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La educación sentimental by Julián Marías

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empresas [las de la monarquía]" (206, trans. 159)?

These moot points, to be sure, are insignificant in the light of Maravall's brilliant hypothesis based on irrefutably sound scholarship.

The translator sought good advice and performed a difficult task splendidly. Rendering the original's style into readable English must have been painstaking (e.g., cf. the convoluted prose of Pico Sacro ed. pp. 204-05 with trans. p. 158). Since the translation, unlike the original, contains an index and list of works cited, it should be very useful even to those who can consult the Spanish volume. Unfortunately, the index fails to include authors mentioned but not footnoted in the original [Huarte de San Juan, Furió Ceriol, Vasco de Quiroga, Zumárraga, Curzio [pp. 174, 179, 181]].

The Translator's Introduction includes a cogent exposition of Maravall's purpose and method. For example, at one point Maravall tells us that "Cervantes escribe en él [*Don Quijote*] entre historia y poesía" (244), translated as "Cervantes is writing in a modality between poetry and history" (183). The introduction clarifies this assertion thus: "the novel [is] a literary mode between poetry (the ideal) and history (the real)" (13), which is much to the point because, in contemporary terms, we would say that literature expresses feelings about the disparity between a society's beliefs, found in its theology and philosophy, and its real workings, found in its chronicles, ephemerides, and observable reality.

Not the least of the translation's accomplishments is its manifestation to the English-speaking world of the excellence of Spanish scholarship.

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**Mariás, Julián.** *La educación sentimental*. Madrid: Alianza Editorial, 1992. 390 pp.

Since Julián Mariás published his master study on the philosophy of the human person, *Antropología metafísica* (1970), he has elaborated upon many of its themes in various books. To these he has added *La educación sentimental*, on a theme he considers "una de las dimensiones decisivas de la vida humana" since it is based on "la constitutiva inseguridad de la vida humana" (9). Such education lags considerably behind the great advances made in our day in the education of the mind, despite the fact that today, as Mariás observes, we have greater means to accomplish such, especially the movies that augment the traditional literary representation of human life.

The first two of the twenty-three chapters provide the theoretical context by sketching briefly the various dimensions of life, especially affectivity. The majority of the chapters that follow are devoted to tracing how literature illuminates the loving relations of the peoples of the West—from ancient through medieval and renaissance to modern and contemporary times—and how such knowledge can educate us to what is or is not humanly fulfilling (because we need assistance in developing not only our minds but also our sentiments or emotions).

This historical approach to the education of the sentiments is necessary for two reasons. First, human life is not given completed (neither to each individual human nor to humankind), and so must be chosen/discovered through time *and with the help of others*. Second, although there is an element of spontaneity in the sentiments, as in all human dimensions, this spontaneity must be educated or cultivated. This is accomplished primarily through actual or fictional dialogues or conversations with both the living and the dead, the young and the old, those of the same sex and those of the opposite sex—all of whom can contribute to an expansion of our personal horizons. However, when the other is of the opposite sex, we learn the most about ourselves "since to be human is to be either male or female, either female or male, and each lives 'in view of the other' and *together* tell us what it is to be human." The opportunity for such dialogue has expanded enormously in our time.

Literature, both poetry and prose, reveals to us the lives of real or imaginary persons, the interior and intimate lives of other people, lives we can see only as they choose to reveal themselves to us through externalizations "since each of us sees only himself or herself from 'the inside out'." The ancient myths and scriptural stories are such revelations, as are the erotic literatures of the Graeco-Roman world. The literature of the Middle Ages is especially rich as a source for the education of the sentiments due to the diversity of the forms of life following the fragmentation of the Roman Empire, the migration of nations, and the emergence of the various languages. As is true for all times, the poetry best reveals the insecurity of life, with love founded upon religious suppositions. By the twelfth century complex changes are evident in the role of women in courtly circles and the introduction of courtesy in their presence. The poetry of the times makes manifest the beginnings of the possibility, even if only in very restricted circles, of a real co-living of men and women, women and men, with a conversation possible

between them. This flows into the Renaissance with its "discovery" of personal love—both carnal and spiritual—between the sexes, with each person seen as unique and insubstitutable. The literature, including works for the theater, reveals a distinction between desire (which dies when fulfilled) and love (which continues after the desire is satiated).

The "insertion" of the New World into the lives of Europeans brought the revelation of modes of living completely different from those known in the Old World. This "discovery" coincided with the beginning of the modern world whose philosophies created such an unbridgeable dualism between mind and body, reason and sentiments, that it led to "la explosión sentimental" of Romanticism, including the portrayal of "el amor 'desgraciado,' imposible, frustrado, no consumado" (175). The development of the novel facilitated this, and by the nineteenth century the novel plays the key role in educating the sentiments concerning love. "La novela como educadora" long has been a favorite theme of Mariás, and these chapters (15-16) add to his theory of the novel. However, "la gran potencia educadora de nuestro tiempo, de este siglo XX que se acerca a su final, es sin duda el cine. Más que la Universidad y la difusión generalizada de la enseñanza, y el incremento de la lectura, y la Prensa, y el aumento de la movilidad mediante el automóvil—y en otro orden por la aviación—. Porque el cine ha afectado a todas las dimensiones de la vida, a la que ha dado una dilatación fabulosa, nunca soñada, ha sido el más eficaz instrumento de *paideia*, y con un alcance universal" (211). Mariás has been interested in the movies for many years, writing a number of movie reviews that constitute a sort of cinematographic anthropology since he considers movies to be the art form that most distinctively captures the rapid motion that characterizes contemporary living, bringing to the eyes in the most concrete form possible for the first time in history the lives of men and women, women and men, from far and near. The movies illuminate the various forms of masculinity and femininity the world over, enabling us to see persons deceased as if still living, be they famous personages or our own loved ones in home movies. In this manner the presence of women in life's many situations, as well as that of children, has been highlighted as never before.

Each succeeding chapter in this book is an informative and delightful essay in its own right, yet builds upon the preceding ones to culminate, in my estimation, in the last three, that contain some of the most beautifully written pages Mariás has com-

posed. These concluding chapters deal with the application of beauty to different age groups, the forms of friendship, and love in our times. As reading assignments in advanced courses they should elicit discussions as could no other essays I can imagine.

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**Sahuquillo, Angel.** *Federico García Lorca y la cultura de la homosexualidad masculina.* Alicante: Instituto de Cultura Juan Gil-Albert. Diputación de Alicante, 1991. 427 pp.

Federico García Lorca's homosexuality is well-known among critics of this great Andalusian writer. Yet, systematic analyses of this topic in Lorca's writings have been scarce, in part because of censorship in Spain, and in part because of family members' and friends' reluctance to discuss this aspect of Lorca's personality. Angel Sahuquillo's extensive study helps to fill this void by analyzing homosexuality as an important, though by no means, exclusive approach to Lorca's poetry and drama. Subtitled "Lorca, Dalí, Gil-Albert, Prados y la voz silenciada del amor homosexual," the book is based on the premise that masculine homosexuality constitutes a valid sub-culture with a unique lexicon which the reader must know to interpret fully the message being communicated by the writer. Lorca's homosexual symbolism, he contends, appears in the works of many homosexual writers from Spain and elsewhere. While Lorca's universality precludes a strictly homosexual interpretation, reading them within this cultural milieu is valid and can expand traditional understandings of Lorca's works.

Sahuquillo's study has six chapters, further sub-divided to provide cross-referencing of materials throughout his analysis. In the lengthy "Prefacio," Sahuquillo examines biographical data on Lorca's homosexuality, expanded by materials available only since his brother Francisco Lorca's death. He also includes biographies of Lorca's contemporaries: Prados, Cernuda, Gil-Albert, and Dalí. He then reviews homosexual social criticism and semiotics as the basis for his literary analysis. Quotes from Lorca and other writers, containing the words and symbols to be analyzed, introduce each section. Chapter 1 synthesizes criticism of Lorca's works, most of which Sahuquillo dismisses as evasive in addressing homosexual themes. In Chapter 2, the critic presents homosexuality as margination, "el otro amor," "el amor báquica," "la