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THE INFLUENCE OF CHARLES DICKENS ON THE NOVELS OF BENITO PÉREZ GALDÓS

THESIS FOR THE DEGREE OF M. A.

Effie Lorraine Ericson

1934

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THE INFLUENCE OF CHARLES DICKENS
ON
THE NOVELS OF BENITO PÉREZ GALDÓS

by

Effie Lorraine Ericson

Thesis submitted to the graduate faculty of Michigan State College in partial fulfilment of the requirements for the degree

of

MASTER OF ARTS

Department of English

East Lansing

1934

PREFACE

The purpose of this thesis is to show the evidences of the influence of Charles Dickens on the novels of Don Benito Pérez Galdós. The first three chapters are devoted to a biographical sketch of Galdós and to a discussion of the literary, social, and political background in order to show him as a product of his age. The next two chapters are given to observations concerning the English interests of Galdós, and to a collection of statements by well known critics who have expressed their opinions on the question of the influence of Dickens.

In the remaining part of the thesis there is an attempt to show in detail the influence of Dickens on the principal novels of Pérez Galdós. The novels are treated chronologically in order that the development and decline of the influence may be traced. The final chapter is a summary of the points of similarity which the study has shown.

The foreign research for the paper was done in La Biblioteca Nacional, La Biblioteca del Centro de Estudios Historicos, and in the Ayuntamiento in Madrid. Additional research and reading were done in the libraries of the University of Michigan and Michigan State College.

The subject of the thesis was suggested to me by Don Pedro Salinas, Professor in La Universidad de Madrid and El Centro de Estudios Historicos. The writing of the paper

was done under the direction of Professor W.W. Johnston, Dr. C.M.Newlin, and Dr.J.O. Swain of Michigan State College.

Effie Lorraine Ericson

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Chapter 1

The Literary Background of Galdós

All schools of art are formed to contradict their predecessors. The fever of Romanticism came late to Spain. England, France, and Germany had already passed the literary crisis and had begun to recuperate from the long siege of soulsickness. Spain caught the movement on the rebound. In its new setting it was destined to burn itself out. The country which had been inspiration to the foreign romantic was not willing to give itself to a movement contradictory to its national character.

Realism had been a classic tradition in Spain, whether it was uncouth realism or realism tempered by didactic moralizing. In 1554, (1) Lazarillo de Tormes had introduced the picaro into literature. A half century later, Don Quijote issued from the press. The ironic pen of Cervantes dealt the death blow to the waning sentimentality of the Cabellerias. The Quijote stretched realism to a new climax and assured its place in the chain of Spanish fiction.

The whole romantic movement in Spain was an artificial one. It deliberately stole French and English ideas. Only the literary technique and the theme and tone of the literature were altered under Spanish hands. (2) But from the beginning,

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(1) Historians have referred to an earlier edition (1553), but there seems to be no actual proof of its existence.
(2) Cesar Barja, Libros y Autores Modernos, p. 93.

the movement stifled itself. Even the desperate attempts of radicals like Espronceda, who tried to cast themselves in the role of Lord Byrons and Gautiers, were only a pseudo-success. Influence can no longer be valuable when it results in imitation.

While the whole romantic movement was principally a lyric one, there were attempts at ~~the~~ prose fiction. As might be expected, those who used the form looked beyond the Spanish horizon for their models. With painful consciousness, they tried to fit Spanish material into the mould cast by the English Scott and the French Dumas. In all the vast quantity of novels created at the time, there is not one which rises above the mediocre.(3)While the originals could suffer little by those feeble Spanish imitations, the imitations themselves finally settled down into thick stagnation. Spanish literature lost the refreshing directness of its genre. Novels were turned out hastily and mechanically. There were "innumerable novels, but no novelist in the orthodox sense of the word."(4)

A reaction was inevitable. It came at the cleaving of the century. Oddly enough, the writer destined to drag Spanish Literature from the bog which threatened to kill its healthy life of reality was a woman of German extraction,- Cecilia Bohl de Faber, better known by her pseudonym of Fernan Caballero. With her, it may be said, the history of the

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(3) L. B. Walton, Perez Galdos and the Spanish Novel of the Nineteenth Century Novel, p. 12.
(4) Ibid., p. 19.

nineteenth century novel began. Before her time, the century had produced no true novel which was at the same time both original and national. (5)

While Fernan Caballero sounded the pitch for her successors, she herself never elevated the novel to anything like perfection. She was still too close to the historical romance to divorce herself completely from it. Her La Gaviota is weighed down by heavy descriptions and didactic exposition. But, in spite of her lack of true genius, she served as a revolutionary force. Transitional writers are seldom valuable as themselves, but rather as bridges between extremes.

Seldom does a literary movement rise in a country without the added force of external stimulus. All through literary history, France has had a way of setting standards and then intentionally, or unintentionally, injecting them into the consciousness of her neighbors. The new realism in Spain, then, did not arise from any sudden awareness of the national heritage; it drifted over the Pyrenees from France, and was carried on by suggestion from England and Russia. The influence from England was an effortless one. A subtle understanding had always existed between the two countries. "Spain, like England, placed in the suburbs of Europe, has had a life of her own, subject to a historical rhythm quite different from the rest of the continent." It was natural

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(5) Cesar Barja, op. cit., p 175.
(6) Salvador Madariaga, The Genius of Spain, p. 49.

that Spain should turn to England in a period of literary fumbling. Besides, England had a debt to pay to Spain. From the time of their first appearance, the picaresque novel and Don Quijote had been translated, imitated and adapted in England.

In 1594, Thomas Nashe imitated the rogue errant stories in his The Unfortunate Traveler, a fictitious account of the adventures of an English boy on the continent. Even Bunyan's Pilgrim, nearly a century later (1678), wandered through the world like a Spanish picaro, seeking and meeting adventures. (7) The only difference lay in his motive for travel. Where Lazaro and Guzman sought satisfaction for their physical appetites, Christian was governed by his search for virtue. The eighteenth century novelists, Defoe, Fielding, and Smollett, reflected the same picaresque element in their work. Fielding, especially, revealed the added influence of the Quijote. All through the history of English fiction these two indelible contributions from Spain, the picaresque novel and Don Quijote, had gone hand in hand. To the stark realism of the picaresque, Cervantes had added an ideal picture of Spanish manners, casting over the blending of the two a gentle irony. (8)

In the last half half of the Eighteenth Century, the novel in England gave way to a sudden full gush of lyric poetry. The Spanish acquisitions, by that time completely assimilated into the national character of English fiction,

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(7) Ibid., p. 274.
(8) Rafael Altamira, A History of Spanish Civilization, p. 148.

lay dormant. Then came Thackeray and Dickens, riding along on the edge of romanticism and anticipating realism. Out of the past, they drew ~~out~~ the picaresque and quixotic, and breathed new life into them. "It is Dickens, who, inheriting the tradition of Smollett and Egan and profiting by the reformative purpose of Godwin and Bulwer, first combined the two tendencies, studying rogues as individuals and also as social phenomena." (9)

The Spanish novelists who were pioneers of realism in their own country, when they turned to England and France for models, turned to those works which had been graftings of what was their right by tradition. They accepted the resuscitation of their own golden past as a foreign innovation. (10) But in the long sojourn away from native soil, the Spanish element had lost some of its original gracia. The English had given it a new, distinctly unspanish humour; the French had added a precision and an analysis of psychological states that veiled its original identity. (11) Naturalism was the name the French gave to this new movement which caught on the eternal pendulum as it swung away from Romanticism. It became a conscious and deliberate mode of writing. With the customary vogue which comes to reactions, the movement won many disciples abroad. It was only natural that it should find its way into Spain, too. But Spain was reluctant to accept its radical impersonality. Spain has always been the

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(9) Frank W. Chandler, The Literature of Roguery, Vol. II, p. 411.

(10) Since I formulated this idea, I have found Perez Galdos expressing the same thought in his essay on Clarin, Memoranda, pp. 125-6.

(11) Ibid.

most individualistic country in Europe. A silent war raged between the naturalists and a new camp of writers, the realists, who wished to photograph life honestly, but with no intention of thrusting the crude and revolting into the foreground. Realism seemed to triumph in the last quarter of the century, but only as it struck off on a new tangent - Regionalism. "It was inevitable that the modern novel of manners in Spain should be regional. Life is not uniform in Spain. The country is still a grouping of the old reinos, each with its traditional customs and manners." (12)

One of the tests of good literature is universality. While Regionalism can contribute to the evolution of a national novel, it can never achieve one alone and in its own right. In spite of the contributions of Pereda, Alarcón, and Valera toward immortalizing their provinces, they can never reach the rank of world literature. It rested with another, Pérez Galdós, to create the modern Spanish novel.

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(12) George T. Northup, An Introduction to Spanish Literature, p. 364.

Chapter II

Biographical Sketch of Galdós

Little is known of the life of Don Benito Pérez Galdós; that is, little more than the usual facts of birth, education, travel and death. Clarín, who wrote a contemporary sketch of the master, (1) was too close to him chronologically and in spirit, and too carried away by blind enthusiasm to give his study much value as a record. The work of L. Anton del Olmet and A. García Carraffa based on a series of literary conversations, (2) is perhaps the best source, but even that came too early to reveal the last years of the novelist. L. B. Walton's semi-popular biography, (3) while stimulating and scholarly in so far as the study of the novels themselves is concerned, has failed to unearth much new material.

Pérez Galdós was born on the fringe of the Spanish Kingdom, at Las Palmas, in the Canary Islands, May 10, 1843. It was a half-tropic atmosphere into which he was born. The bold, picturesque outlines of the volcanoes stand out sharply behind the deep green of palm and banana trees. The full blue of the ocean mirrors the rich full blue of the sky. The blush of profuse flowers makes of the Islands a floating garden, a cool oasis off the African coast. Galdós' parents, however, had come from the mainland. His father, Don Sebastian Pérez y Macías, was a colonel in the provincial army. His mother, a refined and very religious woman, was the daughter

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(1) Leopoldo Alas, Galdós, published Madrid, 1912.
(2) L. Antón del Olmet y A. García Carraffa, Galdós, published Madrid, 1912.

of a Basque who had been sent to the Islands as secretary of the Inquisition. (4)

The boy Galdós learned his first letters at the English school of Las Palmas. At the adolescent age of thirteen he transferred to the Colegio de San Agustín to continue his secondary education. Fortunately, he was not forced to smother any of his early artistic tastes and aptitudes. The family, while not wealthy, was comfortably independent. Beyond those bare facts, we know little about his formative years. Either through modesty or stubborness, he refused to speak definitely about his early impressions and activities. We do know that he dabbled in painting, even up to his novel writing period. (5) One edition of the Episodios Nacionales was published with illustrative sketches by the author. As for his literary inclinations, our knowledge is limited. Even Clarín, who was fortunate enough to be able to converse intimately with Galdós, was unable to shed any new light on his friend's preparatory years.

"Y nada sabemos de la infancia ni de los primeros anos de pubertad de Pérez Galdós. El no dice más que esto:«que en el Instituto estudió con bastante aprovechamiento» «Nada se me occure decirle - añade-de mis primeros anos. Aficiones literarias las tuve desde el principio, pero sin saber por donde había de ir»" (6)

[' And we know nothing of the infancy nor of the first years of adolescence of Pérez Galdós. He says no more than this: that in the Institute he studied with enjoyment enough. ' Nothing occurs to me to tell you', he adds, 'of my first years. Literary inclinations I had from the beginning, but without knowing where I was to go.']

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(4) César E. Arroyo, Galdós, p. 55.
(5) César E. Arroyo, op. cit., p. 55.
(6) Leopoldo Alas, op. cit., p. 13.

Just what those "aficiones literarios" were, how extensive they were, and what Galdós meant by "desde el principio" we can only conjecture. But from this impressionable period emerges the first record of his writing - articles in the local journals El Pais and El Eco. (7)

Fathers, in those days, wished their sons to be either soldiers or lawyers. Galdós' father was no exception, and probably because he himself had been a soldier, was anxious to launch his son on a lawyer's career. In 1863, he bade him godspeed and packed him off for the mainland of Spain to begin his studies at the Universidad de Madrid. Galdós, in turn, with the proverbial dislike for a career forced upon him, rebelled and quite forgot his studies in the bohemian atmosphere of the cafes and pensions. Twenty is a grand age for making friendships, for dreaming (8) and for talking long hours over a cafe table.

The capital was a seething nest of political unrest. Isabella II was tottering uncertainly on her throne. Narvaez and O'Donnell, with military assertiveness, each in his own turn, ruled the state. It was an age of talking, of questioning, and of doubting. There was a thrilling expectancy in the moment. All Spain seemed to be holding its breath for the climax which was to come with the Revolution of 1868 and the forced exile of the Queen.

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(7) L. B. Walton, op. cit., p. 29.
(8) L. B. Walton, op. cit., p. 29.

But, before that day, Galdós had much to do. He must absorb all of what he saw and heard. It was to serve him later when he was ripe for the production of his Madrilian panorama. With reckless abandon, he hurled himself into the intense current of life around him. Where others talked, Galdós, watched, listened and wrote. Reticent by nature, he found conversation difficult. He turned to writing as his only natural means of expression. Then too, his years of English training had developed in him an objective, reflective sense. He continued in the field of journalism as a medium of publication. The café Universal, in the Puerta del Sol, was the favorite rendezvous for the scintillating intelligentsia of the moment. Here, the young Canary Islander made contacts which helped him in his early writing career, (9) for, by this time, the die was cast. Although he finished his law studies in 1869, he never thought seriously of practising his profession. He bent all of his energies toward making of himself, not just a journalist, but a creative writer as well.

Ricardo Molina, at that time an enthusiastic but obscure figure like Galdós, introduced him to the editor of La Nación. In that journal appeared his first mature work.(10) At first, he concentrated on dramatic and art criticisms, but the meager rewards of journalism finally urged him to attempt something which, for a long time, he had been itching to do - the writing of drama. La Expulsión de los Moriscos,

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(9) Ibid., p. 30.
(10) L. B. Walton, op. cit., p. 30.

a scenic work in verse, was his first serious effort. Don Manuel Catalina, then director of the Teatro del Principe, promised production. Something or other happened; the promise never became a reality. (11) Posterity has not been forced to excuse Galdós for an inferior experiment.

Galdós continued to haunt the theatres, obsessed with a desire to create drama, watching, annotating mentally, and then writing. But with modest reserve, he kept his trials to himself. (12) As yet, he was only feeling his way.

> "Yo enjaretaba dramas y comedias con vertijinosa rapidez, y lo mismo los hacía en verso que en prosa; terminada una obra, la guardaba cuidadosamente, recatándola de la curiosidad de mis amigos; la última que escribía era para mí la mejor, y las anteriores quedeban sepultadas en el cajón de mi mesa." (13)
>
> [I was turning out dramas and comedies with alarming rapidity, doing them in verse as well as prose; finished with one work, I guarded it carefully, concealing it from the curiosity of my friends; the last I wrote seemed to me the best, and the rest remained buried in the drawer of my desk.]

From then on, events piled upon events in hysterical rapidity. On April 10, 1865, happened the massacre of the Noche de San Daniel. A little more than a year later (June 22, 1866), came the revolts of the sergeants of the Barracks of San Gil. Both events, signal fires of the revolution which was to flare up in 1868, stamped themseves so vividly on Galdós' mind that they actually affected his literary temperament. (14) In May 1867, he went with relatives to Paris.

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(11) Pérez Galdós, Memorias, p. 37, quoted in José A. Balserio, Novelistas Espanoles Modernos, p.154.
(12) Ibid.
(13) Ibid.
(14) L. B. Walton, op. cit., n. p. 31.

After the intensity of life in Madrid, Paris was a welcome haven of peace. He spent long hours wandering through the maze of old streets, thumbing the leaves of books he found along the quai, searching out monuments and the expositions which had first prompted his relatives to take the journey. (15) If the trip did nothing else, it shifted his attentions from the drama to the novel. The discovery of a copy of Balzac's Eugénie Grandet in a book stall along the Seine was what finally decided him. Back in Madrid, he tore his dramatic manuscript to bits, and, after a few months, began work on his first novel, La Fontana de Oro. (16)

The period of adjustment in Paris had matured him. For a while he had been able to forget the tenseness of political life at the Spanish capital. He continued with his novel until, in 1868, he finished it in the little French village of Bagneres de Bigorre. (17) After a prolonged sojourn in Marseilles, he and his party crossed the Pyrenees by coach to Figueras, and went on to Gerona and Barcelona by rail. The flames of revolution were sweeping over the Catalonian city when they arrived. Galdós' relatives, terrified by the confusion, fled the scene and set sail for the Canaries. Galdós, afire with the thought of action for a cause, and eager to get back to the center of activity, Madrid, quitted the boat at Alicante. To convince his family of his right of disembarkation, he added the pretext of his studies at

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(15) This was the year of the famous Universal Exposition in Paris. José A. Balseiro, op. cit., p. 155.
(16) Pérez Galdós, op. cit., pp. 39-40, quoted in Balseiro op. cit., pp. 155-56.
(17) Ibid.

the University. His ardour was rewarded. A few short hours after his arrival in Madrid, he saw the historical entrance of Serrano in the Puerta del Sol. (18)

The years 1869 to 1874 were not fruitful years as far as his novel writing was concerned. In the uncertainty of the political situation there could be little of the leisure necessary for novel writing. After the conclusion of his law studies, he returned once more to journalism, this time in earnest as a member of the editorial staff of Las Cortes. The task of reporting the speeches in the house of deputies fell to Galdós. It was the period of the great orators of Spain, Castelar, Pi y Margall, Figueras and others. His charge was not an east task. It required long, irregular hours; (19) it meant concentrated attention to all that was said and done. But Galdós was no shirker of work. The feeling of pride that must have come over him as he sat in the crowded chambers of the Congreso would more than repay him for his labour. It is the pride that comes to one who instinctively knows that he is breathing the air of history.

The following year, 1870, he began to contribute to La Revista de Espana. La Sombra, a long short story, and El Audaz, another novel which followed the tendencies set by La Fontana de Oro, appeared as serials in its columns in 1871. At the same time, he was publishing articles on politics and literature in El Debate, (20) the present journalistic instrument of the Monarchist party.

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(18) L. B. Walton, op. cit., p. 32.
(19) Ibid.
(20) Ibid., p. 33.

Inthe same year, began an association which was to influence future writing - his friendship with Pereda. After reading one of the early volumes of Pereda, Tipos y paisajes, Galdós decided on a journey to Santander to meet the author. (21) Twelve years later, he recalled his first-sight impression of the writer of the Montañas:

> "En la puerta de una fonda ví por primera vez al que de tal modo cautivaba mi espíritu en el orden de gustos literarios, y desde entonces nuestra amistad ha ido endureciéndose con los años y acrisolándose. ¡Cosa extraña! con las disputas. Antes de conocerle, había oido decir que Pereda era ardiente partidario del absolutismo, y no lo quería creer."(22)
>
> [In the doorway of an inn, I saw for the first time the one whose writing pleased me so much. Since then, our friendship has gone on, becoming firmer with the years, and, strangely enough, deeper with the arguments. Before knowing him, I had heard it said that Pereda was an ardent absolutist, but I could not bring myself to believe it.]

Distinctly opposed in temperament and ideas, these two, the greatest figures of their age, became fastfriends. Galdos, to the end of his life, spent several months of the year in his Santander finca. There they passed the hours talking and reading. Pereda frankly criticized the theses of some of Galdós' novels, especially those founded on a religious theme, and Galdos continued to write as he pleased.

The early novels, La Fontana de Oro and El Audaz, mixtures of two tendencies in the work of Galdos, branched off for awhile into what was Galdós' unique contribution to Spanish literature, the Episodios Nacionales. Until the year 1876, he turned them out at a terrific pace - one every three months. (23)

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(21) Pérez Galdós, Memoranda, p. 61.
(22) Ibid., p. 62.
(23) L. B. Walton, op. cit., p. 33.

With the triumph of the Bourbons and the elevation of young Alfonso to the throne in 1875, a wave of patriotism had swept over Spain. Once more, pride in country was restored. The Episodios gained for Galdós a popular reputation which helped to pave the way for the reception of his Novelas Contemporáneas.

At the time he first began his historical novels, Galdós ceased suddenly to frequent the cafés and clubs as he had been used to doing in his journalistic days. In 1873, he gave up his social life and sacrificed all of his time to his writing. For a number of years, he lived like a hermit, (24) evolving Episodios, and occasionally varying the theme with a novel on a contemporary problem. Between then and 1883, appeared in yearly succession Doña Perfecta (1876), Gloria (1877), Marianela (1878), La Familia de Leon Roch (1879), La desheredada (1881), El amigo Manso (1882), and El doctor Centeno (1883).

That year, 1883, Galdós took a breathing spell in order to cross the English Channel and seek out some of those things which his English reading had inspired him with a desire to see. As much as he had loved Paris, he loved London even more. Hunting out the old corners in the "city", made famous by Dickens, was a never-ending source of delight to him. (25) He was to return to England several times during his life, staying sometimes with his friend José Alcalá Galiano, the Spanish consul at Newcastle, (26) and sometimes spending his

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(24) L. B. Walton, op. cit., p. 33.
(25) Ibid., p. 34.
(26) This visit was the subject of a later essay, "La Casa de Shakespeare" published in the volume entitled Memoranda.

time in travel throughout the island. It was not until his third visit, in 1889, that he paid the customary tourist's homage to the memory of England's greatest writer at the shrine in Stratford. (27)

But Galdós did not concentrate on France and England alone. He took long tours through Holland, Germany, Italy and Scandinavia. When he was not traveling abroad, he was riding on third class trains in his own country. He enjoyed talking with the people of the villages that he met on his journeys. He enjoyed losing himself and becoming one of the crowd. Doubtless, very few of the peasants with whom he conversed (28) knew that the gentleman with the kindly smile was on the way to becoming one of their country's greatest literary figures.

When he was not off exploring for literary material, he was living a quiet life at the capital, studying, writing, and talking with his literary friends at the old "Ateneo". With the literary fame that had come to him, came also added political honors. In 1886, he was elected a deputy for Porto Rico to the Cortes. (29) He held that office until 1890. In 1907, he was elected representative by the Partido Liberal of Madrid. (30)

In 1911, the eyes which had served him for over forty writing years, began to grow dim. Operations did no good, and finally, in the next year, his sight failed him.

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(27) Ibid.
(28) E. Gómez de Baquero (Andrenio), Renacimiento de la novela en el siglo IXX, p. 56.
(29) César E. Arroyo, op cit., p. 59.
(30) Ibid., p. 61.

In spite of his tragic handicap, he accepted a position as artistic director of the Teatro Espanol. He remained in this capacity for two years. (31) During that time, he saw the production of several of his own dramas, for, late in his career, he had returned to his first love,- the drama. The productions were successful, probably not so much from a theatrical point of view as from a literary one. The reputation of Galdós was, by this time, assured. The dramas had only to rest on the easy laurels of the novel successes.

The greatest honor had come to him in 1894 when he was elected a member of the Spanish Academy. His discourse on the Spanish novel was answered by none other than the dean of Spanish scholars, Menendez y Pelayo. No man could ask for more than the recognition of the highest literary group in Spain. (32)

Whether at Madrid or at his summer residence in Santander, his tastes were simple and his daily life one of habit and routine. Andrenio, in his magnum opus, El Renacimiento de la novela espanola en el siglo XIX, offers some interesting comments on his writing habits:

> "Trabajaba metodicamente en su casa a horas fijas, apartado del mundanal ruido. No escribia, como otros literarios, de costumbres, en la mesa de un cafe, ~~en un cafe,~~ en un casino, en cualquier parte. Acabada la labor diaria, se dedicaba a la observacion que era su ocio, su placer, y su palestra para sus futuros combates literarios." (33)

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(31) Ibid., p. 61.
(32) Jose A Balseiro, op. cit., p. 158.
(33) Gomez de Baquero (Andrenio), op. cit., p.56.

He worked methodically at home at definite hours, apart from the noise of the outside world. He did not write, as other literary artists of habit do, at a cafe table in a casino, or in any place whatsoever in which they happened to find themselves. Finishing his daily labour, he gave himself up to observation which was his pastime, his pleasure, and the proving ground for his future literary combats.

He carried the same habits with him to Santander. The pleasure of walking through the streets of the "old town" in Madrid was there replaced by a pleasure in watching the sea and sitting in his garden, smoking his eternal cigar.

"Después de tomar el desayuno que le llevan al jardín, entra en su despacho, y escribe tres, cuatro, cinco, seis horas, despreocupado en absoluto de cuanto le rodea y absorbido completamente por su propia creacion...

Con la pluma en la mano, con el azadón, con la regadera, con los ojos fijos en las cuartillas ó puestos en el mar, en el silencio y entre conversaciónes animadas, Galdos fuma siempre, siempre; no sé de nadie que fume tanto como Galdos; para quien es media vida el cigarro." (34)

After taking breakfast in the garden, he goes to his study and writes for three, four, five, six hours, removed absolutely from his surroundings, and absorbed completely in his own creation...

With pen in hand, with the hoe, or the sprinkling can, with eyes fixed on a manuscript, or turned toward the sea, in silence or in animated conversation, Galdos smokes always, always; I know of no one who smokes so much as Galdos; for him, the cigar is half of life.

His daily life outside of his garden and study was just as regular and methodical. The people of Madrid were accustomed to his familiar figure, always walking through the same streets at the same hours.

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(34) Luis Ruiz Contreras, Memorias de un desmemoriado, pp. 67 and 71.

"Cuando Galdós aun caminaba por su pie, apoyado en su bastón, conel puro en la boca, encorvados sus espaldas, como si en ellos llevase toda su inmensa obra de gigante, Galdós era en las calles de Madrid la figura mas venerable, y mas querida. A su paso se descubrían todos, todos. Los viejos decian a los niños: «Aquel es Don Benito»y una franca aureolla de admiración envolvía la figura amada del maestro. Parecía como que un silencio de respeto y ternura se afrendaba constantemente al caminar del hombre único." (35)

[When Galdos, still traveling on foot, leaning on his cane, with a cigar in his mouth, his shoulders bent as though he were carrying on them his gigantic work, passed through the streets of Madrid, he was the most venerable and beloved figure in the city. The old folks said to the children: "That is Don Benito", and a distinct radiance of admiration enveloped the beloved figure of the master. It seemed that a respectful silence was given up like a votive offering at the passing of this singular man.]

He was meticulous in everything but his personal appearance. There, he was strangely inconsistent.

"Vestia con desaliño: una bufanda de lana se arrollaba a su cuello; una gabán negro de medio uso cubría su cuerpo hasta más abajo de las rodillas; el pantalon hacía ya tiempo que habia perdido la raya, y los pies estaban calzados con unas botas negras y fuertes." (36)

[He dressed slovenly; a woolen scarf was wrapped around his neck; an overcoat, somewhat worn, covered his body almost to his knees; his trousers had lost their crease some time ago; he wore heavy black boots.]

For eight years he was unable to write. The active vigorous man who had frequented the tertulias and cafes in his youth, now shrunk into a kind of pathetic shell of his former self. In February, 1919, he attended the ceremonies of the unveiling of a statue erected in his honour in El Retiro. The occasion aroused him to such

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(35)Ezequiel Endirez, "Galdos en la Calle", La Libertad 5 de enero de 1920.

(36) Cesar E. Arroyo, op. cit., p. 62.

an emotional state that he never quite recovered.(37) Finally, on January 4 1920, death came to close his blind eyes. His burial was simple and modest like his life. All Madrid massed the streets to murmur a prayer for his soul and then bear him away on silent shoulders to his burial place.

Column after column of the local newspapers the next day and for several days to come, was given to a series of comments, anecdotes, and florid praises. The Spaniards are moving orators, even on paper. They seem to surpass themselves in times of deep emotion. Staff journalists and recognized writers of the time, alike, laid their offering on the altar of his memory. Azorin, the pequeño filósofo, wrote in El Sol:

> "Y sin embargo, este hombre, vejado injustament ha revelado Espana a ojos de los españoles que la desconocían; este hombre ha hecho que la palabra ESPANA no sea una abstracion, algo y sin vida, sino una realidad; este hombre ha dado a ideas y sentimientos que estaban flotantes, dispersos, inconexos, una firme solidaridad y unidad;" (38)
>
> [And, nevertheless, this man, unjustly attacked, has revealed Spain to the eyes of the Spaniards who recognized it; this man has made the word ESPANA not just an abstraction, something barren and without life, but with a reality; this man has given to ideas and sentiments which were adrift, scattered, disconnected, a firm solidity and unity.]

In the same issue of El Sol, Mariano de Caria asked, "¿Dónde y como debería estar la sepultura de Galdós?" [Where and how should be the tomb of Galdos?]

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(37) César E. Arroyo, op. cit., p. 75.
(38) Azorín, "Palabras de Azorín", El Sol, 4 de enero de 1920.

Así como Pasteur y Wagner y Wagner Don Frederico Rubio, yacen en las lugares mismas donde dejaron los depositos de su genio y su saber, Galdos debería ser enterrado en el corazon de Madrid.

¿Donde? En uno de esos jardines urbanos que alegran tal ó cual plaza, repleta de historicos pasados y de rumores presentes; ahí donde juegan los ninos y van a tomar el sol los viejos; ahí donde las pajaros y enamorados dan fé de vida; ahí donde la sombra del gran novelador seguiría percibiendo los ecos mil de la vida madrileña; los pregones callejeros, el ruido de los coches, las risas de los pregones callejeros, el ruido de los coches, las risas de los chulos, los musicos militares y el estruendo del motín." (39)

Just as Pasteur and Wagner and Frederico Rubio lie in the very places where they left the fruits of their genius, so Galdos should be buried in the very heart of Madrid.

Where? In the city gardens of some plaza that is filled with the atmosphere of the historic past and the noise of the present. There, where the children play and the old people sun themselves; there, where the lovers and the birds still keep faith with life; there, where the ghost of the great novelist might go on hearing a thousand echoes of Madrid: the call of vendors in the streets, the rumble of coaches, the laughs of young blades, the military bands, and the clamour and bustle of the multitude.

Miguel de Unamuno saw in the death of Galdós an opportunity for linking the work of the novelist with the philosophy he had himself embedded in his Vida de Don Quijote y Sancho. El Liberal printed the contribution.

"Galdós ha muerto cuando está muriendo - así, al menos lo queremos creer - la triste España de la Restauracion y la Regencia, la España episodica y anectódica, pero no historica...

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(39) Mariano de Caría, "Donde y como deberia estar la sepultura de Galdós?" El Sol 5 de enero de 1920.

El mundo, que pasando por el alma de Galdós nos ha quedado para siempre en su obra de arte, es un mundo sin pasiones ni acciones, que se deja en su mundo agonizar, sin acabar de morirse... Es un mundo que nació cansado de la vida. Descanse en paz el mundo de Galdós, como en paz descansa ya quien nos lo ha eternizado." (40)

[Galdós has died when is dying also the unfortunate Spain of the Restoration and the Regency, the Spain of episodes and anecdotes, not the historical Spain. So, at least, we should like to believe...

The world created in the soul of Galdos and become immortal in his work, is a world of neither passions nor actions, a world which is left at the point of death, but unable to die... It is a world which was born tired of life. May the world of Galdós rest in peace as already rests he who made it eternal.]

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(40) Miguel de Unamuno, "La Sociedad Galdosiana", El Liberal, 5 de enero de 1920.

Chapter III

The Political and Social Background of Galdos

Queen Isabella II was not just a queen; she was a woman, and her mother's daughter. No less scandalous than Maria Christiana's intrigue with Muñóz had been Isabella's conquests. For several years, ever since she was married to quiet, unsuitable Francisco de Asis, her affairs had been food for court gossip. (1) Unwittingly, she had let her favorites reach high political positions. One of them, Serrano, was for a time the head of the government; "her affair with Puig Moltó in 1856 had again compromised her choice of a government." (2) At the time of Galdós' entrance into Madrid, the capricious queen had just added another to the list. This time she bent her affections to the lowest rung of the social ladder. Marfori, the new lover, was the son of a pastry cook. (3) From the moment of her acceptance of him, the fate of the queen was sealed. This new favorite was not popular. The public had reason to fear his political aspirations.(4)

The impulsive queen had been the slave of factions. Her reign had suffered, not one, but five military ministers. (5) What order there had been in the Kingdom had been forced order. With the Liberals gaining power under Serrano, events

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(1) Robert Sencourt, The Spanish Crown, 1808-1931, p. 215.
(2) Ibid., p. 227.
(3) Ibid.
(4) Ibid.
(5) Salvador Madariaga, Spain, p. 101.

finally came to a head. The liaison with Marfori fanned the flame that had been smoldering for some time. Probably sensing the approaching storm, Isabella and the Royal Family left Madrid for San Sebastian in the early fall of 1868. Her two champions, Narváez and O'Donnell, had both died a short time before (1867 & 1868). Intuitively, she knew that alone she would be unable to resist the oncoming flood. When, on September 29, she heard of the defeat of her party at Alcolea and of the revolt in the capital, she realized that it was time to desert her country, the country which was deserting her. She crossed the frontier at Hendaye, and at Biarritz was greeted and comforted by the French Emperor and Empress. (6) Sixty-three years later, her grandson was to enter France, a king without a kingdom.

Spain, in the meantime, was at a loss to know which way to turn. Opposition to the Queen had united all the parties before her flight. Now, disunity and disorganization reigned in undisputed confusion. "What could they do? They had lost half a century fighting; fighting against the French; fighting amongst themselves; fighting the hostility of a despicable court; fighting - the hardest fight, perhaps, of all - against their own political shortcomings." (7)

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(6) Robert Sencourt, op. cit., p. 231.
(7) Salvador Madariaga, op. cit., p. 102.

An age in need always produces its own leaders. Out of the confusion arose two figures, Serrano, the head of the Provisional Government, and Prim, his first deputy. (8) Prim was in favour of leaving the question of the form of government to the Cortes Constituyentes. Ironically enough, the Cortes decided in favour of a monarchy.(9) The courts of Europe were canvassed for a possible candidate. The common distaste for the Bourbons blasted Serrano's hopes of placing Luisa Fernanda, the sister of Isabella, on the throne. Coburg and his son, at the court of Portugal, both refused the honour. It began to look as though no one would be found. Then the Carlists, who had been subdued at the death of Ferdinand, came forth and renewed their case, this time with the added support of the priests of the Holy See. Bismark, anxious to provoke France to war, offered the Hohenzollern, Prince Leopold. (10) It seemed to be no longer a question of the future of Spain alone. All the eyes of Europe were strained toward the peninsula; all ears listened for the slightest rumble of internal disorder. Under Prim's leadership, a king was finally found. He was to be one of the sons of Victor Emmanuel of Italy, Amedeo of the House of Saxony, a "blameless young man with an agreeable wife." (11)

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(9) Ibid.
(10) Robert Sencourt, op. cit., p. 232.
(11) Ibid., p. 239.

From the beginning, the brief reign of Amadeo was destined to end in tragedy. On the day that he disembarked at Cartegena, the mainstay of the government, Prim, was assasinated in Madrid. (12) Even greater confusion resulted. Amedeo held on for two years, but on February 11, 1872, he abdicated. The democratic monarchy was dead. The Cortes, in an attempt to settle the difficulties, voted a republic. But Spain was, by nature, a monarchy. She did not know what to do with her liberty. The Cortes was divided as to procedure. "In less than one year, the republic knew four presidents."(13) Castellar, the fourth, was withdrawn from office by military decree. With Serrano at the helm again, the country seemed to find its bearings for a while. The Monarchists, sensing their advantage, suggested a return of the Bourbons as a solution. The people were tired of the revolution which had crippled their commerce and production. (14) On December 29, 1874, Alfonso XII, Isabella's seventeen-year-old son, was declared King. (15) The people settled back with a sigh of relief. The trials of liberty had weighed heavily upon them. Once more, they were willing to trust their lives to a royal leader.

Although the new Monarchy solved many of the problems of the country with amazing rapidity, it could hardly uproot

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(12) Ibid.
(13) Salvador Madariaga, op. cit., p. 103.
(14) Robert Sencourt, op. cit., p. 242.
(15) Salvador Madariaga, op. cit., p. 103.

evils of centuries' standing.(16) Then, too, many of them were so firmly embedded in the Spanish national character that they were not apparent as ills. All through the nineteenth century, Spain was ruled by two tremendous forces - Clericalism and Militarism. It is impossible to study the political history of the century without discovering that it is at the same time the clerical and military history as well. Militarism had been the outgrowth of a need for order. By the same token, the prolonged undercurrent of unrest was a result of that very order. Its fallacy lay in the fact that military order is never a natural order.

The other force, Clericalism, has been the principal determining factor in modern Spanish life and culture. It must not be confused with Catholicism. Catholicism is the national religion of Spain; Clericalism is a blight of the religion. The Concordat of 1851, which was in reality the charter of the Spanish Church, removed the ban that had been placed on some of the clerical orders a few years before. An involved, misleading document, the Concordat provoked a re-invasion of the expelled orders. Two evils resulted: economic and educational. Exempted from Government regulation, the new orders could devote themselves unmolested to greedily assimilating wealth and property. In 1901, there was an attempt to force them to register in accordance with the law of associations passed in 1887.

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(16) Robert Sencourt, op. cit., p. 247.

According to the provisions of the Concordat, many of the orders actually had no right to residence, but a clever rereading of the flexible charter made them invulnerable. A vague document is a dangerous document. It was a delicate question. The civil authorities were squeamish about using force with a holy order. There persisted the idea that the church was infallible. There were long years of bitter struggle, of scandal and counter attacks from the country's liberal thinkers. The issue became a political one, an intense war that was waged between the Clericals and the Liberals. The revolution of 1931 was to solve some of the problems.

Hand in hand with the economic evil went the effect of Clericalism upon education. The authority of the church disapproved of education for the many. Women and children should be kept in ignorance to keep them out of mischief. The clerical faction set itself up like a military camp to oppose State education. By establishing relations with the upper classes it brought legacies and endowments to its private institutions. It used every political device possible to smother the development of public education. The foul seed it had sown still bore fruit as late as 1923. In that year, it was estimated that fifty percent of the population of the country were receiving no education whatsoever; twenty-five percent were being educated by the State and the remaining twenty-five percent by the Church. (17)

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(17) For a complete study of the problem of Clericalism, see Salvador Madariaga, Spain, chapter XIV.

Opposition to the clergy came in the form of a conscious educational movement, led by Don Francisco Giner. But even he and the Junta para la Ampliación de Estudios failed to do much for the early education of the masses. Giner's Institución was really only a private university which developed into a kind of laboratory for the testing of educational theories. Soon the effects of Giner's ideas began to be felt, but a complete educational program which would absorb all classes in all provinces could not be built in a day. After 1859, there had been numerous educational reforms, but "the majority of them broke down through the lack of proper foundation, or were incompletely carried out. The interest of the ruling classes in popular education and scientific culture was more apparent than real, save in a few exceptional cases." (18)

After the Revolution of 1868, economic life advanced considerably. Fifty years of internal disorder had halted the natural course of economic and industrial development. With the re-entrance of the Bourbon House had come new industries. Minerals were exploited throughout the peninsula; imports and exports were increased. Prosperity was in the air. The natural development was a sluggishness that rose out of contentment. The Cuban defeat and the Renaissance of 1898 were to see many of the decadent institutions jarred loose from their foundations of self-satisfaction. They were to add a new link to the endless chain of actions, reactions and counter reactions.

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(18) Rafael Altamira, op. cit., p. 213. For a full discussion of the development of Spanish education.

Chapter IV.

Various Influences Contributing to the Work of Galdós

It was into such a sea of unrest that Galdós was plunged when he came to Madrid with the innocent purpose of studying law, as hundreds of other young men had come to Madrid to study law. His English training made him doubly sensitive to society and politics as he found them. Even his associations in the cafes and political clubs failed to remold his point of view to that of a native Madrilian. That capacity for being able to stand apart and view a situation impartially and objectively was to serve him later in the development of his thesis novels. In language, too, he was almost a foreigner. Although the Canary Islands are a Spanish colony, constant commercial relations with England have contributed a decided English element. In later years, Galdos confessed to his son-in-law that, during his youth, he spoke English more correctly than Spanish. (1) By "youth" he may have meant his early years at the English school, but, at twenty, he would hardly have forgotten a language which had figured so decidedly in his formative years.

It was only natural that the nervous tension which filled the capital should reflect itself in his work. For seven years, he was a literary jack-of-all-trades, trying his hand at criticism, drama, and finally the novel. After the first years of adjustment, and the reinstatement of the monarchy, he felt that he was ready to begin serious work. The novel,

(1) J. Warshaw, "The Casa Museo Galdós - for sale?" Hispania X:234.

he decided, was his forte. He concentrated almost exclusively upon it in the two forms he had made for himself - the historical episode and the social problem study. He set himself up as a deliberate writer, basing his work on observation and the models he drew from his reading.

All through his life, Galdós had been an earnest reader. Fortunately, he could read with ease in English and French, as well as in Spanish. A recent survey of the volumes found in his libraries at Madrid and Santander has revealed his particular taste in foreign literatures. For the subject of this thesis, we are interested only in the books in English. Of a total of ninety-six English prose works discovered in the two libraries, ninety-two were in Santander and four in Madrid. Much of his reflective writing he did during the summer months at Santander. The names of Dickens, Goldsmith, and Washington Irving appear frequently in the collection. (2)

Mr. Warshaw's article on the proposed sale of the Galdos house in Santander, printed in the Hispania in 1927, reveals other English authors represented on the shelves of Galdos' library. He mentions, particularly, finding Dickens, Willard's United States, Thackeray, The Arabian Nights, and Milton, and goes on to say:

> "Of special importance, because of the reflections plainly seen in his writings, is his predilection for English. Many of the books in his library contain marginal notes in his own handwriting in English...(3)

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(2) H. C. Berkowitz, "La Biblioteca de Benito Perez Galdós", Boletin de la Biblioteca de Menendez Pelayo XIV: 125-129.
(3) A. Warshaw, op. cit.

No literary movement can remain isolated in one country. Parallel tendencies produce parallel writers. The ideas of the masters to whom Galdós turned strengthened the ideas that already raced through his mind. To make Galdos an offshoot of numerous other novelists in no way detracts from his fame and value as a Spanish novelist. He who is able to recognize and assimilate the best in other writers has proved his right to literary existence.

While the subject of literary influence has often been distorted into absurdity, in the case of Galdós there is no denying that certain foreign authors helped to formulate his character as a writer. Galdós himself acknowledged his debt to the French and English. The other influences, while perhaps just as certain, have had to be built on conjecture.

Actually, the French influence came first with Galdós. The journey to Paris revealed to him the genius of Balzac. (4) He did not rest until he had devoured the whole collection of novels by the Frenchman. (5) Balzac is important not merely as an influence, but as the deciding force in Galdós' writing. The discovery of Balzac came just at the time that he was recovering from the disillusion that had come from his failure as a dramatic writer. He was ready to turn to something else. The study of the Balzasian Comédie Humaine "proved to be the determining factor in his ultimate decision, of which La Fontana de Oro, an historical-cum-thesis novel, begun in 1868, was the first fruit." (6)

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(4) See above p. 11.
(5) L. B. Walton, op. cit., p. 31.
(6) Ibid.

There were bound to be other contributing influences. Many of them evolved with the years of writing, reading, and traveling. The Russian novelists were in vogue at the time. Their works were available in translation, if not completely in Spanish, at least in French. It is natural to suppose that Galdós read them. The later mystical works, like Nazarín, show that if he did not know Tolstoy and Dostoiwsky, he had developed a parallel view of life. (7) A chord of harmony would naturally be struck between the two countries. There is in the Russian the same resignation to and acceptance of the dream that is life which is found in the Spaniard.

There has been a tendency to disregard the Spanish influences and concentrate on the foreign ones alone. Recently, Mr. J. Warshaw came to the defense of the native element in the novelist's work, especially the manifestations of a dependence on Cervantes. (8)

We are now ready to turn to the English ingredients in Galdos' work. It is easy to develop a biased, bigoted attitude in an influence study. It is easy to flatly deny the existence of all other influences except the influence one is championing. In order to avoid prejudice, I have tried to take into account all of the literary acquisitions of Galdós. That he showed a reflection of the French, that

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(7) The influence of Tolstoy is developed in two essays by George Portnoff, "The Influence of Anna Karenina on Galdós' Realidad," Hispania XV: 203-14, and "The Beginning of the New Idealism in the works of Tolstoy and Galdós", Romantic Review XXIII: 33-37.

(8) J. Warshaw, "Galdós' debt to Cervantes," Hispania XVI: 121-142.

he often touched the same idealistic key as did the Russians, that, like the good Spaniard he was, he built his particular literary genre on the most natural of foundations, the work of Cervantes, does not destroy the fact that he shows a remarkable absorption of the English. Galdós was not only a product of Spain, he was a product of Nineteenth Century Europe - its problems, its ideas, its literary forms. The interest should be in Galdós, not in the triumph of one's own theory.

Chapter V

The Critics' View of the Subject

We have already seen that Pérez Galdós early developed a taste for things English, that during his life he made several trips to England, and that recent surveys made of the material found in his libraries reveal a continued interest in English authors. (9) As the name of Dickens is the only one included in both the list submitted by Mr. Berkowitz and that submitted by Mr. Warshaw, it is reasonable to suppose that the number of volumes by that author must have been conspicuously large. Unfortunately, neither man felt a need for copying the names of the particular novels by Dickens.

It is the purpose of this thesis to show wherein the reading of Dickens influenced the writing of Galdós. There will be no attempt to identify each character of Galdós with one of Dickens, nor to interpret as imitation what easily might have been original. By a careful study of Galdós' Novelas Contemporáneas, we shall see where, consciously or unconsciously, he reflected the social doctrines of the Englishman, where he borrowed the framework of his novels, and where he molded characters on the same picaresque form.

It is not a new approach to Galdós. Ever since the time the critics deemed Galdós worthy of their criticism, they have repeatedly mentioned the name of Dickens as his

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(9) See above p. 27.

accepted model. Menéndez y Pelayo, who wrote numerous critical articles on his contemporary's novels, early saw a glint of Dickens in his work.

> "Quien intente characterizar su talento, notara que en el fondo se educó por una parte bajo la influencia anatómica y fisilógica de Dickens, a quien se parece en la mexcla de lo plastico y lo sonado, en la riqueza de los detalles mirados como con microscopio en la atención que concede a lo pequeño y a lo humilde, en la poesía de los niños y en el arte de hacerles sentir y hablar; y finalmente en en la pintura de los estados excepcionales de conciencia, locos, somnombulos, místicos, iluminados y fanaticos de todo genero como el maestro Sarmiento, Carlos Garrote, Maximiliano Rubín y Angel Guerra." (10)
>
> [He who wishes to characterize his talent will notice that, basically, he was educated partly under the anatomical and psychological influence of Dickens whom he resembles in the mixture of the plastic and the imaginary , in richness of microscopic details, in the attention he gives to the little simple things, in his lyric treatment of children, and in his art of making them feel and speak; and, finally, in painting abnormal states of consciousness - mad men, somnombulists, mystics, and fanatics of all types like master Sarmiento, Carlos Garrote, Maximiliano Rubín, and Angel Guerra.]

Luis de Revilla, in 1883, referred to the place of Dickens in the varied character of Galdós' writing.

> "Inspirado, a no dudarlo, en la novela inglesa, ha sabido evitar los defectos de ésta, unir sus bellezas a los que son propios de la francesa, y dar a este conjunto un marcado sabor español. Grafico, exacto, minucioso hasta el detalle en las descripciones como Dickens, Collins y Bulwer, atento observador y analizar escrupuloso de la vida psicologica como Balzac, Jorge Sand y tantos otros ilustres novelistas franceses, sabe no pocas veces unir a estos méritos el vigiroso colorido de los españoles." (11)

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(10) Marcelno Menéndez y Pelayo, Estudios de critica literaria (serie V), p. 113.
(11) Luis de la Revilla, Obras, p. 114.

[Inspired doubtless, by the English novel, he has known how to avoid its defects, to unite its features to those he had acquired from the French, and to give to this combination a distinct Spanish flavour. Graphic, exact, precise in details of descriptions as are Dickens, Collins and Bulwer, an intent observer and scrupulous analyzer of psychological life like Balzac, George Sand, and any number of other famous French novelists, he knows how to unite with these the colorful vigour of the Spaniards.]

Clarín goes still further in establishing Galdos' debt to the English, and calls some of his works direct imitations of Dickens.

"....en vez de hacer sus personajes se le parezcan pone todos sus conatos en olvidarse de si por ellos y ser, por momentos, lo que ellos son (siguiendo en esto el buen ejemplo de Dickens que hasta imitaba, ensayandose al espejo, las facciones y gestos de sus criaturas)...(12)

[..instead of making his characters resemble him, he puts all his efforts into forgetting himself and being, at all times, what they are (following the example of Dickens whom he imitated to the point of mirroring the features and gestures of his "creatures").]

In discussing Galdós' Episodios Nacionales, Julio Cejador y Frauca makes him the disciple of Erckmann-Chatrian and then adds a word about Cervantes and Dickens.

"En ellos podemos considerarle como el Erckmann-Chatrian espanol, bien así como en las otras novelas fué verdadero discipulo de Cervantes y de Dickens." (13)

[In those, we can consider him as the Spanish Erckmann-Chatrian, just as well as in the other novels he was a true disciple of Cervantes and Dickens.]

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(12) Leopoldo Alas (Clarín), op. cit., p. 18.
(13) Julio Cejador y Frauca, Historia de la Lengua y Literatura Espanola, p. 425.

Anderino, in his treatment of the Spanish novel in the Nineteenth Century, divided the honours between Balzac and Dickens.

> "Galdos ha sido el Balzac y el Dickens español y se debe tener por nuestro primer novelista moderna." (14)
> [Galdos has been the Spanish Balzac and the Spanish Dickens, and should be considered as the first modern Spanish novelist.]

Rafael Altamira lauded Galdós for his universal themes, putting many of them on a par with those of Dickens. He went on to point out the parallel tendencies in the two writers.

> "Otras [temas], aunque muy nuestros, tienen igual cualidad que mucha de los de Dickens que sin dejar de ser muy inglés, mas aun muy londineses, son tambien universales...
> Y ya que cito a Dickens, repetiré lo que todos hemos observado; los analogíos entre ambos novelistas, derivados, claro es, de influencias del inglés sobre el español; pero que, a mi juicio, estuvieron tambien determinados por la igualidad de notos sentimentales en el espíritu de ambos. no se trata de un caso de imitación puramente literaria, sino de un acercamiento espontaneo de los almas a quienes interesaba fundamentalmente, en gran parte, las mismas clases de hombres y los mismos problemas de la vida orddnaria de las gentes." (15)
> [Others (themes), although very Spanish, have the same quality as do many of those of Dickens, which although very English and still more Londonese are at the same time universal...
> And now that I mention Dickens, I shall repeat what we have all observed: the analogous tendencies in the two novelists, derived, certainly, from the influence of the Englishman on the Spaniard; but which, it seems to me, were determined by a common sentimental tone. It is not a case of purely literary imitation, but one of a spontaneous union of two souls fundamentally interested in the same types and the same problems of the ordinary life of the people.]

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(14) E. Gómez de Baquero (Andrenio), op. cit., p. 63.
(15) Rafael Altámira y Crevea, Arte y Realidad, p. 71.

Maura, in an essay published in the Boletín de la Real Academia Española, again lists the northern models of his countryman.

> "Sin esfuerzo se distinguen los huellos de Balzac, de Dickens del par de ingenios alsaciones Erckmann-Chatrian, de Zola, de Tolstoi, y de otros escritores nortenos;" (16)
> [Without effort, one can distinguish traces of Balzac, of Dickens, of the pair of ingenious Alsatians Erckmann and Chatrian, of Zola, of Tolstoi, and other northern writers.]

The same writer discusses also Galdós' choice of characters, his interest in the helpless mortals whom he found about him. He compares him to Dickens in this respect, pointing out, however, the difference in attitude of the two.

> "Este cualidad de Galdós se manifesta de modo diverso que en las obras de Dickens, quien despliega mas ternura, es más acariciador y más mimoso, hasta confinar con las expansiones infantiles y femeninos el afecto humano." (17)
> [This quality in Galdos is manifested in a different manner than it is in the works of Dickens, who shows more tenderness, is more sentimental, and more gentle to the point of limiting human emotion by the sentiments of women and children.]

L. B. Walton makes the most detailed analysis that we have of the point, In his biography of Galdos he discusses, although briefly, the similarities and dissimilarities which he has discovered in the two, dwelling particularly on their use of humor.

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(16) Maura, "Don Benito Perez Galdos", Boletín de la Real Academia Española, VII: 140.
(17) Ibid., p. 142.

> "There is a rich vein of humor in the works of Galdós which, in view of the fact that he admired that writer, has been dubbed somewhat too hastily, we think, "Dickensian". It is difficult on closer examination to discover any relationship between the sly irony of Galdós and the hearty jollity of Dickens. The latter, as is well known, was prone to a certain exaggeration, almost amounting to caricature, in his delineation of humorous types. He is quite deliberately funny. With Galdós the humour is more subdued, and his comical situations seem to rise more naturally out of the incidents of the story...
>
> Like Galdós, also, he attaches great importance to details of dress; and like Galdós, he is interested in abnormal psychology." (18)

As may be seen by the distinction which Mr. Walton draws between the humour of the two writers, not all critics accept the idea of imitative influence. Señor Salvador de Madariaga, with his customary assertiveness, denies the theory.

> "...But, if I may venture a personal opinion which may not find ready acceptance, the comparison between Dickens and Galdós is not so much an honour to Galdós as an honour to Dickens. Galdós is superior to Dickens because his humour arises out of human, universal conditions, while Dickens's humour arises out of a social or conventional setting. In Galdós, humorous situations naturally result from the interplay of circumstances and character. Moreover, Galdós easily reaches that high pinnacle of dramatic art which Shakespeare and Cervantes alone were great enough to attain before him, namely, the interweaving of comic and tragic in one and the same scene and even in one and the same person...It is doubtful whether Dickens ever rose to such heights of dramatic conception. Rather than tragic, his outlook might be fairly described as melodramatic." (19)

Aubrey Bell, although he describes Galdós' characters as "marked with a Dickensian "emphasis", nevertheless, derides

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(18) L. B. Walton, op. cit., pp. 231-32.
(19) Salvador de Madariaga, The Genius of Spain, pp. 59-60.

those who minimize the originality of the author by placing too much emphasis on the influence of the English novelist.

> "Some critics have supposed Galdós to have been not only influenced by the English novelists (chiefly Dickens), but possessed of an English temperament, that of the traditional type of cold and impassive Englishman. Such critics can scarcely have read very deeply in Galdós' voluminous works". (20)

On of the latest works on modern Spanish writers, Libros y Autores Modernos, by César Barja, (21) fails to even mention English leanings, although the author goes into considerable detail to show the Russian similarities, referring espaecially to the works of Dostoievsky.

Many of the other Spanish commentators have acknowledged an influence, but have usually added, as though it were an af afterthought, that, in spite of all of his assimilations, he still reamined an original writer, and distinctly Spanish. (22)

We should need to go no further for proof of our statements. When, however, the writer himself comments on the situation, there ceases to be any shade of doubt. Although Perez Galdós was reticent about his childhood years, (23) he did not hesitate to leave a record of his tastes and methods in some of his essays. In his discussion of the work of Clarín, (24) he digresses into

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(20) Aubrey Bell, op. cit., p. 54.
(21) Published in Los Angeles, 1923.
(22) See, in particular, "Galdós ha muerto", El Liberal, 4 d enero de 1920., Aurelio Espinosa, "Benito Perez Galdós", Hispania, III: 112.
(23) See above p. 8.
(24) In Memoranda, pp. 119-40.

a commentary on the modern Spanish novel, pointing out its borrowings from the French and English. Commentating on the fact that Naturalism had come originally from Spain, he continues his argument by discussing the return of the national genre to its native environment.

> "Al volver a casa la onda, venía radicalmente desfigurada: en el paso por Albion habíanle arrebatado la sacarronería española, que facilmente convirtieron en humour ingles las manos hábiles de Fielding, Dickens y Thackeray, y despojado de aquella característica elemental, el Naturalismo cambió de fisonomía en manos franceses:" (25)
>
> [On returning to its original setting, it came radically deformed; in the passage through England, the Spanish cunning was converted into English humour under the able hands of Fielding, Dickens, and Thackeray, and deprived of that original character, Naturalism changed still more with the French:]

Although the mention of Dickens' name is only a casual one, still it does indicate that Galdós, himself a part of the whole movement, recognized the part Dickens had played in its formation.

One of Galdós' visits to England was described by him in his essay "La Casa de Shakespeare". (26) In describing the Hotel Shakespeare, in which he stayed in Stratford, he was twice reminded of Dickens. Only absolute familiarity with the work of the English novelist could cause him to make the comments he did.

> "La posada pertenece al genero patriarcal, sin nada que la asemeje a esas magníficas colmenas para viajeros que en Londres se llaman el Metropolitan y en Paris el Gran Hotel. Es mas bien una de aquellas cómodas hosterías que describe Dickens en sus incomparables novelas, y de las cuales tambien Macaulay en su hermosa descripción de las transformaciones de la vida inglesa". (27)

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(25) Memoranda, p. 125.
(26) Ibid., pp. 55-57.
(27) Ibid., p. 42.

[The inn has a patriarcal atmosphere, with nothing about it to resemble those magnificent bee hives for travelers, the Metropolitan in London and the Grand Hotel in Paris. Rather, it is one of those comfortable taverns that Dickens describes in his incomporable novels, as also does Macaulay in his beautiful description of the transformations in English life.]

"En el comedor del hotel encuentro tipos de los que Dickens nos ha hecho familiares. La raza inglesa es poco sensible a las modificaciones externas impuestas por la civilizacion. En algunas he creido encontrar aquella casta de filantropos inmortalizada por el gran novelista, y les he mirado las piernas esperando ver en ellas las famosas poldánas de M. Pickwick." (27)

In the dining room of the hotel, I found types like those Dickens has made famous. The English race is hardly aware of the external modifications imposed upon it by civilization. Among some of them, it seemed that I met that kind of philanthropist immortalized by thr great novelist, and I found myself looking at their legs, half-expecting to see the famous gaiters of Mr. Pickwick.

Galdos went even farther than those casual comments. After one of his visits to England, made soon after the death of Dickens, he was reminded of his debt to the creator of Pickwick. The testimony of the writer himself can hardly be considered mere hypothesis.

"La ultima vez que visité la Abadía ví en el suelo del Rincón de los Poetas una sepultura reciente; en ella, trazado al paracer con carácter provisional, leí esta inscripcion: Dickens. En efecto, el gran novelador ingles habia muerto poco antes. Como este fué siempre un santo de mi devocion más viva, contemple aquel nombre con cierto arrobamiento místico. Consideraba yo a Charles Dickens como mi maestro más amado. En mi aprendizaje petulante, apenas devorada La Comedia Humana, de Balzac, me aplique

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(28) Memoranda, p.44.

con loco afán a la copiosa obra de Dickens. Para un periodico de Madrid traduje El Pickwick, donosa sátira inspirada sin duda en la lectura del Quijote. Dickens la escribió cuando era un jovenzuelo y con ella adquirió gran crédito y fama. Depositando la flor de mi adoración sobre esta gloriosa tumba, me retiro del panteon de Westminster. (29)

[The last time that I visited the Abbey, I saw a new grave in the floor of the Poets' Corner; on it, traced in temporary writing, I read this inscription: Dickens. In fact, the great English novelist had died but a short time before. As I had always worshipped him as though he were a saint, I looked at that name in awe. I considered Charles Dickens my most beloved master. During my petulent apprenticeship, I had scarcely devoured La Comédie Humaine by Balzac, when I gave myself with mad intensity to the copious work of Dickens. I translated Pickwick Papers, a gentle satire inspired, undoubtedly, by the reading of Quijote, for a Madrid newspaper. Dickens wrote it when he was very young, and by it acquired reputation and fame. Placing a floral offering on that glorious tomb, I left the pantheon of Westminster.]

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(29)"Memorias de un Desmemoriado," La Esfera, ano III, no. 144.

Chapter VI.

The Early Novels of Galdós

Galdos' first novel, La Fontana de Oro, shows a combination of thetendencies which were to branch off later in two directions - an interest in history and in social problems. Here, the two are closely knit together, and, instead of hindering, serve each other.

La Fontana de Oro is the name of one of the political clubs of the nineteenth century. The debates of the group that frequented the club gave Galdos an opportunity for injecting his own political views concerning the issues of the day. By hurling fiery darts at the post-revolutionary period of 1820-23, he succeeded in attacking his own times. He did not, however, confine his criticism to one political party. Neither the ardent liberals nor the extreme reactionists that buzzed around Fernando VII were left unscathed. Extreme political doctrines in any form he felt were dangerous.

If influence is to shape a writer's work, it is bound to appear in greater proportion at the beginning than at the end of his career. Later, he often outgrows his early inclinations or develops new ones. A novel revolving around politics can hardly draw its plot from a foreign literature. Politics is a purely national question. Dickens had tried his hand but twice at combining history with a thesis - in Barnaby Rudge and in A Tale of Two Cities.

The device was an old one. There is no evidence that Galdós received from the Englishman the conception of a historical thesis novel. An influence does not necessarily mean a complete abandonment to the method of another writer.

The reactionary Elías, while he has no direct prototype in Dickens, recalls to the mind certain caricatures of rascals like Uriah Heep and Sampson Brass. His physical characteristics are exaggerated in order to emphasize his shrewdness. Just as the cadaverous face of Uriah Heep haunted David Copperfield, (1) so that of Elías as he is seated in the darkest corner of the political club which gives the novel its name, leaves an ineradicable impression on our minds. We know instinctively that he is cunning and treacherous.

> "Su mirada era como la mirada de los pájaros nocturanos, intensa, luminosa y mas siniestra por el contraste obscuro de sus grandes cejas, por el elasticidad y sutileza de sus parpados sombríos que en la obscuridad se dilataban mostrando dos pupilos muy claros." (2)
>
> [His glance was like that of a bird of the night, intense, luminous, and more sinister because of the contrasting shadow of his heavy eyebrows and the elasticity of his drooping eyelids which moved in the dark to show the clear pupils of his eyes.]

Clara, whom Elías had adopted after her father had been killed fighting against Napoleon, is the first of several heroines that Galdós cuts after much the same pattern. In spite of her conventional pallid beauty,

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(1) Chapt. XV.
(2) Cap. II.

she shows herself capable of intense feeling and thought. Clara is at her best in the scene which shows her rebellious stand against the three religious damsels who undertake to guide her morals for her. Her blunt declaration, that a woman must marry to be useful in civilization falls like a bombshell on this household of absolute spinsterhood. For all of his feminine creations, Dickens never conceived a character like Clara or her even more individual literary descendants. Bella Wilfer shows some spirit, but only over a personal matter. Edith Dombey's threat to kill Carker is motivated by intense, unaccountable hate. On examination, it would seem that Clarín's observation that Galdós never goes to England for his women characters (3) is quite true, at least in so far as his heroines are concerned.

Las tres runias [the three wrecks] represent Galdós' attitude toward religious bigotry and moral hypocricy. While two of them, María de la Paz and Salomé, live under a false benignity, it is Paulita who is the most dangerous. Her abnormality is as much pathological as it is spiritual. She moves behind a mask of piety, unaware of her supressed sexuality, until she meets Lázaro, the lover of Clara. All the feverish intensity which she had given to her religion she transfers over to her worldly love. At Lázaro's refusal

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(3) Leopoldo Alas (Clarín), op. cit., pp. 35-36.

to accept her proposal of elopment, she retires to a convent and becomes a "saint".

Although Galdós treats the problem as a Freudian analyst might, he can not hide his contempt for moral and religious hypocrites, and even more for those people who are deceived by the pretense. With Dickens, the question becomes a personal issue. He could not be scientific and objective about it. Leaving his hypocritical clergymen for future consideration, we find two characters, Uriah Heep and Mr. Pecksniff, whom he sets up for scorn. Through Mr. Pecksniff, he satirizes English bourgeois respectability which blesses the man who says his prayers every night, no matter what gross, immoral thoughts may occupy his mind during the day. Uriah Heep is the slinking, fawning clerk who hides his treachery behind his " 'umbleness".

In description, Galdós often shows a dependence on the method of Dickens. There is the same good-humoured irony, often conveniently enclosed in parentheses, the same love of detail that we find in the descriptions of David Copperfield and Nicholas Nickleby, although with Dickens the strokes are swifter and rest on suggestion rather than on actual reproduction. His description of the home of the sisters Porreño might have been lifted bodily from a page of Dickens, if Dickens had ever had occasion to describe the home of the sisters Porreño. The clock is symbolic of the whole atmosphere of the apartment of las tres ruinas.

"Tambien existe (y si mal no recordarnos estaba en la sala) de la misma epoca con su correspondiente fauno dorado; pero este reloj, que en los buenos tiempos de los Porrenos habia sido una maravilla de precision, estaba parado y marcado las doce de la noche del 31 de Deciembre de 1800, ultimo ano del siglo pasado, en que se paró no volver a andar mas, lo cual no dejaba de ser significativo en semejante casa. Desde dicha noche se detuvó, y no hubo medio de hacerle andar un segundo mas. El reloj, como sus amas, no quiso entrar en este siglo." (4)

There was also (and we must remember that it was in the parlour) a clock of the same period as the corresponding gilded faun; but this clock, which in the better days of the Porrenos had been a marvel of precision, had been striking twelve on the night of December 31, 1800, the last year of the past century, when it stopped and refused to run any longer. In such a house, it was significant. From that night, it had remained that way; there was no means of making it run one second more. The clock, like its owners, did not wish to enter the new century.

In narrative technique, Galdós borrowed two devices of Dickens. By plunging into the action of the story at the start, he is forced to use digressive chapters to explain his characters' places in the novel. In La Fontana de Oro, he does that with every one of his characters. It is not until chapter IV that we are given the background of Elías. The next chapter is devoted to Clara, and the following one to Lázaro. It is difficult to pick up the thread of the plot after such lengthy explanations. If we can call it a fault, Dickens was just as guilty as Galdós in this respect. In Little Dorrit he does not give his readers the early history of Amy before chapter VII. Although the habit of attaching a chapter at

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(4) Cap. XV.

the end of the book to account for all of the remaining characters may have been a literary custom of the time, Galdos would certainly have remembered examples of it in Dickens. The Spaniard falls in with the same method and often spoils a logical, contemplative novel with his insistence on neglecting no one at the end. In La Fontana de Oro, we take leave of the characters through a conversation between Lázaro and the abbé Carrascosa.

In the early education of Clara at the convent, Galdós saw an opportunity for picturing a child at the mercy of an inhuman educational system. He deplores a school that has all the somberness of a convent, but without its melancholy cloister and its peace. (5) He draws a grim picture of the four years that Clara spent there under the tutelage of the Mother Angustias who punished her pupils with a cane and wore green glasses so that they might not know when she was looking at them. (6) In the same tone are the chapters concerning Oliver Twist's first years and David Copperfield's training at Salem house. Both Dickens and Galdos entered completely into the sufferings of their helpless characterq. One feels that Dickens watched for stray splashes of gruel just as Oliver did, and that Galdós endured with Clara a breakfast of garlic soup.

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(5) Cap. V.
(6) Ibid.

El Audaz, Galdos' second novel, is the story of an impassioned liberal who is eventually thrown into prison at the very height of his exaltation. The whole novel suffers from an uncontrolled flow of emotion. Martin, the protagonist, with the customary narrow-mindedness of liberals, sees only evil in doctrines opposed to his own. He denounces all the aristocracy because of his unfortunate contacts with a few of its members; he calls all the clergy fanatics, and all government officials cheats.(7)

Although the work was probably designed as a study of fanaticism, Galdós was too much of the artist to neglect an opportunity to add to the gallery of portraits he had begun in La Fontana de Oro. By arranging a picnic party, he manages to satirize various social types of his time. Together, and in contrast, they are more firmly outlined than they would be if drawn separately. The picnic party, too, is a means of bringing together Martín and Susana, the daughter of the Conde de Cerezuelo. It is her father on whom Martín had vowed vengence for allowing his father to die in prison, accused of a crime he never committed. After the meeting of Martín and Susana, the story is devoted to them, and the political issue serves only as a background for the personal one. The love which they feel for each other causes them to question whether he should raise himself to her or she should lower herself to him. The difference in their social levels seems like an insurmountable

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(7) Cap. I - IV.

barrier between them. Finally, Susana, carried away by the fervour of Martín, follows him to Toledo, where the Junta is to have its first meeting. She is willing to become the feminine counterpart of the wild-eyed liberal. After he has been seized by the authorities and put in prison, she hurls herself into the Tajo as a last proof of her complete devotion to the cause of Martín.

The whole novel is one of violence. It has a hysteria that is hard to reconcile to the later Galdós. Since so much depends on the plot, it is not much more than a exciting story. It has all the trappings of a popular serial - a kidnapping, a man in love with the daughter of his enemy, and a great deal of action. The fact that it was published originally in just that form in a Madrid newspaper probably accounts for its conformity to the type.

Although Martín and Susana are creations of Galdos, there are certain minor characters in the novel whom he probably borrowed from his English master. Pablo, the brother of Martín, is doubtless fashioned on a Dickens model. The early scene in the prison, where Pable and his father are held, recalls the Marshalsea of Little Dorrit. It is one of those institutions where children are born, men die and life narrows itself to a world of four stone walls. When Pablo is attached to the household of the Cerezuelos, he reminds us of Oliver Twist. Pathetic, ill-treated, but unprotesting, he is the object of the taunts

of the other servants just as Oliver was a suffering victim in the workhouse kitchen.

> "Los inocentes chicos llegaron también a participar de aquel rancor, y así como en otras ocasiones se echaba la culpa de todo al gato, entonces la responsibilidad de cuanto acontecía de escaleras abajo caia sobre Pabillo. Si rodaban, haciendose algun chichon, Pabillo les había pegado; si rompian los calzones, Pabillo lo había hecho; si se ensuciaban de lodo, era Pabillo el autor de tamaño desacato."(8)
> [The innocent children began also to share in that ill treatment, and where on other occasions they had put the blame on the cat, now Pablo was responsible for everything that went on down stairs. If they fell and bumped their heads, Pablo had hit them; if they tore their shoes, Pablo had done it; if they got themselves muddy, he was guilty of disrespect.]

The similarity between Oliver and Pablo is even more apparent when the latter decides on flight after he has been accused of stealing his mistress' bracelet. Both he and Oliver, who had resolved to fly from the workhouse, face the dawn with the hope of liberty. But where Oliver is still timid, Pablo revels in his new freedom. He has the carefree spirit of a <u>picaro</u> as he takes to the open road.

> "Con mucho trabajo desatrancó la puerta que daba al camino, y salió como los pájaros, solo, a recorrer la tierra en busca de libertad, sin saber adónde iba, ni donde podria encontrar alimento, sin pensar en mañana, ni acordarse de ayer." (9)
> [After some difficulty, he unbolted the door which opened on the road, and went out like a bird in search freedom, with no idea where he was going, or where he would be able to find food; without a thought of tomorrow or a memory of yesterday.]

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(8) Cap. V.
(9) <u>Ibid</u>.

As was apparent in his portrait of Paulita in La Fontana de Oro, Galdós follows Dickens in his choice of abnormal characters. Paulita, however, was not completely insane; rather, she suffered what psychologists would call a complex. In El Audaz, appears Galdós' first real lunatic. He was to have others. José de la Zarza's delusion that he is living at the time of the French Revolution makes him fit well into a novel of politics. Dickens' Mr. Dick, with his theory concerning Charles' head, is somewhat like him. But where José is recognized as mad, Mr. Dick's weakness is convincing enough to pass for sanity - at least with Betsy Trotwood. The most famous of Dickens' idiots, Barnaby Rudge, is more active than Jose. He even joins the rioters, although he does not know why he does, and is thrown into prison with them. Mingled with that dangerous side of idiocy, is a childlike simplicity, a delight in the woods and in his pet raven. José, on the other hand, is oratorical and somewhat of a philosopher.

Chapter VII

The Religious Problem.

After the publication of El Audaz, Galdos abandoned his earlier method of mixing a social thesis with politics, and concentrated for a time on what he felt was the most serious problem facing Spain at the time - religion and its attendant evils. Doña Perfecta appearing in 1876, was the first of a series of novels written in that vein. Out of all the array of Galdós' novels, it is perhaps the most widely read - especially abroad. Overburdened by a too obvious thesis, it has led to misconception of the standard of the work of Galdós, and to misrepresentations of religious conditions in Spain.

It was not religion which Galdós attacked, not even the church itself, but rather the evil that has grown out of the church - clericalism. We have already seen how, with the political Revolution of 1868, had come also a revolution in thought. (1) Galdós expressed what others were thinking but had not said. Did the church have the right to interfere in civic affairs?

The scene of Doña Perfecta is laid in the fictitous town of Orbajosa, a smug community known chiefly for its garlic. Pepe Rey comes to the village on some business project, and for the additional purpose of meeting his cousin Rosario, whom his father wishes him to marry.

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(1) See above, p. 28.

Pepe represents the force of the new learning, while Doña Perfecta is the symbol of the old order. The story becomes a conflict between ideas as well as between wills. Pitted against Pepe is not only his aunt but also the Señor Penitenciario and practically the whole village. Rosario eventually returns her cousin's love, but even she has had the idea of his atheism instilled so strongly into her that it takes some persuasiom to make her believe in his sincerity. Their plans for escape are discovered by Doña Perfecta, who by this time is so caught up in the fire of her own purpose that she is blind to all else. The sight of Pepe in the garden is enough to drive her fierce fanaticism to its climax. Without hesitation, she gives her command to Cabulloco, the servant.

> "Doña Pefecta adelanto algunos pasos. Su voz ronca que viraba con acento terrible, disparo estas palabras: Cristobal, Cristobal... Mátale!" (2)
> [Dona Perfecta advanced a few steps. Her menacing voice, vibrating with its terrible accent, hurled forth these words: "Cristobal, Cristobal. Kill him!"]

Dickens, like the good serialist he was, often used murder in his novels. His last work, the History of Edwin Drood showed that he never abandoned the theme.

But even Dickens' taste for murders would hardly conceive of such a horrible situation. Jonas Chuzzelwit might plan carefully for days the murder of Mr. Pecksniff, but the fact here that the murder is done impulsively,

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(2) Cap. XXXI.

and under the guise of religious zeal, would put it out of the scope of Dickens. The closest he ever came to a study of fanaticism was in Barnaby Rudge, where the persecution of the catholics by the Gordon rioters was one of the principal incidents in the plot.

As for the characters, they are distinctly Galdosian. Pepe Rey is the "noble scientist type" (3) who has sufficient contact with the outside world to make him irreconcilable to the narrow bigotry of Orbajosa. There is nothing of the Dickens hero about him. It was only natural. John Robesmith and Nicholas Nickleby never had occasion to face Pepe's problem. Few heroes would. But Dickens never gave the religious problem much thought. He was too occupied with the Poor Law and prisons and industrialism.

Rosario is a meek, innocent heroine, less impassioned than Susana, but dynamic enough to realize that she must shake off the yoke of her mother. The other two principal characters, Doña Perfecta and Don Inocencio, are both exaggerated, but their exaggeration is necessary to the purpose of the novel. The accusations which they hurl at Pepe could hardly have been borne with more christian patience than they were by him whom they called atheistic.

We cannot say whether the choice of their names, Perfecta and Inociencio, was an accident or an intentional ironical twist given by Galdós to a device employed by Dickens. Mr. Bounderby in Hard Times and the Veneerings

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(3)Salvador Madariaga, The Genius of Spain, p. 51

in Our Mutual Friend are all that their names suggest. Galdós' method of making the name the opposite of the character gives it a new originality and is in keeping with the whole ironical spirit of the story.

As we have seen, Dickens had no more respect for religious hypocrites than did Galdós. He did not spare the clergy any more than he did Pecksniff. Brother Stiggins in Pickwick Papers and the Reverend Melchisedech in Dombey and Son are hardly worthy of their order. They cannot be treated with the respect due to clergymen, but Dickens does not waste his irony on them. Instead he makes them ridiculous, and worthy only of a raised eyebrow and an amused smile.

The following year, 1877, Galdós continued with a new phase of the same problem. While Dona Perfecta is a study of the forces within a religion, Gloria is a study of two religions. Gloria is a Christian and a Catholic; Morton is a Jew. They are brought together by love and then held apart by religion. Galdós does not condemn either religion for itself, but both for their inability to forget creed. Gloria says what is probably Galdos' own belief.

> "¿No ves que hablamos de religion? Y la religion es hermosa cuando une; horrible y cruel cuando separa." (4)
>
> [Don't you see that we are speaking about religion? And religion is beautiful when it unites; horrible and cruel when it separates.]

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(4) Cap. XXIX.

Dickens' attitude toward the Jews was never developed into the thesis of a novel, but in Our Mutual Friend he shows himself tolerant of them. Riah, the adopted "godfather" of Jenny Wren, is a sympatheticfigure, despised by "Fascination" Fledgby, who is unable to worst him. Dickens does not look on him merely as a Jew with a right to Jewish views, but as a persecuted individual. He enjoyed championing victims of society. Half- amusedly, he contrasts Lizzie Hexam's friendship with the Jew and his wife with the half-suspicious attitude of the Reverend Frank Milvey's spouse.

> "I could not have done it all, or nearly all, of myself," said Lizzie. "I should not have wanted the will; but I should nothave had the power, without our managing partner."
>
> "Surely not the Jew who received us?" said Mrs. Milvey.
>
> "My dear," observed her husband in parenthesis, "why not?"
>
> "The gentleman certainly is a Jew," said Lizzie, "and the lady, his wife, is a Jewess, and I was first brought to their notice by a Jew. But I think there cannot be kinder people in the world."
>
> "But suppose they try to convert you!" suggested Mrs. Milvey, bristling in her good little way, as a clergyman's wife.
>
> "To do what, ma'am?" asked Lizzie, with a modest smile.
>
> "To make you change your religion," said Mrs. Milvey.
>
> Lizzie shook her head, still smiling. "They have never asked me what my religion is. They asked me what my story was and I told them. They asked me to be industrious and faithful and I promised to be so..."(5)

In the first chapters of the novel, Galdós satirizes Gloria's education.

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(5) Chap. IX.

"Después de residir algunos anos en un colegio, y que daba nombre una de las advocaciones mas piadosas de la virgen María, volvió Gloria a su casa en completa posesion del Catecismo, duena de la Historia Sagrada y de parte de la profana, con muchas, aunque confusas, nociones de geografía, astronomía y física, mascullando el francés sin saber el español, y con mediana conquistas en los dominios del arte de la aguja. Se sabía de memoria, sin omitir letra, los deberes del hombre, y era regular maestra en tocar el piano, hallándose capaz de poner los manos en cualquiera de esas horribles fantasías que son encanto de las ninas tocadoras, terror de los oidos y baldon del arte musical." (6)

[After living some years in a private school directed by one of the holiest orders of the Virgin, Gloria returned home in complete possession of the catechism, mistress of the sacred history and a part of the profane, with several confused notions of geography, astronomy and natural philosophy, a stammering of French without knowing Spanish, and with a moderate number of conquests in the dominions of needlework. She knew by memory, without leaving out a single letter, the duties of man, and was a real master at playing the piano, being able to put her hands in any of those contortions that charm young piano players but are a terror to the ears and an insult to the art of music.]

In Dombey and Son, Dickens has a similar passage.

"They comprised a little English, and a deal of Latin - names of things, declensions of articles and s substantives, exercises thereon, and preliminary rules - a trifle of orthography, a glance at ancient history, a wink or two at modern ditto, a few tables, two or three weights and measures, and a little general information,"(7)

The ironical humour of these two passages is so closely in tune, that it seems as though Galdós might have had the page in Dickens before him as he wrote. Neither author can conceal his scorn for this method of developing young minds,

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(6) Tomo I, cap. III.
(7) Chap. XII.

The scene of the shipwreck at the beginning of the novel has its parallel in David Copperfield. (8)There is the same feeling of suspense and hysteria in the crowd lined up along the shore, and in both the interest is focused on the figure of one of them as a rescuer. Ham Peggoty of Dickens becomes Don Silvestre, with the priest, with Galdós. The humble Ham plunges into the waves, feeling that it may be his fate to lose his life saving others. With the brawny priest, on the other hand, there is the feeling of exaltation that comes from the thought of battling with the elements.

The strength of Gloria lies in the fact that neither Gloria nor Morton renounces his faith or her faith. If they had, Galdos' thesis would have ceased to be a problem. In sharp contrast with the rest of the novel, is the obviously manufactured and theatrical death of Gloria. In the death-bed scenes of both Galdós and Dickens it always seems that the footlights have been lowered and that the curtain is slowly falling.

In 1879, two years after the publication of Gloria, another two-volume novel with a religious theme came off the press. This time, Galdós adapted a situation quite different from that of the two previous works. It is concerned with the difficulties that arise from a marriage

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(8)Chap. LV.

between a mystic Catholic and an intellectual agnostic. León Roch, the man, is Pepe Rey, amplified and intensified. María, the wife, is something like Paulita in La Fontana de Oro. Beneath her mysticism, smoulders a primitive physical love.

Pepa, the other woman in the plot, serves as a foil to the character of María. Galdós cannot conceal his enthusiasm for her. She is intelligent and broad-minded.

Valera, in a letter written to Menéndez Pelayo August 27, 1891, refers to the Dickens element in this novel.

> "Y aunque imita a Dickens y a otros autores, lo hace como se debe poniendo en lo imitada el sello propio, y no copiando desmañadamente." (10)
> [And although he imitates Dickens and other authors he does it as it should be, putting his own stamp on the imitation and not copying clumsily.

Inasmuch as Valera states earlier in the same letter that La Familia de León Roch is the first of Galdós' work he has ever read it would seem that in this novel he found points of similarity between the two authors. Undoubtedly, he referred primarily to Galdós' treatment of his child characters. Galdós never seemed to hurry the scenes in which they appear. The pleasure that comes to Leon in loving Pepa's small daughter, Monina, seems to be a pleasure to Galdos too. One of the most touching scenes in the book is the one in which Monina hovers between life and death. There is no false sentiment in having Pepa and León, both

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(10) Quoted in Jose A Balseiro, op. cit., p. 189.

confirmed cynics, kneel before the altar and pray for the life of the child.

In satirizing a social class by concentrating on one family Galdós employs a method that Dickens used in Martin Chuzzlewit and in other novels. The family of María is a part of the decadent aristocracy that is penniless but possessed of a revolting confidence in its own superiority. They welcome León Roch as a brother-in-law because he is a solution to their financial difficulties. They cling like leeches to him when they wish to be reimbursed, but all the time they despise him because he represents the new bourgeois aristocracy which rose out of the Revolution of 1868. Besides María's father, the dissipated Marqués de Tellería, and her mother, a spoiled remnant of better days, there are three sons: smug, self-satisfied Gustavo the barrister, Leopoldo who literally demands ~~the~~ money from Leon, and Luis, the mystic. Galdós sets each of this group off by himself in a separate chapter and studies him as the type that he is.

Luis is the most interesting member of the family. He is obsessed with a desire to show his devotion to his religion by becoming a martyr to it. But we have the feeling that, for all his self-torture, he derived pleasure in being set apart and in being looked upon as a divine. It is in connection with a reference to the members of the clergy who visit Luis that Galdós comments on the worthy members of the holy orders.

"Rara vez se veía allí a los graves curas españoles, que cuando son buenos, son los clerigos mas clerigos, dígamoslo así, de la cristiandad, verdaderos minstros de Dios por la seriedad real, la mansedumbre sin afectación y la sana sabiduría." (11)

[Rarely were there seen there the grave Spanish priests who, when they are good, are the most clerical of the clergy, so to speak, of Christianity - true ministers of God because of their genuine sincerity, their unaffected meekness, and their wholesome knowledge.]

Neither was Dickens the one to disregard the worthy members of the church. In sharp contrast to his ridicule of the Reverend Stiggins, is the Reverend Milvey of Our Mutual Friend and the Minor Canon, Septimus Crisparkle, in The Mystery of Edwin Drood. The two writers, Dickens and Galdós, both were willing to accept and respect sincere clergymen.

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(11) Tomo I, cap. XVIII.

Chapter VIII

A Poetic Idyl

Mr. Walton's description of Marianela as a "Lyric interlude" (12) is perhaps a more apt title for it than "Poetic idyl". Chronologically, it came between Gloria and La Familia de Leon Roch, and its complete difference from either of those novels makes it seem strangely inconsistent with the rest of Galdos' work. The theses which ruled his writing were for the moment put aside and he created the simple story of a pagan creature who died of a broken heart. Because it is so distinctly opposed to anything else in Galdos, one feels that it must have been very close to his inner poetic self, and one would expect to find more sentiment than is usually found in Galdos.

Dickens had any number of pathetic characters to offer him as models. There was the Marchioness in The Old Curiosity Shop, whose growth had been stinted by overwork, and Jenny Wren, the dolls' dressmaker in Our Mutual Friend, whom her creator described as "a child - a dwarf - a girl - a something." (13) Galdos made of Marianela an undersized, repulsive-looking creature of indefinite age who had been deformed by a fall earlier in life. But Galdos' tenderness can not resist giving her a beautiful voice and a beautiful soul. At times, she seems hardly human. Instead, she is an elf of the woods, a pagan spirit of the mountains.

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(12) L. B. Walton, op. cit., p. 121.

(13) Book II, chapt. I.

The plot is a conventional one, leaning heavily upon pathos. Because of her deformity, Marianela is unable to do any work other than act as a companion and guide for Pable, the blind son of a wealthy man of the village. Golfin, a doctor, restores Pablo's sight to him, and by so doing brings tragedy to Marianela. When he was blind, Pablo loved her. Now, he cannot conceal his dissilusion at the sight of her wizened body. There is nothing left for the sensitive Marianela to do but die. The death scene turns into sentimentality a story which otherwise might have been one of romantic charm.

Even in a lyric interlude, Galdós could not resist probing existing social ills. He digresses briefly from the main thread of the plot to present Sofia, a type of woman who organizes bazaars and pink balls for charity. Through his satire, he shows the same contempt for organized philanthropy that Dickens does in The Mystery of Edwin Drood and some of his earlier novels. He prefers, instead, the humanitarian spirit which prompts Florentina, Pablo's beautiful cousin, to sew for the poor and give her services privately and cheerfully to them. The Cheeryble brothers in Nicholas Nickleby are examples of characters of Dickens who may have helped to influence Galdós' conceptions of benevolence.

Chapter IX

The Contemporary Novels

Two years elapsed between the publication of La Familia de León Roch and the next novel, La Desheredada. They must have been two years of intense thought to have made Galdos change his methods as radically as he did. Where before he had fitted each character, each scene, and each speech into the mosaic of a thesis, now he was content with picturing the life ar individual with his own right to existence. The truths he draws from the progress of the novel, not from a previously imposed thesis. With such a purpose in mind, it was only logical that he should turn to the new school of Naturalism for his method. But Galdós was too well schooled in the traditional realism of Cervantes and the picaresque novel to let himself be confined to a list of sordid details that the Naturalists demanded. He never neglected the sweet for the bitter. He gives us a complete picture of Madrid in the last quarter of the nineteenth century- the broad avenue of Recolletos, the crossing and recrossing of life in the Puerta del Sol, the odours and sounds of the patios in the "barrios bajos", and the rumble of life in the Calle de Toledo.

La Desherdada is the first of a series of novels on contemporary life. The story concerns the attempts of Isidore Rufete to establish claims to an aristocratic birth. Her father, in the hope of benefitting by the hoax, had forged a document to the effect that Isidore is the ille-

gitimate child of Marquesa de Aronsis' dead daughter. He dies before he is able to tell Isidore the truth, and she goes on believing in the dreams that he father had inspired in her. She narrows her life down to the one purpose of proving her birthright. Never once does she lose sight of her goal. She makes use of wealthy lovers to raise her standard; she even goes to court to prove her claims. When that last effort fails, she is disillusioned and becomes a prostitute.

True to the naturalistic vein of the work, many of the characters are abnormal. Tomas Rufeto is a lunatic; Isidore's son is a macrocephalic. Isidore herself is an introvert, and the victim of an abnormal imagination. Over against her, is her Sancho Panza aunt, La Sanguijuelera, who scoffs at her niece's hopeless aspirations. The scene in which she punctuates her verbal lashing of Isidore with a few sound raps with her hand is one of the amusing scenes in the book.(1) We do not pity Isidore for her humiliation. The situation is made to seem ridiculous and provokes the same sort of smile that the drollery of Dickens does in his description of the beating that the Wellers, Sam and his father, gave to "red-nosed Mr. Stiggins." (2)

In this novel Galdós introduces the Pez family, which appears in its various branches in later novels. They provide him with an opportunity for satirizing nepotism.

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(1) Cap. III.
(2) Chapt. LII.

His sermon delivered on the power of the Peces reminds us strongly of Dickens' burlesque tirade on the administrators of the Circumlocution Office - The Barnacle family.

"The Barnacle family had for some time helped to administer the Circumlocution Office. The Tite Barnacle Branch, indeed, considered themselves in a general way as having vested rights in that direction, and took it ill if any other family had much to say to it. The Barnacles were a very high family, and a very large family. They were very dispersed all over the public offices, and held all sorts of public places. Either the nation was under a load of obligation to the Barnacles, or the Barnacles were under a load of obligation to the nation. It was not quite unanimously settled which; the Barnacles having their opinion, the nation theirs." (3)

En los mismos dias veriais repartidos por toda la redondez de la Peninsula numero considerable de funcionarios que por llevar el claro nombre de Pez, manifestaban ser sobrinos, primos segundos, cuartos ó setimos ó siquiera parientes lejanos de D Manuel. Habia cuatro ó cinco Peces entre los oficiales generales del ejercito, todos con buenos lotes en direcciones o capitanias generales. Los magistrados y jueces y promotores fisicales del genero Pez se contaban por centenares distribuidos por toda Espana. Para que en todas las jerarquias hubiera algun miembro de esta omniscente familia de bendición, tambien habia un obispo Pez, y hasta doce canónigos y beneficiados, que pastaban en el banco del Culto y Clero. En ayudantes de obras publicas, capataces, recaudadores de contribuciones, empleados de Sanidad, vistas de Aduanas, inspectores de Consumas, jefes de Fomento, oficiales cuartos, setimos y quincuagesimos de Gobiernos de provincia, el numero era ya tal que no se acertaba a contar. Invoquemos el texto divino: Crescite et multiplicamini, et replete aquas maris." (4)

In those days, there were distributed throughout the peninsula a considerable number of officials who, because they bore the name of Pez, declared that they were nephews, second, fourth or seventh cousins, or at least distant relatives of D. Manuel. There were four or five Peces among the general officials of the army, all with good allotments or general capitaincies. The magistrates and judges and fiscal promoters of the Pez stock were estimated to be in the hundreds throughout

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(3) Book 1, chap. X.
(4) Cap. XII.

all Spain. In order that there might be some member of this blessed omniscient family in every hierarchy, there was also a bishop Pez and as many as twelve canons and beneficiaries who grazed upon the banks of the Church and the clergy. Among the adjutants of public works, overseers, tax collectors, health inspectors, custom house officials, inspectors of consumption, chiefs of fomentation, fourth, seventh, and fiftieth officials in the provincial governments, the number was so large that it can scarcely be calculated. We invoke the divine text: Crescite et multiplicamini, et replete aquas maris.

But not only in characterization and satire does Galdos follow the example of Dickens in this novel. The scene at the beginning of the book in the paupers' ward of the insane asylum where Tomas Rufete died recalls the inhumaness of the debtors' prisons in Pickwick Papers and Little Dorrit. The description in Galdos' novel is not completely objective. The author feels its horrors too intensely to refrain from commenting on the need for reform. The apostrophe to the dawn seen from behind the bars of the asylum window Mr. Walton cites as done in the Dickensian manner. (5)

"La aurora!, aun en una casa de locos es alegre; aun allí son hermosos el risueño abrir del dia y la primera mirada que cielo y tierra, árboles y casas, montes y valles se dirigen..." (6)

[The dawn! Even in a madhouse it is a thing of joy; even there the smiling awakening of day and the first glances exchanged by heaven and earth, the trees and houses, the mountains and valleys are beautiful...]

In El Amigo Manso (1882), Galdós continued his study of individual character. At the same time, he made of the novel an illustrated discourse on education. In construction, it is probably the most original thing that Galdós ever did.

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(5) L. B. Walton, op. cit., p. 134.
(6) Tomo I, cap. I.

El Amigo Manso confesses at the outset that he has only been created by the author to bear out an idea on the education question. (7) The story he lives shows the tragedy that comes to a scholarly temperament when it comes face to face with reality.

Máximo Manso is a university professor who rules his life by reason. At the death of his companion mother, he retires to bachelorhood. He becomes interested in the son of a neighbor and offers to be the young man's tutor. Difficulties arise when, after a close friendship has grown up between the two, they both fall in love with the same girl. Máximo has only wisdom to offer her besides his affection. Manuel has youth. Reality has defeated El Amigo Manso. He accepts the defeat resignedly and after his death looks back on his burial and, like an oracle, tells the fate of the other characters in the novel. He is still nothing more than an idea.

The references to the childhood of Irene, the girl whom Máximo loves, reveals again Galdós' love of children. He has sympathy for Irene as Dickens had for the Marchioness in The Old Curiosity Shop. With genuine compassion, he describes her ragged dress, her torn shoes, her hat shaped like a deformed basket.

In this novel, Galdós, for the first time, makes use of a device in characterization that the Spaniards call a

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(7) It is interesting to note that Pirandello and Unamuno used the construction, that of letting the charcters know their unreality, later, with notable success.

muletilla. It is a phrase or word used repeatedly enough by a character to cause it to become a part of his character. Galdós used the method several times in his later novels. In El Amigo Manso, Irene says the word "tremenda" so many times that it finally suffers the fate of most intensives. As Máximo Manso remarks, he paid no attention to it because she used it for everything. (8) The device is such a noticeable one in Dickens that Galdós, borrowing as many other things as he did, must have taken it over and adapted it to his needs. Dickens saw the value and terseness of it in swift characterization. Barkis' catch phrase in David Copperfield is "Barkis is willin'." And Joe of Great Expectations summed up all of his emotions in the one word "astonishing."

In the next novel, El Doctor Centeno, (1883) Galdós expands his views on education. He does not present any new ideas; he merely enlarges on those he suggested in Gloria. Because of the almost parallel situations in this novel and in Nicholas Nickleby, it is worthy of rather careful examination. In a study of Galdos' novels for their own sakes, this work would be especially interesting, for there are indications that it is, in parts, autobiographical. By this stage in his career, he probably felt, as Dickens did, that he should put something of his own life into his fiction. Alejandro Miquis of Galdos corresponds to David.

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(8) Cap. XVI.

Copperfield of Dickens. Alejandro is a law student and an ambitious dramatist. A hatred of the law develops out of his reflections. He hates it now for its inhumanity and for its regulation of individual lives. Stephen Blackpool in Hard Times was the mouthpiece for Dickens' ideas on the subject. Galdós may have paused and meditated on the following passage.

> "!..So, I mun be ridden 'o this woman, and I want to know how?
> 'No how, ' returned Mr. Bounderby.
> 'If I do her any hurt, sir, there's a law to punish me?'
> 'Of course there is.'
> 'If I flee from her, there's a law to punish me?'
> 'Of course there is.'
> 'If I marry t'oother' dear lass, there's a law punish me?'
> 'Of course there is.'
> 'If I was to live wi' her and not marry her - saying such a thing should be, wich it never could nor would, an her so good - there's a law to punish me, in every innocent child belonging to me?'
> 'Of course there is.'
> 'Now, a' God's name,' said Stephen Blackpool, 'show me the law to help me!'
> 'Hem!There's a sancity in this relation of life,' said Mr. Bounderby, 'and - and - it must be kept up.' " (8)

The autobiographical part of the novel and the treatise on education come together through Felipe, (ironically called "El Doctor Centeno"). In the school of Don Pedro y Cortés, this young waif goes through much the same sort of treatment that Smike does in Squeers' Yorkshire School. The imitation is less severe than the original, but the effect in both is disagreeable. Although he beats his young charges

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(9) Book I, Chapt. XI.

and seems to enjoy doing it, Palo does not do it, as Squeers did, for the pleasure of seeing his victims suffer, but because he wishes to drive his learning in deeper with every blow. He thinks of the understanding of a child as being like a castle which should be stormed and taken by force, sometimes by surprise.(10)

When El Doctor Centeno leaves the school, he becomes a kind of servant companion of Alejandro. Their relationship is like that of Smike and Nicholas in Nicholas Nickleby. Together Alenjandro and his young slave live a bohemian life in the cheap pensions of Madrid. Alejandro meets the same disillusion that Galdós did with his poetic dramas. A director promised production for one and then shelved it. All through the first chapters of the second volume of the novel, Galdós lives again his apprentice years. Perhaps he felt that he should have liked to have as a companion someone like Felipe who, although he does not know a thing about the theatre, has an understanding heart.

Don Florencio Morales, an elderly friend of Alejandro and his student companions, is given a muletilla as an aid to his characterization. He punctuates his non-restrictive explanations with the words "entre parentesis."

In most of the rest of the catalogue of Galdos' novels, the influence that may be detected runs in channels already cut by previous works. There is a continued interest in children, in abnormal characters and unfortunates, an

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(10) "Se le representaba al entendimiento de un nino como castillo que debia ser embestido y tomado a viva fuerza, ya veces por sorpresa." Tomo I, Cap. II.

occasional reference to the educational problem, and to Galdos' particular forte - the religious problem.

La de Bringas, Lo Prohibido, and Tormento are all studies of characters in some degree abnormal. We might take Fortunata y Jacinta as the supreme example of a combination of all the interests and characteristics of Galdos the writer. Coming between two decidedly inferior novels, (11) its brilliance is amazing. The novel not only sums up Galdós; it sums up Madrid during its first years of adjustment following the Revolution. All social levels are represented; politics are discussed, but only as the subject comes from the characters themselves; the differences in class dialects are reproduced with the accuracy of Dickens in his novels of London. There is no one thesis; there are many, and no one is superimposed on the plot. The characters move and talk like human beings.

As the sub-title, Dos historias de casadas, (two stories of marriages), would seem to indicate, it is concerned with marriage, but actually interest focuses particularly on the two women in those marriages - Jacinta, of a wealthy bourgeois family, and Fortunata, of the "gente baja." Fortunata, true to Galdos' skill in portraying lower class life, is by far the best portrait in the book. She has all of his sympathy, but it is sympathy with not a suggestion of sentimentality There is no attempt, as there is in Dickens' Little Dorrit, to prove that, in spite of her low birth, she is a more

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(11) Lo Prohibido (1884-85) and Miau (1888).

admirable character than those of a higher class. Instead of varnishing over her crudities, he lets her go her own way. In the novel, she is a distinct individual; viewed in her native element, she is typical of lower Madrid.

Jacinta, in contrast, is something like Maria Egipciaque in La Familia de León Roch, but with none of her veiled sensuality. Hers and Juanito's problem is not one of religion alone; rather it is one of marriage, and the restlessness that comes to some men who are incapable of constancy. Maxá, the husband of Fortunata, is the principal abnormal character in the novel. Galdós makes a minute study of his religious-sexual complex; it is the most minute study he has ever made of a psychological state up to that time. The novel is long, (1637 pages), and he has room to expand his ideas as he wishes.

Galdós' love of children is revealed again in his chapters concerning "El Pitusín", the child who Jacinta believes is that of her husband and Fortunata. One feels that Galdós fully enjoyed seeing this young lower class animal put his fingers in a dish of rice and then wipe them in the curtains. (12) Galdós had the same ability that Dickens did of projecting himself into the life of his characters.

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(12) Tomo I, cap. X.

We might mention in passing, that in this "epic" there are two more examples of the muletilla in characterization. Estu, ina, a servant in the family of Juanito Santa Cruz and a familiar figure at the "tertulias" of shopkeepers, boasts of having seen the complete history of nineteenth century Spain. On being asked if in living that history he has ever seen Prim, or Isabella, or some other well known public figure now defunct, his invariable reply is, "Como le estoy viendo a usted." [As I see you now.] Doña Lupe, the castizan aunt of Maxi, makes her subleties obvious in her habitual phrase, "En todo el senlido de la palabra." [In the full meaning of the word.]

From the publication of Fortunata y Jacinta (1886-87) to the time he began to concentrate on drama, Galdós showed no really new acquisitions from Dickens. He had written thirteen novels before he began his masterpiece, and many of them had consisted of two or three volumes. It was only natural that he should have developed a style and method of his own, that the influence which shaped his earlier writing should now be completely absorbed into his españolismo. The four-volume cycle of Torquemada (1889, 1893, 1894, 1895) deals with the "social and spiritual evolution of that terrible figure" - Don Francisco de Torquemada. (14) He advances from a money lender to a wealthy, relentless landlord. That his evolution is spiritual as well as material places him above the plane

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(14) L. B. Walton, op. cit., p. 200.

of Dickens' Ralph Nickleby and Balzac's Pere Goriot. He is a giant of avarice. But "he has other emotions than that of avarice. He hopes, fears, suffers, even loves. Herein lies the strength of Galdos' characterization - that he has created a figure of flesh and blood, not an idealized abstraction." (15)

The religious problem was presented again in Nazarín and its sequel, Halma. Both of the novels show a decided Russian influence; they attack the problem from a humanitarian angle. Angel Guerra in the novel of the same name is a revolucionario convertido. After the death of his child, he turns his back on his former life and follows the child's governess to Toledo, where she goes to become a nun. The physical love which he had for her expands into what he believes is a purely spiritual relationship. At his death, he realizes that he has been deceiving himself; his conversion has only been a blind. The novel is a laboratory study. All of the characters are abnormal, either physically, mentally, or spiritually.

The last novel worthy of note is Misericordia, published in 1897. It is not a thesis novel. There is no attempt to cast every character in an abnormal role. It is a study of poverty, treated sincerely. Benina (16), the protagonist, is the servant of a bourgeois woman who because of her extravagance is reduced to poverty. Benina

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(15) A. L. Owen, "The Torquemada of Galdos", Hispania VII: 170.
(16) Galdos probably gave her this name Benign to characterize her.

is forced to seek their means of livlihood by begging. One day she is seized by the authorities and taken to a workhouse, San Bernadino, because she was begging in a street in which the law had just forbidden the practice. But, like a true Spaniard, she resigns herself to whatever fate awaits her. When she is finally released, her mistress, who has regained her former position, dismisses her, and Nina is forced to turn again to the streets.

As the title itself suggests, the novel is a sympathetic treatment of beggary and of the dregs of society. Galdos shows a humanitarian interest in the victims of a social system. In that respect, he is a disciple of Dickens. The English Hard Times is an impassioned protest against the evils of machine production. Rachel, with her compassion for the drunkard wife of Stephen Blackpool, would have made a model for Nina, except that the latter has a Spanish picaresqueness that is totally absent from the English picture.

Chapter X

Dickens and Galdós - Conclusions

Glancing back over the analysis of each individual novel of Pérez Galdós, we see that there are certain definite signs of the influence of Dickens. In the first place, both were voluminous writers. In the manipulation of the story, the method is much the same, especially the habit of going back and explaining characters after the action has begun and that of accounting for all of the left-over characters in an informative final chapter.

A survey of the novels of either writer would reveal a galaxy of individual creations who, after the stories are forgotten, remain as vivid in the memory as though they were acquaintances in real life. Each writer did his best work in his delineation of lower class characters. Fortunata has become a classic figure in Spanish literature. Quilp and Fagin hold an undisputed place as the supreme caricatures of Rascaldom. But where Galdós could treat one of the class objectively, Dickens never could. His compassion overbalanced his artistry, and his victims of society like Stephen Blackpool and Oliver Twist are shadowy, unconvincing figures.

Closely allied with an interest in the proletariat, is the use of children in the novels of both writers. At times, they are used to illustrate a grievance against the social system, and then again they exist for their own sakes, as Pip and David do with Dickens, and El Pituso and Marianela with Galdós.

As an aid to characterization, Galdos undoubtedly borrowed the device of the muletilla from his English predecessor. On the point of style, it is difficult to trace influences in a foreign writer. However, of Galdos certain passages of description show that if they were not conscious imitations, at least they followed the spirit of Dickens. There are scenes like that of the shipwreck in Gloria and the flight of Pablo in El Audaz which seem to show not only influence but direct borrowing. Humour may be considered as a part of style. In that respect, there are both similarities and dissimilarities. Both writers relied on it for their effects, but where Dickens' humour is rollicking jollity, Galdós' usually becomes irony. His is a humour that appeals more to the intellect.

In social doctrines, these two writers may be said to agree almost entirely, although many of Galdós' ideas rose out of experience rather than through his contact with Dickens. Clericalism was not a problem in England any more than industrialism was in Spain. Education was, however, and time and again each came back to the pulpit to preach liberal education. But the doctrine which was underlying all of the others was that of humanitarianism. Even if Galdós had conceived the idea before he read Dickens, he could not have helped being influenced by the Englishman's panacea for all social ills. A system of education, an industrial organization, even a religion founded on a humane principle

were to both Dickens and Galdós the solution to the misery they both saw around them. But Galdós went further than Dickens in studying the problem. With Dickens, it was only a vague generalized solution. With Galdos, it is conceived first as manifesting itself in individual lives. The Spaniard is always a supreme individualist. "Cada hombre es un mundo" Each man is a world in himself. Angel Guerra says. (1) Society is composed of individuals; as such it may perfect itself. To him, love was the one positive force in the world (2), love of God, and love of one's fellow men.

The man who reduced all life to one word - love, even up to the time of his death, looked on the master who never knew his disciple, with a reverence that approached worship. After nearly fifty years of successful writing, he was still proud to be called by the name of another - the Spanish Dickens. Following his death, in 1920, Joaquin Montaner recalled an incident of the year before. It occured after the estreno of his play, Santa Juana de Castilla in Barcelona.

> No olvidaremos nunca su despedida. Fué un banquete en el hotel Bristol. Al acabar la comida, Santos Oliver se levantó a hablar en nombre de todos, y le llamó el Dickens espanol. Don Benito, de pronto, se incompró, ayudado por unos amigos, contestó 'Gracias, gracias', y entre el general silencio salió afuera.
> Ya en la purta, se detuvo palido dijo con una voz de ultratumba:
> -- Adios, señores!
> Y desparecio.
> Un escalofrio inexplicable se desparramo por nuestra

(1) Tomo III, cap. II.
(2) Salvador Madariaga, op. cit., p. 63

espalda. Nos parecio ver que la Intrusa le encajaba el sombrero y le amorataba los manos. Desde aquella noche, siempre hemos visto muerto a D. Benito. (3)

[Never shall we forget his farewell. It was at a banquet in the hotel Bristol. After finishing the meal, Santos Oliver got up to speak in the name of all of us and called him the Spanish Dickens. Don Benito rose immediately with the help of his friends and replied. "Thank you, thank you," and in the general silence went out.

When he reached the door, he stopped, pale, and said with a voice like one coming from the tomb:

"Goodbye, Gentlemen."

And he disappeared.

An inxplicable chill came over us. It seemed to us that the Intruder had laid him out for burial. From that night on, we always thought of Don Benito as dead.]

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(3) Joaquin Montaner, "Don Benito en Barcelona - "Adios, senores!", El Sol, 5 de enero de 1920.

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