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Benito Perez Galdos and the Concept of Honor

Sabine R. Ulibarri

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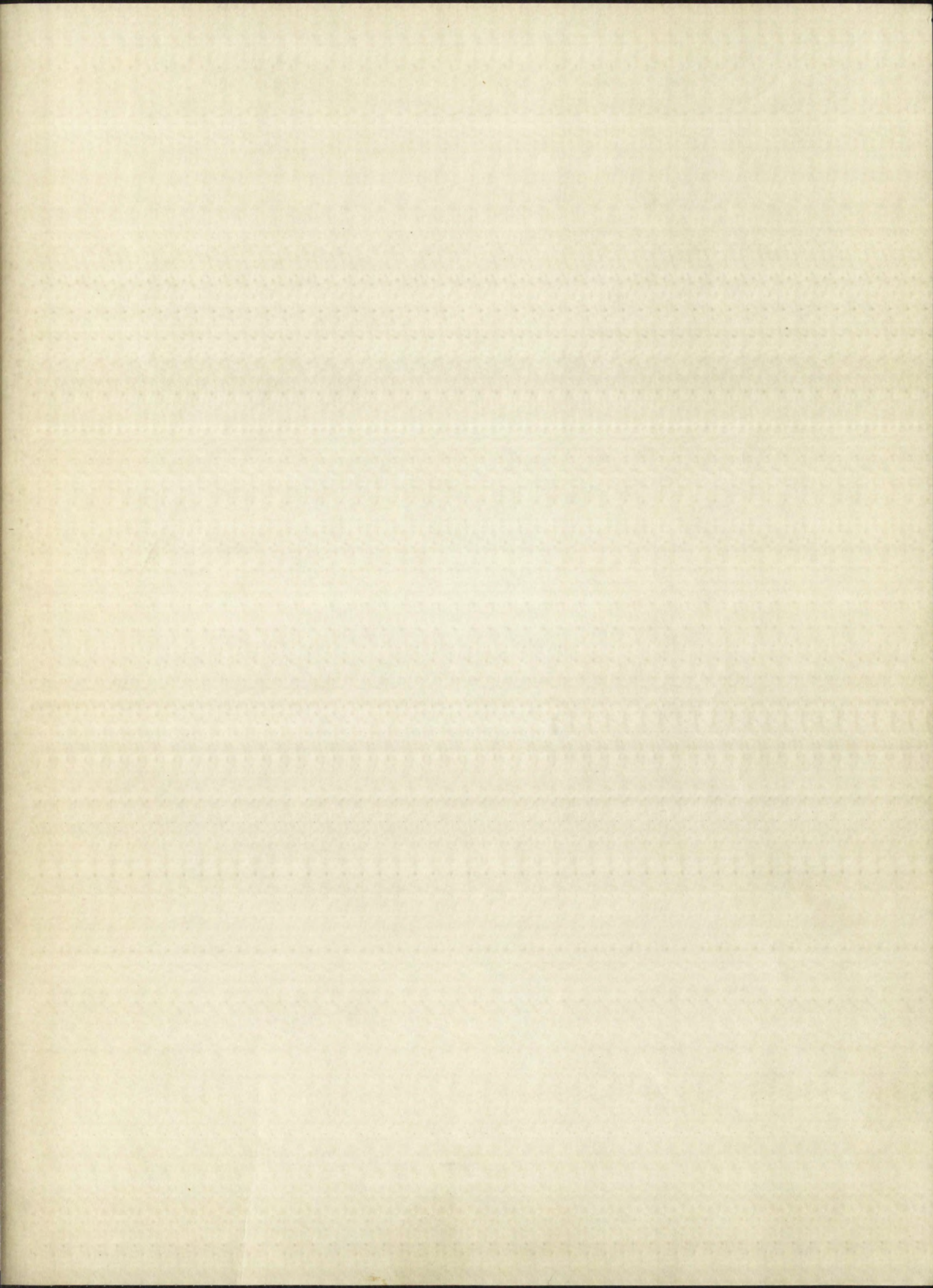
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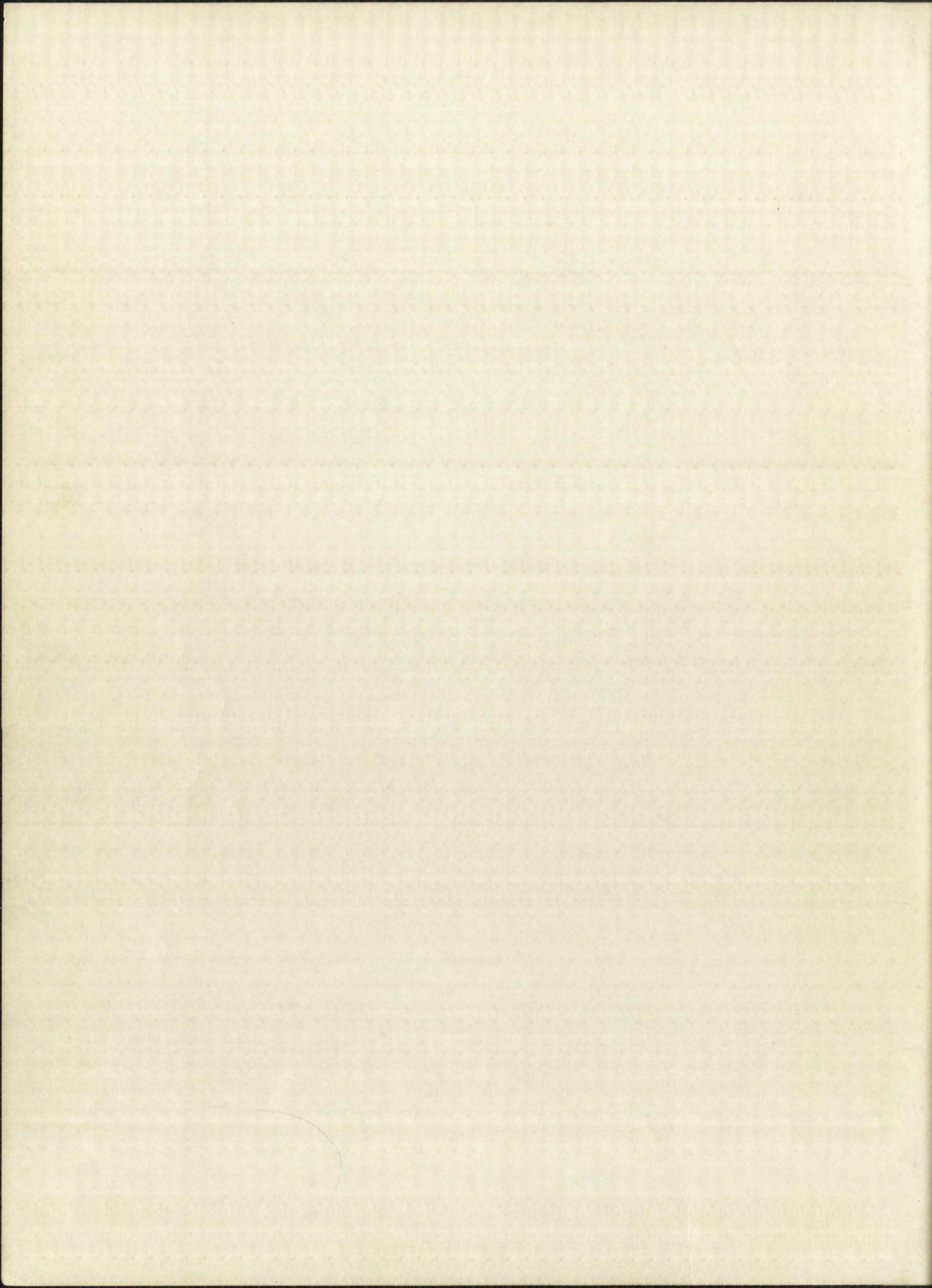
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BENITO PEREZ GALDOS AND THE CONCEPT OF HONOR



A Thesis

Presented to

The Faculty of the Department of Modern Languages

University of New Mexico

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Sabine R. Ulibarri

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TABLE OF CONTENTS

CHAPTER	PAGE
I INTRODUCTION	1
II LA DIGNIDAD HUMANA	9
III EL HONOR PERSONAL	20
IV LA HOMBERIA	40
V EL PUNDONOR	52
VI CONCLUSION	73
BIBLIOGRAPHY	77

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CHAPTER I

INTRODUCTION

The existence of a national character or a national consciousness cannot be denied. A nation is the sum total of its distinctive characteristics, different from all others, an individual among nations, just as every man is the sum of his own native traits, an entity different from all other people.

A nation, such as Spain, cut off from the rest of the world, must develop within herself traits peculiarly her own. Basic among these traits are self-sufficiency, love of independence, resentment of intrusion by all forasteros. Coupled with these is the apparently contradictory desire to explore the mas allá, to probe the unknown. The very barriers which isolate her become a challenge which, converted into action, produces the explorer, the missionary, and the conquistador.

History, religion, language, and art are all manifestations of the national soul. They are external and tangible expression of the sentiments of a people. However, it would be incorrect to say that any of them, or any combination of them, defines a nation, for a nation is psychological: it exists only in the consciousness of its people.

This national consciousness is difficult to define or analyze, for it is an intangible thing, made up of the tragic and the comic, the dreams and the passions of a people. It is found in the national atmosphere, what one calls the "ambiente", and in the hidden recesses of the national mind. It must be sensed, for it cannot be seen. Consequently feeling and sensibility, actual contact and intuition must largely

supplant logic, statistics, sources and facts in any attempt to study and analyze the national consciousness of any group.

In the complex make-up of the Spanish national character, el honor has been perhaps the most outstanding characteristic from pre-historic times to the present. The collective Spanish concept of honor was the powerful driving force that resisted the Roman legions for more than two hundred years, that drove the Moors out of Spain, that discovered and conquered the new world.

El honor, in all its phases, necessitates explanation, for, by its nature, it resists being reduced to formulae and rejects all labels. It is as difficult of definition as the "ambiente" that gives it birth and the mind in which it dwells. It is a hazy concept, never fully analyzed even by those who possess it, and to different men it means different things. Thus, since it is an abstraction, any analysis of el honor must be interpretative. In order that a subjective study of this nature have any value the reader must know what the terms mean to the writer.

The definer of abstract terms must be arbitrary. He must decide to his own satisfaction what he means by his terms and base his interpretation on the definitions he has set up. In this study the writer is forced to use the Spanish terms el honor, la dignidad humana, la honrría, and el pundonor, since the nearest English equivalents do not convey exactly the idea contained in the Spanish.

In this study, el honor will be considered to be the personal code of ethics by which an individual governs his thoughts and his

supplies, statistics, and other data, and the writer has
and analyzes the material in the light of the facts.

In the chapter on the history of the United States, the

writer has been particularly careful to present the facts in a

historical light, so as to show the development of the country

was the powerful driving force which has shaped the United States

than two hundred years, that shows the growth of the country, and the

covered and covered the new world.

Elaborate in all the details, and the writer has

the history, it is a history of the United States, and the writer

it is a history of the United States, and the writer has

and the mind in which it is written, it is a history of the United States

analyzed even by those who have not read it, and the writer has

different things. Thus, it is a history of the United States, and the writer

Elaborate in all the details, and the writer has

this nature have any value, and the writer has

the writer.

The history of the United States, and the writer has

side to his own satisfaction, and the writer has

interpretation on the history of the United States, and the writer has

writer is forced to use the same terms of history, and the writer has

is history, and the writer has

not convey exactly the same meaning, and the writer has

In this study, the writer has

case of error by which the writer has

actions regardless of the consequences to himself and to others. It is responsible only to itself and therefore is above all law. Yet the man who possesses it chooses to live within the laws set up by society but reserves the right to transcend these laws if the preservation of his own code and integrity demands it. Madariaga puts it this way:

El honor provides the Spaniard with a subjective standard of action. It accounts to no one save itself for its actions, and yet is profoundly sensitive to collective standards, for in the last resort, it judges itself according to a standard which has been created and transmitted by the collectivity.¹

El honor is a feeling and not a social function; that is, the conduct of a man is honorable because something within him demands it and not because society expects it. Such an individual does not require social approbation for his acts; for he, himself, has already approved them. When such approbation is tendered it is accepted heartily, but this does not alter the fact that social acceptance was not the motivating impulse for the act and that it will not determine the man's course of action.

Although independent of the approval of society, the Spaniard must have the respect of Society. For el honor, based on self-respect, demands the respect of others.

La bárbara ley del honor no es otra cosa que la necesidad de hacerse respetar, llevado a punto de sacrificarse a ella la vida.²

¹ Salvador de Madariaga, Englishmen. Frenchmen. Spaniards (London: Oxford University Press, 1937), p. 51.

² Miguel de Unamuno, "El espíritu castellano" Ensayos (Madrid: Publicaciones de la residencia de estudiantes, 1916), p. 12.

As has been indicated above, el honor has driven Spain as a nation and the Spaniards as individuals to great deeds throughout history. As early as 200 B.C., the little Spanish town of Numancia preferred complete annihilation by Scipio's legions to the humiliation of surrender. Immediately after the conquest of Spain in 711 by the Moors, the reconquista began and continued for seven centuries, until the last intruders were driven from Spanish soil.

Perhaps it was not el honor that sent the conquistadores into an unknown world, but certainly it was this quality that sustained them as they battled their way against unbelievable difficulties. It was el honor that drove Cortés to burn his ships off the coast of Mexico to prevent an ignominious return to Spain. By such a return he would have lost the respect of the nation, and such a course was unthinkable. El honor also prevented the complete conquest of Spain by Napoleon. The French forces triumphed over the Spanish armies but not over the Spanish people. The whole nation, its honor threatened, arose against the foreigner, and never did the French control any part of the country beyond the range of their artillery.

Spanish literature, as well as history, has reflected el honor from the earliest times. Literature has put into tangible form the drives that brought about history. It is interesting to note the development of the concept of honor, a development which parallels the history of the country. During the Middle Ages, el honor was considered the heritage of the nobleman, the only man of consequence during the period. The literature of the time either ignores the peasant

entirely or allots to him a purely utilitarian role, a necessary adjunct to society but incapable of any of the more abstract qualities. Only the nobleman is presented as a man of honor. The old romances sing of his valor, his pride, and his great deeds. The heroes of these ballads are kings, princes, or counts; such names as el Rey Rodrigo, los Siete Infantes de Lara, el Conde Bernal del Carpio attest to this fact. The epic poem of that era, El Cantar de Mío Cid, extols the virtues of Rodrigo de Vivar, always portraying him as the epitome of the honor of the period. El Cid makes his own rules, but he keeps his word and he is true to his king, to his family, and to himself.

During the fifteenth, sixteenth, and seventeenth centuries the stream of el honor seems to have divided itself into three branches. The traditional stream flowed on unchanged; and so, in literature, we find Don Quijote carrying on the honor of the knight, embodying the medieval virtues of courage, truth, and loyalty.

However, there also appeared another stream of honor, a very different concept, el pundonor. This attitude was as flamboyant and as extravagant as the times that gave it birth. The cause of this development is difficult to determine. Perhaps el pundonor was the reflection of the grandiose deeds of the period. Perhaps it was the result of the increasing power of the middle class which frequently put the nobility on the defensive. Perhaps it was a defensive mechanism to compensate for the internal weakness of Spain which was becoming more and more apparent. Whatever its cause, el pundonor became an important facet of Spanish life and has remained so.

The literature of the Golden Age reflects this new idea. Many of the dramas of Lope de Vega and Calderón de la Barca, to cite only the two foremost, are based on el pundonor. The great popularity of this type of literature fixed even more deeply the concept on the minds of the people.

The third stream of el honor, one which came to full flood in the nineteenth century, was el honor of the common man, an idea which would have been absurd during the Middle Ages. However, there were produced during the Golden Age works which stressed the honor of the peasant, works in which the little man was not an object of humor or scorn but in which he was a man, demanding respect as a man. In Fuente Ovejuna, Lope de Vega presents the group honor of the common people who rise as one to defend the honor of one of its citizens. Lope again portrays the honor of the little man in Peribáñez, just as does Calderón in El Alcalde de Zalamea. It is interesting to note that the two most powerful dramatists of the pundonor school produced these examples of the more authentic type of honor.

These three streams of el honor reached the nineteenth century practically unchanged. However, this century, with the publication of Darwin's Origin of the Species and the increased speculation concerning man's place in the world, was one in which many traditional concepts were adjusted and revised. Along with others, the concept of honor underwent strict scrutiny and severe criticism. Thinking men attempted to determine what was constructive in this philosophy and what was merely an outmoded vestige of a decadent society. Principal among

these inquirers into the value of el honor was Benito Pérez Galdós.

Galdós, perhaps better than anyone else, caught the real spirit of Spain. He knew intimately Spain and her people. He thoughtfully examined the character of the Spaniard, and weighed his good qualities and his bad. The novelist's aim was always to bring to the attention of Spain her strong points and her defects, that she might build on the former and rid herself of the latter. Thus, his novels are directed at social and psychological reform. He wanted to create a new national consciousness, based on a combination of the old virtues and the new ideas.

Indeed, Galdós took himself rather seriously as the forger of a new national soul, the apostle of a new gospel, a popular leader of sorts.³

One of the old virtues of which Galdós approved was the true honor, in its two most valuable aspects, el honor personal and la dignidad humana. Many of his novels and numerous of his characters were created to show that these qualities were inherent in the Spanish character and that modern society should conduct itself according to them. With equal vigor he disapproved of el pundonor, seeing it as a vice which was preventing Spain from realizing her enormous potentialities.

With Galdós the stream of el honor of the common man reached its greatest height. This author stressed the importance of this man

³ H. Chonon Berkowitz, Pérez Galdós, Spanish Liberal Crusader (Madison: The University of Wisconsin Press, 1948), p. 251.

these features into the face of the man, and the
Gaius, perhaps better than any other, in the world
of Spain. He then instinctively began to read the
examined the character of the Gaius, and found his
and his bed. The novelist's aim was always to bring
of Spain her strong points and her defects, and the
the former and his himself of the latter, and the
directed at social and psychological reform. He wanted to create a
new national consciousness, based on a knowledge of the
and the new Spain.

Indeed, Gaius took himself seriously as the
father of a new national novel, and he was
nearly a popular leader of the nation.
One of the chief virtues of Gaius is that he was
honest, in the most valuable sense, in his criticism of the
Spanish people. Many of his critics and detractors of his character
were created to show that these critics were in error in their
character and that modern society should not be so easily deceived
then, with equal vigor he denigrated all the old, the new, the
vice which was preventing Spain from reaching her true
realities.

With Gaius the stream of the novel of the nation has
its greatest heights. This author represented the nation of Spain
J. A. Thomson, University of Michigan, Ann Arbor, Michigan.
(Madison: The University of Wisconsin Press, 1911.)

in history and society, the honor of the masses, collectively, and the little man, individually. To Galdos the future of Spain depended on the common man's development of himself and his good qualities. Thus his novels are a revelation of the Spaniard to himself and to the world.

In history and society, the mind of the nation, collectively, and the

little man, individually. To follow the mind of the nation is to follow the

the common man's development of mind and his great qualities. That

his reveals a revelation of the secret of his mind and his great

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CHAPTER II

LA DIGNIDAD HUMANA

The first of the four types of el honor which appear in the works of Galdos is la dignidad humana. This type must come first in any discussion because it is the highest form of el honor, the one that the novelist presents as the most praiseworthy and the most valuable to the individual and to Spain. The difference between la dignidad humana and el honor is one of degree and scope and is so vague that the two terms are often interchangeable in Spanish literature. La dignidad is as natural and personal as el honor but is a stronger force for good since it takes into consideration not only the individual, but also the entire social group. El honor is based primarily on the desire of the individual to prove himself worthy in his own eyes. La dignidad goes further: it is also aware of the fact that every man possesses an honor which other men must recognize and that every man has rights that must be respected. Don Quijote, who apparently is the direct antithesis of this dignidad, is actually the personification of it. He defines the entire creed when he says: "No es bien que los hombres honrados sean verdugos de los otros hombres."¹ Thus Don Quijote, the world's most famous hombre de dignidad, believes that inherently all men are equal.

This same belief is fundamental in the philosophy of Benito

¹ Miguel de Cervantes, Don Quijote de la Mancha (Editorial "Saturnino Calleja" S. A., n.d.), p. 127.

Pérez Galdós. He dedicated his literary powers to fighting the battles of the common man, striving to make this man conscious of his own worth and potentialities. Since "creía este autor que 'la literatura debe ser enseñanza, ejemplo'".² he did this by offering many examples, by creating many characters who believed in and voiced the principles of equality.

One of the most militant of these fighters for democracy is found in Nazarín. This is the story of an itinerant priest, Nazario Zaharín, who tries to follow literally the teachings of Christ. He finds that the nineteenth century is as unready to receive the doctrine of true religion as the first century had been. So the priest is ridiculed and persecuted as he leads his small flock of disciples through Spain; he is considered to be either a madman or a charlatan. However, no force is great enough to make the man swerve from his determination to transform his beliefs into action. Nazarin is a Don Quijote who is determined to help others, no matter what the consequences to himself. The basis of his philosophy is the conviction that the humblest human being is a man of dignity who must be respected. This conviction determines Nazarin's own actions and also makes him preach this principle to the world. Normally a timid man, he dares to face the wrath of a powerful and irascible nobleman to tell him:

Los sirvientes son personas no animales, y tan hijos
de Dios como usted, y tienen su dignidad y su pundonor

² José A. Balseiro, Novelistas españoles modernos (New York: The Macmillan Company, 1944), p. 163.

como cualquiera señor feudal, o que pretende serlo, de los tiempos pasados y futuros.³

This same sentiment is expressed by Lázaro, a character in La Fontana de Oro. This first novel of Galdós deals with political events during the years 1820 to 1832 and centers about the liberal clubs of Madrid, especially "La Fontana de Oro". Lázaro is one of these liberals, a young man of the people who, like Nazarín, feels a personal responsibility for bringing about the brotherhood of man. He explains his code in these words:

Pues yo cumplo mi deber tratando de emancipar a mis hermanos de una odiosa tiranía, diciéndoles y probándoles que son libres, iguales ante Dios y ante la ley.⁴

Thus we see that at the beginning of his career as a writer, Galdós had already formulated the philosophy that was to be the basis for so many of his later works.

As a corollary to his belief in the fact that all men are equal, Galdós insists that all men are entitled to respect, love, and consideration. He makes this point in many of his novels, but perhaps it is sufficient to mention El audaz. Galdós's second novel, written in 1871, also deals with political affairs of the beginning of the nineteenth century. Martín Martínez Muriel, the leading character, is a political

³ Obras Completas de don Benito Pérez Galdós. M. Aguilar, editor. (Madrid: Bolaños y Aguilar, S.L., 1942), Vol. V, Nazarín, p. 154. (Any reference to volume number is indication that reference is made to this edition.)

⁴ Vol. IV, La Fontana de Oro, p. 144.

radical who desires to liberalize the government. He is an embittered man whose attitude has been conditioned by the fact that his father had died in a debtor's prison. Martín has found nowhere the appreciation and affection he craves. Thus, when he finds Susana, a woman who does recognize him as a man of dignidad, he says to her:

Usted ha tenido el instinto de la justicia y me concede, tal vez sin saberlo, lo que yo merezco: consideración, aprecio, afecto, todo lo que busco y no hallo en el mundo.⁵

In this example, Galdós approaches his problem from a different angle. Martín is perhaps not a man of dignidad himself but he seeks this quality in others. So he is a contrast to Nazarín and Lázaro who give "consideración, aprecio, afecto" to all.

Although Nazarín, Lázaro, and Martín represent the lower classes of society, Galdós does not believe that the democratic spirit is the exclusive property of these classes. One of the most powerful interpretations of character found in the works of Galdós is that of Santa Juana de Castilla, the unfortunate queen who, to less understanding writers and historians, is Juana la Loca. Galdós saw in this queen a martyr to the ambition of her father, her husband, and her son. Although theoretically the ruler of a great part of Europe, she does not consider herself above the most lowly of her subjects. She accepts them on equal terms, as human beings entitled to the same consideration as she. When she fraternizes with the humble and the poor, she does not consider herself debased because in her own eyes she is with her

⁵ Vol. IV, El audaz, p. 165.

... always a person. However, she takes the chance and goes up to her
 place instead of descending to him. When her father and she sincerely
 address the lowest peasant as "my friend". For example, she says to a
 kneeling peasant:

.. he quitted his father and mother, he has no family
 he was alone and he was very much respected and
 respected of all men, he was in the middle of
 the village of the people in the middle of the
 village of the people in the middle of the

In contrast to these characters who believe that all men are
 born with rights that society should respect, Gailon presents the
 tragic figure of Federico Viera, the leading character in *Guerra*.
 Federico Viera, who will be discussed in detail in the chapter on the
Guerra, is a man who does not believe in the democratic principle nor
 in the equality of the human race. To him, the *Guerra* and even the
Guerra is the heritage of the well-born, and thus, the privilege of a
 few. As he puts it:

... the only thing that is in the hands of the few is the
Guerra... and the only thing that is in the hands of the few is the
Guerra... and the only thing that is in the hands of the few is the
Guerra... and the only thing that is in the hands of the few is the

It is interesting to note the treatment of this character whose
 beliefs are so incompatible with those of his creator. Gailon presents
 him as a tragic misanthrope, a man living in the wrong age. There is
 no place in the late nineteenth century for him, and so he is driven to
 suicide. His negative sense of humor is not enough to sustain him.

¹ Vol. VI, *Guerra y Paz*, p. 1501.

² *Guerra y Paz* (London: George Allen and Unwin, 1914), p. 63.

without the positive factor of la dignidad humana, as will be seen later.

Not only does the man of dignidad believe in the equality of man, but also he does not allow the hope of reward or the fear of punishment to influence his actions. He conducts himself according to the dictates of his conscience, regardless of the consequences, good or bad. When Don Quijote freed the galley slaves from their chains, he could reasonably expect that the king would resent this interference with the administration of royal justice. Nevertheless, so intent was the knight in righting what he believed to be a wrong, that he did not consider the possible outcome of his deed. He expected no reward from the slaves; he feared no punishment from the king. His only concern was protecting the dignidad of those he believed were being oppressed.

Like Don Quijote, Nazarín does not allow the results of his acts to sway him. Because he is the protector of the prostitute Andara, he is attacked, beaten, and imprisoned. At any time in his turbulent career he could have deserted this woman. However, because he feels that, since she is a human being, she is entitled to his respect and protection, his conscience will not permit him to do so. So he keeps her with him, knowing that his chosen course will almost certainly lead to his death. At one point he makes his attitude clear to the world.

Escojo esta vida porque es la más propia para mí, y la que me señala el Señor en mi conciencia, con una claridad que no puedo desconocer.⁸

⁸ Vol. V, Nazarín, p. 104.

without the positive factor of the physical evidence.

Later.

Not only does the man at the window look like the man at the window.

Man, but also he does not appear to have a right to be there.

His presence is in fact, his presence. It is not his presence, but his presence.

the presence of his presence, the presence of his presence.

or not. When the police find the man at the window, they find the man at the window.

could reasonably expect that the man at the window would be the man at the window.

with the administration of justice. The man at the window is the man at the window.

the man at the window is the man at the window. The man at the window is the man at the window.

consider the possible effect of the man at the window. The man at the window is the man at the window.

the man at the window is the man at the window. The man at the window is the man at the window.

was protecting the man at the window. The man at the window is the man at the window.

like the man at the window. The man at the window is the man at the window.

acts to keep him. The man at the window is the man at the window.

he is arrested, beaten, and imprisoned. The man at the window is the man at the window.

cannot he doubt have been the man at the window. The man at the window is the man at the window.

that, since he is a human being, he is entitled to the same treatment as the man at the window.

protection, his conscience will not allow him to do so. The man at the window is the man at the window.

not with him, knowing that his conscience will not allow him to do so. The man at the window is the man at the window.

to his death. At one point he was the man at the window. The man at the window is the man at the window.

It is not the man at the window who is the man at the window. The man at the window is the man at the window.

Perhaps even better than Nazarín, Benina, the protagonist of Misericordia, exemplifies the dignidad that expects nothing in return. Misericordia is almost exclusively the story of Benina, who ranks among the best of Galdós's creations. She is an old woman, the servant of doña Francisca Juárez de Zapata, an impoverished aristocrat. On Benina falls the task of taking care of her helpless mistress. Attempting to protect doña Francisca from the knowledge of the hopelessness of her financial and social position, the old woman lies and cheats and manages to eke out a living. Thus, she sacrifices her own dignidad to that of the weaker woman.

As is often the case, Benina's sacrifice is not appreciated. When doña Francisca's situation is changed by an unexpected legacy, she turns the faithful servant out. Only for a moment does Benina feel bitter at the ungratefulness of the woman to whom she has dedicated her life. She cries out against such treatment. "¡Qué ingratitud, Señor!... ¡Oh mundo..., oh miseria! Afrenta de Dios es hacer bien...,⁹" but immediately she recovers her splendid equilibrium.

Rechazada por la familia que había sustentado en días tristesísimos de miseria y dolores sin cuento, no tardó en rehacerse de la profunda turbación que ingratitud tan notoria le produjo; su conciencia le dió inefables consuelos: miró la vida desde la altura en que su desprecio de la humana vanidad la ponía; vió en ridícula pequeñez a los seres que la rodeaban, y su espíritu se hizo fuerte y grande.¹⁰

⁹ Vol. V, Misericordia, p. 2034.

¹⁰ Ibid., p. 2037.

The height of understanding which Benina reaches is one which is attained only by the great souls of the world. She does not hate doña Francisca; she understands the woman's weakness and feels for her nothing but a vast pity, the loving pity of a mother for a wayward child.

Benina puts into words her personal code.

.. en dondequiera que vivan los hombres, o verbigracia, mujeres, habrá ingratitud, egoísmo y unos que manden a los otros y les cojan la voluntad. Por lo que debemos hacer lo que nos manda la conciencia y dejar que se peleen aquéllos por un hueso, como los perros; los otros por un juguete, como los niños, o éstos por mangonear, como los mayores, y no reñir con nadie, y tomar lo que Dios nos ponga delante, como los pájaros.¹¹

But she does not often discuss her philosophy. She does not have to talk about la dignidad; she is la dignidad.

Benina's responsibility does not end with doña Francisca. She is, in her own mind, the defender of everyone who is helpless. So she nurses the sick, she feeds the hungry, she shelters the homeless, driven only by her own compassion. She demands nothing in return, not even gratitude. Perhaps subconsciously she feels that any tangible indication of thanks would be an admission of inferiority on the part of the recipient of her help, and so would be a blow to his honor. For Benina protects the feelings of others, holding them more important than her own.

One of the most important of Benina's charges is the Moor, Almudena. Almudena is a blind beggar, helpless and friendless.

¹¹ Ibid., p. 2038.

The height of understanding which Berlin reached in her life was
reached only by the great souls of the world. For this she was
frustrated; she understood the world's weakness and failure, but
nothing was a real pity, the loving gift of a mother, the
child.

Berlin gave into words her personal code.
... as determined and given for her own sake, a personal
justice, her own legislation, egoism, and not the
for others, but only for herself. For this she was
pity in the world is not enough, but for the
justice requires not the same, some for the
but no justice, some for the world, some for the
some for the world, some for the world, some for the
like her own justice, some for the world.

But she does not often discuss her philosophy. She does not
talk about it. It is hidden; she is hidden.

Berlin's responsibility does not end with her philosophy.
It is her own mind, the defender of everyone who is unjust, the
nurses the sick, she leads the hungry, she shares the
driven only by her own conviction. She demands nothing in return, not
even gratitude. Perhaps unconsciously she feels that her
indication of things would be an admission of inferiority to the world
of the weakness of her help, and so would be a blow to her
Berlin protects the feelings of others, holding them more sacred
than her own.

One of the most important of Berlin's stories is the story
Albinus. Albinus is a blind beggar, helpless and forgotten.

Therefore he calls forth all of the woman's protective and maternal instincts. The fact that Almudena is a Mohammedan is important. Galdós, in several of his novels, notably Gloria, has shown the evils inherent in religious prejudice. In Misericordia he gives an illustration of a woman who has none of this prejudice. That Benina is a devout Christian and Almudena a Mohammedan makes no difference. Benina has the true dignidad humana which recognizes the fact that all men, regardless of race or creed, are the same in the sight of God. Thus, she is one of Galdós's outstanding examples, a woman who represents her creator's wish for Spain.

Galdós believes that any man, regardless of his origin, regardless of his personal morality, can retain his dignidad whatever the circumstances; that no matter how low a man may fall into poverty, vice, and crime, he can still hold his head high. This belief is shared by such an eminent interpreter of Spanish character as Angel Ganivet, who says:

Hay que caer en inevitables desfallecimientos, y que lo más que un hombre puede hacer es mantenerse como tal hombre en medio de sus flaquezas conservando hasta en el vicio la dignidad.¹²

This idea is not peculiar to the nineteenth century in Spanish letters. Three centuries before, Cervantes had held the same belief. In Rinconete y Cortadillo, referring to Manipodio's school of thieves and its remarkable group of students, thieves of every type, Cervantes recognizes the fact that:

¹² Angel Ganivet, Idarium Espanol (Madrid: Francisco Beltran, Libreria Espanola y Extranjera, 1928), p. 68.

They have no faith in the woman's protective and maternal
 instincts. The fact that Alphonse is a woman is important.
 Indeed, in several of his novels, notably *Le crime*, he shows the evil
 inherent in religious prejudice. In *Le crime* he shows an Alphonse
 who of a woman who has none of this prejudice. That Alphonse is a Jew
 and Christian and Alphonse a Mohammedan makes no difference. Alphonse
 has the same flaming energy which recognizes the fact that all men,
 regardless of race or creed, are the same in the sight of God. Thus,
 she is one of Alphonse's extraordinary exceptions, a woman who represents
 not another's wish for Spain.

Alphonse believes that any man, regardless of his origin, regard-
 less of his personal morality, can retain his flaming energy and
 unconsciously that he will not for a man will fall into poverty,
 vice, and crime, he can still hold his head high. This belief is
 shared by such an eminent interpreter of Spanish character as Angel
 Gervasio, who says:

Hay que decir en palabras desahucadas, y que
 lo que el hombre tiene en el alma es lo que
 el hombre en el alma es lo que el hombre en el alma es lo que
 el hombre en el alma es lo que el hombre en el alma es lo que

This book is not devoted to the scientific study of Spanish
 history. These studies before, Gervasio has said the same belief.
 In *El crimen*, relating to Alphonse's career of crime
 and its remarkable group of characters, which is every type. Gervasio
 recognizes the fact that:

Con todo esto eran hombres de mucha verdad, y muy honrados, y de buena vida y fama, temerosos de Dios y de sus conciencias.¹³

Galdós is equally tolerant in his attitude. He, too, recognizes the fact that however low in the social scale an individual may be, he has a certain kind of self-respect and of dignidad humana. Thus Andara, a common prostitute who plays Mary Magdalene to Nazarín's Christ, can legitimately demand that society hold her in respect.

Si lo que digo es que yo, cuando me tocan la dignidad... ¡mal ajo! ... Porque aunque una sea un guisapo, cada cual tiene su aquél de vergüenza propia, y quiere que la respeten.¹⁴

Other characters in Nazarín show a dignidad which would seem, at first glance, far beyond their station in life. For example, El Sacrilego is a criminal, a man whose crimes have given him his name, yet he is sensitive to the dignidad of others. When Nazarín is in prison and the other prisoners are abusing him because they think he is mad, it is this "Sacrilego" who comes to his rescue. Doubtless El Sacrilego also believes that Nazarín is a madman and that he had probably committed crimes much worse than the one the prisoners are about to commit. But something within him rebels against an attack on a defenseless man, against such a debasement of a human being, whatever his condition.

¹³ Miguel de Cervantes, "Riconete y Cortadillo," Novelas ejemplares (Buenos Aires: Editorial Losada, S. A., 1938), p. 176.

¹⁴ Vol. V, Nazarín, p. 53.

When we think of the other y that is involved in
 on the other hand, we see the difference, y
 this side; this side is the person's behavior, y of
 we find that as behavior we see from the outside y
 strange. 15

Still another manifestation of Alibi is the fact that
 poor rather than the criminal, is found in the person of the kind of
 Alibi in Alibi. He had been a peasant, landed aristocrat, now
 he is peasant, dependent on those who once had been his servants.
 This perhaps would have broken the spirit of a peasant man. But Alibi
 keeps his self-respect; he knows that he has something within him that
 poverty cannot touch, his honor and his integrity.

He finds a few economic pages in his pocket; but
 he knows the difference, no he knows his honor and
 Alibi. 16

Richard Viera has this same feeling. He now look at himself
 and see the greatness of his family. He cannot change his life, but
 he can admit his shortcomings and refuse to withdraw them even for his
 own benefit. He cannot get rid of that bit of Alibi that keeps him
 from being a complete socialist and makes him a better man than his
 actions.

By the way, in Viera's, we find a boy on his way to
 to find the right man. Richard Viera. 17

In the philosophy of Viera, then, every living man is engaged

to find, p. 275.

18 Vol. VI, Alibi, p. 70.

19 Alibi, p. 82.

by his Maker with la dignidad. Often this quality is dormant, but it is there, capable of sustaining its possessor when circumstances demand. Every man, too, deserves to have his principles respected. However, Galdos goes even farther than this for he believes in la dignidad in death. In Trafalgar, Gabriellillo witnesses a burial at sea. The boy weeps inwardly at the lack of respect allowed to these human bodies. He could follow their souls in his imagination to a very concrete heaven. But the bodies disappeared before his eyes into a sea which to him was an absolute infinity, and they were denied the opportunity to go with decorum and grace. Gabriellillo believed that the human body deserved more: respect, love, and at least a sacred spot on earth from which it could move on to infinity with dignity.

Las exequias del mar son más tristes que las de la tierra. Se da sepultura a un cadáver, y allí queda; las personas a quienes interesa saben que hay un rincón de tierra donde existen aquellos restos, y pueden marcarlos con una losa, con una cruz, o con una piedra. Pero en el mar... se arrojan los cuerpos en la movible inmensidad, y parece que dejan de existir en el momento de caer....¹⁸

In life, then, and in death, Galdos sincerely believed in the dignity of man. He created numerous characters from all walks of life to prove the universality of this quality. Santa Juana, Nazarín, Benina, Gabriellillo, Lázaro, Andara, El Sacrílego, and El Abuelo are but a few among many. Representing all the social classes from queen to beggar, these people have in common that inherent respect for themselves and for others that makes them brothers.

¹⁸ Trafalgar (Buenos Aires: Editorial Tor, n.d.), p. 122.

CHAPTER III

EL HONOR PERSONAL

El honor personal is an unadorned and authentic form of el honor. It is the concept which makes a man measure up to the standard he has set for himself, a standard that will determine his actions under any circumstances. It is the interior drive of the individual which forces him to follow his chosen path regardless of external influences.

El honor personal is one of the most important qualities stressed in the works of Benito Pérez Galdós. In his attempt to forge a new national consciousness, the novelist saw the man of honor as the builder of the new Spain, a man who would rise above all obstacles and admit no defeat. Galdós did not see this man as belonging to any particular social class, for in his philosophy el honor personal was not the birthright of any one group. Usually he stressed the honor of the middle and lower classes, for he believed that in these classes lay the real Spain.

Nowhere does this honor personal show up more brilliantly than in the first series of the Episodios nacionales. This series of historical novels, covering the years from 1805 to 1814 when Spain was under the rule of the French, presents the turbulent events of this period from the point of view of "the little man". Galdós's history is not one of admirals and kings, but it is the story of the common soldier, the common sailor, the street fighter, the priest, the farmer,

THE NOVEL

El poder personal is an unadorned and authentic form of El poder. It is the concept which makes a man measure up to the standard he has set for himself, a standard that will determine his actions under any circumstances. It is the liberation drive of the individual which forces him to follow his chosen path regardless of external influences.

El poder personal is one of the most important qualities stressed in the works of Benito Pérez Galdós. In his attempt to forge a new national consciousness, the novelist saw the man of El poder as the bulwark of the new Spain, a man who would rise above all obstacles and admit no defeat. Indeed this was the man he belonged to, the man who would build a new Spain. For in his philosophy El poder personal was not the birthright of any one group. Usually he stressed the El poder of the middle and lower classes, for he believed that in these classes lay the real Spain.

Nowhere does this El poder personal show up more brilliantly than in the first series of the Episodios nacionales. This series of historical novels, covering the years from 1808 to 1814 when Spain was under the rule of the French, presents the turbulent events of this period from the point of view of "the little man". Galdós's history is not one of battles and sieges, but it is the story of the common soldier, the common sailor, the street fighter, the peasant, the farmer,

and the tradesman. For the first time an author gives the "little man" his place in the sun. Galdós portrays the unnamed Spaniard as a man who is driven by the true honor since his conduct is unconsciously motivated by the most lofty ideals, loyalty to his country and loyalty to himself.

The first series of the Episodios nacionales is made up of the following novels: Trafalgar, La corte de Carlos IV, El 19 de marzo y el 2 de mayo, Bailén, Napoleón en Chamartín, Zaragoza, Gerona, Cádiz, Juan Martín el empecinado, and La batalla de los Arapiles. The ten are held together through the character of Gabrielillo, through whose eyes the reader sees the action. Gabrielillo is a young boy, only thirteen years old, when the story begins. In spite of his youth he is present at the battle of Trafalgar. Later he fights in the streets of Madrid on the second of May; again he appears at the battle of Bailén. He is a leader in the battle of Los Arapiles which finally ended French rule in Spain. He has a part in everything that happens, and has the intelligence to interpret the period for the reader. Since Gabrielillo, as presented by Galdós, is the embodiment of el honor personal, it is imperative that we study his character.

Gabrielillo comes from an humble home, a nameless family, a slovenly district. In spite of this origin he captivates first our sympathy, then our affection and respect. Let us follow him through his experiences and adventures to analyze the conduct and reactions in the formulation of his own concept of honor.

The love and respect that the child of thirteen has for his

and the author. For the first time an author gives the "little man" his place in the sun. Goldie portrays the unnamed Goetz as a man who is driven by the great power which he craves to unconsciously motivated by the most lofty ideal, loyalty to his country and loyalty to himself.

The first review of the *Entstehung Goetz* is made up of the following reviews: *Kunstblatt*, *Die Welt*, *Die Zeit*, *Die Presse*, *Die Post*, *Die Allgemeine Zeitung*, *Die Berliner Zeitung*, *Die Kölnische Zeitung*, *Die Frankfurter Zeitung*, *Die Hannoversche Zeitung*, *Die Hamburger Zeitung*, *Die Leipziger Zeitung*, *Die Magdeburger Zeitung*, *Die Meißner Zeitung*, *Die Potsdamer Zeitung*, *Die Regensburger Zeitung*, *Die Rostocker Zeitung*, *Die Schlesische Zeitung*, *Die Sächsische Zeitung*, *Die Thüringische Zeitung*, *Die Westfälische Zeitung*, *Die Westpreussische Zeitung*, *Die Württembergische Zeitung*, *Die Zeyher'sche Zeitung*. The reviews are held together through the character of Goetz, through whom upon the reader sees the action. Goetz is a young boy, only thirteen years old, when the story begins. In spite of his youth he is present at the battle of Tübingen. Later he fights in the ranks of the French on the second of May; again he appears at the battle of Bann. He is a leader in the battle of the Marston which finally ended French rule in Britain. He has a part in everything that happens, and has the intelligence to interpret the period for the reader. Since Goetz is as presented by Goldie, is the embodiment of a young hero, as is

imperative that we study his character. Goetz is a man from an humble home, a nameless family, a nameless district. In spite of this he craves for a life of his own, a life of his own. He has a part in everything that happens, and has the intelligence to interpret the period for the reader. Since Goetz is as presented by Goldie, is the embodiment of a young hero, as is

mother is our first insight into his character. The mother was extremely poor, ill, widowed, and very probably ugly, but to her son she was only good and beautiful. He was never ashamed of his humble origin nor of the love he felt for his mother. In his youthful code there was no other conduct possible.

Upon the death of his mother when he was left to the mercy of a cruel uncle, Gabrielillo could not stand his tyranny so he ran away. Although young and inexperienced, he realized that there was a limit to the insults and humiliations that the human spirit could suffer and retain its self-respect, and that once this limit was passed, life would be unbearable. Thus, early in life he rejected and detested any dictatorial attitude that would belittle him in his own eyes. Refusing to submit to such an indignity, he went out into what, to him, was a strange world full of terror and mystery.

Alone, with nothing except what he wore on his back, he found a home with an aristocratic family. The boy won their love and respect by applying himself diligently to the tasks and instructions given him. Through his own efforts and the tutelage of the Cisniega family, the street urchin acquired a certain culture and developed his own inherent sensibility.

There was a girl, Rosita, about the same age as Gabrielillo in the Cisniega family. They fell in love the way children do without prejudice, without ulterior purposes. Suddenly, however, as sometimes happens, Rosita became a woman overnight while Gabrielillo remained a child and a servant. Rosita then looked down on her former playmate

mother is our first lesson into his character. The father was a
tremendous power, tall, wide-bodied, and very strongly built. He was
was only good and beautiful. He was never ashamed of his physical strength
now of the love he felt for his mother. In his youth he was not
no other contact possible.

Upon the death of his mother when he was still a boy
a small matter, Gabriel's could not stand the strain of his loss.
Although young and inexperienced, he realized that there was a limit
to the things and possibilities that the human spirit could achieve
refined its self-interest, and that even with that new power, which
would be impossible. Thus, early in life he refused and renounced
disastrous results that would befall him in his new life. He
to submit to such an indignity, he went out into the world, and
strange world full of terror and mystery.

Alone, with nothing except what he wore on his back, he
a home with an aristocratic family. The boy was then only a
by applying himself diligently to the tasks and instructions given him.
Through his own efforts and the guidance of the family, he
street world and entered a world of culture and developed his own
and sensitivity.

There was a girl, Maria, about the same age as Gabriel, in
the Claret family. They fell in love the way children do, without
prejudice, without ulterior purposes. Gabriel, however, was
his eyes, Maria became a woman overnight while Gabriel remained
child and a servant. Maria then looked down on her former lover.

as a mere slave, a nobody. The pain and humiliation of the young servant were deep. Once again he was wounded where it hurt the most; she made him look at himself and see himself small and ashamed. His personal honor cried for justice:

... y me preguntaba, lleno de angustia, si era justo que otros fueron nobles y ricos y sabios, mientras yo tenía por ¹abolengo la Galeta, por única fortuna mi persona.

But his sense of honor made him conduct himself with decorum and calm, controlling all impulses that would have made him appear ridiculous to himself and others.

Thus we see a common man experiencing the deepest emotion of which a man is capable. A street urchin is subject to the same passions as a king. The premise is presented and proved that the feeling of el honor does not recognize the divisions between social classes.

The great adventure of Gabrielillo began when his master don Alonso Cisniega, a retired sea captain, wanted to return to the navy and take Gabrielillo with him. He called the boy and asked him, "¿Eres hombre de valor?" The boy answered, "Sí, mi amo: soy hombre de valor."² His personal code of honor would not allow any other answer. If he was a brave man or not, at the moment did not matter; he did not even know. He did know, however, that if he wasn't a brave man now, he would be one when the time came to demonstrate it; he would have to

¹ Trafalgar, p. 46.

² Ibid., p. 14.

as a mere slave, a nobody. The pain and humiliation of the thing
want were seen. Once again he was wounded when it hurt the heart;
made him look at himself and see himself small and powerless. This
small power cried for justice.

... y no quedaba. Llamo de angustia, de
que otros fueran noques y cosas y cosas, y cosas
fueron por voluntad de Calles, por dolor de alma
por amor.

But his sense of honor made him conduct himself with a certain
controlling all impulses that would have made his aspect ridiculous
himself and others.

Thus we see a person who experiencing the deepest emotion of
which a man is capable. A great crisis is subject to the same
as a king. The person is presented and proved that the feeling of
honor does not recognize the division between social classes.
The great advantage of Gorbunoff's began when his master and
Alonso Gorbunoff, a retired sea captain, wanted to return to the navy
and took Gorbunoff with him. He called the boy and asked him to
behave in victory. The boy answered, "No, I don't want to be a
his personal code of honor would not allow any other answer. It was
and a grave man or girl, at the moment did not matter; he did not want
know. He did know, however, that if he went to a grave man now, he
would be seen when the time came to demonstrate it; he would have to

¹ Trilby, p. 46.
² Ibid., p. 44.

become one to satisfy his own feeling of honradex which was an integral part of his being.

Gabrielillo and don Alonso, his quixotic master, finally find themselves aboard one of the warships facing the English in the historic battle of Trafalgar. The boy imagined that the eyes of the Spanish people and of God were on the fleet and on every sailor; consequently each one must conduct himself with the honor and valor worthy of a Spaniard.

Me acordé de todos los españoles a quienes consideraba asomados a una gran azotea, contempládonos con ansiedad; y todas estas ideas y sensaciones llevaron finalmente mi espíritu hasta Dios.³

Perhaps Gabrielillo was motivated to accompany his master primarily by the thrill of being aboard a great ship, without realizing the seriousness of the situation. However, once he realized the inevitability of the battle there was born in him a new patriotic feeling. For the first time he became aware that Spain was not the king, the ministers, nor the government, but the little people and their families "en las cuales había esposas que mantener, hijos que educar, hacienda que conservar, honra que defender."⁴ With this new understanding he developed a deep feeling of responsibility to Spain and to God which was to remain with him the rest of his life.

The brilliant strategy of Nelson and the superiority of the

³ Ibid., p. 100.

⁴ Ibid., p. 99.

English armament, coupled with the lack of cooperation between the Spanish and French, brought about their total defeat. However, Gabrielillo, sustained by that intangible quality of el honor personal, knew how to conduct himself bravely and worthily. After the regular crew had been killed, the boy had the opportunity to be a real hero; he had to fire a cannon. At the point of doing it, he was afraid, as all combat men are afraid. But he fired in spite of the fear because he had to do it.

Entonces conocí que el heroísmo es casi siempre una forma del pundonor. Marcial y otros me miraban: era preciso que me hiciera digno de fijar su atención.⁵

After the battle when Marcial, an old sailor, lay dying in a sinking ship, Gabrielillo alone remained with him. What kept him beside this man he could not save? Why did he not abandon him and save himself while there was still time? The man would die regardless and no one would condemn the youth, not even Marcial himself, but the boy's conscience would not let him leave the brave sailor to die alone. Every human being, as Gabrielillo saw it, deserves to die with dignity and respect, and Marcial had certainly earned them with courage and his own blood. Gabrielillo assisted the dying man in his last moments with a solemnity worthy of the sacrifice he was making.

Miraculously the boy was saved and returned to his master's home, still very young but much wiser. Shortly after his arrival Rosita's wedding took place and he was given to her as a servant. The

⁵ Ibid., p. 111.

day he went to present himself to his new mistress he stopped indecisively at the door. His honor personal did not let him enter. The boy knew in that instant that it would be impossible for him to be the servant of a person who had shamed him. So again he sacrificed a secure life for his honor and ran away to Madrid.

Later, in Madrid we find Gabrielillo living a respectable life, conducting himself with integrity. He worked for an actress and served her well. Now he had the ambition to be a great man for he had fallen in love again and wanted to marry. He was fully aware of his lack of recommendations, but he had every confidence in himself.

Aunque estoy en el mundo sin padre ni madre, ni perro
que me ladre, yo creo que bien puedo esperar lo que
otros han tenido sin ser más sabios que yo.⁶

Later, in order to better himself, the youth enters the service of a certain noblewoman in the Court of Charles IV. This woman almost made him lose his balance, promising him an infinite number of honors and glories in return for unquestioning obedience. She was beautiful and Gabrielillo adored her, but, however obsessed he was, he kept his moral equilibrium which would not allow him even to affect servile submission nor abandon his personal code of ethics. Attempting to clarify the nature of his duties, he asks:

⁶ La corte de Carlos IV (México: Imprenta de Ignacio Escalante, Edición de "La Iberia," 1874), p. 42.

day he went to present himself to his new mistress as a man who
deservingly of the door. His honor was not lost. He was not
boy knew in that instant that it would be his to be the
network of a person who had named him. He was in a position
secure life for his honor and way away to freedom.

Later, in Madrid we find Garbilleto living a life of
conducting himself with integrity. He worked for an old man and
her well. Now he had the position to be a great man for his family
in love again and wanted to marry. He was full of love and
recommendations, but he had every confidence in himself.

And now, after an old man and a woman, he was
as he before. He was a man who was not
after him and he was not the same.

Later, in order to better himself, he went to the
of a certain nobleman in the Court of Charles IV. This nobleman
made him his house, giving him the highest number of honors
and giving him the right to represent the king in the
and Garbilleto asked her, and however, she was not
moral equilibrium which would not allow him even to think of
submission nor abandon his personal code of honor. He was
clearly the nature of his duties, he was.

is called in the text, in the text, in the text
Associate, which is the text, in the text, in the text

...¡pero cree usía... que en esa ocupación no perderé la dignidad que según dicen debe tener todo aquel que aspira a ocupar en el mundo una posición honrosa?⁷

The day of disillusionment came when Gabrielillo discovered that his noble lady wanted him only as a spy and a go-between. This was more than he could bear, because he now recognized himself as a man of honor, and for the first time put his code of honor into words which form perhaps the best definition of el honor personal found in the works of Galdos.

Yo soy hombre de honor. Yo soy hombre que siento en mí una repugnancia invencible a cometer cualquier acción fea y villana que me deshonne a mis propios ojos; y además la idea de que pueda ser objeto del menosprecio de los demás me enardece la sangre, y me pone furioso. Cierito que quiero llegar a ser hombre de provecho; pero de modo que mis acciones me enaltezan ante los demás y al mismo tiempo ante mí, porque de nada vale que mil tontos me aplaudan si yo mismo me desprecio.⁸

This was a grave crisis in the life of Gabrielillo; he had to sacrifice either his ambition or his honor personal, because he had discovered that at court he could not have both. True to his character, he rejected again the ugly and the artificial. Disappointed in the shallow and deceitful life of the court, he left it, poor but honrado. He returned to a modest position where he could say to himself each night: "No he hecho nada que ofenda a Dios ni a los hombres. Estoy satisfecho de ti, Gabriel."⁹

⁷ Ibid., p. 206.

⁸ Ibid., p. 231.

⁹ Trafalgar, p. 232.

Living strictly by this philosophy, Gabrielillo grew in knowledge and character. He fought valiently but prudently against the French in the battles of Madrid, Bailén, Chamartín, Zaragoza, Gerona, and Los Arapiles. Young as he was, he conducted himself with integrity through the ordeals of the long campaign, managing to stay alive by a happy mixture of prudence and valor.

Gabrielillo's devotion to duty, loyalty to the cause of liberty, unflinching endeavor for the truth, and perseverance in what he believed was right won him success; before the war was over the little boy of Trafalgar became a colonel and later on in life a general. He accepted all the honors given him humbly. At the age of sixty as he looks back on his life, he says:

Dios me ha dado lo que da a todos cuando lo piden buscándolo y lo buscan sin dejar de pedirlo. Soy hombre práctico en la vida y religioso en mi conciencia. La vida fué mi escuela, y la desgracia, mi maestra. Todo lo aprendí y todo lo tuve.¹⁰

In Gabrielillo, then, we find perhaps the best summation of the finest qualities of the man of honor in the works of Galdós. The importance of this statement is that Galdós has given the most elevated sense of honor to a man of the people, a man who earned it. This is in direct contrast to the usual man of honor of the literature of the Middle Ages and the Golden Age where honor was inherited by the nobility or bought by the newly rich. Gabrielillo represents a new ^{no} nobility

¹⁰ La Batalla de los Arapiles (Madrid: Libreria y Casa Editorial Hernando, 1940), p. 396.

... living actively by his nature, ...
 ... and character. He fought valiantly and unflinchingly ...
 ... French in the battles of Marston, Tewkesbury, and ...
 ... and his English. Young as he was, he conducted himself ...
 ... through the ordeal of the long campaign, ...
 ... happy mixture of endurance and valor.

... Geoffrey's devotion to duty, loyalty to the crown ...
 ... unflinching endeavor for the truth, and perseverance in ...
 ... lived was right and his success; before the war was over the little ...
 ... boy of Trefgar became a soldier and later on in life a general. ...
 ... accounted all the honors given him. As the age of ...
 ... looks back on his life, he says:

... as he looks back to a life ...
 ... to himself. ...
 ... to him ...
 ... to him ...
 ... to him ...

... In Geoffrey's case, we find perhaps the best illustration of the ...
 ... finest qualities of the man of power in a ...
 ... importance of this statement is that it ...
 ... sense of power to a man of the ...
 ... in direct contrast to the usual ...
 ... Middle Ages and the Golden Age ...
 ... by or bought by the newly rich. Geoffrey's ...

10 Geoffrey de Montbray (London, 1940), p. 186.
 Historical Magazine, 1940, p. 186.

a nobility based on learning, hard work, and integrity of character.

Just as Galdós endowed Gabrielillo with an admirable sense of el honor personal, he portrayed the same feeling in the people. In the Episodios nacionales the individual is the pueblo, and the pueblo is the nation. Galdós created the character of Gabrielillo as a microcosm of the society around him. Consequently, el pueblo and thus the nation, is the sum total of the characteristics of many anonymous Gabrielillos. The combined honor of the Spanish people make up the Spanish honor nacional.

Just as there is good and bad in the individual, there is good and bad in the group. Galdós very definitely distinguishes between the pueblo and the mob. He flays unmercifully the brutality of mob psychology, a point which will be discussed later, and extols the exemplary motives that drive a people to heroism in the time of crisis.

The embattled pueblo that rose as one man to repel the hated invading forces of Napoleon was the real pueblo. It had no personal, selfish interests other than expelling the forastero from its soil and avenging the injuries to the honor nacional. Thus the Spanish people, perhaps disagreeing in many things, were completely united in their burning, active desire to preserve and avenge the honor of the nation which was also their honor personal. They presented one massive human front to the enemy because

el sentimiento patrio no hace milagros sino cuando es una condensación colosal, una unidad sin discrepancias de ningún género, y por lo tanto una fuerza irresistible y superior a cuantos obstáculos pueden

oponerle los recursos materiales... El más poderoso genio de la guerra es la conciencia nacional y la disciplina que da más cohesión, el patriotismo.¹¹

The French forces were large, well-armed, and well supplied. The Spaniards had no army and no arms; they could only rely on their honor, courage, pride and patriotism, and above all, their inexorable will to fight on to the death if necessary. These intangibles were their only weapons; their inspiration was divine because it came from within. The combination of all these spiritual forces made an invincible moral defense against which the uninspired, professional French soldiers battled in vain. This combination of internal resources gave the Spaniards a faith in themselves that knew no defeat.

Aquel jubilo, aquella confianza, aquella fe ciega en la superioridad de las heterogeneas y discordes fuerzas populares, aquel no creer en la derrota, aquel no importa con que curaban el descalabro, fueron causa de la definitiva victoria en tan larga guerra.¹²

So we can see the tremendous importance that Galdós placed on el honor nacional. In the first series of the Episodios nacionales he portrays the honor of the people as the hub around which the moral, physical, and intellectual life of the Spanish people revolve. Nothing was done or proposed which was not directly or indirectly affected by el honor nacional. Every individual made it his and placed it before

¹¹ El 19 de marzo y el 2 de mayo (Buenos Aires: Editorial Tor, n.d.), p. 152.

¹² Bailén (Buenos Aires: Editorial Tor, n.d.), p. 33.

his own. The patria came first, the yo next. Every Spaniard felt a personal resentment for injuries done to the nation and felt personally bound to avenge them.

Verdad es que el honor nacional es lo primero y es preciso seguir adelante para vengar los agravios recibidos.¹³

It is evident, therefore, that el honor nacional, in time of strife, reflected the actions of every man because each man carried with him in sacred trust the honor of the nation and of every other Spaniard. Consequently, the actions of every Spaniard must be in harmony with the spirit of an outraged people fighting for their national life.

This is a new interpretation of honor. In the literature of the Middle Ages and the Golden Age the yo was superimposed above all other considerations, the honor nacional included. Galdós found this individual philosophy detrimental to the national welfare and sought to destroy it by showing the ultimate success to be gained by mutual and concentrated effort, by the subjugation of the ego to the common good.

The same qualities found in Gabrielillo and in the pueblo are found in many characters in the works of Galdós. It would be safe to say that the majority of the characters treated sympathetically by Galdós are persons of honor. This shows how important the novelist

¹³ Trafalgar, p. 13.

Verdad es que el honor nacional de la patria y el
progreso de la ciencia y de la cultura son los
intereses que me impulsan a esta obra.

many with the spirit of an outraged people fighting for their national
 standard. Consequently, the actions of every Socialist must be in ac-
 cord with him in accord with the major of the nation and of every other
 nation. Collected the actions of every man because each was carried
 It is evident, therefore, that major national. In time it

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considered el honor personal for his purpose of creating a new national soul.

Therefore, finding characters that represent el honor personal in the works of Galdós is not difficult. One has but to pick up any novel and he is sure to find one or more characters, many times secondary, who possess a very legitimate and admirable sense of honor. So the problem is one of selecting rather than of locating material.

One of the first novels of Galdós, El audaz, shows that Galdós was interested in el honor personal from the beginning of his literary career. It is not one of his best novels, and his characters are not as completely developed as subsequent ones, but it presents the author's concept of honor very definitely.

El audaz, Martín Martínez Muriel, is a bold, idealistic, and radical young man who attempts to revolutionize society, overthrow the government, and establish an utopian system in its place. He believes in absolute values. When his ideas clash with the more practical and selfish ambitions of his compatriots, he realizes that the revolution he instigated will fail, even if it succeeds. The people on whom he depends are just as selfish and tyrannical as the tyrants they would overthrow. Completely disillusioned, Martín ends up in a cell, a raving maniac, the victim of his own uncompromising attitude and of a corrupt society.

When Martín first came to Madrid, burning with revolutionary zeal, he met Susana Cerezuelo. She was the pampered and willful daughter of an aristocratic family; Martín was the idealistic son of

considered el honor personal for him because of one thing: a national

sent.

Therefore, finding ourselves that el honor personal

is the work of Galdos is not sufficient. We have not to place in

novel and he is sure to find one or more characters, very human

day, who possess a very legitimate and understandable sense of honor, and

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One of the first novels of Galdos, El amigo, shows that

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career. It is not one of his best novels, and the characters are not

as completely developed as subsequent ones, but it presents the writer's

concept of honor very definitely.

El amigo, Martin Marten Marten, is a bold, idealistic, and

radical young man who attempts to revolutionize society, overthrow

the government, and establish an utopian state in his place. He

lives in absolute values. When his ideas clash with the more practical

and selfish ambitions of his contemporaries, he realizes that the

revolution he has started will fail, even if it succeeds. The people

on whom he depends are just as selfish and practical as the tyrants

they would overthrow. Completely disillusioned, Marten ends up in a

cell, a living machine, the victim of his own uncompromising attitude

and of a corrupt society.

When Marten first came to Madrid, during his revolutionary

year, he met Juana Juana. She was the daughter of an aristocratic

family, and she was the daughter of an aristocratic family.

a man who had died in a debtor's prison. Perhaps it was this contrast in their natures and in their positions which drew them together. However, their union seemed to be doomed from the beginning because centuries of tradition and prejudice stood between them. The woman's vanity would not permit her to come down to his level; the man's honor personal would not allow him to compromise his principles by accepting money, social position, and even a title from Susana. The shallow medium in which she lived and the spineless hidalgos who surrounded her disgusted Martín. He detested the idea of honor by birth and social position, insisting that el honor, in order to be valid, must emanate from within the individual. In an attempt to convince and perhaps convert Susana to a true feeling of honor, he says,

Yo tengo orgullo y muy grande; pero no es orgullo de raza ni de fortuna, sino de sentimiento y de creencias. He aquí mis pergamios. Y usted me pide que los eche al fuego y los trueque por los que enaltecen a esos caballeros que le dan a usted los pañuelos empapados en ésta o la otra esencia?¹⁴

Martín's innate honor personal rejects all outside influences contrary to his own sense of right. Once he has decided on a course of action, approved by himself, no one can make him change it; criticism had no effect on him. This is particularly true if those who wish to change his actions or his attitude are people Martín considers degenerate and corrupt.

¹⁴ Vol. IV, El audaz, p. 167.

... a mí me importa poco ser despreciado o no por esa gente. Lo que no quiero es humillarme cuando en el fondo de mi corazón les considero tan indignos y pequeños, a pesar de su posición social.¹⁵

If Martín had been willing to follow the path of least resistance, life would have been much more pleasant and profitable for him. With the help of Susana he would have been accepted by the nobility and all his problems would have been solved. However, in order to do this, he would have had to sacrifice his ideals, surrender his honor personal, and embrace ideas contrary to his code of honor. This he could not do.

Si yo tuviera distintos sentimientos de los que tengo, mi vida futura estaría trazada, y no vacilaría; pero yo no puedo transigir con la maldad; yo soy bueno, yo soy honrado y a pesar de todas las fuerzas de mis odios, no mancharía con ningún crimen las ideas que profeso.¹⁶

Galdós's new concept of honor is entirely compatible with labor. This new dignity of work is the new and positive philosophy which Galdós was attempting to inculcate into the national consciousness. One of the specific remedies that Galdós suggested for the impoverished nobility was hard, honest labor. One finds repeated allusions in his works to the rebirth of the "down-at-the-heels" aristocrat, to the starting of a new life based on the dignity of work. Galdós

¹⁵ Ibid., p. 133.

¹⁶ Ibid., p. 185.

... a mi me importa poco ser despreciado por
los gentes. Lo que me importa es que
en el fondo de mi conciencia me
nos y pedregos, a pesar de su grandeza.

... El mundo me vea o no me vea
nada, esto me importa poco. Lo que
me importa es que con la ayuda de
la gente yo pueda hacer algo de
bien. Y para esto necesito que
me ayuden. Y para esto necesito
que me respeten. Y para esto
necesito que me consideren como
un hombre. Y para esto necesito
que me permitan ser libre.

Si yo quisiera trabajar en la
tierra, yo quisiera trabajar
en la tierra. Y para esto
necesito que me permitan ser
libre. Y para esto necesito
que me respeten. Y para esto
necesito que me consideren como
un hombre.

Galileo's new concept of science is entirely
labor. This new dignity of work is the new and
which Galileo was attempting to introduce into the
man. One of the specific reasons that Galileo suggested for the
poverty was that the laborer was not free. One thing
alone in his work to the dignity of the laborer. Galileo
to the dignity of a new life based on the dignity of the laborer.

12 1911, p. 125.

12 1911, p. 125.

was filled with indignation at the hungry and helpless nobility who did nothing to better their condition but waited for a windfall, an inheritance, or a loan. He believed that their regeneration lay in their rolling up their sleeves and going to work.

Antonio Sanfelices, called León in the drama Mariucha, is an outstanding example of a man who found regeneration and fulfillment by going to work in a coal mine. As a young, pampered aristocrat, León had been indiscrete in his choice of friends and had run afoul of the law. As a result of this, he was forced to leave Madrid and to fend for himself for the first time in his life. León suffered all sorts of humiliations, privations, and hardships. These sufferings, according to Galdós, were necessary for the birth of a new man.

Pero todo esto era necesario para que naciese el hombre nuevo, y allí nació en aquel vivir doloroso.¹⁷

The "new man" was so different from the "old man" that the two could no longer be identified with each other. The change in León consisted of a complete new set of attitudes toward life which must have even changed his appearance, for his former friends failed to recognize him after his metamorphosis. He himself said:

Me sentía poseedor de cualidades nuevas, de ideas nuevas, de nuevas aptitudes... Buscaba en mí, por curiosidad, al hombre antiguo y no lo encontraba.¹⁸

¹⁷ Vol. VI, Mariucha, p. 1013.

¹⁸ Ibid., p. 1014.

was filled with indignation at the hungry and helpless condition in which he found his people. He followed their regeneration in himself, and in doing so he bettered their condition but waited for a witness, an inheritance, or a loan. He followed their regeneration in himself, rolling up their sleeves and going to work.

Antonio Gualdies, called Leon in the drama *Mariposa*, is an outstanding example of a man who found regeneration and fulfillment by going to work in a coal mine. As a young, pampered aristocrat, Leon had been indulgent in his choice of friends and had run wild at the law. As a result of this, he was forced to leave Madrid and to find for himself for the first time in his life. Leon suffered all sorts of humiliations, privations, and hardships. These sufferings, according to Gualdies, were necessary for the birth of a new man.

Para todo esto era necesario pagar una moneda al hombre nuevo, y así nació un nuevo vivir doloroso.

The "new man" was so different from the "old man" that the two could no longer be identified with each other. The change in Leon consisted of a complete new set of attitudes toward life which must have even changed his appearance, for his former friends failed to recognize him after his metamorphosis. He himself said:

Me sentía poseedor de ventajosas nuevas, diferentes nuevas, de nuevas aptitudes... nuevas en mí, por eso, al enfrentarme, al hombre antiguo y no lo reconocía.

IV Vol. VI, *Mariposa*, p. 1013.

10 1913... p. 1013.

The change was complete. For the first profitable employment in his life León replaced a donkey drawing a cart of coal. He worked in the coal mines and in his spare moments gathered the bits of coal that fell from the carts and sold them in the village. Then he sold all his elegant clothes, useless to him now, to buy a sufficient amount of coal to set him up in a modest business.

This represents Galdós's belief in the regenerating power of work, particularly applicable to a degenerate nobility which had nothing constructive to offer society. Galdós did not believe it was a disgrace to be an aristocrat nor to lose your money, but he did believe it a disgrace to find yourself in such a predicament and do nothing to better your condition. He tells the penniless aristocrat to face reality and conquer it, "lucha, padece y vencerás." This is the active, new and practical honor personal that can help the Spaniard and Spain; the individual must be able to look at his estate, the product of gainful, honorable labor and, like León, say proudly that all this has been made possible by

honradez intachable; trabajo continuo noche y día;
diligencia, probidad, buena fe, cumplimiento exacto,
infalible, de todo compromiso comercial..., conciencia tranquila, robustez, salud...¹⁹

Thus we can see Galdós's new interpretation of honor in the individual and in the pueblo. His is an affirmative and rational

¹⁹ Ibid., p. 1014.

approach to the concept of el honor. He endows his characters, from all walks of life, with an elevated sense of honor to show that social barriers cannot contain this universal quality. He created Gabrielillo to prove that el honor personal could not be bequeathed or marketed, that anyone was worthy and capable of the highest moral concepts. Gabrielillo also represents the practical and functional side of el honor, where prudence is the better side of valor, where love and tolerance come before pride, where the common good comes before the ego. Furthermore, Galdós depicts the pueblo as possessing the same qualities of Gabrielillo.

He created Martín Martínez with an inflexible sense of honor to show that el honor personal must be applicable to reality. Martín's concept of honor is basically sound; however, its fallacy lies in the fact that it is not applicable to actual conditions. He failed to realize that all moral concepts have a relative value; consequently, he lost his mind. León represents also the functional side of honor, the regenerating power of honest labor.

In all these theories Galdós is in direct disagreement with the traditional concept of honor of the Middle Ages and the Golden Age. His concept is democratic, practical, relative, whereas the older concept was aristocratic, impractical and absolute.

CHAPTER IV

LA HOMBRÍA

"El primer deber del hombre es ser hombre, pleno, íntegro."¹

The essence of la hombría is found in these words of Unamuno. For la hombría is nothing more or less than the necessity of a man to act like a Man. So, it is obvious that this is a type of el honor, since it is a personal code of ethics which governs the actions of an individual. La hombría is more primitive and more elemental than either el honor personal or la dignidad humana, and, in effect, it is the foundation upon which all other concepts of el honor are based. It stresses the nobility of unadorned manhood with the corresponding mental, moral, and physical attributes.

Basically, la hombría is the honor of the uneducated and untrained man. As this man is often coarse but wholesome, unlearned but wise, his sense of honor is frequently the same. The peasant may call his reactions honor or dignidad, but usually these reactions are too instinctive to deserve these names. But it is not necessary that a man be able to label his reaction correctly: la hombría would cease to be la hombría if its possessor could define and interpret it.

It is la hombría that insists that any man is as good as any other man. It is only essential that both be Men. This is not the

¹ Unamuno, Ensayos, p. 107.

unselfish and sometimes theoretical democracy of la dignidad humana, but an extremely personal feeling based on "Yo soy tan hombre como tú."² Scholars and travelers have frequently commented on the conviction of equality so deeply entrenched in the minds of the Spanish peasant. As Havelock Ellis says, "... every low-class Spaniard expects as a matter of course to be treated as an equal."³ This simply means that the Spanish concept of equality goes beyond constitutions and laws to the bare essentials of true equality where no man is inferior or superior to any other man.

This philosophy can have a very salutary effect on society, but like most instincts, when carried to extremes, it can be dangerous. Unchecked hombria can elevate the individual above society, exalt the ego to such an extent that it pits a man against all authority. It can be

El "Yo soy Yo" erigido en principio sociológico. El "Yo mando en mí mismo, y nadie más." La negación de toda sugestión doctrinaria, de todo sometimiento, de todo orden, de toda disciplina.⁴

This, in an individual, results in the outlaw, and in the masses results in the mob. Galdós makes a definite distinction between el pueblo and the mob; the former embodies all that is good and the latter

² Conversation with the Spanish novelist, Ramón Sender.

³ Havelock Ellis, The Soul of Spain (Boston: Houghton Mifflin Company), p. 12.

⁴ Santiago Argüello, Lecciones de literatura española. (Guatemala: C. A. Topografía Nacional, 1936), p. 36.

all that is bad in a people.

El pueblo may react in the same way, with the same weapons as the mob, but to Galdós it is the end for which they are fighting that distinguishes the two. If the group is inspired by a worthy cause, then any means is justifiable. However, if the end is not a noble one then Galdós cannot condone any violence.

He describes in Bailén the pueblo fighting for freedom from French rule:

España, armándose toda y rechazando la invasión con la espada y la tea, con la navaja, con las uñas y con los dientes, iba a probar... que los ejércitos sucumben, pero que las naciones son invencibles.⁵

Then, in El 19 de marzo y el 2 de mayo he pictures a mob in all its degeneration. The scene is the palace of the great Godoy, who had once been the most powerful figure in Spain and now has been overthrown. Noisy agitators have aroused the hombria of the people, playing on their emotions, and their inner conviction that they are as good as Godoy. So the inflamed group marches on the palace, a roaring envious animal which must gorge itself on the blood of the one it had once had to obey. Little Gabrielillo is present at the sack, and, through him, Galdós shows his own disgust and disapproval.

Precipitóse la turba en lo interior, bramando de coraje. Su salvaje resoplido me causaba terror e indignación.... Era aquella la primera vez que veía al pueblo haciendo justicia por sí mismo y desde entonces la aborrezco como juez.⁶

⁵ Bailén, p. 189.

⁶ El 19 de marzo y el 2 de mayo, pp. 102-103.

Nevertheless, Galdós sees individual hombria as a good quality, one which should be encouraged for the good of Spain. He shows it leading to deeds of unmeditated valor, preventing unalleviated discouragement and ultimate defeat.

La hombría is not especially stressed by Galdós in his Novelas contemporáneas nor in his dramas. Perhaps this is so because the problems presented in these works are usually of a psychological or moral nature which cannot be solved by the exertion of mere masculinity. Nevertheless there are isolated examples in these works which can be cited at this time.

In the novel Doña Perfecta appears the character Caballuco, the man who carries the mail to Orbañosa. Commonly called "El centauro", he commands the respect of the entire province since he is

"un hombre muy bravo, gran jinete y el primer caballista de todas estas tierras a la redonda... es un cacique tremendo y el gobernador de la provincia se le quita el sombrero."⁷

Caballuco's appeal is purely physical; it must have action for an outlet. He must act rather than talk. He has a rather inchoate sense of medieval honor, which consists mainly of keeping his given word and of being loyal to Doña Perfecta, but his outstanding characteristic is his physical prowess.

The strength of Doña Perfecta, on the other hand, is mental. She can, therefore, devise means of using Caballuco's hombria to gain

⁷ Vol. IV, Doña Perfecta, p. 412.

Nevertheless, Galdós sees individual works as a part of society.

one which should be encouraged for the good of Spain.

leading to deeds of unbridled violence, preventing realization of

commitment and ultimate defeat.

La hembra is not essentially expressed by Galdós as a verse

but rather as a novel. Perhaps this is because the

problems presented in these works are usually of a psychological

moral nature which cannot be solved by the exertion of mere materiality.

Nevertheless there are isolated examples in these works which can be

cited at this time.

In the novel Doña Perfecta Galdós presents the character of Doña

who carries the title to the end. Galdós is called to account for

the character of the novel of the author's own creation.

his books may drive, from Galdós's point of view, the

to the end of the novel. In the novel Doña Perfecta Galdós

shows the character of the novel. In the novel Doña Perfecta Galdós

Galdós's speech is purely physical, in which he is not

let. It must not remain there. He has a reason for his

medieval honor, which consists of his physical strength.

being loyal to Doña Perfecta, but his physical strength is

physical power.

The strength of Doña Perfecta, of the physical, is

the can, therefore, have means of using Galdós's physical

her own ends. By insinuating that he is a physical coward, she can force him to deeds repugnant to him, for he has to prove that he is fearless. The man realizes his inadequacy, but he is inarticulate when he is forced to defend his principles against the fiery denunciations of his mistress. He is almost apologetic when he says to her:

Yo seré bruto, pesado, ignorante, querencioso,
testarudo y todo lo que quieran; pero a caballero
no me gana nadie.⁸

But the woman's stronger will goads Caballuco into proving his manhood in the only way he knows. He compensates for what he fears is weakness by doing as Doña Perfecta wishes: He kills Pepe Rey, her nephew whom she wishes to destroy.

Unlike Caballuco, Lázaro in La Fontana de Oro is not primarily a man of hombria. At least once in his career, however, his innate dignidad gives way to unbridled hombria, and he becomes an unreasoning male animal rather than a reasoning man. This occurs when he believes that Claudio Bozmediano, a professional swordsman, has violated the sanctity of the room of Lázaro's sweetheart. Lázaro goes directly to the offender, eager to kill him with his bare hands. He shouts to Bozmediano:

Yo no he venido aquí a que usted me explique nada.
No tengo duda sino certidumbre de la infamia que
usted ha cometido. He venido tan sólo a tener el

⁸ Ibid., p. 471.

FORAS

her own code. By insisting that she is a woman, she
forces him to decide between her and the law. The man
feels that he is forced to defend his principles against the
of his mistress. He is almost apologetic when he says:

Yo soy bruto, sucio, ignorante, pero
señorito y todo lo que quiero es
no me cansa nada.

But the woman's stronger will leads Gabriel into a new world
in the only way he knows. He compares her to a woman who
needs by doing so both perfect and perfect. He tells her that
when she wishes to destroy.

Unlike Gabriel, who is in the position of a man of honor,
a man of honor. At least once in his life, however, he knows
fidelity gives way to unbridled passion. And his behavior is
male animal rather than a reasoning man. This scene is
that Claudio Bonaventura, a professional writer, has written
society of the room of Laura's apartment. He has been
the offender, eager to kill him with his bare hands. He

bonaventura:

To me he wants and I am not a man of honor.
He wants to be a man of honor. He wants to be a man of honor.
He wants to be a man of honor. He wants to be a man of honor.

placer de decirle a usted que es un mal caballero y un hombre corrompido; a sufrir las consecuencias de esta acusación, porque yo no temo a adversario ninguno, por temible y fuerte que sea...⁹

These words show that Lázaro is no longer a logical individual. He wants no explanation, he will accept no contradiction even though he is wrong. He fears not at all the man who, in a duel, could kill him immediately. All that his mind can grasp is that his hombria has been threatened: another man has taken away his woman.

A different type of hombria is shown in the character of Víctor in the drama La de San Quintín. Víctor has always believed himself to be the illegitimate son of don Cesar de Buendía and therefore the heir to part of his father's fortune. Then the young man discovers that he has been mistaken in his beliefs and that he cannot rely on a possible inheritance, but must depend on his own resources. There is a period of depression and hopelessness, but suddenly Víctor discovers that, deep within him, there is a Man. Elated by this discovery, he says,

Fuera flaquezas impropias de mí... Acepto con ánimo tranquilo las situaciones más difíciles y abrumadoras. No temo nada. El abismo en que caigo no me impone pavor, ni sus soledades tenebrosas me hacen pestañear... Adelante, pues... ¿Qué soy... nadie? Bien... soy un hombre y me basta.¹⁰

This "I am a man and that is enough for me" is the whole of hombria condensed into a few words.

⁹ Vol. IV, La Fontana de Oro, p. 276.

¹⁰ Vol. VI, La de San Quintín, p. 710.

clearly he has a great deal of knowledge of the subject and is not a beginner. He is a very good writer and his style is very clear and simple. He is a very good writer and his style is very clear and simple.

These words show that there is no doubt about the fact that he is a very good writer and his style is very clear and simple. He is a very good writer and his style is very clear and simple. He is a very good writer and his style is very clear and simple.

A different type of person is shown in the second part of the book. This is the story of a man who is a very good writer and his style is very clear and simple. He is a very good writer and his style is very clear and simple. He is a very good writer and his style is very clear and simple.

From these two parts of the book we can see that there are two different types of people who are very good writers and their style is very clear and simple. They are very good writers and their style is very clear and simple.

This is a very good book and it is very interesting to read. It is a very good book and it is very interesting to read. It is a very good book and it is very interesting to read.

Vol. IV. In the year of 1910.
Vol. VI. In the year of 1910.

In reading the works of Galdós one must come to the conclusion that this author did not consider la hombría, in spite of the derivation of the word, a characteristic limited to men. As he himself says, "Las mujeres tienen más nervio que los hombres."¹¹ So several of the novelist's most manly creations are women.

One of the outstanding examples of la hombría in a woman is found in Mariucha, in the drama of the same name, which deals with the fall of a noble family and regeneration through labor. Mariucha is forced to act like a man because her father and her brother do not have the moral courage to do so.

The girl exemplifies the vitality and strength which Galdós recommends for the insolvent nobility of Spain. When her family falls into financial ruin, Mariucha is the only one with sufficient ambition to go to work, an unheard of thing, which immediately incurs the active disapproval of those whom she is working to support. Finding herself alone against the pressure of this disapproval, Mariucha, like Víctor in La de San Quintín, discovers that she too has unsuspected powers that will sustain her in any emergency. These powers which she has and which she wants are not feminine but masculine. she says,

Si Dios me concede lo que le pido, el bronce será
menos fuerte que yo, y el acero menos templado..¹²

¹¹ Vol. IV, Lo prohibido, p. 1667.

¹² Vol. VI, Mariucha, p. 1016.

in reading the work of Tolstoy and other great writers
that this author did not consider it necessary to read the
idea of the work, a characteristically Tolstoyan idea,
says, "the subject is not a novel, but a story."
of the novel's most many characters and events.
one of the characters, a woman, is named in a letter to
found in the novel, in the form of a letter, which tells of
fall of a noble family and a great deal of other things.
forced to do like a man because he is not a man, he has
the great courage to do so.
The first character is the woman, and she is named
resemblance for the involuntary nobility of Tolstoy, which is
into financial ruin, and she is the only one who is not
to go to work, an subject of Tolstoy, which is
active disapproval of those who are working in Tolstoy.
himself alone against the pressure of the Tolstoyan idea.
like Victor in the Tolstoyan idea, Tolstoyan idea, Tolstoyan
red power that will sustain her in any danger. Tolstoyan
which she has and which she would not let Tolstoyan
she says.

22. This is Tolstoy's idea of Tolstoyan
Tolstoyan idea, Tolstoyan idea, Tolstoyan idea.
11 Vol. IV, Tolstoyan idea, Tolstoyan idea.
12 Vol. VI, Tolstoyan idea, Tolstoyan idea.

An even greater indication of Mariucha's courage and determination is seen when her family, now completely estranged from their daughter decides to leave her and return to their old life. Mariucha now knows that she can take care of herself - and so she faces the future without fear. She tells her mother "antes de aprender a libertarme, aprendí a vivir por mí misma."¹³ She is not mistaken. She does know how to live through her own efforts. She cares nothing for what others may think of her; her own determination is the deciding factor in what she does.

¿A lo que llaman la opinión, la falsa crítica, a la mentira maliciosa? No la temo. Todo es pura espuma, y yo soy roca.¹⁴

This "Yo soy roca" is but another way of saying "Yo soy un hombre y me basta" or "Yo soy tan hombre como tú."

If la hombría is not especially stressed in the Novelas contemporáneas nor in the dramas, the Episodios nacionales abound in manifestations of this quality. In them Galdós stresses both the native virility of the Spanish man and woman and the collective masculinity of the pueblo. Since the Episodios deal with times of national crises and of war, it is to be expected that the more primitive emotions are in the ascendancy, among them la hombría. When a man is faced with danger and probable death, he strips himself of his polite

¹³ Ibid., p. 1039.

¹⁴ Ibid., p. 1023.

An even greater indication of the...
 seen when her family, now...
 older to leave her and return to...
 that she can take care of herself...
 out later. She tells her...
 present a vivid picture of...
 how to live through her own...
 others may think of her; her own...
 in what she does.

As to the...
 This 'boy room' is not another...
 but, or 'the boy can handle...
 It is...
 manifestations of this...
 live vitality of the...
 life of the...
 crises and of war, it is to be...
 tions are in the...
 faced with danger and...
 of the...

and schooled sentiments and reverts to the untaught and violent passions. He discovers at such times that he has unrealized strength, and he becomes "un hombre, pleno, íntegro."

In the moment of physical crisis la hombría may be synonymous with courage, and courage becomes a duty that no man can ignore. In battle a man must fight on when the odds are against him, for such valor is a sacred trust to his manhood. There are numerous battle scenes in the Episodios nacionales and in all of them Galdós shows the inspired valor of the little man, the man who is a hero because his manhood demands it.

Marcial, an old soldier in Trafalgar, is a good case in point. Marcial, before the political crisis that resulted in the defeat of the Spanish fleet in the naval battle of Trafalgar, has been retired. But, when he sees trouble for Spain in the offing, he goes to join the fleet, bound by duty to do his share in defeating the English. He fights valiantly in the battle, never frightened and never discouraged. His "Yo soy tan hombre como tú" certainty keeps him from suspecting that the Spanish can be defeated: all that the situation needs is for every Spaniard to do his best. The old man, then, does his best, but finally he is mortally wounded and knows that he must die. In death his courage does not desert him. He can even make a joke: "¡Hemos salido de Guatemala para entrar en Guatepeor!" Dying the old hero has no laments, no fears, and no regrets. He examines his conscience and his life and is satisfied with them. Although he repents of his "little sins" he knows that he would probably commit them again. He cannot

and schooled sentiments and reverts to the untaught and violent passions. He discovers at such times that he has unlearned strategy, and he becomes "an honest, simple, ignorant."

In the moment of physical crisis a heroic may be synonymous with courage, and courage becomes a duty that no man can ignore. In battle a man will fight on when the odds are against him, for such valor is a sacred trust to his nation. There are numerous battle scenes in the Spanish literature and in all of them heroes show the inspired valor of the little man, the man who is a hero because his nation demands it.

Karolai, an old soldier in Tratado, is a good case in point. Karolai, before the political crisis that resulted in the defeat of the Spanish fleet in the naval battle of Trafalgar, had been retired. But, when he was trouble for Spain in the office, he goes to join the fleet bound by duty to do his share in defeating the British. He fights

valiantly in the battle, never frightened and never discouraged. His "Yo soy un hombre como tú" certainly keeps him from suspecting that the Spanish can be defeated. All that the situation needs is for every Spaniard to do his best. The old man, then, does his best, but finally he is mortally wounded and knows that he must die. In death his

courage does not desert him. He can even make a joke: "Hemos salido de Guatemala para entrar en Guatepepetl." Dying the old hero has no lament, no fear, and no regret. He examines his conscience and his life and is satisfied with them. Although he regrets of his little else, he knows that he would probably commit them again. He cannot

tell God otherwise, since he cannot surrender his hombria even in death. He confesses that he has beaten his wife, but never unless she deserved it. Nevertheless, he is sorry.

De los palos que le daba a mi mujer hace treinta años, me arrepiento, aunque creo que bien dados estuvieron.¹⁵

God must accept Marcial as he is or not at all. Marcial can never change, not even in heaven.

Even more than Trafalgar, El 19 de marzo y el 2 de mayo is the story of hombria. In this work Galdós deals with the inspired revolt of the Second of May when the Spanish people arose spontaneously against the troops of Napoleon. The fighting here is not organized; every man must fend for himself, using whatever tactics and weapons he can devise for himself. There are many heroes but two examples will be sufficient at this time.

The first of these is Chinitas, a man of the people, a blacksmith. In the turbulent street fighting Chinitas rises to great heights. He exemplifies an angry people who fight with tooth and claw against the hated forastero. Even before the actual revolt he has expressed his opinion of the French and his reaction to them:

Cuando les veo por esas calles echando facha y bebiéndose el mundo de un sorbo; cuando pienso que ellos están muy creídos de que nos han metido en un puño por los siglos de los siglos, me dan

¹⁵ Trafalgar, p. 172.

ganas... no de llorar, sino de matar,... Si un francés pasa y me toca con su codo en el pelo de la ropa, levanto la mano... mejor dicho... abro la boca y me lo como.¹⁶

Perhaps this statement could be called bravado if subsequent events did not show that the sentiments were sincere. For Chinitas fights fiercely against the French. When his ear is shot off, he does not cease to fight; it is only when he loses his legs that he is forced to stop. Even then he lies on the street and loads guns for Gabrielillo to fire, directing the boy with his last breath.

Gabriel, no cargues tan fuerte, que revienta. Ponte más adentro. Si no tienes navaja, búscala, porque vendrán a la bayoneta. Toma la mía. Allí está junto a la pierna que perdí.¹⁷

This ability to view his own amputated leg with dispassion doubtless is as surprising to Chinitas as to the reader. Never before in his life had the man had the opportunity of proving what he was. The humble blacksmith is proof of a statement which Galdós makes in another work, the drama Zaragoza:

Los que no habéis visto aquel pavoroso espectáculo no podéis comprender como la frágil criatura humana se convierte en ser sobrenatural cuando el furor de patriotismo la inflama.¹⁸

¹⁶ El 19 de marzo y el 2 de mayo, p. 151.

¹⁷ Ibid., p. 173.

¹⁸ Vol. VI, Zaragoza, p. 1241.

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...no de la...
...no de la...
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Perhaps this statement could be called...
not show that the...
ly against the...
light; it is only when he...
Even then he lies on the...
directing the boy with his hand...

Gabriel, no...
...no...
...no...
...no...

This ability to view his own...
is as surprising to...
life and the...
blacksmith is proof of a...
the drama...

Los que no...
no...
se...
participa...

16 21 19 de marzo y al 2 de mayo, 1940.

17 1940, p. 173.

18 Vol. VI, Enciclopedia, p. 124.

Probably the outstanding example of la hombría in a woman is found in La Primorosa, the wife of Chinitas. Even more than her husband, she stands out in the street fighting, but long before her hombría was put to this supreme test the woman shows her mettle. Although she is at the bottom of the social scale, her high opinion of herself will not admit anyone as a superior; she forces even the aristocrat to treat her with respect. On one occasion, when a perfumed dandy unconsciously offends her and, after her vociferous protests, makes an insulting remark about the "common people",

-¿Qué es eso de gente ordinaria?-exclamó la Primorosa atropellando a los que tenía al lado para abalanzarse hacia el amiberrado joven. -Ya...a mí con esas...Señor Marquesito de la olla vacía, menos facha y más comenencia con las señoras, porque yo soy muy reseñora y requeteusía y sé dar pa el pelo.¹⁹

The physical courage and the sheer "manliness" of La Primorosa make her a leader in the uprising of the Second of May. It is not enough for her to goad the men on to slaughter the French with such taunts as "Echa fuego por ese fusil o te saco los ojos"²⁰ or "Canallas; ¿para qué os ponéis bragos si tenéis almas de pitimíní?"²¹ or "¿qué haces con ese fusil? ¿Lo tienes en la mano para escarbarte los dientes?"²²

¹⁹ El 19 de marzo y el 2 de mayo. p. 109.

²⁰ Ibid., p. 158.

²¹ Ibid., p. 155.

²² Ibid., p. 155.

La Primorosa fights in the front ranks with whatever weapon comes to her hand. We see her stabbing men and horses, shooting guns which she takes from the hands of the dead, firing a cannon after the men have been killed. But perhaps her mad courage is best shown by the following:

Frente a nosotros y a nuestra espalda teníamos a los
infantes, a los jinetes y a los artilleros de
Austerlitz. Viéndoles, la Primorosa reía....²³

That the woman can laugh under such conditions shows what she is, especially when one remembers she is under no actual obligation to fight. Her only obligation was to prevent herself, and Spain, from having to take orders from the French.

After the fighting is over we see La Primorosa carrying away the body of her husband. She has been defeated, but she is still triumphant.

Galdós, then, sees la hombría as a laudable quality, but only when it is accompanied by something higher. The hombría of Marcial, Chinitas, and La Primorosa is praiseworthy because it was motivated by patriotism. The hombría of Víctor and Mariucha is commendable because it raises them above their earlier training. In contrast, Caballuco represents the hombría which is a weakness since it is not aimed at anything higher than itself. Man cannot live by manliness alone; he must have this manliness but it must be a means, not an end.

²³ Ibid., p. 156.

CHAPTER V

EL PUNDONOR

El pundonor is an exaggerated form of el honor. In theory, the two terms are synonymous, but in practice they are very different. Both are based on self-respect, but el pundonor carries this self-respect to such extremes that it becomes a caricature of the original ideal. Whereas el honor demands that a man protect his integrity, el pundonor distorts this virtue into a vice by demanding that a man avenge any real or imagined offense against his honor. This interpretation of honor led to the futile bloodshed which was characteristic of Spanish literature during the Golden Age and which has survived in literature and life until the present time.

Por el honor, hasta el ladrón quedaba exento de devolver lo robado: por el honor, el mendigo tendía la mano con la dignidad de un hidalgo, y el marido solía matar a su mujer; el padre a su hija, amén del ofensor; y en fin, por él se cometían las más grandes locuras y torpezas.¹

In the man of pundonor, the legitimate and noble pride in being a man, a human being, and a Spaniard degenerates into a vanity which values only purity of blood and social position. So this man will not do any sort of labor because he considers labor the duty of the common people, a group which he despises for its lack of the qualities he

¹ Roberto Vilches Acuña, España de la Edad de Oro (Buenos Aires: Librería y Editorial "El Ateneo", 1946), p. 153.

believes important. He is out of step with modern times, still living in the days when the pueblo was subject to the nobility and had no rights and privileges of its own.

The emphasis on blood and social position is usually characteristic of the man who has no internal resources, that is, the man who has nothing to fall back on except his self-esteem. Such a man must demand respect for his name because he is not worthy of respect as an individual. A man of honor or of dignidad does not have to force others to respect these qualities: they can be recognized without prompting. The man of pundonor, however, has to force the world to respect him and so must talk constantly about his "honor" and his "dignidad", empty terms when they have the meaning he gives them.

When pride deteriorates in this way and becomes sheer vanity, internal forces cease to govern the individual and external influences function in their stead. A man, then, does not listen to the voice of his conscience but to the voice of public opinion, and he conditions his actions to the likes and dislikes of those he wants to please. Thus, the manifestations of el pundonor are prostitutions of the true honor, often theatrical demonstrations for the public. What a man is or does is not important; what is important is what society thinks a man is or does. Mérimée puts it this way:

For it does not always lie within our power to prevent our honor being attacked, we can always either prevent the taint from being made public (and a secret injury

believes important. It is not at all clear, however, that living
in the days when the people was regarded as the noblest and best of
rights and privileges of the man.

The emphasis on blood and family relations in the early
life of the man who has no internal resources, that is, the man who
has nothing to fall back on except his will-power. He has no other
demand respect for his name because he has no other source of
individual. A man of honor or of courage has no other source
others to respect these qualities. They are the only qualities
prompting. The man of courage, however, has no other source of
respect and he must fall back on his will-power. He has no other
"dignity", except when they have the feeling of a man.

When this deterioration is in the way of the man's
internal forces cease to govern the individual and the individual
function in their place. A man, then, who has no other source of
his courage but to the voice of a child, and he is called
his actions to the lines and dignity of a man of a man.
Thus, the manifestation of a man's internal resources is the
honor, often the most important source of a man's dignity, and
or does is not important; what is important is that a man
man is or does. Nothing else is left.

For it does not always lie within the power of a man
our honor being attacked, we are left with nothing but
the fact that being made a man of a man.

leaves honor unstained), or punish the guilty person: honor is therefore synonymous with reputation.²

Nevertheless, it must be stressed that the code of el pundonor is a powerful driving force to the man unfortunate enough to possess it. It is no less real than el honor, la dignidad humana and la honbría. Perhaps it is even a stronger drive, for the man of pundonor can see no point of view but his own and consequently is blind to his own deficiencies and to everything else except his own ideas and desires.

Benito Pérez Galdós was keenly aware of the dangers inherent in this philosophy, if such it can be called. Perhaps no man in Spain has so forcefully pierced the veneer of this distorted sense of honor, and certainly no other writer has fought so assiduously to destroy it.

Galdós fundamentalmente español.... se produjo siempre encontra de algunas costumbres,³ a su parecer bárbaras. Una de ellas el punto de honra.

Galdós realized that el pundonor had nothing constructive to offer Spain, that it prevented progress since it stressed negative values that kept man from working and accomplishing. He saw in it a decadent tradition which must be eradicated from Spanish thought if Spain was to realize her potentialities.

² Ernest Marimée, revised by S. Griswold Morley, A History of Spanish Literature (New York: Henry Holt and Company, 1900), p. 376.

³ Balseiro, Novelistas españoles modernos, p. 227.

Therefore the novelist devoted many of his works to attacking the disease of pundonor. He does this in two different ways. The first is the creation of characters entirely incompatible with the nineteenth century because of the pundonor. They are anachronisms, outdated representatives of another age, usually tragically ridiculous, maladjusted, thwarted, and pathetic. Those who cannot finally adjust their ideas to the demands of modern society, perish; those who give up their false concepts, live. Thus Galdós shows the survival of the modern over the antiquated.

The second way in which Galdós shows the evil of pundonor is by contrasting it with the qualities he considers essential: el honor, la dignidad, tolerance, understanding. Thus, in his novels, he may show a workingman superior to a nobleman, a prostitute superior to a lady of society, a beggar superior to a banker. Galdós believed, with Cervantes, that "no es un hombre más que otro si no hace más que otro."⁴

Outstanding among the men of pundonor in the works of Galdós is X Rodrigo de Aristo-Potestad, Conde de Albrit, Señor of Jerusa y de Folán, the protagonist of El abuelo. El Abuelo, old and impoverished, still puts his pride above all things. He refuses to adjust himself to his poverty, still conducts himself as a great lord, although his once great estates are now owned by his former servants. To him the highest good is the preservation of family honor, and the pride in his own

⁴ Cervantes, Don Quijote de la Mancha, p. 100.

family overshadows all other considerations in his mind. He has gone through life, as he says "con todo el verdor de las ilusiones fomentadas por la grandeza de mi linaje."⁵ Yet, knowing that his ideas are illusions, his personal code of morality makes him follow them regardless of whom he may hurt.

Thus, when the old man learns that one of his granddaughters is illegitimate, his pundonor demands that this child be sacrificed. It does not matter that the child is innocent of any wrongdoing; what matters is the fact that she is a stain on the family honor. To justify his actions he says, "No he inventado yo el honor... De Dios viene todo eso,"⁶ and he bends every effort to root out this disgrace to the family of Albrit.

But Galdós cannot permit this attitude to triumph. He offers El Abuelo two alternatives: he must choose the path of tolerance for human weakness and live, or he must choose the intolerance of pundonor and die. The old man chooses the positive and constructive course. ✓ He realizes that love is more important than reputation. At last he sees el pundonor in its proper perspective and says:

Hablo del honor de las familias, la pureza de las razas, el lustre de los nombres... Yo he llegado a creer esta noche, y te lo digo con toda franqueza..., que si del honor pudiéramos hacer cosa material, sería muy bueno para abonar las tierras.⁷

⁵ Vol. VI, El abuelo, p. 24.

⁶ Ibid., p. 63.

⁷ Ibid., p. 112.

family over which all other considerations in his mind. He has gone through life, as he says, "soon taken at verber de las fincas y los campos por la granada de la tierra." Yet, knowing that his life is a struggle, his personal code of morality makes him follow the principles of which he may hurt. Thus, when the old man learns that one of the grandchildren is illegitimate, his grandfather demands that this child be acknowledged. It does not matter that the child is innocent of any wrongdoing; what matters is the fact that she is a stain on the family honor. To justify his actions he says, "We have inherited you of honor... De Dios viene todo eso," and he bends every effort to root out this disgrace to the family of honor. But outside cannot permit this attitude to triumph. He offers all advice and encouragement: he must choose the path of honor for human weakness and live, or he must choose the intolerance of religion and die. The old man chooses the positive and constructive course. He realizes that love is more important than religion. At last he sees the murderer in the proper perspective and says:

"Hablo del honor de las familias, lo pongo de las cosas
 el honor de los hombres... lo he pasado a otros
 hombres, y es lo que con tanta frecuencia... que al del
 honor bastantes veces me he sentido, pero muy bueno
 para saber las cosas."

Vol. VI, El Ahogado, p. 24.

Vol. VI, El Ahogado, p. 24.

Vol. VI, El Ahogado, p. 24.

Similar to El Conde de Albrit is Federico Viera in Realidad. Federico represents el pundonor carried to its farthest extremes. He is the man of the Siglo de Oro; his ideas are completely out of place in the nineteenth century. To him democracy is a farce, the common man a joke. His tragedy lies in the fact that he is a determined aristocrat without the means of living as he believes an aristocrat should. He cannot work because working would bring him down to the level of the pueblo which he despises. So he lives on borrowed money which he can never hope to repay because his vanity rejects any practical solution as dishonorable.

Federico's economic situation is not the only factor in his downfall. Believing himself a law in himself, he becomes entangled with the wife of his best friend. Thus he has a double problem, one which admits no easy solution for a man as fundamentally weak as Federico Viera.

Again Caldes offers his character a choice. Federico can conform with the ideas of the nineteenth century and live, or he can cling to the ideas of the sixteenth century and die. Unlike El Abuelo, he cannot adjust himself to a world which is hostile to his deeply entrenched ideas: he cannot discard the past and live in the present. Thus, in the time of crisis, he is helpless since he has no moral strength to support him. As he says,

Quando las dificultades de la vida se complican de modo que no ves solución por ninguna parte; cuando por más que te devanes los sesos, no encuentras sino

negaciones; cuando las ideas que has venerado siempre se vuelven contra ti, la existencia es un cerco que te oprime, y te ahoga... no puedo vivir así... Y tengo sobre mi alma un peso insoportable... Se ha complicado esto de tal manera que es preciso echar una víctima al monstruo, al problema, y la víctima... será yo. Lo menos malo que me podrá pasar es que perezca.⁸

So Federico Viera dies a suicide, victim of the pundonor which drives him throughout his life and makes him unable to cope with the problems that his own beliefs have created.

The same pride in family and social position that determines the actions of Federico Viera is the driving force of the family of the Marqués de Alto Rey in Mariucha. The Marqués, like El Abuelo, is an impoverished aristocrat who has once enjoyed power and social position. Unlike El Abuelo, he insists on keeping up the appearances of his former prosperity. Although he and everyone else knows the depths to which he has sunk, he deliberately closes his eyes to reality and refuses to alter his former way of living.

Except for the Marqués' daughter, Mariucha, (who has already been discussed,) the other members of the family share his extravagant attitude. Filomena, his wife, is naively indifferent to the fact that they do not have enough to eat, trusting that Divine Providence will somehow, sometime, provide the necessary means that will enable them to go again to the fashionable resorts at the fashionable seasons. Cesáreo, the son, is a colorless young man who wastes his time and the meager funds of the family trying to obtain a political synecure

⁸ Realidad, p. 213.

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So Federico Viera dies a ...
...his ... his life and ...
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The same ... in ...
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...his former property. Although he ...

...in which he has ...
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...somehow, ... provide the ...
...to go again to the ...
...García, the son, is a ...

...the ... of the ...
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and keeping up a front of opulence with the hope of marrying a rich woman.

So this family, like Federico Viera, must sustain its precarious existence on what they can borrow because none of them will soil his hands with honest labor. The head of the family diligently composes letters asking for a loan and sends them indiscriminately to anyone who has money. His defense of this practice is shown by the following exchange between Mariucha and her father:

Maria: (angustiada) ¡Ay, papá mío! déjame que te diga...¿no te sientes humillado, degradado con pedir limosna de esta manera?

Don Pedro: (irascible) ¿Y qué he de hacer? ¿Estoy en el caso de solicitar un jornal de Ayuntamiento y ponerme a picar piedra en un camino o a recoger las basuras en las calles?⁹

The obsession of social position and the desire for wealth drives this family to such a point that they finally disown Mariucha who has supported them during their poverty. She has committed the unpardonable sin of falling in love with a laborer and refuses to live on the money of the wealthy widow whom Cesáreo has succeeded in marrying. She is no longer considered a member of the family, for as Cesáreo says "Mi hermana ha muerto. Muerta la lloraremos... Vámonos."¹⁰ And they leave her to her own life while they go away to enjoy their new found wealth.

⁹ Vol. VI, Mariucha, p. 1003.

¹⁰ Ibid., p. 1044.

and keeping up a front of politeness with the hostess of the party.

woman.

So this family, after a long time, went to the country.

existence as what they can better because none of them will die.

hands with honest labor. The head of the family diligently composes

letters asking for a loan and sends them industriously to anyone who

has money. His defense of this practice is given by the following ex-

change between Martinus and his father.

Martin: (angry) Why, father, do you not
 go to the bank and borrow money?
 Father: You can easily borrow it from the bank.

Don Pedro: (irritated) If one of the horses of the
 of the bank is stolen by the thieves, the
 y cannot get it back as an owner of
 the bank is not responsible for the loss.

The operation of social position and the desire for wealth

drive this family to such a point that they finally discuss Martinus

who has supported them during their poverty. He has committed the

unpardonable sin of failing to leave with a laborer and refuse to live

on the money of the wealthy when even Godwin has succeeded in earn-

ing. She is no longer considered a member of the family, for as

Godwin says "she is no longer a woman. Martin is a woman." ...

and they leave her to her own life while they go away to enjoy their

new found wealth.

Vol. IV, Montrose, p. 1003.

10 1013, p. 1044.

This family, unlike the other characters of pundonor in Galdós are not punished for their vanity, nor do they change their attitude. However, Galdós presents the group in such an unsympathetic way, that they are as powerful a sermon against el pundonor as any of the other characters he created.

It is interesting to note that the practice of borrowing money is not considered degrading to the man of pundonor. It is compatible with his warped sense of honor since he considers himself superior to those whom he approaches. So the borrower is conferring a favor upon the lender. Very infrequently will the man of pundonor borrow from those he considers his equals, however, since this would be admitting a weakness. So Federico Viera will not accept money from his friends, but he does borrow it from the prostitute La Peri. The Marqués de Alto Rey addresses his petitions to the bourgeoisie, the newly rich, the tradespeople, all of whom he considers far below him. Likewise, El Abuelo permits his former tenants to support him but will accept nothing from his wealthy daughter-in-law. Nowhere is this double code expressed more succinctly than by Rosalía, the aristocrat who gives her name to La de Bringas. While attempting to borrow money from a socially unacceptable woman, she says, "Grandísima loca, y ¿qué más honra quieres que prestar tú dinero a una persona como yo?"¹¹ This is the code of el pundonor. The humble are to give; the proud are to take.

¹¹ Vol. IV, La de Bringas, p. 1672.

This family, unlike the other two, is not a family of the

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This is the code of the family which is a family which is a family

are to take.

Although in the works of Galdós, el pundonor is usually treated as a masculine trait, the case of Rosalía indicates that it does not necessarily have to be so. An even stronger example is found in la Marquesa de Aransis, a minor character in La desheredada. This woman represents the idea of nullifying dishonor by keeping it secret from the world. Her daughter, several years before the opening of the novel, had borne two illegitimate children. The Marquesa handled the situation in true pundonoresque style:

Ella entonces encerró a su hija, con todo el rigor que la palabra indica. Habíale recluso en aquella habitación, de donde no salía nunca, ni tenía comunicación alguna con el exterior. Vivió como emparedada seis meses. ¿De qué murió? No se sabía bien. Murió de encierro, y fue víctima de la inquisición del honor.¹²

La Marquesa could follow no other course, since, according to Galdós,

... Era una mujer de otras edades. Estaba forjada en el yunque calderoniano con el martillo de la dignidad social... No cabían en ella las viles concendencias que son el fruto amargo de las maneras de la civilización.¹³

Still another facet of pundonor is shown in the character of Don Lope Garrido, the principal male figure of Tristana. Don Lope, at the time of the novel, is a man of fifty odd years. He had always been the complete Don Juan, the man who fed his vanity by the

¹² Vol. IV, La Desheredada, p. 1033.

¹³ Ibid., p. 1033.

Although in the words of the author, the novel is not a
as a masculine trait, the case of the novel is not
necessarily have to be so. In fact, the novel is
Marques de Armas, a novel that is in the hands of
represents the idea of analyzing history as a novel
the author. Her teacher, however, is not a novel
had done for himself in the novel. The novel is not
then in the hands of the author.

His entrance into the world is not a novel
but a novel. The novel is not a novel
dedication, he has no other reason, he has no
action, he is not a novel. The novel is not a novel
this reason. The novel is not a novel. The novel
is not a novel. The novel is not a novel.

The Marques would follow no other reason, he would follow no reason
... The novel is not a novel. The novel is not a novel.
on it. The novel is not a novel. The novel is not a novel.
significant reason... The novel is not a novel. The novel is not a novel.
The novel is not a novel. The novel is not a novel.

Still another reason for the novel is that it is a novel
Don Jose White, the author of the novel. The novel is not a novel
the time of the novel, is a man of the novel. The novel is not a novel
from the novel. The novel is not a novel. The novel is not a novel.

seduction of women. As his ward, Tristana, says of him,

Sus conquistas son tantas que no se pueden contar... Aristocracia, clase media, pueblo..., en todas partes de jó memoria triste, como Don Juan Tenorio. En palacios y cabañas se coló, y no respetó nada el muy trasto, ni la virtud, ni la paz doméstica, ni la santísima religión. Hasta con monjas y beatas ha tenido amores el maldito, y sus éxitos parecen obra del demonio. Sus víctimas no tienen número: Maridos y padres burlados; esposas que se han ido al infierno, o se irán cuando mueran; hijos... que no se sabe de quien son hijos. En fin, es hombre muy daniño, porque además tira las armas con gran arte, y a más de cuatro les ha mandado al otro mundo.¹⁴

In his attitude toward men as well as women, Don Lope shows himself as a gentleman of the Golden Age drama. He has been quick to take offense at any real or imagined insult, and so, like Don Juan Tenorio, he was, in his prime, a man of duels.

Respecto a decoro personal, era tan nimio y de tan quebradiza susceptibilidad, que no toleraba el agravio más insignificante, ni ambigüedades de palabra que pudieran llevar en sí sombra de desconsideración. Lances mil tuvo en su vida, y de tal modo mantenía los fueros de la dignidad, que llegó a ser código viviente para querellas de honor.¹⁵

In Galdós's own words:

El punto de honra era, pues, para Garrido la cifra y compendio de toda la ciencia de vivir... Deploraba que en nuestra edad de más papel que hierro y de tantas fórmulas huera, no llevasen los caballeros espada para dar cuenta de tanto gandul impertinente.

¹⁴ Vol. V, Tristana, p. 1607.

¹⁵ Ibid., p. 1535.

La sociedad a su parecer, había creado diversos mecanismos con el solo objeto de mantener holgazanes y de perseguir y desvalijar a la gente hidalga y bien nacida.¹⁶

So here we find the true man of pundonor. He has no respect for other people. He uses them, men and women, to feed his ego. He avenges any real or imagined offence. He despises modern civilization and its emphasis on the pueblo. He believes in the superiority of the well-born.

Naturally, at the age of fifty-nine, don Lope has departed from his original path, for reasons physical rather than idealistic. He still believes in his own powers and is blind to the fact that such powers no longer exist. The last sacrifice to the old man's pundonor is Tristana, the girl of twenty whom he forces to live with him as his wife. Although he is not actually in love with her, he is violently possessive toward the girl, attempting to shield her from all contact with other people. His vanity will never allow her to leave him, and he is ready to kill her to keep his pundonor intact. He tells her,

Si te sorprendo en algún mal paso, te mato oree
que te mato. Prefiero terminar trágicamente a ser
ridículo en mi decadencia. Encomiéndate a Dios antes
de faltarme.¹⁷

He cannot help boasting to Tristana of his prowess, as he

¹⁶ Ibid., p. 1585.

¹⁷ Ibid., p. 1595.

He decided to go to the...
and he also decided to...
possessively and...
12

So here we find the...
for other people. He...
avenges any...
and his emphasis on the...
well-known.

Notably, at the age of...
from his original path, for...
He still believes in his own...
such power no longer exists. The...
regarding as... the girl of...
him as his wife. Although he is...
violently possessive toward the...
all contact with other people. His...
leave him, and he is ready to...
He tells her,

It is not...
the...
ridiculous...
de...
17

He cannot help...
18

19 1918.. p. 1935.
17 1918.. p. 1935.

feels himself superior to any younger man whom she might meet. When he realizes that she actually has fallen in love with another man, he says:

Mira, niña... Si me faltas, que sea con un hombre digno de mí. ¿Y dónde está ese hombre digno rival de lo presente? En ninguna parte, ¡vive Dios! Cree que no ha nacido..., ni nacerá... ¡Cómo me echarías de menos si te fueras de mí! No encontrarías más que tipos, de una insipidez abrumadora.¹⁸

The turning point in this novel occurs when Tristana contracts blood poisoning and must have her leg amputated. So she is helpless, completely dependent on the old man's kindness. Don Lope rises to the occasion. He loses his Calderonian attitude and becomes a father to the girl, growing to love her tenderly. For her operation he is not ashamed to borrow money from his friends, a thing he would not have done for any other purpose. He leaves behind him all his old habits, no longer boasts of his strength and his amatory ability. He is content now to live as an old man with a crippled daughter. The similarity between his regeneration and that of El Abuelo is striking. Both old men are freed from their out-dated ideas by their love for another person. Again Galdós has made his point: love and understanding must take the place of el pundonor.

It must be noted that the men of pundonor thus far analyzed are men who are, or have been, of high family position. Galdós stresses this fact throughout his works: very rarely does he set up a man of

¹⁸ Ibid., p. 1604.

the people as an example of a decadent ideology. One of the few examples of the vanity of the lowly born is seen in the case of the father of León Roch in La familia de León Roch. He is determined that León shall be a "gentleman" in the Don Juan tradition. Describing his father's ambition, León says,

MI padre que ganó una fortuna con el sudor de su frente en el rincón de una chocolatería, quiso hacer de mí un sér infinitamente distinguido y aristocrático, tal como él lo concebía en su errado criterio, y me dijo: "Sé marqués, gasta mucho, revienta caballos, guía coches, seduce casadas, ten queridas, enlázate con una familia noble, sé ministro, haz ruido, pon tu nombre sobre todos los nombres."¹⁹

León did not follow his father's advice, but the fact remains that the old man represents the pundonor of the lower classes which was probably more prevalent than Galdós wished to indicate. That el pundonor was not a characteristic limited to upper class is evidenced by the words of Vilches Acuña:

Y esa ufanía y soberbia no fué sólo característica del noble, pues lo fué también del más bajo plebeyo, ignorante y vanidoso, que aspiraba fervorosamente a ver imperar algún día delante de su nombre el ambicionado Don.²⁰

As has been said previously, Galdós warned Spain against el pundonor not only by creating characters who exemplify it but also by

¹⁹ Vol. IV, La Familia de León Roch, p. 781.

²⁰ Vilches Acuña, España de la Edad de Oro, p. 142.

creating characters who, by contrast, show the weakness of this code. In each of the novels of pundonor there is at least one character who serves as an example of a more positive philosophy.

In El abuelo, there is the old schoolmaster, tío Pío. El tío Pío is not a strong figure, perhaps not intended as a man to emulate, but is a man without a vestige of el pundonor. He is the deceived husband who does not punish his wife, thus the direct opposite to the man of pundonor. He is important in the novel because his philosophy, expounded at the critical moment, does much to save El Abuelo from his folly. His philosophy is this:

Pues el honor..., si no es la virtud, el amor al prójimo y el no querer mal a nadie, ni a nuestros enemigos, juro por las barbas de Júpiter que no sé lo que es.²¹

The antithesis of Federico Viera is the betrayed husband, Tomás Orozco. Orozco suspects from the beginning that his wife and his friend are deceiving him. The man of pundonor, Federico himself, would have killed both the woman and her lover for this supreme insult to his self-respect. Orozco, however, does not think of revenge. He is understanding of human weakness and does not blame either of the two. He attempts to help Federico solve his financial problems; he attempts to help Augusta recover from her illicit passion. Both are too proud to accept his help. After the suicide of Federico when the

²¹ El abuelo, p. 112.

scandal is being discussed throughout Madrid, Orozco is temporarily seized with the desire to kill the wife who has brought this disgrace upon him. Inwardly he says, "¿Porqué no te impongo el castigo que mereces, malvada mujer?... No te igualas a lo más miserable y rastrero de la humanidad."²² Then he becomes himself again:

No, los brutales instintos no destruirán, en un instante de flaqueza, la serenidad que adquirí a fuerza de mutilar pasiones y afectos miserables. Elévate, alma, otra vez, y mira de lejos estas bastardías liliputienses. Nada existe más innoble que los bramidos del macho celoso por la infidelidad de su hembra.²³

Now the master of his emotions, Orozco does not even mention his knowledge of her infidelity to his wife. He goes out and looks at the stars and realizes the relative unimportance of his little tragedy:

¡Cómo lucen las estrellas! ¡qué diría esa inmensidad de mundos si fuesen a contarle que aquí, en el nuestro, un gusanillo insignificante llamado mujer quiso a un hombre en vez de querer a otro! Si el espacio infinito se pudiera reír, cómo reiría de las bobadas que aquí nos revuelven y trastornan.²⁴

Federico he also understands and forgives for the wrong he has committed, saying to his ghost:

Has tenido flaquezas, has cometido faltas enormes, pero la estrella del bien resplandece en tu alma.

²³ Loc. cit.

²⁴ Ibid., p. 256.

condemned is being discussed throughout Madrid. Gracía is temporarily
reconciled with the family as well as the wife who has brought this disgrace
upon him. I wonder if he says, "I should not be impeding the marriage of
others, would I not?"... He is ignorant of his own misdeeds and therefore
of his humanity. Then he becomes himself again.

No, the private instincts are destroyed, and in the
state of the family, the reconciliation has brought a further
to the marriage and the family. He is not, after all, a
man, after all, and he is not a man. He is not a man.
He is not a man. He is not a man. He is not a man.
He is not a man. He is not a man. He is not a man.

Now the master of his emotions, Gracía does not even mention his
knowledge of her infidelity to his wife. He goes on and looks at
the stars and realizes the relative insignificance of his little tragedy.

Como dicen los astrónomos; que diría en términos
de un hombre que se encuentra en el mundo, en el mundo,
un mundo insignificante llamado mujer, que es un
hombre en vez de estar a otro. El espacio infinito
se encuentra allí, como todos los hombres que son
nosotros y nosotros.

Gracía he also understands and forgives for the wrong he has
committed, saying to his ghost:

Has tenido tiempo, has cometido todas esas cosas,
pero la estrella del bien resplandece en tu alma.

MS. A. 1. 1. 1.
MS. A. 1. 1. 1.

Eres de los míos.... Te admiro y quiero que seas mi
amigo en esta región de paz en que nos encontramos.
Abrazémonos.²⁵

So Galdós shows the survival of the man of understanding and the destruction of the man of pundonor.

This attitude of Orozco, which reflects Galdós's own, has been criticized as being extremely un-Spanish, or as Berkowitz says,

There were scattered objections to the hero's non-Spanish attitude toward conjugal honor and to the use of a ghost for the revelation of truth.²⁶

Nevertheless, Galdós makes, with Orozco, the point he wants to make: the day of the double moral standard was gone. He believed that the Siglo de Oro insistence on the duty of a husband to kill his wife for any real or imagined infidelity was a folkway that Spain would be better without. Conjugal honor was highly desirable, but it should be the responsibility of the man as well as the woman. In this, as well as in other beliefs, Galdós was ahead of his times.

A character who, in the ultimate analysis, is like don Orozco is Agustín Caballero in Tormento, the psychological study of a girl who complicated her life by losing her virginity to a priest. Agustín is in love with this girl Amparo, believing her to be his ideal. Amparo, however, is too weak to confess to him that she has earlier been seduced by another man. After all the preparations have been made for

²⁵ Ibid., p. 260.

²⁶ Berkowitz, Pérez Galdós, Spanish Liberal Crusader, p. 251.

There is no doubt... The...
 and...
 22

So... shows the... of... and...
 attention of the... of...

This... of...
 outlined as...
 There were...
 seemed...
 and of a... for...

Nevertheless, Galois...
 the day of the...
 Rigle he was...
 any... or...
 better without...
 the... of the... as well as...
 as in other... Galois was... of...

A... was, in the...
 is... in...
 complicated her...
 in love with this...
 however, as... to...
 died by... After all the...

22 1912, p. 220

22 1912, p. 220

the marriage, envious friends hint of the earlier scandal to Agustín. He is naturally, very much distressed, not so much by the story he has heard as by Amparo's lack of moral courage to tell him. He tells her, "Tu poca sinceridad me ha herido tanto como tu falta."²⁷

Then the girl tells him the entire story without minimizing her guilt. Agustín, like Orozco, is thrown into a maelstrom of indecision. Shall he allow the advice of others to influence him and abandon the girl he loves? Shall he challenge public opinion and forgive her? In other words, is he a man of understanding or a man of pundonor?

After arguing the matter in his mind, he decides:

¿Qué te importa el que dirán, de que has sido esclavo?..
¿Qué te importa a ti el orden de las sociedades, la
religión, ni nada de eso? Quisiste ser el más orden-
ado de los ciudadanos, y fué todo mentira... Quisiste
tener por esposa a la misma virtud: mentira, mentira,
mentira, sal ahora por el ancho camino de tu instinto,
y arrodíllate delante del resplandeciente altar de los
hechos... Si esto es desatino, que lo sea.²⁸

So he forgives Amparo, understanding that circumstances mould the actions of the individual.

In the drama Mariucha it is Mariucha's own sense of honor which is in direct contrast with that of her family. Hers is not only the feeling of tolerance that motivates Orozco and Agustín, but it is as genuine and fine. It is a sincere affinity, understanding, and

²⁷ Vol. IV, Tormento, p. 1575.

²⁸ Ibid., p. 1576.

the marriage, obvious friends of the earlier account to Agustin. He is naturally, very much distressed, not so much by the story as by the fact that Agustin's lack of moral courage to tell him. He tells her, "The poor child had no better sense than to tell."

Then the girl tells him the entire story without mentioning her name. Agustin, like Gress, is shown in a position of indecision. Shall he allow the advice of others to influence him and abandon the girl he loves? Shall he challenge public opinion and force his way? In other words, is he a man of independent or a man of opinion? After arguing the matter in his mind, he decides:

...que lo importante es que él, de una u otra manera, se comprometa a la vida de la mujer. Si él no lo hace, ¿qué le importa a ella? ¿Qué le importa a ella que él no lo haga? ¿Qué le importa a ella que él no lo haga? ...

So he forgets Agustin, understanding that circumstances would be against of the individual.

In the drama María it is Maria's own sense of honor which is in direct contrast with that of her family. Here is not only the feeling of tolerance that motivates Gress and Agustin, but it is an genuine will line. It is a sincere affinity, understanding, and

even affection for the pueblo and the soil of the land she loves above all things. This feeling stands between her and her arrogant family. She continually reminds her parents of the folly of their ways and exalts the nobility of the common people. For example, she tells them:

Mil veces os lo he dicho y hoy os lo repito. El noble arruinado no debe obstinarse en aparentar la posición perdida. Hágase cuenta de que se ha caído de la altura social, y al caer..., naturalmente.... cae al pueblo... En el pueblo de donde todo sale y adonde todo vuelve.²⁹

Evidently then, she stands for everything her family despises, which is the strongest argument against the deluded philosophy of a bygone era. She is not ashamed to work and mix with the common people when it becomes necessary for her to do so, and in so doing, makes herself equal to the situation. She is able to feed her family and even to satisfy their extravagant, frivolous tastes. She is the vital, strong, and positive Spain; she is the hope that Galdós has for his country.

Galdós makes the same point in La desheredada, the story of Isidora, a woman whose entire life is spent attempting to prove that she is of noble birth. She does nothing to improve her desperate financial situation since her only interest is in establishing the fact that she is the granddaughter of la Marquesa de Aransis, who has been

²⁹ Vol. IV, Mariucha, p. 1026.

even affection for the manly and the noble and the great and the noble
all things. This feeling stands constant and not without reason.
She emotionally remains not without reason. She is not without reason.
exists the nobility of the common people. She is not without reason.
them.

My words as to the noble and the noble and the noble and the noble
noble remains not without reason. She is not without reason.
noble remains not without reason. She is not without reason.
noble remains not without reason. She is not without reason.
noble remains not without reason. She is not without reason.
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by the way. This is not without reason. She is not without reason.
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vital, strong, and positive spirit, and in the noble and the noble and the noble
his country.

Golden makes the same point in the noble and the noble and the noble
Lillian, a woman whose entire life is spent in the noble and the noble and the noble
she is of noble birth. She does nothing to improve her position.
Lillian's situation since her only interest is in the noble and the noble and the noble
that this is the grandest of all noble and the noble and the noble and the noble

mentioned before in this chapter. She, then, is a decadent character; her life is a complete waste to herself and to society. Into her life Galdós introduces Augusto Miquis. Miquis is one of Galdós's favorite characters, a doctor who appears in eight of his novels. Through him Galdós frequently expresses his liberal ideas, using him often to show the fallacy of the ideas and actions of those whom the author wishes to criticize. Miquis cannot understand nor condone Isidora's ambition to get out of her class, for he believes el pueblo is the stratum of society most worthy of respect. Attempting to show her self-deception he tells her:

La humanidad es como el agua; siempre busca su nivel. Los ríos más orgullosos van a parar al mar, que es el pueblo; y de ese mar inmenso, de ese pueblo, salen las lluvias que a su vez forman los ríos.³⁰

It is evident, then, that Galdós was the avowed enemy of el pundonor. Nowhere does he condone the empty vanity of this quality and nowhere does he present a laudable person who possesses it. El Abuelo and don Lope are unsympathetic characters until their regeneration through love; all the others cited are undesirable from first to last, since they never accept the truth that Galdós wishes to teach. Galdós wishes to extirpate el pundonor from the Spanish consciousness, substituting for it la dignidad humana and el honor personal. That the author was inevitably unsuccessful in his battle does not indicate

³⁰ Vol. IV, La desheredada, p. 997.

failure; Galdós made his generation think, and that is success.

"Si, según Lord Beaconsfield, 'A great man is one who affects the minds of his generation,' Benito Pérez Galdós era, en varios sentidos, un grande hombre."³¹

³¹ Balseiro, Novelistas españoles modernos, p. 250.

1910. Galileo made his generalization about the laws of motion.

"St. Augustus Lord Bacon's method of the inductive process, who effected the birth of his generalization, is the same as Galileo's, in various respects, in which he is a pioneer."

St. Augustine, Novels and other works, p. 100.

CHAPTER VI

CONCLUSION

Benito Pérez Galdós was the foremost interpreter of Spanish character of modern times. Gifted with the power of objective observation, he could see the Spaniards and Spain as they were, recognizing both their virtues and their faults. His novels were written to make the Spaniard see himself, force him to acknowledge his faults and appreciate his virtues.

Galdós wanted to build a new Spain on the foundation of the old. He realized that there was much worth saving in the traditions inherited from the past. However, he also realized that modern times demanded a modification of these traditional values. They must be fused with the new ideas of the nineteenth century. This fusion, he believed, would produce a new society containing the best in the old and the new.

One of the traditional values he most admired was the concept of honor of the Spanish people in all its positive manifestations, for he recognized its inherent potentialities. He accepted the traditional elements of loyalty, courage, and truth, because they formed a solid basis for the society he wished to form. For if el honor could motivate the historical wonders which Spain had accomplished, it could certainly bring about the regeneration of Spain.

In the development of the three positive aspects of el honor, la dignidad humana, el honor personal, and la hombría, Galdós saw the

Benito Pérez Galdós was the Spanish representative of the character of modern Spain. Unlike other writers of his generation, he could see the Spaniards and Spain as they were, recognizing both their virtues and their faults. His novels were written to make the Spaniards see themselves, force him to acknowledge his faults and to produce his virtues.

Galdós wanted to build a new Spain on the ruins of the old. He realized that there was much worth saving in the traditional inheritance from the past. However, he also realized that modern Spain demanded a modification of these traditional virtues. They must be freed with the new ideas of the nineteenth century. The tradition, he believed, would produce a new society, but he was not in the habit of believing in the new.

One of the traditional virtues he recognized was the sense of honor of the Spanish people. In all his novels he recognized the inherent potentialities. He wanted to emphasize the elements of loyalty, courage, and honor that were the basis for the society he wished to form. For it is upon these elements the historical wonders which Spain had accumulated, and which he wanted to bring about the regeneration of Spain.

In the development of the three historical epochs of Spain, he distinguished between the three historical epochs of Spain, and the

hope of a new order of society. These three concepts, already deeply entrenched in the Spanish character, must be re-evaluated and amplified. La dignidad humana, which recognized the equality of Man, should make every Spaniard responsible for every other Spaniard. It should make him see that every man must be treated with respect and consideration. Like Benina, he must make no distinctions because of race or creed, but must think only that, because all are Men, all are equal.

El honor personal, insisting that a man be true to his beliefs and allow nothing to swerve him from his chosen course, was considered by Galdós second only to la dignidad humana. The new Spaniard, like Gabrielillo, must remain true to himself and to his conscience, never permitting exterior forces to seduce him. Even in the primitive concept of la hombría Galdós saw a quality worthy of developing. The author approved the unlearned courage of the men and women who fought for freedom. The hombría which made a man live and die unafraid should form an important stone in the foundation of Spain Galdós wanted to build. However, this quality must be directed into proper channels, since, unguided, la hombría results in rule by the mob, a rule that Galdós could never condone.

In order to use the dynamic forces of el honor in the formation of a new society, Galdós had to modify the original concepts and educate the Spaniard in the harnessing of this power. His first step was to depart from the old idea that el honor belonged exclusively to the upper classes by bestowing it also on the common man. Seeing in the

pueblo the backbone of the nation, Galdós concentrated on educating this group and making it conscious of its merits and power.

In addition to presenting el honor a universal and democratic quality, belonging to all Spaniards, rich or poor, strong or weak, Galdós set about civilizing the barbaric and violent historical concept of el honor. He introduced love and tolerance as forces for good which could exist as an integral part of the concept of honor. Many of his characters prove this point by understanding and considering the feelings and rights of others and being honorable at the same time. Some of his characters, too, were saved by love from the folly and even tragedy to which a distorted sense of honor had driven them, making them finer human beings and infinitely more honorable.

To complete his modification of the traditional sense of honor, Galdós removed it from the realm of absolute values and placed it in the realm of the relative. Galdós knew that if Spain was to be reborn it must go to work, and along with it, el honor must become functional; it must adapt itself to actual conditions. Therefore, the novelist made the penniless nobleman go to work, or perish, insisting that an able-bodied man should be a useful member of society. He presented honest labor as another regenerating force very necessary to the rehabilitation of Spain.

Finally, Galdós exposed and condemned el pundonor as a false concept that must be eradicated from the Spanish consciousness. He considered it a disease affecting all classes of society and must be

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concept that must be eradicated from the Spanish consciousness. He
considered it a disease affecting all classes of society and must be

treated as such by directing all the powers at his command against it. Many of the novelist's creations are men of pundonor; they are all unsympathetically presented and dealt with drastically. For these people who will not compromise with reality, whose only feeling is a vanity based on family name, social position, and social approbation, are negative factors and have nothing positive to offer society. They must go, and the false concepts they stand for must go with them. However, Galdós always allows this type of character the chance to become a worthy member of society if he rejects the fallacious concept of el pundonor. Some of them do, and in so doing become living examples of the value of a sane and rational approach to all concepts, including el honor. The characters that choose to follow el pundonor to its inevitable end perish; the most powerful argument against traditional el pundonor.

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framed as such by directing all the power of his argument against the
many of the novelist's creations who men of unhappy fate are all in
asymmetricaly presented and dealt with unfairly. For these people
who will not compromise with reality, whose only refuge is a world
based on fairy tales, social position, and total negation, and who
active leaders and have nothing positive to offer society. They must go
and the false comfort they stand for must be left alone. However,
Galsworthy always allows this type of character the chance to become a worthy
member of society if he rejects the false and corrupt of all things.
Some of them do, and in so doing become living examples of the value of
a sane and rational approach to all concepts, including all things.
characters that choose to follow of goodness to the unhappy and
poor; the most powerful argument against tradition of goodness.

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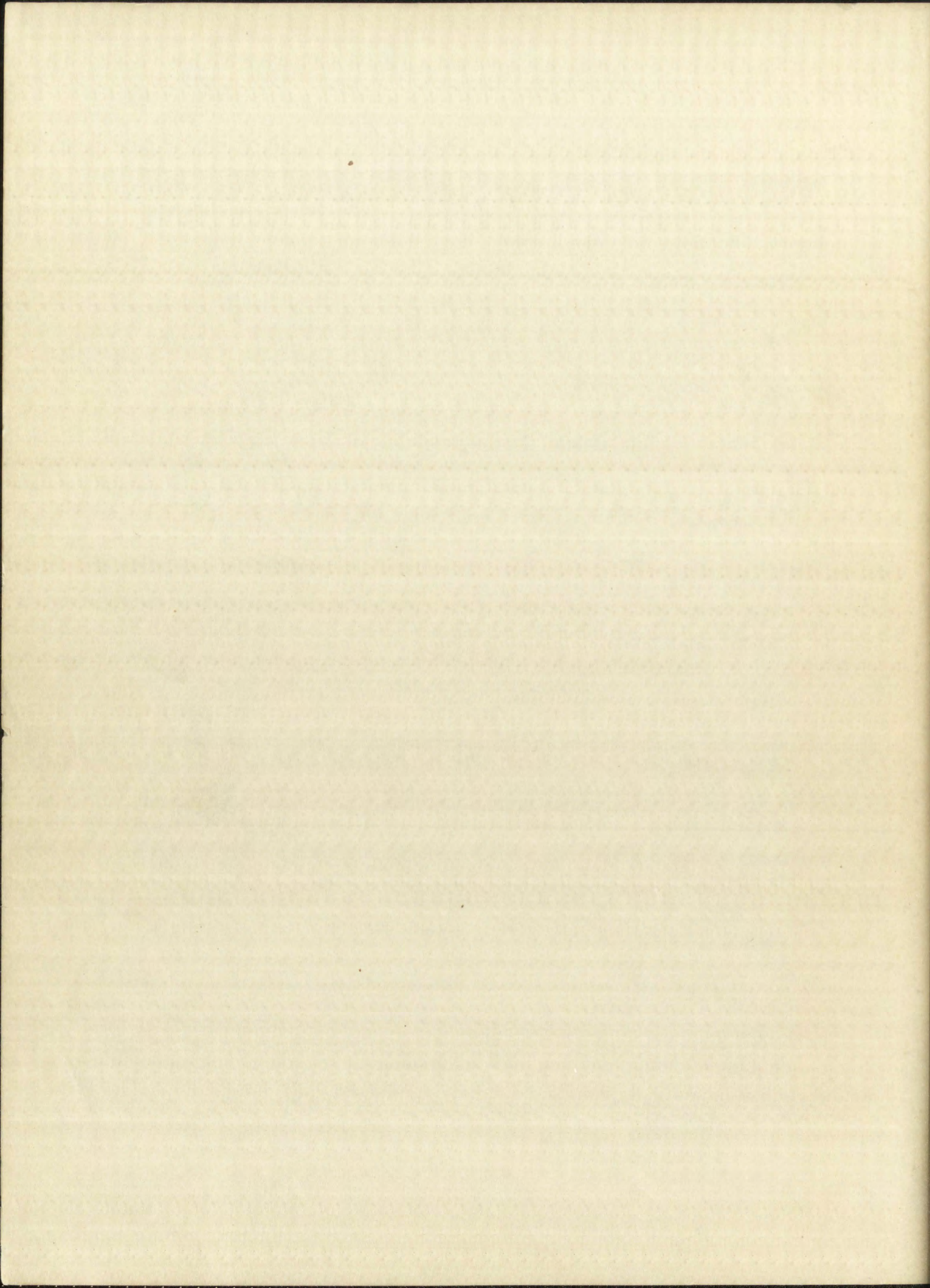
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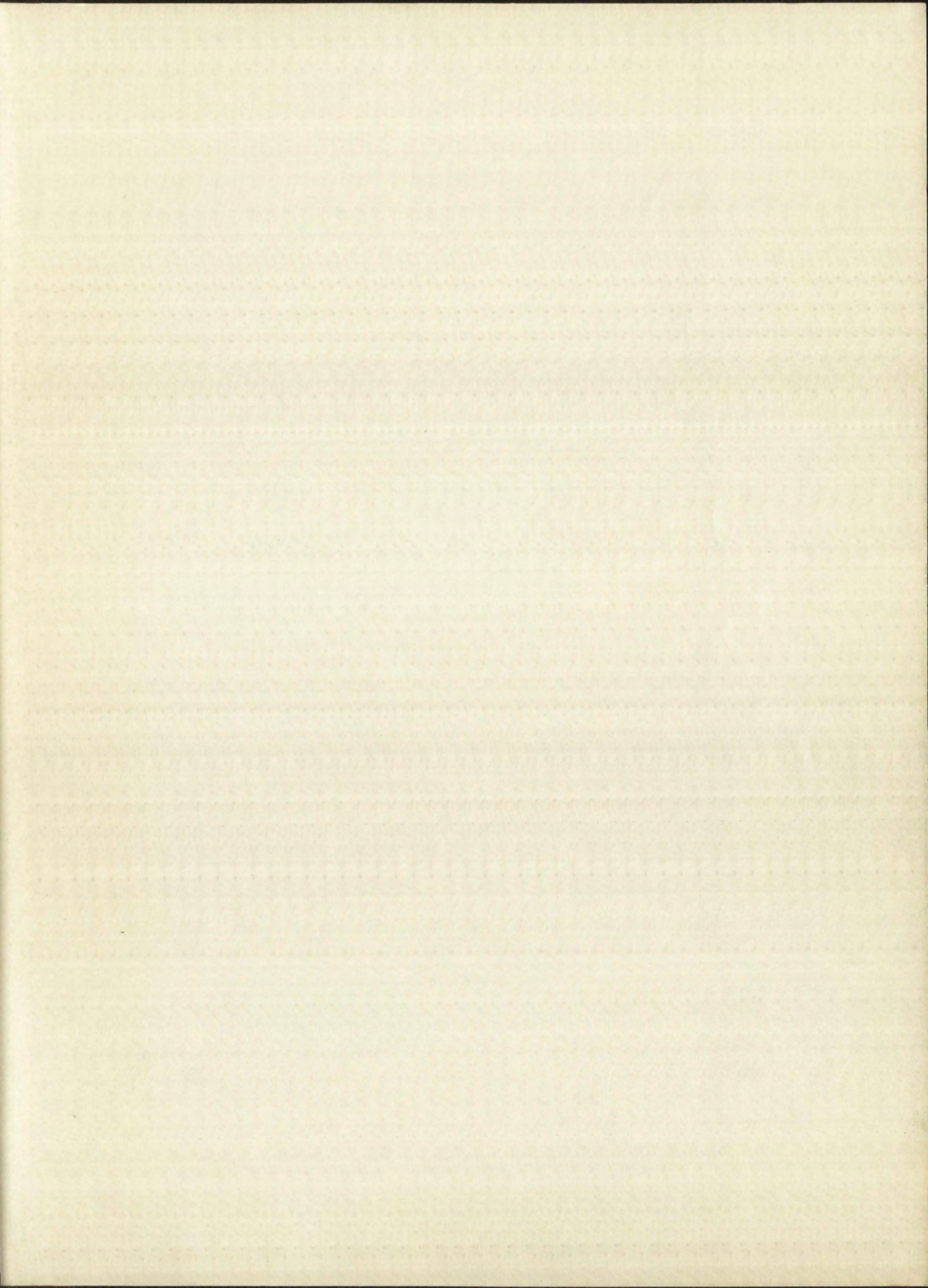
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