

JOSE' ENRIQUE RODO'

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ALICE CLOTTE RILEY, B. A.

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I hereby recommend that the thesis prepared
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Rebecca Switzer
In Charge of Thesis

Rebecca Switzer
Director of Department

Accepted:

W. H. Stark
Director, Graduate Division

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PREFACE

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CHAPTER I

RODÓ, THE MAN

La aparición de José Enrique Rodó en tierra americana, es un hecho que hoy todavía sorprende a quien lo pone en relación con las circunstancias históricas en que se produjo. Bruscamente, sin una tradición de cultura que lo explique, sin precursores que anuncien su llegada, surge un espíritu tan maduro equipado como el de un europeo que tiene tras de sí una tradición de veinte siglos. Y, sin embargo, esta mente europea, ha nacido y se ha formado en América, cuya historia penetra hasta lo más íntimo de su ser y sus expresiones y reacciones espirituales corresponden a un profundo sentimiento de la vida americana.¹

Montevideo, Uruguay, has flourished as a city for more than a century and a half.² During the past few decades it has been famous as a city of schools. "Uruguay prides itself, with no little reason, upon the efficiency of its system of education."³ The Montevidean is very proud of the University, which is the cultural center of the city and of the nation. Also, Montevideo is a quiet city, "una tierra amable, feraz, con el encanto pintoresco de América."⁴ It was in this calm atmosphere of scholarship and culture of Montevideo that José Enrique Rodó was born in the year of 1872.

¹Samuel Ramos, Rodó, Prólogo y selección (México: Ediciones de la Secretaría de Educación Pública, 1943), p. vii.

²W. H. Koebel, Uruguay (London: T. Fisher Unwin, Ltd., 1911), p. 153.

³Ibid., p. 156.

⁴Rubén Darío, Prosa política, Vol. XIII, "Uruguay" (Madrid: Editorial "Mundo Latino", s.f.), p. 87.

His father, José Rodó y Yaner, a Spaniard from Catalonia, had come to Uruguay many years before and was established thoroughly in his new country by the time he married Doña Rosairo Piñeyro y Llamas, who belonged to one of the patrician families of Uruguay. To the father and mother of José Enrique Rodó were born seven children. The eldest, named José, died at the age of twenty-one of typhus fever. He had already attained fame as a student of Latin and as a lover of literature. Years later when José Enrique Rodó, the youngest son was born, he was given the name of this eldest son José together with the name Enrique, since the first José had died on the day of San Enrique y Camilo.

Rodó's youth was passed in an old and well established home of culture and refinement. His parents were wealthy and socially prominent. A brother of his mother was at one time president of the senate, and many other relatives figured brilliantly in the political life of Uruguay.¹

The mother of Rodó, a devout Catholic, showed her graciousness and her sincere reverence in the home. She consistently dedicated her time to the rearing of her children.² She indoctrinated her son thoroughly in the Catholic faith even before school age, "but it was an undogmatic, non-clerical

¹Víctor Pérez Petit, "El espíritu de Rodó y las características de su obra," Plan del Señor Carlos Reyless, Historia sintética de la literatura uruguaya (Montevideo, Alfredo Vila, Editor, 1931), p. 55.

²Ibid.

Catholicism that he got from his mother."¹ His paternal uncle was given the responsibility of taking little José Enrique to church and to mass on Sundays. Don Hugo D. Barbagelata, a personal friend of Rodó, gives this graphic picture:

Los que le predijeron seguro porvenir le recuerdan aún cuando de la mano de su tío D. Cristóbal, vera efigie de Muley Habas, iba camino de la iglesia, moviendo su cuerpo sobre sus delgadas canillitas y luciendo valioso traje de terciopelo con cuello blanco de encajes, en que realzaba un sombrero, que el tierno adolescente echaba con donaire hacia atrás para dejar descubierta la frente en la que acaso ya bullía aquel algo misterioso de Chénier.²

At a very early age, however, José Enrique abandoned church going, although the spirit of reverence with which he was impregnated in his youth continued to dominate his later life.

The first five or six years of Rodó's tranquil youth were spent in the large family house on Thirty-third Street or in his father's country home in Santa Lucía, where Rodó lived in intimate contact with nature and the splendor and majesty of the river and the nearby mountains.

At the age of four Rodó learned to read. His earliest teachers were his sister Isabel and the old and well-known Pedro José Vidal. He received his early formal education in the first lay school that was established in Uruguay. Even during his youth he was fastidious in his choice of reading

¹Issac Goldberg, Studies in Spanish American Literature (New York: Brentano's, 1920), p. 188.

²Andrés González-Blanco, Escritores representativos de América (Madrid: Editorial-America, 1917), p. 46.

material, thus showing an early predilection for the superior in literature.

After severe financial reverses, Rodó's father died when Rodó was only fourteen years of age. However, Rodó continued his studies, attended the university where he studied diligently, made a splendid impression on his teachers, "muy pronto se señaló a la atención de sus maestros por su seriedad y contracción al estudio."¹ At the age of twenty-one he was considered a prodigy. "Era . . . un jovencito alto, de rostro vivaz e inteligente, sumamente respetuoso, bien criado y culto."² Studying was natural and easy for him, for he knew how to organize his methods of working, and he early developed the power of concentration.³

Rodó left the university without receiving his degree, but he continued studying, for by this time he had conceived the idea of an illustrious career. He first read all the books in his father's library. Then he turned to the public libraries, which he continued haunting until his death.

In 1898, at the age of twenty-six, he became a professor of literature in the University of Montevideo. In spite of his youth, he was a very popular teacher, and students flocked to his classes.

¹Víctor Pérez Petit, Rodó, su vida y su obra (Montevideo: Claudio García y Cía., 1919), p. 56.

²Ibid.

³Ibid., p. 60.

¡Maestro! ¡Intelectual! Es un intelectual, en la más grande y hermosa acepción de la palabra, y es un maestro, no un profesor, con la doble virtud de los verdaderos maestros intelectuales: enseña, adoctrina, sin pretenderlo; e impone su magisterio, sin buscarlo, porque los discípulos vienen hacia él como las mariposas van a la luz, imantadas por invencible sortilegio.¹

Three years later he abandoned his teaching profession to enter politics. He became a Deputy in the Uruguayan Chamber and was actively interested in the political affairs of his nation. Many of the motions and projects presented by Rodó while he was a Deputy to the National Parliament attracted the attention of sociologists and lawyers in both of the Americas and in Spain.² Of particular interest was his article on "Labor Legislation in Uruguay."

As a journalist Rodó did not evade the burning political questions of the day. Nevertheless, he did not permit his political ideas to dominate his writings in later years.

¿Habrá, no obstante, ejemplo de escritor más delicado, más fino y, sobre todo, más selecto que Rodó, el que ha sabido comprender y analizar mejor que nadie los requintes de la decadencia finisecular? Y ahí le tenéis, militando en la ardiente palestra de la política más encendida y revuelta en un país joven como en su patria.³

Even in the later years of his life Rodó did not abandon his interest in the political affairs of his country.

¹Petit, "El espíritu de Rodó," p. 26.

²González-Blanco, op. cit., p. 50.

³Ibid., pp. 73-74.

From 1901 to the date of his death his life was filled with various activities: parliamentary debate, economic investigation, criticism of literature and art, miscellaneous journalism, and the continuation of the writing of his books.

His first literary productions were published in the Revista Nacional de Literatura y Ciencias Sociales, which was founded in 1895 in Montevideo with Víctor Pérez Petit and Carlos and Daniel Martínez Vigil as co-partners. The publication of these four young men played an important role in the guidance of the political thought of the young country Uruguay. Rodó's fame as a man of literature began to grow steadily from the first publication of his works in this magazine. From this same date his house on "Calle Cerrito" became a popular gathering place for the young writers of Uruguay and other South American countries. As his fame grew, Rodó was in demand as a speaker on public occasions, not only in his own country but also in other nations of the continent. One of his most loudly proclaimed triumphs was the occasion of an oration made at a session of the Congress of Chile in 1910.

Rodó's popularity as a public speaker and his brilliant career in the literary world was suddenly interrupted by his premature death, which occurred at the early age of forty-five on May 1, 1917. The news of his death were a shock to his nation, to all the Latin American countries, and to his many friends in other nations. Rodó had been appointed European

Correspondent by the well-known Caras y Caretas, a Buenos Aires weekly journal. On his way from South America to France, Rodó spent a very short time almost incognito in Spain. Then he went on to Italy, where he died in the Hotel de Palmes at Palermo.

La noticia, como acontece en todas las grandes tragedias, cundió rápidamente por la ciudad. La turba estudiantil que venía en manifestación, se arremolinó un instante, se deshizo, se dispersó en todos sentidos, olvidando sus reivindicaciones, sólo atenta a aquella enorme desgracia que sobre todos se abatía.¹

The national law ordering the repatriation of the remains of Rodó to his native Uruguay was executed three years after his death. At the time of the repatriation of the remains a national holiday was declared, and a special embassy was sent to Italy to accompany the remains to the native soil. The highest officials of the government attended the internment ceremonies where the solemn official obsequies were celebrated. Vigil was kept over his body, which lay in state in the esplanade of the University of Montevideo amid the usual funeral torches and chants.

Entre la inmensa muchedumbre que concurrió a recibir los restos de Rodó y los acompañó en su tránsito por las calles de la ciudad, los periódicos consignan los nombres de ilustres personalidades, de singular relieve en la banca, en la política, en el foro, en las ciencias y en las artes.²

¹Petit, Rodó, p. 425.

²Ibid., p. 466.

The army rendered the Uruguayan philosopher highest honors. Addresses and editorials were given in his honor, in which he was proclaimed to be among the intellectuals of the Americas. Universities, governments, Hispanic-American newspapers from Chile to Mexico did honor to this great writer of Latin America. They exalted his work and recognized him as a lofty exponent of culture.¹ Rodó was recognized as one of the outstanding personalities of his country.

The dynamic personality of Rodó has been felt wherever Spanish is spoken, and in recent years echoes of his influence are resounding in countries where Spanish is not the native tongue. As a youth he was restless, anxious to discover his aptitudes, his place in life. He was over-sensitive and rather timid. This timidity increased with the years, to the extent that his entire life was decidedly affected. During his university years fear of his professors was so intense that he was not able to answer their questions. Consequently his failure to pass his examinations caused him to leave the university without his degree.

Another example of his extreme timidity is shown on the occasion of his entering a café with several friends late one evening when the café was crowded. Rodó and another friend took the lead. The others, bringing up the rear, decided that it would be better to find a less crowded cafe and

¹Ibid., pp. 261-63.

called Rodó's name loudly several times to attract his attention. But the attention of the diners was also attracted. Rodó's embarrassment was intense and during the entire evening he kept repeating, "Qué grito, pero qué grito" and refused to return to that café during his lifetime because the people had looked at him so curiously.¹ The timidity of Rodó was:

. . . grande en su primera juventud; luego, andando los años y cogido por el torbellino de la política y de la vida social, se hizo más "atrevido"; pero siempre en su contextura espiritual guardó cierto temor de "Muchacho grande." De esto que aquí digo le conocemos sus íntimos reiteradas pruebas. En los tiempos de la Revista, por ejemplo no había forma de hacerle coger un tranvía. Cuando por excepcionalísimo caso se le veía pasar en alguno, tened por cosa ciertísima que había subido a él en el punto de partida y que no se apearía hasta el punto extremo de parada. Por no subir a un tranvía caminaba leguas a pie. ¿Y sabéis por qué? Sencillamente, porque no sabía treparse al vehículo cuando éste estaba en marcha, según lo hacen entre nosotros la generalidad de las personas, y a él lo daba mucha vergüenza tener que mandar parar el coche. Solo empezó a versele con alguna frecuencia en los tranvías desde el cambio de la tracción a sangre por la eléctrica; entonces, como es obligación de los conductores parar en las bocacalles, le pudo subir sin que padeciera su amor propio.²

This morbid timidity caused Rodó not to be very impressive in social gatherings. Perhaps it caused him to be what is popularly called a "woman hater," for he appeared cold and indifferent and never seemed to be greatly attracted by the opposite sex. "Hacia mirar a la mujer como a un teorema matemático."³ Several of his biographers maintain that he

¹Ibid., p. 103.

²Ibid., pp. 101-102.

³Petit, "El espíritu de Rodó," p. 23.

never loved and was never loved. However, Víctor Pérez Petit, his personal friend, companion, and biographer, tells of one time in his life when Rodó was charmed and captivated by one Lola Millanes, a singer in the theater. Rodó went night after night to the theater, and later wrote a poem to her. Nevertheless, his timidity prevented his sending her a copy. The result of this infatuation might have terminated differently if Lola Millanes had not met with an early tragic death.¹

On another occasion Rodó and a friend met two young ladies on a boat. At a distance they followed them home, and, true to the "old Spanish custom," kept vigilance night after night at the home of the young ladies. However, the young men were never successful in catching a glimpse of them leaving or entering the house. Later they saw the girls on the street and followed them to a concert. Determined this time to see them enter the house, the young men waited that evening far into the night for the young ladies to return home. The following day the young men learned that the house where they had made the vigilant watch was the home of elderly friends. Rodó gave up the attempt to see the young ladies again, but his friend continued until he found the young lady of his choice.²

¹Petit, Rodó, pp. 103-105.

²Ibid., pp. 106-12.

There is another side to Rodó's personality. In public he was cold, serious, poised, and serene. Barbegelata, a personal friend of Rodó, says that Rodó "rarely laughed, but when he did, it was a soft almost noiseless phenomena [sic]."¹ Barbegelata continues to say that while Rodó was a professor at the University of Montevideo, giving lectures in literature, his students rarely ever saw him laugh or smile. Nevertheless, they did admire the serious gravity of the young professor.²

We get another picture of Rodó in the intimate association of his friends with whom he was inclined to be a great prankster. On many occasions he went to great trouble to complete the prank begun on some publisher friend.³

En medio de las luchas y afanes que debíamos afrontar, para llevar a cabo la obra de la revista, siempre encontrábamos un momento propicio para dar suelta a nuestro buen humor juvenil.

Aquellas bromas y juegos con que mutuamente nos asaltábamos, aquellas inocentes burlas con que a veces flechábamos a extraños, sin ánimo de zaherirles o perjudicarles y si sólo por reír un rato o hacer un chiste o redondear cuatro versos disparatados, eran como oasis floridos abiertos en el campo inmenso y fatigoso de nuestra febriciente tarea.⁴

Rodó took no delight in idle talk, but he was a great conversationalist. He was well versed in ancient literature,

¹Goldberg, op. cit., p. 189.

²Ibid., p. 189.

³Petit, Rodó, pp. 108-15.

⁴Ibid., p. 108.

in modern literature, and in the current political movements. He took active part in the heated discussions of literature, politics, philosophy, and science that were popular among the literary men of Montevideo.¹

Rodó's intimate friends enjoyed him as a conversationalist. Víctor Pérez Petit says that he spent many, many long hours in conversation with him, that these extraordinary hours are perhaps the most outstanding in his literary career.² On one occasion Petit accompanied Rodó to his home. Then Rodó, in order not to interrupt the conversation, turned, and accompanied Petit to his home. Still the conversation was in progress. Then the two young men, as a final resort, went to a café that stayed open all night, in order to complete the conversation.³

Rodó was extremely cordial, particularly to young aspirants in the field of literature. His kind heart made him willing even to read and criticize the impossible poetry and dramas of these young writers. He was careful never to discourage those youths who had talent. One time when he was challenged or reproached for his extreme cordiality to the young writers, he replied,

¹González-Blanco, op. cit., pp. 46-48.

²Petit, Rodó., pp. 23-24.

³Ibid.

¿Por qué negar una palabra de estímulo al principiante? Todos comenzamos a andar en cuatro patitas; despues en dos. Lo malo es seguir andando en las cuatro cuando se llega a hombre.¹

When these young writers brought their manuscripts to Rodó, he did not hesitate to point out the defects therein, but "he did so on a high plane, without envy, which could not be contained in his generous heart."²

This graciousness was extended to his public. He did not have a secretary, but he answered his abundant correspondence personally. He did not leave unanswered an interesting letter from an unknown friend. He was careful to give all printed matter the proper attention.

Rodó was a man incapable of bitterness or rancor or ill-will toward anyone, for he was the personification of culture, simplicity, serenity, and modesty.

He always worked in calmness, through long hours, with devotion, and, above all, with probity, ignoring the larger parts of his spiritual triumphs, without ever running after success, or taking from it aught save honor, with clean hands consecrated to abolished chivalry. The pure life of this solitary friend of the multitudes is also a teaching. Condemned, by his own loftiness, even in the midst of his followers, to one of the vastest solitudes of the spirit, he never complained. Perhaps he did not love his glory; among his most sincere admirers, his intimate preferences were for those who kept silence.³

¹Petit, "El espíritu de Rodó," p. 13.

²Justo Manuel Aguirre, "José Enrique Rodó," Inter-America, Vol. 6, No. 1 (October, 1922), p. 116.

³Gonzalo Zalumbide, "José Enrique Rodó," Inter-America, Vol. 2, No. 1 (October, 1918), p. 54.

Rodo', the man, was extremely tall, almost six feet four inches. With his tall, large, angular body, he was striking and outstanding in the multitude. He strolled often through the city, swinging his arms energetically, which reminded friends of the swooping condor of the Andes, "El condor blanco y celeste de los Andes."¹ He wore thick glasses, and his aquiline nose completed the picture of the condor. He often walked through the city streets or strolled on the banks of the river with his body forward, his hands in his pockets, and his chin buried on his breast. His statue was in proportion to his intellect for, he was strong in body and in mind.

One peculiar habit of Rodo's that gives an intimate glimpse of the man himself was the custom of writing and taking notes, while he was reading in the library, on the cuffs of his sleeves. His friends say that it was not an uncommon thing for Rodo' to dash madly to the laundry to demand a particular shirt before it went into the wash tub.²

Rodo' read incessantly but intensively, constantly haunting libraries. He knew how to select the desired book, and in a few hours had digested it. The reading of only one of his works will show him as an indefatigable reader well

¹José Enrique Rodo', Liberalismo y Jacobinismo (Valencia, Prometeo, Germanías, 33, s. f.), p. 167.

²Quoted from a conversation with Elizabeth Keesee who lived in Montevideo.

versed in ancient and modern literature, with the supreme gift of penetration and selection.

Si era necesario conocer en un cuarto de hora a un escritor, a un libro, o a una doctrina literaria o filosofica, lo más hacedero era dirigirse a él, porque en un cuarto de hora, como quien se documenta en una buena enciclopedia, se recogían todos los rasgos esenciales y los más mínimos particulares sobre lo que se deseaba saber.¹

Although until his last year of life Rodó never traveled outside his native continent, through his reading he was steeped not only in folklore and contemporary literature but also in the ancient civilization that produced the classic writings. Rodó's entire existence revolved around his studies and his reading. "He pursued the vocation of literature, with the same fervor and perseverance and respect and application which one would give to religious vows."² This perseverance in his studies and in his writings show that Rodo was one of those rare souls who dedicated his life to the betterment of mankind through the use of his pen.

¹Petit, "El espíritu de Rodó," pp. 17-18.

²Arturo Torres-Rioseco, The Epic of Latin American Literature (New York; Oxford University Press, 1942), p. 116.

CHAPTER II

RODÓ'S TRANSCENDENTAL IDEA OF AMERICANISM

Rodó's transcendental idea of Americanism is dynamic. His dream of the "Magna Patria" did not originate with him, but in the heart and mind of Simón Bolívar (1783-1830), and Rodó worshiped at the shrine of the Great Liberator of South America.

Con estos planes constitucionales compartía la actividad de su pensamiento, en los días de la plenitud de su gloria, la manera de realizar su vieja aspiración de unir en firme lazo federal los nuevos pueblos de América, desde el Golfo de México hasta el Estrecho de Magallanes. No concurre en el Libertador merecimiento más glorioso, si no es la realización heroica de la independencia, que la pasión ferviente con que sintió la natural hermandad de los pueblos hispanoamericanos y la inquebrantable fe con que aspiró a dejar consagrada su unidad ideal por una real unidad política. Esta idea de unidad no era en el diferente de la idea de la emancipación: eran dos fases de un mismo pensamiento; y así como ni por un instante soñó con una independencia limitada a los terminos de Venezuela, ni de los tres pueblos de Colombia, sino que siempre vió en la entera extensión del Continente el teatro indivisible de la Revolución, nunca creyó tampoco que la confraternidad para la guerra pudiese concluir en el apartamiento que consagran las fronteras internacionales.¹

Bolívar dreamed in vain of the spiritual unity of South America, but Rodó took up his mantle and through this vision helped to cement the spiritual bonds of the South American nations. In speaking of Bolívar's idea of South American unity, Rodó says: "La América emancipada se representó, desde el primer

¹Rodó, "Bolívar," Prólogo y selección de Samuel Ramos, pp. 154-55.

momento, a su espíritu, como una indisoluble confederación de pueblos."¹ For Bolívar this dream of an emancipated America did not consist of a vague union, but of a positive, concrete organization which completed the organic unity of the continent.² Rodó shares this dream, this vision of an emancipated America, with Bolívar, and his heart burns with the fire of this vision which inspires so many pages of his essays. His idea of Americanism is not one of local color or of picturesque description. It is not a love of the earth for earth's sake, but it is a love of a united America, without frontiers, bound together by a common political and spiritual purpose.

Rodó's idealistic dream of a united America is naturally influenced by certain European leaders, but through an adaptation of the ideals absorbed from the master minds of the continent to the needs of his own country, this dream is South American in essence.³

This vision of a courageous and a united South America with one language, one ideology, an identical democratic organization of governments is what Rodó tries to instill into the hearts and minds of his readers. He insists, however, on loyalty to the "Magna Patria," on loyalty that rises above national boundaries.

¹Ibid., p. 155.

²Ibid.

³Havelock Ellis, "Introduction," Motives of Proteus, translated by Angel Flores (New York; Brentano's, 1928), pp. xiii-xiv.

The South American revolution set in motion and carried forward by the mighty Bolívar embodies Rodó's ideals of Americanism. To him there is only one "revolución hispano-americana,"¹ which is found in "una perenne armonía de pueblos vinculados por la comunidad del origen, de la tradición, del idioma, de las costumbres, de las instituciones."² Political unity was embodied early in Bolívar's dream of the Americas. Soon after occupying Caracas after the campaign of 1813, Bolívar, governing for the first time in the name of America, "asoma ya en su política esta idea de la unidad continental, que ha de constituir el supremo galardón a que aspire cuando vencedor y árbitro de un mundo."³ There were a thousand forces that seemed to work against this unity, "desde la inmensidad de las distancias físicas, sin medios regulares de comunicación, hasta las rivalidades y las desconfianzas de pueblo a pueblo."⁴ However, this opposition did not stop Bolívar, for "la visión genial no dejaba de anticipar por ello la convergencia necesaria, aunque haya de ser difícil y morosa, de los destinos de estos pueblos."⁵ Even though Bolívar's dream of unity is only a memorandum for history, it has inspired Rodó in his dream of a united America.

¹Rodó, El mirador de Próspero (Valencia, Editorial Cervantes, 1919), p. 120.

²Ibid.

³Rodó, "Bolívar," op. cit., p. 155.

⁴Ibid.

⁵Ibid.

Rodo' maintains that when South America came into historical existence, it was not just a new geographical area making its appearance for the first time, but there came with its appearance a new spirit, a new ideal which represented the spirit and the ideal of the future.¹

According to Rodo', the people of South America have the three essential qualities for the development of a young nation — faith, conviction, inspiration²—, and he has confidence that the young nations will use all these ingredients for the making of a powerful country. If from obscure European colonies they were able to emerge as infant nations and to grow into stronger nations, they will take their rightful place in the international world. They may dream of becoming even greater and more dynamic in dominating international thought. The South American nations will realize their proper place in the immense work of civilization.³

Although South America has the three essentials for the development of a young nation, the people must strive for a fourth essential, that of solidarity and unity. Rodo' emphasizes repeatedly the importance and significance of this unity within the boundaries of South America. It is necessary to intensify and encourage the sentiment of a united nationalism to serve as a patriotic force, to cure the nations of their

¹Rodo', El mirador de Próspero, p. 123.

²Ibid., pp. 22-23.

³Ibid., pp. 123-35.

jealousies of each other, and to bring their opposing interests into closer bonds of common good to all nations. Through unity the material strength of individual nations will be promoted.¹

Already Spanish America is beginning to take its rightful place in the world, is beginning to attract the interests of people of other nations. This recognition is being accorded the Spanish American countries not only for their culture and their political influence, but also for their material development which is "el sólido cimiento" in the development of a nation. The development of the wealth of the South American nations is aiding in bringing about spiritual unity within those nations.²

Rodo's dream of unity and of solidarity rises above national boundaries. He believes that it is possible, without destroying the idea of the fatherland, to make South America great and superior by purifying it of narrowness and littleness.³ In "La España Niña" he maintains that the Spanish language, the most subtle essence of the genius of Spain, will be the means of uniting these new nations born of Spain, and that this unity will be extended into infinity. There must not be many nations, but one great united nation.

¹Rodo, El mirador de Próspero, pp. 118-122.

²Ibid., p. 121.

³Ibid., p. 157.

Rodo' says:

Yo creí siempre que en la América nuestra no era posible hablar de muchas patrias, sino de una patria, grande y única; yo creí siempre que si es alta la idea de la patria, expresión de todo lo que hay de más hondo en la sensibilidad del hombre: amor de la tierra, poesía del recuerdo, arrobamientos de gloria, esperanzas de inmortalidad, en América, más que en ninguna otra parte, cabe, sin desnaturalizar esa idea, magnificarla, dilatarla; depurarla de lo que tienen de estrecho y negativo, y sublimarla por la propia virtud de lo que encierra de afirmativo y de fecundo; cabe levantar, sobre la patria nacional, la patria americana, y acelerar el día en que los niños de hoy, los hombres del futuro, preguntados cual es el nombre de su patria, no contesten con el nombre del Brasil, ni con el nombre de Chile, ni el nombre de Méjico, porque contesten con el nombre de América.¹

In a short essay "Ibero-América" Rodo' broadly hints of a Portuguese-American and Spanish-American entente, thus embracing a sister language and a sister civilization in his dream of a united "Magna Patria."² Although the nations of South America were born through revolutions, unity can be maintained in the new political set-up through keeping the ideals, the dreams, and the desires that caused the definite break between the colonies and the mother country, Spain.³

La América emancipada se representó, desde el primer momento, a su espíritu, como una indisoluble confederación de pueblos: no en el vago sentido de una amistosa concordia o de una alianza dirigida a sostener el hecho de la emancipación, sino en el concreto y positivo de una organización que levantase a comun conciencia política las autonomías que determinaba la estructura de los disueltos virreinos.⁴

¹Ibid., p. 122.

²Ibid., pp. 301-303.

³Rodo', "Bolivar," op. cit., p. 155-57.

⁴Ibid., p. 155.

The history of South America is a great example of energy and of work. The national development has gradually unfolded along a definite pattern. When Chile celebrated its centennial (September 17, 1910), Rodó was asked to make an address. He forcefully traces the lines of development which that nation followed.

Vuestra historia es una gran lección de energía y de trabajo. Vuestro desenvolvimiento nacional tiene la ascensión graduada y armoniosa de una amplia curva arquitectónica; la serena firmeza de una marcha de trabajadores, en la quietud solemne de la tarde. Diríase que habéis sabido transportar a los rasgos de vuestra fisonomía moral ese mismo carácter de austera y varonil grandeza que el viajero siente imponerse a su ánimo, en la contemplación del aspecto y la estructura de vuestro suelo; férreamente engastado entre la majestad de la montaña y la majestad del mar; sellado por la expresión de la energía mas que por la expresión de la abundancia, de la voluptuosidad o de la gracia.¹

In his pleas for an elevated Americanism Rodó maintains that the ideals of South America should combine the spirit of conviction, the virtue of tolerance, the desire to do as well as to think, with the spirit of critical intelligence.² In South America, according to Rodó, only those people are great who have developed a lofty and magnanimous American sentiment by word or action, in a rather concrete fashion.

Alta es la idea de la patria; pero en los pueblos de la América latina, en esta viva armonía de naciones vinculadas por todos los lazos de la tradición, de la raza, de las instituciones, del idioma, como nunca las presentó juntas y abarcando tan vasto espacio la historia

¹Rodó, El mirador de Próspero, pp. 119-26.

²Ibid., p. 30.

del mundo, bien podemos decir que hay algo aún más alto que la idea de la patria, y es la idea de la América: la idea de la América, concebida como una grande e imperecedera unidad, como una excelsa y máxima patria, con sus héroes, sus educadores, sus tribunos; desde el golfo de Mejico hasta los hielos sempiternos del Sur.¹

Only those men who realize in their lives the solid foundation of glory, who govern intelligently, never with brute force, only those men who possess virtue, character, intelligence merit the homage of the people of South America and are worthy of being remembered by posterity.² Because Bolívar possessed and practiced these principles and values, Rodó maintains that he should be held in great esteem and love by all peoples of South America.

South America is constructing her national and international life on the basis of the eternal values of intelligence, character, and virtue. Built on this triangular foundation it will be able to withstand all the forces of earth.³

Yo creo que es posible, no sólo construir idealmente, sino también, aunque por raro caso, señalar en la realidad de la vida una estructura de espíritu en que la más eficaz capacidad de entusiasmo vaya unida al don de una tolerancia generosa; en que la perseverante consagración a un ideal afirmativo y constructivo se abraza con la facultad inexhausta de modificarlo por la propia sincera reflexión y por las luces de la

¹Ibid., p. 29.

²Ibid., pp. 20-21.

³Rodó, "Bolívar," op. cit., p. 149.

enseñanza ajena, y de adaptarlo a nuevos tiempos o a nuevas circunstancias; en que el enamorado sentimiento del propio ideal y de la propia fe no sea obstáculo para que se reconozca con sinceridad, y aun con simpatía, la virtualidad de belleza y amor de la fe extraña y los ideales ajenos; en que la clara percepción de los límites de la verdad que se confiesa no reste fuerza para servirla con abnegación y con brío, y en que el anhelo ferviente por ver encarnada cierta concepción de la justicia y del derecho, parta su campo con un seguro y cauteloso sentido de las oportunidades y condiciones de la realidad.¹

Rodó feels that the transcendental idea of Americanism should extend into the realm of literature, that the poets, essayists, and novelists should portray the life of the entire realm, not just a peculiar local spot, the place of their birth. The writer's mind should dwell on values of international worth while his heart is firmly embedded in his native soil. This is Americanism, internationalism on an elevated plane. Rodó encourages literary works which have as their common inspiration the American ideal, the American intellectuality, and the American consciousness. He feels that South America has many great writers who live up to this ideal, writers who do not represent only one part of America or one phase of American life, but who are intellectual citizens of America as a whole.

Americanism as it existed in the hearts and minds of the people of Rodó's time owes a special debt of gratitude to those great people of South America who lived in the past.

¹Rodó, El mirador de Próspero, p. 32.

²Ibid., pp. 19-29.

They have left to posterity a philosophy, a literature, an art, a science, a political belief that is imbued with a positivism that dominates the ideals of Americanism today, a positivism that is dedicated to only one supreme objective, lofty ideals of Americanism.¹ Rodó tells the Chileans that when they celebrate their centennial they celebrate something more than the heroic deeds that have come out of their nation, that they celebrate "con el orgullo de haber realizado, por la labor perseverante y eficaz, las promesas y las esperanzas de vuestro glorioso abolengo de héroes."²

In one of his personal letters Rodó acknowledges the debt that South America owes to Europe, but he wants to render his country independent of European tutelage. His country must develop a sense of independence, an individual character of its own, a set of ideals and values all its own, "A character of its own that would make of them all cities with souls."³

Rodó maintains that many of the leaders of the liberal parties committed the tragic error of bringing ideas and models of organization into South America from without. He condemns this with all his being, for it is not helping to develop the individual character of the people of the several

¹Ibid., pp. 31-51.

²Ibid., p. 124.

³Aguira, op. cit., p. 122.

nations; it is denying the consummate doctrine of lofty Americanism. This doctrine of isolationism has often revealed the weaknesses of the South American continent, but Rodó maintains that it has also served as an inspiration to the people to realize the vast possibilities that lie within their own civilization.¹

This elevated Americanism not only has a debt of gratitude to the past, but also owes an obligation to the future. Rodó feels that the Latin Americans have "una herencia de raza, una gran tradición étnica que mantener, un vínculo sagrado que nos une a inmortales páginas de la historia, confiando a nuestro honor su continuación de lo futuro."² The people who possess these ideals must consecrate themselves to the vast expansion of political and spiritual influence. Rodó preaches this doctrine of consecration not only to the forty million people who inhabit the continent from the Gulf of Mexico to the southern-most tip of South America, but also to the millions of people who live in other parts of the world.³ If this spirit of liberty which is the soul of Americanism does not dwell in the nations of South America, then the blood of her heroes and her martyrs

¹Rodó, El que vendrá (Montevideo: Claudio García & Cía, s. f.), pp. 69-83.

²Rodó, Ariel (New York: Benjamin H. Sanborn & Co., 1928), p. 77.

³Rodó, El que vendrá, p. 73.

has been spilled in vain.¹ Rodo' possesses such an overwhelming consciousness of the vast potentialities of South America that he sincerely believes that these heroes have not died in vain, that South America will be compensated for the great price her heroes have paid to maintain this lofty spirit of Americanism.² "Hoy nuestra esperanza en el inmediato porvenir es firme y altiva, y la fe del Mundo empieza a recompensarla."³ Rodo' feels that the South American nations, safe in the power of justice and of love, will in the future enjoy "un orden mejor, más bello, más grande, que los que el Mundo ha visto formarse y disolverse en el desenvolvimiento de los siglos."⁴

A predominant characteristic of Spanish American thought during the lifetime of Rodo' was the vigorous manifestation of an idealistic attitude which was consecrated to the spiritual development rather than to the material development of the nations.⁵

The doctrine of self-development, of hidden potentialities which Rodo' preaches to individuals, he also preaches

¹Ibid., p. 313.

²Rodo', El mirador de Próspero, pp. 119-27.

³Ibid., p. 121.

⁴Ibid., p. 126.

⁵Ibid., p. 41.

to nations. His continent has the most unique opportunity to bring honor to the country through various and sundry activities. His continent possesses the possibilities of becoming a leader in the world of thought, in the world of politics, and in the world of spiritual and social activities.

Rodo' throws the challenge to his people: To have the desire to possess liberty is a human instinct, but to have the energy sufficient to obtain that liberty through conquest is the essential thing, for this, also, is a human instinct. To possess the character necessary to maintain this liberty, to establish it firmly with roots in the souls of its people, to justify it as a merited value, to make this liberty truly noble, and to make it flourish in the life of the people is truly difficult. Nevertheless, it is a difficulty that his people, the people of the South American continent, will accomplish.¹ He continues to give the challenge to his people. There is another will necessary, a disciplined, patient will but one firmly rooted in reason, a will to construct, to organize, to educate, to sow, to legislate, and to govern well. This is the will that builds strong, enduring nations; this is the will that Rodo's transcendental Americanism must have as its teachers, its masters, and its guides.²

¹Ibid., pp. 119-126.

²Ibid.

Rodo' believes that his young America, robust and intelligent, will fulfil its destiny. The people of South America, through their sincere love of their country, will fulfil their civic duty. Rodo' appeals to his countrymen to recognize and to accept the problems — spiritual, political, economic, and social problems — that confront the nations, not as problems that must be faced in the future, but as tasks to be met today.¹

Rodo' realizes that there is a desire to reform the social system, a desire that will make the life in South America more secure and will give its people a possibility of developing mentally and spiritually in an atmosphere of purity and dignity. He seeks to encourage and exalt this desire.²

This dream of transcendental Americanism is the great dream that fills the heart and soul of one who dedicates his life to South America. This is the fulfilling of the great dream born in the heart of Bolívar and carried forward by one of South America's illustrious sons. The dreams of Bolívar, which are also Rodo's dreams, will continue to live in the hearts and minds of the people of South America. His countrymen can even see this dream shining above and through the severe criticism Rodo' makes of the nation to the north, the United States, and they feel that it is his exalted dream of South America that causes him to be rather harsh in his criticism of these northern neighbors.

¹Ibid., pp. 49-50.

²Rodo', Ariel, pp. 62-63.

CHAPTER III

RODÓ'S PESSIMISTIC IDEA OF THE UNITED STATES

¡Yo me morire con la nostalgia de los pueblos que no haya visto! En estos últimos tiempos se me ha desarrollado una súbita curiosidad y vivo interés por conocer, también, la América del Norte, a la que no amo, pero admiro.¹

Yes, Rodó admires, fears, and criticizes the colossal nation to the north of his country, the United States of America. Rodó admires the physical strength of the people of the United States from which they receive enlightenment and inspiration.² He prefaces his judgment upon the United States by elaborate words of praise:

Todo juicio severo que se formule de los americanos del Norte, debe empezar por rendirles, como se haría con altos adversarios, la formalidad caballerescas de un saludo. Siento fácil mi espíritu para cumplirla. Desconocer sus defectos no me parecería tan insensato como negar sus cualidades. Nacidos con la experiencia innata de la libertad, ellos se han mantenido fieles a la ley de su origen, y han desenvuelto, con la precisión y la seguridad de una progresión matemática, los principios fundamentales de su organización, dando a su historia una consecuente unidad que, si bien ha excluido las adquisiciones de aptitudes y méritos distintos, tiene la belleza intelectual de la lógica. La huella de sus pasos no se borrará jamás en los anales del derecho humano, porque ellos han sido los primeros en hacer surgir nuestro moderno concepto de la libertad de las inseguridades del ensayo y de las imaginaciones de la utopía, para convertirla en bronce imperecedero y realidad viviente; porque han demostrado

¹Rodó, El que vendrá, p. 241.

²Rodó, Ariel, pp. 79-80.

con su ejemplo la posibilidad de extender a un inmenso organismo nacional la incommovible autoridad de una república; porque, con su organización federativa, han revelado . . . la manera como se pueden conciliar con el brillo y el poder de los Estados grandes la felicidad y la paz de los pequeños. Suyos son algunos de los rasgos más audaces con que ha de destacarse en la perspectiva del tiempo la obra de este siglo. Suya es la gloria de haber revelado plenamente--acentuando la más firme nota de belleza moral de nuestra civilización--la grandeza y el poder del trabajo, esa fuerza bendita que la antigüedad abandonaba a la abyección de la esclavitud y que hoy identificamos con la mas alta expresión de la dignidad humana, fundada en la conciencia y la actividad del propio mérito. Fuertes, tenaces, teniendo la inacción por oprobio, ellos han puesto en manos del mechanic de sus talleres y el farmer de sus campos la clava hercules del mito, y han dado al genio humano una nueva e inesperada belleza, cinéndole el mandil de cuero del forjador.¹

Rodó has only praise for the keen curiosity of the North Americans and he recognizes the value of the great love of learning, which is almost a monomania with the people of the United States, for it is through this profound love of learning and keen curiosity that the people have made marvelous contributions to investigations, industry, and philanthropy. Above his biting criticism that the people of the United States have not added a single general law nor one new principle to science, Rodó does magnaminously admit that in the application of the laws and principles of science discovered by others, the people have made great progress, second to none.²

The people defy health, sanity, and strength. They have a strong will that enables them to carry through to completion projects of a practical nature.

¹Ibid., pp. 79-81.

²Ibid., pp. 81-83.

Y por mi parte, ya veis que, aunque no les amo, les admiro. Les admiro, en primer término, por su formidable capacidad de querer, y me inclino ante "la escuela de voluntad de trabajo" que . . . ellos han instituido Sus relieves característicos son dos manifestaciones del poder de la voluntad: la originalidad y la audacia. Su historia es, toda ella, el arrebató de una actividad viril. Su personaje representativo se llama Yo quiero, como el superhombre de Nietzsche. Si algo le salva colectivamente de la vulgaridad, es ese extraordinario alarde de energía que, lleva a todas partes y con el que imprime cierto carácter de épica grandeza aun a las luchas del interés y de la vida material.¹

For Rodó this virile strength and primitive robustness of the people of the United States is of the mould of gladiators. This volition of initiative and power and ability of accomplishment is comparable to that of Napoleon's soldiers of the Guard.² The people have accomplished in a few years what heretofore has required the handiwork of centuries.³

Rodó attempts to rise above his narrowness and his prejudice by recognizing the indebtedness of the Latin American nations to the people of the United States. The people of Latin America are indebted to the people of the United States for this accomplishment made possible through their excessive energy and strength. Rodó says that

. . . . el criterio que prevalecía entre los hombres de pensamiento y de gobierno, en las naciones de la América latina; el criterio ortodoxo en universidades, parlamentos y ateneos: la superioridad absoluta del modelo anglosajón, así en materia de enseñanza, como de instituciones, como de aptitud para cualquier género de obra provechosa y útil, y la necesidad de inspirar la propia vida en la contemplación de ese arquetipo, a fin de

¹Ibid., pp. 83-84.

²Ibid., p. 84.

³Ibid., pp. 81-83.

aproximársele, mediante leyes, planes de educación, viajes y lecturas, y otros instrumentos de imitación social. Los Estados Unidos de Norte América aprecian como viviente encarnación del arquetipo; como la imagen en que tomaba forma sensible la idea soberana. Absurdo sería, desde luego, negar, ni la grandeza extraordinaria de este modelo real, ni las positivas ventajas y excelencias del modelo ideal; el genio de la raza que en aquel pueblo culmina; ni siquiera lo que de practicable y de fecundo había en el propósito de aprender las lecciones de su bien recompensado saber y seguir los ejemplos de su voluntad victoriosa.¹

This praise of the United States merely sets the stage for Rodó's impassioned criticism of that nation. Perhaps Rodó is following the pattern set by his contemporaries, for a vein of criticism is current in other writers of Latin America during the era of Rodó's literary predominance. Rufino Blanco-Fombona (1874-1944) of Venezuela, in speaking about the universality of the Spanish language says that while in almost all of the European countries there are men who are beginning to look at the Spanish-speaking countries with interest, "En los Estados Unidos los contraríamos por centenas, porque este país de Calibanes no carece de idealistas."² He continues his criticism by saying:

Antes del retroceso de 1923 los espíritus generosos principiaban a creer de veras en la democracia española.

Entretanto, los amigos de la cachiporra, los que están al sol que más calienta, los conservadores, tornaban y siguen tornado los ojos a pueblos más fuertes, más prestigiosos, más ricos, y si no más brutos,

¹Rodó, El mirador de Próspero, pp. 36-37.

²Rufino Blanco-Fombona, Motivos y letras de España Buenos Aires: Compañía Ibero-Americana de Publicaciones, 1930), pp. 87-88.

más brutales. Han encontrado la concreción de su ideal en los Estados Unidos.¹

Manuel Ugarte (1878-) of Argentina also takes an antagonistic attitude toward the United States. "Es evidente que nada nos atrae hacia los vecinos del Norte."² He continues to say that fear of the United States and timidity toward the United States on the part of his fellow countrymen are the only two things that unite his country with that of the United States.³ However, like Rodó, he admires the United States for its fantastic progress,⁴ although it is with a feeling of misgiving that he views this progress when he hears rumors about the large increase in population expected in the United States before the close of the twentieth century. That means that the United States must expand. What, according to Ugarte, would be more natural than for the United States to expand its boundaries to the south and absorb the Latin American countries?⁵ Manuel Ugarte further criticizes the United States by saying, "La fuerza de los Estados Unidos reside, más que en la prosperidad adquirida, en las cualidades de audacia, entusiasmo y serenidad que les han dado la grandeza y el predominio."⁶

¹ Ibid., pp. 303-304.

² Manuel Ugarte, El porvenir de la América Española (Valencia, Prometeo, Sociedad Editorial, s. f.), p. 117.

³ Ibid., p. 118.

⁴ Ibid., p. 119.

⁵ Ibid., pp. 131-32.

⁶ Ibid., p. 133.

Rubén Darío (1867-1916), whom Rodó admires, follows the traditional bent and attacks the country to the north. The great Nicaraguan poet considers Theodore Roosevelt the symbol of the United States and, accordingly, he addresses his vigorous but virulent criticism to him.

Eres soberio y fuerte ejemplar de tu raza;
Eres culto, eres hábil;

.

(Eres un Profesor de Energía
Como dicen los locos de hoy.)

.

Crees que la vida es incendio,
Que el progreso es erupción;

.

Los Estados Unidos son potentes y grandes.
Cuando ellos se estremecen hay un hondo temblor.²
Que pasa por las vértebras enormes de los Andes.

On the other hand, there are Latin Americans who, during the time of Rodó, praise and admire the United States. José Martí (1853-1895), the apostle of Cuban independence, is typical of these admirers.³ He presents an authentic picture of the United States in his book Estados Unidos, as he observed it on one of his visits to that country.

Estoy, al fin, en un país donde cada uno parece ser su propio dueño. Se puede respirar libremente, por ser aquí la libertad, fundamento, escudo, esencia de la

¹Rubén Darío, "A Roosevelt," Cantos de vida y esperanza (Barcelona: Casa Editorial, 1903), pp. 45-46.

²Alfred Coester, The Literary History of Spanish America (New York: The MacMillan Company, 1916), pp. 425-27.

vida. Aquí uno puede estar orgulloso de su especie.
 Todos trabajan, todos leen El hombre,
 como criatura fuerte--hecho a soportar sobre sus hombros
 la carga del infortunio, nunca doblegado, jamás fatigado,
 sin desmayar nunca--, es aquí incomparable.

.
 Estoy hondamente reconocido a este país, donde
 los que carecen de amigos encuentran siempre uno, y los
 que buscan honestamente trabajo encuentran siempre una
 mano generosa.¹

Therefore, we see that Rodó's praise and criticism of
 the United States go hand in hand with the criticism among
 his contemporaries. One of the dominant factors which causes
 Rodó to launch his classic criticism of his neighbor to the
 north is fear of the United States, fear that the United
 States is realizing over the people of Latin America a kind
 of moral conquest.² He fears that there is a growing admi-
 ration on the part, not only of the governing classes, but
 also of the masses---masses which are readily impressed
 with the ostentatious grandeur---for the unconquerable
 audacity, force of accomplishment, and vigorous strength of
 the people of the United States. Rodó fears that this grow-
 ing admiration will pass readily and easily to imitation.
 "Y de admirarla se pasa por una transición facilísima a
 imitarla Se imita a aquel en cuya superioridad
 o cuyo prestigio se cree."³ Rodó believes that imitation of
 the United States on the part of the Latin American people

¹José Martí, Estados Unidos (Buenos Aires: Editorial Americalee, s. f.), pp. 15-17.

²Rodó, Ariel, p. 73.

³Ibid., p. 74.

would bring about a delatinized America, a proto-type which would bring degeneration to his people and which must be opposed to the spiritualized forces of Latin America.¹ This imitation must be opposed at whatever cost and the people of Latin America must be assiduous in preserving their original character.²

Pero no veo la gloria ni el propósito de desnaturalizar el caracter de los pueblos---su genio personal---para imponerles la identificación con un modelo extraño al que ellos sacrifiquen la originalidad irremplazable de su espíritu, ni en la creencia ingenua de que eso pueda obtenerse alguna vez por procedimientos artificiales e improvisados de imitación. . . . En sociabilidad, como en literatura, como en arte, la imitación inconsulta no hará nunca sino deformar las líneas del modelo. El engaño de los, que piensan haber reproducido en lo esencial el caracter de una colectividad humana, las fuerzas vivas de su espíritu, y con ellos el secreto de sus triunfos y su prosperidad, reproduciendo exactamente el mecanismo de sus instituciones y las formas exteriores de sus costumbres, hace pensar en la ilusión de los principiantes, cándidos que se imaginan haberse apoderado del genio del maestro cuando han copiado las formas de su estilo o sus procedimientos de composición.

En ese esfuerzo vano hay, además, no sé que cosa de innoble. Género de snobismo político podría llamarse al afanoso remedo de cuanto hacen los preponderantes y los fuertes, los vencedores y los afortunados; género de abdicación servil, como en la que algunos de los snobs encadenados para siempre a la tortura de la sátira por el libro de Thackeray, hace consumirse tristemente las energías de los ánimos no ayudados por la Naturaleza o la fortuna, en la imitación impotente de los caprichos y las volubilidades de los encumbrados de la sociedad. El cuidado de la independencia interior---la de la personalidad, la del criterio---es una principalísima forma del respeto propio.³

¹Ibid.

²Ibid., pp. 76-77.

³Ibid., pp. 75-76.

Rodó attacks the materialism of the United States for he fears its influence on Latin America. Several Spanish American authors fear this influence, for a growing materialism was felt during the last quarter of the nineteenth century.

The feeling that the United States often uses the Monroe Doctrine as a pretext for intervention in the affairs of Latin American nations to further its own interests has caused adverse public opinion in Latin America and criticism by many of the modern writers, Rodó being foremost among them.¹ He fears that the people of the United States, who are intoxicated by material prosperity and who feel that this prosperity is predestined for all humanity, will eagerly seek to spread this doctrine of material prosperity to the Latin American countries. Rodó fears that the United States openly aspires to become foremost in the world's civilization, that it seeks to dominate in the directing of the ideas of the world, and that it will seek to be the leader of the prevailing world culture. Rodó feels that there is an open rivalry between the United States and Latin America, and that this rivalry exists between the United States and all of Europe. He fears that the United States will attempt to surpass the glory of the entire world and make void its regnant spirituality.²

¹Instituto Internacional de Literature Iberoamericana. An Outline History of Spanish American Literature (New York: Crofts and Company, 1941), p. 79.

²Rodó, Ariel, pp. 99-100.

The fact that Rodó does not know the United States personally, has never visited its shores,¹ does not prevent him from being very dogmatic in his criticism of the northern republic. Rodó feels that he has earned his inalienable right to criticize the United States because he so magnanimously praises her good qualities.² His most pungent criticism is found in his little masterpiece Ariel, where he dramatically symbolizes the United States in the character of "Caliban," the very personification of utilitarianism. Rodó desires to teach the people of the United States, who have a boundless passion for work, who have a tendency to make gainful employment the motive and the end of life, and who are vainly proud of their material expansion, the great lesson of recreation, an ideal of life divorced from materialism, and a disinterested use of one's time.³ He sees in the life of the people "la anhelante persecución del bienestar, cuando él no tiene su fin fuera de sí mismo."⁴ With all of its material triumph, there is an inadequacy, a barrenness, an inanition which characterize the life of the people in the United States. The North American ignores his heritage of classic and Christian influences and has not been capable of acquiring an unselfish idea of life.⁵ This accumulation of wealth and power is

¹Rodó, El que vendrá, p. 275.

²Rodó, Ariel, p. 85.

³Ibid., p. 86.

⁴Ibid., p. 87.

⁵Ibid.

merely "un monte de leña al cual no se ha hallado modo de dar fuego. Falta la chispa eficaz que haga levantarse la llama de un ideal vivificante inquieto sobre el copioso combustible."¹ Rodó says that the American people suffered a "sea-change" when they crossed the Atlantic, for they lost the inheritance of the finer emotional qualities and instincts which the people of England possessed.² The English people possessed "un alto e inexpugnable baluarte que oponer al mercantilismo ambiente y a la prosa invasora";³ but in the life of the American people "el espíritu de vulgaridad no halla ante sí relieves inaccesibles para su fuerza de ascensión."⁴

With his acquisition of wealth the American has acquired a colossal bad taste. He does not know how to appreciate great works of art in the realm of literature, music, or painting. He acquires great masterpieces as a child would acquire a new toy, merely to satisfy the acquisitive instinct and his insatiable vanity.⁵

La ignoran en lo que ella tiene de desinteresado y de escogido; la ignoran a despecho de la munificencia con que la fortuna individual suele emplearse en estimular la formación de un delicado sentido de belleza; a despecho de la esplendidez de los museos y las exposiciones con que se ufanan sus ciudades; a despecho de las montañas de marmol y de bronce que han esculpido para las estatuas de sus plazas publicas. . . . La brutalidad del

¹Ibid., p. 88.

²Ibid., p. 89.

³Ibid.

⁴Ibid.

⁵Ibid., p. 90.

efecto rebuscado, el desconocimiento de todo tono suave y de toda manera exquisita, el culto de una falsa grandeza, el sensacionismo que excluye la noble serenidad inconciliable con el apresuramiento de una vida febril.¹

Rodó believes that the spirit of utilitarianism symbolized by "Caliban" could be transformed into things of spiritual and intellectual value as symbolized by "Ariel," that the labors of materialism could be valuable, could be a means of purifying and tempering the customs and the practices of the nation, for ²

Sin el brazo que nivela y construye, no tendría paz el que sirve de apoyo a la noble frente que piensa. Sin la conquista de cierto bienestar material es imposible en las sociedades humanas el reino del espíritu.³

But the people of the United States are too stubborn to realize that the elements of materialism are valueless in themselves, although they could result in usefulness and in growth if utilized properly.

Inútil sería tender a convencerles de que, aunque la contribución que han llevado a los progresos de la libertad y de utilidad haya sido, indudablemente, cuantiosa, y aunque debiera atribuirsele en justicia la significación de una obra universal, de una obra humana, ella es insuficiente para hacer transmudarse, en dirección al nuevo Capitolio, el eje del mundo. Inútil sería tender a convencerles de que la obra realizada por la perseverante genialidad del arya europeo, desde que, hace tres mil años, las orillas del Mediterráneo, civilizador y glorioso, se ciñeron jubilosamente la guirnalda de las ciudades helénicas, la obra que aun continúa realizándose, y de cuyas tradiciones y enseñanzas vivimos, es una suma con la cual no puede formar ecuación la fórmula Washington más Edison.⁴

¹Ibid., pp. 90-91.

²Ibid., pp. 102-104.

³Ibid., p. 102.

⁴Ibid., p. 100.

Their egotism blinds them to these possibilities. "Ellos aspirarían a revisar el génesis para ocupar esa primera página."¹ The people of the United States fail to grasp the value and the significance of the relationship between materialism and intellectualism. Neither do the people realize that utilitarianism could be metamorphosed into intellectual and spiritual excellence.²

To the American all investigation, scientific discovery, and explorations in the realm of thinking must serve an immediate practical purpose.³ Even in the field of popular education, the American people concentrate on imparting knowledge to the masses but are not too concerned with the education of the "chosen few" in the realm of higher education. This lack of interest results in a mediocre culture, a pseudo-culture, and a dearth of pure culture.⁴ "Así, el resultado de su porfiada guerra a la ignorancia ha sido la semicultura universal y una profunda languidez de la alta cultura."⁵

Even though Rodo praises the United States for its numerous churches where millions of free consciences go to worship and lauds it for the diligent maintaining of religious liberty,⁶ he maintains that the religion of the

¹Ibid.

²Ibid., p. 104.

³Ibid., p. 91.

⁴Ibid., p. 92.

⁵Ibid.

⁶Ibid., p. 82.

American people is merely supplementary aid to maintain law and order and that this religion would immediately disappear if the people found that they could obtain their desired utilitarian interests without it.¹

In the United States even the political institutions are dominated by mercenary interest, this predominant utilitarianism which characterizes every phase of life of the people. The civic virtue of the Colonial period is completely lost. The government by its commonplace ability makes the exaltation of moral forces, higher education, and intelligence impossible,² and its future is not very promising.³

In a democracy where the law of majority rules, there is a tendency to depreciate the values of moral liberty and the worth of the individual.

La democracia, a la que no han sabido dar el regulador de una alta y educadora noción de las superioridades humanas, tendió siempre entre ellos a esa brutalidad abominable del número que menoscaba los mejores beneficios morales de la libertad y anula en la opinión el respeto de la dignidad ajena.⁴

Augmenting this rule of the majority is the growing influence of the trusts and the monopolies which dominate the economic life of the United States and which is "sin duda, uno de los rasgos más merecedores de interés en la

¹Ibid., pp. 92-95.

²Ibid., p. 96.

³Ibid., p. 104.

⁴Ibid., p. 96.

actual fisonomía del gran pueblo."¹ Rodó makes the comparison of the United States with the arrogant and wealthy class of the Roman Empire who were forerunners of "la ruina de libertad."

Y el exclusivo cuidado del engrandecimiento material---numen de aquella civilización---impone así la lógica de sus resultados en la vida política como en todos los órdenes de la actividad, dando el rango primero al struggle-for-lifer, osado y astuto, convertido por la brutal eficacia de su esfuerzo en la suprema personificación de la energía nacional---.²

The City of Chicago typifies this plutocratic rule, for in it is found the spirit of utilitarianism which dominates not only its economic life but its intellectual and its spiritual life as well.³

The vigorous intellectualism of the people of the United States which dominated the period of the gaining of its independence and the making of its constitution has consistently retrogressed in inventiveness and splendor.⁴ The mantle of colonial intellectualism has not fallen on capable shoulders. Mediocrity in thinking and culture has rendered the middle class incapable of wearing this mantle, for high intellectualism is rapidly disappearing. "La nivelación mesocrática, apresurando su obra desoladora, tiende a desvanecer el poco carácter que quedaba a aquella

¹Ibid., p. 97.

²Ibid., p. 97.

³Ibid., p. 99.

⁴Ibid., p. 92.

precaria intelectualidad."¹ The United States is not capable of educating humanity, nor to assume its place of leadership in the world.

Pero además de la relativa insuficiencia de la parte que les es dado reivindicar en la educación de la humanidad, su carácter mismo les niega la posibilidad de la hegemonía. La Naturaleza no les ha concedido el genio de la propaganda ni la vocación apostólica. Carecen de ese don superior de amabilidad---en alto sentido---, de ese extraordinario poder de simpatía con que las razas que han sido dotadas de un cometido providencial de educación, saben hacer de su cultura algo parecido a la belleza de la Helena clásica, en la que todos creían reconocer un rasgo propio.²

The products of the pens of American writers are on the common level. They do not achieve heights of perfection and inspiration and artistic attainment. The best in literature is found in the yellow pages of second-rate magazines and periodicals one inevitably finds on newsstands of the city. Literature of the United States rarely contains a reminder of the quality of thinking and culture which was found in the great Federalist papers of colonial times. "Las alas de sus libros ha tiempo que no llegan a la altura en que sería universalmente posible divisarlos."³

North American culture may inspire admiration, even respect, for its numerous suggestions and examples, but rarely does it produce the strong emotion of love and a thrill of

¹Ibid., p. 93.

²Ibid., pp. 100-101.

³Ibid., pp. 93-94.

excellence in its attainments.¹

Rodó hopes for the United States a great and a bright future, but its past achievements do not warrant this hope.

Esperemos que el espíritu de aquel titánico organismo social, que ha sido hasta hoy voluntad y utilidad solamente, sea también algún día inteligencia, sentimiento, idealidad. Esperemos que, de la enorme fragua, surgirá, en último resultado, el ejemplar humano, generoso, armónico, selecto, que Spencer, en un ya citado discurso, creía poder augurar como término del costoso proceso de refundición. Pero no le busquemos ni en la realidad presente de aquel pueblo ni en la perspectiva de sus evoluciones inmediatas, y renunciemos a ver el tipo de una civilización ejemplar donde sólo existe un boceto tosco y enorme.²

Yes, Rodó admires, fears, and criticizes the colossal nation to the north of his country - the all-powerful United States of America. However, one feels that underneath his biting criticism he has a deep respect for the accomplishments of the people who live in the hurry and rush of making money, who ever strive to accomplish huge undertakings just for the sake of ownership. One feels that Rodó's criticism comes from a deep resentment that a semi-civilized nation can and does accomplish things worthwhile. In the light of his wholesome philosophy of life one feels that Rodó's scathing tirade against the northern republic is colored with bias and prejudice. However, a study of the ideology of the Uruguayan philosopher helps the reader to understand how difficult it was for him to understand Anglo-Saxon America.

¹Ibid., p. 101.

²Ibid., pp. 105-106.

CHAPTER IV

IDEOLOGY OF RODO'

He (Rodó) is the philosopher of eternal youth in the realm of thought. His work reveals how complex is that inner self which once seemed so simple to fathom; complex not only in its modernity, but in the heritage of the past and the provisions of the future which lie dormant in every personality, however humble and seemingly sterile.¹

Rodó's greatness truly lies in his great contribution not only to the youth of South America but also to the serious-minded youth of the entire world, for he must have kept in mind the young people of his day when he teaches his great truths, his profound ideas of life.

At heart Rodó' is a great optimist. The miseries of life and the weaknesses of a large portion of mankind do not disturb his tranquil confidence in the future. Optimism transcends all his work. Víctor Pérez Petit says that each page of Rodó's work

. lleva impresa ese sello inconfundible; y es que la alegría de su carácter, en una a modo de metamorfosis espiritual que parece tener por resultado la transformación de los sentimientos en ideas, le ha conducido a defender los más generosos principios, las causas más nobles y levantadas.²

Rodó's optimism is not of the superficial type. He sees the possibilities of changing apparent failures and misfortunes into dynamic living, making the evil serve the good.

¹Goldberg, Studies in Spanish-American Literature, pp. 184-85.

²Petit, "El espíritu de Rodó," p. 15.

Lo que a la humanidad importa salvar contra toda negación pesimista es, no tanto la idea de la relativa bondad de lo presente, sino la de la posibilidad de llegar a un término mejor por el desenvolvimiento de la vida, apresurado y orientado mediante de esfuerzo de los hombres. La fe en el porvenir, la confianza en la eficacia del esfuerzo humano, son el antecedente necesario de toda acción energética y de todo propósito fecundo.¹

Rodó's optimism is prevalent in all of his writings. It is found in El que vendrá in Rodó's desire to regenerate the world, and in the idealistic teachings of Ariel. It is prevalent in Motivos de Proteo where Rodó's wholesome philosophy endeavors to lift mankind from the common level of living to the highest in living, and "es en Liberalismo y Jacobinismo, bondad, amor, tolerancia, porque el respeto por las ideas ajenas no supone que se las admita o comparta."²

One fundamental aspect of Rodó's optimism lies in his profound confidence in youth. He believes that youth will make of the future something beautiful, something worthwhile, for youth possesses faith in the future, faith in the ability of man, and faith in the proper use of the energy of man.³ He bids youth to consecrate part of its life to the unknown future,⁴ for it is the best in thought and in accomplishments that will enrich the future generations, that will survive outward forms, for "El porvenir es, en la vida de las

¹Rodó, Ariel, p. 17.

²Petit, "El espíritu de Rodó," p. 34.

³Rodó, Ariel, p. 17.

⁴Ibid., p. 116.

sociedades humanas, el pensamiento idealizador por excelencia."¹
 Youth is capable of progress in so far as it is able to adapt
 its daily actions to the requirements of the future.²

Hand in hand with Rodó's calm, profound optimism and his faith in the young people of his nation goes his unique philosophy of beauty. His concern for the harmonies, for the serene forms of life, is accentuated by his love for the beautiful. Principally in Ariel is found his tribute to the beautiful in life. Víctor Pérez Petit, in referring to Rodó's "preocupación por las formas armoniosas y serenas, a su acendrado amor por la belleza," says:

En las páginas de Ariel, principalmente, y en muchas de las de los Motivos, se le ve alcanzar las cumbres de la elocuencia, cuando afirma la eternidad de la línea estatuaría perfecta, la de la palabra o del color que no son caprichos de un momento, sino el signo perdurable de lo que responde a normas y principios bien discutidos y afirmados. Es la fe del hombre que ha tomado íntimo contacto con el espíritu de los grandes creadores del arte; que ha sabido desentrañar la sinceridad y justeza de una expresión; que ha presentido lo que en las creaciones existe de permanente para asegurar su inmortalidad.³

Rodó readily admits that he is Latin in his idea and conception of what is beautiful.

Yo, que soy tan profundamente latino en mi concepción de la belleza y de la vida y en mis veneraciones históricas, encuentro en nuestro librepensamiento latino una tendencia a la declamación forense--eterna enemiga de la austera Mens interior--y una unilateralidad

¹Ibid., p. 117.

²Ibid.

³Petit, loc. cit., pp. 42-43.

y una ausencia de delicadeza y penetración intuitiva para llegar al espíritu de las religiones y comprender y sentir su eterno fondo inefable, que le dejan a cien leguas de las inspiradas intuiciones de un Carlyle, cuyo sentido profundo alcanza hasta iluminar el germen noble de idealidad y superiores anhelos que despunta en la adoración temblorosa del salvaje ante el grosero fetiche.¹

Rodo warns people against despising the beautiful in life, for this characteristic of the vulgar element is a common detriment to great living. This sense of the beautiful, of the loveliness of things is most delicate and has to be handled with great care lest it wither in the vulgarity that surrounds these precious elements of great living. Beauty is to life what the jewel is to the ring.²

Considerad al educado sentido de los bello el colaborador más eficaz en la formación de un delicado instinto de justicia. La dignificación, el ennoblecimiento interior, no tendrán nunca artifice más adecuado. Nunca la criatura humana se adherirá de más segura manera al cumplimiento del deber que cuando, además de sentirle como una imposición, le sienta estéticamente como una armonía. Nunca ella será más plenamente buena que cuando sepa, en las formas con que se manifieste activamente su virtud, respetar en los demás el sentimiento de lo hermoso.³

It is not only a duty but also a work of mercy to make men see the beautiful in life, to awaken in man a love and an admiration of beauty. To demand that goodness and greatness be manifested by gloom and severity is an act of treason.⁵ Teachers of life must make their pupils see that

¹Rodo, Liberalismo y Jacobinismo, p. 193.

²Rodo, Ariel, p. 34.

³Ibid., p. 36.

⁴Ibid.

⁵Ibid., p. 37.

duty and beauty go hand in hand. They do not have to; they should not be separated. Rodó does not deny that duty "es la realidad supremo" but he does maintain that, when one is conscious of his duty with a genuine desire to fulfil that duty for his own good and in a manner acceptable to society, then that duty becomes a thing of beauty.¹

Few people ever catch the clear vision of the loveliness of things because they are limited by the sordid, vulgar, narrow life.² Many people, even educated ones, are dazed by the acts of those who respond to what is beautiful in life, just as a savage stands dazed by the many complicated machines of modern civilization.³

Rodó maintains that Jesus is the greatest proponent of this gospel of beauty. He feels that the real significance, the fundamental value of Christianity is not the acceptance of the teachings of Jesus, for those could be found in the Scriptures before the time of Christ, but that the life, the preaching, and the teachings of Jesus here on earth revealed the law of Christianity as a thing of beauty, a thing of inner beauty. The revelation of the gracious spirit and the poetry of the law is the supreme gift of Jesus to man.⁴

¹Ibid., p. 38.

²Ibid., p. 34.

³Ibid.

⁴Ibid., p. 39.

Rodó feels that people who have learned to distinguish the delicate from the vulgar and the ugly from the beautiful are definitely on the proper path of distinguishing the good from the evil, for "En el alma del redentor, del misionero, del filántropo, debe exigirse también entendimiento de hermosura."¹

Good taste alone is not a sufficient criterion of human action. Yet it follows as the night the day that one should not consider the possession of good taste an error or a deceitful guide. The spirit of the Christ is not to exclude the lovely, the refined, the beautiful from gracious living, from great living. Puritanism, which opposed all beauty, all loveliness, all gaiety, and preached a doctrine of severity and ugliness, separated virtue from beauty. Man should balance his piety with a gospel of beauty. A man may do his work without adding to it beauty, but even a work of charity is more meaningful if dressed in beauty. Then it has a double meaning.²

Cierto es que la santidad del bien purifica y ensalza todas las groseras apariencias. Puede el indudablemente realizar su obra sin darle el prestigio exterior de la hermosura. Puede el amor caritativo llegar a la sublimidad con medios toscos, despacibles y vulgares. Pero no es sólo más hermosa, sino mayor la caridad que anhela transmitirse en las formas de lo delicado y lo selecto; porque ella añade a sus dones un

¹Ibid., p. 38.

²Ibid., pp. 36-40.

beneficio más, una dulce e inefable caricia que no se sustituye con nada y que realza el bien que se concede como un toque de luz.¹

Rodo' was a silent worshiper of beauty and he maintains that the serenity and the radiance that he manifests in his own life will come to any person who lives in the presence of beauty. That person will experience a self-possession, a calmness in the greatest magnitude. This constant living in the presence of beauty will give one a sense of right direction, will set one on the path of self-discipline that makes for gracious living.²

Rodo', in writing about Rubén Darío (1867-1916), the great Latin American poet, says that it is Darío's profound, sensitive love of the beautiful in life which elevates his writings in power and intensity. Rodo' feels that Darío recognized the value of clothing his ideas in beauty.

Imaginad su mundo íntimo como un horizonte avasallado por una cumbre solitaria, donde la Belleza hace llegar sus rayos de cerca y donde el amor de la Belleza se levanta poderoso, altivo, vencedor. Todo lo demás de la realidad y de la idea queda en el fondo oscuro del valle... Las cosas sólo salen de la obscuridad de la indiferencia cuando un rayo de aquel amor las ilumina.³

La intensidad de su visión se reserva para las cosas hermosas. Cierra los ojos a la impresión de lo vulgar. Lleva constantemente a la descripción el amor de la suntuosidad, de la elegancia, del deleite, de la exterioridad graciosa y escogida.⁴

¹Ibid., p. 36.

²Rodo', El Mirador de Próspero, p. 243.

³Rodo', "Rubén Darío," Hombres de América, (Montevideo: Claudio García y Cia., s. f.), p. 252.

⁴Ibid., p. 253.

El pensamiento malo que viene revestido con una pintada piel de pantera, vale más que el pensamiento bueno que viste de librea o con una corrección afectadamente vulgar. Pero se concede a los moralistas que si el buen pensamiento desnuda de su bizarra piel al animal feroz y se la pone regiamente sobre los hombros, valdrá más que el pensamiento malo.¹

Rodó says that Don Quijote, when compelled to abandon his great ideal of life through outward forces, did not rebel, did not grumble, did not resign himself to his fate. Instead, he rose above his outward form of existence, transforming his prosaic condition to a thing of beauty, to beautiful living.² Thus it is the work not only of the reformers, the philosophers, but also of every man of high or of low estate, to discover and bring to the surface of the soul that great beauty in living, the unknown richness of the soul.³ The future belongs to the souls, the dynamic personalities, that are capable of creating beauty in great living.⁴

Víctor Pérez Petit summarizes Rodó's philosophy of beauty in these words:

Los caprichos de la moda, las características de una época, las originalidades de un momento, no le interesan sino por lo que encierran de pintoresco. Toda esa belleza, es una belleza subalterna, con un día de auge y popularidad, condenada al olvido en plaza más o menos perentorio, así que desaparezca la

¹Ibid., p. 256.

²Rodó, Motivos de Proteo (Barcelona: Editorial Cervantes, 1923), p. 28.

³Ibid., p. 43.

⁴Ibid., p. 104.

concepción que le dió vida a que surja una nueva modo. Tal es lo que acontece con las vestimentas con que modistos habilidosos cubren el cuerpo humano.¹

If beauty and duty go hand in hand, certainly, according to Rodó, beauty and education go hand in hand, for without the crowning glory of beauty, education would be worthless. An educated man has the obligation to prepare his mind, to educate his mind to what is beautiful in life, for this education to what is beautiful in life enables the mind to render justice and dignity to great living. A truly educated man knows how to appreciate the beauty in his own life and in the life and work of others.

Aunque el amor y la admiración de la belleza no respondiesen a una noble espontaneidad del ser racional y no tuvieran con ello suficiente valor para ser cultivados por sí mismos, sería un motivo superior de moralidad el que autorizaría a proponer la cultura de los sentimientos estéticos, como un alto interés de todos. Si a nadie es dado renunciar a la educación del sentimiento moral, este deber trae implícito el de disponer el alma para la clara visión de la belleza.²

The discovery and the bringing to the surface of the soul of man the dormant greatness which is inevitable there is the great challenge to man, and to the great teachers of life. Havelock Ellis says that Rodó's point of view is logical:

¹Petit, "El espíritu de Rodó," p. 43.

²Rodó, Ariel, pp. 33-36.

To live in the finest sense is to exercise a free creative activity which passes beyond interested and material ends, to cultivate the leisure of the interior life, and from that center to organize the beauty and harmony of society.¹

Teachers in life are the ones who must assist youth to organize the beauty and harmony of society. Rodó presents his idea of a great teacher through the character of Prospero, the teacher in Ariel. A great teacher is interested in the future of the student, seeks to dispel severity and dogmatism from his teachings, maintains a friendly relationship between himself and his student, manifests a spirit of cooperation, and above all looks on his profession as something sacred, as a mantle of greatness, of beauty, of responsibility bestowed upon him by the Supreme Ruler of the universe.²

To Rodó the right idea of education includes not only the passing on from generation to generation the knowledge and experience gained from the past but also the imbuing of this knowledge and experience of past generations with the inspiration and experience of the youth of the present generation.³

¹Ellis, op. cit., p. vi.

²Rodó, Ariel, pp. 3-5.

³Ibid., p. 18.

The pivot of education, according to Rodó, should be the cultivation of the leisure of the interior life, the highest use of leisure divorced from the economic world,--- freedom in the world of thought, freedom to think, to dream, to admire. The inner soul of the secret chamber must be ruled by reason.¹

Rodó warns against the false and vulgar idea of education dominated by materialism, for such materialism will cause the soul and the mind to become narrow. This narrowness will result in intolerance, a characteristic not tolerable to the well-educated mind.

Ser incapaz de ver de la Naturaleza más que una faz, de las ideas e intereses humanos más que uno solo, equivale a vivir envuelto en una sombra de sueño horadada por un solo rayo de luz. La intolerancia, el exclusivismo, que cuando nacen de la tiránica absorción de un alto entusiasmo, del desborde de un desinteresado propósito ideal, pueden merecer justificación y aun simpatía, se convierten en la más abominable de las interioridades cuando, en el círculo de la vida vulgar, manifiestan la limitación de un cerebro incapacitado para reflejar más que una parcial apariencia de las cosas.²

Rodó has much to say about the viciousness of intolerance, the degenerating effect of narrowness. Daringly he attacks intolerance within and without the church. In Montalvo he attacks García Moreno, the temporary dictator of Ecuador, for his religious fanaticism, which is the key

¹Ibid., pp. 30-32.

²Ibid., p. 21.

to his intolerant personality. He attacks García Moreno for making the church a dependency of the Pope at Rome, for demanding that one tenth of all income be set aside to support the church, for allowing the church to censor everything that was read or written by its constituency, for permitting monks of every degree of laziness, of viciousness to flood the cities from foreign countries, for allowing the priest to assume military as well as spiritual dictatorship, and for having a strong aversion to all Protestant immigration.¹

On the other hand, in his famous essay Liberalismo y Jacobinismo, Rodo' attacks the state for refusing to permit the crucifixes to hang on the walls of the hospitals. He makes a strong argument in favor of allowing the crucifixes to remain on the walls, branding the order to remove them as an act of intolerance. He maintains that no sentiment, absolutely no respectable sentiment, is offended by the presence of these images of Christ in the hospitals. On the other hand, the Christian believer will be blessed and comforted by their presence. Rodo' feels that it is a fanatical, intolerant person who opposes these crucifixes, who opposes this freedom of worship.²

¹Rodo', "Montalvo," Hombres de América, pp. 68-82.

²Rodo', Liberalismo y Jacobinismo, pp. 110-12.

Rodó maintains that tolerance is not enough. Tolerance must be fruitful. Passive tolerance is not sufficient. Tolerance must be active, not an apathetic tolerance but a tolerance sensitive and susceptible to the higher dictates of the conscience, a tolerance that penetrates to the very depths of the conscience.¹

Rodó's attitude toward tolerance is included in his attitude toward Christianity. Through his writings one feels that Rodó is religious, that he has a sincere respect for Christianity. Goldberg says that

Rodó is deeply, though not dogmatically or denominationally religious. Like so many of his continental brethren, he broke away from the intellectual fetters of the epoch, but most unlike them, he acquired a serenity, a tranquility, a spiritual harmony, that rescued him from the excesses and the morbidity of so many modernist poets.²

In Liberalismo y Jacobinismo Rodó says, "El sentido cristiano de la caridad es el bien practicado sin condiciones, aun á cambio del mal recibido, y aun con la presunción de la ingratitud del mal."³ In this same essay Rodó shows that the authentic moral values of civilization do not come from the Greeks, or from the Romans, but from the Jew Jesus.⁴

¹Ibid., p. 195.

²Goldberg, op. cit., p. 195.

³Rodó, Liberalismo y Jacobinismo, p. 140.

⁴Ibid., pp. 141-42.

"La sinagoga sin Jesús el fariseísmo: el hedor del sepulcro, la hipocresía de la fórmula. Jamás pudo surgir de almas de fariseos la redención de la Humanidad."¹ Christianity carries the stamp of Jesus and not that of Moses or of Isaiah. "Jesús predicaba para su pueblo, y Jesús predicaba para la Humanidad."²

Rodó refers constantly to the Bible and quotes freely the church fathers and patrons. Because of his profound knowledge of church history, of things spiritual, both pagan and Christian, Oriental and Occidental, Rodó is capable of tracing the sources of modern civilization and modern Christianity. Rodó maintains that it is from the life and teachings of Jesus that civilization gets its teachings on charity and its moral laws and not from the Orient. He says that "Del lado de Confucio no es posible que haya venido para la civilización europea ni frío ni calor, ni luz ni sombra."³

In his conception of Christianity Rodó maintains that it is the teachings of Jesus, the founder of Christian principles, that cause hospitals for the aged to be built, homes for the orphans to exist, and magnificent edifices of worship

¹Ibid., p. 133.

²Ibid., p. 131.

³Ibid., p. 124.

to be constructed. It is the influence of the teachings of Jesus that causes succor to be given to the weak and to the poverty stricken. These works are inseparable from the name of Jesus.¹ In speaking of Jesus Rodó says, "Su concepción del bienhacer era el sacrificio de mismo, sin límites ni diferencias."²

There is an underlying Christian philosophy that dominates Rodó's entire life. This philosophy--reforming oneself is essential to great living--is prevalent in all of his writings and is felt as an undercurrent to all of his great thinking. If the soul truly lives, if the mind and the personality of man flower profusely, it must be through the constant renovation, through the continual reformation of the great ideas of life, and through the persistent rising of the personality above the sordid, the false in living.

Reformarse es vivir. Aun fuera de los casos en que es menester levantar del fondo de uno mismo la personalidad verdadera, falseada por sortilegios del mundo; y aun fuera de aquellos otros en que un hado inconjurable se opone al paso de la vocación que se seguía, del propósito en que se hallaba norma, la tendencia a modificarse y renovarse es natural virtualidad del alma que realmente vive; y esta virtualidad se manifiesta así en el pensamiento como en la acción.³

¹Ibid., pp. 107-108.

²Rodó, Liberalismo y Jacobinismo, p. 156.

³Rodó, Motivos de Proteo, p. 219.

If man's life is not a perpetual self-renewal, then it must experience a slow intolerable death. This constant self-reformation must be accomplished through the recognition of what must perish, of what in man's life must be discarded, so that the soul may free itself of devastating weight.

O es perpetua renovación o es una lánguida muerte nuestra vida. Conocer lo que dentro de nosotros ha muerto y lo que es justo que muera, para desembarazar el alma de este peso inútil; sentir que el bien y la paz de que se goce después de la jornada han de ser, con cada sol, nueva conquista, nuevo premio, y no usufructo de triunfos que pasaron; no ver término infranqueable en tanto haya acción posible, ni imposibilidad de acción mientras la vida dura; entender que toda circunstancia fatal para la subsistencia de una forma de actividad, de dicha, de amor, trae en sí, como contrahaz y resarcimiento, la ocasión propicia a otras formas; saber de lo que dijo el sabio cuando afirmó que todo fue hecho hermoso en su tiempo: cada oportunidad, única para su obra: cada día, interesante en su originalidad; anticiparse al agotamiento y el hastío, para desviar al alma del camino en que habría de encontrarse con ellos, y si se adelantan a nuestra previsión, levantarse sobre ellos por un invento la voluntad (la voluntad es, tanto como al pensamiento, una potencia inventora) que se proponga y fije nuevo objetivo; renovarse, transformarse, rehacerse....no es esta toda la filosofía de la acción y la vida; no es esta la vida misma, si por tal hemos de significar en lo humano, cosa diferente en esencia del sonambulismo del animal y del vegetar de la planta?¹

Man's life is on the anvil of self-renewal as long as he lives. His life must constantly progress, must steadily advance if he wishes to enjoy the fruits of great living.

Mientras vivimos está sobre el yunque nuestra personalidad. Mientras vivimos, nada hay en nosotros que no sufra retoque y complemento. Todo es revelación,

¹Ibid., p. 22-23.

todo es enseñanza, todo es tesoro oculto, en las cosas; y el sol de cada día arranca de ellas nuevo destello de originalidad. Y todo es, dentro de nosotros, según transcurre el tiempo, necesidad de renovarse, de adquirir fuerza y luz nuevas, de apercibirse contra males aún no gozados; de preparar, en fin, nuestra adaptación a condiciones de que no sabe la experiencia. Para satisfacer esta necesidad y utilizar aquel tesoro, conviene mantener viva en nuestra alma la idea de que ella está en perpetua aprendizaje e iniciación continua.¹

Lloyd R. Morris says that one of the Uruguayan writer's most important contributions to the interpretation of ideas is his sense of the significance of the philosophy of evolution, the doctrine of self-renewal, and the philosophy that "the human life demands not the intensive cultivation of a single aptitude but the balanced exercise of all human capacities."² Rodó, in preaching the gospel of self-renewal, in counseling the enlargement of the inner life says, according to Morris, that "To live the life of reason means to share nobly in as many forms of experience as we may. The function of the spectator is to recreate the experience of the artist."³

To Rodó life is a perpetual reaching upward toward that Something that is higher, that is greater than oneself. The spirit of man is constantly experiencing new things, new ideas.

¹Ibid., p. 13.

²Lloyd R. Morris, "A Philosopher from the Plate," Outlook, Vol. 132 (Dec. 12, 1922), pp. 673-74.

³Ibid.

El que vive racionalmente es, pues, aquel que, advertido de la actividad sin tregua del cambio, procura cada día tener clara noción de su estado interior y de las transformaciones operadas en las cosas que le rodean, y con arreglo a este conocimiento siempre en obra rige sus pensamientos y sus actos.¹

The renewing of one's personality is accomplished through self-discipline. It is this discipline of the heart and the will that refines man's power of reaction, that keeps watch over his habit formations, that stimulates his interests to new ideas, that constantly instills new hope.² Rodó believes that ". . . el amor alto y noble lleva en sí una capacidad de ordenación y de sublime disciplina que corrobora y constituye sobre bases más fuertes todas las energías y potencias de la personalidad."³

Una potencia ideal, un numen interior; sentimiento, idea que florece en sentimiento; amor, fe, ambición noble, entusiasmo; polo magnético según el cual se orienta nuestro espíritu, valen para nosotros, tanto como por lo que valga el fin a que nos llevan (y en ocasiones, más) por su virtud disciplinaria del alma; por su don gobierno y su eficiencia educadora.⁴

In the exercise of this discipline of the heart and of the will, life will have to sacrifice much happiness on the altar of the future, for the future will turn this sacrifice into strength and beauty which will in turn serve the new generation.

¹Rodó, Motivos de Proteo, p. 12.

²Ibid., p. 13.

³Ibid., p. 314.

⁴Ibid., p. 319.

Furthermore, this self-renewal is accomplished through a vigilant adaptation of the soul to life, through a sincere respect of the spirit to the conditions of the time and the place.

Ninguna enérgica, dirección del pensamiento pasa sin dilatarse de algún modo dentro de aquella que la substituye. La iniciación positivista dejó en nosotros, para lo especulativo como para lo de la práctica y la acción, su potente sentido de relatividad; la justa consideración de las realidades terrenas; la vigilancia e insistencia del espíritu crítico; la desconfianza para las afirmaciones absolutas; el respeto de las condiciones de tiempo y de lugar; la cuidadosa adaptación de los medios a los fines; el reconocimiento del valor del hecho mínimo y del esfuerzo lento y paciente, en cualquier género de obra; el desden de la intención ilusa, del arrebató estéril, de la vana anticipación. Somos los neoidealistas, o procuremos ser, como el naute que yendo, desplegadas las velas, mar adentro, tiene confiado el timón a brazos firmes, y muy a mano la carta de marear, y a su gente muy disciplinada y sobre aviso contra los engaños de la onda.¹

If one is to experience great living, this experience must be realized through the recognition that there is in every life an "inexhaustible reservoir of spiritual capacities."² The soul is rare that does not possess spiritual capacities yet unexplored, undiscovered. "Rara será el alma donde no exista, en germen o potencia, capacidad alguna fuera de la que ella sabe y cultiva."³ The satisfaction of attainment in life comes from a philosophy that is found in

¹Rodó, Mirador de Próspero, p. 46.

²Morris, op. cit., p. 673.

³Rodó, Motivos de Proteo, p. 31.

strong souls who believe that from irreparable evil one can and must obtain good. If man fails to extract good from evil it is perhaps because he does not take advantage of the events of life to cultivate beauty and the appreciation of the beautiful in life.¹

Rodo feels that great living on a high plane is experienced in the lives of those who have lofty ideals which dominate their spirits. If an ideal force dominates the spirit of man, the usefulness of his thought and the scope of his imagination are joined to promote power in his life.²

When a soul lacks these lofty ideals, when it lacks a central force to give tone and direction to his life, his soul is defenseless before the thousand enemies who are ready to seize every opportunity to move in and take possession.³ When a man's soul ceases to renew itself constantly, if it is not receiving the satisfaction that comes to one who yearns toward higher things, if it lacks an ideal force to dominate his life, when hope has vanished, then space, the great void in his soul, is all that is left to him.⁴

Great lives, which have a lofty ideal, which follow a superior model, which use their will to conquer, and which utilize nature's offerings, are real works of art.⁵

¹Ibid., pp. 23-33.

²Ibid., p. 325.

³Ibid., pp. 319-320.

⁴Ibid., pp. 42-43.

⁵Ibid., pp. 328-45.

Finally, one thinks of Rodó as a great teacher, comparable to Prospero in Ariel, who in taking leave of his students gives to them in his "farewell address" a message that will challenge the young people of the Americas. Rodó's concern for the young people, to whom he intrusts the problems of the future, is sincere. His challenge to every young person is to renew himself, to realize the hidden possibilities within his personality, to rise above the sordid in life to an appreciation of the beauty around him, to shun utilitarian motives in life, to consecrate part of his life to the future, to recognize the limitations of life, and to adjust his actions accordingly. Rodó feels that the following of these ideals will enable youth to live a useful, meaningful life.

CHAPTER V
RODÓ, THE WRITER

Yo le he llamado el mago de la prosa hispana, el publicista que mejor escribe el castellano en toda la redondez de la tierra, el que mejor ha sabido manejar en toda su maestría el instrumento de nuestro idioma, el que supera a Valera en flexibilidad, a Pérez Galdós en elegancia, a la Pardo Bazán en exquisitez, a Pereda en modernidad, a Valle-Inclán en doctrina, a Azorín en espíritu crítico. Faltanle cualidades y gentilezas de unos y otros; arte creador como en Galdós, blando y aristocrático escepticismo como en Valera, espíritu de observación como en la Pardo Bazán, poesía deslumbrante como en Valle-Inclán, laboriosidad asidua como en Azorín, rancio sabor castizo como en Pereda; pero, ¿quién pudiera imaginar que allende, el gran mar había de florecer, a punto de morir el decimonono siglo, el más grande prosista de lengua castellana?¹

Thus writes Andrés González-Blanco, an outstanding Spanish critic of Spanish American literature, about the eminent Latin American prose writer, José Enrique Rodó. Víctor Pérez Petit, a Latin American critic, says: "Rodó es el estilista por excelencia, el estilista más grande del mundo americano."² Havelock Ellis, in his introduction to an English translation of Motivos de Proteo, says that Rodó in his writings is calm, discriminating and sympathetic; that his personal style is combined with gravity and grace;

¹González-Blanco, op. cit., pp. 3-4.

²Petit, "El espíritu de Rodó," p. 54.

and that he is one of the greatest masters of the Spanish language.¹

Evidently Rodó himself has definite ideas about style. In a selection from El que vendrá he tells the reader that style is fundamental in his writings, that execution of the written word is important to him. "Hago . . . y baño la idea en la luz de la imaginación, y la magnetizo con el prestigio hipnótico del estilo."²

Rodó has been called the "greatest modern prose writer," a modernist "who ranks second only to Darío."³ Rubén Darío himself, the Nicaraguan writer, says that modernism is

El espíritu nuevo que hoy anima a un pequeño pero triunfante y soberbio grupo de escritores y poetas de la América española.⁴

He defines the new movement as

La elevación y la demostración en la crítica, con la prohibición de que el maestro de escuela anodino y el pedagogo chascarrillero penetren en el templo del arte; la libertad y el vuelo; el triunfo de lo bello sobre lo preceptivo en la prose, y la novedad en la poesía; dar color y vida y aire y flexibilidad al antiguo verso que sufría anquilosis, apretado entre tomados moldes de hierro.⁵

¹Ellis, op. cit., p. xii.

²Rodó, El que vendrá, pp. 266-67.

³Torres-Rioseco, op. cit., p. 116.

⁴Darío, "Introduction," Selections from the Prose and Poetry, edited by George W. Umphrey and Carlos García Prada (New York: The MacMillian Company, 1928), p. 17.

⁵Ibid., pp. 17-18.

The modernist movement has been extremely popular in Spanish America. Probably because of the strong influence of French culture and literature in these Latin republics the modernist movement of South America owes much to the French Parnassians, Symbolists, and Decadents. Rubén Darío was influenced by all three of these trends. However, Rodó, even though style is essential to him, does not accept the Parnassian impersonal treatment, nor the "desire for sculptural perfection of form."¹ Rodó's long, rambling sentences, which are prevalent and numerous in his writings, show his rejection of this perfection of form. Here is a typical example taken from his essay on Liberalismo y Jacobinismo:

Y así, en las sucesivas manifestaciones de esta obra, encontrará la ciencia, para el ejercicio de la caridad, otros fundamentos y otras razones que los que solo nacen de la igualdad fraternal en el seno de un amoroso Padre; reivindicará, contra la negación absoluta de la propia personalidad, el principio del libre y armonioso desenvolvimiento de todas nuestras facultades capaces de perfección; completará la armonía de los efectos altruistas con el amor de sí mismo, que es el necesario antecedente de aquellos efectos y su límite copartícipe en el dominio de la obligación moral; demostrará que la caridad practicada sin discernimiento es una influencia desmoralizadora, que el sacrificio inconsulto de los buenos no tendría mas resultado, que el triunfo y la supervivencia de los malos; enseñará a proporcionar la caridad a su objeto; establecerá para su práctica diferencias: asegurar la fructuosidad del beneficio, lo proficuo de la protección, la eficacia del remedio, con todos los recursos que el estudio paciente de la Naturaleza pone a disposición de los maravillosos instrumentos de la inteligencia humana.²

Futhermore, Rodó rejects the neurotic, abnormal, and morbid extremes of the Decadents. Even though in his writings

¹Ibid., p. 19.

²Rodó, Liberalismo y Jacobinismo, p. 157.

of our Uruguayan modernist there are traces of pessimism, the pessimism is honest, sincere, and just. Certainly it is not neurotic, abnormal, nor morbid.

Rodó recognizes the influence of French writers. In one of his earliest sonnets he refers to the influence of the French authors.

De la dichosa edad en los albores
amó a Perrault mi ingenua fantasía,
mago que en torno de mi bien tendía
gasas de luz y flecos de colores.

Del sol de adolescencia en los ardores
fue Lamartine mi cariñoso guía,
Jocelyn propició, bajo la umbría
fronda vernal, mis ocios soñadores.

Luego el bronce hugoiano arma y escuda
al corazón, que austeridad entraña.
Cuando avanzaba en mi heredad el frío,

Amé, a Cervantes--sensación mas ruda
busqué luego en Balzac...y hoy, cosa extraña!
Vuelvo a Perrault, me reconcentro y río...¹

The chief characteristic of the Symbolists of France that was adopted by the modernists of South America was its musical suggestiveness, "the suggestion of ideas, sensations, moods, by means of symbols."² In symbolism there is also found a love of imagery. Rodó is decidedly influenced by these literary trends, for throughout his writings he uses symbolism to create an effect, an emotion, and to put across an idea. His little book Ariel gives us splendid

¹Quoted from Goldberg, op. cit., p. 159.

²Darío, "Introduction," p. 21.

examples of his use of this device. In Rodó's transcendental Americanism Ariel symbolizes the spiritual qualities of South America and Caliban symbolizes the utilitarian qualities of the United States. Furthermore, Ariel symbolizes goodness and beauty and charm. He symbolizes eternal youth and shows how necessary it is for youth to make reason rule over emotion. The sprightly Ariel represents a radiant, dynamic personality essential to successful living and the importance of the domination of high and disinterested motives over the utilitarian motives in life.¹ Culture and grace and intelligence must dominate sensuousness in life. Ariel is "the ideal goal to which human selection tends."² "Ariel es la razón y el sentimiento superior. Ariel es este sublime instinto de perfectibilidad."³ He signifies the crowning point of great living when ideals and noble inspirations triumph over base living. He is gracious living--the graciousness implied in the homely maxim of everyday living, of leaving the spot on earth which one occupies cleaner, finer, more noble than he found it. He teaches refined manners and unselfish conduct.⁴ Ariel symbolizes the great souls who have surpassed human limitations from generation to generation, making each generation

¹Rodó, Ariel, p. 2.

²Ellis, op. cit., p. vi.

³Rodó, loc. cit., p. 119.

⁴Ibid., p. 120.

more exalted than the preceding one, and he represents the host of men who consecrate their lives to bring to pass a work which shall survive them.¹ Ariel shows the importance of living each moment as if it were the stepping stone in life, the stairway that leads to glorious living, to improved living conditions.²

On the other hand, Caliban, the opposite of Ariel, symbolizes materialism and self-interests, which dominate the baser emotions of man. He represents the vulgar in life, the dregs of human society which revel in moral pollutions, and he also symbolizes sensuousness, indolence, and torpor in man. In El Mirador de Prospero and in Ariel Prospero symbolizes the saneness of judgment, wisdom, serenity--characteristics essential to great living.

Rodó uses symbolism effectively in his essay "Diálogo de bronce y mármol" with the "bronce" personifying Benevenuto Cellini, "Soy el orgullo heroico."³ The "mármol" represents Miguel Ángel, "Soy el heroísmo candoroso."⁴

¹ Ibid., pp. 116-119.

² Ibid., p. 115.

³ Rodó, El camino de paros (Montevideo; Claudio García & Cía., s. f.), p. 131.

⁴ Ibid., p. 132.

In Motivos de Proteo, Proteus symbolizes vision, inspiration, and philosophic thought. He represents the eternal change in man, the possibilities of self-renovation. He symbolizes "the Protean personality that we conceal within--that personality of which most of us learn to know only a single form, and which is yet latently multiform as the Greek divinity of the waters himself."¹ The gigantic tree symbolizes the stalwart, the upright man. "Y sobre la pampa estaba un viejo gigantesco; enjuto, lívido, sin barbas; estaba un gigantesco viejo en pie, erguido como un árbol desnudo."² Don Quijote symbolizes man's search for ideals, and Sancho Panza represents the "down-to-earth" qualities in man.³ Friendship, love, endeavor, gratitude and other essential qualities are symbolized, likewise, throughout the book.

The musical quality, so typical of the French Symbolists, of Rodó's writings is seen in his descriptive passages. The prose writer creates rhythm in his use of adjectives.

Todo es hermoso, fresco, juvenil, en esta encantadora evocación de la fábula, cuyos versos quedan vibrantes en nosotros, con una deliciosa sonoridad, aun después de extinguidos, como un golpear de cascos leves sobre una caja sonora.⁴

A very good example of Rodó's modernistic style which shows force, unity, and beauty is found in "Darío".

¹Goldberg, op. cit., p. 209.

²Rodó, "La pampa de granito," Prólogo y selección de Samuel Ramos, p. 121.

³Rodó, Motivos de Proteo, pp. 28-29.

⁴Rodó, "Darío," p. 278.

Un menudó castillo de Le Nôrte, en el que lo exquisito de la decoración resalta sobre una Arcadia de parques. Los jardines, celados por estatuas de dioses humanizados y mundanos, no son sino salones. Los salones, traspasados por los dardos de oro de los candelabros, arden como pastillas de quemar que se consumen. Un mismo tono, delicado y altivo, femenino y alegre, de la Gracia, triunfa por todas partes, en el gusto de la ornamentación, en los tintes claros de las telas, en las alegorías pastorales de los tapices, en las curvas femeninas de las molduras...Las Horas danzan festivas. Se está en el siglo del ingenio y la conversacion ha desatado en leves bandadas sus trasgos y sus gnomos. Declaraciones, risas, suspiros. Pueblan el aire Watteau, repartidos, en grupos que se eclipsan y reaparecen, en los planos de seda de los abanicos, que conversan en el lenguaje de las señas. Se oye la sinfonia de las telas lujosas. Tañe la seda un pifano insectil, el gro rezonga su voluptuosidad, los encajes tiemblan azoradores...Cruzan la sala las mujeres de Mariyauz. Por allá pasa Sylvia, por allá Araminte, por allá Angélica y Hortensia. Los rostos, que semejan de estampas, y que parecen pedir, sobre las mejillas consteladas de lunares, la firma de Boucher, llevan, ellos también esa nota de amaneramiento querido que surge en todas partes en el siglo de la artificialidad. El baile luego. Una orquesta de Italia deslizo en el aire la música de un repertorio voluptuoso. Los tacones de púrpura dibujan sobre la alfombra florida la Z del minue, o se abandonan a la fugacidad de la gavota, o hacen la rueda en la pavana. Oro, rosa, celeste, sobre los paniers de las danzantes y en los trajes de sus caballeros. Todo el ambiente es una caricia y todo lo que pasa parece salir de la aljaba de la voluptuosidad.¹

Rodo's effective use of picturesque and rhythmical phrases in descriptions of inanimate objects is equally impressive in those of persons. He makes one see the person and feel his personality. In Hombres de América one lives with the personality of Simón Bolívar (1783-1830), who is great in thought, in action, in glory, in misfortune, and in lifting up the fallen.² There is a vivid picture of Juan

¹Ibid., pp. 259-60.

²Rodo, "Bolívar," pp. 7-43.

Montalvo (1833-1889)¹ and one of Juan María Gutiérrez (1809-1878) and the era in which he lived.² One not only visualizes Rubén Darío, the man, but also receives a greater appreciation of Darío's literary efforts through the pages of Rodó.³

An excellent example of the author's concise portraits of individuals is that of Don Bernardino Machado.

Don Bernardino Machado, el jefe actual de esta nación, es hombre de conspicuos antecedentes en el desenvolvimiento de la propaganda republicana y en los primeros esfuerzos por la organización del nuevo régimen. Llegó a la vida política con su reputación de antiguo catedrático de la Universidad de Coimbra, la Salamanca de Portugal. Presidió el directorio republicano en los últimos tiempos de la monarquía; fue del ministro de Negocios Extranjeros del gobierno revolucionario, y el primer embajador, en el Brasil, de la recién constituida república. Terminado en agosto de 1915, el periodo presidencial del famoso historiador Teófilo Braga, fue elegido Machado para sustituirlo. Su carácter ecuanime y conciliador ha contribuido grandemente, en sólo diez meses de gobierno, a despejar de tropiezos el camino de las nuevas instituciones. El ilustre estadista ha pasado los sesenta años; pero su palabra abundosa y vibrante y la dominadora vivacidad de sus ojos, manifiestan que la llama juvenil arde en su espíritu. Tiene, sobre sus condiciones eminentes de inteligencia y de carácter, el atributo sin el cual la autoridad carecerá siempre de uno de sus prestigios esenciales: la distinción personal. Grave sin afectación, llano sin vulgaridad, de una cortesía en que se reconoce al punto la tradición inconfundible de la raza, don Bernardino Machado es el caballero que gobierna.⁴

Also, Rodó, through his word pictures, is adept in creating the atmosphere of an event, an inanimate object, or

¹Rodó, "Montalvo," ibid., pp. 44-124.

²Rodó, "Juan María Gutiérrez y su época," ibid., pp. 132-47.

³Rodó, "Darío," pp. 246-93.

⁴Rodó, El camino de paros, pp. 83-84.

an abstract quality. He makes one feel that death is not a thing of horror through his essays on "Stecchetti, con motivo de su muerte"¹ and "Ricardo Gutiérrez, en ocasión de su muerte."² In his essay on "La esperanza en la Nochebuena" he makes the reader feel that "esta Nochebuena nos traera' la paz."³ One readily identifies himself with the sky and the sea, just as Rodó' does in his essay on "Cielo y agua."⁴ "Abro el pecho y el alma a este ambiente marino; siente como si mi substancia espiritual se reconociese en su centro."⁵

The modernistic trends of Rodó' are pronounced in his philosophy and his ideology.

In Darío, modernism had given Spanish America a new literary expression, and laid a groundwork of stylistic excellence for future writers; in Rodó' modernism produced a philosophy of equal magnitude, ideals of Americanism that were to inspire the intellectuals of a continent for generations yet to come.⁶

Goldberg calls Rodó' a "philosopher of modernism, for his philosophy of self-renewal is modern in interpretation and in presentation. "More than any other he (Rodó') realized the fluidity of modern thought, the bottom of the modernist movement and the general overturn in the world of ideas."⁷

¹Ibid., pp. 185-92.

²Rodó, Hombres de América, pp. 125-31.

³Rodó, loc. cit., pp. 179-82.

⁴Ibid., pp. 77-80.

⁵Ibid., p. 77.

⁶Torres-Río seco, op. cit., p. 118.

⁷Goldberg, op. cit., p. 184-85.

Rodó "insists upon the crystallization of thoughts around a central idea."¹ This central idea is his philosophy of self-renewal.

Viewed as a whole Rodó's prose has definite modernistic qualities. Nevertheless, his style has elements of classicism. His writings have been called "classically perfect prose."² The classical influence is felt in his writings in the style and in the ideas.

Rodó brought to our prose moderation, reserve, power of indefinite suggestion. His pictures offer always the calm pure lines of classic landscapes. . . . Never, in his work, is there disparity, either between subject and aptitude or between intention and realization; between the man and his work. The soul of his books was his every-day soul. Hence the unity of tone.³

His is "a harmonious structure of the present built upon the solid foundations of the past."⁴ The numerous quotations and references pertaining to classical literature show that Rodó is well acquainted with the writings and the style of the famous literary men of the world, even though these writers did not necessarily have a direct influence on the development of his style. Taking two pages of Motivos de Proteo at random, the reader finds these literary allusions: el Hermes helenico, Mercurio, Panurgo, Gil Blas, Figaro,

¹Ibid., p. 222.

²Torres-Rioseco, op. cit., p. 117.

³Gonzalo Zalzumbe, op. cit., pp. 53-54.

⁴Goldberg, op. cit., p. 186.

Alcibiades, Atena, Esparta, Tracia, Aspasis, El Convite, Potidea, Delium, Olimpia, and Proteo.¹

The classical influence is shown in Rodó's effective use of mechanical devices. Particularly striking is the large number of rhetorical questions which one finds in his prose, evidently employed to make his thoughts and his ideas more forceful. In one chapter of thirty-one lines, rhetorical questions are found in twenty-two of them.² In another chapter this device is used in all but three lines.³ These are not rare passages, for chapter after chapter is filled with questions.

Also, Rodó uses the question and answer method. Here is a typical example from Liberalismo y Jacobinismo.

¿Eran los principios programados en la Declaración de los derechos del hombre los que se aplicaban en el instrumento de muerte que hizo rodar mil quinientas cabezas humanas en quince días, y los que amarraban a Francia al despotismo de los césares? No, sino absolutamente los contrarios. Luego la bandera en que se propagó la Declaración de los derechos del hombre, la tricolor de las victorias de la libertad, permanece en la entera posesión de su significado y su gloria. ¿Eran los principios sustentados en la revolución de Mayo los que encarnaba la tiranía vencida con la alianza extranjera en los campos de Caseros? No, sino absolutamente los contrarios. Luego el símbolo de la revolución de Mayo, la bandera, cuya tradición inspiraba a los enemigos de la tiranía, queda firme y sin mancha en la cumbre de su dignidad histórica. ¿Eran los principios sellados con el martirio del Calvario los que se realizaban en la noche de Saint-Barthelemy y en el atropello alevoso del cortejo de Atahualpa, y son ellos los que se realizan en las matanzas de judíos de Bielostock? No,

¹Rodó, Motivos de Proteo, pp. 233-34.

²Ibid., pp. 36-37.

³Ibid., pp. 58-59.

sino absolutamente los contrarios. Luego el signo del Calvario, la imagen del que anatematizó toda matanza, todo odio, guarda ilesa e intacta su significación sublime, para veneración y orgullo de la Humanidad.¹

Rodó makes effective use of repetition---repetition of words and sentences and repetition of phrases. In the passage quoted above, notice the forceful use of repetition of the sentence "No, sino absolutamente los contrarios" at the end of each question. In one passage Rodó repeats the word "espacio" ingeniously.² In another he repeats the phrase "Todavía está allí" dramatically and forcefully:

Río Branco ha muerto; pero, señalando al histórico palacio que fue como el capullo de su actividad extraordinaria, puede decirse, con la frase famosa, que "todavía está allí." "Todavía está allí," por la segura permanencia de una política internacional de equidad, de concordia, de solidaridad americana, que ya no vacilará en las relaciones del Continente, como no vacilan las cosas que giran sobre su eje, o descansan sobre sus quicios. "Todavía está allí," por el desenvolvimiento incontrastable de los destinos de un gran pueblo, que el completó en sus delimitaciones geográficas y orientó en sus rumbos nacionales con el impulso definitivo de su mano titánica. "Todavía está allí," por la renovación de su consigna y de su ejemplo en discípulos de orden superior, a quienes, toca continuar su obra y en quienes la dulce persuasión de su memoria augusta será la más eficaz energía de consecuencia y de perseverancia, "Todavía está allí," ! y estará siempre!³

Rodó occasionally takes a simple everyday word like "grande" and repeats it effectively. In the opening sentence of Bolívar, he says:

¹Rodó, Liberalismo y Jacobinismo, p. 168.

²Rodó, Motivos de Proteo, pp. 42-43.

³Rodó, El mirador de Próspero, pp. 214-15.

Grande en el pensamiento, grande en la acción, grande en la gloria, grande en el infortunio; grande para magnificar la parte impura que cabe en el alma de los grandes, y grande para sobrellevar, en el abandono y en la muerte, la trágica expiación de la grandeza.¹

Certainly, these examples of repetition are typical and not rare, for page after page of Rodó's writings is filled with forceful repetitions.

The classical influence is felt in the exalted ideas, and the use of the so-called elevated style of the Uruguayan prose writer. "Ariel acerca a nosotros las ideas del humanismo clásico."² Goldberg tells us that we find much of Rodó's thought in Bergson and in Goethe and that Rodó is "of the family of Epictetus, and of Plutarch, of Seneca and Marcus Aurelius, Luis de León, Raimond Sebonde, Emerson, Ruskin-- the family over which . . . the divine Plato presides."³ Goldberg continues to say that Rodó's classic repose is combined with a dynamic conception of modernity.⁴ Samuel Ramos says that Rodó's true teachers were the old and modern classics, "de cuya enseñanza quiso extraer normas para la vida americana."⁵

The modernistic and classic qualities of Rodó's prose exerted tremendous influence on many other modernist essayists.

¹Rodó, "Bolívar," p. 7.

²Ramos, op. cit., p. xiii.

³Goldberg, op. cit., p. 244.

⁴Ibid., p. 245.

⁵Ramos, loc. cit., p. viii.

Among them will be found Manuel González Prada (1844-1918) of Peru and Carlos Reyles (1868-1938) of Uruguay.¹ This influence gives evidence of Rodó's value in South American literature.

Notwithstanding the popularity and immediate success of his books, there was much adverse criticism of Rodó's writings during his last years. Even though he was optimistic to the last the criticism somewhat embittered his spirit.² Critics like the Uruguayan Alberto Zum Felde and the Peruvian Luis Alberto Sánchez are positive in their conclusion that Rodó has been over estimated in the past. Sánchez criticizes:

The preoccupation with style in Rodó is narcissistic, static, abulic. His love of form prevents his living up to his own idea of renovation. It amounts to his literary decadence, and prevents serious thinking. On the ideological side there is complete lack of originality, and utter subservience to French masters. . . . His philosophy is a poor thing and his ideals vague and literary. The practical outcome of his school has been unproductive; the idealism which became a myth to his followers was only a myth and led to no social action.³

Alberto Zum Felde praises and criticizes at the same time.

His prose contains and expresses the same qualities as do his thought and character. His prose is the evidence of the characteristics that we have assigned to him in our investigation. Serenity, justice, harmony:

¹Instituto Internacional de Literatura Iberoamericana, An Outline History of Spanish American Literature, p. 109.

²Ramos, op. cit., p. xxv.

³Quoted from A Century of Latin American Thought, William Rex Crawford (Cambridge: Harvard University Press, 1944), p. 88.

these were his primary virtues.---He lacked force, color, palpitation. His was a bloodless style.---It possessed the patient selection of the word and cold decorum. His best paragraphs might be compared with white marble bas-reliefs, although of a decidedly academic tendency; a sort of beauty, this, quite inclined to become monotonous, wearisome; that is, to cease to be beautiful in proportion as it is prolonged without variety. Wanting in the attributes of reality, Rodó's style, like his thought, is purely abstract. Rodó's prose lacks the salt of the earth. Colorless, tasteless, odorless, wanting in vibration, without any of the elements of material sensibility, reduced to pure line, it was difficult to maintain the vitality of his prose, without possessing, besides, that internal fire which is a passion of the soul or an inspiration of the mind and which kindles substance and gives movement to line. Hence in his pages, correctness frequently becomes tiresome and insipidity wearisome; his writing gives the impression of an embalmed prose.¹

Zum Felde is convinced that the popular opinion entertained throughout Hispanic America as to Rodó is erroneous.²

On the other hand, Víctor Pérez Petit, a recognized literary critic, and an ardent admirer of Rodó, says that Rodó's style is pure, serene, august as a Greek statue, fresh as a spring; that it is musical and filled with hidden resonance; and that Rodó's imagery appropriately illustrates his profound thoughts. "Y el aliento, la entonación general del discurso es tan solemne y rítmico, que música igual no se encuentra en los tesoros de nuestra literatura americana.

¹Alberto Zum Felde, "José Enrique Rodó, His Place Among the Thinkers of America," Inter-America, Vol. 7, No. 4 (April, 1924), pp. 272-73.

²Ibid., pp. 261-74.

³Petit, "El espíritu de Rodó", pp. 50-51.

Andrés González-Blanco, in speaking of Rodó, has only words of praise for his style. He says that Ariel and the prologue to "Dario" are sufficient to show that Rodó's style is serene and pure, and that Rodó will always remain in literature as a classic, immortal essayist.¹

Regardless of the adverse criticism, Rodó is generally considered a representative of Latin American literature, not only as a thinker, as an ideologist, but also as a meticulous stylist, for he knew how to adapt his style to his ideas.

Finally, after reading Rodó's major works, the writer concludes that the Uruguayan prose writer is representative of Latin American literature and that his influence will be of permanent value.

It remained for a Uruguayan, Rodó, to win for South America a prominent place in aesthetic criticism in the literary citizenship of the world. His influence on Spanish literature was perhaps as paramount in its own sphere as Dario's was in the domain of poetry. Rodó's first works, Rubén Dario and Ariel, in which are revealed his austere and subtle intelligence, his flights of paradoxical fancy, his vigorous yet exquisite sensibility, reflect all that is best and most typical in his exotic talent. They did not, however, create the same sensation

¹González-Blanco, op. cit., pp. 4-49.

as Motivos and El Mirador, where Rodo' more nearly approaches Spanish models and to a certain degree,¹ compromises his innate originality of expression.

Five years prior to the publication of the famous little book Ariel, Rodo's home on "Calle Cerrito" became popular as an intellectual and literary center.² When Ariel was published (1900) it became an instantaneous success in both the Americas. "The booklet was loved from the first for its tranquil eloquence, its sustained poise, its dialectic subtleness, and the rare artistic quality of its style."³

Its exquisite beauty and charming simplicity make a profound impression on the reader, even on repeated readings. Rodo' proves himself here to be a master in the literary world, an artist of life, and a painter of superb word pictures. This great masterpiece brings one face to face with the eternal values of life, causes one to rise above the sordid, the materialistic plane of living, and to catch a glimpse of what truly great living can and should be. Perhaps this little book is rather idealistic, but great living is idealistic. Perhaps this book glorifies the Biblical Mary's philosophy of living rather than exalting the practical philosophy of Martha, who was concerned about the tasks of the lowly kitchen while her sister was occupied by spiritual affairs of eternal value.

¹Fitzmaurice-Kelley, op. cit., p. 516.

²Torres-Rioseco, op. cit., p. 117.

³Alberto Nin Friás, "Introduction," Ariel, José Enrique Rodo' (New York, Benj. H. Sanborn & Company, 1928), p. vii.

In Ariel Rodo' ascends to artistic heights in his upholding of spiritual values and in his disdain of utilitarianism, where utilitarianism dominates the spirit of mankind. Although he expresses bitter disdain for utilitarianism, there is an absolute absence of irony in his attack. Rodo' achieves a unique balance in his love for truth and in his worship of beauty. There is clarity and grace and charm in Ariel, but Rodo's lines are not the light, graceful inconsequential lines so often associated with charm in literary productions.

Nine years after the appearance of Ariel (1909), Motivos de Proteo was published and was accorded the same popularity as Ariel. In the monotonous heavy lines of Motivos de Proteo one feels that Rodo' is presenting a history of human personality. His knowledge of the world's great personalities authorizes his analysis of their lives, for one feels that Rodo' is speaking "as one having authority." Perhaps there are no new thoughts, no original ideas in these closely-packed lines, but through these classical lines the reader is inspired with a tranquil, confident approach to life. Rodo' is developing this great theme that self-cultivation of the inner life, that progressive living and self-reformation are life. He takes a simple statement and gives to it new meaning and a new aspect. He reveals new riches and new beauty where others found only monotony and triteness.

In El que vendrá, one of his earliest volumes (1897), one realizes that the full-flowering of Rodó's art is in the process of developing, for here are found the seed of his polished essays, of his classical prose.

In El mirador de Próspero (1913) we get a glimpse of the struggle that is evident in Rodó's soul. Here again we see his knowledge of humanity, his tolerant understanding, and his sincere approach to the problems of life. Perhaps there is evidence of premature ripeness of reason and judgment, but Rodó shows evidence of delving deep into the problems of life. There is a sincerity, a clarity, a directness in these word pictures. Rodó shows not only a broad knowledge of humanity but also a fairness, a tolerance toward man that distinguish his writings as a whole.

Eloquence is the one word that will characterize "Bolívar." However, at times Rodó is bombastic, perhaps somewhat oratorical. One also notes a decidedly severe tone in some of his more ascetic writings. "Rubén Darío" is a masterpiece of literary criticism and Liberalismo y Jacobinismo is a masterpiece of eloquence, for in his plea for tolerance Rodó scales the heights of classical expression. In "Montalvo," a critical study of this personality, Rodó is robust and colorful, and continues to maintain his characteristic accuracy of expression.

Many of Rodo's fellow countrymen feel that Rodo in his writings and in his living achieved a balance between the humanistic tradition of European culture and the needs of his native land.¹ The writer feels that because of his participation in the political life of the nation, his appeal through his writings to the people of Latin America to seek higher standards of living and to ennoble their nations through personal effort has endeared him to his countrymen and that his influence is felt on Spanish American culture, and Spanish American literature. Rodo is representative of the best in Spanish American culture.

¹William Rex Crawford, A Century of Latin American Thought (Cambridge: Harvard University Press, 1944), p. 80.

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