THE NOVELS OF BLASCO IBÁÑEZ

by

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INTRODUCTION

For the last two decades the reading public has been especially interested in a new school of writers in Spain, a school whose literature is termed "regenerative" i.e. a literature written by men who seek to produce a radical reorganization of their country. Once a world power, enjoying unparralled glory and prestige, Spain, unhampered by colonial possessions has been free, since the Spanish-American war, to engage in her own upbuilding, and many of her literary men are devoting themselves to awakening the people to the true condition of their country.

The writers of the regenerative literature known as the "Generation of 1898," have produced a wealth of writings which constitute one of the most notable literatures of today. Giner de los Ríos, Joaquín Costa, Pi y Margal, Rafael Altamira, Macías Picavea, Miguel de Unamuno, Manuel Bueno and a host of others have written concerning the new tendencies in the fields of pedagogy, history and the political sciences. The new school of writers in pure literature, characterized by a frank sincerity in inquiring into what is really Spain and writing with equal frankness even tho the facts be unpleasant, is headed by a man of dynamic character, a man whose faith in the new Spain is firm. This man is
Vicente Blasco Ibáñez.

For the purposes of this study I have classified his novels into five groups, namely; regional novels, novels of propaganda with a subdivision of the two war novels, one psychological novel, one historical novel and one novel of travel. The discussion of the propaganda novels occupies the greater part of the study because it is this group of works which represents the novelist's attempt to aid in the regeneration of Spain.

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1. Vicente Blasco Ibáñez was born in Valencia, January 1867 of Aragonese parents. His father, a village merchant, gave him the advantages of the local university from which he graduated in law. As a student he attracted considerable attention because of his revolutionary ideas. In 1885 he was imprisoned for six months on account of an anti-governmental sonnet which he had written. For a period of nine years following this first imprisonment he evaded similar punishment by fleeing first to Paris in 1890 where he remained for two years. As the head of a popular demonstration against measures employed by the government in an attempt to suppress insurrection in Cuba he was forced to flee to Italy. After three months in Italy he returned to Paris, was arrested, and imprisoned for two years. With his release in 1894 begins his career as a novelist. Prior to this time his literary efforts had been chiefly journalistic. He founded a republican newspaper El Pueblo in Valencia, and made of it one of the most influential journals of Spain. He directed the publishing thru the Editorial Prometeo of several hundred volumes of translations from European literature, for the most part works on science and sociology. This library whose volumes sold for a peseta each has been instrumental in spreading modern thought thru Spain. Elected republican deputy from Valencia, Blasco became the leader of his party. After eight years in the Cortes he retired from politics and is now devoting all of his time to letters.

1. A publishing house owned by Blasco.
BLASCO IBÁÑEZ AS A NOVELIST.

Blasco Ibáñez was little known as a writer even in Spain until the publication in 1898 of his first regional novel, La barraca. This sketch of rural Valencian life established the reputation of the author in his own country. Since the publication of this novel he has become an international figure in literature. From 1898 to 1909 he published twelve novels, averaging one novel every year but in the last nine years he has written only three full length novels, Los Argonautas, Los cuatro jinetes del Apocalipsis, and Mare Nostrum. The author intended Los Argonautas, published early in 1914, to be the first of a series of four novels, a conspectus of life in South America. The other three novels of the series, La ciudad de la esperanza, La tierra de todos and Los murmullos de la selva have never been published and probably never written. When the war came, intensely loyal to the cause of the Allies, Blasco gave up the idea of the American series and devoted himself to the writing of two war novels which were published February of 1916 and December of 1917. La Esfera for April 13, 1918 published an interview

1. Valencia 1898.
of the author in which he spoke of the approaching publication of two novels bearing the titles of Venus dolorosa and Los enemigos de la mujer, dealing with the luxurious life of millionaires.

In his early works he was a vigorous regional novelist, and literary critics agree that these novels of Valencian customs, replete with local color and the effective use of dialect, and characterized by dramatic force, are his best work. The regional novel is foreshadowed in two collections of short stories which appeared earlier, Cuentos Valencianos and La condenada. Rough sketches and details of characterization of these stories were later expanded into novels and La barca abandonada, a short story often used in the teaching of Spanish was the basis for Flor de Mayo.

Blasco is a born fighter and a lover of the common people. He soon began to incorporate into his writings a spirit of protest against the old traditions and customs which have maintained the working man in mediæval serfdom and have kept Spain from developing as rapidly as the other European nations. He feels keenly the necessity of stirring his people from their ignorance and lethargy and his efforts in behalf of the common people are in a measure responsible for creating

1. Valencia 1894
2. Valencia 1894
3. Valencia 1895
in some parts of Spain a spirit of discontent as a possible means of progress. Rubén Darío in a book on contemporary Spain writes that in Barcelona the city which he terms the "pulse of Spain" there is manifest the atmosphere of a changing social order; the workmen are beginning to read the press and to discuss the revolutionary spirit. When asked if there was a marked republican sentiment among the common people of Cadiz, a priest of the city replied, "All the workmen of Cadiz are republicans, antioatholics and a great number anarchists."

Realizing the power of century-old customs and institutions Blasco believes revolutionary methods must be used to effect a complete reorganization of industry, religion and education. He is not a Bolshevik nor an anarchist, but a staunch believer in the necessity of social reform. If he intends to preach socialism it is of a kind not to be acquired in a few years by anarchistic methods but that type which can be attained only by the slow process of generations of popular education. His preachers of socialism, altho sympathetically drawn, never succeed in raising the people out of their wretchedness. It will take more than a handful of reformers of the socialistic type to arouse Spain from her deep-rooted

2. *Id*, chapter 11.
3. *Id*, p. 110.
conservatism. In the last analysis it is the people who are the cause of the social wrongs and the author has devoted his talents to placing before the public society, not as it should be or as the idealist would have it but as it is. With characteristic realism he pictures the life of the submerged half, not omitting the nauseating details. He hands these pictures to the public as if to say to the unscrupulous capitalist and the indifferent upper class, "Here is the handiwork of your greed for gold, but the time of retribution is fast approaching when your gold will avail you little." He aims to incite his readers to rebellion against social conditions which tolerate industrial slavery and drunkeness; and against a society which revels in bull-fighting and which can always find materials for new churches and convents but never for economic improvements. As a frank, fearless writer attacking bitterly what he feels to be wrong, Blasco has made many enemies in the upper circles in Spain. On the other hand he is beloved by the people, both as a man and as a writer.

The plots of his propaganda novels have been said to be skeletons strung together for the sole purpose of carrying his propaganda, altho not equal to his best regional novels, Canas y barro and La barraca the plots of the

1. Valencia, 1902;
propaganda novels are as well done as those of Entre naranjos 3
Arroz y tartana, Sonnica la cortesana or La maja desnuda.
Blasco has a fondness for wealth of detail which at times
reaches the point of redundancy. For example the twenty-nine
page description of sea life in Mare Nostrum the twenty-three
page narration on the history of Spain in La Catedral and the
lengthy discourse on Columbus in Los Argonautas.

Blasco is not a stylist. He seeks only to be clear.
Yet thru his effort to produce a clear diction his simple style
often becomes brilliant and polished. Of all the Spanish novel-
ists he perhaps resembles more nearly the French naturalists,
not in subject matter but in his method of treatment. A strong-
ly devoted adherent of realism, he has been termed by many a
follower of Zola and a few critics have made comparisons between
works of the two writers. A review of La Catedral in a Spanish
periodical compares this work in various aspects to a French
novel La Catedral by J. K. Huyemans and to Zola's Paris in the
theme of the anarchistic hero in contact with a conservative

5. pp. 137-166.
social atmosphere, and to Zola's Four Gospels in that both authors have used the same means of interspersing in the action long dissertations on sociology which give the works a heavy construction. Blasco has been accused of using bad grammar. In studying his novels and comparing his grammatical practice with that of other twentieth century writers, (Pío Baroja, Pardo Bazán, Pérez Galdós, the Quintero brothers, and Felipe Trigo) it was found that Blasco is not afraid to break an Academy rule if the form he uses is the ordinarily accepted one among the better middle class always using a style and a grammar that will be intelligible to the class of people he is trying to reach.

Blasco's characters stand out as men, as he himself calls them "el hombre mas hombre". He is not particularly strong in drawing the individual character but prefers rather to submerge the individual in the phenomena of his social groups. The regional and propaganda novels are strong in the presentation of crowds. The throngs in the market place, the workmen gathered together in preparation for a strike, the spectators of the bull-fight and the populace witnessing the processions on religious

Travail, Paris 1900.  
Vérité, Paris 1902.  
Justice, not finished.
2. La España Moderna, Vol IV. (Nov.)
festival days, all these with their descriptive coloration form one of the concrete methods of constructing for the foreign reader the life of present-day Spain.

_Sonnica La Cortesana_, a romance of ancient war fare is the only historical novel Blasco has written and his only novel in the romantic vein. The siege and capture of Saguntum by Hannibal in the third century before Christ furnish the historical background, _Sonnica_, a woman of Greek decent, glories in a luxurious life in the midst of a riotous tumult of youth and beauty. The sensuous atmosphere which surrounds her suddenly vanishes when Hannibal appears at the head of his army and besieges the fortifications. The inhabitants of Saguntum die by hundreds; starvation and the horrors of the siege increase until only a handful of the formerly care-free population remains to fall into the hands of the conqueror. The theme and the style of this novel form a marked contrast to the glowing pictures of present-day Valencia of the regional novels or to the vigorous protests of the books of propaganda.

_Sonnica La Cortesana_ really has no place in the works of Blasco. The incentive for an author of such marked regionalistic and propagandistic tendencies to leave the two fields in which he has produced the great majority of his novels, is a question. Perhaps he wrote _Sonnica la cortesana_ to demonstrate that his talent was not confined to the two fields of the regional and the propaganda novels.
Critics have asserted that this work in its realistic atmosphere is an imitation of Flaubert's Salammbô. The author seems to be trying out his talent to see if his realism is capable of sufficient amplification to follow the French naturalists in subject matter as well as in style and method of treatment.

La maja desnuda, published in 1906 has provoked considerable discussion and has been judged by many to be the most artistic of the author's productions. The theme of the novel, suggested to the author by Goya's painting of a nude woman, is a study in the psychological analysis of character. Renovales, a painter "who was spoken of in the newspapers so often that he lacked little of being as celebrated as a bull fighter or a congressional orator, marries a young girl of the aristocracy. They travel from one art center to another, visiting Rome, Venice and Madrid. The artist adores the beauty of the human body, desiring to paint his wife as La maja desnuda. She objects to his choice of subjects for painting and, conforming to her ideas of art, Renovales soon hears complaints, not of a decline in his artistic ability but of a monotonous tone in his work. The termagent spirit of his wife makes his home life all but unendurable, save for his daughter, Milita. After the death of his wife the celebrated artist paints her as La maja

1. Croisset, 1862.
2. La maja desnuda p. 85.
desnuda, drawing upon his recollection of her as she was in the first year of their married life.

The author's purpose in writing this novel, a story of the disillusionment of a pair of lovers is not plain. *La maja desnuda* is more like *Sónnica la cortesana* than any of Blasco's other novels in that it, altho' original in treatment follows more rigorously the French manner than is customary in his works, and, like *Sónnica la cortesana*, may have been written to test the diversity of his talent.

I have classified *Los Argonautas*, designed to be the first of a series of four novels treating with life in South America, as a novel of travel. This is not a particularly happy classification in the terminology of the novel. *Los Argonautas* is not a series of descriptions or the impressions of a traveller, but rather a narrative of adventure. The character of this work may perhaps be more readily conveyed to the reader by a combination of the two types of novels into one, phrased"the adventures of a traveler."

The traveller, Fernando Ojeda in quest of easy wealth sailed from a Spanish port for South America. The five hundred and ninety-seven pages of the novel are filled with the love adventures of this gold-seeker, while on ship board. His sailing marks the end of liaison with a widow and the beginning of other infatuations. From the German captain a veritable Neptune who praises Germany and the Kaiser, to the poor ragpicker, Isidro Maltrana, the
passengers of the Goethe all seem to be impelled by a dominant striving for gold, looking toward South America as the Mecca of opulence. There is a semblance of the propaganda type of hero in Isidro Maltrana. Belonging to the lowest class of Madrid, Maltrana feels the shame and degradation of his life and strives to gain wealth that his son may not be forced to live in the same surroundings.

The interspersing of long discourses on Columbus, the early history of South America and the conquistadores and various sociological discussions in the love adventures of Ojeda give the book a heavy, tiresome construction. A novel with no more action than has Los Argonautas, covering five hundred and ninety-seven pages, might effectively be condensed into half that number. As one of a series Los Argonautas might prove to be more enjoyable reading.

Two war novels add substantially to the author's reputation as a novelist. Los cuatro jinetes del Apocalipsis published in 1916 and Mare Nostrum, published in 1917 reveal a deep pro-ally sentiment. Blasco's contribution to the literature of the world war also includes an extensive illustrated history, six volumes of which are already in print, and numerous periodical articles.

1. Los Argonautas p. 302 and following.
2. Id pp. 91-116.
3. Id pp. 303-348.
4. See chapter on the war novels.
REGIONAL NOVELS.

Blasco Ibáñez began his work as a novelist in the field of the regional novel. Fitzmaurice-Kelly writes, "It is the charm of most modern Spanish novelists that they are intensely local. Pérez Galdós is an exception; but Valera is at his best in Andalusia, Pereda in Cantabria, Palacio Valdés in Asturias, and the Condessa de Pardo Bazán in Galicia. Blasco is a Valencian and is most himself in the surroundings of Flor de Mayo, La barraca and Cañas y barro. Between the years of 1894 and 1902 Blasco published six novels and two volumes of short stories. With the exception of one novel, Sómnica la cortesana, written from July to September of 1801, the novels published during these eight years compose the group of regional novels.

The beginning of Blasco Ibáñez' career as a novelist was marked by the publication in 1894 of his first regional novel, Arroz y tartana. The author treats of the middle class, describing the life of families like his own as he sees it in his native town of Valencia.

The plot is rather complicated and not as interesting as those of many of his later novels. The story opens with a scene in the market place. It was the afternoon of the day before Christmas and Doña Manuela, followed by

2. See Appendix.
her two servants with large baskets found the market crowded with a host of hurrying buyers. The life of the middle class is portrayed thru the family of Doña Manuela, a worshipper of gold and the luxuries it buys. The shop of Las tres rosas, in the market place was a source of great pride to Doña Manuela. Founded by Eugenio García, Las tres rosas had reverted on his death to the first husband of Doña Manuela and was now the property of Antonio Cuadros. The second marriage of Doña Manuela had proved less successful than the first and she found herself on her husband's death with scanty means but still imbued with the same extravagant desires. Her oldest son, a clerk in Las tres rosas and her other three children educated to be drawing-room ornaments, Doña Manuela found the expense necessary to their social position a continual problem. Her brother, living a simple unpretentious life, did not sympathize with her heedless extravagance and would not help her in her financial difficulties. Her craze for social position goaded her on until the discovery by Juan of her relation with Cuadros and their financial ruin in the board of trade caused the death of her eldest son, Juan, who has been the chief supporter of the family.

This work, altho it does not have the force of Cañas y barro, is a strong novel and shows the potentialities of a powerful writer. The descriptions of the market-place, the festival procession of Chorpus Christi
and the most important bull-fight of the season foreshadow 1 the author's predilection for crowds as well as his rich descriptive power.

Flor de Mayo, published in 1895 is the second of this series. Like Cañas y barro this sketch of Valencian life portrays a humble fishing village and the mode of life of picturesque fisherfolk.

Blasco first sketches the awakening of the Cabañal to the routine of the day and the activities of the early morning fish market. The description of the market thronged with its motley host of fisherfolk is one of the author's best in that it brings out very distinctly the character of the people described. An atmosphere of continual struggle and competition surrounds the market. The fish-wives quarrel and wrangle among themselves for the best places in the market.

Like the propaganda novels, El Intruso, La Catedral 4 and La Horda the plot of Flor de Mayo is developed to emphasize the struggle for existence. A fisherman of the village is lost at sea in a storm. The only inheritance of his widow and two sons is a wrecked boat. The widow courageously assumes the responsibility, beaches the boat, repairs

1. Cañas y barro, chapter VIII.
2. Flor de Mayo chap. I.
   La Catedral, chap. VIII.
   Sangre y arena chaps. VII, X.
   La bodega chap. IX.
   El Intruso chap. IX.
the wreckage and makes of it a home for herself and her sons. To support her children she establishes a tavern in the new home, which becomes very popular with the fishermen. The remainder of the sketch deals with the two sons, El Retor so called by the fishermen because of a certain priestly bearing, and Tonet. El Retor becomes a smuggler and because of his indomitable courage and daring succeeds in his contrabandistic effort. An unfortunate love affair springs up between Tonet and his brother's wife. Dolores, the half-sister of El Retor is only repeating village gossip when she suggests to El Retor that his infant son Pascualet resembles Tonet. El Retor refuses to believe any slander against his wife but gradually he comes to see in his son the features and the bearing of Tonet. In spite of an approaching storm, El Retor starts on a fishing expedition taking Pascualet and his brother with him. The boat is wrecked just off the shore of the village and the brothers and Pascualet are lost in the storm.

The plot of Flor de Mayo is equal to that of any of Blasco's novels but the story lacks the emotional power of Blasco's most powerful novel, Cañas y barro.

The best works of this group are La barraca and Cañas y barro. La barraca is a sketch of life in the Huerta, as the market garden district outside Valencia is called, and a realistic picture of the successful persecution of an honest farmer and his family by their neighbors because of a tradition that the land he tills shall never be cultivated.
There is more than a suggestion in *La barraca* of the propaganda type of novel which Blasco first began to write five years after its publication. This propaganda is directed against the absentee landlord system. In the first two chapters of this sketch Blasco portrays a situation which brings out the evils of this system of land tenure.

Uncle Barret, an honest, hardworking man farms a piece of land which his forefathers for six generations before him had cultivated. The owner of the land, Don Salvador, a Jew, collects exorbitant rents. Uncle Barret, a model of industry, slaves to pay the ever-increasing rents but when his wife falls ill he finds it impossible to make up the required sum. Don Salvador gives him notice to vacate the land. Uncle Barret, filled with rage at the thought of having the land he has slaved to cultivate taken from him, kills Don Salvador. The people of the Huerta, exploited by their land-lords and burdened with steadily increasing rents, determine that Barret's land shall not be cultivated by another slave to a merciless land-lord. Barret's land becomes a desolate waste. One day a new family appears in the Huerta and settles on the forbidden land and Batiste, the father, toils unceasingly to support his family on the small plot of barren ground. The hucksters of the Huerta, in their intense hatred for
their absentee land-lords whose only interest in their land and those who till it is the wealth it brings them, had agreed that this piece of land should cease to be a source of income to a grasping land-lord. A subtle, relentless persecution of Batiste results from a culmination of this antagonism of the peasants against their land-lords. One of Batiste's children dies as the result of the violence of his playmates. Batiste is refused the right to irrigate his land and his daughter is stoned when she goes to the village fountain for water. The efforts of the neighbors are finally successful and Batiste, succumbing to the hatred of the ignorant and infuriated peasantry, is driven from the land.

The picture of the girls going to the village fountain with their water jars; the scene in the primitive court room; the awakening of the Huerta to the day's activities; these and other bits of local color depict in the simple, realistic style which characterizes all of Blasco's works, the village customs and the every-day life of the peasantry.

The pictures of the narrow-minded, ignorant peasantry of Valencia make us feel the pathos of social conditions which maintain or tolerate this type of peasantry or this system of land tenure anywhere in the modern world. Blasco believes, as he illustrates in his later works that these conditions may be changed and will be changed by education and the inculcation of the modern ideal of fraternity.
In contrast to the poverty of *Canas y barro*, *La barraca*, and *Flor de Mayo*, *Entre naranjos*, published in 1902, deals with the upper middle class. The characters are not struggling to maintain life but to attain the aim of their ambitions; supremacy in their spheres.

The story is concerned with the two characters of Rafael and Leonore. Wearied of metropolitan life, Leonor goes to Alcira to rest. There she meets Rafael, a promising young politician. The love affair between them is regarded as a scandal in the village and after several months, Leonor goes back to Madrid. Rafael marries and is successful as a politician. After eight years he hears of the triumphs of Leonor and on a political trip to Madrid he accidentally meets her; his efforts to reestablish the former relationship fail and the story ends with the attainment of success by Leonor and Rafael, in their separate spheres.

*Entre naranjos* is perhaps the least interesting of the six regional novels. Blasco's best works are those treating with the poorer classes of people; those to whom life is a sordid battle for existence.

The story is not treated in the forceful, convincing manner in which the author develops the outlines of *Canas y barro*, *Flor de mayo* and *La barraca*. The characters of

1. A town in Valencia near the sea coast.
Rafael and Leonore are not to be compared with those of 1 Tonet and Neleta. Blasco does not seem to feel the same sympathetic interest in his successful middle class characters that he feels for his poor fisherfolk. Neleta is throbbing with life and vivacity; Leonore, rating her career higher than her love for Rafael is a cold, colorless character. Tonet, a lazy, shiftless fellow, occupying comparatively few pages of Cañas y barro is as distinct a character as Rafael, the dominating figure of Entre naranjos. The reader feels a restraint in the lives of Leonore and Rafael that is not felt in the less fortunate pair of Cañas y barro. Neleta and Tonet are not controlled by social conventions or by the dictates of aspiring parents but live their own free lives, happy in the knowledge of no other existence than that of their own small fishing village.

Entre naranjos contains fewer pictures of Valencian customs than any of the other regional novels.

Quick to respond to the picturesque, Blasco is perhaps unequaled as a regional novelist in the simplicity of his style and the depth of dramatic emotion of his novels. No other of his novels so abounds in vivid pictures as does Cañas y barro. The reader does not see phrases of

1. Cañas y barro.
eloquent diction, but beings, scenes and reality. As has been said Blasco writes more sympathetically and with more vigor and power when he deals with the poorer classes of the social scale. He seems to feel a pathos and an emotion in the lives of his poor fisher-folk that he feels for no other class of people.

The action of Cañas y barro is developed in the obscure fishing village of El Palmar, in the Albufera of Valencia. The extreme simplicity of the means used by the author produces the dramatic appeal of the book. Blasco portrays no more than five characters; Tonet, Neleta, Uncle Paloma, uncle Toni and Sangonera. With the same simplicity of method it requires only four scenes from Blasco's skillful pen to place before the reader a complete and intensely vivid picture of life in the fishing village of El Palmar; the tour of the mail boat around the lagoon, the annual drawing of lots for fishing places in the Albufera, the festival of the Christ child and the hunting season of San Martin and Santa Catalina. These few characters and scenes depict a panorama of past, present and future life in the Albufera.

The past glory of the Albufera is related by the old fisherman, uncle Paloma, who loves the sea as intensely as he hates the land. Uncle Paloma recites the notable events in the history of the Albufera, picturing the communal organ-

1. A marshy lagoon near Valencia.
ization of the olden times. The author narrates the present
life of the fishing village in the vividly pictured customs
of the Valencia he glorifies in this group of novels. The
future is personified in uncle Toni who works with admirable
persistence to make his small plot of marshy land productive.
There is a striking resemblance between uncle Toni of Cañas
y barro and Batiste of La barraca. Batiste conquered his
land by dint of hard, unceasing labor and in spite of his
neighbors; uncle Toni conquered his meagre portion of marshy
soil in spite of the sea and of his father, who hated the
land and anyone who lived by its fruits.

The dramatic interest of the story centers around the
characters of Tonet and Neleta. From the moment when Tonet
and Neleta as children are lost in the mountains to the point
of culminating interest in the infanticide which produces the
tragic ending, the book contains pages of real tragedy, writ-
ten with barbaric grandeur. Neleta, an attractive Valencian
girl marries an old man from another part of Spain, repulsive
to her but rich. She loves Tonet but craves the wealth and
position the older man can give her. The old man, Cañamel
owns one of the village taverns where Tonet, averse to any
kind of work, spends a great part of his time, very often in
the company of Neleta. According to a custom the young men
of El Palmar serenade all the village women once every year.
When the group of serenaders sing under Neleta's window they
become too free in their insinuating references to Tonet and Cañamel disperses them with threats. The next day Cañamel orders Tonet to keep away from the tavern. The interest of the story increases from this occurrence to the final tragedy.

Tonet stays away from the tavern until the death of Cañamel when his love for Neleta brings him back. Cañamel's will stipulated that Neleta should be his sole heir on the one condition that she does not marry. Neleta loves Tonet but her greed for wealth takes precedence over her sense of morality. She will not marry Tonet but lives secretly with him in order not to lose even a small part of her inheritance. Blasco's handling of this situation is realistic to the point of nausea. The agony Neleta inflicts upon herself in order to hide her coming motherhood is such as only the strongest willed could bear. Her condition is described at too great length and mars the pleasure of the book but the description adds to the intense emotion produced by the development of Neleta's character.

Because of her love for Tonet and her greed for wealth Neleta forces herself to appear daily before the tavern frequenters. She laces and paints in order that El Palmar may not suspect her condition and absents herself from the tavern only one day when her son is born. The will power that could force a woman to murder her son rather than lose a few paltry dollars is remarkable and when described in Blasco's realistically simple style it produces the intensely dramatic climax which places Cañas y barro first among the regional novels.
The Valencian customs of a small fishing village with their vivid, picturesque color and the emotional story of Meleta and Tonet are interwoven so subtly that the reader is not conscious of the combination of the two elements.

Sangonera is the most picturesque and perhaps the most interesting character of *Cañas y barro*. A vagabond and a drunkard, Sangonera is a nomadic type of philosopher. He knows the New Testament by heart and has developed a system of opinions of his own. To him work is a sin. A sin which makes people forget to live in their anxiety to attain the aim of their ambitions, until death comes to show them the futility of their efforts. Sangonera believes that Christ will appear on earth a second time and choose his disciples again from the fishermen. In Sangonera, Blasco seems to be evolving his later type of socialist reformers about whom the propaganda novels are constructed.

1. *Los muertos mandan* published in 1908 is a story of the sleepy, rustic island of Majorca, in the Baleares. The action of the novel is based on the class feeling between the Jews and the Gentiles. The author describes realistically and perhaps exaggerates the Jewish persecution in the times of religious intolerance. The basic idea of the novel is that the living are dominated by the spiritual heritage of the dead, which is conserved thru the centuries.

1. Madrid 1908.
2. A group of small islands in the Mediterranean off the coast of Valencia.
The heritage of Jaime Febre, the last descendent of a patriarchal family of Majorca consists of a distinguished name and a frivolous education. An aristocrat without means, he finds no other remedy than to marry a wealthy Jewess. The intervention of old traditions makes it impossible for one of his class to marry a "chueta," and he abandons the idea. He still possesses a ruined castle in Iviza to which he retires. He lives in free solitude enjoying the days in which he finds nothing to do but to court Margalida, a girl of the island, the objection of whose parents only increases the ardor of his suit. He acquires some money and intends to return to Majorca but is attacked and seriously wounded. An uncle of Chueja nurses him back to life and the story ends with this happy situation.

Los muertos mandan, true to Blasco's regional style is a simple story, adorned with rich descriptions. The vivid pictures of the gallant customs of courtship and marriage in the small island are reminiscent of the bright descriptions of marriage customs among the gypsies in the outskirts of Madrid. Several pages are devoted to the strange, romantic love of George Sand and Chopin.

The first part of the book is retrospective, giving historical memories of the Balaric isles and the maritime struggles of the Mediterranean. The diction changes to narration when Febre goes to live alone in his castle in Iviza.

1. One of the Balaric isles.
2. See La Horda pp. 284 & following.
The latter part of the book is particularly good for its partriarcial, primitive pictures. This work, the last of the author's regional novels lacks the tragic force of Canas y barro and La barraca, yet in the simplicity of its descriptions it contains pages worthy of the novels of Valencia, which Blasco has portrayed so truly,
THE CHURCH.

Blasco Ibáñez began his series of novels of propaganda with one directed against the church, or at least against certain abuses which he conceived to exist in the church in Spain. This novel, *La Catedral* is perhaps the greatest of the five novels composing this group, which were written from August of 1903 to March of 1908, only one novel of another type being produced in these five years.

Blasco characterizes the church of today in Spain as "the most absolute power on earth, in no imperial institution is despotism so cruel as in the church." And again he writes "a greater and more complete despotism no tyrant ever imagined than that exercised by the church. In the Shadow of the Cathedral as the title has been translated in English, live only machine-like beings, scandalized at a new idea and incapable of free and independent thought.

This church, pictured by Blasco as a remnant of the social status of the sixteenth century, is brought into contact with the radicalism of the twentieth century world thru the socialistic reformer, Gabriel Luna.

3. *Id* p. 233.
4. *Id.* pp. 200-1
The family of Gabriel Luna had lived for centuries in the cathedral of Toledo the oldest of Spain's many cathedrals. Gabriel had been a very promising child and his father died happy in the thought that his son would one day be prominent in the church. As a child he had been taught that human progress was a lie and that the only purpose of life was to know God and the greatness of His power. But Gabriel's inquisitive nature was concerned with the whys of the world and he turned from the narrow walls of the church to a freer and more independent life. Accustomed to the atmosphere of the cathedral, he found the modern world a place of marvelous achievement. He saw the masses held in subjection by the "more fortunate" members of society. He found himself surrounded by a money-mad people, who in their greed for wealth forgot the Ten Commandments, the existence of which he had never been allowed to forget. Realizing the injustices of this social organization, he began to preach his doctrines of reform. A youth of remarkable possibilities, educated for the clergy, he turned from one extreme to the other and became a radical. His revolutionary preachings made of him a wanderer, a man without a home, always fleeing from imprisonment. His health broken by prison confinement, he returned to the cathedral of Toledo to spend the rest of his life in peace with his brother, who had remained in the service of the church. The small world inside the cathedral walls, knowing no other life than that of the church, listened eagerly to Gabriel's adventures in the outside world.
He spread his revolutionary ideas among them and they, not understanding the trend of the modern mind, absorbed literally his teachings. Three of the cathedral servants, determined to secure a part of the worldly goods which the church had denied them, murder Gabriel one night when he is guarding the jewels of the cathedral, steal the jewels, and escape.

The author points out the danger of preaching revolutionary doctrines to an ignorant people dominated for centuries by a tyrannical institution. The only harvest Gabriel reaped from his radical teachings was a broken life and finally death in the cathedral. He tried to reason with the men who proposed violence as a means of gaining their rights, telling them that they were only perpetuating evil by using the same methods of robbery that had been used against them. If it had been possible to bring relief to all the priests by robbing the cathedral of its jewels, Gabriel would have acquiesced in the robbery but the three men, following their interpretation of Gabriel's teachings committed the crime in the spirit of self-retribution and not for the good of all the priests who had been wronged as much as they themselves.

The contrast between the church, still in the sixteenth century and twentieth century life is drawn in the characters of the brothers, Sebastian and Gabriel. To Sebastian the world always had been and always would be the same. In his creed the only thing that mattered was to live a christian with the
certainty that the other life would be a better one. To Gabriel the world was being made anew. His creed inculcated the idea of brotherly love and a practical christianity which would make this life enjoyable for all. The servants of the cathedral, members of a tyrannical institution of enormous wealth knew only poverty and want. Terror of the Inquisition still existed among them. Sebastian and his companions lived in superstitious fear of their superiors, realizing the injustice of their condition but not daring to give expression to their thoughts. Poverty existed likewise in the world as Gabriel knew it; but the poverty-stricken masses were not terrorized by their superiors. They thought and acted on their own initiative and realizing the injustice of their condition took the best means in their power of righting the wrongs done to them.

Blasco writes that the church is always complaining of its poverty and yet it draws from the state and from the country more than three hundred millions of dollars every year. The clerics think this a small sum, but it is enormous when compared to nine million for education, one million for the aid of unfortunates and is almost twice the amount spent for the army. The vast sums paid into the church go to the aristocracy of the cathedral; the priests are paid only seven dollars a month. This poor-paid group of church citizens who perform the menial tasks of their communities are denied the

1. *La Catedral*, pp. 141-2
2. *Id.* pp. 228-9.
necessities of life while the autocrats of the cathedral live in opulence. Huddled together amid unsanitary housing conditions they die miserable deaths in a wealthy, imperial institution unequalled for its despotism.

Monarchy and the church are everything to the Spanish people. Their faith makes them slaves bound with a moral chain which no revolution can break. Generation after generation of religious domination has broken the spirit of the Spanish people; their faith makes them exalt poverty as the perfect state and implicitly follow the guidance of the priests who, with the weapons of superstition and fear drive the people to make any sacrifice to attain Heaven. They are kept in a state of continual unrest because of the uncertainty of salvation and threatened with falling into Hell for the slightest offense. Blasco repeats, "The Inquisition still lives in Spain."

In order to live peacefully in an epoch of unculture such men as Lope, Calderón, Tirso, Argensola, Góngora, Montalban and Cervantes had to retire to monasteries. In the sixteenth century when the dominance of the church was at its height Spain had eleven thousand convents, more than one hundred thousand monks, forty thousand nuns, one hundred seventy-eight thousand priests and innumerable servants, dependent on the church. From thirty million inhabitants the population of the nation decreased to seven million in less than two centuries.

1. Id. p. 123.
because of the expulsion of the Moors and Jews, the Inquisition and the fear it inspired, continual foreign wars, emigration to America, lack of hygiene, hunger and the noncultivation of the fields. Consequently government revenues fell to fourteen million dollars while those of the clergy rose to eight million, the church possessing more than one half of the national wealth.

Blasco protests against the accumulation of large masses of wealth which are non-producing. The church of the sixteenth century, owning more than one half of the wealth of Spain, enjoyed its vast fortune without endeavoring to better the condition of the country. Absorbed with inward meditation the priests had no time to cultivate the land or to make themselves self-supporting. Century after century the church, draining the money deposits of the country and leaving its wealth in useless seclusion, became poorer and poorer until today the priests have to sell to tourists tickets of admission to the cathedral in order to get enough to eat, as if the church were a theatre or a bull ring. It is time the Spanish people came to the realization that if all the national wealth is placed in churches and convents Spain will have no well-developed industries upon which to rely in times of economic need.

All peoples have passed through the same evolution. First they are governed by the sword, then by faith and the
modern world has developed a government by science. Spain has been governed by warriors and by priests but has stopped on the threshold of modern life without the strength or desire to embrace science, which is the only thing which can bring her to the place she is capable of holding among the nations of Europe. Revolutions are prevalent in Europe but Spain is inert to the call of revolution. Three centuries of intolerance and clerical oppression have made of her the most indifferent of nations. One century more of religious intolerance and Spain, like the Musselman of Africa would have remained in barbarity. Other nations are becoming greater and still Spain lags behind. Where are Spain's manifestations of twentieth century life? Her railways are few and bad and are the work of foreigners and owned by foreigners. Her most important industries and mines belong to foreign capital. Less than one third of the agricultural land is cultivated. Blasco is trying to arouse the energies of his people to get control of their industries and thus put Spain on a solid financial basis when he says to them "You can always find stone for churches and new convents but never for dikes and bridges."

Gabriel characterized catholicism as a giant tumor grown on the epidermis of Spain; an institution which absorbs the best of the nation. In spite of her wealth as Spain became more and more catholic she became poorer and more barbaric.

1. La Catedral pp-231.
2. Id. pp-202.
Education and industrial advancement were neglected. In Entre naranjos, the fourth novel of the regional group, Blasco writes in discussing education in Spain that in Madrid, in plain view of everybody, the schools are installed in dirty garrets while churches and convents, resembling enchanted palaces in their splendor adorn every principal street. In twenty years of the restoration more than fifty completely new religious buildings were erected, surrounding the capital with a girdle of magnificent edifices while on the other hand only one modern school house like that of any small village of England or Switzerland was built.

Blasco amply describes the cathedral of Toledo. He details the chiaroscuro effects of the different hours of the day on the nave, the windows, the towers, the stone walls, the altar, the statues and the chapels. He describes the principal façade and several of the doors, lamenting the mixture of architectures within the cathedral, which he attributes to the excessive wealth of the church. "Other countries conserve their works of art and build roads to their museums that all may benefit by them but Spain which has been the scene of so many different arts, roman, byzantine, arabic, mohammadan, gothic, and renaissance, all the arts of Europe, that she has let these

1. Entre naranjos pp. 266-6.
2. La Catedral, p. 130 and foll.
art treasures go to ruin and has even destroyed them. Blasco taunts his countrymen with the statement that "Spain is not a nation but a disorderly and dusty museum old things which attracts the curiosity of all Europe. Even in the museums the ruins are in ruins.”

1. Id. p. 205.
2. Ib.
THE JESUITS.

The second of the series of propaganda novels, *El Intruso* was published in June of 1904, immediately following the author's work on the church in Spain. Like *La Catedral*, this writing is concerned with the conflict of the old Spain and the new. In this case not the old traditional church as a whole but one particular element in the church is attacked, the Order of the Jesuits.

The action takes place in Bilbao, the capital of the province of Vizcaya and a seaport town which owes its present prosperity to its iron mines. These mines were known to exist from the earliest times but have been worked only within the last decades of the nineteenth century. In characterizing the Jesuitical institution Blasco writes, "there is no spot of prosperity or wealth on the map of Spain that the Jesuits have not occupied. In the poorer parts of Spain these followers of Loyola are unknown. Where they appear, there can be no possible doubt; there is wealth. Accordingly the sudden prosperity of Bilbao due to the opening of these mines was a signal to the Jesuits for an immediate conquest of the city. They built their churches and their university and began their systematic process of romanization."

El Intruso contains less plot than is usual in Blasco's novels. The series of incidents composing the scanty framework is concerned with the family of Sánchez Morueta. A man who has acquired wealth rapidly in the mines, Sánchez Morueta soon feels keenly the intrusion of the Jesuits into the life of Bilbao. At first bitter against such a domineering institution he at last succumbs to its power and joins the Order. His wife is a typical Jesuit product. She inflicts punishments upon herself, neglects her family duties to fulfill the exacting requirements of the priests, ignores her husband, believing him a worldly evil and does not permit her daughter to associate with those who do not live according to the rules of the Jesuit Order. Multiply her by hundreds and the product is a society of religious fanatics; a priest-ridden society which in maintaining in present day Spain the church of centuries ago has been in part responsible for keeping her in the rank of the second rate nations of Europe. By exalting Catholicism this religious order develops a society of automatons. Grain the vitality of those parts of society over which it gains control and making slaves of its followers this domineering institution is a negation of all social life. Those who follow its system of living become fanatics whose only thought is for the church. So powerful is the hold of the Jesuits on the people that, submissive to the will of the priests, they only ask of the church "Doninate us, make of us what you will and give us Heaven in exchange.

1. Id p. 116.
When Bilbao was a communal town the people lived in plenty and were happy but with the advent of wealth the town became a convent and life a continual Lent. Before the priests came less ore was produced but it belonged to those who mined it. Like a swarm of bees the priests settled about the mines and demanded their fat share of the profits. The priest-burdened church, to support her innumerable servants, exploited the miners until in a short time only the wealthy could afford to attend the services of the church. As a commercial center the housing of the miners was a problem affecting the health and morals of the community. To increase the aggravation the priests settled in the crowded town and with their share of the mine's profits built spacious convents. The toilers of Bilbao were forced by a tyrannical religion to build luxurious homes for an excessively numerous priesthood while they themselves existed as best they could in their unsanitary huts. The miners were exploited by the "company store" which charged them double and triple prices. They received their pay by the month and not by the week thus being forced to live on credit and in continual slavery.

The privileged use religion as a shield for their exploitation of the lower classes, saying that all justice is in the hands of God and with the hope of paradise after death the Jesuits attempt to assuage the poverty of the
masses. But why, asks Blasco, are not the unfortunates in-
dignant against a religion which closes justice to them here
below? Why sit with folded hands and wait for the promised
hour of relief? Speaking to his less fortunate countrymen
the author endeavors to illustrate the necessity for action
if they are to expect relief from their grievances. If the
laborers would but demand it, a more just division of the
profits of their labor would be accorded them. El Intruso
was written solely to bring the people to a realization that
an institution whose teachings keep its subjects in degrad-
ation and does not try to blot out poverty and want is a men-
ace to the social organization and must be discarded in the
new program of reconstruction.

Frequently the author points the finger of scorn at
those who amass large individual fortunes thru the submerging
of the lower class. Doctor Aresti, a man who believes reform
a necessity in Spain, says, "In other countries these ill-got-
ten fortunes are used in part for the public good;-for univer-
sities or libraries. Every wealthy man leaves something to
help those whom during his lifetime he has exploited,-but in
Spain the wealthy keep their wealth or if they feel a desire
to perpetuate their name they build a convent or a chapel.
If a revolution does not come Spain will be like Paraguay of
old, without knowing it, everybody will work for the Jesuits."

1. La Catedral p. 171.
La bodega Madrid 1905 p. 151.
2. El Intruso pp. 159-160.
This carnival of fortune which serves only to give new strength to religious fanaticism and to irritate misery with its concentration of wealth, must end, Blasco believes, if Spain is to progress on the road of social justice.

The modernization of Spain has thus far been only superficial. In other countries the progress from Faith to Reason was accomplished gradually, using Reform as a bridge. But Blasco is convinced that violent and drastic measures must be taken to bring Spain, without the intermediary steps from the beliefs of four centuries ago to the actuality of modern life. Intolerant education is the inheritance of the Spanish people which had held them back and a few years of modern life cannot suffice to blot out the inheritance of centuries. Not only in El Intruso but also in La bodega does the author lament the failure of revolutions in his country, due he believes to the nature of the Spanish character, which is resigned before what it believes to be inevitable. Every Spaniard is in his soul an inquisitor. As proof of this statement Blasco calls to the readers notice how easily the public peace is disturbed before the slightest advancement. The best class of people asks for the suspension of Constitutional guarantees and the intervention of force, the wealthy applaud the Civil Guard when they resort to force, thus reviving the methods

1. La bodega p. 201.
of the Inquisition and the poor instinctively admire force, many of them seeing supreme glory in the bomb.

Blasco seems to be the prophet of the Bolsheviks when he writes, "Social unrest has only one solution; to change the organization of the world and to proclaim social justice as the only law, supressing charity which is no more than an hypocrisy which draws the mask of benevolence over the cruelties of the present." And again Doctor Aresti says, "I am a Jacobin; I want to be an Inquisitor— a man who dreams of violence, of iron and of fire as the only means of cleansing my country from the misery of the past." Blasco gives credence to the universally accepted theory that education is the best possible means of progress; but he believes that Spain is too firmly fixed in her traditional setting to affect the needed reforms by the slow process of popular education; an abrupt and cataclysmic change is necessary to arouse Spain to action and put her on a par with the other European nations.

The propaganda of El Intruso is promulgated in the main by Doctor Aresti, a man who devotes his life to alleviating the sufferings of the miners. He could have attained social position but he preferred to cast his lot in the mines, where accidents were frequent and aid scarce.

1. El Intruso p. 124
2. Id p. 159.
3. Id p. 122.
A cousin to Morueta, the two men live on the opposite rounds of the social scale; Aresti lives for others while Morueta toils only for himself. Doctor Aresti is a visionary who dreams of the day of human redemption when the petty gods which have kept men for centuries in slavery shall disappear; he is one who cherishes Social Justice as an ideal and believes in Science as a means.
The third of Blasco's propaganda novels, Le Bodegas, deals with the brutalizing effect of alcohol upon the lower class. As in El Intruso and Le Catedral, Blasco uses the greater part of the novel for the dissemination of his ideas to the detriment of the book as a work of art. The scene is effectively laid in Jerez, the center of the wine industry of Spain and noted for its world-famous sherry wines. The plot is built around the Dupont family, owner of an immense wine industry. At the time of the story Fermin Montenegro is managing one of the Dupont estates. Rafael, also an employee of the Dupont family, is betrothed to the daughter of Fermin Montenegro, Maria de la Luz who is dishonored by Luis Dupont in a drunken revel. Her brother, unsuccessful in an attempt to secure redress from Luis and his brother Pablo, slays Luis and escapes to America. After a short time Maria de la Luz and Rafael marry and follow Fermin to America.

This treatment of the point of honor is rather unusual in Spanish literature. The traditional development of the pundonor resulted in a tragic dénouement in which besides taking revenge for the wrong, the innocent person whose honor had been debased was forced to make retribution also. Blasco's heroine does not do the conventional thing by retiring to a convent to make amends for a sin which was not of her making but forgets the past and goes with her lover to a land of hope and of new life.
All of the tragedies of *La bodega* are caused by the sparkling wine of Jerez, from the death of the little gypsy girl in a drunken brawl to the murder of Luis Dupont. The book shows the poisonous, deadening influence of alcohol which is transmitted from generation to generation. Too often intelligent men, capable of being leaders of their people, as soon as they reach their majority become victims of the epidemic of the region; they become notorious drunkards with brains which function only at the command of alcohol. The destruction of dormant potentialities in men of the lower as well as of the upper class is a crime which Blasco feels keenly the need of eliminating. Spain, as does every country, needs her capable men to keep her abreast of the twentieth century evolutions in industrial, political and social fields. "Wine, is the great enemy of Spain, it kills the energies, creates deceitful hopes and ends life prematurely; it destroys everything."  

Jerez is a city of millionaires, surrounded by a vast horde of beggars. In a chapter of brilliant realism Blasco paints the lives of these wretched toilers of Jerez. The makers of the famous wines are virtually slaves, bound to their masters by chains of their own forging. They work their lives out for a niggardly pittance and a starvation ration. Their food is bread and a stew made of garlic;  

1. *La bodega* p. 201.
miserable huts their only shelter. These poor wine-makers drink with the eagerness of anaemia the sparkling blood of the land which mitigates hunger and brightens life for a moment with its fire. Their worst enemy and the cause of their degradation is the result of their labor. Insufficient food and long hours of hard work have so dulled the wills of the enslaved class that they have become satisfied with their lot. Blasco, like a prophet of a new era beseeches of this enslaved people "how long will it be before you open your eyes to your condition?" And again he asks "Who is there to lead you?" He emphasized the impotence of the people without leadership struggling against a powerful system upheld by wealthy autocrats. The revolt of the winemakers in an attempt to secure a more just distribution of the fruits of their labor failed for want of organization and leadership.

There is some analogy between Don Pablo of La bodega and Morueta of El Intruso. Both men acquired ungodly fortunes by obstinate labor and the enslaving of those who toil for them; the one in the wine industry of Jerez and the other in the iron mines of Bilbao. Don Pablo, owner of the renowned wines of Jerez dominates his workmen, body and soul, and allows them no independence. He accompanies them to church in order that he may dictate their religious beliefs and places guards over them if they attempt any sort of gatherings. Opposed to this despotic
partisan of the traditions of the past is Salvatierra, the champion of modern ideas, the Gabriel Luna of La bodega.

The character of Salvatierra is not as distinctly drawn as is that of Gabriel Luna. Salvatierra plays no more important a role in La bodega than any of the other characters of the book while Gabriel Luna is the one outstanding character of La Catedral. Salvatierra, like Doctor Aresti and Gabriel Luna, dreams of a world founded on the principles of Social Justice and the brotherhood of man. He preaches especially against the animal-like resignation of the people to their lot. Salvatierra finally arouses enough feeling among the wine-makers, for a revolt which proves futile for lack of cooperation and leadership. Brutalized and deadened by indulgence in the wine of the country the wretched workmen are too ignorant and too inert to grasp the idea of uplift when it is brought to them. The tragedy of a leader born too soon is exemplified in the lifelong failures of Salvatierra and Gabriel Luna.

El Maestrico of La bodega seems to be the prototype of El Nacional of Sangre y arena. El Maestrico argues that the misfortunes of the poor are the result of ignorance. The world belongs to those who possess the best education. "If the rich are strong and tread the poor under foot it is

1. See chapter on the Jesuits.
not only because they have wealth but because they are
educated. El Nacional reasons in the same manner. The in-
justices done to the poor are due to their ignorance and
superstitions and so he preaches the necessity of the lower
class knowing how to read and write. Both men are scorned
by their companions because of their explicit faith in the
righting power of knowledge.

The church's policy of inculcating into the poor
the theory of the virtue of the submission to authority is
a familiar theme in Blasco's propaganda novels. Religion
has caused incalculable harm to the poor by its teaching of
humility and resignation to injustice. For the poor to be
content with their lot and to accept what parsimonious charity
the rich may deign to bestow upon them is degrading and
demoralizing. Charity says Doctor Aresti is another of the
great means of the destruction of the Christian moral; a
means of sustaining poverty and making it eternal. Blasco
emphasizes the necessity of Justice and not Charity; a justice
not of Heaven for Christianity has failed to uplift humanity
but of earth.

1. La bodega p. 136.
2. Sangre y arena Madrid 1908 p. 96 & foll.
3. La bodega p. 203. Id p. 207.
4. El Intruso p. 244.
5. La bodega p. 205.
6. Id p. 150
BULLFIGHTING.

The last of the propaganda series with the exception of the two war novels, and one of the best of this group is Sangre y arena, written early in 1908. It is primarily a novel of propaganda and secondarily a novel of customs describing one of the most picturesque phases of Spanish life,—the bull-fight. Blasco paints a vivid, living picture of the bull-fighter, his psychology, his profession and his popularity. The basic thread of the novel is the life of Gallardo who rose from a poor, half-starved boy to become one of the most popular bull-fighters of his day and fell again into oblivion when he was carried dying, from the arena.

Gallardo represents the tragedy of the life of a strong man spent for the public—the crowds fascinated by his dare-devilry roar like a wild beast for more when their idol has just given his life for them. Blasco deftly creates the atmosphere of intensity and uncertainty in which Gallardo lives. When he is once wounded he loses his nerve before the bull, but the unconscious brutality of the crowd has no mercy for the bull-fighter. He is goaded on by the jeers of the crowd which hoots him as a coward and a robber cheating them of their full money's worth. Gallardo's life and the glory he has gained are at the mercy of two beasts, one in the ring and the other in the amphitheatre. The mighty beast in the amphitheatre, witnessing its idol of yesterday gored to death, bellows for a continuation of the spectacle.
"Poor bull! Poor matador! Nacional closed his eyes and clenched his fists. It was the bellowing of the wild beast the real and only one!"1

Blasco terms bull-fighting the "great national industry of Spain." He ridicules his countrymen for carrying bull-fighting to the extreme of making of it a "national industry," and affirms that when a pastime reaches the point where the people of a country feel more pride in having the finest bulls in the world then in their school system or in their industrial organization, then it is time to find a new pastime. In Sangre y arena Blasco is trying to create a feeling against a condition which permits thousands of dollars to be spent annually in the industry of bull-fighting, when Spain needs millions of dollars for social and industrial reorganization. The thousands spent for the care of the bulls destined for the ring might better be used for the uplift of the masses destined for a ring equally barbarous—the ring of economic slavery.

But love for the spectacular has become so ingrained into the soul of the Spanish people that the masses are more interested in seeing a bull-fight than in marking a ballot which would give them a chance to rise out of their slavery. On election day groups of laborers gathered on the street corners to talk only of bulls and the ring and not a word

2. Id p. 157.
3. Id pp. 34, 151.
of the legislative measures that might be taken in their behalf if they would only interest themselves in the vote.

Blasco laments in the common people so calloused an attitude toward their industrial condition that they can be roused from their stupor only at the call of a bull-fight.

The novelist characterizes the bull-fight as the successor to the Auto de fe. The Inquisition used to furnish the great national sport of Spain but the Inquisition had its day. When the people became ashamed of burning men alive and when there were no more wars of new territory to conquer, then Spain turned to the bull-fight as a safety valve for the ferocity of her crowds in their clamor for diversion. The Spanish public, accustomed to being entertained with the tortures of human bodies, was taking a step forward in the development of public entertainment. The Spaniard who formerly witnessed the Auto de fe now turned enthusiastically to the bull-fight, where poor, emaciated horses were killed in the place of human beings. So in the middle of the eighteenth century with the waning of the Inquisition the bull-fight began to flourish; permanent plazas were built, professional groups of fighters formed and rules made to regulate the sport. Bull-fighting was democratized on becoming a profession. Formerly knights had killed bulls only to celebrate a special event such as the marriage of a king or the dedication of a

1. Id. p. 277.
chapé but the knight was later substituted by the professional plebian. Men who a century before would have been soldiers or military colonizers of America now became bull-fighters. The public, seeing their old form of amusement closed to them, enthusiastically received the bull-fight and it became more widely popular than the Inquisition had ever been.

The author of Sangre y arena derides his country for its excessive pride in an industry so non-productive as the bull-fight. Other nations are renowned for their horse-races but in no other country are to be found such splendid bulls or bull-fighters as in Spain. The Spanish people speak proudly of their national industry as if the valor of the Spanish bull signified likewise the superiority of their country and their race over the rest of the world. To the accusation that bull fighting is barbarous Blasco replies, "Yes—but not the only barbarous amusement in the world." He censures Spain for tolerating such a barbarous sport yet he is indignant when foreigners look upon Spain as a corrupt nation as if only in Spain existed sports of a violent nature. He decries the useless horse-races in which he says more men are killed than in bull-fights; fox-hunting and other games in which small animals are hunted and torn to pieces by dogs; games of modern sport in which the players come off with broken legs, fractured skulls and smash-

1. Id.-pp. 238-241.
2. Id. p. 151.
3. Id. p. 241.
ed noses; and the duel, which usually has no other cause than
the desire for publicity.

Blasco not only shows the glory of the arena but he
reveals also the sickening other side—the destructive side of
the bull-fight. The poor, worn-out work horses, exploited
all their lives are brought after years of continual labor to
the last exploitation of all the bull-ring. These skeletons
of horses, broken and diseased are torn to pieces by bulls for
the amusement of a civilized public.

The characters of Sangre y arena comprise those who
are associated with Gallardo or those who are interested in
bull-fighting. Such men as Doctor Ruiz, a republican anar-
chist and a man who had only two passions in life,—revolutions
and bull-fights, and Don José, another enthusiast of the bull-
fight who divided humanity into two casts,—those who enjoyed
bull-fights and those who did not, represent the types of men
who are the bull-fight enthusiasts of Spain. Other characters
of Sangre y arena such as El Nacional, a firm believer in the
necessity of education for the masses, Garabato, the servant
of Gallardo, Sebastian, a man of revolutionary stamp, and
Potaje a picador are all types of the strong men Blasco glories
in painting. The women characters of Sangre y arena as of all
of the novels of propaganda are of negligible importance.

Gallardo's gentle little wife who waits at home for a telegram

1. Id pp. 241-242
2. Id p. 325.
after every fight is a good woman but of slight influence in
the life of Gallardo. The interludes of the famous bull-fighter
with the woman of noble birth are the least interesting parts
of the book for Blasco is far from his best in the portrayal
of the upper middle class and the nobility.

In Sangre y arena the author puts vividly before the
Spanish reading public the futility and the harm of the bull-
fight to a twentieth century nation which needs an industrial
and an educational reorganization. He demonstrates thru' the
life of Gallardo that a man of strong potentialities wastes his
life in the bull-ring; and Spain needs her strong men to build
the land of the traditional mañana into a mañana which seeks
not to postpone but to do. The last few pages of the book are
especially good as a study of mob psychology.
THE LAND PROBLEM.

Blasco's interest in the agrarian problem of Spain was shown early in his career, his third work, *La barraca* voicing a protest against the absentee landlord system. Two of his propaganda novels also have a suggestion of the author's solution of the land problem. While on a visit to Argentina where he was called to give a series of lectures, Blasco bought large tracts of land and established two villages to encourage the emigration of the agricultural class for whom in their own country there was no hope of becoming independent, thus attempting to alleviate the condition of the peasant class in Spain.

Considering his own country the author writes, "In travelling thru Spain the foreigner is astounded at seeing so many churches, priests and friars, so many fields cultivated in a method almost prehistoric, the barbaric and picturesque customs and the central squares filled with men waiting to be hired." One can travel for hours without coming to the limits of the property of one man. The land of Spain is in the hands of a mighty agrarian trust whose share-holders are looking to their own interests in keeping the social order as it is. Eager for all the profits these powerful land owners continue the

2. *La bodega* p. 93.
ancient methods of tilling the soil in their short-sighted inefficiency allowing good, rich land to become worthless. Modern machinery is introduced solely to combat the enemy of the trust, the working man. The only modern machine in use is the threshing-machine and this was introduced because by the old method the workmen had time to plan strikes before the threshing was finished and with the advent of the threshing-machine the work of two months was done in two weeks.

The landlords keep their tenants in seclusion, allowing no sort of gatherings for fear of rebellion and uprisings. In the agricultural districts there are no small villages where the farmers from the surrounding territory may meet to discuss the problems of the community. No groups of farm houses dot the landscape, only occasional ranches where the workmen are servants tilling a hated land. The dwellings of the ranch workmen in their miserable aspect recall to Salvatiena a prison; white-washed walls, animals living in the huts with the people and harness and clothes hanging together on hooks on the walls. In prisons each inmate has his own sleeping-mat but in the farm houses few are able to afford this luxury and the food is poor and lamentably scarce.

Blasco believes that "All the evils of humanity are caused by the appropriation of the land by a few thousand men who toil not neither do they reap, while millions of beings

1. La bodega 195.
2. Id. p. 132.
who till the soil suffer a hunger of centuries and centuries? This giant land trust so manages its land that it is impossible for the tenant, however thrifty he may be, to own the land he tills. The backwardness of agriculture under the present system will not be remedied as long as the workmen are forced to reap a harvest not a grain of which will belong to them. The small cultivator loves his piece of land as a prolongation of his family and if permitted to own his little plot the agricultural capitalists would have no fear of rebellions. The author's solution of the agrarian problem is the division of the land into small tracts owned by the tiller. He believes that the farmers should have and must have if the agricultural class is to be considered as a class in Spain, a chance to become more than slaves. They must be allowed some form of social and political organization some means thru which to formulate and express their common grievances. Blasco often writes of the solitude and seclusion in which the peasant lives and suggests a common meeting place as a clearing house for the social and political ailments of the peasantry. In _La Catedral_ the author suggests a communistic system of land tenure which if the older definition of communism is accepted becomes virtually a doctrine.

1. Id p. 151.
3. Id pp. 110, 199-200.
socialism and this is not what the author intends to suggest. His idea is rather that of a system of social organization involving a division of the land into small units with perhaps a common ownership of the agents of production and some approach to equality in the distribution of the products of industry. Above all Blasco condemns the peasantry and the lower classes for their calm resignation under so many injustices and likewise he condemns the large land holder for his greediness in acquiring as much land as possible and valueing the land only for the wealth it brings to him.
The greatest novel produced by the war seems by a consensus of literary opinion to be *Los cuatro jinetes del Apocalipsis*, which appeared in February of 1916, after the author had visited the trenches and seen the devastated district of France. The book has been translated into French, German, Russian and English. The English translation has won phenomenal success, one hundred and forty editions having already been exhausted. The book is divided into three parts each part consisting of five chapters; the first, the background of the plot and the introduction of the four horsemen, second, the battle of the Marne and third, the war after the battle of the Marne.

The first part of the book gives an insight into pioneer conditions in South America. Only two of Blasco's novels are concerned even slightly with South America. Prior to *Los Argonautas*, which the author began to write in Buenos Aires in 1913 and finished in Paris in 1914, he had not dealt with South America. The discussion of South America in *Los Argonautas* is for the most part confined to the narration of the early history of the country by Ojeda, an admirer of the conquistadores and of pioneer life. The early days are not presented as narrative history in *Los cuatro jinetes del Apocalipsis*; the principal character, Marcelo Desnoyers, lives the life of the pioneer ranchman.
The author introduces other pioneers, one a German, Karl von Hartrott. The German viewpoint is presented at intervals throughout the book by the family of the German colonist, who, like Marcelo Desnoyers had emigrated to South America and there married a sister of Desnoyers' wife. The German family returned to Berlin a short time before the outbreak of the war. Marcelo Desnoyers and his family established a home in Paris in order that the son, Julio might study art. When the family arrived in Paris rumors of war were beginning to spread through the countries of Europe. The author skillfully introduces these premonitions of conflict; Paris fired with the possibility of war, groups of men reading and discussing each new sheet from the press, and the young soldierly of France singing, "C'est l'Alsace et la Lorraine, C'est l'Alsace qu'il nous faut." and other war songs.

Young Desnoyers was skeptical about the chances of war. Had he not just crossed the Atlantic peacefully on a German steamer? Only in Mexico were there revolutions. A German fellow-passenger had, to be sure explained to him the Germanic idea of the necessity for war and pictured the Fatherland surrounded by enemies, the greatest of whom was fast growing Russia. He had lauded the German army as the best equipped and largest in the world and had spoken of the power of the German Empire to crush Russia, "poor little France" if she intervened, and "if any other nation dared to remonstrate
with the Fatherland, so much the worse for that country. Deznoyers felt sure nevertheless that war was an impossibility. These rumors only concerned another revolt in the petty, quarrelsome Balkan states,—He would continue his studies in peace.

Soon the city was stirred by the martial air of soldier leaving the city to protect the frontiers of France, against German invasion. Rumor had grown into reality, and the French nation found itself engaged in a defensive war. A cousin of Julio, Doctor Von Hartrott, before leaving Paris to join the German army went to Julio's studio to warn him of what was coming and to advise him to leave Paris. In outlining the course of the war he said, in part, "one month will be sufficient to crush France, then we will march against slow-moving Russia who will not be prepared to defend herself and finally we will attack proud England, confining her to her small archipelago in order that she may not further disturb German progress.—The fall of the leaves of next autumn will see the definite triumph of Germany. He exemplifies the spirit of modern Germany in his belief that the rule of the world belongs to Germany, the "elect of God", and that "might makes right". "Our armies are the representatives of our culture, and in a few weeks they will liberate the world from Celtic decadence, rejuvenating it." This apostle of Germanic superiority enumerates for the enlightenment of Julio the countries

1. Los cuatro jinetes del Apocalipsis p. 20
2. Id p. 105
3. Id p. 107.
which, because of their Germanic blood will soon belong to the Fatherland; Holland, Belgium, France, Italy, Spain, Portugal and a majority of the South American countries, later North America may be blessed with German culture because of the millions of German subjects who have increased the greatness of that continent. He predicts revolutions throughout France and insurrection in her colonies, and the rule of the anarchistic element in Russia.

"But the nations will defend themselves," argues his cousin. "The victory will not be as easy as you think."

Von Hartrott agrees that Germany will meet a certain resistance. But victory is inevitable. You do not know how great is the offensive power of Germany. No one knows beyond the borders of the empire. If our enemies could know our power in all its immensity they would fall on their knees, thus eliminating useless sacrifice." Von Hartrott warns Julio that the "last hour of the French republic as an important nation has sounded and that it would be wiser to leave Paris and return in three or four weeks when the standard of Germany flies over the Eiffel tower. The Deenovers family makes light of such predictions, believing an intelligent people such as the Germans to be incapable of bringing war and destruction on any peace-loving nation.

1. Id pp-109-10.
2. Id p. 114.
3. Id 160
4. Id p. 160
The title of the novel is taken from a speech of Tchernoff, a Russian socialist who has lived for ten years in Germany and knowing the German people, characterized them as "a people crazed with pride because they fancy their country the producer of all the great men of the world. Drinking and discussing German psychology and philosophy with two friends, Tchernoff recalls the visions of John on the island of Patmos, two thousand years ago. Inspired by the wine cup, Tchernoff speaks,

"And when the sun rises in a few hours, the world will see courting thru its fields the four horsemen, enemies of mankind—already their wild steeds are pawing the ground with impatience; already the foreboding horsemen have come together and are exchanging the last words before leaping into their saddles.

"What horsemen are these"—asked Argensola?

"Those which precede the Beast—the Beast of the Apocalypse."

And Tchernoff described the Beast of the Apocalypse and the four horsemen which preceded the Beast in the revelation of John: the first horseman, mounted on a white steed was Conquest or Pestilence; the second horseman, mounted on a reddish steed was War, the third, mounted on a black horse was Hunger, and the fourth mounted on a whitish steed was Death. And as Tchernoff predicted the world woke one

1. Id p. 132
2. Id p. 145.
morning to find Conquest, War, Hunger and Death running rampant over the fields of Belgium and France.

The second part of the book describes the battle of the Marne. The elder Desnoyers, momentarily deprived of the benefits of his wealth, wanders about the streets, buying tobacco for the departing soldiers and giving freely of his money to the children of the city. He sends his wife and daughter to Biarritz and determines to go to his estate in the eastern part of France, overlooking the valley of the Marne. Julio, alone in the city, comes to believe it his duty to help the country in which he lives in her crisis. Before leaving for the front he seeks out Margarita, his fiancée who had been studying nursing since the outbreak of war. He finds her nursing her divorced husband, Laurier, an artillery lieutenant who had lost his sight in an engagement. The splendid spirit of Margarita in giving up the man she loved to devote herself to caring for her divorced husband is one of the most touching examples of character study of the book. Julio, seeing the change in Margarita, who altho' she loves him is willing to sacrifice her love to perform what she believes to be her duty in nursing a man who had lost his sight for his country, is more firmly resolved to join the army.

A short time after his arrival at his estate overlooking Villeblanche in the valley of the Marne, Marcelo Desnoyers sees Paris omnibuses, filled with soldiers, hurry-
ing in a continual stream toward the Marne. In a few hours the soldiers of France, regiment after regiment and battalion after battalion marched back thru Villeblanche, abandoning more French soil to the invaders. The Germans, driving the French army before them enter-Villeblanche. On the pretext that four German soldiers had been shot by citizens of the village, the officer in command ordered the town burned and the mayor, priest and principal citizens shot. The burning town was an ordinary sight to the German army;—the soldiers marched thru the ruins without seeing the fire and the destruction. The invaders took possession of Deenoyers' estate, advising him to keep under cover lest he be taken for a spy. The four or five days of life in the midst of the German army was as Deenoyers said, "a long parenthesis of stupefaction, broken by horrible visions." He saw a seventeen year old boy, who with his mother and younger brothers had hidden in the cellar of their burned home until forced by hunger to come out into the village, shot by German soldiers because he looked old enough to be serving in the French army. His estate was robbed and the furnishings destroyed. Shooting, pillage and ravaging were the order of the hour.

The soldiers advanced farther into France and a hospital was established in the castle. Deenoyers lost all sense of time. He awoke from his stupor to find French shells bombarding the castle and amid the uproar of the German retreat he heard an increasing rumble and the shouts

1. Id p. 282.
of hoarse voices which seemed to him to be singing the Marsili-
aise. His castle in ruins, but peopled with French soldiery, Desnoyers decided to go back to Paris. He had walked some distance when he met a Paris taxi which he hired to take him to the city. Passing thru the fired villages and the barren fields covered with the bodies of French and German soldiers, he was reminded of the French peasant woman who on seeing the refugees driven before the army, asked, "Why do the people flee? War concerns only soldiers. We have done no harm to anyone and have nothing to fear."

The third division of the book tells of the war after the battle of the Marne. Julio Desnoyers and René Lacour, the fiance of Chichi Desnoyers, are lieutenants. A short panorama of trench life is presented to the reader as Marcelo Desnoyers and M. Lacour, a French senator travel thru the trenches in search of their sons. Marcelo Desnoyers' wife and daughter return to Paris and their city home is opened. In a few weeks Julio is wounded and comes home on leave. René is also wounded and brought to a hospital in Paris, where after his partial recovery he marries Chichi. The news is brought to the Desnoyers' home of the death of Julio and his parents in their grief beg to be allowed to go in search of their son's grave. A way is provided by Senator Lacour and the family goes in search of Julio's burial place. At last they find a crude cross marked with their son's name, rank and regiment.

1. Id. p. 313.
The Russian socialist, Tchernoff, is again introduced in the last chapters of the book. Discussing the war with Argensola, an artist with whom Julio shared his studio, and with Marcelo Desnoyers, Tchernoff predicted that the war would be a long one. Since the master stroke of German militarism failed in September that they did not enter Paris, Germany threw all her new war inventions into the conflict to prolong the war as long as her strength lasted. Tchernoff believed war the eternal companion of mankind; a companion of which the human race can never rid itself. "The world may live in peace forty, sixty or even one hundred years but the four horsemen of the Apocalypse will inevitably reappear. All that we can ask is that the Beast may be appeased for at least a generation by the present visitation."

The description of the battle of the Marne is the best part of the book. This picture of the most memorable battle of the war is so far as the writer knows the most realistic account of the battle yet written. The author mobilizes his powers of description for the portrayal of such events as, the flight of the Belgian and French refugees, driven like cattle before the advance of the German army, families separated in the terror of the flight, and crazed and haggard peasants staggering to keep up with the continual procession; the mobilization of the French soldiery for the front; the forced retreat of the French army to the position of the decisive battle of the Marne;

1. Las cuatro jinetes del Apocalipsis p. 340
the invasion of the German army with its atrocities, murders and ravages; the heavy bombardment and finally the slow retreat of the German army back toward the Fatherland. All these incidents of war are vividly told.

The story has one of the most interesting plots of any of the novels produced by the war. Blasco takes his characters from the upper class and places them first in their natural surroundings of plenty, whence they are transplanted to a society tense with anticipation of the unforeseen. The changes in character brought about by the war are seen particularly in Marcelo Desnoyers, in his son, Julio and in Margarita. An evader of military service in 1870 when German force conquered her weaker neighbor, Marcelo Desnoyers feels a debt to France which he himself cannot pay. Wandering about the streets of Paris, an outsider in his homeland, he gives freely of his wealth; a thing which he had never done before. After witnessing the advance of the German army the change in the elder Desnoyers is more readily seen. A gruff autocrat, he develops a kindlier more democratic spirit and is even seen conversing with the unkempt Russian socialist whom in former days he would have ignored as one of the horde of social parasites. He is overjoyed on returning from Villeblanche to find his son, whose profligate life he is aware of, wearing the uniform of France. The seriousness of war compels Julio, who maintains a studio more for pleasure than for study, and Margarita his fiancée to reflect on their present mode of life and after a
brief introspection to analyze their value to society. The findings are against them and they resolve to prove their worth to their country, Margarita as a nurse and Julio in the ranks. Thus, in the crisis of the nation, a deeper, more sincere note is struck in these characters as in the nation as a whole.

Marcelo Desnoyers is the central figure of the book. thru him is given the brief survey of life in South America and thru his eyes we witness the battle of the Marne. Blasco, in using the elder Desnoyers as the protagonist sought to give the impression of an impartial observer, for Marcelo Desnoyers belonged to neither the French nor the German army and as a noncombatant he was privileged to witness the movements of both armies and to live among the German soldiers, a thing which would not have been possible if Julio had been the character thru whom the incidents of the battle were made known to us.

The second of the two war novels is Mare Nostrum, published in December of 1917. This work is a protest against submarine warfare and German espionage in the ports. The author has said that this novel is the one he has taken the most pleasure in writing. Passionately fond of the sea, he desired to write a novel dedicated to the Mediterranean. And in this novel he has confined his treatment of the warfare of the sea to the Mediterranean and its important ports.

1. *La Espera* 13 April 1918 "El autor de Mare Nostrum,"
Ulysses Feragut is the Catalan-Valencian sea-captain about whom the plot of the story centers. Ulysses is a boy of ten years when the account of his life begins. He studies in a university and begins his life on the sea as a young man. During his absence on a long voyage his father dies and his mother takes a young girl, a cousin of Ulysses' into her home. On his return from the sea Ulysses marries this girl and one son is born to them. Ulysses inherits his father's property and settles in Barcelona. Soon growing tired of the commonplace life on land he buys a ship, *Mare Nostrum* and again seeks adventure on the sea.

On one of his voyages he becomes acquainted with Freya Talberg, the character thru whom the methods of the German spy system are revealed. Freya, an Italian by birth had been befriended by a German scientist who makes use of her in gaining information for the German navy in the Mediterranean ports. Freya gets Ulysses into her power and after several attempts persuades him to carry torpedoes out into the Mediterranean to a German submarine.

Telémaco, Ulysses' son, grown to manhood, has chosen the profession of his father. It so happens that the ship on which he is coming in search of his father is the one sunk by the torpedoes which Ulysses has carried to the submarine. On learning that he has been the means of killing his own son and other innocent people, Ulysses is so filled with remorse
that he dedicates himself and his means to opposing German military and naval power. Freya tries various times to re-establish his former relations with Ulysses, but fails. Her activities in the ports are apprehended and she is tried and later shot as a German spy. Ulysses loses his life when his ship is torpedoed by a submarine.

*Mare Nostrum* abounds in scientific studies of the flora and fauna of the sea. Dissertations on the forms of sea life are uninteresting to the average reader and when elaborated to the inordinate length found in this novel the effect is exceedingly heavy and tiresome. The author also discourses at length on the human history of the sea from prehistoric times to those of the maritime supremacy of Greece, Rome, Carthage and Byzantium, including a consideration of the Barbary pirates, Alfonso of Aragon, and Roger of Lauria. The author glories in the sea and its life and when describing the Mediterranean he seems to forget alike the story and the propaganda of his novel. The scenes and descriptions of the ports, the narration of the early life of Ulysses and the very few episodes of life on shipboard are interspersed with these pages of oceanic descriptions and maritime history which really have no place in the book.

The characterization in *Mare Nostrum* is noticeably weak. The author makes Freya a melodramatic figure who lures Ulysses, using him as an agent for Germany. He depicts her as a woman with the qualities he conceived to belong to a spy; a woman without moral scruples and highly emotional.
CONCLUSION

Blasco Ibáñez, perhaps the most conspicuous prophet of the new era of Spain, has aroused the interest of Spaniards in their own country, has awakened in them the spirit of inquiry into Spain's past and has directed their attention to the possibility of bringing Spain once more to the position she once held. Since the Spanish-American war in which Spain lost her last claim to a colonial empire, the men at the head of affairs and the more progressive minds of the twentieth century, in their inquiry into the causes for the complete decline of their country have found that Spain to a more marked degree than any of the other European nations has continued in many of the modes of life of the Middle Ages. In inquiring into the statue of present-day Spain these men of the "Generation of 1898" have not covered up the findings of their investigations but have written plainly of the situation in their country as they have found it, in the hope of arousing their countrymen to the realization of the need for immediate and determined action. And this awakening of interest in a better Spain has been the purpose of Blasco in writing the propaganda novels.

It may be true that Blasco's best work is done in the field of the regional novel, yet time alone will decide in which field,—that of the propaganda novel or that of the regional novel his fame as a writer will rest. It has been said and probably with justice that the propaganda novels lack the literary
excellence that characterizes the regional novels. Granting this the author had no ulterior motive in writing this class of novels as he had in writing the propaganda novels. The regional novels will be read long after the propaganda novels are forgotten yet out of the transitory popularity of the latter the author hopes to see a permanent result of his efforts in bringing about a new Spain.

Blaesco has chosen to write primarily for the common people and not for the educated few, because it is the middle and lower classes which will determine the progress of a nation. The author has utilized in the propaganda novels his ability to depict to the average Spaniard in an interesting and intelligible manner some of the outstanding causes as he sees them of the retrogression of Spain.
### APPENDIX

#### NOVELS OF BLASCO IBÁÑEZ.

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<td>La maja desnuda Ibid Feb.-April 1906.</td>
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CLASSIFICATION OF NOVELS.

REGIONAL

La barraca.
Cañas y barro
Entre naranjos
Flor de Mayo
Arroz y tartana
Los muertos mandan

PROPAGANDA

La Catedral
El Intruso
Sangre y arena
La bodega
La horda

War;
Los cuatro jinetes del Apocalipsis
Mare Nostrum

HISTORICAL

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PSYCHOLOGICAL

La maja desnuda

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