

AN ANALYTICAL STUDY OF BAROJA'S
CAMINO DE PERFECCION, EL AFBOL
DE LA CIENCIA, AND PARADOX, REY

by

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CHAPTER I

Introduction

Pío Baroja (1872-1956), the most prolific Spanish writer since Pérez Galdós, published more than one hundred volumes. Although he cultivated all the literary genres, he is primarily known as a novelist. A dissertation that attempted to cover all of his works--or even all his novels--would risk being superficial, but a detailed analysis of a few of his best novels should lead to a better and more complete understanding of his entire literary production. This is possible because Baroja, who wrote over a period of fifty years, presents not only the same themes, characters, ideology, and philosophy, but also employs much the same techniques in all of his works. From first to last, there is little evolution in his novels.

Baroja's works fall into five major categories: novels, essays, stories or novelettes, theater, and poetry. He began to write when he was a medical student in Madrid (1887-1890). During these years, and later when he was a general practitioner in Cestona, a town in the Basque provinces (1894-1896), he became bored with life. He disliked most of the people he knew, believing them to be hypocritical, retrogressive, and bigoted. Unable to

conform to conventional standards, he preferred to avoid most social contacts. In order to brighten his dull, monotonous, and almost meaningless existence, he began to write stories and novels.¹ These first stories, which initially appeared in newspapers and magazines, were collected and published in 1900 under the title Vidas sombrías. This is considered to be Baroja's first major work. He continued to write stories throughout his life, and from 1900 to 1948 produced nineteen volumes of them.

In 1900 Baroja published La casa de Aizgorri, a "novela dialogada en siete jornadas," the first of sixty-five novels he was to write. His novels may be divided into two categories. The first consists of more than thirty-five works which the author grouped into trilogies. These are undoubtedly his most successful and significant works. He also wrote a series of historical novels under the general title of Memorias de un hombre de acción. These twenty-two action-packed works, written between 1913 and 1935, are about the life of Eugenio de Aviraneta, a distant relative of Baroja. Although the incidents in these novels take place during the War of Independence and the First Carlist War, Baroja does not treat the important historical events of these periods. Rather, he presents relatively unknown episodes and portrays people who were social outcasts or eccentrics.

Baroja also wrote many essays which can be classified as journalism, biography, or autobiography. Like many of his novels, his newspaper articles consist of autobiographical and introspective comments and social and political criticism. He states his opinions freely and expresses his prejudices. His first article appeared in 1893 in La Justicia, and over the course of sixty years Baroja contributed to over twenty different newspapers. Many of his articles have been collected and published under such titles as El tablado de Arlequín (1904) and Divagaciones apasionadas (1924), to name only two of more than ten such works. His five biographies, written between 1931 and 1941, are similar to his Memorias de un hombre de acción inasmuch as they deal with unusual individualists who led adventurous lives. Two of these works bear titles that reveal their characteristics: Juan Van Halen, el oficial aventurero (1933) and Siluetas románticas y otras historias de pillos y extravagantes (1934). Juan Van Halen (1790-1864), a Spanish general, took part in the Napoleonic Wars and the First Spanish Civil War (1833-1839).

Of all his essays, Baroja's autobiographical works are the most significant. The first one, Juventud, egolatría, was published in 1917. Throughout his life Baroja wrote articles for newspapers and made speeches in which he commented on current events, analyzed him-

self, and recalled his experiences as a medical student and a physician. He also did this indirectly in many of his novels. Near the end of his career, he classified and condensed all of these autobiographical details in his Memorias. These works, which have been given the general heading of Desde la última vuelta del camino, were published between 1944 and 1949 and consist of seven volumes, each with its own title. Upon reading these works, it becomes evident that Baroja based many of his characters' experiences on his own life and that many of his personages are a reflection of himself. In his Memorias the author also offers comments about many of his novels and tells why he used certain novelistic techniques. These autobiographical works, written late in his career, provide the proof that Baroja's ideas and literary doctrines and practices remained very much the same throughout his life.

Baroja also wrote a few plays. Of his five sainetes only one met with some success, El horroroso crimen de Peñaranda del Campo (1928). It has been compared to Valle-Inclán's Los cuernos de don Friolera (1921) because of its sordid, ragged, ignoble and unscrupulous characters. Seven of Baroja's novels, including Paradox, rey, are written in dialogue form, but they are too long and contain too much action to be performed on the stage.

Finally, in 1944 Baroja published a volume of poetry entitled Canciones del suburbio. He wrote these poems in Paris during the Spanish Civil War because he was bored and disenchanted with life in France. This volume includes "una rica galería de tipos humanos, trazados con gran vigor descriptivo; una varia colección de paisajes, descritos siempre con la viveza y el colorido del mejor impresionismo, y, por último, la también amplia variedad de sensaciones y meditaciones o divagaciones inspiradas por muy diversas impresiones, por temas culturales, incluso por problemas científicos."² Baroja also refers to his childhood and adolescence and portrays numerous unusual types. Although he uses the traditional Spanish verse forms, such as the romance and the redondilla, his poems are prosaic in tone and contain the same elements as his novels and stories.

Of the five genres Baroja cultivated, his novels have received the most attention, but few of them have been studied in depth. Some of the early ones were reviewed shortly after they appeared. For example, in 1901, Juan Valera discussed Aventuras, inventos y mixtificaciones de Silvestre Paradox and claimed that the novel's protagonist was typical of many pícaros, self-made scientists, and unsuccessful inventors of the last part of the nineteenth century. But most of the early

criticism dealt with Baroja's personality and not his novels.³

In subsequent years, critics have discussed Baroja's philosophy and ideology more than anything else. Hans Jeschke has shown how the ideas in Camino de perfección are typical of the Generation of 1898 by comparing the novel with Azorín's La voluntad (1902), Valle Inclán's Sonata de otoño (1904), and Antonio Machado's volume of poetry, Soledades (1903).⁴ And José María Salaverría discusses Baroja's social protest in his volume Retratos.⁵ In his book Retrato de Pío Baroja, Luis J. Granjel, besides giving a summary of Baroja's life, also discusses his philosophy and categorizes the main characters who reflect his ideas.

Many articles deal with specific aspects of Baroja's philosophy and ideology. E. H. Templin has studied Baroja's interests in and attitude towards science.⁶ Doris King Arjona has included Baroja's novels in her study of voluntad and abulia in contemporary Spanish literature,⁷ and D. L. Shaw, one of Baroja's best critics, discusses the author's concept of a utopian existence.⁸ But the best studies of Baroja's ideas are to be found in the doctoral dissertations written in the last twenty years, such as: Les idées dans l'oeuvre du romancier Pío Baroja by Camillus J. Dismukes (Laval University, 1951), Pío Baroja: His Contradictory Philo-

sophy by Walter Borenstein (University of Illinois, 1951), Las ideas de Pío Baroja by Carmen Iglesias (Tulane, 1959), and Negation as a Key to Baroja's Novelistic Creativity by Leo Barrow (UCLA, 1960).

Scholars, who in the past were primarily concerned with his ideology, are just beginning to consider his novelistic techniques, but their studies on this subject tend to be general and cursory. See, for example, El problema de la novela en Pío Baroja by Carlos Orlando Nallim,⁹ and "A Reply to 'deshumanización': Baroja on the Art of the Novel," by D. L. Shaw.¹⁰ Some critics have studied briefly the techniques Baroja uses in specific novels. For example, D. L. Shaw analyzes the structure of César o nada and El gran torbellino del mundo.¹¹ And Robert B. Knox discusses El mayorazgo de Labraz.¹² In recent years two dissertations have been written about Baroja's novelistic techniques: The Literary Doctrine of Pío Baroja by Rosalie Wahl (N.Y.U., 1960) and Theory and Practice of the Novel in Pío Baroja by Wayne Scott Bowen (Ohio State, 1958). In both these studies, Baroja's literary doctrines, as discussed in his Memorias, are compared with certain techniques he employs in his novels.

Through the years scholars have studied Baroja's ideas and his techniques apart from each other. But few critics have studied both the content and the form

of his novels and tied them together. The first person to do this was H. Peseux-Richard as long ago as 1910.¹³ He discusses some of Baroja's ideas and a few of his novelistic techniques in such novels as La casa de Aizgorri, La busca, and Paradox, rey. Recently two critics have attempted to study Baroja's whole creative process. Juan Uribe Echevarría discusses in general terms Baroja's philosophical ideas, his characters, and his novelistic techniques.¹⁴ In this same study he shows why Camino de perfección is one of the most important novels of the Generation of 1898. But he neglects Baroja's style and his use of humor and of description. César Barja has made one of the most perceptive studies of Baroja's novels.¹⁵ He discusses Baroja's personality and ideology and relates them to some of his novelistic techniques. But he could have said more about Baroja's style, the autobiographical details, and the techniques used in specific works. And the nature of Barja's book did not permit him to analyze the novels in depth.¹⁶

Critics have not studied Baroja's major novels in detail, and they have neglected to relate his novelistic techniques to his ideology. The purpose of this thesis is to analyze three of Baroja's best and most typical novels and to show that the author, in addition to presenting his philosophy of life and his views on

society, also put into practice his theories concerning the novel as a literary genre.

A detailed study of three of Baroja's best works should shed light on the whole of his novelistic production, for the author keeps repeating himself and there is little evolution in his novels. Almost all of the major critics agree on this point. José Corrales Egea says, for example: "Lo que a fines del XIX podía representar una revolución y un progreso, lo sigue representando para él muchos años después de la guerra europea del 14, e incluso después de la guerra mundial de 1939 . . . no ve progreso, ni descubrimientos, ni mejoras dignos de tenerse en cuenta."¹⁷ César Barja and Ángel del Río are of the same opinion.¹⁸ Baroja himself recognizes that this is true. In one of his Memorias, La intuición y el estilo (1948), he explains how his own character and personality were formed and indicates that he believes people do not change after a certain period in their life:

Respecto a mí, yo he notado que mi fondo sentimental se formó en un período relativamente corto, de la infancia y de la primera juventud, un tiempo que abarcó un par de lustros, desde los diez o doce hasta los veintidós o veintitrés años.

En ese tiempo todo fue para mí trascendental: las personas, las ideas, las cosas, el aburrimiento; todo se quedó grabado de una manera fuerte, áspera e indeleble. . . . Yo creo que ese fondo sentimental, que en uno está unido a su infancia o a su juventud, en otro a su país, en otro a sus amores, a sus estudios, a sus peligros o a sus enfermedades, es lo que da carácter al escritor, lo que le hace ser lo que es.¹⁹

In addition to believing that there is very little evolution in Baroja, critics have also unanimously agreed that Baroja's finest works can be found among his thirty-nine non-historical novels. Most of these are grouped into trilogies with the following titles: (1) "Tierra vasca," (2) "La vida fantástica," (3) "La lucha por la vida," (4) "El pasado," (5) "La raza," (6) "Las ciudades," (7) "El mar," (8) "Agonías de nuestro tiempo," (9) "La selva oscura," and (10) "La juventud perdida." His most famous and important novels were written between 1900 and 1912. After this Baroja presents little new material.

Camino de perfección, El árbol de la ciencia, and Paradox, rey belong to this significant group of early novels. Azorín has classified Camino de perfección as Baroja's masterpiece and as one of the key works of the Generation of 1898.²⁰ Baroja wrote a preliminary draft of this novel in 1889 or 1890 when he was a medical student. At that time, he declares in his Memorias, "escribí . . . algunos cuentos y comencé dos novelas, que no puedo juzgar si estarían bien o no, porque las abandoné. La una se titulaba El pesimista o Los pesimistas, y la otra, Las buhardillas de Madrid. Creo que una de ellas debía parecerse a mi novela Camino de perfección . . ."²¹ Camino de perfección was published in serial form in 1901 in La Opinión, a Madrid

newspaper, and appeared as a book the following year. It is the second novel of the trilogy "La vida fantástica." The other two novels, Aventuras, inventos y mixtificaciones de Silvestre Paradox (1901) and Paradox, rey (1906) have little in common with it, although Fernando Ossorio, the protagonist of Camino de perfección, appears briefly as a minor character in Aventuras, inventos y mixtificaciones de Silvestre Paradox. The novels in Baroja's trilogies seldom are related to each other. And although this trilogy is called "la vida fantástica," only Paradox, rey is completely unrealistic.

Many critics, among them Ángel Valbuena Prat and Ángel del Río, believe El árbol de la ciencia is Baroja's masterpiece.²² The author himself called it his best and most complete novel.²³ Published in 1911, it is Baroja's seventeenth novel and the third in the trilogy "La raza." Again, the first two works of this group, La dama errante (1908) and La ciudad de la niebla (1909), have little to do with El árbol de la ciencia, although a few of the secondary characters appear in all three works. One is the eccentric philosopher, Dr. Iturrioz. Besides discussing his ideas on a wide range of subjects in El árbol de la ciencia, Baroja presents his experiences as a medical student and as a general practitioner. Since the author claims that

his character was moulded in large part during these years, a study of this novel will help to explain his personality. Although some critics have said this novel contains too many digressions and secondary characters,²⁴ a close examination of the novel will reveal that all of its components serve a definite purpose.

Since there is little evolution in Baroja's works, it is not essential to study his novels in chronological order. Because the main characters and the general structure of Camino de perfección and El árbol de la ciencia are similar, they will be discussed before Paradox, rey, although the latter was written between the other two.

Paradox, rey appeared in 1906, five years before El árbol de la ciencia; it is one of the most unusual and exotic of Baroja's works. It is his ninth novel and the third in the trilogy "La vida fantástica." Margarita and Ernesto Da Cal, the editors of Literatura del Siglo XX, state why they selected this non-realistic novel for their anthology: "Paradox, rey es una de las mejores obras de Baroja, y de las más significativas. . . . No sólo por contener lo mejor del arte de Baroja, sino porque . . . es un documento fundamental para conocer y entender la crisis de la conciencia española en el tránsito del siglo--crisis de la que nació la literatura contemporánea."²⁵

Paradox, rey has been called the 'anomaly' of Baroja's works because the action occurs in a remote part of Africa and the story is told principally in dialogue form.²⁶ However, Baroja wrote several other novels in dialogue form, including La casa de Aizgorri (1900) and La leyenda de Jaun de Alzate (1922), and he made copious use of conversation in many of his works. Hence, Paradox, rey is not entirely atypical.

Camino de perfección, El árbol de la ciencia, and Paradox, rey were written during the years 1900 to 1912, when, as he himself states, Baroja was at his creative best.²⁷ And from all of his vast production, editors have usually selected one of these three novels for their anthologies of Spanish literature.²⁸

In these works Baroja criticizes Western society and civilization and likewise develops his philosophical ideas. His main characters frequently reflect his personal views and some are personifications of the author himself. By stressing their childhood and early adult experiences, Baroja explains what he calls their 'fondo sentimental,' i.e., their basic character and personality. Like Baroja, most of his protagonists criticize politicians, clergymen, professors, and aristocrats, protest against social conventions, and are usually emotionally disturbed and deeply concerned about moral and spiritual matters. Many of the minor characters also re-

veal his personal prejudices and his ideas about humanity and civilization. Some exemplify human depravity and contribute to the pessimistic tone of his works.

Although critics have generally recognized that Baroja's novels do contain autobiographical elements, they have not studied these aspects carefully. A comparison of Baroja's main characters with the introspective remarks he makes in his Memorias and with comments some of his friends made about him will show to what extent his protagonists are incarnations of himself.

About half of the dissertation will deal with the novelistic techniques which Baroja used in each of the three novels, including the development of the plot, the number and length of chapters, scenes, and episodes, and the amount and purpose of the description and dialogue.

Baroja's style, i.e., his use of language and the structure of his sentences, is highly original. He uses similar devices in all of his works, but there is variation from novel to novel. Although he usually writes simply and unadornedly, at times his language is lyrical and poetic. It will prove instructive to study how and why he varies his style.

Although Baroja's novels are usually bitter and sarcastic, they are not totally pessimistic and depressing, for there are amusing characters, incidents, and situations in his works. His use of humor is a sub-

ject which heretofore has been little studied by the critics.

In the concluding chapter the major features of Baroja's novels will be related to his ideology. His characters, his novelistic techniques, and his use of description, of language, of dialogue, and of humor all reflect some aspect of his personal philosophy. The three novels will be compared, and they will also be contrasted with other of his works. This will show that Baroja did not change markedly during his novelistic career. Since there is relatively little variation in his subject matter and techniques, the analysis of three novels should throw light on his whole novelistic production.

FOOTNOTES

¹More information about Baroja's life may be found in these biographies: Miguel Pérez Ferrero, Pío Baroja en su rincón (Santiago de Chile: Ediciones Ercilla, 1940) and Sebastián Juan Arbo, Pío Baroja y su tiempo (Barcelona: Editorial Planeta, 1963). The former is an account of Baroja's life up to shortly after the Spanish Civil War. It is particularly valuable for its account of Baroja's exile in France in 1936, for the critic talked frequently with Baroja during that period. Pío Baroja y su tiempo is the most complete biography of Baroja.

²Luis J. Granjel, Retrato de Pío Baroja (Barcelona: Editorial Barna, 1953), p. 153.

³Valera's article and many of the first essays on Baroja have been collected by J. García Mercader in Baroja en el banquillo (2 vols.; Zaragoza: Librería General, n.d.). The first volume, with the sub-title "Tribunal español," contains articles by Unamuno, Valera, Azorín, Gregorio Marañón, Ortega y Gasset, and Cela. In the second volume, which has the sub-title "Tribunal extranjero," most of the critics are non-Spaniards, such as J. B. Trend, John Dos Passos, and Marcel Bataillon. Baroja was generally well received by all of these critics.

⁴La generación de 1898 (Madrid: Editora Nacional, 1954).

⁵Madrid: Espasa-Calpe, 1926 .

⁶"Pío Baroja and Science," Hispanic Review, XV (1947), pp. 165-192.

⁷"La voluntad and abulia in Contemporary Spanish Ideology," Revue Hispanique, LXXIV (1928), pp. 573-672.

⁸"The Concept of 'ataraxia' in the Later Novels of Baroja," Bulletin of Hispanic Studies, XXXIV (1957), pp. 29-36.

⁹Mexico City: Ediciones Ateneo, 1964.

¹⁰Hispanic Review, XI (1963), pp. 105-111.

11 "Two Novels of Baroja: An Illustration of His Technique," Bulletin of Hispanic Studies, XL (1963), pp. 151-159.

12 "The Structure of El mayorazgo de Labraz," Hispania, XXXVIII (1955), pp. 285-290.

13 "Un romancier espagnol: Pío Baroja," Revue Hispanique, XXIII (1910), pp. 109-187.

14 See his introduction to Camino de perfección (Santiago de Chile: Editorial Universitaria, 1954), pp. 11-120.

15 See Libros y autores contemporáneos (New York: Las Americas Publishing Company, 1964), pp. 299-359.

16 More information about studies written on Baroja may be found in Baroja y su mundo, edited by Fernando Baeza (2 vols.; Madrid: Ediciones Arion, 1961). This book contains an extensive bibliography, including reviews, newspaper and magazine articles, books, and dissertations, a biographical sketch of the author, over eighty-five short critical articles, and selections from Baroja's stories and novels.

17 "De La sensualidad pervertida a La estrella del capitán Chimista," in Baroja y su mundo, I, p. 196.

18 See César Barja, Libros y autores contemporáneos, pp. 299-359 and Ángel del Río, Historia de la literatura española (New York: Holt, Rinehart, Winston, 1963), Vol. II, pp. 266-269.

19 Obras completas (Madrid: Biblioteca Nueva, 1949), Vol. VII, p. 1058.

20 Azorín, "La busca," in Baroja y su mundo, Vol. II, p. 28, and Obras completas (Madrid: Aguilar, 1947), Vol. III, pp. 913-914.

21 Obras completas, Vol. VII, p. 587.

22 See Ángel Valbuena Prat, Historia de la literatura española (Barcelona: Editorial Gili, 1946), Vol. II, pp. 869-879, and Ángel del Río, Historia de la literatura española, Vol. II, pp. 266-269.

23 Obras completas, Vol. VII, p. 801.

²⁴ See Eduardo Gómez de Baquero (Andrenio), Novelas y novelistas, (Madrid: Editorial Calleja, 1948), pp. 113-216.

²⁵ Literatura del Siglo XX, ed. Margarita U. and Ernesto G. Da Cal (New York: Henry Holt and Company, 1955), p. 82.

²⁶ See D. L. Shaw, "Two Novels of Baroja: An Illustration of His Technique," Bulletin of Hispanic Studies, XL (1963), p. 152.

²⁷ Baroja keeps repeating this idea in his Memorias, particularly in the first volume, Familia, infancia, y juventud.

²⁸ Paradox, rey is included in A New Anthology of Spanish Literature, ed. Chandler and Schwartz (Baton Rouge: Louisiana State University Press, 1967) and in Literatura del Siglo XX, ed. Margarita U. and Ernesto G. Da Cal (New York: Henry Holt and Company, 1955); El árbol de la ciencia in The Generation of 1898 and After, ed. Beatrice P. Patt and Martin Nozick (New York: Dodd, Mead and Company, Inc., 1963) and in Modern Spanish Prose Readings 1830-1930, ed. William E. Knickerbocker and Bernard Levy (New York: Appleton-Century-Crofts, Inc., 1936); and Camino de perfección in Literatura española contemporánea, ed. Ricardo Gullón and George D. Schade (New York: Charles Scribner's Sons, 1965).

CHAPTER II

Camino de perfección

I. Characters and Ideology

A. The Protagonist

The chief character of Camino de perfección is Fernando Ossorio. He is a bitter, cynical, and socially disoriented person who has great difficulty in finding any significance to life and its problems. César Barja has called him a "víctima de la tradición religiosa y el auto-análisis; un histérico, un degenerado."¹ Searching for peace of mind, Fernando roams the Spanish countryside. As a result of his travels, which symbolize a "camino de perfección," he regains emotional balance and inner tranquility. He rejects Catholicism and education, the principal causes of his problems, and finds happiness leading a simple existence. The novel takes its title from Santa Teresa de Jesús, but it is ironic, for while the saint becomes purified through mystical meditations, Fernando avoids them altogether.

A chronological analysis of Fernando Ossorio's life will illustrate and clarify much of Baroja's ideology and philosophy, for the main character expresses the author's views on a wide range of subjects, including

religion, the Catholic church, education, marriage, and modern civilization in general.

Childhood and Adolescence. As a child, Fernando is described as precocious, capable of drawing and of playing the piano well. Almost everyone thinks he has great talent and can become famous, except for his parents, who are indifferent towards him and send him away to live with his grandfather and nodriza. His grandfather is an atheist, influenced by the philosophy of Voltaire, and affirms that religion is a farce. But his nodriza is a religious fanatic. The child, influenced by both of them, can neither accept religion nor reject it. When he is twelve, his nodriza insists on taking him to confession. As a consequence of his grandfather's mockery of religion, Fernando goes reluctantly, but after confessing his sins, he is inspired and starts to feel deeply religious. Soon his grandfather teaches him atheistic ideas which destroy his faith. Subsequently, at the age of fifteen, Fernando flatly refuses to go to communion, explaining to his nodriza in a scientific manner that communion is a ridiculous ceremony, for those communion wafers only dissolve in the stomach, and are "not transformed into God, nor anyone else."²

During these important early adolescent years, Fernando, in spite of his grandfather, still tends to be-

lieve in the supernatural. This is complicated further by emotional disorders and an unexplained fear at the onset of puberty. (p. 43) His behavior can be attributed in part to his heredity. Almost all the members of his family are degenerates or are given to hysteria. His father's sister is mentally ill; one of his cousins has committed suicide; his mother's sister is an imbecile; one of his uncles is an alcoholic; and his aunt, Laura, is a sexual deviate. (p. 13)

After the death of his grandfather, Fernando's mother, who continues to be indifferent towards her son, sends him to a religious school in the town of Yécora, southeast of Toledo, where he becomes neurotic and perverted. Baroja describes Fernando's experiences at this school, protesting against Catholic dogma and education:

¡Qué vida! ¡Qué horrorosa vida! Cuando más se sufre, cuando los sentimientos son más intensos, se le encerraba al niño, y se le sometía a una tortura diaria, hipertrofiándole la memoria, oscureciéndole la inteligencia, matándole todos los instintos naturales, hundiéndole en la oscuridad de la superstición, atemorizando su espíritu con las penas eternas. . . .

Era el Colegio, con su aspecto de gran cuartel, un lugar de tortura; era la gran prensa laminadora de cerebros, la que arrancaba los sentimientos levantados de los corazones, la que cogía los hombres jóvenes, ya debilitados por la herencia de una raza enfermiza y triste y los volvía a la vida convenientemente idiotizados, fanatizados, embrutecidos; los buenos, tímidos, cobardes, torpes; los malos, hipócritas, embusteros, uniendo a la natural maldad la adquirida perfidia, y todos, buenos y malos, sobre-cogidos con la idea aplastante del pecado, que

se cernía sobre ellos como una gran mariposa negra. (pp. 149-150)

Baroja believed that human beings were rebellious by nature. Forbid them to do something and this will surely provoke them to do it. When people are told not to sin, they go ahead and do so:

El pecado es como la cáscara del placer: es el antifaz negro que vela el rostro del vicio y le da más promesas de voluptuosidad. Es, en último término, un excitante. . . . Con el fondo negro de la perversidad y del pecado, las tonterías humanas toman grandes perspectivas, y el hombre es, principalmente, un animal aparatoso y petulante.²

Fernando is haunted by the "idea del pecado." It stimulates his sexual desires but it also makes him realize that it would be wrong to fulfill them.

The evil and corrupt "religious" people of Yécora teach Fernando to respect the man who seduces and deceives women, but to scorn the poor girl who has lost her virginity, and to make fun of the cuckold. (p. 141) Within this atmosphere of hypocrisy and adultery, Fernando seduces a girl, not only to satisfy his sexual desires, but also to win admiration from his classmates.

Fernando's difficulties during childhood and adolescence have been intensified by family problems. He has been given little or no parental care and he has inherited a weakness of an emotional and moral nature from his own family and from the Spanish people as a whole. His hypersensitivity during adolescence and his Catholic

education intensify his spiritual anxieties and leave him in a state of confusion and abulia.

Experiences in Madrid. As a medical student, Fernando, eighteen years old, is indifferent to his studies and does not attend classes regularly. He has a few interests, but they are rather peculiar. His hobby, which is collecting and saving religious objects from cadavers, is an indication of his odd sense of religion. Other strange tendencies may be seen in his interest in art. The artists who attract him the most are Sánchez Coello, the latter's disciple, Pantoja de la Cruz, and El Greco. Sánchez Coello (1531?-1588) and Pantoja de la Cruz (1545?-1610?) were portraitists for Philip II. Many of their works leave an impression of coldness, frustration, and anguish. El Greco paints distorted figures and also draws sharp contrasts between black and white, producing a mysterious, mystical impression. But Fernando is only interested in the deformed and abnormal aspects of their paintings: "Lo natural es sencillamente estúpido. El arte no debe ser nunca natural. . . . El arte es la misma Naturaleza. Dios murmura en la cascada y canta en el poeta. Los sentimientos refinados son tan reales como los toscos, pero aquéllos son menos torpes. Por eso hay que buscar algo agudo, algo finalmente torturado." (p. 6) These concepts are a reflection of his warped character.⁴

Fernando soon abandons his studies and gives up his medical career, electing to work as an artist. His paintings reveal his preoccupation with the depressing and melancholy aspects of existence. (pp. 8-9) Since people pay little attention to his works, he becomes even more cynical and pessimistic. He believes everyone in Madrid is cold, stupid, and egotistical; nobody knows anything about the real meaning of contemporary art; and the art critics of Madrid are imbeciles because they ignore him. (pp. 10-11) These opinions are similar to the ones Baroja expresses in his autobiographical works, such as Juventud, egolatría and Desde la última vuelta del camino.

Fernando subsequently decides to move in with his aristocratic relatives in Madrid. Since they have nothing to do, they spend their time gossiping and engaging in sexual deviations. Fernando comes to have incestuous, sadistic relations with his aunt, Laura. At this time his religious crisis becomes more serious. He realizes that his affair with his aunt is sinful, but he tries to forget the "concept of sin" and to deny the existence of God. However, at the same time he has an intense fear of the devil which makes him want to worship a supreme deity. These contradictory sentiments create an inner strife, which almost leads to complete

insanity. Unable to stand these emotional disturbances, he decides to leave Madrid's oppressive atmosphere.

From Madrid to Valencia. Fernando, now in his early twenties, begins to wander north of Madrid, passing through central Spain's desolate, abandoned countryside, stopping from time to time in small, ugly villages. His travels, really without any purpose, are indicative of his life: meaningless and without direction. The countryside is also a reflection of his state of mind: arid, desolate, and melancholy. Most of the small villages he sees are full of old, dilapidated buildings and dwellings. Everything seems to be in a state of decay. And the vast majority of the inhabitants of these towns are not only lazy, but also cold and cruel. They treat Fernando with disdain and consider him to be an intruder. The following phrases are typical: "la vieja se sentó sin hacer caso de Fernando," (p. 57) "hombres de mala catadura," "gentuza innoble y miserable," (p. 58) "gente triste, viejos con caras melancólicas y expresión apagada." (p. 74)

Fernando would like to find some friendship, some consolation, and, in so doing, solve some of his emotional problems. Since he cannot communicate with the hostile people with whom he comes into contact, he seeks spiritual inspiration by visiting numerous churches, cathedrals, and monasteries. But he becomes so dejected

and confused that a convent cemetery is the only place where he is able to find a moment of peace. As he rests among the graves, he meditates:

¡Qué hermoso poema el del cadáver del obispo en aquel campo tranquilo! Estaría allí abajo con su mitra y sus ornamentos y su báculo, arrullado por el murmullo de la fuente. Primero, cuando lo enterrarán, empezaría a pudrirse poco a poco: hoy se le nublaría un ojo, y empezaría a nadar los gusanos por los jugos vitreos. . . . ¡Qué alegría la de los átomos al romper la forma que les apri- sionaba, al fundirse con júbilo en la senda del misterio donde todo se pierde. (pp. 61-62)

These ideas show that Fernando is trying to reconcile his scientific knowledge with his intimate spiritual longings.

His tranquility in the cemetery is only temporary, for he continues to ramble through the countryside, searching for a meaning and purpose in life. He decides to go to Toledo, the center of the Catholic church in Spain, hoping to find metaphysical satisfaction. Fernando's mystical aspirations do become intensified as a result of the city's religious and artistic monuments. However, Toledo's works of art are only remnants of her past spirituality, for Ossorio soon discovers that the people of Toledo are even worse than those of Madrid. Baroja bitterly criticizes the city's inhabitants and their immorality:

Los caciques, dedicados al chanchullo; los comerciantes, al robo; los curas, la mayoría de ellos con sus barraganas, pasando la vida desde la iglesia al café, jugando al monte, lamentándose

continuamente de su poco sueldo; la inmoralidad reinando; la fe, ausente, y para apaciguar a Dios unos cuantos canónigos cantando a voz en grito en el coro, mientras hacían la digestión de la comida abundante, servida por alguna buena hembra. (p. 99)

Since Fernando finds that Catholicism only breeds moral decay, he tries to reject it altogether and, at the same time, to create his own supernatural beliefs to satisfy his spiritual desires:

La única palabra posible era amar. ¿Amar qué? Amar lo desconocido, lo misterioso, lo arcano, sin definirlo, sin explicarlo. Balbucir como un niño las palabras inconscientes. Por eso la gran mística Santa Teresa había dicho: 'El infierno es el lugar donde no se ama.' (p. 105)

But Fernando cannot disregard Catholic views altogether. When he reads Loyola's book of religious exercises, his first impressions are that they are stupid and superstitious. In spite of criticizing the exercises, he is inspired by them to cry out and plead desperately to some vague, impersonal deity for peace of mind. (p. 109) His confusion leads to moments of insanity, and Toledo becomes a nightmare to him. (pp. 127-128) He again flees, traveling to Yécora, where he recalls his experiences there as a student. Soon bored and restless in Yécora, he visits a friend's farmhouse in a remote place known as Marisparza. Here he is left alone with little to do. In a few weeks, he becomes relaxed and is no longer obsessed with the metaphysical and the supernatural. By reducing practically all social and

mental activity, he begins to regain emotional balance and think clearly. (p. 159)

Valencia. Up to this point in Camino de perfección, Baroja has stressed the sad and depressing part of Fernando Ossorio's life. But when Fernando reaches Valencia, he finds happiness and peace of mind. According to him the countryside is beautiful, vivid, wild, and primitive. This new environment, quite different from the arid and desolate central plateau of Spain, invigorates him. He discovers that living close to nature in a simple, spontaneous way is the solution to his problem.

Having regained his voluntad, he is now capable of making decisions. He resolves to stay in Valencia and subsequently marries, has children, and works as a farmer. As the novel ends, Fernando condemns education and religion, and affirms that his child will never suffer as he has. He will let him live 'naturally,' and not make him go to school or church, since they can only hinder his development and corrupt his character.

Baroja does not say much about Fernando's life in Valencia and we do not know whether or not he will continue to be happy there. But his thoughts and actions towards the end of the novel reveal that his problems may not have been solved after all. He does not explain convincingly how he has found peace and contentment. He

attributes his change for the better to the atmosphere of Valencia, but this region of Spain is not that much different from Castile, which depresses him. Valencia, like Castile, is a fairly dry and barren area which is not known for its abundance of wild plants and animals. In reality, Fernando is projecting his inner feelings of vitality onto the landscape. While in Valencia, he declares that he is no longer preoccupied with spiritual beliefs, but he also admits that he is occasionally disturbed by them. And, as he is affirming that he will never teach his son religious ideas, his mother-in-law is sewing a Biblical emblem on the child's belt. (p. 208) In the concluding chapters of the novel, Fernando continues to be philosophical and introspective, in spite of his claims that he has turned to a spontaneous existence, where his instincts determine his actions. This inconsistency is a reflection of Baroja's personality. He regretted that he was an intellectual and thought that man would be better off if he acted like a primitive.⁵ But Baroja never lived this way, for he spent most of his life in Madrid, reading and writing.

Baroja seldom offered solutions to man's religious and emotional problems. For him, it was more important and perhaps easier to condemn than to make constructive suggestions. Arthur L. Owen has explained Baroja's ideology in this manner: "It was Baroja's view that in

Spain . . . the most useful effort toward emancipation of thought is that of criticism. Before changes can come, it is necessary to produce in men's minds an in-tranquility, an instinct for critical examination, a desire . . . for something better."⁶ Camino de perfección exemplifies this philosophy. Baroja criticizes Spanish social conventions and shows how Fernando Ossorio, a sensitive young man who is basically intelligent and sound, becomes warped and frustrated and suffers a spiritual crisis.

b. Secondary Characters

Many of the secondary characters in Camino de perfección reveal Baroja's personal prejudices, some express his philosophical views, and others serve to explain further the personality of Fernando Ossorio. They can be divided into three principal groups: women, priests, and philosophers.

Women. The four most important female characters in the work are: Blanca, a weak and sickly girl whom Fernando sees at a bazaar in Madrid; Laura, his perverted aunt; Adela, a teenager whom he meets in Toledo; and Dolores, the girl he finally marries.

Although the reader is told very little about Blanca, her appearance in the novel is significant, for she illustrates Fernando's odd interests and has an im-

portant effect on him. As a young man, he is obsessed with the warped and diseased not only in art, but also in women. And Blanca, described as "delgada, enfermiza, ojerosa," symbolizes some obscure pleasure to him and represents his only hope: "Era para él aquella mujer . . . una fantasía cerebral e imaginativa, que le ocasionaba dolores ficticios y placeres sin realidad. No la deseaba, no sentía por ella el instinto natural del macho por la hembra." (pp. 14-17) However, when the girl recovers from her illness and regains her color, Fernando's interest in her comes to an abrupt end.

Fernando becomes acquainted with his aunt, Laura, when he goes to his relatives' house in Madrid to receive part of an inheritance from his great-uncle. He has been living alone in Madrid for several years, but now decides to move in with his relatives. Laura, like Blanca, has an unusual physical appearance for a woman: "Tenía el aspecto algo neutro, parecía una mujer muy poco femenina . . . a veces su palabra sonaba a algo afrodisíaco, y su movimiento de caderas, hombruno por lo violento, era ásperamente sexual. . . ." (p. 28) Laura is a sexual deviate who has abnormal relations with her maid. (p. 28) Fernando, aware of them and attracted by her mysterious physical appearance, easily seduces her. Laura has intense erotic desires which can never be fully satiated. She bites and scratches,

sadistically wanting him to suffer; she excites him with pornographic conversations: "Sus palabras tenían entonaciones tan brutalmente lujuriosas que a Fernando le hacían perder la cabeza y lloraba de rabia y de furor"; (pp. 31-32) and she arranges a series of secret rendezvous with Fernando in brothels and other places in the slum districts of Madrid. Once she induces her lover to fondle her in a church. Their love is completely abnormal: "Nunca se habían dicho Fernando y Laura una palabra tierna propia de enamorados; cuando sus ojos no manifestaban odio, más bien huían que buscaban encontrarse." (p. 35) Baroja attributes the origins of Laura's deviations to her education at a nun's school in Paris, "una sucursal de Lesbos, donde se rendía culto a la joie imparfaite." (p. 28) As a member of an aristocratic family, she was morally weak in the first place, and the Catholic school in Paris perverted her more. Since she has inherited money, she has few responsibilities or obligations and spends her time thinking about sex.

Laura also serves to explain further the emotional crisis of Fernando Ossorio. While he is staying at her house, he becomes interested in aesthetic ideas and wants to reject all physical and sexual activities which are normal: "Tenía la idea del cristiano de que el cuerpo es una porquería, en la que no hay que pensar." (p. 29)

His concept of an ideal woman at this time is very strange: "La mujer soñada era una mujer algo rígida, de nervios de acero; energía domadora y con la menor cantidad de carne, de pecho, de grasa, de estúpida brutalidad y atontamiento sexuales." (p. 29) Ossorio finds these "ideals" in Laura. Physically, she is quite thin. Baroja describes one of her breasts as "blanco, pequeño y poco abultado, con una vena azul que lo cruzaba." (p. 30) Laura is never fully satisfied sexually and dominates her partner to the extent that "a Fernando le parecía una serpiente de fuego que le había envuelto entre sus anillos y que cada vez le estrujaba más y más, y él iba ahogándose y sentía que le faltaba el aire para respirar." (p. 31) Through Laura, Fernando satisfies his masochistic desires. But his aunt eventually causes him to suffer physically and mentally to such an extent that he resolves to leave Madrid. In so doing, he takes the first major step on his "camino de perfección."

During his travels through central Spain, Fernando for the first time meets a healthy and innocent girl, Adela. He finds her extremely attractive and realizes that it would be easy to seduce her. But he cannot follow through with his desire, for when he tries to have relations with her, he begins to shake convulsively and to see visions. (pp. 128-129) As he runs from Adela, he has a feeling of satisfaction and is glad that he has

not fulfilled his natural instincts: "No era sólo el animal que cumple una ley orgánica; era un espíritu, era una conciencia." (p. 129) The author has created Adela to demonstrate further Fernando's religious-moral-sexual conflict.

The last woman character in the novel is Dolores. She, like Adela, is a simple, ingenuous person who takes an optimistic view of life and is not given to introspection. Her actions are spontaneous, instinctive, and natural. To Fernando, she personifies the wholesome, invigorating atmosphere of Valencia, and he soon marries her. Their marriage seems to become more and more successful. This is symbolized by the length of time their children live. Their first child dies a few hours after birth. But the fact that the second one lives and is robust may indicate the union is strong and will last. This may not be entirely true, for it is questionable that their relationship is "natural." They do not really understand each other. And Fernando is attracted to Dolores largely because he thinks she embodies something spiritual and metaphysical:

Llegaba a sentir por Dolores como ante un misterio sagrado; en su alma y en su cuerpo, en su seno y en sus brazos redondos . . . había más ciencia de la vida que en todos los libros, y en el corazón cándido y sano de su mujer sentía latir los sentimientos grandes y vagos: Dios, la fe, el sacrificio, todo. (p. 201)

Although Fernando claims that he is no longer obsessed with religion, he still has peculiar mystical tendencies.

All the principal women characters in Camino de perfección serve to explain and develop the personality of Fernando Ossorio. With the exception of Dolores, Fernando's relationships with the opposite sex are brief and end abruptly. And Baroja says relatively little about Dolores' and Fernando's life together. Male and female characters seldom do get along in Baroja's novels. This is a reflection of his own life, for he had relatively few relations with women.

Priests. There are many clergymen in the novel. With one exception, they are all made the object of the author's satire and ridicule.⁷ Most of them are hypocrites. Don Manuel, a priest Fernando sees in Toledo, is always distracted and seemingly preoccupied with metaphysical thoughts. He is not, however, spiritually inspired at all, but rather in love. (p. 197) Another, who lives in Yécora and who is described as "muy gordo, con cara de bruto," has entered the clergy for materialistic reasons. (p. 146) And still another priest in Yécora, "delgado, de . . . sonrisa irónica," lives with his two nieces and sleeps with both of them. (p. 147)

The most important clergyman in the novel, who also lives in Yécora, is an "escolapio joven . . . que tenía fama de talentudo." (p. 163) He makes an attempt to win Fernando Ossorio back to the church, but Fernando, who has decided to reject Catholic beliefs, argues with him, using logic and science. The priest declares that God has created everything from nothing and makes it all exist by His omnipotent will. Fernando claims that chemically no substance can become non-existent: "el principio de una transformación es al mismo tiempo fin de una, estado intermediario de otra y el fin es, a su vez, principio y estado intermedio." (p. 166) The priest, not bothered by Fernando's answer, then says that a man necessarily deserves eternal condemnation if he has taken ill-advantage of the freedom which God has given him and does not follow His will. Ossorio quickly retorts that we do not really have freedom, since God has created it and given it to us. Since He is omniscient, He must know how we will behave before He brings us into the world. The priest disagrees, saying that God doesn't know and that we are free to do as we please. If that be the case, Fernando replies, then God cannot be omniscient. Fernando's scientific logic convincingly wins the argument against dogmatic belief. After their discussion Fernando discovers that the priest has been having adulterous relations with the

shoemaker's wife. This reinforces Fernando's doubts about Catholicism and convinces him to reject it entirely.

Baroja attributes the origin of his own hatred of priests to an experience when he was nine years old. He and his brother had gone into an empty church and a priest bitterly reprimanded them for being there: "De pronto salió una sombra negra . . . se abalanzó sobre mí y me agarró con las manos del cuello hasta estrujarme. Yo quedé paralizado de espanto. . . . Ese canónigo sanguíneo, gordo y fiero, que se lanza a acogotar a un chico de nueve años, es para mí el símbolo de la religión católica. Aquella escena fué para mí, de chico, uno de los motivos de mi anticlericalismo."⁸

In his Memorias, Baroja claims that one of the priests in this novel, Pedro Nuño of Toledo, was based on Juan Valera.⁹ He is the only clergyman in the novel not ridiculed. He is interested in the artistic and cultural facets of Catholicism, not in its dogma, and he admires scientific knowledge. Without knowing it, he is actually a disciple of Voltaire. (p. 197)

Philosophers. As Fernando Ossorio rambles through the countryside in search of inner tranquility, he meets two philosophers who serve to steer him in the right ideological direction, Max Schultze, an eccentric German, and Nicolás Polentinos, a pessimistic muleteer.

Fernando initially meets Schultze resting in the shade in a country cemetery on the southern slope of the Guadarrama. He immediately notices that the German is an individualist and a nonconformist who has little respect or interest in society and progress. He does exactly what he wants: sleep and live close to nature. Fernando discusses his metaphysical dilemmas with Schultze, who says that he has resolved his by denying their existence and by getting much physical exercise: "Yo tuve una sobreexcitación nerviosa, y me la curé andando mucho y leyendo a Nietzsche. . . . Creo que le conviene a usted castigar el cuerpo, para que las malas ideas se vayan." (pp. 64-65) Together they go hiking in the Guadarrama. The philosopher exhibits tremendous endurance, but Fernando soon tires; at the same time, he begins to feel better mentally. After his experiences with Schultze, he starts to exert himself. The fact that Fernando suffers physically indicates that he is following the eccentric's advice regarding self-purification through physical exercise. And he does find satisfaction in life when at the end of the novel he is leading an active life in Valencia.

Schultze plays an important part in this novel, since he suggests to Fernando a remedy for his problems. Through Schultze also, Baroja shows his interest in Nietzsche's philosophy. Nietzsche thought that reli-

gious, social, and moral beliefs were a reflection of human weakness and frustration. They suppressed and corrupted reason, honesty, natural sexual instincts, power, joy, and freedom. If man disregarded conventional ideas, he would become rational and develop a strong will. He could then use his passions creatively, instead of restraining them. Besides expressing Nietzsche's philosophy, Schultze is also the personification of the Swiss writer, Paul Schmitz, with whom Baroja traveled in the vicinity of the Guadarrama and Toledo; it was Schmitz who introduced Baroja to Nietzsche.¹⁰

After climbing the Guadarrama with Schultze, Fernando begins to travel northward towards Segovia and then decides to return to Madrid with a muleteer, Nicolás Polentinos. During their trip, Polentinos tells Fernando that he has been betrayed and deceived by his children. Embittered and disillusioned, he complains about the futility of work, life, and money. The more one has, the more one wants. Progress is meaningless; death is a relief. "Si la vida no es más que una ilusión. Cada uno ve el mundo a su manera. Uno lo ve de color de rosa, y otro, negro. ¡Vaya usted a saber cómo será! Es posible que no sea también más que una mentira, una figuración nuestra, de todos." (p. 82)

These radical opinions reveal Baroja's pessimistic view

of progress and his scorn for materialistic riches. Polentinos' concepts also influence Fernando, for he later abandons his search for spiritual truth and appears to have little interest in material possessions. Baroja does not develop fully the personality of the muleteer; this is also true of the other minor figures. Since he is principally interested in showing what Fernando is like, and since Fernando does not associate intimately with other people but is constantly traveling, most of the characters are not seen for long and do not reappear. And, like Polentinos, many of the minor personages are either abnormal or eccentric.

Novelistic Techniques

a. Structure

The following comment by Federico de Onís about Baroja's novelistic techniques is altogether true of Camino de perfección: ". . . es inútil ir a buscar en las novelas de Baroja una construcción armónica, ordenada, cuidadosa, selecta; el espíritu de Baroja es errabundo, como el de sus personajes; ama las digresiones, se detiene en los detalles, busca la espontaneidad y detesta toda afección."¹¹ Although the novel is only a little more than two hundred pages long, it is divided into sixty short chapters which vary from one to eight pages in length. These sixty divisions are not really

units in themselves. One episode may continue over the course of two or more chapters; at other times one chapter will contain several different events or scenes. And, although there is usually a lapse of time between chapters, similar breaks can be found within them. This technique produces a choppy, uneven effect. But it reflects the rambling travels of the protagonist. Like Baroja, Fernando is anxious, impulsive, and indecisive.

The first two chapters of the novel are told in the first person by an anonymous classmate of Fernando's. When Baroja was a student at the University of Madrid he met a pessimist and a degenerate whom he never identified by name, but who, according to the author, served as a model for the main character of Camino de perfección.¹² The discussions between the anonymous narrator and Fernando may be based on the conversations Baroja had with this student. At the beginning of the novel, the narrator briefly describes and characterizes Fernando, giving the reader some insight into his basic emotional problems. Ossorio has restless eyes and a melancholy expression, has an abnormal interest in cadavers, and draws grotesque caricatures. (p. 5) In a long conversation with the narrator, Fernando gives a detailed summary and analysis of his life. Then a year later, the anonymous classmate summarizes the direction

that Fernando's life has taken, and we find out that he has abandoned his medical studies. In the first chapter, which is only four pages long, Fernando is quite fully characterized. We are told about his past, his attitudes, his quirks, and his present situation. This analysis is made by both the narrator and Fernando himself.

In the second chapter, which occurs some years later, the classmate sees a painting by Fernando Ossorio at an art exhibit in Madrid. After he describes the painting in detail, emphasizing the bleak impression it conveys, Fernando enters. The tone of despair, established by the description of the portrait, is continued as the two start to talk. Through their dialogue the reader finds out that Fernando has become very listless and cynical.

At the conclusion of their conversation, both leave the exhibit and set out on a short walk through the city. At this point, Baroja begins to describe the environment. These descriptions, which are given in the third person, are interrupted by dialogue and by comments made by Fernando's classmate:

Sopló un ligero vientecillo; el pueblo, los cerros, quedaron de un color gris y de un tono frío; el cielo se oscureció.

Oíase desde arriba, desde donde estábamos, la cadencia rítmica del ruido de los coches que pasaban por la Castellana, el zumbido de los tranvías eléctricos al deslizarse por los railes. Un

rebaño de cabras cruzó por delante del Hipódromo; resonaban las esquilas dulcemente.

--¡Condenada Naturaleza! --murmuró Ossorio--.
;Es siempre hermosa!

Bajamos a la Castellana, comenzamos a caminar hacia Madrid. Fernando tomó el tema de antes y siguió:

--Esto no creas que me ha molestado; lo que me molesta es que me encuentro hueco, ¿sabes? . . .

--¿Por qué no te casas?

--¿Para qué?

--¡Toma! ¿Qué sé yo? Para tener una mujer a tu lado.

--He tenido una muchacha hasta hace unos días en mi casa. (pp. 11-12)

Although only two people appear in this scene, there are three points of view. In the first paragraph, the scenery is described by the author, who is establishing the background. In the second paragraph, the atmosphere is presented from the classmate's point of view in the first person. Then suddenly, Fernando and his friend continue their conversation. These abrupt changes in perspective and in subject exist throughout the work and produce a staccato effect. Since Fernando is constantly moving, the uneven quality is enhanced.

In the first two chapters of the novel Baroja establishes the pace of the action, the prevailing tone of despair, and the basic characteristics of Fernando Ossorio. In chapters three through eight the author narrates Fernando's experiences in Madrid, which occur shortly after the events of chapter two. The lapses of time in these chapters are not as great as in the introductory ones, and the pace of the action is quickened.

Fernando decides to live with his relatives, engages in sexual perversions with his aunt, meets an old acquaintance, and finally resolves to leave Madrid. These chapters contain many short episodes, descriptions of landscapes, and minor characters who do not reappear in the novel.

Chapters nine through forty-five contain an extremely large number of scenes and descriptions dealing with Fernando's aimless travels through Castile. Baroja emphasizes Fernando's increasing restlessness by making his transitions more abrupt and by bouncing from one thing to another. This is illustrated by the following passage:

El día era domingo. A la caída de la tarde, entre dos luces, llegaron a la Puerta de Hierro. Hacía un calor sofocante.

En el cielo, hacia el Prado, se veía una faja rojiza de color de cobre.

En la Casa de Campo, por encima de la tapia blanca, aparecían masas de follaje, que en sus bordes se destacaban sobre el cielo con las ramitas de los árboles como las filigranas esculpidas en las piedras de una catedral.

En el río sin agua, con dos o tres hilillos negruzcos, se veían casetas hechas de esparto y se levantaba de allí una peste del cieno imposible de aguantar.

En los merenderos de la Bombilla se notaba un movimiento y una algarabía grandes.

El camino estaba lleno de polvo. Cuando llegaron en el carro, cerca de la Estación del Norte, había anochecido. (pp. 83-84)

In this passage, Fernando is going into Madrid in a cart. In only a few lines, Baroja has mentioned the sky, the "Casa de Campo," the Manzanares River, the re-

freshment stands, and the road. He has presented them in rapid succession to show Fernando's spontaneous impressions of the city as he travels towards it. These descriptions exemplify what the Chilean critic, Mariano Latorre, has said about Baroja's narrative technique: "La técnica seguida por el novelista, anárquica y arbitraria, tiene una curiosa relación con los acontecimientos mismos que retrata. Los hechos y su narración guardan perfecto acuerdo."¹³

In these chapters the author occasionally does slow down the pace to describe the countryside and the interiors of churches. This is done to emphasize the sensitivity of Fernando Ossorio to his environment and his spiritual preoccupations. But Baroja does not always focus his attention on Fernando. While in Toledo, for example, Fernando visits the governor's chambers and is invited for dinner. The author describes briefly each person the protagonist meets and then reproduces a conversation among them, but Fernando is not included in it. Baroja presents this discussion to satirize politicians and clergymen. But, in so doing, he diverts the reader's attention from Fernando Ossorio and the unity is weakened.

On the whole, the mood of these chapters is bitter and depressing. But some of the descriptions of nature produce a placid and serene impression. One is the

morning scene at the beginning of chapter thirteen, which is set in the small town of Rascafría near the Guadarrama. Nature seems to be smiling at Fernando. Baroja also brightens the novel when he presents Adela and her sister, whom Fernando meets at a boarding house in Toledo. Their manner of expression is light and colorful:

--Pues yo--manifestó Adela--quisiera una casita en un cigarral y un marido que me quisiera muchísimo, y que yo le quisiera muchísimo, y que. . .
 --Hija, que perrísima eres--repuso la colegiala, y rodeó el cuello de Adela con su brazo y la atrajo hacia sí.
 --Déjame, muchacha.
 --No quiero, de castigo. (p. 103)

This ingenuous moment is in direct contrast to the scenes which immediately follow. As Fernando roams the streets of Toledo, he becomes increasingly disoriented and horrified, for everything he sees seems to be haunting him. And in the subsequent scenes in Yécora, his despair becomes intensified and reaches its high point. The author first describes the bleak town; then he characterizes in general its sinful and depraved inhabitants. The tone of anguish is brought to its climax when Fernando recalls his experiences as a student there. These memories serve to clarify a brief statement which Fernando made about the Piarist school at the beginning of the novel, and they give the reader a clearer explanation of his adolescence. Shortly

after these scenes in Yécora, this rambling section of the novel ends.

Baroja's transition to the final part of the work, which deals with Fernando's experiences in Valencia, is abrupt. The author enters directly into the novel to explain that he has copied the whole story from a manuscript and that the following chapters, which are narrated in the first person by Fernando Ossorio, are either a collection of letters or another manuscript. This explanation is necessary, for the main character has never spoken directly to the reader before. By narrating in the first person, Baroja presents Fernando Ossorio's feelings more intimately.

The basic structural patterns of the novel do not really change much in these final chapters. The descriptions of landscapes continue and the short scenes still prevail. But the lapses of time are greater and the action is summarized more concisely. There is also more emphasis on Fernando, for he is constantly in the foreground. Excluding his descriptions of Valencia, these few chapters could be considered a diary, for in them he gives a résumé of his activities. The action now revolves around him, Dolores, and her family. Fernando's increasing interest in Dolores, his quarrel with her suitor, Pascual Nebot, and his attempts to convince Dolores and her family that he will be a worthy husband

all prepare the reader for the concluding scenes dealing with his married life, which are narrated in the third person (chapters fifty-seven through sixty). Baroja says little about their marriage; only four of the sixty chapters deal with it. Between the last two chapters there is a lapse of two years. And in the final episode, which concerns the birth of their child, Fernando analyzes his new life in Valencia and compares it with the past, explaining how he has solved his problems. Baroja glosses rapidly over these years of Fernando's married life, for he is not very interested in the relationship between the sexes.

Camino de perfección is characteristic of Baroja's method--basically a lack of plan. According to him: "Ese arte de construir vale muy poco. En la novela apenas si existe . . . una novela es posible sin argumento, sin arquitectura y sin composición . . . no tiene principio ni fin; empieza y acaba donde se quiera."¹⁴ Camino de perfección and most of Baroja's other novels give the reader a rambling impression. This is caused principally by the uneven pace of the action and the lack of smooth transitions.

b. Description

Referring to Camino de perfección Azorín has said: "Todo el ambiente de la España contemporánea está en-

cerrado en pocas páginas; las llanuras inacabables, rojizas; las ciudades vetustas, ruinosas; los caminos viejos, de herradura; los mesones y ventas; las callejuelas sombrías; los casinos de los pueblos; las procesiones de penitentes; las mélopeas subyugadoras de la música religiosa."¹⁵ Besides giving us a broad panorama of Castile, the descriptions are important because they are closely linked with the conduct, emotions, and psychology of Fernando Ossorio; they frequently reflect his state of mind. As he changes, so does his vision of the environment.

At the beginning of Camino de perfección the author emphasizes the fact that Fernando is apathetic, dejected, and disoriented. These characteristics are reflected in his description of Fernando's room: "Se sentía allí un aire de amarga desolación: los bocetos, antes clavados en las paredes pintadas de azul, estaban tirados en el suelo, arrollados; la mesa llena de trastos y de polvo, los libros deshechos, amontonados en un armario." (p. 18) When Fernando subsequently moves to his relatives' house in Madrid and begins his affair with Laura, the environment is similar. The descriptions indicate that he has become more degenerate and also reveal the decadence of his aristocratic family. His living quarters, for example, have a faded aspect. The ob-

jects there, once elegant and brilliant, are now soiled, blackened, and spotted. (pp. 26-27)

Most of the descriptions in Camino de perfección are similar to either impressionistic or expressionistic paintings, although expressionistic techniques were not widely used until after 1910. Elise Richter defines these art forms:

Impressionism

La reproducción de la impresión de las cosas. No es cuestión de como sean ellas objetivamente, sino de cómo se aparecen, aquí y ahora, al ojo del observador. El impresionista, al ver un objeto, no se pregunta cuáles son sus orígenes ni sus antecedentes; no lo enlaza a sus causas ni a sus efectos. Impresionista es la visión de las cosas en perspectiva.

Expressionism

La reproducción de representaciones o de sensaciones externas o internas, sin que entren en consideración las propiedades reales de los objetos (de representación) que suscitan tales impresiones. Ofrece el pensar y el sentir subjetivos sobre las cosas: las ideas de las cosas, presentes en la conciencia especulativa. El artista expresionista no dice lo que ocurre o lo que ve, sino lo que a él conmueve a la vista de un acontecimiento o de una cosa; expresa su sensación personal y su juicio (en ocasiones, su prejuicio) sobre las cosas. . ; se refiere a su estado de ánimo en esta o en aquella ocasión.¹⁶

Impressionism and expressionism are both subjective interpretations of reality. Gonzalo Torrente Ballester believes that most of Baroja's descriptions are "hechas al modo impresionista, es decir sin reflexión intercalada entre la experiencia y la emoción directa y el traslado; sin otra selección o deformación que las

realizadas inconscientemente por el espíritu del novelista."¹⁷

Fernando Ossorio is attracted to impressionistic works of art, and mentions several Spanish Impressionists who interest him, such as Ignacio Zuloaga and Santiago Rusiñol. (p. 9) As a radical individualist, he believes the ideal work of art should show "el espíritu de las cosas reflejado en el espíritu del hombre." (p. 10) It would be impossible to produce such a work without altering reality, since empirical phenomena in themselves do not have spiritual qualities. But such an effect could be made through the use of impressionistic or expressionistic techniques. Fernando's own painting, which is interpreted by the anonymous narrator at the beginning of the novel, is expressionistic, for it reveals his strife and anguish: "Estaba pintado con desigualdad; pero había en todo él una atmósfera de sufrimiento contenido, una angustia, algo tan vagamente doloroso, que afligía el alma." (p. 9)

Throughout the novel there are expressionistic and impressionistic descriptions of landscapes. Those of the Guadarrama, Toledo, and Valencia are the most significant. Since he is hypersensitive to his environment, virtually everything Fernando observes in the Guadarrama is meaningful to him. In order to demonstrate his sensitivity, the author describes some of

the same mountain scenes several times, showing how everything seems to change its form and color as the amount of sunlight or moonlight varies. As Fernando looks down the mountains in the middle of the night, the countryside in the starlight appears to be "cósmico, algo como un lugar de planeta inhabitado, de la Tierra en las edades geológicas de ictiosauros y plesiosauros." (p. 67) But later, at sunset, everything turns red; nature now becomes a dream-like vision and is "algo apocalíptico." (p. 71) These multiple perspectives are highly characteristic of impressionistic works of art. The description is also expressionistic, for it shows the present state of his mind and the emotions which have been provoked by the things he has been observing. His fantastic and mysterious impressions reveal his own metaphysical obsessions.

Fernando, searching for spiritual revelations, is extremely sensitive to all objects with religious significance. When he travels to Toledo, he is particularly impressed by its cathedral, convents, and paintings. El Greco's El enterramiento del conde de Orgaz affects him the most. On two separate occasions he goes into the little church of Santo Tomé to observe the painting, and each time he receives different impressions. When he sees it for the first time, it is in semi-darkness; under these conditions, it appears to

be "una oquedad lóbrega, tenebrosa, habitada por fantasmas inquietos, inmóviles, pensativos." (p. 100)

However, when the rays of the sun suddenly strike it, the objects come to life. Some of the people depicted in the painting are distorted and out of proportion. This greatly arouses Fernando's emotions and stimulates his spiritual yearnings. After spending several months in Toledo, his metaphysical preoccupations become greater; he now suffers intense feelings of guilt and fear. Such strife reaches its culmination when he returns to the church to look at El Greco's painting in a different perspective: "Fuera por excitación de su cerebro o porque las llamaradas de los cirios iluminaban de una manera tétrica las figuras del cuadro, Ossorio sintió una opresión terrible, y tuvo que sentarse en la oscuridad en un banco, y cerrar los ojos." (pp. 117-118) The painting now seems to mirror his emotional distress.

As a result of this experience, he becomes restless and, unable to sleep, begins to roam the city. He soon becomes hysterical, for everything he sees reflects his spiritual crisis:

Sobre un monte, a la luz de la luna, se perfilaba, escueta y siniestra, la silueta de una cruz, que Fernando creyó que le llamaba con sus largos brazos. (p. 118)

Sintió una agonía en el espíritu al oír las vibraciones largas de las campanas de la Catedral.
(p. 123)

No había nadie en la iglesia; sólo de vez en cuando pasaba alguna negra y tortuosa sombra.
(p. 124)

De pronto el misterio y la sombra parecieron arrojarse sobre su alma. . . . Se sentía loco, completamente loco; veía sombras por todas partes.
(p. 127)

Fernando does not care if the things he sees are real, and he is totally irrational at this time. His interpretation of reality is subjective, for he projects his strange religious feelings onto the objects he perceives. This is an expressionistic technique.

In Valencia, Fernando's outlook on life is completely reversed. In contrast to the barrenness of the Castilian meseta, he thinks this region is a haven, rich with life. Everything is "jugoso, claro y definido, . . . alegre." (p. 177) Butterflies are "pintados de espléndidos colores"; the sun, "padre de la vida, sonrío en los campos verdes y claros"; and the sky is the purest and most beautiful he has ever seen. (p. 178) Although Valencia is heavily cultivated, it does not have much natural vegetation or wild animals. His descriptions of nature are expressionistic, for he is revealing his new feelings through them. He now claims that he has energy and is re-invigorated, and that he has become a man of action. The landscape reflects

these changes within him. The sun "incendia las rosas del monte, con luz vivísima, y va rebrillando en el agua turbia y veloz de las acequias que se desliza con rápido tumulto, y ríe con gorjeos misteriosos por las praderas florecidas y llenas de rojas amapolas." (p. 178)

Baroja always gives utmost importance to the individual's sentiments and opinions, and virtually all of the descriptions in this novel emphasize the state of mind of Fernando Ossorio. When Baroja wrote Camino de perfección around 1890, he was influenced by impressionistic works of art which were becoming popular in Spain at that time. He was also impressed by the impressionistic and expressionistic descriptions of Castile he found in the paintings of Ignacio Zuloaga, a fellow Basque and a personal friend. This explains why this novel contains much more poetic description than the later ones written after the turn of the century.

c. Style

Baroja's style, unlike the declamatory and frequently elegant prose of most nineteenth century writers, is simple, clear, and direct.¹⁸ This is not to say that it lacks variety or artistry, as an investigation of the imagery, the dialogue, and sentence structure in Camino de perfección will indicate. The

author uses unusual and striking images to describe people, cities, and landscapes. At the beginning of the novel, he presents the impressions of the anonymous narrator as he walks in Madrid at night. To him, the lights of carriages are like "ojos llenos de guiños de pequeños y maliciosos monstruos." (p. 15) The coachmen are sitting in the driver's seat "con una tiesura de muñecos de madera." (p. 13) And the movement of people traveling on foot or in carriages through the streets seems to be directed by an invisible baton. (p. 13) These similes produce a semi-fantastic scene and add a new dimension to nature. Inanimate things are personified and people become inanimate objects.

Numerous poetic images are also found in the descriptions of the Guadarrama:

A veces cruzaban por bosques, entre grandes árboles secos, de color blanco, cuyas retorcidas ramas parecían brazos de un atormentado o tentáculos de un pulpo. (p. 66) . . . a lo lejos, nubes grises e inmóviles parecían islas perdidas en el mar del espacio con sus playas desiertas. . . . De las laderas subían hacia las cumbres, trepando, escalando los riscos, y al encontrar una oquedad hacían allí su nido y se amontonaban unos sobre otros. (p. 67) . . . Más lejos fueron apareciendo otras nubes estratificadas, azules, como largos peces; se dibujaron de repente las siluetas de los riscos cercanos . . . y por encima de las lejanas montañas el disco del sol miró a la tierra y la cubrió con la gloria y la magnificencia de los rayos de su inyectada pupila. (p. 69)

In these passages, Baroja compares and contrasts one aspect of nature with another, frequently attributing

qualities of living animals to inanimate objects. Clouds are like fish. And, in the following metaphor, the sun is like an animal with eyes: "el disco del sol miró a la tierra y la cubrió con la gloria y la magnificencia de los rayos de su inyectada pupila." Baroja also uses the alliteration, "retorcidas ramas," to convey an impression of harshness: the sound of the two initial "erres" intensifies the rugged quality of the trees' branches.

A good number of the images in the novel are derived from variations of color. According to Hans Jeschke, colors are mentioned 476 times in Camino de perfección and only 161 in Valle-Inclán's Sonata de otoño, a work frequently cited for its use of many colors.¹⁹ But Baroja does not use colors like Valle-Inclán, who often designates a certain color to symbolize a specific human quality. Valle-Inclán may use green, for example, to denote lasciviousness. Baroja's imagery, which includes almost all the colors and their shades, is usually impressionistic:

Aquella tierra lejana e inundada de sol daba la sensación de un mar espeso y turbio; y un mar también, pero mar azul y transparente, parecía el cielo, y sus blancas nubes eran blancas espumas agitadas en inquieto ir y venir: tan pronto escuadrón salvaje, como manada de tritones melenudos y rampantes.

Con los cambios de luz, el paisaje se transformaba. Algunos montes parecían cortados en dos; rojos en las alturas, negros en las faldas, confundiendo su color en el color negruzco del suelo.

A veces, al pasar los rayos por una nube plumiza, corría una pincelada de oro por la parte en sombra de la llanura y del bosque, y bañaba con luz anaranjada las copas redondas de los pinos. Otras veces, en medio del tupido follaje, se filtraba un rayo de sol, taladrándolo todo a su paso, coloreando las hojas en su camino, arrancándolas reflejos de cobre y de oro. (p. 71)

In this excerpt, Fernando's varied impressions of the Guadarrama are caused principally by changes in the amount of light which is reflected off the objects he sees. This produces changes in color. Fernando thinks the sky is like the sea, because of the presence of intense sunlight, which gives the sky a certain shade of blue that reminds him of the sea. And the clouds in this sunlight have a whiteness which resembles that of the surf.

The descriptions of Valencia consist almost exclusively of images. Baroja almost always relates the Valencian landscape to the personal feelings of his protagonist:

Como si en mi alma hubiese un río interior detenido por una presa, y, al romperse el obstáculo, corriera el agua alegremente, así mi espíritu, que ha roto el dique que le aprisionaba, dique de tristeza y de atonía, corre y se desliza cantando con júbilo su canción de gloria, su canción de vida. . . . Como la savia hincha las hojas de las piteras, llora en los troncos de las vides y las parras podadas, llenas de florecillas azules los vallados de monte y parece emborracharse de sangre en las rojas corolas de los purpurinos geranios, así esa corriente de vida en mi alma le hace reír y llorar y embriagarse en una atmósfera de esperanzas, de sueños y locuras. (pp. 178-179)

The metaphors and similes, the use of many verbs of action in the present tense, and the narration in the first person reinforce Fernando's elation and rapture.

Baroja occasionally attributes characteristics of animals to people and nature. Some of these images produce a fantastic effect. For example, a river or a winding row of trees is like a snake. (p. 197) But when Fernando has sexual relations with Laura, the animal images emphasize the sordidness of their act and make a vivid picture. Laura and Fernando are like "las fieras que huyen a la oscuridad de los bosques a satisfacer su deseo." (p. 31)

Baroja also gives human qualities to animals. Pigs have little eyes which reveal a suspicious attitude like that of a misanthrope. (p. 177) This is the description of a barnyard rooster as it shows off to hens and tries to court them: "Un gallo, farsantón y petulante, con sus ojos redondos como botones de metal . . . se pasea con ademanes tenorioscos." (p. 177) The effect is both humorous and bitter. The author makes fun of the rooster by giving it human qualities he scorns: conceit and hypocrisy. And he underlines this by the reference in the last word to the infamous Don Juan Tenorio.

Many of Baroja's images can be considered modernistic. The Modernists created images based on the five

natural senses, and Baroja does likewise: "un perfume penetrante de las acacias en flor; un aroma de languideces y de deseos." (p. 15) In this example Baroja indicates that one type of stimulus produces a secondary, subjective sensation. This poetic device, known as synesthesia, is also used by the Modernists. And, like them, Baroja attributes unusual, even paradoxical, qualities to objects: "viciosas hierbas," (p. 73) "penumbra luminosa," (p. 14) "puertas hurañas," (p. 123) and "casas amarillentas, ictéricas." (p. 77) He employs these images to describe Fernando Ossorio's strange impressions of reality and states of mind, and to produce a fantastic and mysterious picture of reality.

Baroja frequently gives his style a poetic and lyric quality when he wishes to accentuate Fernando's sentiments and opinions. He states, for example, that time passed extremely slowly for Fernando when he was a student in Yécora, and his language captures the essence of the monotony he felt: "Sólo rompía el silencio de las noches calladas el golpear del martillo del reloj de la tarde, que cantaba los cuartos de hora, las medias horas, que pasaban lentas, muy lentas, en la serie interminable del tiempo." (p. 149) By repeating "hora" and "lentas," he conveys a static impression. And the use of the predicate adjective, "lentas," in-

stead of the adverb, "lentamente," contributes to this effect.

In the following description of Yécora, Baroja uses the same forms over and over, producing a highly lyric and rhythmic effect:

No hay allá los místicos retablos de los grandes maestros del Renacimiento español, con sus hieráticas figuras que miraron, en éxtasis, los ojos, llenos de cándida fe, de los antepasados; ni la casa solariega de piedra sillar con su gran escudo carcomido por la acción del tiempo; ni las puertas ferradas y claveteadas con clavos espléndidos y ricos; ni las rejas, con sus barrotes como columnas salomónicas tomadas por el orín; ni los aldabones en forma de grifos y de quimeras; ni el paseo tranquilo en donde toman el sol, envueltos en sus capas pardas, los soñolientos hidalgos.
(p. 138)

In this long sentence, Baroja employs eighteen prepositional phrases and introduces all the subordinate clauses with "ni." In the first clause, five of the seven nouns are modified by one descriptive adjective each: "místicos retablos," "grandes maestros," "Renacimiento español," "hieráticas figuras," and "cándida fe." Four of these adjectives are placed before the nouns they modify. This produces a binary rhythm and intensifies the emotional quality of the sentence. This rhythmic effect is increased by the use of several proparoxytones: "místicos," "hieráticas," and "cándida." In the third phrase there is a ternary rhythm because both the nouns are modified by two adjectives apiece, "puertas ferradas y claveteadas" and

"clavos espléndidos y ricos." There are only three verbs in the entire sentence, and they do not suggest much action: "hay," "miraron," and "toman." This reinforces the static impression. The description, which tells what Yécora is not like, also is in contrast with the following paragraph, where the author explains what Yécora is like.

When Baroja is narrating, his language is not poetic at all. He rapidly summarizes the actions of his characters, telling where they are going or what they are doing. Verbs become predominant: "Concluyó de comer, y después de un momento de modorra, se levantó y no quiso preguntar nada de caminos ni de direcciones, y se marchó del pueblo." (p. 55)

Further variations in Baroja's style can be seen in his dialogue, of which there are two types in this novel. One is short and brief. It consists of the exchange of only a few words and is a manifestation of the main character's misanthropic personality. He tries to avoid people, talking only when it is absolutely necessary. When he needs directions or has to order a meal, he expresses himself tersely:

(Fernando) --¿Se puede cenar?
 (Innkeeper) --Pagando . . .
 (Fernando) --Se pagará, ¿Qué hay para cenar?
 (Innkeeper) --Usted dirá.
 (Fernando) --¿Hay huevos?
 (Innkeeper) --No, señor; no hay. (p. 51)

The form of the dialogue changes when Fernando talks with Max Schultze or Nicolás Polentinos. It is lengthy and quite one-sided. These peculiar philosophers, who serve as a mouthpiece for the author, do most of the speaking. Fernando merely comments briefly, or asks occasional questions. Their speech is similar to the style of an essay, for they often use rhetorical questions and exclamations, and the ideas are conveyed rapidly and logically, with one thought leading to the next. (pp. 63-64, 81-82)

Baroja seldom includes dialect or slang in his conversation. When he does, he uses italics. He utilizes a few Valencianisms to make his characters from there more realistic. And he sometimes makes orthographic changes to indicate a regional accent, such as "volcá" and "hablao uté." (p. 135) But only a few peasants talk this way.

There is much variety in the style of Camino de perfección. The dialogue varies from terse exchanges to one-sided speeches. And the narration, which is bare and abrupt, is in direct contrast with the descriptions of landscapes which are poetic and rhythmic. Camino de perfección is the only novel of Baroja that contains many lyrical passages. With the exception of Paradox, rey, the rest of his works are almost completely devoid of them.

d. Humor

There is relatively little humor in Camino de perfección, and most of it reveals Baroja's personal prejudices. He complains and protests against certain kinds of people--women, clergymen, aristocrats, and politicians--by making irreverent, sarcastic, and satirical remarks about them. Humor can also be found in his grotesque, macabre descriptions and in the radical opinions expressed by some of his eccentric characters.

Baroja frequently characterizes religious people as hypocrites. Although priests are supposed to be chaste, they have sexual relations. One of Fernando's cousins declares: "Ya te habrás fijado en el aspecto místico que tiene la mayor de las hermanas. . . . Dicen que tiene ese aspecto tan espiritual desde que se acostó con un obispo." (p. 25) Virtually all of the priests are belittled, and the one who tries to win Fernando back to the church is ridiculed mercilessly. The reader is first led to believe that he is an insignificant person. Baroja never does mention his name, referring to him exclusively as "el escolapio" or "el cura"; he also uses the words "talentudo" and "curita," which further make fun of him. But the humor lies principally in the futility of the priest's attempts to catechize Fernando and the latter's disrespectful attitude towards him. Before presenting his ideas, the "curita"

looks at Ossorio quite seriously, as if he were trying to ascertain his thoughts; and "con lentitud y sin gran maña, después de mil rodeos y vueltas," he commences to express his dogmatic principles. (p. 163) From the beginning of their argument, Fernando tells the priest right to his face that he thinks all clergymen are repulsive. The priest, not visibly insulted by Fernando's remark, "miraba de reojo a Ossorio, como un domador a un animal indomesticable." (p. 164) Fernando convincingly wins the argument, making the clergyman's ideas seem naive and irrational. Later, the little priest is derided even more when one of Fernando's friends sarcastically says that the man has been having sexual relations. (p. 168)

Baroja despises aristocrats as much as he does clergymen, and in Camino de perfección he makes caricatures of three of Fernando's relatives: "el marqués . . . se había sentado en el sofá, y su abultado abdomen en forma puntiaguda le bajaba entre las dos pierrecillas de enano." (p. 19) The contrast between the disproportionate dimensions of the man's abdomen and his legs produces a grotesque picture, and the fact that his abdomen is pointed intensifies the image. Baroja also makes fun of Fernando's aunt Laura. She has hip movements which are as provocative as the Spanish fly. (p. 28) Another of Fernando's relatives

is compared to a fish; Baroja always refers to him as "el hombre-pezu" or "el pez."

Nicolás Polentinos is also caricatured, but not in a contemptuous manner: "era un hombre bajo, fornido, de cara ancha, con un cuello como un toro, los ojos grises, los labios gruesos, belfos. Llevaba un sombrero charro de tela, de esos sombreros que, puestos sobre una cabeza redonda, parecen el planeta Saturno rodeado de su anillo." (p. 79) Baroja probably gives him a bizarre appearance to strengthen the impression that he is a nonconformist and an eccentric.

Some of the characters express radical opinions with a scornful smile. Max Schultze has very little respect for conventional ideas. As Fernando talks with him, he is amazed by the latter's extreme faith in Nietzsche's principles. He asks Schultze if he thinks Nietzsche was more important than Christ or Buddha. The German bitterly retorts: "¡Oh! No compare usted a Nietzsche con esos miserables que produjeron la decadencia de la Humanidad." (p. 64) This remark is intended to stun, shock, or offend religious people by its bluntness. Fernando also scoffs at politicians and Spaniards in general:

 Mi tío es especialista en vulgaridades democráticas. Mi tío es republicano. Yo no sé si hay alguna cosa más estúpida que ser republicano. Creo que no la hay, a no ser el ser socialista y demócrata. (p. 186)

Indudablemente, España es el país más imbecil del orbe; en otras partes se comprende quién es el que trata de ofender y quién no; en España nos sentimos todos tan mezquinos, que creemos siempre en los demás intenciones de ofensa. (p. 184)

Finally, there is a type of humor in the novel closely related to the absurd, macabre, and 'black' kind of the tremendista school of post-Civil War Spain. The corpse of Fernando's great-uncle, an aristocrat, "se podría tranquilamente en su ataúd, y de su cara gruesa, carnosa, abultada, no se veía a través del cristal más que una mezcla de sangre rojiza y negra, y en las narices y en la boca, algunos puntos blancos de pus." (p. 25) Baroja has deliberately made this description as repugnant as possible for the satisfaction of antagonizing and repelling the petulant and snobbish members of society whom he detested.²⁰ Significantly, the corpse is in the same house with the man's living relatives.

Virtually all of the humor in Camino de perfección serves a critical purpose and does not really brighten the bitter and pessimistic mood of the work. Baroja's satire and ridicule are not subtle and hidden, but blunt and obvious and, for many, shocking and distasteful. Baroja treats many of the secondary characters with disdain. But he sympathizes with those who represent his point of view, such as Max Schultze and

Nicolás Polentinos. And he never makes fun of Fernando Ossorio, who is in many respects a reflection of himself.

FOOTNOTES

- ¹Libros y autores contemporáneos, p. 353.
- ²Camino de perfección (New York: Las Americas Publishing Co., 1952), p. 7. Since many passages have been censored from this novel in the Obras completas, all quotations will be taken from this edition.
- ³Obras completas, II: La dama errante, p. 239.
- ⁴According to Hans Jeschke, Fernando Ossorio typifies the spirit of the members of the Generation of 1898. He, like them, is preoccupied with the de-praved and the diseased: "Todo lo que es enfermizo, efímero, negativo, atrae irresistiblemente a esta generación en una especie de simpatía . . . y llega a ser para ella expresión simbólica de un sentimiento pesimista de la vida. El rasgo fundamental de este estado de ánimo es la tristeza. A la cual se la siente resignadamente como fatalidad del destino." La generación de 1898 en España (2nd ed.; Santiago de Chile: Editorial Universitaria, 1953), p. 131.
- ⁵Obras completas, V: Juventud, egolatría, p. 164.
- ⁶"Concerning the Ideology of Pío Baroja," Hispania, XV (1932), p. 15.
- ⁷Pedro Laín Entralgo goes so far as to say that Baroja's ridicule of priests is brutal and blasphemous. La generación del noventa y ocho (Madrid: Diana, Artes Gráficas, 1945), p. 128.
- ⁸Obras completas, V: Juventud, egolatría, pp. 194-195.
- ⁹Ibid., VII: Final del siglo XIX y principios del XX, pp. 730-731.
- ¹⁰Ibid., V: Juventud, egolatría, p. 205.
- ¹¹"Pío Baroja" in Banquillo (extranjero), p. 225.
- ¹²Obras completas, VII: Final del siglo XIX y principios del XX, pp. 730-731.

13"Pío Baroja y el ciclo 'La selva oscura'" in Banquillo (extranjero), p. 310.

14Obras completas, VII: La intuición y el estilo, p. 1058.

15"La busca" in Baroja y su mundo, II, p. 28.

16Elise Richter et al, El impresionismo en el lenguaje (2nd ed.; Buenos Aires, 1942), II, pp. 64-66, 99.

17Literatura española contemporánea (Madrid: Afrodiseo Aguado, 1949), p. 247.

18Juan Uribe Echevarría says that Baroja "dió el gran remezón a la hojarasca retórica grandilocuente y abrió el camino al estilo directo, preciso, inteligente, de los nuevos prosistas españoles contemporáneos." "Pío Baroja," his introduction to Camino de perfección (Santiago de Chile: Editorial Universitaria, 1956), p. 64.

19La generación de 1898, pp. 123-124. The number of colors in Camino de perfección is much greater because it is twice as long as Sonata de otoño. But Baroja's novel still has a higher ratio of colors.

20According to César Barja, most aristocrats thought Baroja's novels were shocking and lacking in good taste. Libros y autores contemporáneos, p. 310.

CHAPTER III

El árbol de la ciencia (1911)

I. Ideology

Of all of Baroja's novels, El árbol de la ciencia is probably the most anti-social, critical, and pessimistic. The work is important, for it reflects Baroja's attitude towards life and also includes many of his personal experiences. He himself states that this work is his best: "Probablemente es el libro más acabado y completo de todos los míos, escrito en el tiempo en que yo estaba en el máximo de energía intelectual."¹

Most of Baroja's concepts are presented through Andrés Hurtado, the main character of the work. Ortega y Gasset has made the following observations about Andrés:

. . . no encuentra faceta alguna en el orbe donde su actividad pueda insertarse. Vive como un hongo, atendido a sí mismo, sin adherencia al medio, sin cambio de sustancias con el dintorno. En nada encuentra sollicitación bastante.²

A brief summary of Andrés Hurtado's life makes clear Ortega's reasons for these comments. As the novel begins, Andrés is a medical student in Madrid. He, like Fernando Ossorio, does not really look forward to a medical career, but, unlike the main character of

Camino de perfección, he does finish his studies successfully. After a brief internship in Madrid's General Hospital, he travels to Alcolea del Campo, a town on the Guadalquivir in northern Andalusia, where he serves as a general practitioner. He remains there for only about a year and a half, since he cannot bear the people of the town, who are apathetic, retrogressive, and immoral. When he returns to Madrid, he is depressed and disenchanted with life, for everything and everybody he has encountered has repelled him. There are only two people he likes--his uncle, Dr. Iturrioz, with whom he has long, philosophical discussions, and Lulú, a rather homely girl, whom he frequently visits. Andrés subsequently marries Lulú and for a brief time is happy. But when his wife becomes pregnant, he begins to suffer greatly. He has ominous feelings and is sure Lulú is not strong enough to give birth. And in fact the child is still-born, and Lulú also dies. Heartbroken, Andrés commits suicide.

The meaning of the title of the novel is explained by the protagonist's eccentric uncle, Dr. Iturrioz. During the course of one of their long conversations, in which they expound their theories about the meaning of life, Iturrioz gives his own warped interpretation of the downfall of Adam. He states that God placed two trees in the center of the Garden of Eden: one, the

tree of knowledge of good and evil; the other, the tree of life. God told Adam not to eat the fruit of the tree of knowledge because it would be sinful and would eventually lead to his self-destruction. Instead, He advised him: "Comed del árbol de la vida, sed bestias, sed cerdos, sed egoístas, revolcaos por el suelo alegremente."³ According to Iturriz, eating the fruit of either tree would produce bad results. If man ate the fruit of the tree of knowledge, he would try to improve his existence, but, in so doing, he would destroy himself. If, on the other hand, man ate the fruit of the tree of life, he would lose his dignity and integrity and become ignoble, egotistical, and hypocritical. (p. 511).

Through the experiences of his protagonist, Baroja shows that most people act as if they had eaten the fruit of the tree of life, for they are unscrupulous and deceitful. Later in the work he also demonstrates that it is futile to attempt to change one's existence for the better. Andrés and Lulú both act as if they had eaten the fruit of the tree of knowledge, for they try to make their lives more noble and dignified, but they die tragically. In effect, Baroja condemns the tree of knowledge as well as the tree of life; man is miserable no matter what he does.

a. "El árbol de la vida"

Social Protest and Cynicism

Andrés Hurtado finds people dishonest, indifferent, and immoral everywhere he goes. When we first meet him, he is beginning his medical studies in Madrid. He wants to have a comprehensive knowledge of medicine, but his professors have no genuine interest in their subjects and the textbooks are superficial and vague. For Baroja, Spain's educational system was behind the times and its professors were incompetent and ignorant. Dr. Iturrioz expresses Baroja's dislike of formal education and teachers when he tells Hurtado: "Los profesores no sirven más que para el embrutecimiento metódico de la juventud estudiosa. . . . El español todavía no sabe enseñar; es demasiado fanático, demasiado vago y casi siempre demasiado farsante. Los profesores no tienen más finalidad que cobrar su sueldo, y luego pescar pensiones para pasar el verano." (pp. 506-507)

Seeing that neither his professors nor his classmates are concerned with intellectual matters, Hurtado himself loses interest in his studies and spends much of his time at home reading philosophical works. He likes to be alone and to meditate on the significance and purpose of life. Although he does have friends and is a member of a fairly large family, he feels lonely

and sad. He disdains his father, who has aristocratic pretensions and who has no sympathy or respect for the working classes, women, and poor people, believing them to be the slaves of society. Andrés realizes that the lower classes are exploited by the rich and are made to suffer more because of the fact that many people, like his father, do not care about them. But he is an abúlico, the incarnation of Baroja, for although he complains about social injustices, he does nothing to help do away with them. And, after talking with his cynical uncle, he is convinced that these inequities are inevitable. Iturrioz tells him that the concept of justice is only a relative theory and that in reality "lo justo es lo que nos conviene." (p. 492) According to him, life is a constant and merciless struggle and everything has a parasitic existence. People are not equal, and only the fittest survive.

As a result of his frequent talks with Iturrioz, Andrés begins to think that human beings are just like animals. Integrity, decorum, and dignity are illusions. He is left disoriented and does not know what to make of his life.

As he continues his medical studies, he becomes even more pessimistic and cynical. His frequent visits to the Hospital of San Juan de Dios in Madrid and his internship in the General Hospital disgust him most of

all. He sees old, diseased prostitutes in foul-smelling rooms who are mistreated by the doctors and who receive no spiritual inspiration from the priests. The latter congregate at the hospital to tell dirty jokes and play cards; they have no religious faith and no sincere interest in people.

In spite of these depressing experiences, Andrés finishes his studies and gets his degree. He secures his first important position in Alcolea del Campo, where he witnesses ignorance, immorality, hypocrisy, and political graft. Although the town's inhabitants are Catholic, pornography flourishes there. A group of political bosses rob the poor; and the agricultural practices are obsolete. The town is in a complete state of decadence with no one making any effort to improve anything.

Baroja, of course, is protesting against the customs, the apathy, and the backward condition of Spain, and sarcastically declares, through Andrés Hurtado, that Alcolea del Campo is one example of "pure" Spanish civilization. (p. 527) He is satirizing the political, economic, and social failures of nineteenth century Spain. In 1868, Queen Isabel II was removed from power by a series of revolutionary uprisings which were supported by the army and the middle class. The decisive battle was won by the liberal revolutionaries at

Alcolea. The purpose of the revolution was to stabilize the government, which was in a chaotic state, and to prevent the country from falling into further decadence. Andrés, however, perceives that less than thirty years after this "glorious" revolution, conditions in Alcolea del Campo and in Spain are worse than ever.

Before Hurtado leaves this unbearable town, he has adulterous relations with his landlady. But he has intense feelings of guilt afterwards, which shows that he is not really immoral. However, he can not accept conventional Catholic morality either, since he has seen too many religious hypocrites who lead immoral lives.

When Hurtado returns to Madrid, he wonders if he will ever find peace of mind. Love and marriage, he feels, would not solve his emotional and intellectual problems. He is sceptical about both, for he has never been in love, and has known few people who have. His friend, Julio Aracil, has taken advantage of a poor girl, Niní. After seducing her, he abandoned her, since she was poor; he would only consider marrying a girl with money.

Hurtado cannot deceive women as Aracil does, and feels he would never have an affair if he were not genuinely fond of his partner. Although he would like

to fall in love, he cannot envision a happy marriage. For him, human beings who think they are in love are only fooling themselves. A man who is in love with a woman, for instance, forms an idealized picture of her in his mind. Soon this false image becomes the real object of his love. (p. 559) Women, on the other hand, want to have children more than anything else, but they need to express this desire poetically; they claim they are in love but they, too, are really deluding themselves. Those who marry, believing they are in love, soon realize that they have been betrayed by their own impulsive emotions. Love is a temporary thing, but marriage is permanent. The two are, therefore, mutually exclusive. Baroja, like Andrés, was also sceptical about love and marriage, as can be seen in his Memorias.

Baroja's anti-Semitic and anti-religious prejudices can also be seen in the novel. When Andrés returns to Madrid, he has frequent conversations with Lulú, his wife-to-be. During one of them, he blames Jewish culture for many of Spain's social problems. He claims that his compatriots tend to lie and to deceive each other. This is due to the fact that they have traces of Semitic blood. Spaniards were in the first place ignorant and impulsive, and the addition of Semitic blood has produced a race of fanatics and fools.

(p. 555) Christianity, furthermore, is based on Judaism, and both religions reveal man's illusions and fantasies.⁴ The human being in his natural state needs to have some false ideal in order to live optimistically; he has to look forward to a better future. For these reasons, he has created religion. Andrés believes that scientific research will eventually discover the real facts about existence. (pp. 510-515) These ideas are undoubtedly those of the author. He states in his first autobiographical work, Juventud, egolatría (1917), that religion is based on lies; and since he strives to tell the truth, he must condemn it. In addition, he tends to blame Semitic culture for many social ills. This can be seen in detail in his group of essays, Judíos, comunistas, y demás ralea (1938).

In El árbol de la ciencia Baroja expresses his most negative thoughts. Religion, love, marriage, and justice are all illusions of the human race. They reveal that man is content to create his own false solutions to his problems and that he has made few honest attempts to find out the truth. The leaders of society, the professors, politicians, clergymen, and aristocrats, are all shams. Aristocrats and politicians take advantage of the poor to better their own social and economic situation. Professors are really indifferent to knowledge, and clergymen are hypocrites. The miser-

able conditions Andrés observes in the hospitals of Madrid further reveal the lowliness of man. All these shortcomings of humanity are examples of the tree of life. Baroja did not believe the Biblical story of Genesis, and merely made use of it in the novel as a device for expressing his pessimistic view of life.

b. "El árbol de la ciencia"

In the course of a conversation in which Andrés complains about the futility of existence, Dr. Iturrioz declares that there are several ways an individual can make his life more meaningful: one must either abstain from all social contacts and be indifferent to everything that occurs, or one must create his own small and limited society and live exclusively within it. (p. 493) But he also states later in the novel that the person who tries to improve his lot will destroy himself. (p. 511) This statement is proven true after Andrés marries Lulú, for his world disintegrates and he commits suicide.

Lulú is very significant in the work, for she is the feminine counterpart of Andrés Hurtado--the Eve to his Adam. Andrés first meets her through Julio Aracil, his classmate in medical school, who is having an affair with her sister, Niní. When Lulú initially appears in the novel, it is obvious that she is similar

to Andrés, for she, too, freely expresses her opinions. Shortly after meeting him, she asks if he has the same immoral intentions with her as Julio has with her sister. She then boldly states her opinion of Aracil: "Se tiene una novia pobre, una señorita cursi como nosotras para entretenerse, y después buscar una mujer que tenga algún dinero para casarse . . . [Julio] es un egoísta y un canallita." (p. 487) Such cynical comments are not only typical of Lulú, but also of Andrés and of Baroja. Lulú, furthermore, has an unconventional concept of morality and society. She claims she would have sexual relations with a man if she really loved him. And she believes she could enjoy a few happy years until the illusion of love wore off. At that time, she would commit suicide. Like Hurtado, she believes love is unreal and that marriage is an almost hopeless situation. Like him, she also hates hypocrisy, duplicity and bad faith, believing them to be much worse than conventional sins, such as adultery. (p. 484)

For Andrés, Lulú is "una mujer cerebral, sin fuerza orgánica y sin sensualidad, para quien todas las impresiones son puramente intelectuales." (p. 553) Andrés is also completely intellectual, so their courtship is a rather strange one. They grow fond of each other only because they have similar attitudes and per-

sonalities; neither manifests spontaneous or natural desires. Their relationship becomes serious when Andrés returns to Madrid from Alcolea del Campo and obtains a position as a health inspector in Madrid, where he has to associate with the scum of society. He is embittered with life and, when he meets Lulú again, he complains to her about his environment. Lulú has acquired a small clothing shop, where he starts to visit her regularly. Besides Dr. Iturrioz, she is the only person with whom he can talk. At first he has no amorous inclinations towards her, and, although she is the only woman he likes, he thinks she is not the type of person to marry. Instead of falling in love with her, he analyzes her and philosophizes about love and marriage. When he finally does consider marrying her, he first discusses the situation with his uncle. Andrés believes himself to be a nervous person, suffering from arthritis and feels that he should not have children, for they would only suffer like him, and he also thinks Lulú is somewhat hysterical and physically weak. Iturrioz advises him to get married, but not to have children.

Andrés does marry Lulú and they both find happiness. He gives up all social activity and seldom leaves the house, spending much of his time translating and analyzing articles for medical journals. The only

people with whom he associates are his wife, Iturrioz, and a poor, kindly old lady, Venancia. He begins to forget his past experiences as a medical doctor, when he constantly saw disease, filth, and poverty. No longer does he feel like a harassed animal. He analyzes his new feelings and concludes that he is in a state of ataraxia. Ataraxia is a Greek term which the Stoics used to denote the serene and peaceful mental and physical condition of the non-believer, the atheist. For the atheist, being in the state of ataraxia is the same as being in heaven. For a brief time, Andrés believes that he has found paradise in this world.

However, when Lulú becomes pregnant, the couple's tranquility is destroyed. Lulú becomes sad and sentimental, and her affection for her husband turns into jealousy and irritation. Andrés, aware of these changes in his wife, becomes disoriented and tense, and suffers from insomnia. During labor, Lulú suffers intense pain and complications. Andrés seeks the aid of a physician, who employs all his modern scientific knowledge in an attempt to facilitate the birth, but in spite of everything, Lulú and the child die. Andrés, reacting violently at having lost the only thing in life which he cherished, commits suicide by poisoning himself.

All these tragic events demonstrate Iturriz's concept of the tree of knowledge: the human being's efforts to improve his lot will destroy him. Both Andrés and Lulú are "freaks" of nature, unable to live a spontaneous, natural life. They are intellectuals who analyze and contemplate their environment in a vain effort to make it better. However, intellectualism is both sterile and dangerous, because it interferes with natural processes. (p. 515) This is shown when Lulú fails to give birth to the child.

It is implied at the end of the novel that man destroys himself with the very things he has established and created for his benefit. Andrés commits suicide by taking a man-made drug. And several physicians, who are discussing the couple's tragic fate, express scepticism as to the good effects of science and medicine on humanity. One doctor claims that perhaps Lulú, living in some remote area, without any assistance whatsoever, might not have died, and her baby also might have survived. But he also states that the answer to such a problem is unknown. (p. 569) Some of the other doctors, who sympathize with the attitude and philosophy of Andrés Hurtado, consider him to be a real aristocrat and a person who had the characteristics of a precursor. They probably are referring to the fact that Andrés was one of the first to examine the con-

ventional ways of man and to question their value. He lived nobly, rejecting and avoiding the hypocrisy and deceit of humanity. Although he and Lulú were called social rejects by some, the contrary is true, for both deliberately repudiated society. Most of Baroja's other protagonists are nonconformists who think like Andrés and Lulú. "Hay en los principales personajes de Pío Baroja, en aquellos que son los más característicos de su espíritu, de su manera de ser, un rasgo esencial, fundamental. Sobre un hondo individualismo, sobre un profundo amor a la libertad, en todos alienta este deseo supremo: el de formarse y elaborarse por sí mismos, para ellos solos, una moral, un derecho, una visión del mundo que no es ni la moral, ni el derecho, ni la visión de todos los demás."⁵

The central problem of El árbol de la ciencia is the struggle between intellect and science on the one hand and nature and ignorance on the other. The problem is not solved, for although both Andrés and Lulú die, some of the doctors speak well of them at the end of the novel. This reflects Baroja's own personal dilemma. He respected modern medicine, science, and the intellectual life, but he also wondered whether such advancements really improved the condition of man. Per-

haps the human being in his natural, uncivilized state was happier and healthier than modern man.

II. Autobiographical Sources

Much of El árbol de la ciencia is autobiographical. Andrés Hurtado expresses many of Baroja's ideas and he is in large part based on the author himself, for many of Baroja's experiences as a medical student and as a doctor are seen through the novel's main character. Baroja also selects some details from his own family background, and uses a number of people he knew near the turn of the century as prototypes for some of the other characters.

Baroja describes his experiences as a young man in his autobiographical works, which were mostly written when he was in his late sixties and early seventies. By this time he had forgotten some of the details of his youth, admitting that he was writing his Memorias when he no longer had memories. Consequently, he went back to some of his novels for material in order to write parts of his autobiography.⁶ He also copied from earlier novels, because he believed that "algo dicho con claridad y con sinceridad una vez . . . no se debe cambiar ni se puede mejorar fácilmente."⁷ In his second volume of Memorias, entitled Familia, infancia y juventud (1944), he frequently reproduces entire

paragraphs from El árbol de la ciencia, without, however, ever telling the reader that he is doing so. It is, therefore, worthwhile to compare the two works in order to estimate to what extent the novel is autobiographical.

There are similarities between the Baroja and Hurtado families. Both Baroja's parents were alive and in good health.⁸ But Andrés Hurtado's mother dies when he is a young child. This is one of the major reasons why he is sad and lonely during adolescence. Baroja had two older brothers, Darío and Ricardo, and a younger sister, Carmen. Andrés Hurtado has two older brothers, Alejandro and Pedro, an older sister, Margarita, and a younger brother, Luisito. (pp. 451-452) In reality, Baroja's older brother, Darío, had tuberculosis, and his death in Valencia in 1894 was caused by the disease, which was practically incurable at that time.⁹ In El árbol de la ciencia Andrés' youngest brother, Luisito, begins to suffer from tuberculosis. (p. 495) Attempting to help the child, Andrés and his family move to Valencia's dry, warm climate. The brother, however, dies unexpectedly there while Andrés is absent. Baroja and his family moved to Valencia, not on account of the illness of the oldest child, but because the author's father had obtained a position there as chief engineer of a mining company. Hence,

although the two families are similar in many respects, Baroja makes some changes. The family of Andrés is larger, and the youngest, not the oldest brother, dies of tuberculosis. In the novel, the hero is very fond of Luisito. When he dies, Baroja dramatizes Andrés' grief and thereby further illustrates his sensitive disposition.

In the novel Baroja describes Valencia and its surroundings, recalls his problems with gardening and irrigation, and complains about the abundance of insects.¹⁰ (pp. 496-505) Neither Baroja nor Hurtado liked Valencia: "Andar por las calles me fastidiaba, y el campo de los alrededores de Valencia, a pesar de su fertilidad, no me gustaba. Esta huerta siempre verde, con la vegetación jugosa y oscura, no me daba ninguna gana de recorrerla. Prefería estar en casa. Allí estudiaba y leía."¹¹

In El árbol de la ciencia, Andrés has little in common with his father and cannot get along with him. Baroja does not actually attack his father in his autobiographical works, but neither does he have much good to say about him. His father, he claims, was kind and cheerful, but he was an impulsive man who lacked prudence and a practical sense of values.¹² Although he judged his father rather severely, he spent many years

with him; and when he was a physician in Cestona, not only his father but the entire family lived with him there.¹³

The action of the novel begins in 1887. At this time the author, like Andrés Hurtado, began the first year of studies in the Facultad de Medicina at the Instituto de San Isidro in Madrid. Pío Baroja was cynical and intolerant, but, in spite of his disliking people, he had two good friends among his classmates in medical school. In El árbol de la ciencia he gives them different names, Julio Aracil and Montaner. They were in reality Carlos Venero and Pedro Ruidavets respectively. In many ways, Venero is similar to Julio Aracil. Baroja claims he was bold, romantic, and adventurous;¹⁴ he was, however, a little insolent and had a tremendous desire to dominate and take advantage of others.¹⁵ Hence, despite the fact that Baroja was a friend of his, he said more bad things about him than good. In fact, Baroja seldom spoke well of anyone. In the novel, Aracil exploits Lulú's sister, Niní, and is egotistical. He is obsessed with money and has little genuine interest in anything, even medicine. (pp. 462-463) Though Andrés and Aracil are friends, the author claims that "Andrés experimentaba por Julio Aracil bastante antipatía, aunque en algunos casos le reconocía cierta superioridad; pero sintió aún mayor aversión por

Montaner." (p. 449) Andrés, like Baroja, assumes a hostile attitude towards almost everyone.

When Baroja was a medical student, he found the educational programs of Spain obsolete and inadequate and his professors ignorant and indifferent:

En mi tiempo, el ambiente de inmoralidad, de falsedad, se reflejaba en las cátedras tanto o más que en los otros centros políticos o docentes. Yo pude comprobarlo al comenzar a estudiar Medicina. Los profesores del año preparatorio eran viejísimos; había algunos que llevaban cincuenta años explicando.¹⁶

Baroja disliked and criticized virtually all of his teachers. Similarly, in El árbol de la ciencia, Andrés Hurtado condemns his. The elderly, incompetent man who tries to teach chemistry at the beginning of the novel was one of Baroja's teachers at the University.¹⁷ As a result of these conditions, Baroja lost interest in his studies and acquired most of his knowledge through his own initiative.¹⁸ The author was really a poorer student than Andrés Hurtado, and actually failed General Pathology three times,¹⁹ claiming a professor, Benito Hernando, deliberately failed him for personal reasons.²⁰ Hurtado, on the other hand, usually completed his work successfully, although he did not pass chemistry. Andrés attributes much of his success to his uncle. The latter tells Andrés to memorize and mechanically learn his subjects. (p. 456) This was apparently the way to be successful in school then,

for Baroja admits that he passed his examinations by studying in such a manner. But, he also states that he actually learned very little.²¹ Everyone, including himself, memorized trivial details, but no one really understood what he was studying. Like Andrés, Baroja wanted to study seriously, but nobody could teach him definite or logical procedures for learning. And, like Andrés, he really educated himself by reading.²²

One of Baroja's professors who appears in El árbol de la ciencia was José de Letamendi. Baroja, like Andrés, was in his pathology class during his fourth year of medical school. Letamendi, with his tailored frock coat, top hat and cane, was considered by most people to be a genius, someone born before his time. But Baroja despised him, claiming that he was pure "bluff, retórica y palabrería."²³ Letamendi, who expressed himself in a half-philosophical, half-poetic manner, believed he was the new Hippocrates. He thought he had created a fool-proof formula for life through the application of mathematics to biology. Baroja at first was impressed by his formula, believing it was the solution to the dilemma of existence. He soon discovered that Letamendi's concepts could not be applied to a human being's emotions and sentiments.²⁴ But he did become interested in philosophy through him.

Realizing Letamendi's ideology was worthless, he began to study Kant, Schopenhauer, and Fichte, trying to discover the essence of life. Andrés Hurtado has these same experiences in the novel. (pp. 463-466)

Late in adolescence, Andrés began to adopt a pessimistic, sour attitude towards life. This can be attributed not only to the influence of Schopenhauer but also to his experiences in the hospitals of Madrid. Almost all of these incidents narrated in El árbol de la ciencia are autobiographical. (pp. 469-474) When Baroja saw the disease, filth, and miserable conditions of the Hospital of San Juan de Dios and the General Hospital, he had these adverse reactions:

La inacción, la sospecha de la inanidad y de la impureza de todo me arrastraban cada vez más a sentirme pesimista.

Me iba inclinando a un nihilismo espiritual, basado en la simpatía y en la piedad, sin solución práctica alguna. . . . Estos vaivenes en las ideas, esta falta de plan y de freno me llevaban al mayor desconcierto y a una sobreexcitación cerebral, continua e inútil.²⁵

Andrés Hurtado exhibits the same feelings, and he is tormented by similar emotional problems.

Upon completion of his medical studies in 1894,²⁶ Baroja, twenty-one years old, obtained a position as a general practitioner in Cestona, a town in the Basque provinces.²⁷ Some of his experiences there are reflected in this novel when Andrés takes his position

in Alcolea del Campo. Although Baroja does not condemn Cestona as Andrés does Alcolea del Campo, he was repelled by many things he saw there: "En la práctica de la Medicina en la aldea se ven cosas muy extrañas, a veces terribles, que dan una impresión quizá demasiado viva del fondo de egoísmo y de brutalidad del hombre."²⁸

One of the physicians in Cestona, who appears as Juan Sánchez in El árbol de la ciencia (pp. 524-527), was in reality Pedro Díaz. In Familia, infancia y juventud Baroja copies word for word from the novel, using his real name, although he does not allude at all to the novel and never admits he is plagiarizing himself. Pedro Díaz, according to the author, had been a doctor in Cestona for some thirty years; but he had always held an inferior position, since the town's other physician had better training and more experience and was more competent. When the other doctor died, Díaz decided to take his place and at the same time make sure the new doctor, Pío Baroja, did not become too popular.²⁹ When he saw that Baroja was beginning to treat more and more patients, taking away some of his business, he became hostile towards him and tried to influence people against him.³⁰

In spite of a relative degree of success, Baroja was not really a very good doctor. He confesses that

he did not always make correct diagnoses. He usually prescribed small amounts of medicine, or water, knowing that such dosages would not be dangerous if his diagnosis--or guess--were incorrect. (pp. 526-552)³¹ Like Andrés Hurtado, he was more interested in the ideas, sentiments, and emotions of his patients than in their illnesses. (p. 471)³²

After Andrés Hurtado gave up his position in Alcolea del Campo, he returned to Madrid. This parallels Baroja's life, for he too returned to Madrid when he left Cestona. But the following episodes of the novel, which are concerned with Andrés' courtship and subsequent marriage to Lulú, are not autobiographical. Baroja at this time (1906) took over a bakery which was owned by his aunt, Juana Nessi.³³ He was unsuccessful as a business man and soon began to devote most of his time to literature.

Baroja continues, however, to express his opinions through Andrés Hurtado. When Baroja returned to Madrid, Spain was preparing for war with the United States. There were crowds of demonstrators in the streets of the Capital proclaiming their patriotic support, and the newspapers were full of optimistic prognostications. Baroja followed these events with intense emotion, but he realized that Spain had no chance to win the war. For him, the newspapers "no decían más que necedades y

bravuconadas." (p. 542)³⁴ When they reported the country's defeat, Baroja became irate, for his countrymen seemed indifferent to the tragedy. (p. 543)³⁵ Both he and Andrés frequently criticized the backward state of Spain, but they were also patriotic, in the sense that they were concerned with her destiny.

Throughout the novel, Andrés Hurtado comes into contact with eccentric and bizarre people. Many of these secondary characters in the novel were either casual acquaintances or friends of the author. Two of them, in particular, are extremely peculiar: Antonio Lamela, an elderly student whom Andrés meets at medical school; and Brother Juan, a male nurse in Madrid's General Hospital whom the protagonist frequently sees when he is an intern.

Antonio Lamela was really a student of architecture whose name was Maximiano. "Era un hombre flaco, nervioso, de cara escuálida, nariz afilada, una zalea de pelos negros en la barba, ya con algunas canas, y la boca sin dientes, de hombre débil." (p. 467)³⁶ He confided in the author and told him about his love for an actress, who, according to Baroja, was just a mediocre performer and not at all pretty. Oddly enough, the student never did more than follow her and admire every movement she made. Although his love was obviously a

fantasy, Baroja claims that Maximiano was the first man he knew who was really in love.³⁷

Baroja bases his character, Antonio Lamela, on this unusual person, but in the novel, the author exaggerates his eccentricities far beyond reality to the point of making him bizarre. Lamela is in love with an aristocratic woman who despises him. She is an almost incredibly ugly old maid. Here again we see Baroja's prejudice against aristocrats. Lamela, furthermore, had two unusual habits. While studying in bed, he would remove the bindings from his books and store the loose pages in a trunk on top of his disorderly desk. When he retired for the night, he would place a bottle of wine under his bed. If he woke up, he would take the bottle and gulp down its contents. (pp. 466-469)

Brother Juan, who was even more strange than Lamela, was a mystery to Baroja and his friends at the hospital. (pp. 473-474) Nobody knew anything about his past, and his private life was most irregular. He lived in a small hut under a bridge. Apparently, the man never slept, for light could be seen through the cracks of his door at all hours of the night. At the hospital, he would only eat the left-overs of the patients. And his principal job was to take care of those who had the most contagious and deadly diseases such as typhoid fever and smallpox.³⁸ At the time he

wrote the novel (1911), the author suspected that Brother Juan was some kind of a deviate. Hurtado, consequently, had the same suspicions, though he never did know for sure what was wrong with the man. Years later Baroja met a clinical professor at the hospital who showed him Juan's collection of books: a library of works in several different languages concerning sexual psychopathology. And, long after having written El árbol de la ciencia, Baroja received a letter from the distinguished psychiatrist, Gregorio Marañón. In the letter Marañón claimed he knew a nurse, a woman who had assisted Juan in the hospital, who affirmed that he was in fact a sexual psychopath.³⁹

Not all of Baroja's characters are portraits of actual people. Some are amalgams of several persons. This is true of Dr. Iturrioz. When Baroja was a child living in San Sebastián, he vaguely knew a young man whose name was Iturrioz, and who later became an artist and professor in San Sebastián.⁴⁰ The author does not say anything more about him and in all probability only used his name in the novel. A cousin of the author's mother by the name of Justo Goñi had ideas which were similar to those of Dr. Iturrioz. Goñi would frequently visit Baroja when the latter was a student. Their discussions, similar to those between Hurtado and Iturrioz, were centered around sociological and ethnic

problems; "hablábamos de etnografía y de sociología. Salían a relucir iberos, celtas, germanos, etc."⁴¹ Similarly Andrés and his uncle discuss the influence of Jewish culture on humanity, and also compare the customs of the English with those of the Germans and French. (pp. 507-516) However, some of the things Goñi discussed with Baroja are presented in the work through Andrés Hurtado, not Dr. Iturrioz. Goñi, for example, was in favor of the system of medical treatment known as homeopathy.⁴² The novel's protagonist mentions this theory, but applies its basic concepts to love, not medicine. (pp. 558-559) Both Dr. Iturrioz and Andrés Hurtado express the ideas of Justo Goñi, indicating, among other things, that Andrés was based on more than just one person.

With the exception of the final episodes concerning Lulú and Andrés, El árbol de la ciencia probably contains the most accurate account of Baroja's late youth, since he used it as a source to write his Memorias. He narrates his experiences as a medical student, as an intern, and as a general practitioner, gives some important details about his own family, and portrays some of the unusual people he knew during the final years of the nineteenth century. By presenting his own experiences in this novel and by analyzing himself through Andrés Hurtado, Baroja explains his own

negative attitude towards life. This period shaped his philosophy and personality the most, for in his later works he continued to protest against the same things--the things that make life an insoluble problem.

III. Novelistic Techniques

a. Structure

Baroja divided El árbol de la ciencia into seven parts of unequal length, and each of these sections contains numerous chapters. Altogether there are fifty-two short chapters in the novel, each one with its title. Baroja passes rapidly from one incident to another, presenting many brief episodes and introducing more than thirty-five minor characters. Although the plot is consequently constructed loosely, Baroja gives us an impression of the spontaneity of life. Ortega y Gasset has praised Baroja's novels because they possess this quality: "el arte de Baroja estriba en la aportación de todos los elementos de vida en su caótica irregularidad."⁴³ Rather than tell a story with a compact plot, Baroja wanted to explain the "crisis de conciencia, o mejor, de inteligencia" of Andrés Hurtado.⁴⁴ This is in part why he portrays such a large number of minor characters. Through them, Baroja shows the corruption of society and explains why Andrés is cynical, pessimistic, and aloof, and why he wants to find a

better environment. They also illustrate Baroja's dismal view of humanity and serve to clarify his concept of the tree of life, for most of them are scoundrels. Many of Lulú's neighbors are examples of human depravity. Manolo is a stupid tramp who prostitutes his drunken wife and lets his mother-in-law, a kind and humble woman, take care of his large family. Doña Virginia, a procuress, buys and sells innocent young girls, performs abortions, and gets rid of illegitimate babies. These secondary characters usually do not reappear, and Baroja frequently describes a series of them in rapid succession. This quickens the pace of the action and gives an abrupt, uneven effect to the work.⁴⁵

When the novel begins, several groups of students are waiting outside one of the University buildings for chemistry class. Andrés Hurtado and Julio Aracil appear in this scene, but the author says little about them, except that they are not anxious to go to class. Baroja then tells what happens when they go inside, and makes fun of the chemistry professor. Through Hurtado and Aracil's sarcastic dialogue, Baroja expresses his own opinions about the man. The author was not in a hurry to develop the character of Andrés Hurtado, for the reader is not even aware at this point that he is to be the protagonist of the work.

Having begun the story in medias res, Baroja explains in the following section that he has created the initial scenes of the novel to illustrate student life during the last decade of the nineteenth century. His description of student life in Madrid is really a social or historical document criticizing the customs and tradition of the time. Later in this chapter, it becomes evident that Andrés Hurtado is being used to reflect the author's opinions, notably at this point his dislike of education. But Baroja uses all his characters, not merely the main personage, to exhibit his ideas. And, although the author narrates exclusively in the third person, his presence is constantly felt.

In the first two chapters Baroja does little more than describe and criticize Spain's educational system and student life in Madrid. In the three short chapters which follow, he begins to develop his main character. These chapters contain many examples of the expository techniques the author is to employ throughout the novel. After telling the reader about Andrés' home life and describing the members of his family, he presents a few episodes from his childhood and adolescence. In the following chapter, "El rincón de Andrés," he introduces a series of loosely related episodes with several changes in time, place, and subject. They include a

description of the behavior and attitude of Andrés' father, don Pedro; a summary portrait of the members of a neighboring family and don Pedro's opinion of them; Andrés' dislike of his father and his decision to remain aloof from his family by moving to an unused room in the house; a brief description of the room and the view it afforded; a summary of Andrés' experiences during his first year at medical school; and a description of several people Andrés sees from the window of his room. Commenting on the frequent changes in time and place in Baroja's novels, César Barja says: "no hay la unidad ni la concentración, sino la variedad, la multiplicidad y la dispersión; no la limitación, sino la amplificación; no la articulación, sino la desarticulación."⁴⁶

After this rambling chapter, Baroja presents a large number of short scenes and episodes which include the main character's experiences in medical school and in two Madrid hospitals, his visits to Lulú's house, and a talk with Dr. Iturrioz. (From Chapter IV of Part One to Part Three.)

The next section, Part Three, occurs in Valencia and consists of numerous short episodes involving Andrés and his family and several descriptions of the Valencian landscape.

In Part Four, Baroja substitutes dialogue for narration; the section contains over thirty pages of conversa-

tion between Andrés and Dr. Iturrioz. This technique allows the author to focus his attention on the philosophical ideas. This part really explains the significance of the novel, for it is here that Iturrioz defines the tree of life and the tree of knowledge. Andrés and his uncle condemn, among other things, religion, immorality, and formal education, saying that virtually all human beings are base and cruel. It is not hard to understand why they make such cynical remarks at this point, for Baroja, prior to their discussion, has presented a large number of minor figures, all of them detestable.⁴⁷ Baroja deliberately placed this dialogue in the middle of the novel in order to change the pace of the action. He provides an interlude in the work, for here there is no action or development of plot. Similar breaks are seen later in the novel when Andrés and Lulú carry on lengthy discussions.

After this conversation, Baroja narrates Andrés' experiences in Alcolea del Campo, reverting to his technique of using short episodes. (Part Five) In the final sections of the novel (Part Six and Part Seven), Baroja focuses his attention on Andrés and Lulú, and the events are more closely related. The discussions which Andrés has with Lulú and Dr. Iturrioz reveal his preoccupation with love and matrimony and prepare the reader for his subsequent marriage. In this part Baroja does not introduce as many secondary characters. In fact, in the final

chapters of the work, the couple's tragic marriage is summarized concisely. The author narrates only those aspects of their lives which lead to the fatal dénouement, such as the pregnancy of Lulú and the ominous pre-sentiments of Andrés.

This final section of El árbol de la ciencia comprises only about fifteen per cent of the work. In other words, not much of the plot centers around Andrés' married life. A bachelor himself, Baroja almost always focused his attention, as he does here and in Camino de perfección, on an unmarried young man, someone who could reflect more closely his own personality.

b. Humor

César Barja has called El árbol de la ciencia Baroja's most depressing and dismal novel: "es la sinfonía en gris del pensamiento . . . es la ilusión de la alegría y bondad humana y moral de la vida lo que el lector siente desvanecerse en un crepúsculo gris . . ." ⁴⁸ But despite the generally acrid tone of El árbol de la ciencia, some of the descriptions, anecdotes, and episodes, usually involving secondary characters, do not leave a disheartening, dismal impression. ⁴⁹ Baroja portrays many minor figures and criticizes them by making fun of them. His criticism is frequently satirical, sarcastic, or humorously gro-

tesque. He shows particular contempt for the prominent members of society, such as professors, priests, and aristocrats. But he also makes fun of the idiosyncracies of students, and he satirizes lesser people, such as procuresses and pimps, who exploit the poor.

At the beginning of the novel Baroja ridicules a professor and criticizes Spanish education. While Andrés Hurtado and Julio Aracil are waiting for the first chemistry class, they express little enthusiasm for school, and when they see the other students shoving and pushing to enter the classroom, Aracil remarks: "Habr  que ver c mo entran dentro de unos d as"; and Andr s replies: "Tendr n la misma pris para salir que ahora tienen para entrar." (p. 448) These sarcastic statements serve as a prelude to the ensuing scene which deals with the old professor of chemistry. And the events which occur in his class justify Aracil and Hurtado's critical attitude. While waiting for the arrival of the professor, the students start stamping on the floor, producing a tremendous uproar. This din continues as the professor, "muy empaquetado," enters the classroom. (p. 448) Although the students applaud, the man does not become angry, for he does not understand their intention; he actually thinks they are impressed by him. He knows little chemistry, but expresses himself with a certain eloquence. He is an

actor, a "padre severo de drama." (p. 448) One of the students ridicules the old man by quoting a passage from Zorrilla's Don Juan Tenorio: "Que un hombre de mi linaje descienda a tan ruin mansión." (p. 448) Such mockery of the professor causes everyone to laugh. The man does not become unnerved by their disrespect. Instead, he increases the chaos by making fun of the student who has just ridiculed him, comparing him with an ass: "¿Es que alguno ha perdido la herradura por ahí? Yo suplico a los que están al lado de ese asno que rebuzna con tal perfección que se alejen de él, porque sus coces deben ser mortales de necesidad." (p. 449) The professor, satisfied by his performance, leaves the classroom. The first chemistry class has been a complete sham. The professor has nothing to offer except rhetoric. He cannot teach, and the students do not care to learn.

Other prominent members of society, such as aristocrats, priests, and politicians, are also satirized. Baroja frequently shows that they are hypocritical and wicked. A priest whom Andrés meets at Madrid's General Hospital is irreverent and blasphemous. He likes to tell obscene stories and make fun of his duties as a priest. Being a gambler, the man is constantly penniless. He complains about his bad luck, telling Andrés that he will soon have to go out into the

streets and say more masses in order to get enough money to gamble. He does not like the idea of having to "swallow" fourteen "hostias" every day. Knowing that he looks like a famous bull-fighter, he says that he will have to exchange his stole for a muleta, and rather than help people save their souls, he is going to kill bulls. (p. 472) Baroja disdains the rituals of the Catholic Church and ridicules them through this priest. The fact that the clergyman himself pokes fun at the Church and is irreverent makes the author's criticism all the stronger.

In addition to the leaders of society, Baroja satirizes people of the lower classes. This is most evident in the second part of the novel, which consists largely of a series of portraits of Lulú's neighbors. The person who is derided the most is Manolo. Lulú, who dislikes him, insults him and his wife, whereupon the man comes to Lulú's house looking for an apology. He is dressed in an elegant manner, as if he were an important person, but an unusual facial feature mars his pseudo-refined appearance: "en su mejilla, un lunar negro y rizado trazaba tantas vueltas como el muelle de un reloj de bolsillo." (p. 486) The man then tries to speak with elegance, but, since he is ignorant and stupid, his language degenerates into vulgarity:

. . . porque aquí (y señaló a Lulú con el garrote) le ha llamado a mi señora zorra, y mi señora no es una zorra; habrá otras más zorras que ella, y aquí (y volvió a señalar a Lulú) ha dicho que yo soy un cabronazo, y, ¡maldita sea la . . .!, que yo le como los hígados al que diga eso. (p. 486)

Manolo had really intended to defend his wife from the accusation of being a "zorra," an alcoholic and a prostitute, but, without realizing it, he admits that she is one. After having made a fool of himself, he then demands an explanation and an apology from Lulú. Andrés Hurtado defends her and irritates Manolo all the more by asking him: "¿Qué quiere usted que diga esta señorita? ¿Que su mujer no es una zorra, ni una borra-cha, ni un perro, y que usted no es un cabronazo?" (p. 486) Realizing that Andrés is deliberately making fun of him and his wife, Manolo becomes furious. But Andrés threatens him, and the slow-witted rascal leaves without his apology.

In this scene Baroja is satirizing the traditional and false Spanish concept of honor and the Spaniard's proud sentiments. Manolo thinks he merits consideration, but he really has no honor to defend, for his wife is loose. He himself is a coward, a parasite, and a "cabronazo," one who prostitutes his own wife. Since everyone is aware of what he is like, his reputation is not worth defending. Baroja had no respect for such people, and he ridicules Manolo.

Another type of humor in El árbol de la ciencia is grotesque or black. For example, the scenes in the dissecting room at the medical school are macabre, but are at the same time amusing when Baroja satirizes the lack of seriousness of medical students as they play many pranks on their friends and on each other. One fellow removes an arm from a corpse and places it under his coat. When he meets a student who is a bit apprehensive about cadavers, he shakes his hand, using the dead person's arm. After telling several similar anecdotes, Baroja describes the careless manner in which cadavers were transported to the dissecting room:

Los mozos cogían estos cadáveres, uno por los brazos y otro por los pies, los aupaban y los echaban al suelo.

Eran casi siempre cuerpos esqueléticos, amarillos, como momias. Al dar en la piedra hacían un ruido desagradable, extraño, como de algo sin elasticidad que se derrama; luego, los mozos iban cogiendo los muertos, uno a uno, por los pies y arrastrándolos por el suelo, y al pasar unas escaleras que había para bajar a un patio donde estaba el depósito de la sala, las cabezas iban dando lúgubrementemente en los escalones de piedra. (p. 457)

The fact that the corpses are not covered, the hard, strange thud they make when they hit the ground, their yellow color, which suggests something putrid, and their heads hitting the steps "lúgubrementemente" all serve to intensify an already repugnant theme. This is similar to the "black" humor of the tremendista school.

The author frequently employs bizarre images when he describes people. This sardonic and bitter humor is found most often in the descriptions of his female characters. When Andrés Hurtado observes a neighbor putting on her make-up, the author comments ironically: "Debía de hacer una verdadera obra de arte," and then adds: "parecía una ebanista barnizando un mueble." (p. 456) He occasionally compares women to animals. The aristocrat who is the object of Antonio Lamela's strange affections is homely; her nose is like a cockatoo's beak and she is older than a parrot. (p. 467) Baroja also uses animal imagery to illustrate vividly and satirize despicable behavior. Doña Virginia, a procuress and abortionist whom Andrés sees when he is a student in Madrid, is like a fly that lives off defenseless things. She takes advantage of poor, helpless girls and entices them to her place of business. (pp. 479-480)

At times Baroja concludes a serious sentence or paragraph with a sarcastic remark. This can be seen in the dialogues between Andrés Hurtado and Dr. Iturrioz. Their extremely long conversation in Part Four is philosophical, but also cynical. Andrés and his uncle mercilessly condemn Jews, education, religion, and justice. Baroja lightens this serious tone by including an occasional unexpected satirical re-

mark. After analyzing the various tendencies of contemporary intellectual thought in a serious manner, Andrés states: "Hay, por último, los que quieren volver a las ideas viejas y a los viejos mitos, porque son útiles para la vida. Estos son profesores de retórica, de esos que tienen la sublime misión de con-
tarnos cómo se estornudaba en el siglo XVIII después de tomar rapé." (p. 512) His ironical use of the words, "útiles" and "sublime misión," reveal his malicious sense of humor.

Although it is pessimistic and cynical, El árbol de la ciencia contains much variety. There is considerable humor, and the tone can be sarcastic, bitter, serious, depressing, or tragic. Although he mercilessly criticizes all those who are insincere, hypocritical, and unscrupulous by ridiculing and satirizing them, he never makes fun of the downtrodden, for he believes they are among the honest and sincere members of society. He never pokes fun at Andrés, Lulú, or Dr. Iturrioz, all nonconformists who live on the fringes of society and who represent his point of view. When he centers his attention on them, the novel becomes more somber.

c. Description and Imagery

When compared with Camino de perfección, El árbol de la ciencia contains a relatively small amount of description. The author usually employs only a phrase or a sentence or two to characterize a general milieu, but the descriptions are, nevertheless, significant. They are mostly found in the central chapters of the novel when Andrés is in Valencia and Alcolea del Campo.

In Valencia Andrés becomes bored and restless, and spends much of his time observing the landscape:

Andar por las calles le fastidiaba, y el campo de los alrededores de Valencia, a pesar de su fertilidad, no le gustaba. . . .

Andrés contemplaba el pueblo, dormido bajo la luz del sol y los crepúsculos esplendorosos.

A lo lejos se veía el mar, una mancha alargada de un verde pálido, separada en línea recta y clara del cielo, de color algo lechoso en el horizonte.

En aquel barrio antiguo, las casas próximas eran de gran tamaño; sus paredes se hallaban desconchadas; los tejados, cubiertos de musgos verdes y rojos, con matas en los aleros de jaramagos amarillentos. . . .

Andrés contemplaba aquel pueblo, casi para él desconocido, y hacía mil cabalas caprichosas acerca de la vida de sus habitantes. (p. 503)

In the first and last paragraphs Baroja tells us about Andrés' state of mind and indirectly expresses his own opinion about Valencia. In the second he introduces the descriptions of the sea and buildings which are developed in paragraphs three and four. Andrés' impressions of the landscape reveal his boredom. He is not

a man of action, and meditates on what he sees. His perception is sensitive, for he notices the fine hues of color, such as a "verde pálido" and the milky color of the sky at the horizon. He looks at the houses carefully, observing the different colors and the kinds of weeds. These descriptions of Valencia are several pages long, and provide a pause in the action. And, since there are no other characters present, there is a break in the bitter mood of the novel.

Many of the descriptions, such as the one of the old wine cellars in Alcolea del Campo, are gloomy and dismal:

El techo rezumaba humedad. Al final de la escalera se abría una bóveda que daba paso a una verdadera catacumba, húmeda, fría, larguísima, tortuosa.

En el primer trozo de esta cueva había una serie de tinajones empotrados a medias en la pared; en el segundo, de techo más bajo, se veían las tinajas de Colmenar, altas, enormes, en fila, y a su lado, las hechas en El Toboso, pequeñas, llenas de mugre, que parecían viejas gordas y grotescas.

La luz del candil, al iluminar aquel antro, parecía agrandar y achicar alternativamente el vientre abultado de las vasijas. (p. 531)

Andrés becomes depressed when he sees these places, and begins to philosophize about them. They have been created by man and they reflect man's lowly condition. For Andrés, it would be better to live in an artificial and scientifically sterilized atmosphere. These

descriptions help show why he is pessimistic and cynical and reveal his sensitive emotional disposition.

Baroja describes in detail Andrés' impressions of the landscape around Alcolea del Campo at sunset:

A un lado y a otro de las calles languidecían las cansadas lámparas de luz eléctrica.

Salió la luna; la enorme ciudad, con sus fachadas blancas, dormía en el silencio; en los balcones centrales, encima del portón, pintado de azul, brillaban los geranios; las rejas, con sus cruces, daban la impresión de romanticismo y de misterio, de tapados y escapatorias de convento; por encima de alguna tapia, brillante de blancura como un témpano de nieve, caía una guirnalda de hiedra negra, y todo el pueblo, grande, desierto, silencioso, bañado por la suave claridad de la luna, parecía un inmenso sepulcro. (pp. 521-522)

This panoramic view is highly lyrical and impressionistic, for the author personifies nature, attributing qualities to it which indicate the impression it makes upon Andrés. The city seems to be sleeping. And, by using similes, Baroja shows that to Andrés one object looks like some other object: a garland of ivy is like an iceberg. Such an impression is caused by the reflection of the moonlight. Baroja also animates nature. The town is "bathed" by the moonlight and the garland of ivy appears to be "dropping down" the wall. Through the use of such poetic devices, Baroja creates a mysterious, almost fantastic scene and temporarily lightens the critical mood of the novel. This description is similar to the impressionistic ones which frequently appear in Camino de perfección.

There are, however, few places in the novel where Baroja uses poetic imagery. His style is usually bare and prosaic. But he occasionally creates non-poetic images which are based on medical and biological terms. Although Baroja seldom uses scientific language in Camino de perfección, it is not uncommon in such novels as Aventuras, inventos y mixtificaciones de Silvestre Paradox (1901), Paradox, rey (1906), and La dama errante (1908).

During the course of one of their conversations, Andrés tells Iturrioz that he would like to destroy all conventional thoughts and forget them. He could then create new concepts which would have an intellectual rather than traditional basis. He would analyze ideologies in a scientific way and discover some important theory of life. He then compares his idea to medical and scientific progress, mentioning new discoveries and research:

Por la desintegración electrolítica de los átomos van apareciendo estos iones y electrones mal conocidos. Usted sabe también que algunos histólogos han querido encontrar en el protoplasma de las células granos que consideran como unidades orgánicas elementales; y que han llamado bioblastos. (p. 515)

Although these scientific terms are generally known today, they were rather obscure in 1911 when the novel was first published. Only a scientist or a physician would probably have been familiar with them.

Further examples of unusual biological terms may be found when Hurtado complains to his uncle about the base, egotistical people he knows. Dr. Iturrioz, who is just as cynical as his nephew, says in reply that people are exactly like animals. He then proceeds to exemplify his statement:

Así se encuentran en el hombre todas las formas de la explotación y de la lucha: la del microbio, la del insecto, la de la fiera . . . ¡Ese usurero que tú me has descrito, el tío Miserias, qué de avatares no tiene en la Zoología! Ahí están los acinéticos, chupadores que absorben la sustancia protoplasmática de otros infusorios . . . Y entre los insectos, ¡qué de tíos Miserias! ¡qué de Victorios! ¡qué de Manolos los chafandines, no hay! Ahí tienes el ichneumon, que mete sus huevos en la lombriz y la inyecta una sustancia que obra como el cloroformo . . . (pp. 493-494)

"Tío Miserias," Manolo, and Victorio are people Andrés knows who live off other people. Iturrioz compares all of them to insects or bacteria that exploit other organisms. Words such as "acinéticos" and "ichneumon" are quite uncommon and reveal the author's knowledge of bacteriology and entomology. Baroja frequently utilizes animal imagery to describe and characterize people in a pejorative sense. But Dr. Iturrioz, a retired army doctor, is the only character who uses this technique, and this is one of his eccentric qualities.

The impressionistic descriptions and the scientific images lend variety to the novel. They also reveal an important characteristic of Baroja's personality.

The author was a fierce individualist who believed a person's emotions, sentiments, and ideas should be recognized and respected above all. In most of the long descriptions in this novel, Baroja does not give us an objective picture of the landscapes, but rather Andrés' personal reactions to them.⁵⁰ And the scientific images are a manifestation of not only Andrés' but also of Baroja's interests.

d. Characterization

There are forty-three characters in the novel, but only two of them have a significant part in the development of the plot, Andrés and Lulú. The author uses various techniques to characterize each one.

Through Andrés Hurtado, Baroja reveals his own personality and ideology. The author is, therefore, interested in showing what Andrés likes and dislikes, and says very little about his physical appearance. The reader only knows that he had arthritis and indigestion, and that he was losing his hair. (p. 535) Virtually everything that happens to Andrés produces an emotional reaction within him. These feelings are exhibited through interior monologues, descriptions of his thoughts, and frequently through direct analysis. Baroja analyzes Andrés at the beginning of the work, stating that he is a shy, lonely, and melancholy per-

son. And he explains why he is this way by referring to his childhood and early adolescence: his mother has died, he does not like his hypocritical father, and he is not close to his older brothers. Andrés avoids all people, even his own family, and he moves to an isolated room so that he won't have to be near his father. Baroja thus establishes the basic characteristics of Andrés, and he does not really evolve in the novel. When he commits suicide at the end of the work, he is much the same as he was at the beginning: cynical, aloof, hyper-sensitive, melancholy, pessimistic, and bitter.

Few of the characters evolve as the novel progresses. When they appear for the first time, Baroja usually characterizes them fully. This occurs with Lulú at the beginning of Part Two; Andrés and his friend, Julio Aracil, visit Lulú and her sister, Nini. The author first describes in detail her physical appearance, showing that she is homely. He says, furthermore, that she looks like a person who has been ill for some time, and attributes her sickly appearance to the fact that she is poor and has had to begin working at a young age. The author then characterizes her personality, saying that she is intelligent. But he quickly adds she lacks the feminine qualities of ingenuity and vanity. Baroja accentuates her

peculiarities by comparing her with her sister, Niní. He claims that Niní is the normal girl: a hypocrite and a flatterer who deceives people, especially men. Lulú, on the other hand, has little in common with her sister, for she is a sincere and independent individualist who can be brutally frank when she sees falseness.

In a few paragraphs, Baroja presents a physical portrait of Lulú and describes her personality. He then analyzes her psychologically, showing that she is rather strange:

Ella comprendía que no gustara a los hombres. A ella misma le gustaban más las chicas, y no es que tuviera instintos viciosos; pero la verdad era que no le hacían impresión los hombres.

Sin duda, el velo que la Naturaleza y el pudor ha puesto sobre todos los motivos de la vida sexual se había desgarrado demasiado pronto para ella; sin duda supo lo que eran la mujer y el hombre en una época en que su instinto nada le decía, y esto le había producido una mezcla de indiferencia y de repulsión por todas las cosas del amor.

Andrés pensó que esta repulsión provenía más que nada de la miseria orgánica, la falta de alimentación y de aire.

Lulú le confesó que estaba deseando morirse, de verdad, sin romanticismo alguno; creía que nunca llegaría a vivir bien. (p. 478)

In the first and last paragraphs Baroja gives Lulú's own auto-analysis. In the last sentence of the first paragraph and in the second paragraph, Baroja himself analyzes her, showing how her past experiences have influenced her present emotional state. And in the third

paragraph, Baroja summarizes Andrés' analysis of her. These various points of view serve to stress her abnormality: essentially her lack of sexual desires. Although the author analyzes Lulú through several characters, he does not really change the point of view.

Everything Baroja has said about Lulú indicates that she is an unnatural woman. He has emphasized these qualities in Lulú in order to prepare the reader for the final tragedy. She, like her husband, is abnormal mentally, for she is an intellectual and a non-conformist. She illustrates the novel's central philosophy: intellectuals eventually destroy themselves.

The author does not always describe and analyze his characters. Dr. Iturriz is a good example. He appears briefly or is mentioned by Andrés several times early in the novel. The reader, however, is told little about Iturriz' appearance and background because they are not significant to the novel. He has created Iturriz to serve as an adviser and a confidant to Andrés, and he therefore appears exclusively in dialogues.

Iturriz' advice and opinions are important, for he presents and explains the central meaning of the work through his interpretation of the tree of life and

the tree of science. He also advises Andrés to get married. His views are usually those of the protagonist. Hence, Iturriz not only reflects Andrés' ideas, but he serves to reinforce, illustrate, and explain the author's ideology. Occasionally Iturriz disagrees with his nephew; he does so in order to provoke Andrés, who then expresses his concepts more fully. Iturriz plays a similar role in La ciudad de la niebla, where he advises María Aracil.

In addition to these principal figures there are more than thirty minor characters in the novel. Only a few of them, such as Andrés' personal friends and the members of his or Lulú's immediate family, reappear. One is Julio Aracil, who is an active person and who invites Andrés to visit several people he knows. As Andrés accompanies him, Baroja introduces other characters, such as Lulú and her family. Through Julio, Andrés meets his wife-to-be, and the plot is further developed.

When Baroja first introduces a minor character, he describes him and usually judges him as well.⁵¹ Julio Aracil, for example, is Jewish and, since Baroja is antisemitic, he attributes bad traits to him. Aracil is mercenary, unpatriotic, lazy, and exploits women.

Over twenty-five secondary figures appear only once. Baroja criticizes most of them for their dishonesty and hypocrisy. They come from virtually all of the classes of society. Among the prominent people there are priests, doctors, and professors. Baroja ridicules them because he thinks they are "farsantes," people who are completely false. A priest is irreverent and blasphemous; doctors are indifferent and at times mean to their patients; and university professors know very little and behave like ham actors in front of an audience.

Baroja also criticizes people of the lower classes. Many are scoundrels with no sense of morality, who take advantage of others. A loan shark, tío Miserias, takes the last cent from his poor clients; a poor woman, tía Negra, is always intoxicated; and another, Doña Pitusa, is a beggar and compulsive liar.

These characters reinforce the cynical theme of the novel. But Baroja frequently makes fun of them, so the tone of the work is not always depressing. This is true of Lulú's neighbor, "el Chuleta":

. . . tenía más de veinte años . . . y estaba empleado en una funeraria. Era chato, muy delgado, algo giboso, de aspecto enfermizo, con unos pelos azafranados en la barba y ojos de besugo. Decían en la vecindad que él inspiraba las his-

torias melodramáticas de su madre. El Chuleta era un tipo funebre; debía ser verdaderamente desagradable verle en la tienda en medio de sus ataúdes.

El Chuleta era muy vengativo y rencoroso, no se olvidaba de nada; a Manolo el Chafandín le guardaba un odio insaciable.

El Chuleta tenía muchos hijos, todos con el mismo aspecto de abatimiento y estupidez trágica del padre, y todos tan mal intencionados y tan rencorosos como él. (p. 489)

Baroja's own comments, such as "estupidez trágica" and "debía ser verdaderamente desagradable verle," clearly show his opinion of this character. And his description of him is a degrading caricature: "el Chuleta" is slightly hunchbacked, has fish eyes, and is flat-nosed. This portrait, furthermore, typifies the way Baroja characterizes secondary figures. He often gives them a nickname which sometimes corresponds to their physical appearance or their behavior. The hunchback of "el Chuleta" probably looks like a cutlet or chop. After describing their physical appearance, specifying unusual features, he proceeds to characterize their general behavior and personality. "El Chuleta" is, for example, vindictive and malicious. Baroja may also include a brief description of the person's family, his acquaintances, or his occupation. His portraits of secondary personages are frequently complete, although they are not lengthy. Everything he says about "El Chuleta," for example, is contained in the three paragraphs quoted above.

Baroja portrays many of these people in rapid succession. This speeds up the pace of the novel and produces many abrupt changes of focus. These characters also provide numerous breaks in the central action of the novel. Virtually all of them are eccentrics or social misfits who reveal the author's outlook on life. But since Baroja includes such a multitude of them from all walks of life in El árbol de la ciencia, the reader gets the impression that life in Spain towards the end of the nineteenth century was as bleak as he described it.

FOOTNOTES

- ¹Obras completas, VII, p. 80.
- ²Banquillo (español), p. 22.
- ³Obras completas, II, p. 511. All quotations from this novel will be taken from this edition.
- ⁴Gonzague Truc says that Baroja thinks Christianity is "el vehiculo por donde el virus semita se ha repartido entre el universo y lo ha contagiado." Banquillo (extranjero), p. 43.
- ⁵Azorín, Obras completas (Madrid: Aguilar, 1948), VIII, p. 172.
- ⁶Obras completas, VII: El escritor según él y según los críticos, pp. 389, 394.
- ⁷Ibid., p. 20.
- ⁸Ibid.: Familia, infancia, y juventud, pp. 553-561. Footnotes 9-42 also refer to this work. The page numbers in the regular text refer to the novel.
- ⁹pp. 608-609.
- ¹⁰pp. 600-604; 608-613.
- ¹¹p. 601.
- ¹²pp. 522-524.
- ¹³p. 623.
- ¹⁴p. 564.
- ¹⁵pp. 571; 584.
- ¹⁶p. 578.
- ¹⁷pp. 578-579.
- ¹⁸pp. 565-579.
- ¹⁹pp. 599; 604.
- ²⁰p. 599.

21 pp. 565, 566; 580.

22 pp. 565, 566; 576.

23 p. 588. Although Baroja thought Letamendi (1828-1897) was a sham, he was highly regarded as a scholar. He was an authority on medicine and other subjects such as pedagogy, philosophy, economics, anthropology, and politics. He wrote many books on these topics and even composed several operas. A plaza in Barcelona, his place of birth, has been named in his honor.

24 pp. 587-589.

25 p. 598.

26 pp. 613-615.

27 p. 614.

28 p. 620.

29 p. 625.

30 p. 628.

31 p. 628.

32 p. 607.

33 pp. 634-635.

34 p. 653.

35 p. 654.

36 p. 648.

37 pp. 648-649.

38 pp. 594-596.

39 p. 596.

40 p. 530.

41 p. 645.

42 p. 645. Homeopathy, the opposite of allopathy, is a system of medical treatment based on the theory that certain diseases can be cured by giving very small

doses of drugs which in a healthy person and in large doses would produce symptoms like those of the disease.

⁴³Banquillo (extranjero), p. 193.

⁴⁴Gonzague Truc, Ibid., pp. 42-43.

⁴⁵D. L. Shaw defines the technique of El árbol de la ciencia as "the flow of 'human units' against a biographical background." "A Reply to deshumanización: Baroja on the Art of the Novel," Hispanic Review, XXV (1957), p. 109.

⁴⁶Libros y autores contemporáneos, p. 338.

⁴⁷This is one of the reasons why Hector Olivera Lavie has said: "Todo se prepara dentro de Andrés Hurtado para robustecer su concepto pesimista de la vida." Banquillo (extranjero), p. 280.

⁴⁸Libros y autores contemporáneos, p. 325.

⁴⁹César Barja says the following about humor in Baroja's novels: "Sin una buena dosis de humorismo, bastante para desviar la tragedia por la vertiente de la comedia, [la] impresión de la vida y de la novela de Baroja, sería insoportable." Ibid., p. 331.

⁵⁰"La visión del paisaje de Baroja no es la del espectador desinteresado e indiferente, sino más bien la visión del escritor que sobre las cosas proyecta su personalidad y sobre ellas vierte su emoción de poeta lírico y dramático. Es más que un realista Baroja; como Azorín, es impresionista; y un impresionista que por todas partes va dramatizando sus sentimientos." Ibid., p. 330.

⁵¹Ortega y Gasset has gone so far as to say: "Baroja suplanta la realidad de sus personajes por la opinión que él tiene de ellos." Banquillo (español), p. 39.

CHAPTER IV

Paradox,rey (1906)

Paradox,rey is probably Baroja's most exotic and unrealistic novel. The action takes place in the coastal region of west central Africa, where an international group of eccentrics establish their own primitive civilization. The novel is also fantastic, for the author personifies the sea, the wind, animals and even includes in his cast of characters a cyclops. This work is important not only because it contains most of Baroja's ideas and opinions, but also because, instead of condemning all forms of government and society, as he does in most of his other works, he creates an ideal civilization revealing his concept of a better society and showing that his philosophy is not always destructive. Paradox,rey is Baroja's most humorous work, and therefore not as depressing as most of his other novels. And, although there is much variety in the work, the story is well developed and compact.

Silvestre Paradox, the principal character of the work, has already been the protagonist of one of Baroja's first novels, Aventuras, inventos y mixtificaciones de Silvestre Paradox (1901). As the story begins, Paradox and his friend, Avelino Diz de la Iglesia, decide to go

to Africa with a group of people who wish to establish there a new, free nation for the Jews. Paradox and Diz join the expedition as scientists who are supposed to survey the proposed area. From Valencia they travel to Tangier, where they meet the other members of the group, board the ship, "Cornucopia," and head for the west coast of Africa. On the third day at sea, a fierce storm arises and causes heavy damage to the vessel. The captain is washed overboard and the members of the crew become intoxicated. Paradox and a technician, Goizueta, take over the command of the ship, and, after drifting in a dense fog for more than a week, the "Cornucopia" reaches land, somewhere along the coast of Guinea. Under the leadership of Paradox, the group salvages everything it can from the ship and camps on an island. Soon they are attacked by natives from the nearby mainland kingdom of Uganga and are taken as prisoners to Bu-Tata, the capital city. The prime minister, Funangué, demands rum from the whites and condemns them to death. But, by promising the natives rum and their high priest, Bagú, the hand of the princess, Mahu, the members of the expedition are permitted to return to their island. They are guarded by a number of savages whom they subsequently pacify. These friendly Africans and the Europeans, who quickly build a small village on the island and fortify it, are at-

tacked by hostile tribesmen. But the latter are soon forced to ask the whites for help when their kingdom is plundered by enemy Moors and the Fulaní, a warlike, semi-nomadic African people. Shortly after the whites save the kingdom of Uganga, the savages rebel against their cruel king, Kiri, and behead him. They ask the Europeans to govern them, and, after much deliberation and argument, Paradox is crowned king of Uganga. A new civilization emerges and exists successfully, but only for a brief time, for a battalion of French soldiers destroys the city and implants its own civilization there. After three years of French domination, disease and immorality prevail in Bu-Tata, and the country is well on its way to complete decadence.

I. Ideology

a. An Ideal Society and Its Destruction

Most of Baroja's suggestions for a better society are found in Part Three, where Paradox reigns as king of Uganga. Under his leadership all the inhabitants are considered brothers who are free and equal. In order to maintain liberty in Uganga, Paradox and his white leaders decide to do away with many of the conventions of European civilization. They abolish money, for, according to Paradox, "donde hay dinero, unos suelen tener demasiado, otros demasiado poco, y todos

suelen estar mal."¹ Frequently, people who have money have not earned it, and those who have worked do not have any. Instead of money, the citizens of Uganga are given vouchers for their work. These can only be used to obtain the necessities of life. If one does not do anything, he will not have a voucher and so cannot eat. The "state" also distributes the land, giving only the amount which can be efficiently worked by a family. If a person does not have tools, the government gives them to him. There are no offices and no employees, and no one is permitted to make anyone else work for him. In such a society, there is no place for aristocrats, people who enjoy all the pleasures of life without having worked for them. On the other hand, the downtrodden of modern society are given a fair start in Uganga, and their efforts are rewarded.

Paradox and the other leaders of Uganga do not do away with all European social conventions, but they greatly modify the ones they keep. Paradox is in favor of schools, but he is against teachers. This seems absurd, but Paradox, like the author, believes that men can learn without instructors: "casi todos los que han sobresalido en una ciencia o en un arte han aprendido su arte o su ciencia sin maestro." (p. 214) His schools consist of public shops where anyone can see what is being done. If a person is interested and has some

natural ability, he will want to stay and learn. If not, he does not have to continue against his will.

Although Paradox has no use for religion, he tolerates it. The Europeans who help to create the new civilization of Uganga are of different faiths, and most of them believe their religion is the only true one. (pp. 209-210) To deny any of them their beliefs would only cause dissent and hatred. For these reasons, Paradox assures everyone that there will be complete freedom of worship in Uganga. Like Baroja, Paradox rejects all dogmatic religions, and he is critical of the Catholic Church.

Paradox's society is basically a paternalistic but limited dictatorship in which the monarch strives to keep the civilization as primitive and simple as possible.² Paradox is not an absolute ruler because there are others who help him govern. The geologist and naturalist, Eichthal Thonelgeben, suggests and establishes the procedure for vouchers and the distribution of land and tools. Sipsom, a needle manufacturer from England, is the judge who constantly tries to keep the people simple and honest by requiring them to work. But nobody spends much time ruling in this utopian society.

Although Baroja seems to favor a benevolent despotism in Paradox, rey, he did not really advocate any

specific form of government. In his essays he is critical of all political systems.³ He lived under Franco's dictatorship from 1940 to 1956, but never directly expressed his opinion of it. If he had, he probably would have been censored.⁴

Rather than make extensive suggestions for a better society, Baroja prefers to show why European civilization is useless, unfair, and corrupt. This is evident in the final sections of the novel, which deal with the French army. Before the battalion attacks Uganga, two French soldiers, Michel and Raboulet, criticize the army and European society. Both agree that the only people who benefit from the army are the aristocrats, since it protects their rights and property. They are also critical of military discipline: they are forced to obey commands without understanding their purpose. For Baroja, the military destroys one of the most cherished of human rights, personal liberty. Yet the author is not a pacifist. If fighting is necessary to survive, he approves of it. For example, Paradox and his group are justified in defending themselves against the African savages.

When the French battalion attacks and destroys Paradox's utopian society, women and children are mercilessly slaughtered and the city of Bu-Tata is burned down. The army had no legitimate reason for doing

this. It was not attacked, nor did it have much to gain by plundering the city. It destroyed Uganga "para convencer a los honorables diputados de la derecha de que el ejército expedicionario francés que opera en el golfo de Guinea no está inactivo por imposiciones de determinadas potencias, como se ha supuesto. . ." (p. 224) By means of this cynical statement, put into the mouth of France's Minister of War, Baroja satirizes both politicians and the army. The Minister of War, with all his eloquence, cares only about the success of his army and is proud that fifteen hundred innocent people have been murdered for no good reason.

The French subsequently establish their own society in Uganga, but, instead of improving conditions, they make them worse. The natives of Uganga become infected with European diseases: syphilis, grippe, and tuberculosis. The hospital is soon filled with African alcoholics and prostitutes. The whites are mistreating the natives, and as a result the latter have started to become vicious. As the novel ends, Baroja quotes an item from an African newspaper: "Tras de la misa, el abate Viret pronunció una elocuentísima arenga. En ella enalteció al ejército, que es la escuela de todas las virtudes, el amparador de todos los derechos. Y terminó diciendo: Demos gracias a Dios, hermanos míos, porque la civilización verdadera, la civilización de

paz y de concordia de Cristo, ha entrado definitivamente en el reino de Uganga." (p. 226) In this terribly bitter and satirical denunciation, Baroja is criticizing the Catholic Church because it condones murder, oppression, and all kinds of social injustices. Instead of admitting that the Church has helped to produce such horrible conditions, the priest hypocritically claims that it has contributed to the establishment of peace and harmony. According to him, the army has preserved rights, when, on the contrary, it has brutally destroyed them.

In Paradox, rey Baroja criticizes and attacks established social practices, and he does not really present many constructive ideas. When this society is being formed, he explains at length why it does not follow certain European conventions. And, he later allows it to be destroyed so that he can show how perverted and corrupt European society is. But this primitive civilization is not to be taken seriously, for it is utopian and fantastic, and therefore unrealistic. However, even though Baroja does not emphasize his suggestions for an improved society, the presence of positive concepts in Paradox, rey distinguishes this work from his other novels, which are seldom optimistic.

b. The Behavior of Silvestre Paradox

The personality of Silvestre Paradox changes abruptly during the course of the novel, and his ideas are full of contradictions. Many of these inconsistencies reveal Baroja's own character and philosophy.

In this novel Baroja does not fully characterize Paradox or tell us about his past, but he has done so in Aventuras, inventos y mixtificaciones de Silvestre Paradox (1901). In that work, Paradox spends most of his time in Madrid inventing useless or obsolete things. He is impulsive, lacks a sense of order, and disregards social conventions, leading a rather solitary life and associating only with a few close friends. He is a cynical bachelor who prefers the company of animals to that of people. He is like a pícaro, for he goes from one job to the next criticizing and making fun of people and society. At the end of the novel, he is penniless and is being pursued by creditors. He and his companion, Diz, flee from Madrid and head for Valencia. Five years after writing this novel, Baroja again takes up this character and his friend in Paradox, rey. This work begins where the other ends, for Paradox and Diz are living in Valencia and Silvestre has not changed a bit. He is still disorganized, independent, and impulsive. The description of his attic room reveals his disorderly, haphazard way of living:

"Hay un armario con cortinillas ya rotas, a través de las cuales aparecen montones de libros desencuadernados, papeles, prensas, tarros de goma, y en medio de este batiburrillo, una calavera con rayas y nombres escritos con tinta azul y roja. Arrimados a la pared hay un sofá y varias sillas, todas de distinta clase y forma." (p. 155)

It is rather contradictory that such an individualist would become a leader and an organizer. Shortly after leaving Spain, his behavior changes drastically. On the "Cornucopia," Paradox is the one who restores order during and after the storm which has terrified the other members of the expedition and the crew. He also helps re-establish among the natives a primitive government which has an orderly system, and he readily follows the advice of other people. For example, he accepts without argument the constitution of Uganga which has been written by Diz and the Frenchman, Ganereau.

There are more contradictions in Paradox when he is king of Uganga. Although he has decreed that everyone will be free and equal in his utopian society, he is prejudiced against Jews. He is supposed to be working on their behalf, but he and the other members of the expedition do nothing to help establish a free nation for these persecuted people. He and Diz have

both agreed that Jews are a "pueblo de granujas y de usureros." (p. 155) Baroja himself never had any plans to help Jews or any other minority group. He, like Paradox, may have envisioned a society free from prejudice, but, in reality, he was biased himself against certain groups.

Paradox previously made fun of kings, saying that they are only good for hunting rabbits and killing young pigeons, (p. 208) but he himself becomes one. He strives to work for the common man, although he had said that he despises the masses. Such behavior explains the secondary meaning of the title "paradox, rey." It is paradoxical that a person who has rejected authority and order and has made fun of kings is now the supreme ruler. His full name, "Silvestre Paradox," meaning a wild or savage paradox, is also significant. He helps rule a primitive society and wants to keep it simple and almost savage: "Vivamos hechos unos bárbaros. Vivamos la vida libre." (p. 214) "Sólo la Naturaleza es recta; sólo la Naturaleza es justa y honrada." (p. 161) He condemns science and modern progress, claiming that it produces "un bárbaro desarrollo del cerebro a expensas de los demás órganos." (p. 214) However, he himself is a scientist and has used his knowledge of chemistry and engineering to make the city of Bu-Tata an island and thus save it

from its enemies. Although Baroja was a man of science, he frequently criticized its effects. In a speech which he gave at the Sorbonne in 1924 he stated: "Parece que las cosas ellas mismas tienden a sustituir las inquietudes espirituales por el puro movimiento automático y mecánico. La ciencia, que es, hoy por hoy, lo único con aire religioso que nos queda, nos aplasta con su frialdad."⁵ Like Baroja, Paradox has contradictory feelings about science, progress, and civilization. Although he claims he wants to live close to nature, he tells Sipsom that he prefers the refinements of modern society to the "vida natural." (p. 212) And he tells Diz de la Iglesia that he wants to go back to Spain, which he now remembers as "un lugar de delicias." (p. 212) He explains to him that he has tired of primitive society and admits that he will always be restless and discontent no matter what he does:

PARADOX.--Las ilusiones son como las flores, como las mariposas, como todo lo que es muy delicado y muy bonito. Brillan entre las ideas unas, y entre las matas las otras; se las coge entre los dedos, y se marchitan.
 DIZ.--Siempre descontentadizo.
 PARADOX.--Es la condición humana. Además, yo soy hombre de ideas, de proyectos, de lucha; lo establecido me cansa. ¿Qué vamos a hacer ya aquí? (p. 212)

This discussion contains the key to Baroja's philosophy in Paradox, rey. For him, human beings are always dissatisfied with life and are constantly striving for something new and better. Once one has reached his

goal, he discovers that it no longer means anything to him; it has only been an illusion. It is man's nature to continue to pursue one goal after another, but to always be "descontentadizo." A man of action with a strong voluntad, such as Paradox, has no more to gain than the inactive abúlico; both fail to find permanent happiness and inner peace. In view of such pessimism, Gonzalo Torrente Ballester has said of Baroja: "En realidad, no cree en nada, ni aun en las cosas que afirma creer, y la consecuencia de este escepticismo es su idea del hombre como personaje sin sentido dando vueltas dentro de un agujero."⁶ Baroja frequently asserted that there were no solutions to man's problems. But he occasionally did think that people could improve their existence. This inconsistent thinking is seen in the contradictory philosophy of Silvestre Paradox. Sometimes he favors modern science, progress, education and civilization. On other occasions he condemns them and advocates a primitive, 'natural' civilization where people are motivated by their instincts and are not bothered by intellectual or moral problems. Near the end of the novel, Baroja turns away from Silvestre Paradox and focuses on the French army which has destroyed his ideal society, and he blames this disaster and later calamities on the European interven-

tionists. This allows him to escape from his philosophical dilemma.

c. Humor

Paradox, rey is probably Baroja's most amusing novel, and the humor is closely related to his ideas. One of his chief purposes in writing the book is to satirize and ridicule not only primitive people but modern European man as well. He makes fun of the leaders of the African tribe, showing that they are stupid, cruel, and selfish. And he uses these savages to criticize civilized people, for the Africans are caricatures of Spanish leaders and of prominent European types. The author also satirizes Europeans directly when he ridicules several members of the expedition. But Baroja sometimes uses humor for its own sake. He includes several amusing situations, and he uses numerous verbal devices, such as funny sounding names, puns, and incorrect grammatical constructions.

Baroja pokes fun at Kiri, the African king, the prime minister, Funangué, Princess Mahu, and the high priest, Bagú. Kiri is a sentimental king who enjoys cruelty. He sits in his palace seriously meditating: "A veces me entretengo en matar pajarillos con mis flechas; ¡infantil distracción! Cuando esto no me divierte, hago que le corten la cabeza, delante de mí, a alguno de mis criados o a alguna de mis mujeres. Y, a

pesar de estos amables esparcimientos, me aburro. . . . mi labio bello toma proporciones considerables, y me aburro. . . . Y es que, en el fondo, soy un hombre sensible; soy un sentimental." (pp. 186-187) Although this savage believes he is sensitive, he thinks killing little birds and cutting off people's heads are enjoyable and entertaining pastimes. Kiri is a caricature of Alfonso XIII of Spain (1886-1941). Alfonso had been pampered by his mother, the regent María Cristina, and when he came of age in 1902, he was childish and fickle. Like Kiri, he disliked court life and frequently sulked about it. This may have drawn attention to his lower lip, which was abnormally thick and prominent. In order to break the boredom of court life, Alfonso took to hunting birds, like the African savage.⁷

Baroja, furthermore, criticizes the government of Alfonso when Funangué, the African prime minister, describes and explains the Constitution of Uganga to the captive whites:

FUNANGUÉ.--Os voy a explicar, en pocas palabras, la admirable Constitución de nuestro reino. Oíd y admirad: en Uganga todo es del rey; las casas, las tierras, los árboles, los hombres, las mujeres . . . , todo.

PARADOX.--Muy buena idea.

SIPSOM.--Sobre todo, muy original.

FUNANGUÉ.--Lo que le sobra al rey es para su madre; luego, para sus hijos y sus hermanos; después van tomando parte sus primos, sus tíos, sus

criados; luego vengo yo; después de mí, los nobles; luego los magos, y por último los soldados.

GANEREAU.--¿Y el pueblo?

FUNANGUÉ.--El pueblo bastante tiene con la honra de trabajar para que vivamos el rey y su familia, yo, los magos, los nobles y los soldados. La Constitución del reino de Uganga es la mejor del mundo.

SIPSOM.--Sobre todo, para vosotros.

PARADOX.--Y, ¿los nobles, no trabajan?

FUNANGUÉ.--No; son criaturas demasiado perfectas para comprometer su honor en viles menesteres. Ellos cazan, montan sobre sus camellos, cobran sus rentas . . .

PARADOX.--Y ¿qué méritos tienen para vivir así?

FUNANGUÉ.--Que son hijos de sus padres.

PARADOX.--¿Todos?

FUNANGUÉ.--Algunos quizá no lo sean. (pp. 187-188)

Like the government of Uganga, the political system of Spain during the early years of the reign of Alfonso XIII was "una oligarquía en la que compartían el poder, para ejercerlo en beneficio propio, el rey, los nobles, los jefes militares, el alto clero, los terratenientes y los dirigentes políticos."⁸ Baroja is bitterly satirical of this system. Funangué, a gullible minister, really believes that his form of government is admirable and that it is an honor for the pueblo to support the noblemen. Paradox and Sipsom do not really think Kiri's constitution is good or original, but Funangué does not realize that their remarks are ironical and satirical. In this passage Baroja also implies that aristocrats are immoral and not 'noble' at all; they do not have any inherent right to live better than the pueblo.

For the author, Funangué is the prototype of a governmental official, and he makes him look ludicrous. The prime minister is a vain person who thinks he is better than other Africans. He tries to dress elegantly by wearing European clothes. Baroja describes him as a "negrazo con sombrero de tres picos, levita azul con charreteras y sin zapatos." (p. 183) His bare feet contrast with his formal attire. And "negrazo" is both an augmentative and a pejorative form, deliberately used to remind the reader that Funangué is a savage. But Funangué does not realize that he looks ridiculous. In Funangué, Baroja is indirectly criticizing the vanity, stupidity, and bad taste of high government officials.

The high priest of Uganga, Bagú, is a caricature of a Catholic priest. He knows how to perform all the religious rites, but he is a scoundrel because he does not really believe them, and uses them for his own personal advantage. He claims that the captive whites will have to be executed, for their presence has offended the moon. But Sipsom, the English needle manufacturer, flatters and deceives him by promising him the hand of the princess, Mahu, and the kingship of Uganga, if he will delay the execution. Bagú then hypocritically tells the verdugo that the moon has changed its mind and has told him to wait a while be-

fore killing the whites. Like Bagú, many of the Catholic priests in Baroja's novels are hypocritical and irreverent rascals who use their ecclesiastical authority for personal gain. Baroja also shows that Bagú's religious charms, trinkets, and rites are absurd. One of the superstitious Africans, Ugú, describes Bagú's ceremonies, claiming that he is the wisest of all priests: "Conoce las treinta y tres maneras de aplacar al Fetiche. Tiene además una calabaza llena de cosas excelentes para contentar a la Luna y unas bolas de estiércol muy eficaces para acertar el porvenir." (p. 184) Baroja is not only satirizing Bagú, but also Ugú, the gullible believer. The author probably uses the number thirty-three in order to relate Bagú's practices indirectly to Christian beliefs, for Christ was crucified at the age of thirty-three. He may also be satirizing the Church's symbolic use of and belief in numbers such as the Trinity, the Novena, and the Rosary. This suggests that Baroja thinks the Church's rituals are as ridiculous as Bagú's.

Besides criticizing the officials of society and social conventions, Baroja satirizes a literary theme frequently found in romantic and modernistic works. This is seen in his treatment of Princess Mahu, who does not love Bagú, the person whom her father, Kiri, wants her to marry. She is in love with a commoner

whom she cannot have, and complains sadly about her fate:

. . . Hi-Ji todo lo ignora; pero ¡es tan bello! ¡su color es tan negro!, ¡su nariz es tan chata! . . . ¡Tiene tantas facultades! ¡Qué feliz sería yo si quisiera robarme y llevarme a su cabaña! Antes, muchas veces, soñaba con ser su esposa, soñaba con el placer de guisarle los saltamontes necesarios para la cena, y de amasar para él el pan con las bananas. Ya no hay ilusiones para mí, ya no hay bananas en este bajo mundo. Lejos, lejos de estas vanidades yo quisiera vivir. Lejos de estos refinamientos: sin taparrabos, sin plumas, sin collares . . . (p. 186)

Baroja found the emotional outbursts in romantic literature exaggerated and foolish. He makes the aspirations and sentiments of the princess seem ridiculous by mentioning inane objects and making fun of her sweetheart's appearance. A black, flat-nosed person is not handsome to westerners, who do not eat grasshoppers, and for whom loin cloths are not "refinamientos." The name, Hi-Ji, furthermore, suggests the sound of laughter.

There are not only comic Africans, but comic Europeans as well in Paradox, rey. Baroja makes fun of these characters by showing that their ideas and their behavior are silly. Most of this criticism is found near the beginning of the novel, when the members of the expedition board the "Cornucopia." Two of them are anarchists from Spain, Mingote and Ferragut. The lat-

ter is an ex-Carlist colonel who is going to an obscure place in Africa to be chief of state and temporary defense minister. His friend, Mingote, is going with him to be the chief tax collector. However, the part of Africa to which they are going is uninhabited. Baroja is here satirizing the behavior of anarchists. In the early 1900's there were many of them in Spain who had preposterous political aspirations and schemes. Baroja describes these people in his autobiographical works, particularly in Galería de tipos de la época (1947), and in novels such as Aurora roja (1905) and La dama errante (1908). Although Baroja has been called an anarchist and even applies the term to himself,⁹ he does not really favor an anarchistic form of government.¹⁰ Some of the anarchists in Baroja's novels are theorists who reflect the author's views of society. Others are criminals or scoundrels, and Ferragut is no exception. He has sold Madrid's Parque del Retiro to some Englishmen. At the beginning of this century, there were many credulous speculators who could apparently be swindled easily in this way. Baroja ridicules this shady operator by showing that for all his apparent shrewdness he lacks common sense. Ferragut had made counterfeit bills and taken them all at one time to a local bank and tried to have them exchanged for gold, but he was quickly apprehended.

Of the European characters in this novel, Miss Pich is probably the most amusing. Baroja gave her such a name because the color of her skin ("color de orejón") and her hair ("pelo azafranado") match that of a peach. Her Adam's apple is excessively prominent and her neck muscles look like a jumbled network of cords. These might also be considered to be the characteristics of a dried and deformed peach. Miss Pich is extremely eccentric. She hates men and thinks all the great people of the past were women, including Socrates and Shakespeare. In a discussion with Paradox, she expresses enthusiasm about an article in her magazine entitled "The Nasal Anomalies of English Soldiers." Paradox ironically replies that such a subject is of great interest. But, as soon as she is out of sight, he makes a grotesque caricature of her, telling the Frenchman, Ganereau: "Creo que estamos en presencia de una gallinácea vulgar. Ya sabe usted que estas aves tienen la mandíbula superior abovedada, las ventanas de la nariz cubiertas por una escama cartilaginosa, el esternón óseo y en él dos escotaduras anchas y profundas, las alas pequeñas y el vuelo corto. Son los caracteres de miss Pich." (p. 171) "Gallinácea vulgar," "alas pequeñas," and "vuelo corto" are disparaging remarks suggesting her insignificance. A gallinaeous ("gallinácea") bird is one that nests on the

ground, such as a chicken, pheasant, or grouse. To Paradox, Miss Pich is so skinny that her bony nose looks like a chicken's beak. Where there are supposed to be breasts, there are deep depressions. Baroja frequently belittles women who think they are superior to other people. This is one reason why he has been called a misogynist.

Not all the humor is satirical. There are a few situations in the novel which are merely amusing. The discussion between Paradox and the African prime minister, Funangué, is a good example. Shortly after the whites have been captured by the savages, Paradox tries to pacify the man by offering him his watch:

FUNANGUÉ.--Yo no querer tu animal; morirse en mis manos.

PARADOX.--No morirse, no. Todos los días darle vida así.

Funangué sonr^íe, dándole cuerda al reloj.

FUNANGUÉ.--¿Sois ingleses?

PARADOX.--Sí.

FUNANGUÉ.--¿Tenéis huesos?

PARADOX.--Sí. Muchos. Sólo en la cabeza tenemos el frontal, los dos parietales, los dos temporales, el occipital . . .

FUNANGUÉ.--Y ¿sois blancos por todo el cuerpo?

PARADOX.--Por todas partes. Eso depende de que los corpúsculos de Malpighio . . .

FUNANGUÉ.--(Indicando el reloj) ¿Tu animal es para mí?

PARADOX.--Sí.

FUNANGUÉ.--Gracias, muchas gracias. (pp. 183-184)

Paradox knows that Funangué is uncivilized and ignorant, but he answers the African's naïve questions about

the whites in a scientific way. This is absurd, for even most Europeans would not understand his explanation. The unlettered Funangué sometimes uses the infinitive form of the verb, and Paradox mimics him.

Baroja also uses other stylistic devices which serve a humorous purpose. He employs words that have several meanings. When Miss Pich tells Paradox about her feminist activities, she says: "En mi redacción no pone la pluma ningún hombre." (p. 170) The word "pluma" may also mean penis. And, when Paradox's former secretary, don Pelayo, asks him: "¿Es usted, por casualidad, don Silvestre Paradox?," he answers: "No; por casualidad, precisamente, no; pero soy Paradox." (p. 164) Although don Pelayo has used the common phrase, 'por casualidad,' to express doubt and be courteous, Paradox jokingly gives the expression a literal meaning. This would suggest that he was born accidentally and was therefore an illegitimate child. Paradox continues to be witty when he then asks don Pelayo his name using the same expression.

The meaning of many of the characters' names is funny. Silvestre Paradox (Wild Paradox), La Môme Fromage (The Cheese Kid), Miss Pich (Peach) and Mingote. A 'mingo' is an object ball in billiards; '(o)te' is a pejorative suffix. Baroja may also have been thinking of an Italian opera singer by the name

of Mingotti (1728-1807) when he decided to use the name. Mingote tries to sing dramatically, but he is off-key and makes a fool of himself. Other names reveal the person's nationality: Piperazzini (Italy), Eichthal Thonelgeben (Germany), and Ignacio Goizueta (Basque Provinces). Goizueta is a town in Navarre. 'Thonelgeben' is probably derived from the German 'thron' (throne) and 'geben' (to give). Thonelgeben and Sipsom decide to make Paradox king of Uganga, so they 'give him the throne.' The names of the Africans, Bagú, Mahu, Ugú, and Kiri, also sound funny. They are primitive because they contain but two syllables, and the frequency of the vowels a and u makes them seem like grunts made by savages.

Since there are few places where the mood is completely serious, Paradox, rey is less depressing than Baroja's other works. In many of his novels the author presents long philosophical discussions about abstract concepts and constantly explains why his main characters suffer intense feelings of anguish. But in this novel he never does this. Instead, he keeps the reader continuously amused with unusual situations, eccentric characters, caricatures, and humorous and sarcastic comments. However, the work is as critical and bitter as his other novels, for his frequent grins are malicious, cynical, and sardonic.

II. Novelistic Techniques

a. Structure

Paradox, rey is about one-third shorter than Camino de perfección or El árbol de la ciencia and can be read rapidly, for over eighty per cent of the story is presented in dialogue form. Baroja also uses this technique in other novels, for example, La casa de Aizgorri (1900) and La leyenda de Jaun de Alzate (1922).

In most of his novels Baroja centers his story around one person who is constantly traveling and who comes into contact with many minor characters. The majority of the novels have a lineal construction; they consist of a chain or series of loosely connected episodes and incidents. As a consequence, his plots are developed rather unevenly and his stories tend to ramble.

But in Paradox, rey Baroja focuses on a group of characters, and this gives a greater sense of unity to the novel. He also develops the plot rapidly and concisely. Virtually all of the incidents and the conversations contribute directly to the development of the main action of the novel. We know what the story is about from the very beginning of the work, where Baroja presents several conversations between Paradox and his friend, Diz. Then in the following episodes, he tells us how their project to go to Africa is carried out and

what happens once they arrive. There is also less description in the work, since dialogue is predominant.

The author usually makes some explanations, in the manner of stage directions, to orient the reader during the course of the dialogue. For example, at the beginning of Chapter XI of Part One, Baroja tells us:

"Está amaneciendo. Dora, Beatriz y Môme Fromage calientan agua en una gran tetera; los demás hablan alrededor del fuego." (p. 181) There are other devices in the novel like those found in a play. For example, before a character talks, the author occasionally explains what he is doing by putting a comment in parentheses beside his name: "Sipsom. (Que ha sacado su antejo y mira por él) . . ." (p. 207) Baroja also uses this technique to show how the character talks: "Miss Pich. (Vivamente)--Es que esos eran mujeres," (p. 170) or to explain to whom the person is speaking, "Sipsom. (Dirigiéndose a los negros)--¿A vosotros os gustan las habichuelas?" (p. 193) There are also several asides in the novel: "Miss Pich. (Aparte)--Este francés insustancial viene a interrumpirnos." (pp. 170-171)

The structure of the novel is also somewhat similar to that of a drama. It is divided into three parts, like the three acts of the traditional Spanish comedia. Each part serves a specific purpose. In the

first Baroja tells what the story will be about and explains how Paradox's group reaches Africa. At the end of this part he thickens the plot by having hostile Africans capture the Europeans. In the second part the two groups become friendly and form a new nation. And in the last part this new utopian society is destroyed. Like a drama then, the novel has an introduction, several conflicts, and a conclusion, corresponding to the classic exposition, climax, and dénouement. Many of the chapters in Paradox, rey are like scenes in a play. In a chapter, the author usually treats one significant event, seldom changing his focus. For example, in the last four chapters of Part One (8 through 11) the titles are (8) "Nuevo capitán," (9) "A caza del bote," (10) "El desembarco," and (11) "En tierra." In each chapter there is only one important episode. In Chapter 8, it is the election of Goizueta as captain of the "Cornucopia"; in 9, the retrieval of a boat which has been stolen from the ship by several disgruntled members of the expedition; in 10, the arrival of the group in Africa; and in 11, the establishment of a camp there.

The short chapters, the stage directions and the dialogue are all theatrical techniques. But Paradox, rey could not be performed on the stage. It is too long, there is too much action, and there are too many

settings. Furthermore, Paradox,rey is unlike a play because it contains fantastic and lyrical passages presented in the third person. Poetical evocations are uncommon in Baroja's novels, and fantastic elements, as has been seen, are almost never found.

But in this novel there is not much distinction between people and animals and between real and imaginary beings. For example, the elements of nature talk to Paradox and he answers them. And Paradox's dog, Yock, criticizes his master, and the latter understands him. The novel seems to take place in a fantastic land. Baroja usually personifies animals and elements of nature to criticize and at times satirize human behavior. He presents several fantastic monologues in the middle of the novel after the Europeans have used dynamite to alter the course of the river which flows by Bu-Tata. Baroja has the moon, a cyclops, and various animals comment about the changes in the landscape which have been caused by the dynamiting. Some of these figures like the new conditions, others do not. The snakes are angry about them because their nests have been destroyed, but the fish like them, since they have more water in which to swim. These monologues serve a philosophical purpose. Baroja was sceptical about scientific progress, although he did not reject it altogether. By presenting these various opinions,

he theorizes that the destruction of one thing brings about the creation of another.

There are other novels that also deal with a utopian society in a remote land. Ganivet's La conquista del reino de Maya (1897) is a good example. The protagonist, Pío García del Cid, tries to establish an ideal society in the heart of Africa. But as soon as he implants European standards, the Africans turn into immoral drunkards, become hostile towards their neighbors, and discriminate against certain members of their own society. Ganivet's work is bitterly satirical, but not as unrealistic as Paradox, rey. It would seem that Baroja had read La conquista del reino de Maya, although in his Memorias he claims he never heard of Ganivet and that he was not influenced by any Spanish writer.¹¹ Unlike Paradox, rey, La conquista del reino de Maya contains only one fantastic device: a ghost appears to the protagonist at the end of the novel. Paradox, rey has more variety than Ganivet's novel, which is narrated exclusively in the first person by the protagonist. In Baroja's work the fantastic chapters provide a break in the action and, since the style of these passages is highly lyrical, they offer a contrast with most of the dialogue, which is abrupt, bare, and prosaic.

In Paradox, rey Baroja occasionally interrupts the dialogue and talks directly to the reader. The chapter "Elogio de los viejos caballos del tiövivo" is a good example. Baroja takes up this subject in the middle of Part Three after Paradox says that he wants to put a merry-go-round in Bu-Tata. The author describes the old kind of merry-go-round and compares it with the new, which he dislikes. Despite its theme, Baroja includes this section in the novel to express his pessimistic philosophy. He claims that men run tirelessly and desperately, but that their endeavors are futile, for, like the wooden horses of a merry-go-round, they never go anywhere. (p. 216) This prepares the reader for the final scenes of the novel, where Paradox's utopian state is destroyed and the efforts of his group come to naught. This strange chapter also reinforces the exotic effect of the work, for it is the only lyrical, fanciful interlude in Part Three.

Although the ideas in Paradox, rey are much the same as those in Baroja's other works, his techniques are quite different. He includes fewer descriptions of landscapes and of minor characters. And instead of presenting a series of secondary figures in rapid succession, he focuses on groups of people throughout the work. This makes the story compact and concise. But the novel also contains much variety. The dialogue is

terse and humorous, the lyrical passages nostalgic and sentimental, and the fantastic devices often philosophical and somber. The poetical interludes serve to slow up the pace of the action and allow the author to stop and philosophize about what has been happening. Thus, though the vision of reality in this work is as pessimistic as in Baroja's other novels, Paradox, rey is not as depressing. Its humor, its rapid and amusing dialogue, its lyrical interruptions, and its fantastic interludes make it at the same time original and different from the rest of Baroja's literary production.

b. Style

In addition to being different in structure from most of Baroja's other works, the style of Paradox, rey is original and quite varied. The dialogue, according to Luis Landínez, is "sobrio, seco, preciso, eficaz, acerado, sin nada que sobre."¹² But the style of the lyrical and poetic monologues and passages narrated in the third person is entirely different.

In the conversations Baroja creates unusual images which are often based on scientific terms or on exotic animals. Silvestre Paradox, a self-made scientist, uses strange animals to describe some of the people he sees on the "Cornucopia." One of them is Piperazzini, who claims he is going to Africa as a tourist, but who

really is planning to establish a gambling casino there. When Paradox learns that the man has been lying, he makes this bizarre caricature of him: "Conocemos el género: Lacerta africana, camaleón vulgar, familia de los saurios. Se distinguen por tener la lengua larga y extensible, la cola prensil y los dedos divididos en dos paquetes mutuamente oponibles." (p. 167) Since Piperazzini has tried to deceive the others by lying, Paradox compares him to a chameleon, a lizard which tricks its enemies by changing its color and appearing to be something which it is not. "Lengua larga y extensible" may be an indirect reference to the way a gambler sucks up money, which is like a lizard lapping up food with its tongue. And when Paradox mentions fingers which are divided into "dos paquetes mutuamente oponibles," he is no doubt referring to the way a cardsharp cuts, shuffles, and deals cards. Paradox makes fun of several other shady characters aboard the ship by using similar images. He says that Ferragut, an unsuccessful counterfeiter, is not really a haughty vulture, such as a *Sarcoramphus*, but just a common *Strix*, a less fierce scavenger. And he calls Mingote, the anarchist who plans to be a tax collector in an uninhabited region of Africa, a cetaceous carnivore, i.e., a whale, and a "molusco con un par de branquias y un sistema de brazos o tentáculos largos y

flexibles . . .," in other words, an octopus or a squid. (pp. 166-167) Paradox does not explain why he calls Ferragut these names. These images are original. But besides serving a merely derogatory purpose, they are also humorous.

Baroja frequently employs irony when his European characters talk to the African tribesmen. Funangué, the African Prime Minister, tells Paradox and a few of his friends about the wonders of Uganga's political system. He first explains and praises the constitution of Uganga, which is in fact brutally unjust. He then tells Paradox that he and the rest of the Europeans will become the king's slaves, but he adds, as if he were making a great concession, that he will make sure they will not be starved to death. Paradox thinks Funangué and the other tribesmen are stupid and ignorant, but, as Paradox's friends listen, he tells the Prime Minister: "Eres magnánimo, gran señor. Te obedeceremos, trabajaremos con gusto por tu rey, por su señora madre, por su familia, por ti y por toda la demás tropa que honra este bello país de Uganga." (p. 188) This is ironical because we know that Paradox does not think Funangué is "magnánimo" or a "gran señor"; the other leaders, such as King Kiri and Bagú, do no honor to their country; and the Europeans will not work for the king with pleasure. The allusion to the rest of

the Africans as "la demás tropa" is also disrespectful, but Funangué does not realize Paradox's malicious intention.

When the whites talk to the Africans, they frequently simplify their speech by repeating the same words and phrases: "trabajaremos por tu rey, por su señora madre, por su familia, por ti y por la demás tropa."¹³ The repetition of "por" might have been omitted. But Paradox, who thinks Funangué is a little dense, is talking emphatically and trying hard to make the man understand.

Sipsom occasionally makes fun of the Africans without their knowing it. He tries to trick Bagú by telling him that there is a magician among them who can show him how to acquire riches and the hand of the princess. When Bagú begs him to identify this secret person, Sipsom responds: "No puedo responderte. No puedo indicar ni si soy yo, ni si son los demás, ni si es hombre o mujer . . . Que el día que tú mueras, él morirá; . . . Que el día que él muera, tú morirás necesariamente." (p. 185) Everything Sipsom says is parallel: "No puedo" plus an infinitive, the repetition of "ni si" followed by a conjugated form of "ser" in the present tense and then a noun or a pronoun, "que el día que" and the repetition of the subject pronouns "tú" and "él." His oversimplified speech sounds elementary

and infantile. Although Sipsom appears to be attempting to communicate clearly with Bagú, he is actually obfuscating the issue and making fun of him.

Sometimes the discussions with the Africans are abrupt and short. In a conversation with Ugú, the African slave, Sipsom and Paradox talk about the character and abilities of Bagú. Ugú has just praised the high priest, claiming he can foretell the future with his balls of manure:

PARADOX.--Y ¿acierta?
 UGÚ.--Pocas veces.
 PARADOX.--Vamos . . . , casi nunca.
 UGÚ.--Es verdad.
 PARADOX.--Pero ¿Se sigue creyendo en él?
 UGÚ.--Es natural; es mago.
 SIPSON.--Y ¿qué vicios tiene ese hombre? ¿Es borracho?
 UGÚ.--No.
 SIPSON.--¿Es avaro?
 UGÚ.--Algo.
 PARADOX.--Sí; es vicio de magos y de hierofantes.
 SIPSON.--¿Es fanático?
 UGÚ.--Mucho.
 SIPSON.--¿Es cruel?
 UGÚ.--Más.
 SIPSON.--¿Es ambicioso?
 UGÚ.--Más aún. (p. 184)

This conversation is extremely simple. The verb form "es" plus one predicate adjective is predominant. Ugú's answers become gradually more and more positive: "pocas veces," "es verdad," "algo," "mucho," "más," and "más aún." At first he shows high regard for Bagú, but, with the help of Paradox and Sipsom, he begins to recognize Bagú's faults.

Baroja sometimes uses incorrect grammar in the conversations between the Europeans and the Africans. When the whites first meet Funangué, the latter uses the infinitive form exclusively. Paradox mimics him, and this serves a humorous purpose. Later in the novel, Funangué speaks Spanish flawlessly. But such contradictions did not bother Baroja. Many of the other stylistic peculiarities in this novel, such as puns, strange-sounding names with unusual spellings, and words with a double meaning, are amusing.¹⁴

Most of the conversations in Paradox, rey are terse and abrupt. Their directness and the absence of formal and polite expressions make them seem discourteous and sarcastic. This over-all effect is strengthened by the frequent use and accumulation of disparaging words and phrases. In a discussion with Diz, Sipsom, and Ganereau, Paradox condemns artists, teachers, and scientists in general. He says, for example: "¿Hay nada más repulsivo, más mezquino, más necio, más francamente abominable que un hombrecillo de esos con los nervios descompuestos que se pasa la vida rimando palabras o tocando el violín?" (p. 214) The use of the diminutive "hombrecillo" and "de esos" serves to underscore Paradox's severe criticism of artists and poets.

Funangué talks in a similar manner when he expresses his opinion of the Europeans: they are "miserables extranjeros, viles gusanos, rastreras alimañas." (p. 167) Baroja places the adjectives before the nouns to heighten the effect.

Many of the characters show disrespect for others by calling them names. Paradox refers to his former secretary, Don Pelayo, as "aquel bandolero que me engaño como a un chino." (p. 164) One of the men alludes to Miss Pich as "esa vieja loca," and Sipsom calls the ship's captain an imbecile. Two French soldiers criticize their army: the one, Raboulot, claims his colonel is not completely bad; his friend, Michel, agrees, but says sarcastically that the colonel "tiene un carácter cochino" and that he would like to shoot him in the head "por farsante." (p. 223) "Farsante" and "farsa" are words Baroja frequently uses to criticize hypocrites and meaningless social conventions.

The characters use strong adjectives when they are displeased about something. Goizueta complains about "esta maldita niebla" (p. 176) and Paradox, who has misplaced a letter, rhetorically asks: "¿Dónde está ese demonio de carta?" (p. 156) In most of these examples the author uses a demonstrative adjective to intensify the bitter, cynical, or negative attitude of

the speaker. This strong language serves to emphasize the acrid and pessimistic tone of the novel.

However, a few of the conversations are not short and terse. When the French minister speaks to the members of the Chamber of Deputies towards the end of the novel, his sentences are long and involved:

Señores: Para convencer a los honorables diputados de la derecha de que el ejército expedicionario francés que opera en el golfo de Guinea no está inactivo por imposiciones diplomáticas de determinadas potencias, como se ha supuesto, voy a leer el parte que acabo de recibir. (p. 224)

This rather long sentence, typical of diplomatic and parliamentary prose, has a rhetorical quality to it. The Frenchman uses too many prepositional phrases ("de la derecha," "por imposiciones diplomáticas," "de determinadas potencias"). His speech is formal, for he uses bland words with a general or vague meaning ("determinadas potencias," "imposiciones diplomáticas"), an impersonal construction ("como se ha supuesto"), and the adjective "honorables." Baroja, like Silvestre Paradox, hated falseness of any kind and thought formality and rhetoric were hypocritical. This Frenchman's speech is a good example. Although seemingly sophisticated, courteous, and well-educated, he is unjustifiably brutal and cruel. He is highly pleased when he sees that his army has mercilessly annihilated a defenseless, peaceful society.

Though most of the dialogue is bare and prosaic, there is one place where it is lyrical. When Paradox is left to pilot the ship during the storm, he talks with the elements. The author makes copious use of verbs and powerful similes ("como un toro furioso") which create a dynamic, violent, and fantastic effect and reflect the crushing force of the waves and the fury of the storm. The sea tells him: "Esta ola que embiste como un toro furioso, que golpea como un ariete, que salta, que rompe, que deshace, no ansía el daño, no busca la destrucción." (p. 173)

In many of the poetic monologues and passages narrated in the third person, Baroja piles up prepositional phrases: "Yo no sé por qué, però esas melodías sentimentales, repetidas hasta el infinito, al anoche-
cer, en el mar, ante el horizonte sin límites, producen una tristeza solemne." This appears in the chapter "Elogio sentimental del acordeón." Through this accumulation, the author seeks to give the impression of the dispersal of sound: the melodies from the accordeon seem to fill the universe. Baroja also stresses in this chapter the fact that the accordeon's sounds and rhythms are not very variable. The juxtaposition of the prepositional phrases produces a steady cadence which reflects the monotony of the instrument. Baroja intensi-

fies the sentimental and nostalgic tone of this evocation by using parallel phrases and striking imagery:

Vosotros no cantáis grandes mentiras poéticas como la fastuosa guitarra; vosotros no inventáis leyendas pastoriles como la zampoña o la gaita; vosotros no llenáis de humo la cabeza de los hombres como las estridentes cornetas o los bélicos tambores. (pp. 169-170)

This long sentence is composed of three independent parallel clauses; each begins with "vosotros" which is followed by "no," a verb, a direct object, and a simile. At the last simile, where the powerful adjectives "estridentes" and "bélicos" are placed before the two nouns they modify, "cornetas" and "tambores," this evocation reaches its strongest note.

Baroja frequently places adjectives before nouns and uses rhetorical exclamations to elevate the tone and reinforce the lyrical effect: "¡Oh la enorme tristeza de la voz cascada, de la voz mortecina que sale del pulmón de ese plebeyo, de ese poco romántico instrumento." (p. 169) And the repetition of parallel prepositional phrases, "de la voz cascada," "de la voz mortecina," and "de ese plebeyo, de ese poco romántico," produces a marked rhythm of two beats.

Other poetic devices, such as alliterations, similes, and metaphors, may occasionally be found in the novel when the author describes the activities of his characters or the African landscape. As the Europeans,

who have just been captured by the Africans, are rowing back to their island to get rum for Funangué, Baroja describes the sounds of their canoes: "al compás del ruido de los remos y del ritmo de las canciones las canoas corren como flechas." (p. 189) Baroja produces several onomatopoeic effects in this phrase. The "ch" of "flechas" and the alliteration of "c" (/k/) ("canciones," "canoas," "como") and of the initial trilled "r's" ("ruido," "remos," "ritmo") echo the sound of the oars breaking the water. And the repetition of "s" ("las canciones," "las canoas," "flechas") reflects the sound of the canoes as they slip through the water.

Baroja follows these onomatopoeic alliterations with a description of the landscape along the river:

. . . el silencio reina por todas partes, un silencio solemne, un silencio sonoro que se derrama por el campo sumiéndolo en un letargo profundo. La tierra parece que ha muerto, que no volverá a ser reanimada por el sol y que toda la enorme germinación de vidas que lleva en su seno se ha detenido. Después, a medida que la noche envuelve la selva en su manto negro y miles de puntos luminosos brillan y parpadean en el cielo, la esperanza renace; mil ruidos inciertos resuenan en la oscuridad: es el soplo del aire que suspira debilmente de rama en rama hasta perderse en el fondo de los bosques. . . . (p. 191)

In the first sentence Baroja creates another onomatopoeic effect with the alliteration of "s" which echoes the few noises issuing from the jungle: "silencio solemne, un silencio sonoro que se derrama por el campo sumiéndolo." In this description there are

also a number of unusual poetic images. Silence is personified and animated: it "reigns" and it "floods" the countryside, "drowning" it in a deep lethargy, the state of mind of a bored person. The earth is pictured as a dead animal that carries a mass of life in its womb which even the sun will not bring back to life. The night is a creature which wraps the jungle in its dark blanket. The personification and animation of these elements of nature leave us with the impression that all movement in the jungle at night is mysterious and fantastic. And, the image of the wind is haunting. Like a disembodied spirit, it travels invisibly from tree to tree until it is dissipated in the deep forest. Although Baroja is not portraying the countryside through the eyes of a particular person, this sensitive description is impressionistic, for it is completely subjective. The words "solemne," "letargo" and "la esperanza renace" express human impressions, emotions, and values. There are only a few descriptions of landscapes in Paradox, rey, but all of them are impressionistic.

The work is unrealistic, and the fact that animals talk make it more fantastic. A bat characterizes himself in this manner: "Yo vuelo por las calles, no por la campiña. No soy campesino, pero tampoco soy ciudadano; no tengo cédula de vecindad en el aire ni en el

suelo; no soy pájaro ni soy terrestre." (p. 206) This is similar to the style of a riddle. The bat does not say exactly what he is, but instead, he characterizes himself, making contrasts between the positive and the negative: "yo vuelo por las calles, no por la campiña. No soy campesino pero tampoco soy ciudadano; no tengo cédula de vecindad en el aire ni en el suelo; no soy pájaro ni soy terrestre . . . parece que busco algo, pero no busco nada." The syntax of these sentences is simple, even ingenuous, because all the phrases are short and parallel. The monologue does not cause the same puzzling effect as a riddle because the author tells us from the beginning that a bat is the speaker. But it is another device which adds variety to the novel. This almost-riddle, perhaps the closest thing to a riddle which can be found in any of his novels, is another indication of Baroja's playful and imaginative mood at the time he was writing Paradox,rey, and in a way characterizes both the novel and the novelist. It is only one of the many stylistic peculiarities in the work, which, together with its structure and its unrealistic story, make Paradox,rey Baroja's most original creation.

FOOTNOTES

¹Obras completas, II, p. 218. All quotations from Paradox, rey will be taken from this edition.

²There have been many groups of anarchists in Spain since 1868 who favored a system of government similar to the one in this novel. Such labor unions as the Confederación Nacional del Trabajo (CNT) and the Federación Anarquista Ibérica (FAI) represented the anarchists' ideals. These groups, whose members were principally from Catalonia and Andalusia, wanted to destroy the existing political, ecclesiastical, and economic order. Many of them favored a strong local government with much personal liberty. At the beginning of the Spanish Civil War in 1936, several rural communes were established in Catalonia whose goals were to divide up the land equally, abolish money, and live a simplified but highly dignified existence. See Gerald Brenan, The Spanish Labyrinth (New York: Macmillan, 1943), pp. 131-202.

³See Obras completas, V: Juventud, egoetría, pp. 214-215 and Ibid.: Artículos, pp. 1284-1294.

⁴Baroja seemed to try to ignore conditions in Spain after he returned from exile, and wrote almost exclusively about his past. However, during these years he became very dejected and pessimistic. This is reflected in his poem "Final" (1940), which appears in Canciones del suburbio (1944):

Ya nada me preocupa:
ni el dinero, ni la fama,
ni los honores y burlas,
ni los elogios o sátiras.
.

Hay que dejar a los otros
el dolor y la esperanza,
los trabajos e inquietudes
y toda esta farsa vana. (Obras completas, VIII,
pp. 1059-1060.) Franco's dictatorship may have contributed to Baroja's bitterness at this time.

⁵Obras completas, V: "Divagaciones de autocrítica," p. 493.

⁶Literatura española contemporánea (Madrid: Afrodísio Aguado, n.d.), p. 247.

⁷Comments about King Alfonso's character may be found, among other places, in: Gerald Brenan, The Spanish Labyrinth, pp. 22-24, and Sir Charles Petrie, King Alfonso XIII (London: Chapman and Hall Ltd., 1963).

⁸Jerónimo Mallo, España: Síntesis de su civilización (New York: Charles Scribner's Sons, 1957), p. 188.

⁹See Obras completas, V: Juventud, egolatría, p. 214: "Yo he sido siempre un liberal radical, individualista y anarquista."

¹⁰"Insofar as it [anarchism] implies a negative criticism of society and politics, a philosophy of freedom, and an inspiration toward social change, Baroja is in sympathy with it." Arthur L. Owen, "Concerning the Ideology of Pío Baroja," Hispania, XV (1932) pp. 22-23.

¹¹Obras completas, VII: El escritor según él y según los críticos, pp. 445-450.

¹²"Paradox" in Baroja y su mundo, I, p. 116.

¹³All underscoring in this section is mine, except for Latin words.

¹⁴These have been previously discussed in the section on humor.

CHAPTER V

CONCLUSION

Camino de perfección, El árbol de la ciencia, and Paradox, rey are not only three of Baroja's best novels, but they are also very typical of his works. In virtually everything he wrote Baroja criticized Western society and civilization. He also expressed his opinions about a wide variety of topics, including education, scientific progress, morality, love, and happiness. The techniques he used also reveal his philosophy about the novel as a literary genre. Indeed, practically all the major features of Baroja's novels can be related to his ideology. His characters present his philosophical concepts and some are in part based on himself. The way he constructs his novels, his style, and his use of humor and of description also reflect his personality and ideology.

Baroja is critical of all social conventions and shows in his novels how they corrupt and warp human beings. In each of the three novels discussed here, he severely criticizes the Catholic Church. Fernando Ossorio, the protagonist of Camino de perfección, becomes neurotic and perverted because of his experiences at a Piarist school. He is left obsessed with strange metaphysical preoccupations and almost becomes insane. He

does not find inner peace until he rejects the Church and everything it represents. Andrés Hurtado of El árbol de la ciencia criticizes the Church and the Christian religion, believing they have given rise to absurd hopes based on lies. For him, Christianity is an imitation of Judaism, a religion of egotists and opportunists. He, like Fernando Ossorio, sees hypocritical and dishonest priests who make fun of the Church's rituals and use their authority for personal gain. For Baroja, people are corrupted by the dogmatic principles of the Church. The idea of sin is itself an invitation to evil and to immorality. His characters who are closely associated with the Church illustrate his opinion about the concept of sin, for they are wicked. On the other hand, María Aracil, the protagonist of Ia dama errante, is chaste, morally pure, and well-adjusted to her environment because at her father's insistence she has never been sent to church nor instructed in its doctrines.

Although Baroja claims he is an atheist,¹ he is not against freedom of religion. Everyone in Paradox, rey is allowed to worship as he pleases, and in Camino de perfección Fernando repudiates the Church and searches for his own personal faith. Although Baroja rejects Catholic dogma, he and his characters are relatively chaste. Both Andrés and Fernando have illicit

sexual relations, but they feel guilty afterwards and eventually lead morally pure lives. Similarly, Silvestre Paradox, in the first Paradox novel, detests a young aristocrat who is a sexual deviate.

Education as a social institution is criticized in each of the three works. Fernando, a gifted child, finds that his intelligence and mental alertness have been destroyed as a result of attending a religious school in a provincial town and later studying medicine in Madrid. He has had to memorize useless details and learn abstract subjects against his will. Unable to fulfill his instinctive desires, he becomes an abúlico and a spiritual degenerate. In El árbol de la ciencia Andrés Hurtado, whose experiences in medical school are similar to Baroja's own, finds his professors incompetent and his textbooks superficial. Both Andrés and Fernando are intellectuals who do not act spontaneously, but rather contemplate their environment and their existence and philosophize about them. Their educational background has been the chief cause of their lack of will.

Theoretically, Baroja favored learning through direct experience, not through instruction in large groups. Since everyone has different interests, a person should instruct only one individual who wants to learn. In Paradox, rey the members of Paradox's expedi-

tion abolish schools and professors. They build a few workshops where one may learn voluntarily by imitating the people working there. Similarly, in Aventuras, inventos y mixtificaciones de Silvestre Paradox, the protagonist can not learn from his teachers, and instead makes fun of them. But he does acquire considerable knowledge from his father, a science teacher.

Baroja's ideas concerning education are full of contradictions. He is a learned man, but he regrets that he is one. His characters experience similar contradictory feelings. But although they have found that their studies have caused them anguish and given rise to many emotional problems, they continue to be intellectuals. In Camino de perfección Fernando claims that he has found happiness and regained his voluntad by rejecting intellectual, moral, and mystical preoccupations. Nevertheless, he continues to analyze himself and his wife, and he admits that he is still confronted by strange religious desires and intellectual problems. (p. 325) In El árbol de la ciencia Andrés Hurtado tries to solve his emotional and philosophical dilemmas by using his intelligence. He does the opposite of Fernando Ossorio, rejecting all physical activity and trying to live in a scientifically sterile atmosphere. But intellect and science bring about his and his wife's destruction.

Baroja was a man of science, but he was critical of its effects. It led to materialistic progress which he thought was not beneficial to man. As Mr. Rothwell, an eccentric philosopher in El mayorazgo de Labraz, sarcastically says:

El progreso material no ha hecho más que debilitarnos. Ha substituído las fuerzas individuales con las energías sacadas de la materia. Mañana no necesitarán los hombres sumar, porque sumará una máquina; no necesitarán escribir, porque escribirá una máquina; no necesitarán masticar, ni digerir, porque masticará y digerirá una máquina; la máquina pensará, hablará y hará cuadros con ese indecente invento que se llama el daguerro-tipo. Y un día desparecerá la Humanidad y la substituirá la Maquinidad funcionando por medio de un sistema maquinal, parecido al de esos socialistas canallas de París.²

For Baroja, progress has caused man to become not only lazy and inactive, but also cold and materialistic.

The struggle between science and intellect on the one hand and nature and action on the other is also evident in the two Paradox novels. In Paradox, rey Silvestre Paradox uses his scientific knowledge to alter the course of a river and thus save the primitive African nation. But after this event, a cyclops expresses Baroja's scepticism with respect to scientific progress when it claims that the destruction of one thing causes the creation of another. Paradox, who has envisioned a utopian existence, soon tires of Africa, and his efforts eventually come to naught anyway. In Aventuras, inventos y mixtificaciones de Silvestre Para-

dox he makes such useless, ridiculous or obsolete objects as a mouse-trap, a glass tail, an unsuccessful chemical life preserver, and glass fang-covers for snakes. Although he has voluntad, his energy and his scientific knowledge do not bring him success or improve his life.

Almost all of Baroja's principal characters suffer a conflict between intellect and action, and most of them are intellectuals, philosophers, and scientists who are also misfits, non-conformists, and pessimists. In addition to Fernando Ossorio and Andrés Hurtado, the following protagonists have also studied medicine: Sacha Savarof of El mundo es así, Luis Murguía of La sensualidad pervertida, Miguel Salazar of Susana y los cazadores de moscas, and Laura of Laura o la soledad sin remedio. All of these characters, appearing in novels written after El árbol de la ciencia, are very much like Andrés Hurtado and so are a reflection of Baroja himself. They are intellectuals who view life as a futile and meaningless experience. They are hypersensitive, have intense moral preoccupations, and do not communicate well with people.

A few of Baroja's main characters are men of action. His twenty historical works are centered around Eugenio de Aviraneta, an adventurer. And the protagonist of Zalacaín el aventurero is the dynamic indi-

vidualist Baroja probably wanted to be.³ Martín Zalacaín almost never goes to school, nor is he taught anything about religion. Being a poor boy, he has to live independently and survive through his own initiative, serving as a guide and a smuggler during the Second Carlist War. A member of the lowest class of society, Martín ignores all social categories and distinctions. He lives impulsively and instinctively, and is successful in almost everything he attempts. Baroja sympathizes with Zalacaín and frequently compares him to Carlos Ohando, an aristocrat who believes himself superior to Martín: "El aplomo de Zalacaín, su contento por vivir, su facilidad para desenvolverse, ofendían a este hombre sombrío y fanático; . . . lo que más le mortificaba en el fondo de su alma, era la superioridad de Martín, que iba y venía sin reconocer categorías, aspirando a todo y conquistándolo todo."⁴ These critical comments about Carlos reveal Baroja's prejudice against aristocrats and his sympathy for the downtrodden.

Zalacaín is like Nietzsche's Übermensch. He thrives on constant action and peril, and he needs obstacles to overcome. As he himself declares: ". . . eran los obstáculos los que me daban bríos y fuerza, el ver que todo el mundo se plantaba a mi paso para estorbarme; . . . necesito la acción, la acción con-

tinua; . . . la misma energía que no puedo emplear se me queda dentro y se me pudre."⁵

Almost all of Baroja's characters, including Zalacaín, are tragic figures. As J. M. Salaverría says: "Todos los héroes de Pío Baroja llegan vencidos al final y no resuelven nunca nada, como no sea la destrucción de la esperanza."⁶ Zalacaín is murdered; Andrés Hurtado commits suicide after his wife dies; Silvestre Paradox sees his efforts come to naught when his ideal society is destroyed; and Miguel Salazar, the protagonist of Susana y los cazadores de moscas, becomes hopelessly depressed after the accidental death of his sweetheart, Susana. In César o nada, César Moncada tries to implant new, progressive methods of government in a town in Zamora, but the conservatives there assault him, leaving him mortally wounded. Before he dies he claims that his life has been futile and that he has accomplished nothing. Juan, one of the principal characters of Aurora roja, is a violent anarchist who is determined to overthrow the government and thereby stop social inequalities and give the poor a chance to better themselves. But before he can act, he becomes ill and dies. As the novel ends, his family is attending his funeral.

Not all of Baroja's novels have such tragic endings. Camino de perfección, El mayorazgo de Labraz,

and La ciudad de la niebla are exceptions. But even these works end on pessimistic notes. Fernando Ossorio claims his married life in Valencia is happy and peaceful. But at the end of the novel he continues to recall his past and to condemn it bitterly. He also admits that he is still occasionally preoccupied with the warped and pathological aspects of existence. In El mayorazgo de Labraz, the blind protagonist, Juan, damns the townspeople who have exploited him, and hurriedly leaves Labraz with a young, kindly girl. Although Juan has regained his strength and voluntad, he and the girl suffer greatly as they travel through the rugged, storm-ridden countryside. In La ciudad de la niebla, María Aracil pessimistically concludes that she will either have to get married or live an immoral, depraved life. She marries her uncle and seems to be happy, but Baroja spends less than one page on her married life. This is another manifestation of his pessimism; he never treats a positive situation at length.

Most of the characters in Baroja's novels are single people, and, like the author, they have few love affairs. Silvestre Faradox has none. With respect to love and sex in Baroja's works, César Barja states: "Lo que no aparece por ninguna parte es la idealización poética del sexualismo, ni la complacencia en el tema o escenas eróticas."⁷ In El mundo es así, the heroine,

Sacha Savarof, marries a Jew who believes she is wealthy. When he learns she has no control over her family's money, he abandons her and her child. She later marries a Spanish artist who is more interested in social activities than in his wife, and she soon leaves him. The same lack of communication, love, and warmth can be sensed throughout Laura o la soledad sin remedio, where Laura is frequently left alone by her traveling husband. Baroja, who never married, thought that love and marriage could not exist simultaneously. Most of his characters believe love is a temporary illusion which wears off soon after marriage. In Baroja's novels there are few harmoniously married couples. Fernando Ossorio and his wife seem to live in harmony, but they do not really understand each other. In El árbol de la ciencia, Andrés Hurtado's marriage soon ends tragically. After Zalacaín marries Catalina, he neglects her. He is always away from home, leading an adventurous, dangerous life.

Since the two sexes seldom understand each other and their marriages are usually unsuccessful, many critics have considered Baroja to be a misogynist.⁸ Many of Baroja's women characters are evil, and some are brutally satirized. This is another reason why Baroja has been called a woman-hater. Fernando Ossorio's aunt Laura is a sexual deviate who was corrupted

at a nun's school. Besides revealing that Baroja thinks religious schools make people wicked, Laura, who is of noble birth, is an example of the degeneracy of the aristocracy. In El árbol de la ciencia, we see the procuress Doña Virginia, who preys on poor girls, making them live a sordid and diseased life. And in Paradox, rey, Silvestre Paradox ridicules Miss Pich, who believes she is superior to men.

Although it is true that Baroja never married, he mentions in his Memorias several women he knew and liked.⁹ And in his novels, there are numerous good women. Fernando Ossorio's wife, Dolores, is uncomplicated, attractive, and intelligent. And María Aracil, the protagonist of La dama errante and La ciudad de la niebla, represents Baroja's concept of the ideal woman. As Carmen Laforet says: "Pío Baroja, este genial desconocido, tachado de misógino, hizo en 1908, uno de los retratos de mujer más puros, más divinos, más veraces y tiernos de nuestra literatura."¹⁰ Throughout La dama errante María Aracil is contrasted with her father, a theoretical anarchist and an abúlico who becomes bewildered and disoriented when forced to escape from the police, who think he has conspired with another anarchist to kill Alfonso XIII. María, an intelligent and strong-willed woman with determination and courage, helps her father escape from Spain. As they flee,

María suffers physical exhaustion, but she never complains and always remains loyal to her father, urging him to continue his struggle for freedom. Baroja spends considerable time explaining that María Aracil, besides being attractive, popular, intelligent, sincere, and independent, is an example of moral purity. He attributes this to the fact that she has not been brought up in a conventional manner. She has never gone to school nor to church. Baroja compares her to her cousins, who have had much religious training. They are immoral, snobbish, hysterical, and selfish. Seeing that María has poise and self-initiative, they become jealous of her and exclude her from their social circle. But María, an independent person, easily finds other friends.

In many respects, María Aracil is like Baroja's ideal, Martín Zalacaín. Both have similar social backgrounds. Neither has been formally educated nor been given any religious training. Each one has been taught by an astute member of the family. Both pay little attention to class distinctions and social conventions; and they scorn hypocrites and aristocrats. The author would have liked to be similar to these two characters, who live an independent, dynamic life free from intellectual preoccupations. María Aracil provides the proof that Baroja was not a total misogynist. Although he

was generally cynical, those characters who represent his point of view are honest, noble, and sympathetic.

Although most of the principal characters in Baroja's novels are men, women are the protagonists of La dama errante and La ciudad de la niebla (María Aracil), El mundo es así (Sacha Savarof), Los últimos románticos (Blanca de Montville) and Laura o la soledad sin remedio (Laura Golowin). But male or female, the main characters are similar. Virtually all of them have intense moral and spiritual problems and cannot reconcile science and intellect with instinctive behavior. The majority are hypersensitive, neurotic, pessimistic, and introverted. They reject society and remain aloof from it. Examples include Andrés and Lulú of El árbol de la ciencia, Laura Golowin, Sacha Savarof, Fernando Ossorio, Blanca de Montville, and Luis Murguía, the protagonist of La sensualidad pervertida. On the other hand, a few, such as Martín Zalacaín, Eugenio de Aviraneta, María Aracil, and Susana of Susana y los cazadores de moscas, are strong-willed and are not bothered much by intellectual or philosophical problems.

In addition to these major characters, there are many minor figures in Baroja's works. The latter are usually characterized rather rapidly and do not reappear. Baroja frequently describes them physically, and he may also tell us something about their person-

ality, their habits, their past, and their family. Most of these minor characters belong to one of the following groups: eccentric philosophers, the down-trodden, and such social leaders as priests, politicians, soldiers, and teachers.

In two of the three novels analyzed there are philosophers whose principal purpose is to advise the main character and present a point of view, usually Baroja's. In Camino de perfección, Max Schultze, an eccentric German who is a follower of the ideas of Nietzsche, tells Fernando Ossorio to disregard all metaphysical concepts and to purify himself through physical exercise. Fernando takes Schultze's advice and regains his voluntad and emotional stability by roaming through the countryside. In El árbol de la ciencia, Dr. Iturrioz, a cynical and nihilistic philosopher, greatly influences Andrés Hurtado. For Iturrioz, professors, politicians and clergymen are shams, and such human values as justice, equality, and honesty do not exist. Life is a horrible experience. One should abstain from all social activities and live in a limited and totally intellectual environment. Andrés follows Iturrioz's suggestions and creates his own small world. But when he sees it disintegrate, he commits suicide. Iturrioz clearly reflects Baroja's own destructive philosophy.

In Paradox, rey, all of the members of the expedition are eccentric individualists. When the Europeans are deciding on a new constitution, they express highly radical views. The German geologist and naturalist, Eichthal Thonelgeben, says he thinks a socialist dictatorship would be the best form of government for Uganda. He also claims that everyone should be given land and tools. Through Thonelgeben and other extremists, Baroja presents several political views and indicates that all of them are of little value when put into practice. Although he favors Paradox's primitive government, which is a weak and paternalistic dictatorship, he does not allow it to exist for long. When this utopian society is destroyed by the French army, Baroja bitterly denounces European civilization, and never focuses on Paradox's group again. Rather than present solutions to man's problems, Baroja prefers to criticize and condemn.

There are eccentric philosophers who express Baroja's ideas in almost all of his major novels. Mr. Bothwell in El mayorazgo de Labraz is one of the most bizarre: "Su indumentaria era siempre caprichosa: los trajes de grandes cuadros y de gruesas rayas le encantaban; iba a veces a pescar al río con polainas y sombrero de copa; pero, generalmente, usaba una gorrita pequeña con varias plumas de águila . . . Solía reír a

carcajadas, y algunas veces, y para tranquilizarse, se desnudaba y se tiraba al río."¹¹ Besides serving a humorous purpose, Mr. Bothwell expresses Baroja's pessimism with respect to truth and progress. He states there is no such thing as real truth and that one must have dreams and illusions but should never try to make them come true. Dreams are like apples: some appear to be beautiful but are really rotten inside.

But not all of the eccentrics express Baroja's opinions. In Camino de perfección, we encounter Pedro Nuño, an unorthodox priest, who is only interested in the artistic and cultural facets of Catholicism. He admires scientific knowledge, and without realizing it, is really a disciple of Voltaire. This eccentric is a caricature of Juan Valera. Other unusual characters are also portraits of people Baroja knew. In El árbol de la ciencia, we see Brother Juan, a sexual psychopath whom the author knew when he was an intern, and Antonio Lamela, one of Baroja's classmates in medical school, who was in love with an ugly woman with whom he had never spoken.

In his prologue to Páginas escogidas, Baroja declares that his secondary characters are based on people he knew, and that when he saw a strange person he tried to portray him in a novel.¹² Baroja became acquainted with many bohemians, radicals, and misfits

while living in Madrid. Jose María Salaverría, who personally knew the author, states that Baroja would take long walks through the streets of the capital every day; ". . . atraía a todos los individuos estrambóticos, bohemios, lunáticos y excepcionales . . . con estos tipos ha rellenado sus novelas."¹³ Although Baroja has been called sedentary and aloof, he was constantly on the move, talking with all kinds of people.

Other minor figures, particularly priests, politicians, and professors, reveal the author's personal prejudices. These men, whom others consider leaders of society, are for Baroja generally scoundrels and hypocrites, and are made the object of bitter satire. Of the priests in Camino de perfección, one sleeps with his two nieces, another commits adultery, and another has become a priest only for materialistic reasons. In El árbol de la ciencia, a cynical clergyman makes fun of the priesthood. And in Paradox, rey, the African high priest, Bagú, a caricature of a Catholic priest, uses his religious authority to acquire wealth. In La dama errante, María Aracil's father mentions a friar who tries to seduce a widow shortly after he has convinced her to join the church.¹⁴ In Zalacaín el aventurero, a priest who leads a group of conservatives against the liberals in the Second Carlist War becomes jealous of

one of his soldiers and has him unjustly killed.¹⁵

This priest, known as "El Jabonero," is a sadist who mistreats women: ". . . solía desnudarlas de medio cuerpo arriba; les untaba con miel el pecho y la espalda y las emplumaba; a otras les cortaba el pelo o lo untaba de brea y luego se lo pegaba a la espalda."¹⁶

Baroja attributes the origin of his own anti-clericalism to an experience with a priest who treated him cruelly when he was a young boy.

Professors are also satirized and ridiculed in Baroja's novels. The author thought his teachers were ham actors who knew little and only cared about their sinecures. In El árbol de la ciencia, he mercilessly ridicules several of them. In Camino de perfección, Fernando Ossorio's religious teachers in Yécora are warped and neurotic. And in Paradox, rey, the Europeans condemn professors, claiming they muddle and corrupt the learning process. Wherever professors are mentioned in Baroja, they are denounced. Roberto Hasting, the eccentric idealist who advises the protagonist, Manuel, in the trilogy "La lucha por la vida," expresses Baroja's scorn for teachers: "Mi primer sentimiento de rebeldía lo experimenté en el colegio. Yo trataba de comprender lo que leía, de desentrañar el sentido de las cosas. Mis profesores me acusaban de holgazán porque no aprendía las lecciones de memoria; yo protestaba

furioso. Desde entonces, todo pedagogo, para mí, es un miserable."¹⁷ In Baroja's time, learning by memory was the method which was generally followed. The author not only criticizes his professors but the whole system of education as well.

Baroja frequently calls such social leaders as politicians "farsantes." He satirizes the laziness of the governor of Toledo in Camino de perfección, saying, with tongue in cheek, that he was a man of refinement and of self-discipline who "dormía a pierna suelta a las tres de la tarde."¹⁸ And in this same novel Fernando Ossorio thinks both republicans and democrats are foolish and slow-witted. Silvestre Paradox, in Aventuras, inventos y mixtificaciones de Silvestre Paradox, believes that senators are very close to being imbeciles and that he would rather associate with a Tasmanian savage than with a politician.¹⁹ In Aurora roja, one of the minor characters compares the Congress to a cage of monkeys and the Senate to a group of respectable old chimpanzees.²⁰ Baroja's ridicule of politicians is best seen in Paradox, rey. The African king, Kiri, who is a caricature of Alfonso XIII of Spain, is brutal and cruel, but believes he is sensitive and sentimental. Funangué, the gullible African Prime Minister, thinks the unjust and ridiculous constitution of Uganga is wonderful. And the French Prime Minister,

who talks to the Chamber of Deputies towards the end of the novel, although suave, sophisticated, and diplomatic, is as cruel as King Kiri. He is proud that his army has slaughtered the people of Paradox's utopian state.

Baroja was highly critical of almost everyone except the exploited and downtrodden. Critics have emphasized his dislike of Frenchmen, which is especially evident in Paradox, rey. But Baroja also criticizes other nationalities and races. In Paradox, rey, Africans are ruthless and stupid. Jews, who appear or are mentioned in El árbol de la ciencia, Paradox, rey, and El mundo es así, are materialists, loan-sharks, or exploiters of women. In El mundo es así, Italians are mercenary and degenerate pleasure-seekers.²¹ In La dama errante, the Portuguese are conceited, insolent, vain, and decadent.²² And in La ciudad de la niebla, Englishmen are snobbish and flippant. Their boredom is the real cause of their famous hospitality.²³ Baroja harshly criticizes all races and nationalities, showing little preference for any of them. Mr. Roche, an eccentric philosopher in La ciudad de la niebla, expresses Baroja's totally pessimistic and cynical attitude when he says: ". . . la vida está hecha de mentira, de romanticismo y de farsa; el hombre es un macaco aquí como allá; aquí es un gorila rubio; allá

tira a moreno; en el fondo es la misma cosa: son los mismos orangutanes con diferentes collares."²⁴

Baroja's cynicism is also evident in his treatment of those members of the lower classes who lack common sense. Rafael Villasús of El árbol de la ciencia is a typical example: ". . . era un pobre diablo, autor de comedias y de dramas detestables en verso; . . . era en el fondo un completo majadero que había echado a perder a sus hijas por un estúpido romanticismo."²⁵ Many of the secondary characters are despicable. They give the reader a depressing picture of reality, and demonstrate Baroja's beliefs about social corruption. In El árbol de la ciencia, a loan shark, Tío Miserias, takes the last cent from his poor clients; Tía Negra, whose real name is Nieves, is a drunkard; and Mrs. Benjamina, better known as Doña Pitusa, is a beggar and compulsive liar. Baroja gives many of his base characters a nickname which sometimes has something to do with their appearance. "Pitusa," meaning "cute" or "tiny" is ironical, for she is ugly. Her mouth looks like a sewer. Sometimes the author briefly describes a large number of low-class people, giving the main character's impressions of them. This is true of Camino de perfección, when Fernando, while roaming north of Madrid, sees scoundrels and degenerates near the town of Manzanares, and in El árbol de la ciencia, when Andrés is

a visitor and later an intern in several hospitals in Madrid. In the trilogy "La lucha por la vida," Baroja deals almost exclusively with the lower classes. The title of the second novel of this series, Mala hierba (weeds), refers to the vile characters who frequently appear throughout the work. Like weeds, they corrupt and contaminate and are useless and unwanted. On one occasion, as the protagonist, Manuel, walks through a slum district in Madrid, he sees "gente astrosa: algunos, traperos; otros, mendigos; otros, muertos de hambre; casi todos de facha repulsiva." But the men are not as pathetic as the women, who are "sucias, desgreadas, haraposas." To Manuel, this slum is a "basura humana, envuelta en guñapos, entumecida por el frío y la humedad."²⁶ These descriptions both reveal Baroja's cynical attitude and make his novels depressing. But Baroja does not criticize or make fun of all the members of the lower classes. He sympathizes with the unfortunate and the downtrodden. In El árbol de la ciencia, Lulú and Andrés defend a poor, kindly lady, Venancia, who is exploited by her despicable daughter and son-in-law. In Zalacaín el aventurero, Tellagorri, a cynic, semi-alcoholic, and social outcast, is the only person who really cares for Zalacaín. He is described as an "hombre de mala fama" but "de buen corazón."²⁷ In El mayorazgo de Labraz, an innkeeper's daughter, Marina,

is despised by all the townspeople, who think she is immoral, but she is the one who protects the blind protagonist from the merciless exploitation of the hypocritical leaders of the village. These characters are all misfits and are generally rejected by society, but they are portrayed as honest and dignified individuals. But there are not many secondary characters of this kind in Baroja's novels. Most of the minor figures exemplify human weaknesses.

On the other hand, the majority of Baroja's protagonists are like the author himself. The main characters in Camino de perfección, El árbol de la ciencia, and Paradox, rey have much in common with Baroja. Like him, Fernando Ossorio, Andrés Hurtado, and Silvestre Paradox have a scientific background and are intellectuals who criticize formal education. All of them, including Baroja himself, are hypersensitive, cynical, pessimistic, and plagued by anxieties. They despise social leaders and conventions, have little to do with the opposite sex, and are preoccupied with philosophical problems dealing with morality, human dignity, and the significance of life. Undoubtedly, El árbol de la ciencia is Baroja's most autobiographical novel. Many of Andrés Hurtado's experiences as a medical student and as a general practitioner are similar to Baroja's. Furthermore, some of the secondary characters are based on

members of Baroja's family and on his acquaintances. In Aventuras, inventos y mixtificaciones de Silvestre Paradox, Baroja presents some of his childhood experiences in Pamplona.²⁸ He mentions his pets, a dog, a cat, and a hawk, pranks he used to play on his teachers, and acts of vandalism such as throwing rocks at street lights or turning them off. He also reveals his interest in the science fiction of Jules Verne, the poetry of Espronceda, Goethe's The Sorrows of Young Werther, and Defoe's Robinson Crusoe. As usual, he characterizes many unusual types he knew. One of them, "la Chaleca," would put a pillow under her dress to make others think she was pregnant. Baroja also describes himself:

Pelo, rojizo.
 Barba, ídem.
 Ojos, castaños.
 Pulsaciones, 82.
 Respiraciones, 18 por minuto.
 Talla, 1,51.
 Braquicefalia manifiesta.
 Ángulo facial, Goniómetro de Broca, 80,02.²⁹

This humorous self-portrait demonstrates Baroja's interest in science as a young man. Baroja talks about all of these autobiographical details in the second volume of his Memorias.³⁰ Of all the novels written by the Generation of 1898, Baroja's contain the most autobiographical details.

The ideas expressed by Baroja's characters about religion, politics, education, progress, happiness, love, and marriage are generally those Baroja himself held. When he came to write his novels, he followed the techniques and principles he had evolved in his critical works. In his Memorias, in the prologue to his anthology, Páginas escogidas, and in other essays such as Juventud, egolatría and Divagaciones apasionadas, Baroja presents his ideas about the novel, and he puts these theories into practice in his works.

In the majority of his novels, the action is centered around the life of a young, single man. Baroja thought the most important years of a person's life occurred during adolescence and early manhood, from about age twelve to twenty-four.³¹ He emphasizes the life of people in their late teens and early twenties, the period when his own personality was definitely shaped. The main characters of many of his novels are young adults, including Martín Zalacaín of Zalacaín el aventurero, Fernando Ossorio of Camino de perfección, Andrés Hurtado of El árbol de la ciencia, María Aracil of La dama errante and La ciudad de la niebla, Sacha Savarof of El mundo es así, Luis Murguía of La sensualidad pervertida, and Martín, the protagonist of the trilogy "La lucha por la vida." As these main characters travel about, the author presents a rapid succes-

sion of scenes, episodes, incidents, and descriptions of people and of landscapes, producing an uneven, abrupt effect. As a result of these numerous disparate elements, many critics have said that Baroja's works lack unity.³² But there is usually a certain cohesiveness, since practically all of the action revolves around the protagonist, and the secondary figures are presented in contact with him. Unconcerned with unity in a strict sense, Baroja defends the rambling form of his novels: "Los libros que necesitan varias sesiones de lectura, es decir, que entre lectura y lectura se intercalan actos de la vida real, a mi manera de ver, no deben intentar tener una unidad estrecha."³³ He also believes that the novel should be read a little at a time. This is why he divides each work into many short chapters.³⁴ Baroja also defends the staccato pace of his novels. "La pesadez, la morosidad, el tempo lento no pueden ser una virtud. La morosidad es anti-biológica y antivital."³⁵

The frequent changes in focus reveal the impulsive, restless disposition of most of the characters and also remind us of Baroja's own anxieties and impulsiveness as a writer. When he presents many scenes and episodes, he is often reproducing the impressions he received as he walked through the streets of Madrid. He would write about these experiences in the same spontaneous way

they had really occurred. Baroja writes his novels without a definite plan, claiming that if he had had a plan, he would never have been able to complete a novel. "Yo necesito escribir entreteniéndome en el detalle, como el que va por el camino distraído, mirando este árbol, aquel arroyo y sin pensar demasiado dónde va."³⁶

Of the three novels studied, the novelistic techniques employed in Camino de perfección and in El árbol de la ciencia are typical of Baroja's creative process. Like these works, the majority of Baroja's other novels contain many secondary characters, episodes, and short scenes which are presented rapidly and centered around the experiences of a young man. There are, however, a few works which are written in dialogue form and are not constructed lineally. Examples include La leyenda de Jaun de Alzate, La casa de Aizgorri, and Paradox, rey. In the latter novel, Baroja centers the action around a group of people who want to establish a utopian society in Africa. The story is more compact and concise than that of the other two novels studied in this thesis. Paradox, rey also contains fantastic devices which are uncommon in Baroja. However, La leyenda de Jaun de Alzate also contains several fantastic scenes in which a sea-gull, an owl, and brooms talk. And this novel is rather exotic in that the action takes place

during the Middle Ages. Although Paradox,rey does not follow the pattern of most of Baroja's novels, it is not an isolated example.

In each of these works, Baroja uses a variety of techniques to begin and end his novels. In Camino de perfección he introduces the main character through an anonymous man who, narrating in the first person, characterizes and analyzes the personality of Fernando Ossorio. Subsequently, we are told about the hero's past in a conversation between the unknown person and Fernando. The author, narrating in the third person, then describes the protagonist's varied travels and spiritual preoccupations. In El árbol de la ciencia the story begins in medias res; Baroja describes the meeting of the first class at medical school and introduces the protagonist, Andrés Hurtado. In the ensuing chapters he characterizes and criticizes the times and describes Andrés' childhood and adolescence. Then, he again takes up Andrés' experiences in medical school and proceeds to narrate chronologically the rest of his life. In Paradox,rey we are told what the story will be about when Paradox and his friend, Diz, meet at the beginning of the work. Subsequently, Baroja introduces most of the other characters and centers the story around them. At the beginning of each of these three works, there are many changes in the focus, which pro-

duces a choppy effect. This also occurs in most of his other novels. In his prologue to Zalacaín el aventurero, he describes and criticizes Urbia, a small town in the Basque Provinces. He then begins the biography of Martín Zalacaín, the hero, a native of this village. In the prologue to El mundo es así, the heroine, Sacha Savarof, is introduced by an anonymous man who, narrating in the third person, describes her marriage to a Spaniard. He then explains that he lost sight of Sacha but that he later met a woman who told him about her past and who also gave him a bundle of letters which the heroine had written to a friend. The first part of the novel, narrated in the third person, deals with Sacha's past; the second is a collection of her letters. These various techniques at the beginning of Baroja's novels reveal that Baroja was probably not following a plan and that he wrote spontaneously. It also demonstrates his theory that "la novela desorganizada es como la corriente de la historia; no tiene principio ni fin. . . ." ³⁷

Many of Baroja's novels also end abruptly. In Camino de perfección, the author wants to show how social conventions disorient and corrupt the protagonist. As soon as Fernando achieves happiness, the novel ends. But we are not positive his marriage will last. At the end of Paradox, rey, Baroja quickly turns his attention

to the French invaders and says little more about Paradox and his friends. We never learn exactly what does happen to them. Unlike these two novels, the ending of El árbol de la ciencia is climactic. The tragic tone which is felt throughout the novel reaches its culmination when Andrés, his wife, and baby die.

In his review of Aventuras, inventos y mixtificaciones de Silvestre Paradox, Juan Valera explains why Baroja's novels almost always have an abrupt ending: "La acción . . . es la vida entera del protagonista, o, por lo menos, una parte de esta vida hasta que se cansa de escribir . . . quedando siempre campo abierto y tela cortada para componer una segunda parte."³⁸ This is true of the first Paradox novel, where Baroja describes Silvestre Paradox's eccentric life. The novel ends with the protagonist fleeing from his creditors and searching for more adventures. Baroja could easily have continued to tell more about him. Sometimes the second novel of a trilogy is a continuation of the first. This happens in La ciudad de la niebla, which takes up where La dama errante leaves off. Since most of Baroja's works are constructed lineally and are composed of a series of episodes, it was not difficult to start a novel where another one ended. But this is only occasionally true, for the novels in Baroja's trilogies are not usually related.

Not only the structure but also the style is a reflection of Baroja's personality and philosophy. With the exception of lyrical interludes and impressionistic descriptions, his manner of expression is generally direct, simple, and unpoetic. This contrasts with the declamatory style of most nineteenth century writers. Baroja criticized eloquent, rhetorical, and formal speech, believing it to be hypocritical. But he could write in an affected manner when he wanted to. The sentimental chemistry professor who appears at the beginning of El árbol de la ciencia talks with grandiloquence, as does the sophisticated but cruel French Minister of Defense in Paradox, rey.

The bitter tone of Baroja's novels is increased by his copious use of strong and derogatory words and phrases. Some who personally knew Baroja claim that he himself talked this way: "La conversación de Pío . . . Baroja rebosa siempre humor, sal; . . . desgarrá a uno, no perdona al otro . . . no hay en él ninguna malevolencia, ninguna acritud. Lo que sucede es que mantiene su independencia, y la ejerce, diciendo todo lo que se le pasa por la mente, aunque sin la intención de ser desagradable. Es el hombre más natural posible."³⁹

Not all critics are agreed on this, though there is general consensus that Baroja's harsh way of talking is reflected in his novels. J. Alberich believes that

the dialogue in his novels is too brief and "esquematisado" to be completely realistic.⁴⁰ This occurs throughout Paradox, rey, where the dialogue is at times reduced to one or two words or phrases. The conversations also contain too much repetition to reflect fully Baroja's speech.

In his dialogues Baroja seldom uses dialect or imitates peasant speech. In Camino de perfección, he includes a few Valencian words to give us the flavor of the region. And, he occasionally uses his native Basque, particularly in the trilogy "Tierra vasca." In Zalacaín el aventurero and El mayorazgo de Labraz, he includes some songs and ballads in Basque along with the Spanish translation.

Baroja very seldom uses stereotyped expressions, "muletillas," or "refranes." His style is always original. One distinguishing feature is his use of scientific words, a reflection of his educational background. El árbol de la ciencia, Aventuras, inventos y mixtificaciones de Silvestre Paradox, Paradox, rey, and La dama errante contain the largest number of such words. Baroja also creates unusual images based on biological terms. In El árbol de la ciencia, Dr. Iturrioz, after hearing Andrés complain about some of the scoundrels he knows, compares them to several parasitic organisms, giving a most sordid impression.

The style of each of the three novels studied is slightly different. Camino de perfección is Baroja's most poetic work. It is full of lyrical and impressionistic descriptions of landscapes. When Baroja wrote the first draft of this work, during the last decade of the nineteenth century, Modernism was popular in Spain. He was no doubt influenced by the movement, for he employs many poetic devices similar to those found in modernistic works. He makes copious use of colors, revealing a sensitivity to minor changes of hue. He also animates nature, comparing animals to animate or inanimate objects and vice versa. His images, which are frequently based on the senses, sometimes indicate that one type of stimulus produces a secondary, subjective sensation. For example, flowers produce an aroma of desire.⁴¹ This poetic device, synesthesia, was frequently used by the French Symbolists and the Spanish American Modernists. Like them, Baroja also attributes unusual qualities to objects: "viciosas hierbas," "penumbra luminosa," "puertas hurañas," and "casas amarillentas ictéricas." These unusual images demonstrate Fernando Ossorio's warped impression of reality. Furthermore, Baroja frequently places adjectives before the nouns they modify. Like Baroja, other members of the Generation of 1898 do this, as Hans Jeschke has suggested, to stress the individual's reaction to his environ-

ment.⁴² In Camino de perfección, Baroja repeats many words and phrases and uses predicate adjectives instead of adverbs, producing a slow, intense rhythm. This reflects the hero's continuous meditation and pondering. Baroja uses all of these devices to explain the emotional and spiritual crisis of Fernando Ossorio, which is an extremely subjective matter itself.

In comparison with Camino de perfección, other early novels, such as La casa de Aizgorri (1900), Aventuras, inventos y mixtificaciones de Silvestre Paradox (1901), La busca (1904), and Mala hierba (1904), contain few lyrical passages. Camino de perfección, although it was not published until 1902, and Vidas sombrías (1900), a collection of short stories, are considered to be Baroja's first works. In both of them, there are many poetic devices which indicate that their author was being influenced by current modernistic trends. But in subsequent years, as Modernism declined in Spain, he seldom employed lyrical and impressionistic language. We do find a few poetic passages in some later works such as El árbol de la ciencia, where Baroja describes Valencia and Alcolea del Campo. But this work and the rest of Baroja's novels are by and large unpoetic and bare. Instead of lyrical descriptions, there are many philosophical conversations and satirical portraits of secondary characters. The in-

tellectual discussions, particularly the ones between Andrés and Dr. Iturriz in El árbol de la ciencia, contain numerous images based on science which do not produce a poetic effect. Some of the sentences are quite long, but seldom really complicated. We find a series of simple constructions, sometimes parallel, which are connected by commas or by such conjunctions as "y" and "pero"; or they may be divided by semicolons rather than periods. These characteristics may be seen in the following passage:

No; no sólo es absurdo, sino que es práctico. Antes para mí era una gran pena considerar el infinito del espacio; creer el mundo inacabable me producía una gran impresión; pensar que al día siguiente de mi muerte el espacio y el tiempo seguirían existiendo, me entristecía, y eso que consideraba que mi vida no es una cosa envidiable; pero cuando llegué a comprender que la idea del espacio y del tiempo son necesidades de nuestro espíritu, pero no tienen realidad; cuando me convencí por Kant que el espacio y el tiempo no significan nada; por lo menos que la idea que tenemos de ellos puede no existir fuera de nosotros, me tranquilicé.⁴³

Unlike Camino de perfección, the main characters of El árbol de la ciencia are more scientific, logical, and objective. Their complex reasoning is expressed quite clearly by means of these long but simple sentences. Baroja also uses this type of style in other novels, usually in conversations having to do with political, social, moral, or philosophical problems. It can be found in Aurora roja, where Manuel and his friend,

Roberto Hasting, have many serious discussions, and in La dama errante, where María Aracil's father talks about his political beliefs. Towards the end of La ciudad de la niebla, Dr. Iturrioz speaks to María Aracil about her problem of being an unmarried woman: "Delante de ti tienes dos soluciones: una, la vida independiente, otra, la sumisión: vivir libre or tomar un amo; no hay otro camino. La vida libre te llevará probablemente al fracaso, te convertirá en un harapo, en una mujer vieja y medio loca a los treinta años; no tendrás hogar, pasarás el final de tu vida en una casa de huéspedes fría, con caras extrañas."⁴⁴ In this novel Iturrioz talks the same way as he and Andrés do in El árbol de la ciencia.

In comparison with El árbol de la ciencia, Paradox, rey contains more lyrical passages. Baroja uses some of the same poetic devices he does in Camino de perfección, but less extensively. We find alliterations, onomatopoeia, and unusual metaphors, similes, and personifications. However, unlike Camino de perfección, the poetic passages do not appear throughout the novel, but rather at intervals in the short, bare, and abrupt dialogue. Chapters such as "Elogio sentimental del acordeón" and "Elogio metafísico de la destrucción" are completely lyrical. Paradox, rey also contains several stylistic devices which are not found

at all in either Camino de perfección or El árbol de la ciencia. The spelling, the sound, or the meaning of many of the characters' names is funny or strange. There are puns; both Paradox and the African prime minister occasionally use the infinitive form exclusively; and unusual images based on exotic wildlife are used to describe some of the characters. Furthermore, animals and some of the elements of nature talk. Many of these devices are humorous; others contribute to the fantastic quality of the work. A similar effect is achieved in La leyenda de Jaun de Alzate, which contains several devices similar to those in Paradox, rey. For example, animals and inanimate objects talk. In La leyenda de Alzate and in the three works under study, we have found that Baroja modifies his style slightly, relating the manner of expression to the central theme. As he says: "Tiene que haber una relación entre el asunto y la forma de expresión."⁴⁵

In Paradox, rey and also in El árbol de la ciencia, Baroja makes little use of description. He frequently employs only a phrase or a sentence or two to characterize a general milieu. But in Camino de perfección he often describes landscapes, giving Fernando's impressions of them. The hero sees drastic changes in the appearance of the Guadarrama as he observes it at different times of the day. He first thinks clouds look

like waves; but at sunset they seem to be fire. These descriptions are impressionistic, for they reveal Fernando's subjective interpretation of reality. Others are expressionistic, for they are a projection of his feelings. In Toledo he becomes obsessed with metaphysical thoughts and believes there is some religious meaning in everything he perceives. He thinks street lights are demons spying on him. But later in Valencia, when he is regaining his energy and emotional balance, he claims the landscape is teeming with wildlife and is beautiful and voluptuous. Fernando's inner feelings are therefore being projected onto the landscape. Throughout the novel, the descriptions reflect his state of mind.

There are also impressionistic descriptions of landscapes in some of Baroja's other novels, but not nearly as many as in Camino de perfección. In several of his works Baroja reproduces his impressions of places he visited. In El árbol de la ciencia the descriptions of Valencia reveal what Baroja saw when he was there with his family in 1901. In 1899, 1904, and 1906 he visited Paris, and he describes its slums and some of the poor people he saw there in La sensualidad pervertida (1920). Other novels containing descriptions of cities which Baroja visited are: La ciudad de la niebla (1909) (London, visited in 1906), El mayorazgo de Labraz (1903) (Álava and la Rioja, in 1903), El mundo es así (1912)

(Florence, in 1907), and César o nada (1910) (Rome, in 1908). Some of these descriptions are also expressionistic. For example, in El mundo es así, Sacha Savarof's sadness and depression are projected onto the city of Florence, which is characterized as gloomy, overcast, and damp.⁴⁶

Although most of the descriptions in Baroja's novels are impressionistic, there are a few objective pictures of reality in his trilogy "La lucha por la vida." In this series Baroja deals with the low, impoverished classes of Madrid and describes the slums of the city. In La busca, the first novel of the trilogy, we find this description of a run-down rooming house:

El papel amarillo del cuarto, rasgado en muchos sitios, ostentaba a trechos círculos negruzcos, de la grasa del pelo de los huéspedes, que, echados con la silla hacia atrás, apoyaban el respaldar del asiento y la cabeza en la pared.

Los muebles, las sillas de paja, los cuadros, la estera, llena de agujeros, todo estaba en aquel cuarto mugriento, como si el polvo de muchos años se hubiese depositado sobre los objetos, unido al sudor de unas cuantas generaciones de huéspedes.⁴⁷

Baroja describes other places in Madrid which are also sordid and dismal, illustrating human depravity and great poverty, but frequently sympathizing with the downtrodden who have to live in these oppressive environments. Most of the descriptions in Baroja's novels, be they objective, impressionistic, or expressionistic, give us a bleak picture of reality. Hans Jeschke be-

lieves this is characteristic not only of Baroja, but also of the other members of the Generation of 1898.⁴⁸

Like most of his contemporaries' works, Baroja's novels are invariably sad and depressing. In addition to his negative descriptions, Baroja's ideology is critical and nihilistic, his manner of expression sarcastic and bitter, and his principal characters cynical, pessimistic, and warped. Even much of the humor contributes to this effect. Using satire and sarcasm, Baroja makes fun of many aspects of society and ridicules almost everyone with the exception of his main characters, the poor, the exploited, and the downtrodden. Romeu asserts that Baroja's sarcastic and satirical tone is offensive to some people and not really amusing: ". . . chez Baroja, la raillerie se transforme en violente satire; le sourire malicieux en sarcasme. C'est la violence même de cette satire qui nous fait douter de sa valeur humoristique."⁴⁹

But Baroja's novels, unlike many naturalistic works, are not hopelessly depressing. According to many of his friends, he had a sense of humor and was not really bitter.⁵⁰ This is occasionally seen in his novels, for not all the humor is bitter. Romeu thinks he uses non-critical humor for relief, because he tires of being cynical and pessimistic: "Il a . . . le besoin . . . de se dérider, d'oublier pour un moment,

si court soit-il, sa haine de la société conventionnelle et pourrie, et, alors, il s'amuse de n'importe quoi; la première sottise que hante son imagination--courants d'air qui stationnent--lui est bonne. C'est ce qui fait l'originalité de son humour, ainsi que sa spontanéité évidente."⁵¹

This type of humor is found in El árbol de la ciencia, perhaps Baroja's most tragic and pessimistic novel. There are several amusing eccentrics. One, for example, would keep a bottle of wine under his bed and, if he awoke during the night, would gulp down all of its contents. Baroja also uses comic relief during the cynical conversations between Andrés and Iturrioz. Had Baroja not used this device, these sections of the novel would be intolerably depressing. In Paradox, rey, Baroja's most humorous novel, the scene involving Paradox's wrist watch and Funangué is one example of several amusing situations. Although Camino de perfección has relatively little humor, the tone of the novel is not always sad. The description of Polentinos, a muleteer who has grey eyes and a hat that looks like the planet Saturn, and the ingenuous arguments between two sisters Fernando Ossorio meets in Toledo momentarily brighten the depressing tone.

Much of the non-satirical humor in other novels is found in Baroja's treatment of eccentric, shady, or

roguish characters. In Zalacaín el aventurero, the protagonist, Martín Zalacaín, and his companion stop at several wayside inns where they hear popular anecdotes. One story concerns an eccentric musician whose only activities are looking at himself in a hand mirror and playing the accordeon. On one occasion he tries to make some serious people laugh by imitating the sound of a train and then taking off his clothes.

Humor for its own sake may also be found when Baroja makes animals or inanimate objects talk. Besides Paradox, rey, this occurs in La leyenda de Jaun de Alzate, where brooms declare, after witches have decided to use them for traveling:

Al fin hemos sido rehabilitados. Durante siglos se nos ha tenido empleados en ocupaciones viles, en contacto con el polvo y las inmundicias. Únicamente, como objetos de arte suntuario, hemos aparecido en el Carnaval en manos de las máscaras destrozadas. Nuestras admirables condiciones para la navegación aérea no nos han sido reconocidas; pero ha llegado el día de la redención: le jour de gloire est arrivé, ¡Qué marchas hacemos a ciento cincuenta kilómetros por hora! ¡Qué viradas! ¡Qué aterrizajes! ¡No, no; no hay que consentir que nos vuelvan otra vez a emplear en simples magisteres! No estamos en tiempo de obscurantismo. >2

Baroja momentarily brightens his pessimistic outlook and alleviates the somber mood of his novels by presenting ridiculous conversations and situations.

In Spain today Baroja is the most popular novelist of the Generation of '98. This is probably due to the

fact that his works contain much variety and vitality. The tone of his novels, although generally sad and melancholy, may become bitter and sarcastic or nostalgic and sentimental or frivolous and ingenuous. He seldom dwells on one character, episode or idea, changing focus frequently. This leaves us with an impression of the spontaneity of life and makes the novels less depressing.

Although Baroja has denied that there was such a movement as the Generation of 1898, his novels contain all the principal characteristics which have been attributed to this group of writers: idealism, pessimism, extreme seriousness, spiritual anxieties, a simple but highly original style, influence of Nietzsche, Schopenhauer, Ibsen, Kant, and Darwin, and, above all, individualism and subjectivity. These last two characteristics are especially evident in Baroja, because he put much of himself into everything he wrote.

All the basic elements of Baroja's works are to be found in Camino de perfección, El árbol de la ciencia, and Paradox, rey. In each of these novels Baroja criticizes and satirizes the same kinds of people and social institutions and discusses his philosophical preoccupations. He also uses many of the same structural techniques and stylistic devices. The comparison of these outstanding novels with many of his other works has re-

vealed that there is little evolution in Baroja's production, for in all the novels considered we have found many similarities and repeated patterns. Consequently, this analysis of the major features of Baroja's works as seen in three of his best novels, including his ideology, philosophy, characters, novelistic techniques, style, and humor, has hopefully made a contribution towards a fuller understanding of his creative process.

FOOTNOTES

¹See Obras completas, V: Juventud, egolatría, p. 178.

²Ibid., I, p. 120.

³"El hombre de acción es, pues, lo que como tal hombre, Baroja no es, sino lo que hubiera querido ser." Barja, Libros y autores contemporáneos, p. 299.

⁴Obras completas, I, p. 189.

⁵Ibid., p. 249.

⁶Retratos, p. 80.

⁷Libros y autores contemporáneos, p. 236.

⁸Gonzalo Torrente Ballester says: "... sabida es la misoginia barojiana, el escaso interés que ha sentido siempre por las mujeres como premio e ideal." Literatura española contemporánea (1898-1936), p. 249.

⁹Obras completas, VII: Familia, infancia y juventud, pp. 613-614.

¹⁰"Baroja y un personaje femenino" in Baroja y su mundo, II, p. 385.

¹¹Obras completas, I, pp. 96-97.

¹²Páginas escogidas (Madrid: Editorial Calleja, 1918), pp. 12-18.

¹³Retratos, pp. 68-71.

¹⁴Obras completas, II, p. 307.

¹⁵Ibid., I, p. 246.

¹⁶Ibid., p. 206.

¹⁷Ibid., pp. 565-566.

¹⁸Ibid., VI, p. 70.

- ¹⁹Ibid., II, p. 54.
- ²⁰Ibid., I, p. 574.
- ²¹Ibid., II, p. 805.
- ²²Ibid., II, pp. 322-323.
- ²³Ibid., pp. 345, 347, 369-370.
- ²⁴Ibid., p. 367.
- ²⁵Ibid., p. 480.
- ²⁶Ibid., I, p. 453.
- ²⁷Ibid., p. 186.
- ²⁸Ibid., II, pp. 10-32.
- ²⁹Ibid., p. 10.
- ³⁰Ibid., VII: Familia, infancia y juventud, pp. 528-571.
- ³¹Ibid.: La intuición y el estilo, p. 1032.
- ³²César Barja says of El árbol de la ciencia: "hay en ésta mucho material que poca o ninguna relación tiene, en un sentido de unidad estricta, con el drama principal, ya que poco o nada influye en él, ni en su preparación, ni en su desarrollo, ni en el desenlace." Libros y autores contemporáneos, p. 339.
- ³³Obras completas, VII: La intuición y estilo, p. 1032.
- ³⁴According to R. Romeu, any of Baroja's novels can be read over a long period of time without losing the thread of the story. "Un livre de Baroja ressemble assez à un autre livre de Baroja. On peut lire au hasard un chapitre, puis un autre, sans qu'il en résulte le moindre inconvénient pour la bonne compréhension du livre. Ils ne contiennent pas d'action suivie, il n'y a aucun enchaînement logique et illogique dans les faits; le personnage de Baroja vit et meurt rapidement. . . ." Romeu, p. 341.

³⁵Obras completas, VII: La intuición y el estilo, p. 1047. Ortega y Gasset and Baroja maintained a polemic about the novel as a form of art. In his essay, "La deshumanización del arte," Ortega declares that the novel should contain few characters, few scenes, and few episodes. The characters should be developed slowly and in great detail but never judged by the author, who should neither treat contemporary social or moral problems nor express his personal opinions. The novel should place the reader in an imaginary atmosphere which has little to do with his daily life. Baroja's novels contain all the elements Ortega thought should be omitted. See Obras completas, VII, pp. 1038-1060. D. L. Shaw discusses this polemic in some detail in his article "A Reply to 'deshumanización': Baroja on the Art of the Novel," Hispanic Review, XL (1963), 105-111.

³⁶Ibid., p. 1032.

³⁷Ibid., p. 1058.

³⁸Banquillo (español), p. 47.

³⁹Jorge Pillement, "Una visita a Pío Baroja" in Banquillo (extranjero), p. 305.

⁴⁰"Algunas observaciones sobre el estilo de Baroja" in Bulletin of Hispanic Studies, XLII (1964), p. 179.

⁴¹Obras completas, VI, p. 14.

⁴²"La preferencia por la (ante-)posición subjetivo-interpretadora del adjetivo frente a la posposición señalada como objetiva es característica como tendencia de los noventayochistas y depende de su concepción escéptica del mundo y de su consciente voluntad de relativizar y transmutar todos los valores." La generación de 1898, p. 138.

⁴³Obras completas, II, p. 508.

⁴⁴Ibid., p. 443.

⁴⁵Ibid., VII: La intuición y el estilo, p. 1090.

⁴⁶Ibid., II, pp. 796-797.

⁴⁷Ibid., I, pp. 266-267.

⁴⁸La generación de 1898, pp. 106-116.

⁴⁹Romeu, p. 355.

⁵⁰See F. González Rigabert, "Baroja y la pipa" in Banquillo (español), pp. 88-89 and Javier Bueno, "El historiador del famoso Aviraneta" in Banquillo (español), p. 85.

⁵¹Romeu, p. 352.

⁵²Obras completas, VI, p. 1152.

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Chronological list of Baroja's major non-historical novels:

- 1900 La casa de Aizgorri, I, 1-50.
- 1901 Aventuras, inventos y mixtificaciones de Silvestre Paradox, II, 7-150.
- 1902 Camino de perfección, VI, 7-129.
- 1903 El mayorazgo de Labraz, I, 51-164.
- 1904 La busca, I, 259-330.
Mala hierba, I, 331-517.
- 1905 Aurora roja, I, 519-655.
La feria de los discretos, I, 657-814.
- 1906 Paradox, rey, II, 151-226.
Los últimos románticos, I, 815-926.
- 1907 Las tragedias grotescas, I, 927-1047.
- 1908 La dama errante, II, 227-325.
- 1909 La ciudad de la niebla, II, 327-445.
Zalacaín el aventurero, I, 165-257.

- 1910 César o nada, II, 573-754.
- 1911 Las inquietudes de Shanti Andía, II, 999-1162.
El árbol de la ciencia, II, 447-571.
- 1912 El mundo es así, II, 755-845.
- 1920 La sensualidad pervertida, II, 847-998.
- 1922 La leyenda de Jaun de Alzate, VI, 1099-1173.
- 1923 El laberinto de las sirenas, II, 1163-1334.
- 1926 El gran torbellino del mundo, I, 1049-1205.
- 1927 Las veleidades de la fortuna, I, 1207-1321.
Los amores tardíos, I, 1323-1389.
- 1929 El 'nocturno' del hermano Beltrán, VI, 1175-1219.
Los pilotos de altura, II, 1335-1458.
- 1930 La estrella del capitán Chimista, VI, 131-253.
- 1932 La familia de Errotacho, VI, 255-365.
El cabo de las tormentas, VI, 367-451.
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- 1934 Las noches del Buen Retiro, VI, 583-719.
- 1936 El cura de Monleón, VI, 721-881.
- 1938 Susana y los cazadores de moscas, VII, 7-58.
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- 1943 El caballero de Erláiz, VII, 285-386.
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- 1946 El Hotel del Cisne, VIII, 203-346.
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- 1917 Juventud, egolatría, V, 153-226. Autobiography.
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- 1920 Los contrastes de la vida, III, 779-858. Historical novelettes.
- 1924 Divagaciones apasionadas, V, 489-563. Speeches and essays.
- 1937 Todo acaba bien . . . a veces, VI, 1221-1254. A play.
- 1938 Judíos, comunistas y demás ralea. Valladolid: Editorial Cumbre, 1939. Essays. These appear in the Obras completas, but as separate articles in several of the volumes.
- 1944 Canciones del suburbio, VIII, 975-1060. Poetry.
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- I. El escritor según él y según los críticos, VII, 387-492.
 - II. Familia, infancia y juventud, VII, 493-655.
 - 1945 III. Final del siglo XIX y principios del XX, VII, 657-800.
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