is an ardent Catholic, but not of the uncritical practitioner variety. And out of his attitude toward religion springs his personal conception of the good life. He defines it in terms of contemplation, virtue, diligence, study, the cultivation of science, and the perfection of the spirit. But individual intellectual and spiritual perfection are sterile without concern for the propagation of these virtues among one's fellow beings. Those who are endowed with some special talent are in duty bound to extend its benefits to the masses. The gifted must descend from the heights of reflection and contemplation to the lower levels of instruction and enlightenment (2, pp. 72-73).

That he was concerned with religion in its purest form is assured, and that he was heavily influenced by Krausism and had adopted its goals is made obvious here.

The religious question arises in almost every one of Galdós' works in one form or another, to a lesser or greater degree, in a major or minor role. Barja confirms this view by stating,

...en la mayor parte de las novelas de Galdós, Episodios nacionales incluidos, vemos que el tal preocupaba seriamente al novelista. Porque rara es la novela suya en que no surge un tipo o cuestión de índole religiosa, o si no religiosa, eclesiástica (1, p. 343).
Therefore, considering the prolific writing of the author, the scope of this paper will be limited to only those works which display the religious question in a major role, juxtaposed with Galdós' Krausist views and beliefs on the particular facet involved.

Galdós' first novels dealing directly with the religious problem were part of the new series that he called his *Novelas contemporáneas*. These have since been regrouped into the *Novelas de la primera época*, being works which were done before the writer's maturation. A majority of the author's reading public thought these would be an extension of his historical series, and readers were divided into those praising this new vein of writing and those disappointed by it. As expected, the liberal critics praised the new social novels highly, while the conservatives denounced them bitterly.

The author's first social work dealt with the problem of religious intolerance and religious fanaticism. *Doña Perfecta* first appeared in serial form in March, 1876, and drew much attention from the public and the critics, both liberal and conservative.

The setting of the story is the town of Orbajosa, which, by the author's definition, is a typical provincial
town in the heart of Spain. The theme is insinuated at the outset by the remark that the shadow of the huge cathedral covers the entire town. The town itself represents the general provincial attitudes of the nation, with emphasis on their heavy religious overtones. Joaquin Casalsduero describes life in such a town the way that Galdos has envisioned it here:

Orbajosa es una pequeña ciudad levítica, sobre la cual cae, densa y opresora, la sombra de la catedral. La vida intelectual es nula; la vida económica no existe; la vida social está reducida a unas reuniones en que, cuando no se habla de chismes de sacristía, se comenta la cosecha de ajos, el producto de la comarca. En Orbajosa no sucede absolutamente nada. Lo malo no es que los orbajosenses no sepan nada de nada, sino que no quieren saber nada, ni pueden, porque se han aislado del resto del mundo, gracias a la idea de su superioridad y de creerse en la posesión de la verdad (3, pp. 63-64).

The members of this town live in the past, recalling former days of glory, continuing to believe in their own importance despite the overall poverty and sterility of their land and society. Don Cayetano, Pepe Rey's uncle, is an archeologist who has dedicated his entire life to keeping the glories of the past alive for others of his town:

Estoy sacando apuntes para un Discurso-Memoria sobre los Linajes de Orbajosa... He encontrado datos y noticias de grandísimo precio. No hay que
darle vueltas. En todas las épocas de nuestra historia, los orbayoses se han distinguido por su hidalgía, por su nobleza, por su valor, por su entendimiento. Díganlo si no la conquista de México, las guerras del Emperador, las de Felipe contra herejes... Pues, sí, teólogos eminentes, bravos guerreros, conquistadores, santos, obispos, poetas, políticos, toda suerte de hombres esclarecidos florecieron en esta humilde tierra del ajo... No, no hay en la cristianidad pueblo más ilustre que el nuestro. Sus virtudes y sus glorias llenan toda la historia patria y aun sobra algo... Pues, sí, no cambiaría la gloria de ser hijo de esta noble tierra por todo el oro del mundo. Augústa llamaronla los antiguos; augústísima la llamo yo ahora, porque ahora, como entonces, la hidalgía, la generosidad, el valor, la nobleza, son patrimonio de ella... (9, p. 36).

While the author is not belittling the great achievements of Spain's history, he is pointing out that a country cannot continue to exist in the past and must progress or expire, as Orbayosa is doing. Pepe Rey describes the decaying city as he sees it upon his arrival:

Un amasijo de paredes deformes, de casuchas de tierra pardas y polvorosas como el suelo, formaba la base, con algunos fragmentos de almenadas murallas, a cuyo amparo mil chozas humildes alzaban sus miserables frontispicios de adobes, semejantes a caras anérmicas y hambrientas que pedían una limosna al pasajero.... Entraba y salía la gente en caballerías o a pie, y el movimiento humano, aunque escaso, daba cierta apariencia vital a aquella gran morada, cuyo aspecto arquitectónico era más bien de ruina y muerte que de prosperidad y vida. Los repugnantes mendigos que se arrastraban a un lado y otro del camino pidiendo el óbolo del pasajero, ofrecían lastimoso espectáculo. No podían verse existencias que mejor encajaran en las grietas de aquel sepulcro donde una ciudad estaba, no sólo enterrada, sino también podrida (9, pp. 7-8).
Into this atmosphere of decadence and gloom enters the engineer Pepe Rey, who has come from Madrid to marry his cousin Rosario. Rosario represents Spain, and the protagonist Rey has come to the country to conquer her for the forces of enlightenment and advancement. Pepe stands for "...la metrópoli con su mensaje de progreso, renovación, espíritu científico, y... la tolerancia (4, p. 37)." This Krausist hero, a man of science, believing in progress and tolerance, is immediately recognized by the townspeople as an enemy. He represents the city which has come to reform the closed society of the province against its will. In Correa's words,

...la tradición intrahistórica, el pasado épico caballeresco, la fe religiosa y el tema del lugar paradisiaco se enfrentan al presente histórico, al impetu reformador y progresista, al liberalismo doctrinario y al avance ineludible de la metrópoli (4, p. 42).

A clash is inevitable, as the stifled atmosphere of the town has caused a basic deformity in its character, so that it now opposes with violence any new ideas or attempts to change what has been good enough for its inhabitants for centuries. Rosario has lived in this environment all her life. Will she accept these new progressive ideals of her mate or will she succumb to the influences of a lifetime?
The scene for the conflict has been set as Pepe arrives at Rosario's house and meets his antagonist, his aunt, Doña Perfecta. Also at the house is a local priest, Don Inocencio, who is the spiritual advisor and constant companion of Perfecta and her daughter. The priest is hoping to marry his own nephew, Jacinto, to Rosario, and, therefore, plans to discredit Pepe in any way possible for the personal improvement of his family and himself. His chance comes early, as Pepe proves to be too outspoken about his negative feelings about the town, its backward people, and its superstitious religion. By baiting him into conversation, Don Inocencio causes Pepe to appear in a very bad light to his highly religious aunt. He espouses Krausist beliefs of the time discounting miracles and opposing Catholic dogma and formalism. The priest, enjoying the deception, convinces Perfecta that her nephew is an atheist, as all evil city folk appear to be, and, therefore, would be dangerous to her daughter's spiritual well-being. Whereas Perfecta was prepared to accept Pepe before, she is now trying to find a way to stop this marriage between her daughter and her atheistic nephew. A trip to the local church, the pride and joy of the town, puts an end to any chance Pepe might have to wed his cousin. He is appalled by the grotesque
architecture and ornamentation of the church, with its images painted and dressed like dolls; and he openly displays his disgust with the irreverence he finds. Doña Perfecta, being the model of religious virtuosity in the town, is so incensed and embarrassed at his words that she hurries Rosario back to the house, intending that she never see Pepe again. As he has been forbidden to see Rosario, Pepe decides to return to Madrid. Upon hearing this, Rosario declares she will die if he leaves without her, just as the author feels Spain will die if progress deserts her. Rosario makes Pepe swear he is a Christian and not an atheist, as the priest has told her; and they pledge their love to each other. Pepe makes it known that he and Rosario are going to marry, but Doña Perfecta announces she will do anything necessary to prevent it. The daughter in turn despises her mother for her cruelty. She shows signs of emotional disturbance in hallucinations, and she raves about hatred of herself and her mother. Still, the lovers plan to meet and elope. Their plan, however, is discovered by the priest’s sister, María Remedios. The latter tells Perfecta, who appears and has Pepe murdered just before the lovers can escape. Rosario becomes insane and is committed to an asylum. The priest goes into seclusion, realizing he
has caused Pepe's murder, and he dies there. Doña Perfecta announces that the death was suicide; but she cannot relieve herself of guilt and spends much of her time in the church, hoping that money and good works will buy her redemption. The author sums up the story in a moral: "Esto se acabó. Es cuanto por ahora podemos decir de las personas que parecen buenas y no lo son (9, p. 111)."

Doña Perfecta is the most compact of all Galdós' novels. Every statement aims at a point the author wishes to make. Galdós was never again able to achieve such condensed action and intense drama, nor did he allow his ideological goals to take precedence over his artistic purposes. Although the plot and characterization of the novel is rough and somewhat weak in spots, the character of Doña Perfecta more than counteracts these flaws. As Eoff describes this dynamic character:

The portrait of her personality overshadows all else in the story and bears strong testimony to the assertion that Galdós' fundamental strength as a novelist is psychological. The emotional disturbance begins in the protagonist as conflict between two desirable but mutually exclusive goals: one a peaceful family relationship in which her established reputation for piety will remain undisturbed; and the other, the endorsement of and submission to her worship of ecclesiastic formulas, the indispensable basis of her integrity. The psychological picture is that of a struggle for emotional security on the part of one whose values
force her into a violent defensive behavior, which passes through a state of ferment and frustration, and ends in a firm co-ordination of auxiliary motives toward the enforcement of her will. The plot follows the course of a developing passion of hate in an individual who personalizes a small segment of human nature trimmed down to one dominant compulsion. With justification the novel is said to have the classical stamp upon it (5, p. 8).

As Perfecta dominates the novel, so does she dominate the characters in it with her strong, uncompromising will. She is the most respected person in her town, her good works are many, and her piety is exemplary. Whatever she wants is done without question, for surely she must always be right. The author has painted a picture of a good Catholic, in appearance, but what he despises, a neo-Catholic, in fact. Perfecta is pious as long as no one contradicts her or opposes her will. When Pepe Rey presents her with new ideas, her vicious intolerance comes to the fore. She refuses to listen to anything he says and is irate when he criticizes the religious façade of the church and the town. That there is no true religious spirit, merely the outward manifestation of Christian virtue, is too close to the truth for Perfecta to tolerate. She must remove this controversial person from her presence before her respectability is compromised. Here Galdós attacks the Jesuit theory that the end justifies the means. The
violent acts committed by the Jesuits were often overlooked by the common people as a necessary method of reaching a desired goal. The author has Perfecta use this theory to display her lack of true religiosity. If murder is necessary to have her will be done, then murder it will have to be. After the deed is accomplished, however, she finds her guilt feelings are more than she can tolerate. In this way Galdós attacks another common Church practice. Often intensive religious activity was thought to be a compensation for guilt, as if this would wash away the sins rather than sincere repentence. Perfecta enters a frenzied period of church activity, oriented, as it were, to ascetic self-punishment and false martyrdom for her role in the insanity of her daughter and the death of her nephew. The author attacks other basic religious problems in Spain in the person of the priest, Don Inocencio. Here, the clergy draws fire for its excessive involvement in family affairs and its concern for material self-improvement. Inocencio deceptively creates a false image for Pepe Rey in the hope that his own nephew will marry Rosario and thus gain for his family her wealth and prestige. For the same reason, he also gives approval to Perfecta's intolerance and urges it along, making himself indirectly responsible for Pepe's
murder. Galdós also depicts the priest in his political role. Perfecta and Inocencio want a guerrilla band from the town to fight for the Carlists against the liberal government of Madrid. In order to get them to fight, Inocencio speaks to them passionately, lying about the evils of the liberals and atrocities they will commit to the town, its church, and its priests. Here, the author depicts the clergy in its most treasonous role, as fomenters of rebellion against the rightful government.

All these evils, personified in the characters of Perfecta and Inocencio, are mustered to destroy the positive effects Krausist reform could have on Spain, personified in the character of Pepe Rey. Rey comes to Orbajosa the Krausist man. He is tolerant, rational, and scientific; he believes in religion without all the false fronts, in the true axioms of universal belief. Confronted with the closed-minded intolerance of his forceful aunt, he becomes spiritually violent and just as intolerant as she. That this work is a study of the effects of intolerance on all types of people can be seen in the fact that every character is changed after coming in contact with it. Pepe Rey, the tolerant, rational, scientific man, becomes
intolerant and irrational when faced with constant injustice and ignorance:

Este espectáculo, esta injusticia, esta violencia inaudita es la que convierte mi rectitud en barbarie, mi razón en fuerza, mi honradez en violencia parecida a la de los asesinos y ladrones... Hago lo que hacen las sociedades cuando una brutalidad tan ilógica como irritante se opone a su marcha. Pasan por encima, y todo lo destrozan con feroz acometida. Tal soy yo en este momento: yo mismo no me conozco. Era razonable, y soy un bruto; era respetuoso, y soy insolente; era culto, y me encuentro salvaje. Usted me ha traído a este horrible extremo, irritándome y apartándome del camino del bien, por donde tranquilamente iba (9, p. 69).

Even Doña Perfecta is aware of the change in her character:

"Hemos venido a ser tan bárbaros el uno como el otro, y luchamos y nos herimos sin compasión (9, p. 69)." She will commit a deed, with the help of Inocencio and María Remedios, that would have filled her with horror before.

The power of her own intolerance will drive her to extremes she has never considered previously. Also, Rosario suffers a visible transformation when caught in the middle of this intolerance. She begins to have internal reactions to the exterior forces which have suddenly enveloped her. In the end, she is destroyed by the intolerance of others.

The author is making an explicit statement about the evils of intolerance and how it had affected his nation and people he had known. He even showed how the Krausist man,
possibly Galdós himself, could be destroyed by lowering himself to the level of others. In creating the character of Perfecta, he had used his own mother (5, pp. 92-3), drawing an intimate portrait of a cold and intolerant person, displaying outwardly the formal tenets of religion, but lacking any inner feelings of kindness, generosity, or charity. Galdós had known people like the ones he portrayed in this novel, some of them very well, and he knew what could happen if tolerance was not learned and accepted. This was his first message to the people of Spain: learn to tolerate others or perish.

The writer's next work, Gloria, was also a study of intolerance and its destructiveness. This, too, was taken from a situation that Galdós had actually observed, though the real couple had overcome the intolerance of others and lived happily. This made a deep impression on the author, who wished all could live compatibly as those people did, ignoring the difference in religious beliefs and letting love become the binding force. His novel, however, depicts the opposite ending—intolerance that destroys love and life.

The first volume of Gloria appeared in 1876, written in just two weeks after the author conceived the plot. The second volume appeared in 1877, added as the result of a
friend's urging that the moral be further emphasized (7, p. 104). The first part deals emotionally with the religious intolerance and fanaticism of the Spanish neo-Catholics. The second part, added laboriously, deals with Jewish intolerance, with the author taking great pains to underline the philosophical theme of the work (7, p. 51). The story is about a Catholic and a Jew, in love with each other, who let their own religious intolerance and that of their families destroy their lives. Gloria de Lantigua, the heroine, is from a very religious family, her father being a stalwart Catholic and her uncle, a bishop. Daniel Morton is an English Jew, shipwrecked in Spain, who falls instantly in love with her. When each encounters the other's stubborn beliefs, they discover that the love that binds them cannot overcome the religions that separate them. Their love brings a child, Jesús, into the world; he is the symbol of religious unity and hope for the future. Religious intolerance causes the death of Gloria and drives Morton mad.

Ficóbriga, an imaginary town in northern Spain, provides the setting for this story. It was a town like many Galdós had seen, filled with people like the Lantiguas, delightful and pleasant people, whose only fault was their religious
prejudice. The Lantigua family was representative of those in these areas, being reactionary, longing for the days of absolute monarchy and the powerful Church. The members saw in progress and liberalism forces which would destroy the simplistic pattern of Spanish family life. In all personal contacts, the family members displayed thoughtfulness, courteousness, and generosity, as long as their personal beliefs were not challenged. Don Juan de Lantigua, the patriarch of the family, was a man of intelligence and imagination, believing that religion was not only the guide for the individual's conscience, but also the ruler by which all human activities were to be measured. In this he reveals a typical neo-Catholic attitude. As Galdós described him:

En la vida práctica, Lantigua transigía benignamente con los hombres de ideas más contrarias a las suyas, y aún se le conocieron amigos íntimos, a los cuales amó mucho, pero sin poderlos convencer nunca. En la vida de las ideas era donde campeaba su intransigencia y aquella estabilidad de roca jamás conmovida de su asiento por nada ni por nadie (10, p. 520).

Compared to the intolerance of this Catholic family was the equally strong religious intolerance of the Jew, Daniel Morton. Although he worshipped the same God as Don Juan, and their fundamental beliefs were identical, the Jew was at opposite poles from the Catholic in his dogmatism. Gloria, in love with Morton, described the problem:
He aquí que ataja nuestros pasos y corta el hilo de vida que nos une, no Dios, autor de los corazones, de la virtud y el amor, sino los hombres, que con sus disputas, sus rencores, sus envidias, sus vanidades, han dividido las creencias, destruyendo la obra de Jesús, que a todos quiso reunirlos (10, p. 568).

Gloria also believed as did Galdós, that if men had burdened religion with their own interpretations, thereby dividing themselves into opposing camps, these same men could undo what they had done, returning to the fundamental spirit which all religions possessed. This was what the heroine and her lover attempted to do, as they began to examine rationally their individual faiths. Even as a child, Gloria, although reproached by her father, began to use her own mind to evaluate all facets of her life, from literature to religion. In spite of her father's disapproval, she thought to herself, "Tu entendimiento es superior..., los ojos de tu alma abarcan todo. Abrelos y mira..., levántate y piensa (7, p. 525)." That was exactly what she did. She found it impossible to believe in hell or that it was right to give up her illegitimate child and seek refuge in a convent. She discovered basic goodness in all religions and decided heaven could be attained by means of any faith. For this blasphemy, her uncle, the bishop, refused her absolution and cited a
series of Church encyclicals that condemned this magnanimous principle.

Daniel also found that, by the test of reason, it would be impossible for him to place such narrow restrictions on God as did the Jewish faith.

¿Qué creo yo? ¿Creo acaso que mi religión es la única en que los hombres pueden salvarse, la única que contiene las verdades eternas? No; felizmente sé remontar mi espíritu por encima de todos los cultos, y puedo ver a mi Dios, el Dios único, el grande, el terrible, el amoroso, el legislador, extendiéndose sobre todas las almas y presidiéndolas con la sonrisa de su bondad infinita desde el centro de toda substancia (10, p. 657).

He, like Gloria, came to believe that his Hebrew faith was not the only one by which men could be saved. Possibly Christianity had its truths also. Had it not been for the fact that the Jews had been persecuted by the Christians for so long, he might have been able to look upon them more tolerantly.

It was through Daniel Morton that Galdós illustrated the Krausist principle that each individual was responsible for finding the ultimate religious truths. In the Jew's troubled mind, a desperate search was initiated to find a universal creed, a religion of the future, that would unite all people. That there were practical difficulties was clearly pointed out by his mother, Esther Spinoza. Her son
could expect to find such an encompassing religion in heaven, but to find such an idealistic faith on earth was highly improbable. She warned him:

En todo lo que hoy meditas y proyectas noto los extravíos del visionario y los delirios más absurdos. No puedo decir que no haya cierta grandeza en tus concepciones; pero lo que sí aseguro es que no hay en ellas sentido común (10, p. 677).

It could be that the author was admitting the impracticality of Morton's dreams. It would certainly take many more Glorias and Daniels before the dream could become reality. Still, it was a goal to strive for in attaining a better life for all mankind.

Throughout the novel, Galdós describes Morton as nearly like Jesus Christ as possible. His features are constantly compared to those of holy images and paintings of the Christ figure. It is apparent that the author was intending to shock Spanish neo-Catholics, as those in the novel were shocked, by the statement of the Jewishness of Jesus. When Gloria discovers that Daniel was a Jew, she cries, "...¿por qué no tuviste mala apariencia, como tienes mala religión? ¿Por qué no fueron horribles tus acciones, tus palabras y tu persona, como lo es tu creencia" (10, p. 594)? Here she is giving a typical Spanish reaction to a member of the Hebrew faith. The author answers by reminding
all Christians that their Savior was a Jew. He continues the comparison between Morton and Jesus by making Daniel so idealistic that he is driven to his death by the search for a basis of universal brotherhood for mankind. The Jew is pictured as a strange man, idealistic like Don Quixote, searching earnestly for a universal religion. If Galdós had chosen to follow the usual pattern of similar novels about love between a Catholic and a non-Catholic, he would have made the hero a Protestant or free-thinker. The usual plot called for the Catholic to convert the other for a happy ending. It was not considered possible for the marriage to be a happy one if each partner maintained his own liberty of thought and respected the other's beliefs.

In her youth, Gloria had spent much time reading from her father's library. It was here that she began her independent thinking, shocking her family by condemning Spain's expulsion of the Jews. This is a political statement by the author, who felt that the country lost much when it forced its most industrious countrymen to leave. From family pressure, however, Gloria eventually conforms outwardly to their beliefs. She maintains her religious doubts and unorthodox convictions, however; and she rebels against her uncle's ruling that it is impossible to love a non-believer
by entering into a relationship with Morton. Ultimately, through social pressure, Gloria accepts the orthodox view and renounces her lover. She had been convinced that their love was stronger than their religious differences, but the emotional strain caused her to succumb to her family's wishes. From this point, she declines until her death is imminent. She died thinking her death had brought about her lover's conversion. Daniel pretends to be converted to spare her additional agony. Then, he drives himself to insanity, searching for the religion that will unite all mankind as he and his lover should have been united.

In composing this novel, Galdós frequently used the Bible as a reference, quoting from it more than fifty times in the text of the work. Morton cites passages from the Old Testament, followed immediately by Don Angel, who translates the same words into Latin. This was an obvious way of demonstrating that Catholics and Jews were fundamentally one in religion, and that each even used the very same words to praise their God.

In a clever way, Galdós used the Scriptures to reveal that primitive Judaism and neo-Catholicism were also similar. Both were fanatical, intolerant, and wholly contradictory to the real essence of religion. In the novel, a banquet is
held, celebrating the return of the Bourbons and the apparent defeat of liberal forces in Spain. The parish priest quotes freely from the Old Testament, using the same verses that ancient Jews used to glorify Jehovah for scattering His enemies, destroying the evil, and protecting His chosen people. The priest urges a strong defense of the Church and defeat to all professing the hated modern spirit. These passages reveal a God who destroyed His enemies and His own people when they went astray. Here, Galdós shows that Jews and neo-Catholics have the same concept of God, a political thrust that could not be overlooked.

The author presents a Krausist study of hypocrisy in the character of Don Buenaventura, Gloria's uncle. He has put religion to the test of reason but lacked the strength to stand up for his convictions. He follows a policy of orthodox appearances in order to keep society's good will. He offers the solution of compromise for Gloria and Daniel's problem. Daniel should feign conversion for public appearances and then marry Gloria with the blessings of all. Compromise was always the best solution to human problems, especially when it would save appearances. Morton's scornful analysis of the man is shown when he says, "Señor de Lantigua... usted no tiene religión; usted no es católico (10, p. 635)."
Galdós revealed his opposition to asceticism and narrow dogmatism in the character of Gloria's aunt, Doña Serafina. According to neo-Catholic ideals, she is a saint. She has such willpower that she can prepare a delicious meal and have the resistance not to taste any of the food, even though she is weak from fasting. At the same time as she appears so devout to the public, she is continually pressuring Gloria to renounce her child and enter a convent to save the family's honor. Doña Serafina lives up to the dogma of her religion to the highest degree, but she utterly misses the true spirit of religion. She is the perfect example of a religious bigot. Every humanitarian feeling which would interfere with imagined duty has to be suppressed. The very suppression of this humanitarianism becomes a virtue in her mind.

The theme of the second part of *Gloria* emphasizes the fanaticism and intolerance of the Jews. The spokesman for orthodox Judaism is Esther, Daniel's mother. She weeps over her son's alien religious ideas and tries to draw him back into the orthodox faith. She stresses the shame his conduct is bringing to the family, the disgrace caused by his abandonment of his religion. His family will have to mourn him as if he were dead. She tells him:
Si tu terquedad... no cede... si la autoridad de tu padre, la mía, tu decoro y la fidelidad que debemos a nuestra Ley no significan nada en tu espíritu, padeceré desde mañana el más grande dolor de mi vida, porque mi querido hijo primogénito habrá muerto... al partir hice juramento de arrancarte de aquí... yo volveré quizás sola y vestida de luto, volveré tal vez sin ti a nuestra casa: en este caso le diré a tu padre: "Nuestro hijo ha muerto". No tendrá el valor para decirle: "Nuestro hijo es cristiano" (10, p. 635).

Esther is just as bitterly opposed to her son's marriage to a Catholic as the Catholic family is opposed to the union of a Catholic and a Jew.

In Gloria, Galdós attacks religious intransigence in general. Catholics are not the only ones rigidly dogmatic. Daniel Morton can surpass Christians in dogmatic inflexibility, and his mother will tower above them all. She prefers to mourn her son as dead rather than surrender him as an apostate to Judaism. She goes to the extreme of having Daniel arrested on a false charge in order to prevent his feigned conversion to Catholicism. The fanaticism of both Jew and Catholic seem to prove Galdós' theory that "la religión es hermosa cuando une; horrible y cruel cuando separa (10, p. 635)." Galdós did not condemn one side more than the other; both were fanatical, intolerant, and irreconcilable. In a conflict of religious ideals between lovers, he saw that the solution did not rest only with the
interested parties, but also with their families, friends, and the moral atmosphere of the time.

Galdós wrote *Gloria* because he was angry with the injustice of the current system in Spain. He attacked intolerance on an emotional basis in the first part and on a philosophical one in the second. The book was propaganda, a protest against the revocation of religious liberty in Spain by the Bourbons and the recent firing of Krausist professors at the universities. Literature proved to be the best medium by which to reach the people with that protest. The author realized, however, that it would take a long campaign of such protest to educate the masses to the need for progressive ideas. Freedom of worship had failed when legislated by the liberal government. Now, it must be proven necessary to the common man, so that he could strive to accomplish it. Galdós blamed the aristocracy and rich middle class for impeding religious progress in his country; these were the neo-Catholics he described in his works. Their influence must be nullified. The Spanish people must be prepared for progress.

Of spiritual ideals and aspirations of revolution, little survived in the Restoration, only a desire for material advancement. Formal religion of the time did
little to maintain life on a high spiritual plane. The populace suffered from moral and spiritual degeneracy. As Galdós saw it, religion became only a part of a plastic, artificial, social etiquette. It accomplished little in improving conduct, but it succeeded in seriously distorting human character and personality. After viewing a growing number of people apparently suffering from these religious distortions, the author decided to write a novel dealing with the moral and social implications of this current religious malady. This theme, blended with his standard opposition to religious intolerance, became the subject of *La familia de León Roch*, published in 1878.

The story is centered around the progressive Krausist thinker, León Roch, who devotes his life to serving humanity. He lives by the advanced code of ethics dictated by Krausism; he is tolerant, generous, a man above reproach, a useful, progressive citizen. He is a member of the nouveaux- riches; but, unlike many of those in the same class, he is completely free of the desire for ostentatious display. His father has urged him to live the life of an aristocrat with all its splendor and vices; but León, modest and scholarly, shuns any show of extravagance or vanity. He becomes a brilliant engineer. He distinguishes
himself by his natural goodness, his tasteful culture, and his witty conversation. However, he is also an atheist. This is the only flaw the author creates in his character, but it is the one thing that will bring his life unhappiness. When problems arise that he cannot solve, León has nowhere to look for guidance. Galdós shows his Krausist belief that a union of science and religion are necessary for a full, successful life, never one without the other.

This seemingly ideal man is loved by two women. One, Pepa Fúcar, has loved him since they were childhood playmates; but León never knew because of her childish ways. The other, María Egipciaca, loves him instantly when she meets him as a mature adult. León Roch is so taken by the exquisite beauty of María that they marry almost immediately. Miserably unhappy, Pepa marries a man she does not love in order to spite León.

The stage has been set as the protagonist, dominated by the ideal of a rational and orderly existence, has chosen a wife whom he thought will insure him of a peaceful, sober married life. He sets out, from the very beginning, to mold her into his ideal of womanhood. His efforts fail completely, and he begins to lose interest in dealing with her whims and demands. She, in turn, tries to convert him
from an atheist to a Catholic, like herself; and she is equally disillusioned by her failure. Within a year of their marriage, neither loves the other and, possibly, Galdós intimates, they never did. The first passionate attraction has worn off, and there are no longer any grounds for common interest. María goes into stringent prayer and penitence for her sins and those of her atheist husband. Leon, realizing their marriage is a failure, separates from María and begins to see Pepa again, as her husband is now missing and presumed dead. He falls in love with her adorable daughter and wishes María had given him a child. María dies from her self-punishment, fasting, and disturbed mind; and it appears that nothing will stand in the way of his marriage to Pepa, whom he has always loved. Then, Pepa's husband returns and demands that she and her daughter come home. Here, León could stop her and make them both very happy, but a weakness within him will not allow him to contradict social mores. Pepa wants to get a divorce and live with León outside of Spain. León cannot let himself do it, fearing disgrace for Pepa and her child. He gives up his own happiness to remain loyal to his ideas. In order for a man to destroy, he must be capable of rebuilding: "Quien sintiendo en su alma los gritos
y el tumulto de una rebelión que parece legítima, no sabe, sin embargo, poner una organización mejor en el sitio de la organización que destruye, calle y sufra en silencio (10, p. 975)." Both paid the price for marrying on a whim those they did not love. A lifetime of misery and unhappiness is the cost.

Galdós made it quite clear that the new breed of man in Spain, like León, was not well accepted by the traditionalists. Their closed society would not tolerate the "heresies" they brought with them. As one of the old society members described León:

Es un sabio de nuevo cuño, uno de estos productos de la Universidad, del Ateneo y de la Escuela de Minas, que maldito si me inspiran confianza. Mucha ciencia alemana, que el demonio que la entienda: mucha teoría obscura y palabrejas ridículas; como a un hatajo de ignorantes; mucho orgullo, y luego el tufillo de descreimiento.... Yo no soy de esos que se llaman católicos y admiten teorías contrarias al catolicismo; yo soy católico, católico (10, p. 784).

Galdós presents several notable examples of false religiosity in this novel. The first is María Egipciaca, the great beauty, full of imagination and grace. María seems to embody all the traditional Catholic virtues. In reality, however, she is a passionate, repressed individual who turns to prayer and her religion to suppress her
sensuality. Being mentally very weak, she comes under the guidance of her confessor, Father Paoletti, and does anything that he tells her. Obviously, being married to an atheist, her primary mission becomes to convert León and save him from an eternal life in hell. When this fails, she becomes insensible and irrational. She becomes excessively religious, and her way of life undergoes a total change. She adopts a stark, somber, ill-smelling habit and prays and confesses constantly. León tries to convince her that, with all her religious activity, she possesses not one genuine Christian attribute, that her religious enthusiasm is a perversion of the true religious instinct. She is trying to make herself a mystic, but it is a false mysticism. María will not listen to León's attempts to discuss her problem. She had been taught by her confessor that anything he says is heresy and lies. María is strengthened in her fanaticism, also, by her twin brother, Luis Gonzaga, who also fancies himself a mystic. He feels León's atheism is the cause of his sister's disturbances, not realizing her frustration comes from her attempts to conceal her sexual desires. Ascetic and neurotic, he, like his sister, shows a perversion of the religious instinct. He experiences abnormal pleasure from
his useless self-punishment, suffering, and striving for death. He takes great pride in bearing pain: the infliction of physical suffering gives him acute spiritual pleasure, even ecstasy. In these two characters, Galdós openly displays his opposition to mysticism. Both are sincere in trying to seek such a spiritual level, but neither will ever succeed in this impractical venture. It is a false ideal which would kill them in the end. Here, the author makes it quite clear that he feels most mystics practice self-deception. He also recreates the priest who involves himself not only in spiritual matters but in worldly affairs as well. This priest tries to destroy the marriage by putting the seed of fear into María that she, too, could be contaminated by her husband's atheism. She could spend her eternal life in purgatory, hence the importance of converting her husband.

Shortly after their marriage, both León and María realize they would not be able to mold and change their spouse. With this discovery, intolerance of each other's ideas enters the picture. Neither will listen to or show any respect for the other's thoughts. As they become indifferent to each other's feelings, total incompatibility sets in. Although on the surface it is obvious that their
difference in beliefs and their religious conflict causes the destruction of their marriage, Galdós stresses the fact that theirs was a union of passion, not love. A marriage without true love is doomed at the outset, regardless of the causes for conflict.

In this novel, Galdós presented ideas he had not previously included. His disillusionment with revolution and political changes in institutions had brought him to the realization that change must occur from the lower levels to the top and not the opposite. Therefore, individual reform of each person was what he aimed for. In this work, however, he expressed his idea that all changes, political and social, should occur within the confines of the existing laws. Only gradual change would ultimately be permanent. León Roch and Pepa Fúcar would have to leave the country in order to live together. Because this act would violate social mores and moral laws of the time, León thought it unwise to take such a radical step. He chose, instead, unhappiness over social chastisement and ostracism. Galdós obviously wished that an atmosphere existed wherein people who made one mistake could remedy it and still live happily. Such was not the case currently, but it could be brought about through changing and liberalizing existing ideas. Casalduero
describes the writer's feelings:

La rebelión romántica individual debe terminar sometiéndose el hombre a la ley. La ley puede mejorarse e incluso cambiarse, pero no hay que someterlo a las decisiones caprichosas o circunstanciales del individuo (3, p. 78).

Galdós' previous works had always drawn very positive comments from the liberal critics, but La familia de León Roch brought one exception. The famous Krausist educator and friend of Galdós, Francisco Giner de los Ríos, did not like the author's portrayal of León Roch. The character appeared at the start as a Krausist hero, but Giner thought he degenerated into a weak hypocrite by the end. If he was a man easily affected by social pressure, the protagonist was falsely described at the beginning. This criticism disturbed Galdós, but praise of other elements in the work by this respected man soothed his disappointment:

No es extraño, pues, que aunque León Roch le parezca a Giner mal dibujado en la novela de Galdós encuentre en la obra juicios gráficos exactos referentes al ambiente religioso y a las figuras que lo encarnan. Los tipos de mujeres, sobre todo, esos tipos femeninos que viven con "cestial ignorancia" y que conservan "el duro molde" en que fundió su alma la rutina, le resultan a don Francisco excelentes. Y los personajes subalternos—como los Tellería y el joven jesuita Luis Gonzaga—, retratos tan perfectos que pueden compararse con las creaciones magistrales de la literatura universal (6, p. 82).

In the famous critic's own words:
La familia de León Roch, entre las que comprende hasta hoy la serie de sus Novelas españolas contemporáneas, la preferimos a todas, a Doña Perfecta, a Gloria, a Marianela. Ya veremos por qué:

La concepción de La familia de León Roch está toda ella subordinada a un fin moral: mostrar como en España la religión, el principio mismo del amor y concordia entre los hombres, se convierte hoy en potencia diabólica de perversidad y de odio; fenómeno, por lo demás, muy explicable, y que debemos agradecer a nuestro largo hábito de intolerancia religiosa, con el indispensable cortejo de ignorancia, de superstición y de falta de piedad natural y sincera con que nos ha enriquecido la lógica implacable (6, p. 122).

In general, the critics rallied behind their political and religious beliefs when writing reviews of these three works. The novels aroused so much comment on both sides that few in Spain could avoid their influence. Doña Perfecta had been very popular, and every noteworthy critic had made some comment; but the author was so popular for his Episodios that few who opposed his religious stand made strong statements. With the publication of Gloria, however, politeness was abandoned and war was declared. As Berkowitz describes the atmosphere: "In a land of sectarian spirit the appeal to tolerance was tantamount to a summons to revolution (2, p. 137)." Liberals praised his works loudly, calling Galdós the main hope for spiritual redemption in Spain. He was hailed as the "Spanish
standard-bearer of the social and religious revolution," and as the "builder... of a new era in which scientifically discovered truth would reign supreme (2, p. 138)." To read their statements, one would think Spain was ready to follow Galdós down the road to spiritual salvation. There was another side to the reaction, however, as the conservatives denounced his works bitterly. Obviously, he was mounting a merciless attack on the Catholic Church which must be stopped. The Church press condemned the works as heresy and threatened parishioners with excommunication if they indulged in their sinful reading. Galdós was also threatened with excommunication and eternal damnation if more was written. What halted this action, presumably, was a movement within the Church itself, whereby liberal members of the clergy praised his works as a call to return to the true spirit of religion. These clergymen were pushing for dogmatic reform within the existing order and saw that Galdós was wanting much the same. This division within the Spanish clergy caused the hierarchy to make no definite move against, what they termed, a powerful enemy of the Church.

Because of all the controversy and publicity, Galdós felt he had made his point. With *La familia de León Roch*,...
he ended his religious works for a while and turned to other social problems that concerned him in Spain. The change in subject matter did not, however, end the argument over his religious trilogy; and the debate raged as to his demoniac or angelic possession. If the amount of criticism and number of articles written reflected an author's worth, Galdós was surely the greatest novelist of his century in Spain.
CHAPTER BIBLIOGRAPHY


CHAPTER III

LAS NOVELAS CONTEMPORANEAS

The Restoration, which young Galdós both hated and feared for its political and social implications in Spain, brought about a period of relative calm after the unsettling effects of the liberal experiments in government. Alfonso XII proved to be an enlightened monarch, totally unlike his mother, Isabella II. He had been sent to school in Britain and, therefore, was removed from the corruptive influences of the Isabelline court. When he returned to Spain to take the throne, he proved to be a surprisingly good ruler, governing liberally and generously. Though he accomplished little in the way of legislative or ecclesiastic reform, the young monarch brought national unity and peace to his country. By 1880, Galdós had altered his opinion of the new government. He decided that a liberal constitutional monarchy was the most suitable form of government for Spain and its people. He thought Alfonso XII intelligent and fair in his dealings with the nation, and this prompted him to join the liberal party and participate in the political arena for the first time. Generally oblivious to
politics, he suddenly decided he must actively participate in order to influence the course his country would take. His liberal associates wanted to exploit his national popularity and thus convinced him to accept a seat in the Cortes in 1886 as a deputy for the district of Guayama in Puerto Rico. As a member of the parliamentary body, he was responsible for writing speeches for the members of Práxedes Sagasta's liberal party. He was a cradle deputy and voted strictly along party lines, but he brought prestige and respect to the liberal party by his mere presence.

At the same time as his political activity, Galdós was writing large numbers of massive books in a relatively short period. He completed a second series of Episodios nacionales in 1879 and produced more than ten major novels. These novels are a part of what modern critics call his Novelas contemporáneas. All were written after the maturation of Galdós as a writer. No longer thesis novels, as his first works had been, they were artistic creations of plot and character development in the realistic vein. This is not to say that there was no longer a social and moral purpose to his writings, but rather that these messages were subordinated to artistic style and development
in an attempt to create a piece of literature that would stand the test of time.

In these novels, the author abandoned the religious question momentarily to deal with other problems he found in his nineteenth-century society. They included the effects of the government as a collective force on the lives of individuals, as in La de Bringas (6, p. 103); the evils inherent in the massive Spanish bureaucracy, as in Miau; poor economic conditions of Spanish society as a whole, the need for industry and work, and the importance of the middle class, as in Fortunata y Jacinta; adverse effects of the growing materialism, as in La desheredada and Torquemada en la hoguera; and Galdós' great desire, shared by all Krausists of the day, for public education away from Church influence, as in El doctor Centeno. The other novels of this group, El amigo Manso, Tormento, Lo prohibido, La incógnita, and Realidad, dealt with a mixture of these themes plus the problem of fantasy versus reality in the Spanish concept of their existence and importance. Even in these works, the ever-present ideas of Galdós' Krausism appeared. Though not as a major theme, the author's belief in the necessity of merging science and religion to form a better life was reaffirmed in each book. And rare
was the treatise which did not include at least one priest, religious concept, or discussion of some religious controversy of the day. Galdós, in these novels, determined to present realistic Restoration life and to explore the human feelings and relationships that were prominent therein. His plan was to reconstruct the Spanish Comédie Humaine (2, p. 218), to live up to his reputation as the Balzac of Spain.

Galdós' inevitable disillusionment with politics brought him back to his original literary plan. He had served in the Cortes and had observed the polite exchange of power between liberals and conservatives. Outwardly, the country appeared to be making real political progress; parties alternated control; the constitution was upheld; and the nation had a peaceful façade. This peaceful exchange of power had no meaning, however; and neither side could accomplish any major reforms. As John Crow described it in his history of Spain, the changes in party power were simply changes of personnel, merely a "changing of the guard" (5, p. 250)." From his first-hand experience, Galdós observed that Spanish parliamentary procedure was characterized by "incessant irritation and strife, violent disagreement, and interminable oratory (2, p. 209)." There were too many leaders, and these were always fighting among themselves.
He attributed this to the fact that his countrymen were "lacking in solid judgment, patience, tolerance toward an enemy, and respect for others (2, p. 211)." His governmental experience renewed his belief that legislative changes and political systems would never improve the people's thinking or way of life. He was totally opposed to violence or revolutionary change, as it also produced no lasting well-being. Thus, he returned to his original concept of education through literature as being the only effective way of changing society for the better. Education of each individual was his goal, and only when this was accomplished would the basic character of the Spanish people be changed.

The Restoration had brought a period of political stability to Spain, but it had done nothing for the spiritual improvement of the nation. Because of this, Galdós decided it was time to return to the religious questions of his earlier novels. These works had caused an uproar, with many people, even some of the clergy, agreeing that something had to be done, that reform must take place. Nothing had been done, however. In the ten years that Galdós had been concentrating on other problems, the clergy and Church hierarchy had only increased in power, and no
reform had occurred to improve the common man's lot. With the growth of science and industry in the country, a great materialism had arisen also. The desire for earthly material gains had totally overshadowed the desire for spiritual rewards in the next life. Religion was neglected; only the outward pretense and façade remained. For those who already had material wealth and who wished for the religious experience, there were many dangers. The current religious feelings were most often expressed in asceticism and mysticism. Galdós felt this trend unsound, as self-deception or self-punishment frequently occurred rather than true religious experiences. He decided to return to the theme of spiritual improvement. However, this time, he was not going to call for reform in existing institutions or personnel but in each individual and his own personal concept of true religion. He would once again go straight to the people and, with his educational literary format, convert the masses to true believers. In contrast to his earlier method of presenting destructive ideas, he was now going to describe only constructive measures to improve man's life. One of the early criticisms of Galdós' religious trilogy had been that in order to destroy an idea or institution, one must have something
better to put in its place. Now, the writer was going to present his positive ideas on religion, what he thought should be done, in contrast with current practices. This had always been in his plan. First, he was to present the problems of Spain and their causes. He had done this. Secondly, he was to give his solutions to these problems. With his second group of novels on the religious questions of his day, he was going to do just that. He would present his positive approach to religion and show how each man could attain this spiritual religiosity in his own life. Underlying and supporting his positive approach and concepts was Krausism. After ten years, he was still an ardent believer in the worth of this philosophy. All of mankind, united by a basic religion of love, was still his goal. He was the eternal optimist, and Krausism was the basis of his optimistic spirit. With this idea as his cornerstone, Galdós once again embarked on his mission "to revitalize the national conscience by dealing in his novels with the transcendental religious theme (2, p. 213)."

His first novel dealing with the positive influence of the true religious spirit was Angel Guerra, published in 1890 and 1891. Many critics have maintained that the main character represented the author himself, tracing his own
spiritual growth and maturation. Berkowitz states that Galdós "created Angel Guerra out of the substance of his own reveries, illusions, hopes, and disappointments (2, p. 313)." The work also has as a major theme the dangers of mysticism, a concept which had gained new popularity with the dawning of industrial society in his country. With the artificiality that religion had assumed at this time, the author felt it important to point out to society that

...the roads pointing to the zones of mysticism, humility, meekness, self-abnegation, salvation, mercy, and honor were dotted with dangerous mirages that might lure the unwary traveler through tortuous turns to areas of mental confusion and spiritual discomfiture (2, p. 312).

He had witnessed those who claimed mystic experiences and who longed for these exultations, and he felt that most of them seemed to lack any basis for such happenings in their character. Thus, he stressed the thin line which separated actual spiritual exultation from a conscious or unconscious self-deception (2, p. 314). This was a problem that the main characters of this novel had to face and solve each for himself.

Angel Guerra is divided into three parts, each representing a different stage in the character's religious development. In the first part, Angel is a revolutionary
and a free thinker, who is participating in a political movement to overthrow the government in Madrid. In a brief skirmish, he is wounded and seeks refuge in the house of his mistress, Dulcenombre. She protects him from the police and nurses him back to health. Because of his radical political involvement and his unconventional love affairs, Angel's mother becomes fatally ill. Because she is dying, he returns to see her and stay by her side until she expires. He feigns conversion to conventional beliefs to ease his mother's pain, but the fiercely strong Doña Sales is not fooled. She knows her son is lying to soothe her grief, and she assures him that the horrors of hell await him for his wrong-doings. As she is dying, Doña Sales expresses her one regret, that Angel's child must live to be raised by him and his mistress. She feels death would be a better end for the little girl. Angel feels responsible for his mother's demise and, with his newly inherited wealth, determines to live a more orderly and conventional life. He dedicates himself to Ción, the child of his loveless union, a marriage arranged by his mother. As if to fulfill her grandmother's desire, the child also becomes ill and dies. Angel accepts this cruel twist of fate stoically. Though the child is dead, he asks her
governess, Leré, to remain, as he has fallen in love with her during their mutual attempts to care for and save his daughter. She refuses, however, planning to fulfill her lifelong ambition to enter a convent and dedicate herself to the care of others.

The second part takes Angel from Madrid to Toledo, a symbolic transfer of the character's interest from the political to the spiritual. "La vida recogida, silenciosa, de Toledo, con los conventos e iglesias y la catedral, le parece ofrecer una atmósfera más propicia al conflicto espiritual de Angel Guerra (3, p. 106)." He has traveled to this religious city to be near his beloved Leré, who has come to prepare for her admission to the Hermanas del Socorro. He spends his days wandering about the city, observing the beautiful churches and religious ceremonies. He comes to enjoy his solitude and to take a great interest in the mysterious and the unknown. He becomes acquainted with a priest, Don Francisco Mancebo, who is Leré's uncle. This ambitious man tries to dissuade his niece from entering the convent and marry Angel, instead, telling her that she is reacting from fear rather than a true religious calling. Thinking Don Francisco is really interested in her marrying a man of wealth to help her family, Leré
kindly but firmly rejects his plan. All the while, Angel, with his increasing tendencies toward mysticism, isolates himself more and more from the company of others. He spends all his time with his teacher and mentor, Leré. He has decided to found a new order, the "doministas," and wants Leré to be its head. This order would revolutionize current religious practices and return to a basic belief in Christ's teachings. Leré, realizing this would mean a total break with the Catholic Church, finds his project impractical and counterproductive and only agrees to continue his indoctrination into the spiritual realm. He progresses so well that his improvement prompts Leré to change her mind and agree to be the director of his new order, on the strict condition that he first become a priest.

The third part finds Angel anxiously preparing for the priesthood. His teacher is the priest Juan Casado, a good man, with a profound understanding of the human mind and heart. The wise priest cautions Angel that he must gain total self-control, learn human compassion and charity, and beware of mistaking his hallucinations for mystic exultation. Angel becomes a firm believer in forgiving his enemies, loving his fellow man, and doing charitable acts
for any who need them. He accomplishes many generous tasks and decides to take a family into his house and support them. The family is that of his former mistress, Dulcenombre. Two of her brothers decide they want all his money and repay his kindness by robbing him. His anger gains precedence over his forgiving spirit, and Angel fights them for his money and his life. As they leave him mortally wounded, he declares to Leré that he is ready to die, as that is the only possible recourse for him. He realizes his mystic dreams were just a way of bringing him closer to her. He has always loved her and wanted to marry her, and his spiritual feelings were simply an outgrowth of his desire to be near her. Nothing has been lost, however, as he has learned charity, love for all mankind, and spiritual peace. In his last moments he tells her:

Gracias a ti--dice--, el que vivió en la ceguedad, muere creyente. De mi dominismo, quimérico como las ilusiones y los entusiasmos de una criatura, queda una cosa que vale más que la vida misma, el amor..., el amor, sí, iniciado como sentimiento exclusivo y personal, extendido luego a toda la humanidad, a todo ser menesteroso y sin amparo. Me basta con esto. No he perdido el tiempo. No voy como un hijo pródigo que ha disipado su patrimonio, pues si tesoros derroché, tesoros no menos grandes he sabido ganar (7, pp. 464-5).
Leré tells him of her love for him and of her desire to die so that they may be together in heaven. By this declaration, they form a spiritual bond or marriage, and Angel dies happily and at peace with himself.

Here the author has summarized his themes so that all can understand. Not everyone was meant to be a mystic, and it is wrong to try to become something contrary to one's nature. However, the association with true religion and love can bring about only positive effects on one's personal and spiritual growth. While Galdós criticizes false mysticism and asceticism, he stresses the fact that Angel's contact with religion and love make him a much better man. Though his character falls short of his chosen goal, he learns Christian charity, kindness, and love for his fellow man, all outgrowths of his love for one person. Here, the author emphasizes his Krausist theory of the importance of love as a universal concept uniting men in a harmonious oneness.

This treatise on mysticism has a different tone from that found in the earlier novel La familia de León Roch. Whereas, in that novel, Galdós stressed the sick and distorted effects of false mystical practices, in Angel Guerra he emphasizes the beneficial ones. María Egipcíaca and her
brother destroyed themselves by asceticism, false piety, and self-punishment. Angel Guerra, by contrast, grows and matures as an individual and comes to practice ideas that would benefit mankind, even though he suffers from a false mystical desire that he can never fulfill. The important factor is love. María had no one to love, and this drove her to seek in mysticism something she missed in her life. Angel, on the other hand, loves Leré deeply, and models his actions after hers in an attempt to gain her love and favor. Eoff describes Galdós' ideas on the interrelationship of religion and love in his discussion of Angel Guerra:

The assertion of León Roch that love of God is a sublimation of the love between man and woman is revived to form the basis of plot and psychological portrayal in Angel Guerra. The hero of this novel tries to acquire religion by renouncing earthly love in favor of divine love. His efforts to separate the two end in failure, but the lesson that he learns, one which directly contradicts his earlier assumption and which the author demonstrates through psychological change in both Angel and Leré, is that spiritual growth and religious fervor come as natural complements to love between man and woman. This stimulative force is charged with generous impulses that fructify in love of fellow man and of God. In brief, Angel Guerra and Leré... undergo the mystic experience of an approach to God through the demands of human nature (6, p. 121).

In the character of Leré, Galdós has given his concept of the true mystic. This humane figure demonstrates her
religious calling all her life, with her strong desires to care for and aid others. In her instruction of Angel, she stresses the importance of self-discipline and control over one's senses and actions, along with loving and helping others. Her most important axiom is true Christian charity, be it through monetary aid or, as she has no money to give, through acts of kindness and mercy. As she tells Angel: "Lo que yo sé, y bien sabido lo tengo, ... es que después de consumir lo que necesitamos estrictamente para nuestra vida material, todo lo demás debemos darlo a los que nada poseen (7, p. 211)." She never shows false piety or pride at what she accomplishes, but only the desire to do more. Even though her personality seems suited to the mystic calling, Galdós shows that even she benefits from the positive effects of love. Her strong feelings for Angel bring her a true feeling of compassion and love for her fellow man. This love of hers carries with it maturity and spiritual growth. She becomes a guide not only to her own perfection but also to that of others. This illustrates another Krausist axiom that once a person finds his own personal spiritual fulfillment, he should help others in the search for theirs.
This work is especially notable for the fact that Galdós does not paint the priests as being evil or exerting negative influences by their associations, totally unlike the tendency of his previous trilogy. These religious men are examples of the better members of the clergy that existed in Spain at the time. Not all, of course, were corrupt as illustrated in this novel. Though Don Francisco Mancebo is a product of the materialism of his age, he believes a person must be guided by human interest rather than inflexible dogma. He is not sure that his niece is sincerely drawn to a religious life, but feels she is reacting from aversion to her sad childhood and the possibility of producing more deformed children, as her mother has done. He thinks, therefore, that a healthy, happy marriage would be in her best interest, rather than the sterile, secluded life of a convent. The fact that Angel has money with which Leré could help her family is secondary in his motivation. Don Juan Casado is the good, kindly, and worldly priest who helps in the instruction of Angel. He is aware that all members of the clergy are not suited to the life, and he kindly warns Angel that that might be true in his case. Both priests show a sincere interest in the personal welfare of the main characters, and do not see
them merely as bodies to manipulate for their own personal glorification or enrichment. This was the author's idea of the true Christian priest, one who was motivated by human compassion and love for those he guided in an attempt to help them choose the road that would be right for each as an individual.

Many critics have noted the similarities between Galdós and his character Angel Guerra. As Berkowitz compared the two:

Like Angel Guerra, whose dream of a better social order was shattered by his contact with the ugly realities of Spanish politico-military uprisings, thus compelling him to seek other means of human redemption, so Galdós, after failing to discover the eternal verities in observable reality, attempted to scrutinize man's soul speculatively, untrammeled by social prejudices and philosophic preoccupations (2, p. 313).

Casalduero believes that the stages of religious development of the character parallel those of the author. As he states: "Galdós nos presenta el proceso espiritual de Angel Guerra, que va de Dulcenombre a Leré, de lo particular a lo universal, de la realidad al espíritu—evolución que es la del mismo autor (3, p. 123)." The character began as a revolutionary, just as the young writer, though Angel participated physically while Galdós took the literary approach. Both believed that politics would bring about a
better life for their nation, an idea both discarded later. As Angel began to accept and enjoy the religious teachings of Leré and the priests, he formulated a new idea for a revolutionary order that would return men to the fundamental teachings of Jesus. This new ideology, "dominismo" or following the master, was the essence of Galdós' spiritual Krausist philosophy.

"Dominismo," as envisioned by Angel, is a fundamental, natural way to serve God without affectation or manmade regulations. Its followers would not isolate themselves from the world in convents, but would mingle as they performed their acts of service for mankind. At this foundation, the poor would be fed and clothed, and the sick given care. Those suffering from dread diseases, as well as criminals and degenerate women would all be accepted. The responsibility of caring for the old, the needy, and the orphans would be shared among the believers as each desired. There would be total liberty to come and go for guest and priest alike. The "doministas" would always turn the other cheek, accepting insults, injury, or death without defense. They would be prepared to give up whatever they had that was needed by others. They would not eat until all the hungry were fed. By the faithful following of
the original teachings of Christ, these "doministas" would transform the clergy, the Church, and society into new entities which would have as their only reason for being love for their fellow men.

With this basic but controversial approach, Galdós illustrated the fact that his character was still very much the revolutionary. Angel had accepted Catholicism, but he was not content to follow its tenets blindly or obediently. As Eoff described this conversion:

...while submitting to the Church, Angel does so by way of compromise, for he is animated by a drive to modify religious traditionalism through the establishment of a new and liberal order, and it is this assertion of individuality in the face of fixed laws that enables him to make a healthy adjustment to authoritarian rule (6, p. 98).

Just as the author had fought for a better religion and a better life, so does his character, "el ángel que guerreó (4, p. 162)"; and just as Galdós had met resistance to his ideas, so the other characters object to Angel's plan. Leré and Don Juan Casado agree that it is a humanitarian idea, but they dismiss the new order as impractical. It would mean a complete break with the Roman Church and would produce criticism and disbelief from the public. Its scope is all-encompassing, something most likely to be achieved in heaven rather than on earth. Nevertheless, Angel stands
his ground, claiming progress will never come if people are afraid to break away from contemporary beliefs and mores. Thus, Galdós stresses that his people must be willing to break with tradition in order to form a better life for themselves and others. That is what Angel has done, and that was what the author had done. He hoped that his novel would inspire others to do the same.

In the remainder of his novels, Galdós dealt chiefly with the theme of transcendental religion. As he advanced in age, the author became more and more concerned with his own spiritual welfare and that of his nation. Each new work displayed his concept of a true religious life, something which every person must endeavor to attain for his own well-being. This was not a topic limited to the writings of Galdós alone. His great preoccupation with the spiritual and moral degradation of Spain had influenced others, and, in the literary world, many of the major writers of the time had taken up this standard. Alarcón, Pereda, and Valera were just a few of the important writers who joined the crusade to find a new spiritual dogma to replace the "gospel" of nineteenth-century materialism (3, p. 33). There was a general reaction to materialism and the atheism which often accompanied it, and a resurgence of
the religious spirit began to occur. Hopeful that he had been successful in returning his country to the true Christian religion, Galdós wanted to be sure he presented proper models for the people to follow in their search for a fulfilling life. His first model was a priest, Nazario Zaharín, familiarly called Nazarín. This man from La Mancha was a combination of Don Quixote and Jesus Christ. He lived a spiritual life, modeling himself after Christ, doing good deeds, and dedicating himself to poverty and self-denial. He was always searching for his own spiritual perfection and hoping to bring about the same in others. He represented Galdós' concept of the ideal Krausist man, the type of person that would be necessary to bring about the Utopian dream of Krausism in Spain.

The book Nazarín was published in 1895, and it was one of the author's personal favorites. As Berkowitz described Galdós' feelings about this novel: "It was flesh of his philosophy and blood of his spirit (2, p. 317)." Therefore, he was highly disappointed with the reception it received. The reading public displayed a general lack of enthusiasm for the work, as well as its sequel, Halma. These two pieces were unlike other creations of the writer, and Spanish readers were slow to adjust to his new approach.
The format of *Nazarín* was an imaginary interview of this controversial priest by the author and a newspaper reporter, the former finding him a wise, saintly, and mystical man, the latter, an insane and misguided social parasite. The character was shown in both lights, with the view of the man depending on whether the reader was sympathetic to Galdós' ideas or to the established laws of Church and State. Barja summed up the novel's intent thusly:

> Representa el mayor esfuerzo de Galdós para la comprensión de la ideología mística y cristiana, más cristiana que mística; y en total, por la oposición que en la sociedad y la iglesia encuentra el héroe, y por lo infructuoso de su carrera, la obra envuelve una crítica del cristianismo social y militante (I, p. 348).

At the beginning, *Nazarín* is portrayed as the Bohemian clergyman, a preacher of the open roads. Little is known of his background, except that he is from La Mancha and of Arabic descent. He is an orthodox believer in the teachings of Jesus, but he is officially inactive and uninterested in Church dogma. He prefers the hermetic life away from worldly affairs; he is indifferent to material needs; and he is concerned only with his independent relationship with God. In a prologue, this priest is interviewed by a reporter who voices practical objections to Nazarín's idealistic theories. The reporter sees in him a parasite, a person who
contributes nothing to the betterment of society. The priest does not work but begs for what he needs; he does not even carry on the usual services of his chosen profession, such as performing masses, funerals, marriages, last rites, etc. As he does nothing for his fellow man, he appears to be little more than a social leech, covering up his uselessness with a shroud of false religiosity. Some consider him a saint, but of what use is he? As the reporter maintains, saints of Biblical days performed miracles, fed the poor, drove out demons, cured the sick, and raised the dead. Nazarín does none of these things; he merely has a gentle heart, a clean conscience, and an angelic forbearance and patience with those he encounters. In a day when all who are able work, there is no place in the social order for a useless being. In making his point, the reporter stresses that there would be no organized society if everyone lived as Nazarín does.

After the interview, Nazarín is involuntarily forced into contact with his surroundings. Andara, a prostitute, fleeing from the law, requests refuge in his quarters. Although he has no intention of harboring a criminal, the kindly priest wants to understand and correct Andara's conscience. His capacity for aid to others is activated,
and he finds himself, for the first time, in the role of helper and teacher. He wishes to help the woman but still prefers his secluded life in which he is alone with nature. He is forced to change this reclusive desire, however, when he is driven from his quarters for his association with a prostitute. Once on the road, Nazarín looks forward to a solitary life of hardship and self-denial. But Andara stays with him in search of sympathy and leadership, and soon introduces a friend in need, Beatriz, to the kindly priest. Being forced into a group relationship, Nazarín's capacity for guidance and leadership is stimulated. Soon, the three perform services for others, and help victims of a smallpox epidemic in a mission of mercy. The desire to do good deeds becomes dominant in the priest's philosophy. He has developed a great pleasure from the companionship and affection of his disciples, and his paternal benevolence has led to a desire to help all men. His imitation of Christ's life is successful in his new found approach to loving and aiding others. But just as he has found such enjoyment in his life, he is arrested and returned to Madrid for helping Andara.
While in jail, Nazarín undergoes a spiritual struggle, for he was lonesome for his disciples. He is also rebellious over the fate of Andara. Slowly, his old habits of pacifism and reclusion return, and he adjusts once more to his environment. He has a mystical dream in which Beatriz and Andara appear, the first as a celestial angel, and the second as a beautiful warrior of God. These two together symbolize "harmony between peaceful forbearance and an active assertiveness against evil (6, p. 122)."

This vision represents the character's new understanding. He has learned that the love of God is a love of mankind manifested in personal associations, and this underscored his mystical experience (6, p. 122). Having partaken of such an intimate association with God, Nazarín becomes assured of his purpose as a leader and teacher. He has been converted to positive religious action, and he will combine it with his pacifism, humility, and submissiveness to accomplish God's will of universal brotherhood on earth.

The novel ends with Nazarín's hospitalization for illness and possible insanity. The author thus returned to his starting point, raising the question as to his hero's sanity, and adding a second question as to whether those nearest to God are not always in danger of being judged insane by
the average citizen of this world. That Nazarin does not appear to be entirely lucid is the physical result of the mystical experience. The character has undergone a reorientation and change in his fixed mystic ideals. In the future, Nazarin will be humbly obedient to his superiors in the Church. This is the concession to established order which his individual conscience is forced to make. In order to lead and direct others, he needs the sanction of the Spanish Church. His individuality, influenced by the ideal of spiritual leadership, eventually asserts itself clearly in Halma, the sequel which presents the view of Nazarin's final stage of development.

In Halma, Nazarin is no longer the central character but is relegated to the background as the guide and spiritual advisor to the Condesa de Halma-Lautenberg. After suffering from the results of a happy, but very brief, marriage to a German aristocrat, the Condesa, Catalina de Artal, decides she has been called by God to the contemplative religious life. She wants to turn her large estate into an institution dedicated to helping the poor and consoling the unfortunate. She is not satisfied with the operation of any of the existing orders and hopes to begin a new one which in time will be incorporated into the
Catholic Church. For aid in organizing her institution, she asks the Church in Madrid to send her a priest who can advise her.

At this time, Nazarín is on trial in the capital to prove his sanity. The trial draws much publicity, as the priest has divided public opinion between those who think him a saint and those who consider him a madman. The Church finds him sane but misguided and reprimands him harshly. The vagabond priest accepts his public abuse humbly and surrenders to Church authority so that he can have a chance to perform services for his fellowmen in the future. The Condesa has followed the trial eagerly. As she thinks the priest a saint, she asks the Church if he may be the one to help her in organizing her order. To test both of them, the Church officials agree. Thus it is that Nazarín and his followers, Andara and Beatriz, come to the house of the Condesa.

Before deciding definitely that she wants Nazarín to be her advisor, the Condesa has sent another priest, Don Manuel Flores, to investigate his case. Don Manuel is a highly respected priest whose parish in Madrid is comprised of many of the wealthy families. He himself leads a comfortable life with an ample personal income from his own
rental property. He could have been a bishop, but he had no desire for high ecclesiastic position. Instead, his desire was to use his talent for getting along with people in order to keep his parishioners on the religious path. Though he has conformed with all the beliefs and practices of the Catholic Church, the worldly priest realizes that his preaching accomplishes little. He has spread his influence and won his religious battles through the median of private conversation. His plan is to carry on several conversations with Nazarín and to determine his character from these talks. Don Manuel is able to talk to the controversial priest many times, and each time he finds himself very nervous and distraught. It seems as though he is seeing his life for the first time, and seeing it as God might view it. Compared to the unselfish Nazarín, a man who would sacrifice and suffer for his faith, Don Manuel feels useless. He becomes so troubled and worried over his own lack of religiosity that when he hears Nazarín maligned, he falls into a highly excited state. This is followed by a paralytic stroke, and, within a few weeks, he dies. During his conscious hours, the priest reviews his life aloud and condemns himself for its vanity and lack of inspiration. His conscience tortures him
because of his failure to accomplish good works and to
sacrifice for his faith. He has never imitated Jesus, but
has partaken of all the pleasures of a rich life. He is no
saint, like Nazarín, and on his deathbed, he cries out:

No soy nada, no he hecho nada. . . . Vida inútil,
el santo de salón, clérigo simpático. . . . ¡Oh, que dolor, simpático, farsa! Nada grande. . . .
Amor, no; sacrificio, no; anulación, no. . . .
Hebillas, pequeñez, egoísmo. . . . Enseñóme aquel, si. . . (9, p. 638).

Galdós was making an obvious comparison between the proper
Catholic priest with his respectable life, kind words, and
acceptable doctrine and the vagabond priest, with his
vigorous faith, good deeds, and passive rebellion against
Church dogma. It was made clear that even the best of
dogmatic Catholic priests could not compare with one who
followed the teachings of Jesus. The call for a return to
basics was fundamental in these works.

Nazarín comes to the Condesa's house but does not
approve of what he finds. While Halma is trying to organize
her house into a haven for the poor and weary, three ele-
ments fight for control. A village priest, a doctor, and
an agricultural expert have come to her estate to try and
win the directorship of the new order. Each is ambitious
for his own profession to win control. Religion, science,
and technology are all fighting each other for dominance. Nazarín counsels that she reject them all, since none is willing to work together with the others for the benefit of all. Each wants sole power. Here, Galdós was stressing the fact that science, technology, and modern enlightenment were good for progress but harmful when not combined with a sense of value for the worth of mankind. Progress was not made when spiritual welfare was not included. He returned to stress the Krausist tenet that science without religion was not good; only the two together could bring about true progress.

Halma follows the advice of the wise priest and chooses to remain in personal control of her beloved project. Nazarín also suggests that she not give her plans any formal organization at all. In this way, she can accomplish a service for God and mankind simply and on her own terms. She will maintain absolute liberty. Neither the Church, nor the State, nor any other group can interfere in her affairs, and she can proceed as she wishes without someone else's rules and regulations. It is most expedient and practical that she, as head of her own house, should give aid to the poor and help the sick as she wishes, feed them at her own table, and act as the spirit of charity and love
may lead her. The Countess embraces these ideas, and it makes her very happy to be able to do good deeds without the confines of rules and regulations. Nazarín also recommends to her that her personal desire to become a mystic is foolish, and that she will prosper far more if she marries her cousin, whom she has tried to love spiritually rather than humanly. Since they are in love, the honest priest thinks marriage the obvious solution. Then they can open their house to whomever they wish, and dispense charity as they choose. In this instance human love will be their road to spiritual perfection, since God has created such a feeling between them. As Nazarín tells the Countess:

Nada conseguirá usted por lo espiritual puro; todo lo tendrá usted por lo humano. Y no hay que despreciar lo humano, señora mia, porque despreciamos la obra de Dios, que si ha hecho nuestros corazones, también es autor de nuestros nervios y nuestra sangre (9, p. 676).

The Countess follows this advice, as Nazarín seems to know what is in her heart and mind. The book ends as Halma finds extreme happiness, saved from a false desire, prompted by sorrow, to dedicate herself to a solitary, religious life. She and her beloved husband are looking to the future with great hopes for their mutual mission of charity and love for their fellowman.
Correa summed up the character of Nazarín as he appears in the two literary works:

Nazarín es, en suma, la criatura religiosa por excelencia. Gracias a personajes como él, se siente palpable la presencia de la Divinidad en este mundo y la vida emocional del hombre queda ordenada dentro de la esfera de los sentimientos religiosos. Nazarín es una referencia hacia la Divinidad configurada en un personaje de carne y hueso como el resto de los hombres. La distante figura de Jesucristo en el Nuevo Testamento se actualiza en virtud de la existencia de este personaje. Gracias a su presencia, la Condesa de Halma encuentra su final derrotero de perfección (4, pp. 193-4).

Spain, like the Countess, needed to return to the basic teachings of Christ, uncluttered by rules, regulations, and stifling dogma. The country needed the Christianity of the early Christians, not the organized rule of the Vatican. The nation needed Jerusalem, not Rome, and not the Reformation. Only on a foundation of Jesus' teachings could Spain build for a secure and prosperous future. Thus, Galdós presented the allegory of Halma and Nazarín.

"Si Nazarín es la definición del ser religioso en un plan consciente de perfeccionamiento espiritual, Misericordia es la realización espontánea y auténtica de la criatura perfecta por el camino de la caridad (4, p. 195)." Here, Correa has summarized the underlying purposes of these novels, and he has demonstrated that Galdós continued his
preoccupation with spiritual perfection into his next work. *Misericordia*, published in 1897, was, according to Eoff, "...the highest point of his religious-philosophical equanimity (6, p. 162)." With this novel, Galdós reached the peak of his literary career, merging all the elements found in his previous novels into a vibrant and harmonious whole. This literary masterpiece was the culmination of a lifetime of development and growth in creativity, with the essence of the author's spiritual philosophy being expressed clearly and succinctly. The ideas that were explored and enhanced in each of his other works merged into a cohesive picture in *Misericordia*. His lifelong study and continuous search for the best way for an individual to reach spiritual perfection and salvation finally resulted in a revelation for him, and Galdós displayed the results of this illuminating discovery on paper as it congealed before him.

This novel represented the summation of the world of Galdós. In it, all of Spain was revealed as it existed for him. In her discussion of this major work, María Zambrano has said:

¿No podría este suceso, esa casi inasible historia de *Misericordia* y su protagonista, ser el centro de la inmensa obra de Galdós? Una obra que
lo necesita más que ninguna otra, por ser un mundo. Un mundo de personajes, un mundo de historias que crecen y proliferan, una historia que engendra y parece dispuesta a engendrar inacabablemente historias; una historia—toda la obra de Galdós—sin término y sin confines, que arrastra consigo toda la historia de España.... Toda la historia de España y toda la historia del mundo (10, pp. 17-18).

Being able to look back on the nineteenth century that Galdós described, Ms. Zambrano could see that he had finally captured its essence. His honest and truthful description led her to believe that "Misericordia es la razón de la sinrazón de España, el orden en el disparate y la locura (10, p. 95)." The author took a great deal of interest in Misericordia and did extensive personal study and research so that he would be able to portray his characters realistically. Although he followed this procedure in preparing for all his novels, he went beyond his usual efforts to gain an understanding of this subject. Berkowitz revealed that Galdós was not content to view his subjects from a distance and, so, he asked and received permission to pose as a municipal doctor and made his rounds in the poor areas of the city where the beggars lived. He also camped among a group of gypsies, horse thieves, and beggars outside of Madrid (2, p. 106). He studied and observed their language and manner of speaking so that he might imitate it
in his novel. The result was the brilliant character, Almudena, the blind Sephardic Jew, who spoke in a sing-song combination of Spanish and Arabic. As his model for the main character, Benina, he resurrected a nursemaid that the Galdós family had employed for years in Las Palmas. This woman, Catalina Robayna, had nursed Benito and had cared for him throughout his childhood. She was never appreciated by the author's mother, but was loved by all the children of the household. For her excitement over Benito's success in writing, she was fired by Mamá Dolores, who disapproved of such a display of emotion and affection (2, p. 173). This woman, who had given so much of herself to others, and who, as a reward for her love and devotion, had received only ingratitude, became the basis of a major novel which was praised throughout Europe for its universality.

*Misericordia* is the story of Benina de Lasia, a woman of whom little background is known. She came from Guadalajara to Madrid where she served in the Court for thirty-five years. What she did there and why she left are not made clear. In any event, she appears at the opening of the novel as a beggar at the church of San Sebastián in Madrid. A wealthy miser, Don Carlos Trujillo, notices that she does
not seem like the others who beg there, and he asks her if
she would like to work as a maid for one of his relatives.
The relative is a widow who has recently come upon hard
times financially and is in need of a maid who can help her
manage the money that Don Carlos gives her. Thus, Benina
comes to live at the house of Doña Paca. She finds that
this lady suffered greatly from her monetary setback and
is always trying to compensate for her loss of respectabili-
ty and personal dignity by using the money she receives to
keep up appearances rather than to feed her family. Though
Benina tries to help them manage their finances, Doña Paca,
her son, and her daughter are constantly placing themselves
deeper into debt. To keep the family in necessities alone,
Benina goes back to begging secretly. To cover up her
activities, she tells her mistress that she has taken
another job as a maid for an imaginary priest, Don Romualdo.
The money she brings in from her activities helps to keep
Doña Paca and her family fed and out of debt.

Through this family, Benina meets Don Frasquito Ponte,
once a man of fortune, who has squandered away his money and
now lives in abject poverty. He, too, is concerned with
appearances and spends all his money on fine clothes rather
than food. Out of pity and compassion, Benina begins to give him money she can spare from her begging.

Through her daily activities, Nina meets a blind beggar, Almudena. He becomes very dependent on her and finally declares his love for her. That she is seventy years old means nothing to him, as he thinks her beautiful and kind, an angel of mercy. She feels an obligation to care for him too, and her circle of people she must support continues to expand. When she has a successful day, Nina buys bread with the extra money and feeds other beggars who are less fortunate or purchases medicine for sick children of the poor. She finds herself with an evergrowing number of dependents and tries harder and harder to find the means to help them. Finally, she and Almudena are arrested for begging in an unauthorized section of the city and are taken to the asylum for the poor, called Misericordia. Their stay is not long and, on their release, they hurry back to Doña Paca's house. While Nina has been gone, Doña Paca has been informed by a real Don Romualdo that she has been left an inheritance by one of her relatives. She has bought a new house, and the management of her affairs has been taken over by her daughter-in-law, Juliana. She is obviously disgusted that Benina has been in a beggar's
asylum and does not want her or Almudena in her new house with their dirty clothes. Juliana says Nina can not bring Almudena in or have him around, as he is beginning to show signs of his advanced leprosy. Nina can not desert him, so chooses to leave with him. Doña Paca promises her a weekly pension, but Juliana lowers it considerably. The daughter-in-law offers her food and a place to stay but tells Nina she would probably be better off in Misericordia with others of her kind. Such ingratitude from those she has labored to support makes Benina very sad, but she accepts it stoically and goes to live with and support her friend, Almudena.

Don Frasquito Ponte accuses Doña Paca of ingratitude, selfishness, and vanity in her actions against the kindly maid and leaves the house angrily, promising never to return. He is so perturbed that he trips, not looking where he is going, and falls down the stairs to his death. This incident, combined with her growing remorse over her treatment of Benina, leads Doña Paca to try to make up for her past deeds. Her fear of her stern daughter-in-law, however, brings about no action on her part. Finally, Juliana begins to suffer from a feeling that she has sinned in her cruel treatment of Nina. She begins to have recurring dreams of
the death of her children, mixed with a strange feeling that only the saintly Benina can save them. Obsessed with the idea of seeking forgiveness to save her children, Juliana searches for and finds Benina among the beggars of the city. Nina listens to her kindly and reassures her that there is no reason to seek her forgiveness. Her children are healthy and will not die, so there is no reason to ask her to save them. Juliana feels relieved from the old beggar's assurances and praises her as a true saint. Benina smiles benevolently but humorously at her and says, using the words of Jesus: "--Yo no soy santa. Pero tus niños están buenos y no padecen ningún mal.... No llores..., y ahora vete a tu casa, y no vuelvas a pecar (8, p. 253)."

*Misericordia* is the most advanced and perfect creation of all the author's vast repertoire, not only from the standpoint of character development and psychological portrayal but also from that of realistic description and clear presentation of philosophical ideals. According to Eoff, Benina is Galdós' most outstanding and mature personality (6, p. 129). To him, her maturity consists in her ability "to conform with the demands of material and social laws without being a slave to them, for these laws become
submerged in a law that transcends material and social exigencies (6, p. 129). "This unusual character is also unique in Galdós' world because she never thinks about religion and is not tied to the Catholic, or any other, dogmatic philosophy. Her only ideas are to give aid, charity, and mercy wherever and whenever it is needed, with no thought as to the religious philosophy that prompts such action. She displays the author's ever-present belief that the practice of true Christian principles transcends all individual dogmas and should be the fundamental essence of all. As Eoff says:

If Galdós has been asked to state his conception of religion, he probably would have been satisfied to point to Benina as a living illustration of his belief that practice of the simple fundamentals of Christianity makes unimportant the Church to which one 'belongs' (6, p. 130).

She is his best example of one who returns to the basic teachings of Jesus. Angel Guerra and Halma had conceived the right ideas, and Nazarín had put them into practice. But the vagabond priest had forced himself into practicing Christian charity and love within the confines of the Catholic Church, whereas Benina gives of herself freely and spontaneously, with no boundaries other than those of human limitations. She, as the other spiritual creations
of Galdós, acquires and practices a love for all mankind that stems from her pity and love for those close to her. "Y amor con amor se paga (10, p. 94)." For her sincere love for mankind, she receives love from those she helps. The beggars and Don Frasquito Ponte always show her their affection and appreciation. By the end of the novel, Doña Paca and Juliana have also revealed their respect for her merciful treatment, though it had been heretofore shrouded in the ingratitude that stemmed naturally from their personalities.

In this novel, Galdós also made his greatest achievement in realistic description. Most of his other works show little attention and care for scenic detail or physical descriptions, concentrating, instead, on the psychology of people or groups. Nowhere, not even in Angel Guerra's descriptions of Toledo, did the author achieve such a vivid physical picture of a city and the life that went on therein. Misericordia detailed the humble life and humble people of the barrios bajos of Madrid. It concentrates on the activities and living conditions of the slumdwellers of Spain's capital city. While tempering his discussion with humor and kindness, the author presents a realistic picture of the ugliness of his country, the poverty, and decay.
He berates the nation for the economic and social conditions which force such vast numbers of people to turn to the age-old profession of begging because they cannot find jobs. He delves into the mentality of the beggar, exposing the social rank that exists among them, just as it does in the higher classes. He also chastises his nation for its treatment of these unfortunates, considering them parasites, and herding them into overcrowded institutions like animals. The resignation and acceptance of their status in life is shown, along with the ways that they glorify their position in order to animate their spirits. According to Correa, the beggars of this Galdosian novel feel they are doing a favor for the pious Catholics by giving them someone on which to practice their charity and mercy. As this is a major tenet to reaching the road to heaven, the beggars joke about the numbers that they were helping to Saint Peter's gates daily.

El mendigo se hermana con Jesucristo en su pobreza y su presencia resulta casi necesaria en la consecución de merecimientos para la otra vida. Dar limosna es un acto de merecimientos ante los ojos del Señor. El mendigo se da cuenta de esta importante función suya y se siente acreedor a la atención de los fieles (4, pp. 202-3).

The study and preparation that Galdós put into this novel are apparent, as well as his personal knowledge of the difficulties of raising money to meet debts. In his
biography, Berkowitz discusses the financial troubles that Galdós found himself emersed in.

In Misericordia Galdós not only continued his quest for human salvation in an age beset by skepticism and disillusionment, but he also injected his personal sentiments into the portrayal of poverty and destitution in Spain's capital. In the fantastic schemes invented by Benina to keep her mistress economically afloat there is a clear reflection of Don Benito's own peregrinations among usurers and his efforts to prevent the bankruptcy of his respectability... it does suggest that the theme and the characters--many of whom were drawn from life--gained in sharpness, vitality, and intimacy as a result of his own emotional disturbances during the creative process (2, pp. 329-30).

One of the most delightful and unusual creations of the Galdosian novel is the character Almudena. Casalduero states that this blind beggar was the pride and joy of the author: "De este ciego se sentía muy orgulloso Galdós, y el nos dice como lo había tomado de la realidad. La lengua del ciego Almudena no es ni árabe ni español, e indudablemente el novelista debió observar con atención el habla de este mendigo (3, p. 251)." In the novel, the author uses this character to represent the imagination while Benina stood for reality. Almudena shows how important imagining is in uplifting the spirit of the beggar. This fictional being also represents Galdós' idea that just because something is not real at the moment does not mean it can not become a
reality in the future. This is the author's way of showing that the Utopian dreams of Krausism could conceivably become realities in Spain if all would strive to achieve them.

By his pairing of Benina and Almudena, in this case standing for Christianity and Judaism, the author was demonstrating that different religions could live together in harmony. Both characters show their fundamental beliefs to be the same, and the love they develop for each other unites them in a single purpose. Unlike Gloria and Daniel Morton, the love between Nina and the blind beggar is not complicated by dogmatic religious beliefs and ends in harmony rather than tragedy. This is because the later characters understand that their religious tenets are the same, and they see no obstacles to their mutual devotion. All religions are basically the same, and love is the underlying and uniting current of mankind. The message of this work is an obvious display of the author's Krausist philosophy.

On the symbolic level, Galdós has once again repeated his solution to the ills of Spain. Doña Paca represents the Spain of the past, concerned with its outward appearance, hoping that no one could perceive its loss of dignity and
personal respect. She is the nation that has wasted its resources and has lost the opportunity for greatness. Juliana is the new Spain, materialistic, realistic, and caught in the throes of the age of science and industrialization. She represents the practical middle class with its concern for worldly goods and its denial of the spiritual needs of the afterlife. Benina is the true Christian religion, practicing charity, mercy, pity, and love for all mankind. Both the old Spain and the new Spain reject her. Neither can find any use for her when newly acquired wealth presents the opportunity for greatness. But both begin to suffer from their rejection of Nina, and their remorse increases daily. Doña Paca remembers how well Nina has treated her and how much she has been needed; now, her absence leaves a vacuum and life is no longer meaningful and fulfilling, as it once was. Juliana begins to worry about her children, the Spain of the future; and she knows they need Benina or they will perish. She begins to search for the kind woman and finds her among the beggars, performing acts of charity and mercy. She begs for forgiveness and asks for Nina's blessing for her children. This Benina gives freely to the future generation and advises Juliana to return to a good life and "sin no more." Galdós
was urging the new generation of Spaniards to return to the teachings of Jesus if they wished to prosper and to give these ideological blessings as a legacy to the Spaniards of the future. That would be their only road to salvation.

Concerning all of Galdós' work and Misericordia in particular, María Zambrano wrote:

Misericordia es el título de una de las más extraordinarias obras de nuestra literatura: una novela de Galdós, ...que con persistencia inigualable ha proporcionado alimento novelesco—imaginativo y poético— a tantos españoles; que ofreció transubstanciada en poesía la realidad misma de España y su historia, durante la época de mayor desarraigo, intelectual, cuando 'las luces de Europa' atraían a los mejores que ponían en ellas sus ingenuas esperanzas y mantenían en silencio a quienes vislumbraban en su corazón las equivocas sombras de tales luces.

Aparece la obra de Galdós como un camino que arranca de los últimos años del XVII (sic.), los últimos de una España todavía unida para proseguir a través de todo el XIX, de sus recovecos y entresijos, de sus convulsiones y desgarramientos, presentándonos sus entrañas al descubierto y el hervor de la sangre en su origen. Pues nuestro siglo XIX es ante todo eso: sangre que mana a borbotones de un cuerpo desgarrado, de unas entrañas que siguen siendo fecundas en su herida (10, p. 87).

The spiritual Novelas Contemporáneas, from the author's most productive and mature period, represent some of his finest efforts and some of the most important contributions he made to Spanish literature. They illustrate the totality of his religious Krausist philosophy at the point of his highest level of understanding, and they display the
culmination of the author's plans for spiritual fulfillment of his goals in Spain. From that point forward in his career, Galdós suffered from a lack of originality and development which came as a natural result of the old age processes and senility which began to appear in the author. These were the last of his great novels, but not the end of his concern for the propagation of his Krausist goals in Spanish society.
CHAPTER BIBLIOGRAPHY


CHAPTER IV

GALDOSIAN DRAMA

From the time of his initial interest in a literary career, Benito Pérez Galdós had shown a marked preference for the drama. Since his proposed goal was to revolutionize Spanish literature as a whole, he was torn between the novel and the drama as his first project. He decided the novel needed greater reform, but the theater attracted him more. In an attempt to solve his dilemma, he tried to cultivate both. The bad taste and practices found in fiction at the time were glaring, and Galdós could not stand the emotional, romantic drama of the period. Thus, he intended to change both in order to bring a high form of these arts to his country for the first time since the Golden Age. Preliminary failures in the drama and successes in the fictional area convinced him to cultivate primarily the novel, but he never relinquished his great love for the theater. After he had succeeded in influencing the new generation of writers with the realistic novel, he returned to the drama. Beginning in 1892, the successful novelist initiated his
open attack on the romantic theater with the hope of bringing realism to the stage as he had done in the novel (2, pp. 65-66).

As in his fictional works, Galdós intended his dramatic writings to be instructional. Like the novel, the Galdosian drama attempted to educate and change by putting progressive ideas before the public on stage. As Berkowitz has described his dramatic works, they were Galdós' "efforts in behalf of a better world via the drama (2, p. 268)."

Therefore, his dramas were very similar to his fiction in both content and representation. Psychology was the key, not action. He placed himself in direct opposition to all the popular dramatists of his century by rejecting the romantic influence completely. As a result, his plays were not always as successful, since the public was programmed for the easily understood drama of action rather than one of psychological situation. Many times, the audiences, and the critics as well, did not comprehend the Galdosian plays, as the dialog was often very detailed and involved. This was because Galdós wrote his dramas with the idea of their being read more often than presented on stage (1, p. 357). Barja calls Galdós' dramatic works "novelas-dramas," for they are actually dialog novels which were meant to be acted out
on the stage (1, p. 357). Each had to be adapted and shortened for theatrical presentation, and much could be lost in the transition. This was why many viewers became confused as the psychological development was not followed logically but hurriedly to its appropriate end. Even though much had to be left out in order to make the dramas short enough for presentation, Galdós made sure that the fundamental purpose of each play was not hidden or sacrificed because of the limitations of time; for his primary purpose was always public education, and he would not relinquish his cherished goal for any popular improvement. Barja has described his dilemma thusly:

Por de pronto, si toda la novela galdosiana se resiente del procedimiento dramático, todo el drama se resiente del procedimiento novelesco. Aquella resulta excesivamente escénica y teatral; éste resulta demasiado lento y analítico. Y ésto por lo que a la técnica se refiere. En cuanto al asunto, vuelven a aparecer en el drama los ya desarrollados o apuntados en las novelas. El drama de Galdós es drama de tesis, drama de ideas (1, p. 359).

Although he did write to teach, and his plays were often too deep to be understood by the average Spanish theater patron of the time, Galdós is still considered by most critics as the greatest dramatic figure of the age. Sánchez Trincado has concurred on the author's superiority:
...sin embargo se ha estimado que el teatro de Galdós representa en esos cien años de teatro español que van desde el estreno de 'Don Alvaro' del Duque de Rivas en 1935 (sic.) hasta el estreno de 'La guerra' de Azorín en 1936, la culminación de la poesía dramática española. Comparándola con las figuras más destacadas de esa centuria, Rivas, Zorrilla, Tamayo, López de Ayala, Benavente, los Quintero, es evidente la superioridad del escritor canario (7, p. 51).

When Galdós decided he wanted to return to the drama, he was riding atop a wave of success which made his entrance into the theater easy. As the most popular novelist of his time, he and his works were sought after for presentation. Therefore, his early dramatic attempts were adaptations of popular novels he had written previously. As the public had liked them very much as novels, the stage productions were almost automatically successful. Because of his basic dramatic style, these works were fairly easily adapted to theatrical presentation. His first play was Realidad, adapted from the novel written in 1889. It was followed by the production of one of his most famous Episodios, Gerona, in 1893. As the author became submersed in the writing of his spiritual novels, he did not have the time to adapt another novel until 1896. Then came one of his greatest successes in the theater, just as it had been in fiction, when he adapted Doña Perfecta for
stage production. This novel had become a perennial favorite with the public, and it was one of the author's favorites as well. The theatrical presentation became just as popular as the novel had been, for, as Berkowitz has described it, "...this novel had succeeded in weaving itself into the spiritual texture of Spain (2, pp. 276-277)." It was a timely play, also, because there was a growing sentiment of anticlericalism in Spain which had come about due to the increase in political power of the Church and its clergy under the regency of Maria Cristina. Bringing this play to the stage at this particular time was a shrewd and calculated attempt on the part of Galdós to unite the people behind him in order to bring about the ecclesiastic reform he had always felt was needed to improve his nation. The play was a great success, with people flocking to see it again and again, but there was no push for reform. A general apathy had taken deep root in the Spanish nation, and, though the people agreed on the cause of their misery, they could do nothing but talk about it.

Galdós became greatly disturbed by the wave of skepticism and apathy that was converting his countrymen into "devitalized pessimists whose sole manifestation of energy was verbal (2, p. 334)." Even more than in previous
years, he feared that the "spirit of Spain was threatened with paralysis, and its soul with asphyxiation (2, p. 334)."
Therefore, he decided he must keep the subject of reform before the public and turn popular apathy into action. He began to write several works specifically designed for the stage. These plays appeared, one after the other, following the closing of Doña Perfecta. La fiera, Los condenados, and Voluntad had as their theme the essence of spiritual salvation (2, p. 269), a theme which also appeared in his novels of the same period. Unlike his spiritual novels, which drew respect and, in the case of Angel Guerra and Misericordia, great popularity, the spiritual plays met with mediocre success or dismal failure. The complete absence of action and the difficult philosophical orations were generally undigestible for the bourgeois Spanish theater-goers. On several occasions, the plays closed after the first night. The author viewed these financial disasters with anger and disgust. He was so upset with the public and critics for their complete lack of understanding of his themes that he withdrew from the theater to contemplate his artistic failures and to heal his financial wounds.
The most obvious means by which Galdós could recover from his monetary reverses was through the writing of more Episodios. He hesitated to do so, however, because of the pain and sorrow he had felt before, when recalling the horrors of the Carlist civil wars. He was not sure that he wanted to relive more of the tragedies of his youth (3, p. 36). Coupled with the need for money was the author's disillusionment, caused by the lack of spiritual improvement in his country. The famous novelist had dedicated his entire career to bringing about a spiritual renaissance in Spain, and he was somewhat bitter over the lack of response to his efforts. Still, with the hope of finally bringing both spiritual awareness to his nation and material well-being to himself, Galdós decided to begin his third series of Episodios nacionales in 1897. His plan was to give the current "lost generation" an account of the affairs which had brought Spain to its present state of existence and to attempt to insert his own hopes for the future. The third series was again a great success. The author's situation had improved, but something ominous and foreboding had occurred to place the future of Spain in a dim and ever-weakening light.
The great disaster was the loss of the last remnants of the Spanish empire to the United States in the Spanish-American war. More than the territorial losses, the fighting had exposed Spain's great weaknesses to the entire world. All the faults that she had tried to hide for so long were suddenly exposed for all to see. The young intellectuals and the new generation of writers were very bitter and embarrassed for themselves and their nation. A dark, pessimistic shroud covered Spain where once people had rejoiced at her brilliance and grandeur.

The Generation of '98, as the young intellectuals were called, criticized and condemned all facets of Spanish life, from the monarchy and the Church to the novelists and the dramatists. All the older writers were condemned for their lack of leadership and their compromising stand. Even Galdós came under fire, except for his attacks on the Church, which they maintained were far too mild (2, p. 337). Galdós was perplexed at this sudden pessimistic reaction. He was not bothered by the defeat in 1898. To him, Spain had the same problems with or without her colonies, (3, pp. 185-186). He had spent his entire literary career pointing them out, with little success. Now, suddenly his nation's
weaknesses were the sole topic of discussion, and he was being berated for his lack of concern.

Galdós spent some time considering the position of the new intellectuals, and he came to the conclusion that he might have been too moderate, too elusive, too congenial in his approach. Perhaps he had even enjoyed the practice of things he had condemned in others (3, pp. 187-188). He knew the young writers did not like his work, but it was not too late. Now, the atmosphere was right for a spiritual revolution. All that was needed was a respected leader. Galdós decided that now was the time for him to take a positive stand, to become active, to speak out with more authority. He entered the political arena once more, and his writings took on a tinge of radicalism. He returned to his early period of propaganda and thesis, but this time, instead of the novel, he turned to the drama to convey his message more quickly and directly to the public (4, p. 21). Galdós was once again ready to lead; this time, Spain seemed prepared to follow.

By 1900, Galdós was convinced that the regeneration of his country was impossible without the total destruction of clerical influence. In this one force, he saw the cause of all his nation's ills. Gone were his attempts to mold the
individual spirit for the attainment of a better life. He had tried to bring about spiritual fulfillment, but he had been ignored. Teaching by example had not worked here. Now he was prepared to fight for his country's salvation, and the clergy and monastic orders drew his wrath.

From the beginning of his literary career, Galdós had embraced the ideals of Krausism and had worked for their attainment. Universal love and brotherhood seemed like goals all would want to see successful. However, the Church and clerical hierarchy had fought him all the way, as if love and fraternity were not a part of their professed religion. He had presented the negative side of dogmatism, inflexibility, and fanaticism in his early novels; and a priest was often chosen as the bad example. Now, he returned to that mode, as Spain and Galdós viewed the clerics in a corruptive light. From the Restoration to the Regency, he had feared clerical influence. As it continued to grow and prosper in spite of his efforts to destroy it, he looked for a new means of combating this cancerous growth that was draining the energy and life from his country. His choice was the theater, where he would present the theme of clerical fanaticism in direct conflict with personal freedom. His answer was the play Electra, a drama written
solely for the stage, designed by the author "to achieve the rebirth of Spain (2, p. 348)."

January 30, 1901, was the date on which this major work was unveiled. The social and political repercussions were immediate, as the Spanish people were quick to follow where their famous author was leading them. Galdós had wanted action and positive response, but what he achieved was far more than he had anticipated or desired.

Many rumors about its content had preceded the opening of Electra; and, as a result, the theater was full and overflowing for the premier. Many of the young intellectuals, politicians, and writers turned out to see it, and the play was very well received. All present were filled with emotion, and the new generation of authors, such as Maeztú, Pío Baroja, Azorín, Luis Bello, and Valle-Inclán, seemed thrilled and impressed by the old master's work (2, pp. 350-351). As Berkowitz said, "Young Spain had discovered overnight a prophet (2, p. 351)." There was nothing in this work that Galdós had not said over and over again, but now someone was ready to listen. The play was followed by repeated curtain calls, standing ovations, and boisterous praise; and the audience carried their new-found leader out of the theater on their shoulders. A near-riot occurred,
as those in attendance called for the burning of churches and monasteries. Galdós attempted to calm them, as he had always intended to influence the thinking of the masses, but never planned to arouse violence. Little could be done, however, as demonstrations and riots occurred throughout the long run of the play, each matched in intensity by loud denunciations of the Catholic press. Electra was fast becoming a national episode, causing tremors and repercussions throughout the nation (2, pp. 357-358).

The actual theme of Electra is the search for truth and the discovery of the meaning of life (2, p. 364). The main characters, Máximo, "el hombre máximo superior (3, p. 180)," and Pantoja, "el espíritu de la muerte, de la destrucción, de lo agotado e infecundo (3, p. 181)," battle for possession of Electra, the vibrant and exciting orphan girl, the Spain of the future. Both Máximo, as a scientist, and Pantoja, as a priest, think that they know the real meaning and goals of life. Each tries to gain the upper hand by convincing Electra that each is correct, but the sensitive and intelligent young girl is only confused by these two contenders for her guidance. She wants to believe the scientist, for she is greatly
attracted to him; but she fears the religious life may be the only one for which she is destined. Her search for the truth is the basis of the story.

Though politics was not the primary aim of this work, the public was quick to see it in a political light. Galdós had intended it to be a simple case of good versus evil, with the triumph of good in the form of love. Those viewing it, however, saw it as an anticlerical manifesto, equating the evil priest with clericalism in Spain. The author was forced to accept this interpretation, for it was valid, but he still was not sure how to solve this distressing problem in his nation. The public thought that he did know, and they wished him to lead them in the immediate destruction of clerical power (3, p. 189).

Electra is the story of a young girl who has come to live with her aunt and uncle after the death of her mother. Her arrival has not excited her relatives, for they fear she has all the bad qualities of her mother, who was dis-owned for her improper behavior. The girl's father is unknown, and she has no money with which to support herself. The aunt plans to send her to a convent, if the family priest thinks it would be best for her, in hopes of her living a proper Christian life. The girl is intelligent, attractive,
and mesmerizes all who see her. She shows a natural ability in the areas of art and music and loves to entertain visitors with her talents. The family priest, Salvador Pantoja, claims that he must save the child from her vain fancies and return her to the path of humility and servitude. Electra does not like his constant reprimands or his decision that she is too old to play with other children. She does not wish to study only the catechism or spend all of her time in church. But her aunt, thinking the priest a fine man, has given him control of the girl. Also, the priest has lied about his intentions. He has told her aunt that Electra is his child, a product of the evil of his youth, and that he wishes her to grow up to be better than her mother. Therefore, she intends to let him do as he pleases with his own child.

At the same time, a nephew, Máximo, has fallen in love with Electra, but he fears she may be too young and innocent to understand or reciprocate his feelings. His wife has died, and he has two small children. Electra is always playing with them and taking care of them. When they are asleep, she likes to visit Máximo in his laboratory and hear about the wonders of modern science. Máximo does not know if this is an adult romantic interest or a childlike
fascination on her part. He asks a friend, the Marqués de Ronda, to question her discreetly, hopefully to discover her true feelings.

The family stockbroker, Señor Cuesta, also seems to show a great interest in Electra. He manages to talk to her alone one day, and tells her he is setting aside enough money for her so that she will always be able to live independently. She does not know what he intends. Is it merely a paternal affection, a friendly gesture, or does he wish to marry her? Her confusion grows.

Because the Marqués, Máximo, and many young men try to talk to Electra, Pantoja becomes her constant companion. She does not like his authoritarian supervision and wishes to be left alone to do the things she enjoys. When she questions him as to his motives, he replies:

Porque en mi tendrá un amparo, un sostén para toda la vida. Inefable dicha es para mi cuidar de un ser tan noble y hermoso, defender a usted de todo dano, guardarla, custodiarla, dirigirla, para que se conserve siempre incólume y pura; para que jamás la toque ni la sombra ni el aliento del mal. Es usted una niña que parece un ángel. No me conformo con que usted lo parezca: quiero que lo sea (5, p. 36).

She begins to show signs of fear whenever he is around and to behave strangely in the presence of her family. Her aunt worries because the girl talks to her dolls and claims that
she talks to her dead mother. She wants Electra to keep busier and to become more involved in church affairs so she will have no time for such illusions. She also hopes to send her niece to the convent sooner than planned for her own welfare.

Pantoja makes plans for her immediate entrance into the convent, but Cuesta intercedes by telling Electra's uncle that she is in love. Her uncle says that she will not enter the convent, as he would rather see her well-married than retired from life. Pantoja becomes very angry and urges Electra's aunt to change her husband's mind. There is a dilemma, however, as the priest and the broker are each close friends of the aunt and uncle, respectively, and each wishes to follow his own friend's advice. Electra overhears the argument and runs to Máximo's laboratory to escape. She tells him she has come to take care of him and to learn about science so she can help him in his experiments. Knowing something has upset her, Máximo listens to her problems and promises to keep her out of a convent. He will help her choose a husband; but he insists the marriage must be through mutual love, for a loveless union would be worse than a solitary convent life.
Pantoja comes to take her home after her disgraceful conduct. Máximo tells him she has free will to choose where she wants to be. The priest vows that that place will never be Máximo's house. Thus, the challenge has been made between science and religion. Which one will win the future of Spain?

In the argument that ensues, each man claims he will fight the other for Electra. Pantoja says God's will is for her to be under the guidance of the priest, so he is sure of victory. Máximo scoffs at this and says he is going to escort the girl to her aunt's house. Pantoja blocks the path. Electra, fearing the power of these two men, wishes them to go together with her. Surely science and religion can live together peaceably on equal terms. Máximo says no. Describing the evil intentions of the priest, he says, "Mas que hombre [Pantoja] es una montaña que quiere desplomarse sobre nosotros y aplastarnos (5, p. 95)." Máximo proposes marriage to her then, asking that they be united forever. Electra is ecstatic, as this is what she has wanted ever since first meeting this man. They go to tell her family the joyful news.

The aunt and uncle appear to agree on the marriage, and this infuriates the priest. He tries to persuade the aunt
that she shows a lack of Christian motives by not taking the welfare of the girl into account, for she would be better off in a convent. The aunt, however, just wants the girl to be proper and respectable, and she feels that marriage is as good a way of achieving this as is a religious life. Pantoja then asks for permission to save the girl first, thereby preparing her for married life. In a speech that always brought hostile, aggressive reactions from the audiences viewing the scene, the priest says:

Amo a Electra con amor tan intenso, que no aciertan a declararlo todas las sutilezas de la palabra humana. Desde que la vieron mis ojos, la voz de la sangre clamó dentro de mí, diciéndome que esa criatura me pertenece... Quiero y debo tenerla bajo mi dominio santamente, paternalmente... Que ella me ame como aman los ángeles... Que sea imagen mía en la conducta, espejo mío en las ideas. Que se reconozca obligada a padecer por los que le dieron la vida, y purificándose ella, nos ayude, a los que fuimos malos, a obtener el perdón... Por Dios, ¿no comprende usted esto (5, p. 107)?

He wishes to lead her into the religious life in order to elevate her someday to become the head of a religious order. He wants to guide her, inspire her, and possess her. This logic appeals to the aunt, for she has always wished to do this herself. Pantoja reminds her that he guided Electra's mother to the convent life and saved her before her death. He wants the same chance to take Electra there and show her
the glories of the cloistered life. Her aunt would like this for herself but does not give permission for Electra to be taken there.

Distressed at his failure, the priest goes to the garden to try to persuade Electra of his good intentions. Angered by her apparent lack of regard, he tells her that Máximo's father is her father, too, so they are actually brother and sister. He was trying to bring her to the convent without having to tell her, but her insistence on this incestuous union forces him to reveal the situation which her mother confessed on her deathbed. Electra believes this lie and runs hysterically from the garden, calling for her mother to help her.

No one is able to stop her rantings or hallucinations, nor does anyone know their cause, so Electra is sent to the convent and placed under the care of a kindly nun. Sor Dorotea succeeds in calming her and sympathetically attempts to help the young girl with her problems. Cuesta, the family broker, has died and left his entire fortune to Electra, provided that she does not lead a cloistered life. (The man of business has left Spain his legacy of progress, provided that she does not regress to ecclesiastic rule.) Máximo and the Marqués are the executors, and they are to
come to the convent to see if Electra will accept her inheritance. Pantoja will be there, also, and he is sure he will be victorious because he believes in God's power. Máximo also expresses belief in God's will, and all are surprised at this statement from the scientist. He says, "Naturalmente: en Dios confía quien adora la verdad. Por la verdad combatimos (5, p. 128)." This is Galdós' illustration of the union of science and religion in the ideal Krausist man of the future. Religion has always been important in the author's philosophy of life; what he is against is clerical intervention.

In the discussion between all the interested parties, save the girl, it is discovered that the priest has lied about Electra's parentage. It is proven that Máximo's father could not have been that of Electra. The priest is still smugly confident, however; for he has Electra in the convent already, and she will never leave. In the following conversation, the populace discerned a call-to-arms against clerical influence:

Pantoja. "No me rindo... nunca, nunca."
Máximo. "Ya lo veo. Hay que matarle."
Pantoja. "Venga esa muerte."
Marqués. "No llegaremos a tanto."
Pantoja. "Ileguen ustedes adonde quieran, siempre me encontrarán en mi puesto, inconmovible."
Marqués. "Confiamos en la Ley."
The clergy was refusing to release its hold on Spain; and science was determined to destroy that influence.

Máximo plans to save Electra from Pantoja, even if it means forcibly kidnapping her from the convent or killing the priest. The Marqués tries to calm him, for he maintains that she should not be taken by force; it must be by her own choice. Waiting and watching will win; nothing rash, such as killing the priest, will be necessary. This is Galdós' impassioned plea for patience and tolerance, but the crowds did not heed or comprehend this advice. The Marqués wants Máximo to tell Electra they are not related, to use reason always above force. But Máximo only agrees to wait and decide later.

In the meantime, Sor Dorotea has decided to help the young lovers. She has counseled Electra that Máximo might not be related to her and that she should leave the convent to find the truth. Electra is afraid to go and refuses to leave her sanctuary. The kindly nun then arranges for Máximo and Electra to meet in the convent gardens, but Pantoja arrives at the same time. Electra begins to hallucinate and call for her mother. Her mother appears
to her in a vision and tells her she is not related to Márulo. She asks that Electra not blame Pantoja, as he was trying to help her find peace and tranquility. The time spent in seclusion and prayer has helped Electra, but if she wants a family, she must go with Márulo. It would not be good to stay and pretend a holiness that is not real: "...no pretendas aquí una santidad que no alcanzarías. Dios está en todas partes... Yo no supe encontrarle fuera de aquí... Búscale en el mundo por senderos mejores que los míos... (5, p. 139)." The Spain of old has given the Spain of the future her advice.

At this point, Márulo arrives and the vision disappears. Electra runs to him and embraces him joyfully. Pantoja does not understand. The Marqués explains that she has chosen them.

Márulo. "Es nuestra."
Pantoja. "¿Huyes de mí?"
Márulo. "No huye, no... Resucita (5, p. 140)."

This last word of the play is not only the keynote of the drama, but also the summation of all Galdós' desires and ambitions for his nation (5, p. 4). Spain was not escaping or fleeing from the Church; religion was good and wholesome in its basic form. Instead, Spain would come to life and revive herself with the help of science and enlightenment.
The priest was not destroyed; he was merely defeated and overruled. Berkowitz has described the reason for such an ending to this dramatic work:

In it \textit{Electra} rebellion and dogma came to grips. Although dogma was defeated, it was not killed, for somewhere in the Spanish soul there is pure religion that must not be destroyed since it can be used as a beneficial force in life (2, p. 365).

Just as he had summarized his spiritual belief in \textit{Misericordia}, Galdós incorporated all of his philosophical desires into \textit{Electra}.

He confessed that in \textit{Electra} he had condensed the work of a lifetime—his love of truth, his constant struggle against superstition and fanaticism... In it he wished to reiterate how urgent it was for unhappy Spain to forget the routines, conventions, and falsehoods which dishonored and debased it in the eyes of the civilized world. The new Spain, resting on science and justice, would be in a position to resist brute force and the insidious, baneful influences upon its conscience (2, p. 349).

Once again, the author had illuminated the way to progress and revival for his nation and its people. This time, he had chosen the opportune moment, and the populace was ready for his play. Since all Spain had been the victim of outrages similar to \textit{Electra}'s, there came an indignant reaction from those forced to suffer such shameful servitude. The public reacted strongly to the call for action. It has been stated by Berkowitz that:
In a single night Galdós had probably accomplished more for the cause of freedom and progress than an entire generation had done in a quarter of a century of vain effort. No other European author had ever succeeded in expressing so clearly the change in the moral climate of a people and the transformation of its soul (2, p. 360).

While the Spanish people loudly called for the curtailment of clerical power and the dissolution of the monastic orders, the Catholic Church was not silent. The Catholic press mounted a violent offensive, aiming to demolish the pedestal on which Galdós had been placed by popular opinion. The clerical hierarchy considered the author and his heretical and disruptive ideas extremely dangerous. They denounced Electra as "the crime of the age (2, p. 362)," and they called for a boycott of his future demonic works. Opposition to this play by the clergy was so intense that they bribed acting troupes in some areas not to perform the drama. Some of the teaching friars threatened their pupils with suspension if their families went to see it. In Barcelona, partisans of the local churches and monasteries intimidated ticket buyers in front of the theater; and they bought tickets themselves in order to harass and threaten the actors. The play was banned by many bishops and archbishops, though none had actually read it, or seen it performed. Fear was their motivation. "But laws and
boycotts, sabotage and shouts, parades and posters, pleas and protests, bribes and bravados were powerless to stem the disrupting influence of Electra (2, p. 374)." The play had been intended to stand for tolerance and patience, but no one on either side viewed it in this light.

This Galdosian drama inspired such public reaction that it was often dangerous to attend if one was not committed to the destruction of clericalism. From time to time, the audience would become so involved in the play, that it was dangerous for the actor playing the role of Pantoja. Sometimes he risked injury both during and after the play. To the Spanish people, Pantoja represented "fanaticism, obscurantism, clericalism, and Jesuitism (2, p. 358)."

Even to this day, "Pantoja and Jesuit are synonymous in Spain (2, p. 358)." Some good did result, however, as the literary youth of the nation founded a journal called Electra "...to perpetuate the spiritual significance of the drama (2, p. 366)." This was about the extent of actual accomplishment; for although the public was aroused and involved, and debate was fast and furious, nothing concrete occurred to change conditions in the country. The bees were disturbed, flew into frenzied action, and then quietly
settled down to their perpetual routine as if nothing had happened.

This sudden violence followed immediately by apathy amazed Galdós. He began to write articles for different journals in order to keep the public active. In an appraisal of the prevailing spiritual climate of Spain, the author blamed the powerful clerical forces for most of his country's political, social, economic, and cultural ills. What had been mere insinuations in Electra became outright denunciations. He emphasized the fact that Spain's regeneration could not be achieved without sacrificing old attitudes, concepts, and institutions. He maintained this same train of thought in his next dramas in hopes of activating public interest once more. Alma y vida, Mariucha, El abuelo, Bárbara, and Amor y ciencia did not bring the same reaction as had Electra. In many places they were boycotted simply because Galdós had written them. In others, they were well-received but viewed mechanically with no conscious involvement. They seemed to make no impression on the Spanish nation.

Disillusioned by his failure to arouse his people, Galdós turned to politics. He had always been wary of progress through politics, but he had come to fear that his
goal of education through literature was even less successful. He joined the republican party and ran as a candidate for the Cortes. Berkowitz discusses his decision:

Why did he choose to espouse the republican ideal? His waning monarchial sentiments had expired completely ...[and] he was convinced that the government had abdicated so much of its sovereignty as to destroy all hope of national regeneration, of life free from clerical domination, and of culture. He refused 'to be lulled to sleep in the laps of friars,' or 'to submit to the terrifying tyranny of ecclesiastical bossism' (2, p. 390).

The political platform on which he ran had as its main objective the eradication of "clerical barbarism (2, p. 390)." Other goals were the establishment of a scientific foundation for the education of future generations and the destruction of political bossism (2, p. 391). He felt sure that the destruction of clericalism would unite all the progressive elements of Spain under a single banner; and it did. Galdós became titular head of a new political organization, "La conjunción republicano-socialista (2, p. 396)."

To help his cause, the famous author made impassioned speeches aimed at arousing anti-clerical sentiments. From an anonymous article appearing in El país, April 20, 1907, comes an excerpt from one of his speeches:
Together we shall march to defeat recalcitrant clericalism. Our aspiration is the extinction of this locust that invades our land and the air and devours matter as well as spirit. Our aim is the total disinfection of our country by dissipating this sinister cloud of voraciously toothed and terrifyingly buzzing parasites. We seek the disappearance of the friar who blackens your life, who warily invades your home, who confounds your conscience and who sticks his hand into your plate, threatening you with the infamous boycott or with the suffering of hell if you dare call a halt to his brutal egoism. We must maintain that the real hell is the friar, and that this visible and tangible hell must be extinguished in Spain forever (2, p. 392).

On other occasions, he repeatedly denounced the passivity of the public which lived in "a limbo of stupid somnolence" created by the clerics (2, p. 395).

In a calculated political move, Galdós stages the highly charged anti-clerical play, Casandra, before elections. It is a biting criticism of the stifling atmosphere produced by religious dogmatism, and this drama became the banner under which the nation's anti-clerical forces assembled. In a review of the work appearing in El liberal, the critic, J. López Pinillos, stated:

Casandra is a guide that blazes a spiritual trail; it is a battering ram which is beginning to tear down a stout wall; it is a warrior leader who orders an attack; it is a banner that offers shelter; it is an oracle which consoles by predicting salvation through destruction (2, p. 387).
The play was successful in its political intent, as Galdós was elected, first in 1907, and again in 1910. But it marked the end of the author's strong belief in peaceful spiritual regeneration. With the advance of age and the onset of senility, Galdós had become bitter over the lack of response to his call for reform. Now, he was determined that it would come about, regardless of how it was achieved. He still deplored violence, but his immense frustration led him to espouse any means that would accomplish his goals. Casandra is an example of his frustrated desires, as it presents, through symbolic violence, the "slaying of old, hypocritical Catholic Spain--symbolized in Doña Juana--by the mighty weapon of the modern spirit, represented by Casandra (2, p. 397)."

Casandra is the extraordinarily beautiful woman who lives with Rogelio, illegitimate son of Doña Juana de Samaniego's husband, the Marqués de Tobalina. Doña Juana is extremely wealthy and plans to leave her fortune to her relatives after her death. She and her deceased husband had already drawn up a will distributing the money to different relations according to need. Rogelio was to get a large portion, as he was the son and nearest relative. Doña Juana, however, changes her mind. In close
collaboration with her advisors and lawyers, she decides to nullify her first will and leave most of her vast fortune to the local churches and religious orders. Only Rogelio will still receive his share, and that is only if he agrees to marry someone from a fine family of his own class. Doña Juana's decision throws her relatives into a panic, as all had counted heavily on their inheritances. Her own nephew, Ismael, now will not be able to finance his previously designed industrial plans. Alfonso, the Marqués de Castanar, husband of her niece, Clementina, will not be able to continue his attempts to innovate and update the Department of Agriculture. Clementina feels especially cheated, since she was raised by Doña Juana to enjoy luxury and the advantages of a busy social life. Zenón, her husband's nephew, cannot pursue his banking career. Rogelio, who is still to receive his share, is distraught over this turn of events. As a social rebel who loves poetry and nature and his beautiful Casandra, he should simply refuse such a conventional approach to wealth; but his great weakness is the desire for money. His union with Casandra was consecrated in the "altar del amor" and by "ministerio de su propia voluntad," so that "etiqueta religiosa" was not considered necessary (6, p. 921).
They were married in their own eyes even if not in the eyes of Spanish society. Casandra loves Rogelio intensely, blindly, with no concern for any faults he may have. She believes in their marriage and resents Juana's insinuation that they are not united. The actual problem arises from Doña Juana's jealousy over Casandra's great beauty and ability to have children. She demands that Rogelio bring her his two children by Casandra, so that they can be educated in proper religious institutions. At the same time she tells him she has arranged for his marriage to Casilda, the daughter of one of her relatives. Rogelio decides to obey these orders on the surface, with the hope of avoiding any actual marriage as soon as he has possession of his inheritance. Casandra, however, knows nothing of these plans and becomes furious when she discovers that Doña Juana has her children. She goes to the widow's house and demands her infants. Doña Juana refuses to give them to her, and Casandra, blinded by rage, stabs the old woman to death. She is arrested for the murder and put in jail to await trial. Through this deed, the relatives are given their inheritances under the old will, as the new one was never signed. The lawyers, however, file it anyway, as they stand to make much more money from the second will. Thus,
the matter is taken to the courts for decision. Due to her good lawyer and aid from her relatives, Casandra receives a light sentence for her instinctive, maternal action. On her release, Rogelio marries her, officially. All appears to be ending well, when the ghost of Doña Juana returns to walk the streets, mute and foreboding. The only way to make her disappear is to say the name of her slayer, Casandra.

The figure of Doña Juana is the reincarnation of Doña Perfecta. She is another outstanding example of the dogmatic, formalistic expression of religion, which, in its essence, lacks any true religiosity whatsoever. In a typical Galdosian ploy, Juana can have no children; she is sterile, as is her religion and her life. She hates Rogelio for being the illegitimate child of her husband's infidelity, the son she could not give him. Above all, she hates Casandra for her ability to give birth, and her continuance of the illegitimate blood line of her husband. She extends her hatred to encompass all of her relatives for their fertility, and she tries to hid this rabid feeling in an obsession for religious acts. This artificial religiosity is merely a cover for her vengeful impulses.

Instead of helping her relatives or trying to see Rogelio
and Casandra legally married, she desires to make them suffer. Her conscience is cruel and totally lacking in love. Her evil is projected in all directions under the guise of religious faith, even to the point of leaving all her wealth to the Church after raising the hopes of her relatives.

Many of her relations describe Juana as a monster. Ismael sees in her "el mensajero del mal, el ángel terrible que trae a la Humanidad todos los trabajos y dolores a que está condenada (6, p. 956)." For Casandra, she is a "monstruo de hipocresía y de crueldad (6, p. 970)." In the eyes of Rogelio, she is a "bestia apocalíptica" whose "dentadura postiza es la que tenía Saturno para masticar bien a sus hijos (6, p. 920)." He continues in his comparison of Juana and the mythological monsters:

La ví--dice--como la bárbara diosa Jagrenat, toda cubierta de esmeraldas. Su hocico repugnante de caimán dormido, pintado del verdín de las aguas, parece estar en extasis digestivo..., después de comerse ración cumplida de cadáveres naufragos (6, p. 920).

Upon killing her, Casandra compares her action to that of conquering the bloodthirsty beast: "He matado a la hidra que asolaba a la tierra!... Respira, Humanidad" (6, p. 972)!
In contrast to this figure of evil is the character Rosaura, the wife of Ismael. She seems truly angelic as the love she has for her family extends to include all humanity. She has nine children of her own to care for but still finds time to help the less fortunate. Compared to the hypocrisy of Juana, hers is the true Christian spirit of love and charity. She is the one who goes to the aid and comfort of Casandra in prison. As Correa states, she is the saintly figure who "...ilumina con una sonrisa benevolente su destino de abnegación en un hogar de numerosos hijos y trae el consuelo caritativo a la infeliz Casandra, que ha dado muerte a doña Juana (4, p. 242)." She cares for Casandra's children as if they were her own, gives her love and protection to the incarcerated woman, and is instrumental in convincing Rogelio to make their union legal once she is out of jail. Casandra worships her as a saint and believes in her total devotion to mankind. Her charity without limits or distinctions is like that practiced by Jesus. She says that "la piedad verdadera florece en el silencio (6, p. 1010)." This is Galdós' way of criticizing those neo-Catholics who sang loud praises for show, so all would think them religious. Under this ostentatious display, there was no true love for God or humanity, merely a
pagan idolatry for the sake of personal esteem and profit.

In this work the author has shown that the modern spirit of enlightenment will be forced to kill superstition and fanaticism in order to survive. Some suffering will occur, but with the help of those who believe in it, enlightenment will ally itself with the true religious spirit to build a new and better life for all.

The practices criticized or praised in this novel-drama are the same ones that appear in all of Galdós' works, from his religious trilogy to his dramatic works. Even in his bitterness, the great author had never lost sight of his goals, or what he thought it was important for Spain to become. He had decided that it was necessary to kill Doña Juana for the good of Spain; whereas, earlier, he had allowed Doña Perfecta to live; but the time had arrived for the end of all fanaticism and intolerance. The modern spirit must triumph immediately. He had changed his method, but never his message. He was still trying, undaunted, to instill that Krausist spirit of reason, tolerance, love, and brotherhood for all mankind into the Spanish nation. The path to spiritual perfection was still charity, good works, and sincere faith. Both the man and
his philosophy were essentially the same; they were just older and more determined than ever. He wished to leave his nation a legacy of truth that would remain long after he was gone: "Con Casandra se libera Galdós de la realidad histórica y puede infundir un ideal a los españoles: la lucha constante y diligente contra el mal (3, p. 193)."

Galdós continued to write in spite of bad health, blindness, and senility, and only his death silenced his pen once and for all. He wrote several more dramas and completed another series of Episodios. He was in the process of finishing his fifth series of Episodios when he died.

This man, who virtually had a monopoly on Spanish literature in the nineteenth century (2, p. 336), worried until the day of his death that perhaps he had not done enough to bring progress and enlightenment to his country. He had achieved great literary success in both the drama and the novel, and he had gained fame and prominence in his own lifetime. He lived to see the new generation of writers accept his realism and expand upon it. He was such a highly respected figure that any political party was proud to have his support and anxious for his candidacy. However, he also had undergone severe disappointments, as he never perceived the weakening of clerical influence or any major reform in
dogmatic religion. He felt hurt that the Church denounced
him as it did, for it would not tolerate his urge to
reform. He was branded a heretic and excommunicated, he,
who espoused one of the most genuinely Christian philos-
ophies and who actually practiced his principles of love,
charity, and tolerance with others. His clerical opposition
kept him from receiving the nomination for the Nobel Prize
for Literature twice, as the neo-Catholics of Spain would
not allow such a person to represent them in the eyes of
the world. Still, he remained strong, stubbornly clinging
to his ideals to the very end, as he refused to have a
priest or last rites at his death.

The mirror of Spain was broken; the man who had
taught his nation about itself was gone. And it was a
great loss, for "...in the narration of contemporary Spanish
life, in the reflection of the ideas and sentiments of the
people, he has no rival (5, p. 3)."
CHAPTER BIBLIOGRAPHY


Benito Pérez Galdós was a man with a purpose, and never, not even once, did he stray from his stalwart goals. His entire life was dedicated to the advancement and improvement of his nation. He was determined to reform the novel, the drama, religion, education, society, and Spanish national life in general. This was a monumental undertaking for any large group of men, much more for one single individual. But he was inflexible in thinking that it could be done; that one man could do it; and that he would succeed in his approach.

The method Galdós chose to achieve his goals was public education through literature. This popular art form would be easily digested by the people, and thus they would absorb his teachings. From their understanding, others would learn, and eventually all would be exposed. Then the masses, united, would call for reform, and the ruling hierarchy would be forced to listen. Thus would come the rejuvenation of his country. This was the way he envisioned
it in the beginning, and this was what he worked for all his life.

The philosophy he espoused was an obscure offspring of Kantianism, called Krausism. This highly religious doctrine was perfectly suited to the Spanish situation and was attractive to many of the intelligentsia of the day. Galdós found its belief in rationalism, science, progress, tolerance, fundamental Christianity, and love to be the panacea his nation needed. Therefore, he embraced it eagerly, and these ideas are found interwoven throughout his literary works. Other authors also adopted Krausist ideals, but these were abandoned or diluted with new philosophical trends that filtered across the Pyrenees. Galdós, however, remained solidly behind the tenets of Krausism all his life. He was aware of other philosophies but decided to remain with the one he thought would benefit his nation the most. His primary interest was, after all, in helping Spain to find a healthy, progressive life, not in proving his own knowledge of modern philosophical trends.

From his first literary works to his last, he fought against what he saw as Spain's major problems. Religious intransigence, fanaticism, and intolerance drew his fire. The doctrine of fundamental religion, free from man-made
dogma, was what he hoped to instill in the Spanish heart. Galdós was a reformer, interested in improving the social system in Spain for the common benefit of the individual and the nation. Though somewhat radical, especially in his youth, he was much more a practical leader than a single-minded revolutionist. He recognized not only the power but the inevitability and the necessity of fixed order, and he apparently felt that the stabilizing influence of an institution, which is based on long cumulative growth, is in itself compensation for the slowness with which tradition changes. He nevertheless regarded institutions as existing not for their own sake but as a means of serving the individual, who himself becomes a part of the social whole. Though realizing that the lack of traditional and conventional norms would lead to personal disintegration, he saw and depicted with sharp precision the effect which rigid formalism has in starving the individual's higher life. As early as his first two novels, he realized that reform must be brought about by revitalization of individual consciousness. He hoped that institutional reform would follow as a natural result, but his works reveal his recognition of the almost imperceptible
impression that even the strongest character makes upon long-established tradition.

In his anxiety to accelerate the unusually slow social locomotion in his own country, Galdós deliberately depicted the conciliation between extremes. Perhaps, too, because of his impatience in the face of impregnable Church tradition, he returned in some of his later works to bitter attacks upon clericalism, and in his disillusionment gave in to idealistic dreaming of social change which he could not detect in reality. Despite recurring periods of impatience and disillusionment, however, he remained hopeful, knowing that prejudice derives more from contact with thought about a subject than it does from actual personal contact with it; hence his continuous efforts to bring conflicting beliefs into touch with each other by way of personal association between individuals. By just such means in real life does change come about. Though the great author fell short of his goal, his method was sound, for he turned to life itself for the illustration of his cherished ideals.

The social philosophy of Galdós may be described as that of an idealist who sees in the past and the present a preparation for the future, and who believes that what is
good for society is whatever will prepare it for the natural advancement of progress and change. However, he was not one to remain passive and watch change take place. He wanted to work with the process and try to direct it toward the general advancement of human nature, toward freedom from formalistic worship and freedom of the individual to develop morally and spiritually. To such ends he made use of the novel and drama, and he carried over these purposes into his political life, as well. These were his goals; these things were his life.

The monumental works of Galdós represent the history of Spain itself in the nineteenth century, and his characters symbolize each phase of the spiritual and moral evolution of his nation. No other writer has depicted the social climate of his country any better. Also, few authors have caused as much controversy or precipitated as much discussion as did Galdós. He was the voice of his nation, the hope of his nation, and the victim of his nation. And through it all, he was forever optimistic that he would make the tenets of Krausism the rock upon which Spain would build its new life.
BIBLIOGRAPHY

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