

AN EVALUATION OF THE THIRD AND FOURTH SERIES OF
PÉREZ GALDÓS' EPISODIOS NACIONALES

APPROVED:

Henry Dannelley
Major Professor

Robert B. Toulouse
Minor Professor

Henry Dannelley
Director of the Department of Foreign
Languages

Robert B. Toulouse
Dean of the Graduate School

AN EVALUATION OF THE THIRD AND FOURTH SERIES OF
PÉREZ GALDÓS' EPISODIOS NACIONALES

THIS IS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Alfredo Roberto Garcia, B. A.

Denton, Texas

August, 1955

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. PLOTS OF THE NOVELS OF THE THIRD AND FOURTH SERIES OF THE <u>EPISODIOS</u> <u>NACIONALES</u>	9
III. CHARACTERS IN THE THIRD AND FOURTH SERIES OF THE <u>EPISODIOS</u> <u>NACIONALES</u> . . .	55
IV. THE HISTORICAL ELEMENT IN THE THIRD AND FOURTH SERIES OF THE <u>EPISODIOS</u> <u>NACIONALES</u>	78
V. CONCLUSION	93
BIBLIOGRAPHY.	102

CHAPTER I

INTRODUCTION

Benito Pérez Galdós began his monumental series of historical novels, Episodios nacionales, in the year 1873 when he was but thirty years old, and they were to embrace his entire novelistic career. His first attempt at his new "genre" was La fontana de oro in 1870. This was a quasi-historical novel of revolutionary tendency. La fontana de oro caused Galdós to discover his aptitude and liking for historical fiction. This work was a great success and an inspiration to Galdós. Immediately he went to work on his second novel of this type, El audaz, published in 1871. This novel deals with the forces responsible for Spanish absolutism.

With the completion and the success of these two novels, Galdós had to come to a great decision. Should he continue writing his new "genre" or should he adhere to his contemporary novels? Well prepared as he was to carry out his new great idea in modernizing the Spanish novel of historical significance, he was relatively slow in answering the call of destiny. He kept invading the libraries in search of historical data, and he attended literary circles, called tertulias, and took copious notes in preparation for his future task. His personal affairs, and particularly his

mother, had a part in his hesitancy in continuing writing novels dealing with the social problems of his day.

In his first two novels, Galdós tried to teach the Spaniards the dangers of an extreme radicalism and to show them the need of a slow and calculated progress. He liked the idea of bringing out a certain historical period when he wrote La fontana de oro and El audaz. Then he determined to capitalize on the Spanish history of the nineteenth century. At first he thought only of the Napoleonic period, but then he decided that it would be more fitting to continue up to Fernando VII. He perceived the different historical events, as he progressed with his task, with a fixed idea of what he wished to realize. Berkowitz says:

He wanted to revitalize and modernize the national Spanish novel and at the same time provide an outlet for action, the great idea which the Glorious Revolution had failed to convert into a living reality; the great idea which was being stifled by ignorance, demagoguery, fanaticism, violence, intransigence, and all the other forms of moral and spiritual hideousness responsible for the deformed national conscience--this great idea would regain its force and vitality in a series of short, pleasant, historical novels. Benito Galdós was called by destiny to lead a truly glorious revolution! He would give Spain not another government but a new national conscience. (2, p. 97)

He went into almost complete seclusion with little or no contact with the outside world. He dedicated himself body and soul to the prodigious task of writing the Episodios nacionales.

The Episodios nacionales were written in series. The twenty volumes of the first two series appeared at regular

intervals from 1873 to 1879. In the latter year, he thought that he had finished this work of historical meaning and devoted himself to the contemporary novel for a number of years. However, nineteen years later he resumed his writing of the Episodios nacionales and he wrote the third and fourth series from 1898 to 1907. His serie final came from 1907 to 1912. In all he wrote forty-six novels of this class.

The Episodios nacionales are divided into two divisions or periods. The Episodios of the first period deal with the events of Spanish history from the battle of Trafalgar down to the death of Fernando VII and the beginning of the Civil Wars; those of the second period deal with the political upheaval which prepared the way for the constitutional regime.

In the first series, comprising ten Episodios, the historical element is of primary importance, and the patriotic note stands out. According to Alarcón Capilla:

Como una obsesión brotó de sus labios, al dar nombre al primer tomo de la primera serie de los Episodios, la palabra Trafalgar; en los que Galdós se puso de parte del partido del pueblo, de los frailes, y de la fe.
(3, pp. 51-52)

In these novels Galdós gives us the prose epic of modern Spain moved by the traditional spirit of patriotic fervor rather than by scepticism and irony. In the first two volumes of the first series, he portrays the condition of Spain before the wars against Napoleon. In the following volumes, he gives the several stages of the wars, the uprisings of

the people, and the political changes inaugurated in Cadiz.

Walton gives a short summary of the first series:

The hero of this series is an obscure veteran, Gabriel de Araceli, a native of Cadiz, who has been brought up in the lowest quarters of the town. He enters the service of a naval captain, Alonso Gutiérrez de Cisniega, and is present at the "glorious defeat" of Trafalgar. Then his adventurous temperament draws him to Madrid, where he forms an illicit union with an actress of the Teatro del Príncipe, Pepita González, and thus acquires an intimate knowledge of "La Corte de Carlos IV.," witnessing the gradual rapprochement between the various grades of society; the palace intrigues; the green-room scandals of the day. He becomes engaged to a poor girl, Inés, who eventually turns out to be the daughter of a countess, in the approved feuilleton style. In the love story of Gabriel and Inés, we have, indeed, a typical feuilleton plot with its duels, rapes, and abductions, corresponding, in the emotional sphere, to stirring events of contemporary history. The fall of Godoy, the "Dos de Mayo", the heroism of generals, "guerrilleros", and the common people--all are brilliantly pictured. Subsidiary characters abound in the complicated action. In one of the Episodes of this series, Araceli, who has hitherto been the narrator of the story, gives place to his friend, Andrés Marijuan, who gives an account of the siege of Gerona, with a skilful mingling of comedy and tragedy in the thieves' den where the two children, Manolet and Badoret, are employed. The titanic conflict between stoic valour and the instinct of self-preservation makes this history sublime. . . . In spite, however, of a certain atmosphere of artificiality, Galdós succeeds in gripping the reader; but it is in the history rather than in the fiction that we are interested. (4, pp. 58-59)

In the second series the dramatic element stands out more than the epic element. Here the historical element is subordinated to the fictional; the historical element is no longer the important interest of the novel. The adventures of the revolutionaries and reactionaries are interwoven with the story of the bitter struggle between Salvador Monsalud,

the illegitimate son of Fernando Garrote, and his half-brother, Carlos; the violence of the struggle between the traditional and the modern trends is seen in the conflict of these characters. Because both love Jenara, their bitterness and hatred for each other, politically, is intensified. Their hatred is paralleled only by the two rival factions of reform and obscurantism in Spain. Had the characterization been more convincing in the second series, this series would have been better than the first because of the stressing of the human element instead of the historical.

Monsalud is portrayed as an intellectual doctrinaire who is inconsistent with his political ideology. Liberal in intention, he has no faith in the ideas of any political party. Carlos is depicted as an extreme fanatic, moved by his emotion rather than by logic. Jenara, too, is not convincing. She, too, like Monsalud, is inconsistent in her behavior--aiding revolutionaries to escape while claiming to be a staunch absolutist, and in the end changing to radicalism.

The plot develops faster in the second series, but the epic and dramatic elements of the first series are still present; however, the dramatic element stands out in the second series. In the first series the story runs continuously from Trafalgar, the first volume, to the last volume of the series, La batalla de los arapiles. In the second series the relation between the different volumes is not so

close. These books can be read as separate novels because the action is not subordinated to the general theme. Galdós continues this disintegration of the main action in the Episodios of the second period until, in the fourth and fifth series, the thread that connects the individual stories is cut off.

The second and third series of the Episodios have one element in common--they both tend to infuse life into history. The third series begins with Zumalacárregui and ends with Bodas reales. All these novels present the political struggles from the death of Fernando VII to the marriage of Isabel II to Francisco de Asís. The whole series, from beginning to end, is saturated with the symbolic. Two half-sisters, of aristocratic origin, are not on good terms with each other because of financial interests in an estate, their difference in personalities, and their outlook on life. They have a bitter struggle to marry their daughters, by contract. A series of romantic couples is presented in the fashion of the middle ages.

In the fourth and fifth series of the Episodios, the end of the Revolution of 1808 is reflected with all the political events that led to the overthrow of Isabel II. The war is no longer the war of independence; it is a civil war caused by dynastic, political, and religious matters. In the later series the fictional element is rudimentary, with the exception of the first volume of the fifth series,

España sin rey. In this novel, Galdós becomes melodramatic for the last time, with a love story that is tragic. The last Episodio, Cánovas, covers from the restoration of the monarchy in Sagunto until just before the first ministry of Alfonso XII.

The purpose of this thesis is to make a study of the third and fourth series of the Episodios nacionales. The study will deal with the plot structure, the characterization, and the historicity of the twenty novels which make up the two series.

CHAPTER BIBLIOGRAPHY

1. "Andrenio"(Gómez de Baquero), Novelas y novelistas, Madrid, Casa editorial Calleja, 1918.
2. Berkowitz, H. Chonon, Pérez Galdós, Spanish Liberal Crusader, Madison, Wisconsin, The University of Wisconsin Press, 1948.
3. Capilla, Antonio Alarcón, Galdós y su obra, Madrid, Librerías de Matheu, Marqués de Cubas, 1922.
4. Walton, L. B., Pérez Galdós and the Spanish Novel of the Nineteenth Century, London, J. M. Dent and Sons Ltd., 1927.

CHAPTER II

PLOTS OF THE NOVELS OF THE THIRD AND FOURTH SERIES OF THE EPISODIOS NACIONALES

Upon the completion of the second series of the Episodios nacionales, Galdós had solemnly promised his readers that he would never again take up his pen to write historical novels. It was a harsh promise, for the Episodios were a dependable source of income. He kept his promise for almost two decades, however, and devoted his time to the contemporary novel. How would the public react now if he were to announce his intention to resume historical fiction? At the time he took leave of his readers, he assigned two principal reasons for his step: first, that the persons and events connected with the period following the death of Fernando VII were too nearly contemporary to be treated with proper objectivity; second, that he suspected the public of being tired of his first two series, comprising twenty novels (1, p. 334). In 1897, in the light of his pressing financial needs, it seemed to him that these objections might be dismissed. His second reason had certainly lost its validity, for a new generation of readers had grown up who needed spiritual stimulus. The regeneration of the national conscience, which he had undertaken in 1873, was still incomplete. The spiritual restlessness in Spain was

very acute. The disaster of the Spanish American War had Spain threatened by paralysis and asphyxiation. Galdós, however, was optimistic and refused to join the ghost generation of 1898. Here he saw his opportunity to return to historical fiction. Friends encouraged him to do so, and with his characteristic energy he began the preparation of the third series of Episodios nacionales.

Quite appropriately, the new series opened with a volume about the famous Carlist military leader, Tomás Zumalacárregui. To obtain documentation about this and other important actors in the first Carlist War, Galdós made an extended tour of Guipúzcoa, Vizcaya, and Navarra, where he gained first-hand information of the land, the people, and facts about the Carlist general. The first volume of the third series, Zumalacárregui, gives the different stages of the battles and events that took place in the struggle for the throne of Spain between the absolutists and the liberals in the siege of Bilbao.

In this novel, José Fago, a person of mundane life, elopes with Salomé Ulibarri. Because of his bad character, she is forced to leave him. She cannot go back home, for she has dishonored her family. Fago decides to change his way of life and becomes a priest. He joins the Carlist faction to carry on his religious work. General Zumalacárregui captures the city of Miranda de Arga where Adrián Ulibarri, the alcalde, who is the father of Salomé, is taken prisoner.

While Ulibarri is awaiting his fate, Fago is sent to his cell to hear his confession. Recognizing Ulibarri, Fago feels sorry for what he has done to him and his daughter. He is never forgiven for his actions and he lives with a guilty conscience. In the meantime, Salomé is spying for the liberals, and she wanders from one faction to the other in her work. Because of the nature of her activities, she has gained a bad name.

Fago decides to become a soldier and leave the priesthood. Zumalacárregui gives him an opportunity to serve in the army, and he is assigned to a battalion, where he proves to be a good soldier. While fighting in the battle of Arguijas, he has a vision of Ulibarri in which he stabs the ghost. Losing his mind, he wanders about and ends up in eristing hands. Here he is told that Salomé is in that area and that she is the mistress of a Carlist priest. He is angered and refuses to believe it. When Fago returns to the Carlist side of the battle lines, a friend tells him what he already knows about Salomé's activities. He is offered the job of capturing Salomé, the spy, and of bringing her to headquarters. Accepting the offer, he goes after her. His efforts to locate her are all in vain.

In the meantime he has become an intimate friend of General Zumalacárregui. The latter's strong personality and kind disposition towards him impresses Fago, and he learns to love the general almost to the point of idolatry. At the

end of the story, Zumalacárregui, dies of a bullet wound; three hours later Fago dies from the shock. As the funeral procession goes to church, everybody mourns and watches in silence--all but one. She says: "Bien muerto está... Mandó fusilar a mi padre." (22, p. 311) She was Salomé.

Near the end of the novel Galdós gives a good description of the topography of the Basque regions and of the Basque people that he knew so well, including a good character description of Zumalacárregui, the great Carlist military hero. The Basque General is, in this novel, the historical hero, while Fago, the priest, is the fictional hero. Galdós' purpose is to show that even though the fictional element predominates in this series, the historical background is still present.

The second volume of the third series, Mendizábal, deals with the political events which were happening in Spain during the time that Juan Alvarez Mendizábal was prime minister, in the year 1835. The protagonist of this novel, Fernando Calpena, arrives in Madrid from France. Of obscure origin, he is handsome, well-mannered, and educated. At first sight, he has an air of aristocracy. He is received and treated royally, but he does not understand why, since he knows no one. He meets Pedro Hillo, a priest, who resides in the house where he is taken. The two form a friendship which is to last through the entire story. Fernando relates the story of his life to Hillo--the obscurity of his

origin, where he was reared, and why he came to Madrid looking for employment.

Soon anonymous letters begin to come to Fernando. In these letters he is told not to worry, for he will be taken care of. All of these letters show that the writer has a beneficent interest, and so Fernando is provided with money and what he needs. He does not know what to think of this, but Hillo, who is now like a father to him, advises him to accept this kindness, as he says, from the "mano oculta".

A position is offered him in a ministerial office, and he takes it. It is soon evident that the "mano oculta" is a woman who is educated, wealthy, and influential. In due time, Fernando is out in society making friends. He has a love affair with a girl, but the secret woman steps in.

Later he meets Aurora Negretti, an orphan, who is under the care of Jacoba Zahón. Aura, as Aurora is called, has inherited a huge fortune from her father, and Mendizábal is her trustee. The incógnita objects to his marrying Aura. Hillo exhorts him to obey her. But Fernando answers in these words:

Soy un hombre; tengo un alma que es mía, una inteligencia que me pertenece, y con ellas siento y juzgo lo que me incumbe. Ni de usted ni de esa desconocida persona admito lecciones, ni soy un niño para recibirlas en esa forma. Quien nunca ha tenido familia, bien puede declararse independiente como lo hago yo ahora. La soledad en que he vivido me ha enseñado a gobernarme por mí mismo. Soy libre, Sr. D. Pedro; a nadie me someto. Los que me protegen por motivos que aun están rodeados de obscuridad, que den la cara, y entonces hablaremos. Si conseguimos entendernos, bien,

y si no, lo mismo. No altero mis propósitos, no me someto, no me rindo. (16, 243-244)

The incógnita, fearing Fernando's romantic attitude, arranges to have him transferred to another province, and he refuses to go. To solve the dilemma, she has Fernando put in jail on false political charges. Hillo is also placed in jail, and the incógnita writes him a letter of explanation. With this explanation, the novel ends.

This novel has the element of suspense in that the central figures pass from one volume into another. The passing of classicism and the entering of romanticism, so prevalent at that age, is seen in this novel.

The next novel, De Oñate a La Granja, historically is the story of the mutiny of La Granja led by Sergeant Gómez, during which the Constitution of 1812 was proclaimed, with Isabel as Constitutional Queen and her mother as Regent. Queen Cristina was forced to sign a decree ordering that the Constitution of 1812 should be observed until the Cortes decided for the future.

Fernando Calpena and Pedro Hillo, imprisoned on false political charges in the previous novel, reappear in this story. While they are in jail, the secret woman writes to Fernando reprimanding him for his behavior. Simultaneously, she writes to Hillo telling her plans to free them, for Hillo is now in her confidence and is also helping to save Fernando from his madness.

Through the mouth of the incógnita, Galdós relates to his readers the events which are taking place in Spain at this time as she deplures the chaos in which Spain finds herself. She speaks of the corruption of the press, political intrigues, and the "barber shop" military strategists. She praises General Córdova and laments his failures. She makes this observation in which Galdós shows the absurdity of the Spanish people: "En tiempos de guerra mandan los civiles; en tiempo de paz mandarán las espadas... no será floja empolladura la que nos dejará la guerra civil..." (6, p. 37)

While in jail, Fernando learns from fellow prisoners that a revolution against Queen Cristina is in progress in the north. From them, also, he hears that Aura is being sent to a northern province with an uncle, Idelfonso Negretti. The mystery woman offers Fernando his liberty if he accepts a transfer to Cadiz and promises to forget Aura. He accepts, only to break his promise later. His love for Aura makes him go in search of her. With Rapella, a diplomat, Fernando goes to Oñate where the diplomat is to meet Don Sebastián, the Infante, in an effort to end the war by arranging a royal marriage.

The hero finds Aura's uncle, Negretti, at Oñate and discovers that she is not with him there. Negretti tells him that she is at Bermeo with his wife, and asks him not to bother her for a while, because she has been ill since

they were separated. Fernando promises not to go see her, and he keeps his promise, for he intends to marry her.

At this time, the Carlists are forced to evacuate Oñate because the liberals are near the city with strong forces. Everybody is hastily getting out of the city, and in the turmoil Fernando meets Demetria de Castro and her sister, Gracia. They ask him to help them get their sick father out of the city. Alonzo de Castro, a wealthy nobleman, has been captured by the Carlists and placed in jail. Because he has lost his mind, his daughters have come from La Guardia to take him home.

Although Fernando has his troubles, his kindness does not permit him to refuse at this time. He starts home with the three people; on the way Alonzo dies, and Fernando is wounded in the leg by a band of Carlists. He manages to get to La Guardia and has to spend two months in Demetria's home. Here he is treated like a king; he and Demetria impress each other with their great intelligence and understanding. Along with other things, Fernando relates the story of Aura.

His long absence has caused Hillo and the mystery woman to worry. However, they communicate with each other by letter, and at the end of the novel, the mystery woman discloses herself and tells Fernando that she is his mother.

This novel, De Oñate a La Granja, is artistically conceived and powerfully expressed. True to Galdós' habit of seeing people in groups, he makes the whole Spanish nation

the true protagonist. He gives an immense variety of characters--all in their proper role. In this story his satire is so subtle that it is hardly discernible, and it has the supreme virtue of understanding.

The fourth novel of the third series, Luchana, relates the historical events that took place in Spain while Baldomero Espartero was in power. Champion of the Constitution of 1837, defender of Luchana and Bilbao, and leader of the Progressive Party in Spain, he was created Count of Luchana.

This novel begins with Fernando Calpena still in La Guardia at Demetria's house recuperating from the wound in his leg. His mother has now revealed her identity, and he seems happy. The constant stream of letters that his mother writes tells him the latest political events which led to the mutiny of La Granja. All the people at Demetria's come to Fernando to get the news that his mother relates, and in this way he has made himself popular.

His mother now decides that her son should go ahead and marry Aura if he so desires. He recovers sufficiently to leave La Guardia and Demetria, and he goes in search of Aura. He joins Espartero's army and enters Bilbao. Here he finds out that Aura is married to Zello Arratia, her cousin, whose strong will has forced her to marry him. Fernando's disappointment is great. A storm rages within his soul, and he gives vent to his sentiments in the lines that follow:

"Pienso... que hacen bien los carlistas en no dejar en Bilbao

piedra sobre piedra... pienso que la Humanidad es una vieja celestina, y la Naturaleza una mujer frágil..." (15, p. 370)

The manner in which Galdós presents history is very interesting. He relates historical facts with such ease that he seems indifferent to them; but in the end he will bring out some great personality like Espartero. In this volume Galdós gives his first impressionistic description in the abnormal character of Churi, a completely deaf boy who could hardly speak and who had given up all hopes of social equality. This volume is also pregnant with great passages of literary value and sublime thoughts which give Galdós' new view of spiritual reorientation.

La campaña del Maestrazgo, the next novel, reveals the appalling ferocity of the Carlist War through the conflict between General Cabrera, a Carlist, and General Noguera, a liberal commander. Clarke describes the struggle as "a dismal and terrible rivalry in cruelty that extinguished all principles of humanity and soldierly honor." (2, p. 125)

The novel begins with the adventures of Don Beltrán, an Aragonese nobleman who appeared in the previous novel. Peniless and old, he leaves his home because of family troubles. He goes in search of his friend, Juan Luce, with the idea of getting financial help. He discovers that Luce has been killed in the war and that only two of his children remain alive--Marcela, a nun, and Francisco, a student of theology. Beltrán finds the nun doing religious work in the

Carlist camps. He discusses his business with Marcela, and they have an understanding.

Meanwhile, both Beltrán and Marcela are taken prisoners by Nelet, a Carlist lieutenant, who falls in love with her. Nelet and Beltrán become friends; Beltrán helps Nelet to influence Marcela to marry him. They succeed in persuading her to leave religious work and become his wife. But in a bitter struggle between the two factions, Nelet kills Francisco, her brother, in a strange fit of emotion. It is difficult for Nelet to decide whether to tell her the truth or to keep it a secret the rest of his life. In a conversation Beltrán tells him that Cabrera is about to give him his liberty. Upon hearing the word "liberty" Nelet exclaims:

--Yo también quiero ser libre... ¡Muerte y libertad! ¿No es cierto que la conciencia oprime? Pues hay que matar al déspota, como dicen los patriotas y jacobinos... matar al tirano para ser libre. Por eso digo yo: "¡Muramos, libertémonos." (7, p. 273)

When Beltrán and Nelet try to explain the death of her brother to Marcela, she becomes furious and tells him to go away, for she will never marry him. Nelet shoots her and then turns the gun upon himself.

A great deal of criticism directed against clericalism and Catholic fanaticism is revealed in this volume. These two extremes were the main objects of Galdós' criticism. Marcela is an example of a fanatic Catholic. In a dialogue between Beltrán and Marcela on religious subjects, she says:

--El verdadero cristiano . . . no sólo no teme

muerte, sino que la desea. Cuenta Eusebio en sus Anales que, "hallándose los mártires presos, se alegraban creyendo habían de ser los primeros que sacasen a martirizar, y cuando no lo eran, quedaban descondolados." (7, pp. 85-86)

Despite the fact that Galdós was more interested in the middle and lower classes, he is now portraying the nobles. The personality of Don Beltrán, the Aragonese nobleman, is brilliantly brought out, along with a long list of relatives.

Galdós' profound knowledge of provincial Spain is revealed in La campaña del Maestrazgo. The frequent use of Basque and Catalanian terms by the characters is particularly interesting.

The sixth novel of this series, La estafeta romántica, differs from the previous novels in the form in which Galdós writes it. In this volume each chapter is a long letter from one character to another. The continuity of the adventures of the protagonist, Fernando, was broken in La campaña del Maestrazgo and is resumed in this story.

The plot of this novel is the struggle between two half-sisters to marry their sons to the same girl, Demetria. Juana Teresa de Sarriñán wants her son, Rodrigo, to marry Demetria; Pilar de Loaysa wants her son, Fernando, to marry the same girl. The latter is of an aristocratic family and has all the desirable qualities. Rodrigo has proposed to Demetria, but she does not love him, and she gives him an indefinite answer. On the other hand, Fernando's dealings with Demetria have always been of a friendly nature because

of the unusual way in which they met when he helped her to escape from Ofiate.

Pilar and Valvanera, a close friend, have been secretly planning for this marriage after Fernando's disappointment when Aura was married to Zollo. Now Pilar has given enough money and other valuables to Fernando to make him a man of financial means. Through Beltrán, Hillo, and Valvanera, Fernando is persuaded to turn his attention toward Demetria. However, his illegitimacy is a stigma that haunts him, and he feels unworthy of her. In his own way he tells Hillo:

La situación moral y psicológica en que me encuentro aumenta de un modo increíble mi respeto a la sin par mayorazga. Creo que si ante ella me viese de improviso, me turbaría como pobre chicuelo sin sociedad, educado en convento o seminario, que tiembla y se ruboriza ante una mujer. Observo qué sentimientos nacen en mí, al pensar en Demetria, y por más que me estudio, sólo encuentro vergüenza, cortedad, una infinita modestia ante criatura tan fuerte y grande. No dudes que soy una nulidad social y moral. Mi amor propio en ruinas me señala como el último de los seres. (9, pp. 202-203)

Juana Teresa discovers this secret planning that Pilar is doing to marry off the boy, and she threatens to retaliate by making public the illegitimacy of Fernando. The story is continued in the next novel, Vergara.

In La estafeta romántica, Galdós' intent to satirize political, social, moral, and religious customs of modern Spain with medieval tones is outstanding. He especially brings out the practice of the matrimonios de conveniencia in the fashion of El sí de las niñas. Another practice satirized was the securing of positions in the hierarchy of

the church and the state by persons of influence. The literary interest is portrayed in the character of Fernando, who sees himself as a Spaniard who is the product of the epoch that sees the passing of classicism and the entering of romanticism. In a letter to Hillo he requests books as follows:

En vez de esos libretos que inducen a la melancolía, haz un paquete con el nuevo drama de Víctor Hugo, Angelo, tirano de Padua, con la Gabriela de Belle Isle, de Dumas, y todo lo demás que de este género encuentres en casa de Boix, y me lo echas para acá con el primer ordinario que salga. Que sean en francés: no quiero traducciones.

.....
 Ahora que me acuerdo: mándame también el tomo de poesías de Víctor Hugo, Hojas de otoño. Este poeta me enloquece. De Walter Scott quiero la Fiancée de Lamer-moor, que conozco y quiero leer de nuevo, y la Hermosa de Perth, que no conozco. Me siento ávido de poesía y literatura; mas no me mandes nada clásico, que me apes-ta. (9, pp. 172-173)

The adventures of Fernando Calpena are continued in the next volume, Vergara. Aurora's marriage to Zeilo Arratia caused a great disappointment in him. Now he finds himself in the village of Villarcayo with Valvanera, his mother's close friend. Valvanera treats him like a son and helps him to forget his troubles. Although his mother has revealed her identity, he has never seen her, but she promises to make that possible soon.

In the meantime, Fernando takes a trip to Miranda with his friend, Hillo. Here Fernando finds Zeilo in jail. He also discovers that Zeilo is innocent of the charges. Feeling sorry for him, he determines to help him get out of jail

as soon as possible. However, Fernando and Hillo return home, and upon their arrival, he is surprised by the presence of his mother. In due time he tells her of Zoilo's troubles and asks her permission to go help him out. Reluctant at first, she concedes in this manner: "Hijo, mio, yo te privé de la voluntad en una época de revolución; pero te la he devuelto. En tí resigno toda autoridad; tu corazón grande a tí y a mí nos gobierna. Confío en Dios, que apartará de tu cabeza todo mal." (21, p. 71)

Because of Fernando's influence with Espartero, he has no trouble freeing Zoilo. The prisoner is furious because Fernando is his liberator and says: "Yo quería la libertad; pero quería que me la diese otro, no usted." (21, p. 77) Fernando tells him that they must forget their differences and that he must think about his wife and return to her.

In the remainder of the novel, Fernando and Zoilo become good friends. The exigencies of the war force them to fight together for Espartero against the Carlists in the battles that ended with the Convention of Vergara.

Fernando leaves Zoilo when Espartero sends him on a special mission to deal with the Carlist General, Maroto. In the meantime, Zoilo is captured by the Carlists after he has distinguished himself as a brave fighter. While at Durango, Fernando sees Aurora and her baby from a neighbor's house but does not let her see him. He is tempted to talk to her, but shows his will power by controlling his emotions.

When Fernando returns to meet with Espartero at the Convention of Vergara, he discovers that Zollo is a prisoner of the Carlists. Immediately he obtains his freedom from Maroto and takes him to his father who is waiting for him. Zollo and his father go home to Aura, the baby, and the family.

Historically Vergara is the story of the meeting of the two famous generals, Baldomero Espartero and Rafael Maroto, in the Convention of Vergara. This meeting brought an end to this phase of the Carlist War. Galdós relates the principal events of the Civil War, and at the same time he tells political happenings that take place on both sides. He shows no partiality in bringing out the virtues or defects of both sides, yet he does not remain neutral.

In this novel Galdós describes Fernando's feelings and impressionistic vision when he sees Aurora after a long lapse of time in these lines: "La impresión recibida fué como una serie de impresiones muy rápidas, de centésimas de segundo; la luz vibrante cambiaba el color y las líneas. ¿Había visto una imagen temblorosa en ráfagas del aire?" (21, p. 209). In another chapter Fernando seems like an angel to Don Sabino Arratia, Zollo's father. He says: "Es usted un ángel, Aquilino, un ángel sin alas." (21, p. 242) He is referring to Fernando's generosity, kindness, mercy, and love. Galdós uses the effects of light and color to bring out the dramatic element.

In Montes de Oca, the novel which follows Vergara, Fernando does not appear. Santiago Ibero is the protagonist in this story. He was last seen in the Basque regions fighting on the same side as Fernando at the end of the first Carlist War. Ibero, a colonel, is now in Madrid with Espartero and his wife, Jacinta, who have a great deal of affection for him. While in a café, Ibero is called to the apartment of Pedro Gallo. He goes to the apartment and Gallo introduces him to Don Manuel Montes de Oca, an ex-minister of the Crown. Montes de Oca tries to induce Ibero to join him in a revolution against Espartero. Ibero refuses in these words:

Sr. de Montes de Oca, usted es elocuente; yo, pobre soldado, no sé más que sentir. Siento las ideas... no sé si digo disparate. En mi corazón, en mi cabeza dura, las junto con el honor, con el deber militar, con la idolatría de mis jefes, bajo cuyas ordenes he derramado mi sangre; las junto también con el amor de mi querida patria, de la libertad, a quien adoro sin saber por qué... y con todas estas cosas hago un solo sentimiento, que es mi vida. Así soy, y así me encontrará usted siempre. Conmigo no podrá usted ganar batallas, y yo haré cuanto pueda para que las pierda. (17, p. 45)

With this reply, he takes his leave and goes to his headquarters. In the meantime, Ibero asks Espartero for a transfer to the Basque provinces because he is on the verge of breaking relations with Gracia de Castro, who lives in La Guardia. The General can not comply, and he is forced to remain in Madrid.

Ibero visits the house of José Milagro, who has two daughters, Rafaela and María Luisa. The former is married, but has left her husband. A love affair develops between

Ibero and Rafaela, but it is severed in a short time. However, the Colonel continues his visits on a friendly basis. As a result of their romance, Rafaela begins to go out at night with different men. In the absence of her father, Ibero assumes authority over her and reprimands her for her actions.

One night while Ibero is trying to discover a conspiracy, he sees Rafaela come out of a hiding place with a man whom he could not recognize. He asks her for the man's name, but she refuses to tell him. She does tell him that this man is the only man she really loves, but that he will be gone forever.

When the moderates begin the revolution against Espartero in the North, Ibero's column is transferred to help suppress it. The leader of the revolution, Montes de Oca, is captured and sentenced to death. Orders for the execution fall upon Ibero. He discovers that Montes de Oca is Rafaela's true love, but he has to carry out his orders.

Galdós excels in his characterization, not only in the outstanding characters, but also in the minor ones. For example, he portrays Rafaela as a materialist who looks on poverty as a deadly sin. She goes to any extreme for money, and finally she marries a rich man and "lives happily ever after". Santiago Ibero, symbolizing war, is well portrayed when he says after breaking with Gracia: "¡La Guerra! . . . Los días más penosos de la campaña, aquéllos en que me ví en

mayores peligros, en que sufrí más hambres, fueron, ¡ay! los más felices de mi vida... Ya no volverán." (17, p. 88)

The next novel, Los Ayacuchos, is a volume in which the novelistic and the historical elements are cleverly interwoven. The story begins with the attempted kidnaping of Queen Isabel II by Diego León and Manuel Concha. The hero of previous novels, Fernando Calpena, appears again.

Valvanera and Pilar make arrangements to marry Fernando to Demetria, setting the time and place. The two agree to the plans arranged for them, and they have their first meeting in Samaniego where they are to be married. Because Gracia is deathly sick on account of her breaking with Ibero, Demetria is forced to postpone the wedding. She persuades Fernando to wait until Gracia can recover, and the task of bringing Ibero back to Gracia is imposed upon him.

Ibero is in Barcelona where he is preparing for the priesthood, for he, too, had suffered a disappointment when he ended his love affair. He elected to bury his troubles in this way. Fernando's marriage can take place as soon as he can get this couple together again. He tries to talk to Ibero, but the clerics obstruct him. He has no alternative but to kidnap the neophyte. Through political machinations, he manages to get Ibero out of the monastery on false pretenses. Out of the jurisprudence of the clerics, Fernando forces him into his coach and starts back to La Guardia. He has to persuade Ibero to return to the world.

On his way back from Barcelona Fernando keeps his future wife informed of his progress with his task. Galdós' satire is plain in what Fernando writes. His first letter says that Ibero has been studying theology, "sin duda para embrutecérmolo más de lo que está." (13, p. 236) Then he has to explain his brutal way of getting Ibero, and he says:

Aquí tienes explicado el rapto de Ibero por la filosofía que aprendí en los nefandos motines de Barcelona. Y yo digo: si mis fines son honrados y nobles, ¿qué importa que me haya valido del engaño y la barbarie para realizarlos? ¿Qué sofisterías, dirás tú, se trae ahora mi caballero! Yo respondo, dulce mujer mía, que los que debemos al cielo una buena posición y un apoyo de amistades poderosas, resucitamos, sin quererlo, en nuestra edad de pólvora, las gracias y desgracias de la edad feudal; y naturalmente, al trasplantar la caballería, le imprimimos el carácter de la vida presente, de donde resulta que, teniendo los modernos adalides más afinidad y parentesco con los caciques de salvajes que con los Cides y Bernardos, la orden que profesamos debe llamarse del Caciquismo antes que de la Caballería. En fin, ¡oh gran Demetria! que de tejas abajo lo podremos todo, y si no somos felices, será porque de arriba nos venga la contraria. (13, p. 295)

Fernando uses a great deal of psychology in dealing with his prisoner, for everything that he does and says is with a purpose. When he tells him that the Count of Sarriñán, the contender for the hands of both of their novias, is planning to give them an armed retinue and then accuse them of being ayacuchos, Ibero asks: "¿Has dicho mesnada? ¿Por ventura estamos in la Edad Media?" And Fernando replies: "¿Pero tú has creído acaso que España ha salido de la Edad Media y del feudalismo?" (13, p. 321) Finally, Ibero confesses that, in a desperate situation, he had

decided to become a priest, but now he realizes his mistake and does not want to go back. He sees himself in a different light.

Fernando tells him how he can save Gracia's life by marrying her. When they arrive in La Guardia, Demetria and Gracia meet them on the road. All are happy, and in a few days a double wedding takes place.

Galdós reserves the first half of this volume to relate the history of the political changes in Espartero's regime; it is customary with him to reserve certain parts of the volume for the historical element--sometimes at the beginning, sometimes at the end, and sometimes interweaving the historical and novelistic elements. Occasionally a bit of humor is strewn in for flavor.

The foreign influence is evident in this novel, also. Modern restaurants take the place of the continental fonda de comer, and the menus employ foreign terms. Other progressive signs are the introduction of swimming pools, artesian wells, and gas. The interest in modern dances, music, and art are seen in the field of the fine arts.

The Ayacuche regime, Espartero's, comes to an end in this novel. And with the double wedding between Gracia and Ibero and Fernando and Demetria, the adventures of Fernando Calpena come to an end in this volume of the Episodios.

A similar double wedding takes place in the last novel of the third series, Bodas reales. In this story Galdós

uses minor fictional characters intermingled with real historical characters and historical facts. Here he relates the outstanding events that take place in a series of ministerial changes from Salustiano Olózaga, González Bravo, and Ramón Narváez, to the double marriage of Queen Isabel II to Francisco de Asís, and her sister, María Luisa, to the Duke of Montpensier.

The fictional part of the novel deals with the struggles of the family of Bruno Carrasco. Interested in politics, he leaves his home in the province of La Mancha and arrives in Madrid where he soon finds employment in a granary. His family consists of his wife, Doña Leandra, two daughters, Eufrasia and Leandra, known as Lea, and two small sons.

Eufrasia falls in love with an Englishman named Terry, and Lea falls in love with Tomás O'Lean, who is of French descent. Both have proposals of marriage, but neither wedding materializes because their lovers are more interested in the marriage of Queen Isabel. As a result of their differences of opinion as to who should marry the Queen, Lea's affair is shattered and Eufrasia's is prolonged. The latter dishonors her family by running away. Lea, however, retains her honor and becomes engaged to a good youth from La Mancha. Meanwhile, Doña Leandra becomes ill because of her troubles with her daughters and the uncertainty of her return to La Mancha. She loses hopes of ever returning to that cradle of

the realism of Sancho Panza, and she visits it only in her dreams.

With Carrasco's changing from one political party to the other and periods of cesantía, things turn for the worse. Doña Leandra suffers an attack of paralysis which eventually proves fatal. The night her body lies in state, the double marriage of Queen Isabel and María Luisa is celebrated in Madrid. Thus ends the last novel of the third series of the Episodios nacionales.

Speaking between the lines is characteristic of Galdós in his novels, as is shown in this story. This is shown in a conversation between Doña Leandra and Doña Torruba about the waters of Madrid:

--Verdad. Mas yo creo que aquí no se limpia una por mor de las aguas--dijo la Torruba mostrando sus manos, que sin duda necesitaban la corriente del Jordán para descortezarse.--Sobre que da dolor de tripas, el agua de Madrid no tiene aquel líquido, ¿verdad? aquel... (4, p. 70)

Then Galdós says that when Doña Leandra talks to her husband, Don Bruno Carrasco, about how little he had profited in Madrid, "se le nublaban el rostro a D. Bruno, y dejaba escapar suspiros como catedrales." (4, p. 92)

In this novel the romanticists of renown and their great works are treated with frigid animosity, and a new literary period arrives. The sentimentalists come in sighing, wishing, and complaining. As Galdós says: "Se entretenían en dar cuenta de suspiros que ahogaban el alma, o de

quejidos exánimes inspirados por un deseo. El suspiro, el quejido, el deseo, la languidez, . . . eran los chirimbolos con que jugaban constantemente los enamorados y los poetas." (4, p. 148)

Also in this novel the foreign influence in modern Spain is brought out by Galdós. He shows how readily customs of other European countries are accepted in Spain by the use of numerous new terms such as dandy, paquete, fashionable, and dilettantes. Simultaneously, capitalism reveals a new social class of people as the railroads appear, along with the development of natural resources and scientific study.

Finally, Galdós reveals to the people of Spain that the history of the country is the soul of the people itself. The average Spaniard can see himself in a realistic way individually and collectively in his reaction to historical events. In this manner Galdós ends the third series of his Episodios nacionales.

The fourth series begins with Las tormentas del 48, written in 1902. Because of the increase of clericalism and militarism in Spain after the disaster of 1898, Galdós felt completely down-hearted, and he had lost all hopes of the usefulness of his works. His works raise the problem of morality, and he wondered if he had been successful in guiding the Spanish nation in that direction. To what extent he had succeeded in guiding, orientating, and educating the Spanish

masses, is a question that Galdós had in mind as he wrote this series.

In Las tormentas del 48, Juan García Fajardo, the protagonist, represents the author. Fajardo, of extraordinary intelligence, is prepared for the priesthood and sent to Rome. While studying theology, he becomes interested in pagan literature. He is reprimanded and sent to a stricter school. In the new school he meets two Italian youths with masonic ideas, and the three escape the monastery. He meets Bárbara, a poor and ignorant girl, and seduces her. A cardinal of the church, a friend of his family, sends him back to Spain and advises him to settle down and get married and to enter the field of politics.

Upon his arrival in the port of Vinaroz, Fajardo begins his autobiography, which he calls the Confesiones. His book reveals the origin and size of his family, which consists of four brothers, Agustín, Vicente, Gregorio, and Ramón, and two sisters, Librada and Catalina. The latter is a nun. All are traditional Catholics and, politically, on the side of the moderates. After staying with his mother and father a few months, Fajardo is called to Madrid by his brother, Agustín, where he is to meet Sartorius and get a position with the government. When he arrives in Madrid, he is given a position in La Gaceta as a writer and enjoys a good salary and lots of freedom, for he is not required to stay at his desk. In the meantime, his sister-in-law, Sofía, steals his

Confesiones and permits them to pass from hand to hand until they reach Catalina, his sister who is a nun and a powerful person in the church.

Fajardo suspects Sofía as the thief, but he can not prove it. He worries a great deal because the Confesiones reveal many of his private affairs. In them he has stated his intention to write the history of the Papacy, and he also tells of the seduction of Bárbara while in Rome. Life in Madrid leads him to give up writing the history of the Papacy, and he leads an immoral life. He lives beyond his means, for he can not support a number of illicit affairs that he has. His closest friends see Fajardo's ruin socially and otherwise, and they advise him to change his way of living and marry Ignacia Emparán, a rich girl.

Catalina, the nun, influences the Emparáns to consent to a marriage between Ignacia and Fajardo. A date is set for the first meeting of the couple. Fajardo does not like Ignacia's looks, and he says that he will not marry her. However, after the death of Antonia, his mistress, he sees himself ruined and decides to marry Ignacia as soon as is possible.

In this novel Galdós continues to satirize the power of the church through the mouth of Fajardo. Agustín, his brother, who has been instructed by Fajardo, says in his tertulia:

Según expone Gioberti en su Primateo, el redentor, el

jefe, el príncipe de la nación italiana, en la esfera del pensamiento, debe ser el Papa, cabeza visible de la Iglesia católica... Tengan ustedes por cierto que se formará una confederación o liga de todos los pueblos y soberanos de Italia bajo la presidencia del gran Pío IX. . . . Contra dos elementos tiene que luchar Gioberti para implantar su tesis. El primero es el filosofismo que niega la revelación cristiana, y por eso veis que truena contra Descartes y toda la tropa de filósofos alemanes. El segundo elemento enemigo es la intransigencia de los que niegan la libertad, la ciencia y el progreso humano, y por eso lo veis revolverse contra los jesuitas. Entre la filosofía racionalista y la intolerancia inquisitorial está el término prudente y conciliador en que ha de fundarse la sana doctrina de la Libertad por el Pontificado. (12, pp. 77-78)

Throughout the novel many instances of low morals are seen, particularly among the so-called high society, who are very religious. The men not only have mistresses of the upper class, but also of the lower class. Galdós seems to be less critical of the lower class.

In Narváez, the second volume of the fourth series, Fajardo marries Ignacia Emparán, a marquesa. The latter's father, an intransigent Catholic, has made a fortune under the protection of the absolutists and as a result of the sale of church lands. Despite Ignacia's Catholic rearing, she is skeptical. However, her skepticism is essentially progressive, as can be seen in her concepts. In a private discussion with her husband, she makes these remarks:

Oye, Pepe: ¿no te parece que sobre todas las estupideces humanas está la de adorar a esos santos de palo, más sacrílegos aún cuando los visten ridiculamente? ¿No crees que un pueblo que adora esas figuras y en ellas pone toda su fe, no tiene verdadera religión aunque los curas lo arreglen diciendo que es un símbolo lo que nos mandan adorar entre velas? Yo te aseguro que no siento devoción delante de ninguna imagen, como

no sea la de Jesucristo, y que si yo tuviera que arreglar el mundo, mi primer acto sería condenar al fuego a toda esa caterva de santos de bulto, empezando por los que llevan ropa.

.....
 Esto de que hemos de confesar y comulgar todos los meses me parece un abuso de nuestra paciencia, Pepe.
 (18, pp. 125-127)

Fajardo and Ignacia hope that some day they can use their wealth for the improvement of the nation as a whole, and especially the underprivileged. While visiting Fajardo's mother in Atienza, the marqués and the marquesa find Jerónimo Ansúrez and his family living in an abandoned castle. Ansúrez immediately relates the story of his life in a very realistic way. In this man's life Galdós symbolizes the formation of Christian Spain and its decline. Lucila, Ansúrez's daughter, is portrayed as the symbol of the Spanish soul--a pure breed, dark and tanned by the Spanish sun, and dressed in rags. Lucila is beautiful even in her ragged condition. Fajardo and Ignacia are amazed by her appearance.

Ansúrez is given a letter of recommendation by the marqués and takes his family to Madrid where he is to look for employment. In the months that follow, Fajardo sees Lucila enter a church in Madrid, but never has a chance to talk to her. She tries to become a nun and fails.

Galdós uses the autobiographical method of relating the story in this novel, as he did in the first volume of this series, and as he does almost throughout the whole series. Through the person of Fajardo, Galdós alludes to his works

and tells of his doubts and disillusionment, and affirms his courage. The historical significance of this novel is subordinated to the novelistic. Galdós seems to be more interested in the moralizing element.

In the next novel, Los duendes de la camarilla, Lucila reappears. She is taking care of Captain Bartolomé Gracián, who has been wounded by absolutists forces. She represents Spain, and the Captain represents the Spanish army. They fall in love with each other. Without money to defray expenses, it is necessary for Lucila to go out for help. She goes to Pilar Domiciana, an ex-nun whom she had met while they were both in a convent, and asks for financial help. She also wants help to get the Captain out of Madrid. Domiciana, who represents the power of Sor Patrocinio and the obscurantists' forces, wants to send her to la Madre, but Lucila refuses, saying that the nun will require her to lose her liberty in return for the favor. And she says: "Lo cristiano es favorecer al prójimo sin pedirle nada."

(14, p. 54)

However, Domiciana provides money and food, and Lucila helps the Captain to regain his health. In the meantime, Domiciana decides to take the Captain away from Lucila. In the camarilla of the palace, Domiciana is powerful, and she has Gracián kidnapped and taken to a private house where she has him at her disposal. Lucila is convinced that Domiciana is responsible for the disappearance of the Captain, and she

threatens to kill her with a knife. Domiciana persuades Lucila not to kill her. As time goes by, Lucila meets Halconero, a rich farmer, and marries him. The day after the wedding, Merino, a priest, attempts to kill Queen Isabel with the same knife with which Lucila attempted to kill Domiciana.

Galdós deplores the corruption and the bigotry of the obscurantist forces. He hates the power and influence exerted by Sor Patrocinio and the stupidity of those who lead themselves to believe that the llagas are real. Galdós shows how he feels when, in a conversation, Domiciana asks Lucila: "¿Y dudas aún que soy tu mejor amiga?" Lucila replies:

--Ya no dudo ni creo . . . ya el dudar y el creer, como el temer y el desear, son para mí la misma cosa... En nadie ni en nada tengo fe... Estoy pensando que la vida y la muerte... todo es lo mismo... y que en este mundo y en el otro, hay la misma maldad, porque malo es todo lo que antes era nada y ahora es... lo que es... No me entiendo... Adiós, Domiciana... (14, p. 212)

The next volume of the fourth series is La revolución de julio. In this novel Fajardo resumes his writing of the Confesiones. He records the attempted murder of Queen Isabel by the priest, Merino, and the detailed procedures of his divestiture before he was hanged. He also tells of the beginning of insurance companies, the progress in mining, road and port building, railroad expansion, and foreign trade. At the same time he gives a picture of the rise of the middle class and of the way they live.

The story continues with Virginia Socobio, who was married against her will and is now unhappy; she decides to run away from her husband with Leoncio Ansuérez. Because they are unable to obtain a divorce from the church, they have to wander in the country. Virginia writes to her friend Fajardo asking him for help against the law. In the eyes of society, they are social outcasts and subject to punishment for breaking the civil and divine law. The Catholic church forbids divorce, and, therefore, Mita and Ley, as they call each other, are living an immoral life. Talking about morals, Ignacia says:

--¡Una moral por este lado, otra moral por el otro! . . . Y nuestros corazones en medio... ¡Pobres corazones! ¿acertaréis a elegir el mejor camino?... En este torbellino de dudas, ¿sabes lo que pienso ahora? Pienso que el soplado hablador Mariano José no es tan tonto como tú crees. Me suenan en el oído las palabras del asegurador de vidas: "No tenemos divorcio... Estamos muy atrasados." (10, p. 114)

During the revolution of July, Mita and Ley return to Madrid, and Fajardo promises to help them out. Mita's parents agree to forgive her, for now she has a child. Ley fights in the streets of Madrid and helps O'Donnell win a victory. Gracián, who represents the evil in Spain, is killed by Fajardo when the former is trying to take Lucila away from her husband. Mita and Ley go back to the country, and Lucila and Halconero go back to the estate.

In this novel Galdós perhaps reaches his highest point of dejection. His feelings are expressed when he says

through the mouth of Fajardo: "Mis ilusiones de ver a España en camino de su grandeza y bienestar, han caído y son llevadas del viento. No espero nada; no creo en nada."

(10, p. 224) This entire episodio is full of the military, clerical, and immoral activities which Galdós hated so much.

O'Donnell, the volume which follows La revolución de julio, relates the political events that took place during the melodramatic alliance of Generals O'Donnell and Espartero. In this period, known as the Biennium, 1854-1856, the moderates have planned and carried out the revolution which turns in favor of the progressives under the leadership of Espartero.

In this novel Galdós shows how the masses of Spain react to the historical. The story begins with the revenge that one party takes on the other, as political changes are made. Outstanding is the barbarous treatment that an ex-policeman of the Conservative party receives at the hands of the new rulers, the progressives. With the hope of social improvement, a new middle class is forming, and Galdós brings out the moral issue.

Teresa Villaescusa, daughter of a liberal colonel, enters the story. Of good morals at the beginning, she becomes immoral after associating with friends of worse character, with her mother setting the example. The existence of the good and the evil are seen in this novel as Teresa lives a wicked life, while at the same time she feels sorry

for the poor; in Robin Hood fashion she likes to take from the rich and give to the poor. She has illicit affairs with wealthy men to secure money and positions for people less fortunate. The plot of this novel, loose as it is, revolves around the rise of Juan Santuste from a miserable life to a more decent existence.

Santuste, an intelligent and educated young man, is carried by adversity to a deplorable existence. Teresa finds him in the slums of Madrid where he is trying to keep a woman and her two children from dying of hunger. The good Samaritan asks Tuste to come to her home where she lives with a French capitalist, and she gives him money to feed the woman and her children and himself. She falls in love with Tuste and he with her. They have gained the friendship of Ley and Mita, the social outcasts, who are living in hiding because in Spain there is no divorce. Teresa thinks that she can follow the example of Mita and Ley and run away from riches and power. They plan to flee, but at the last moment she changes her mind and leaves Tuste waiting for her; she never returns. Tuste plans to go to Spanish Morocco as a newspaper reporter to bring back the news of O'Donnell's military campaign in North Africa.

O'Donnell is the novel in which Galdós pictures most forcefully the need for charity. Throughout the book there are numerous instances of charitable deeds by the people of the progressive party of the Liberal Union. Teresa tells

her uncle, Don Mariano:

Entrará usted en la Unión Liberal, cosa muy buena según dicen, y que hará feliz a España librándola del peor mal que sufre, o sea la pobreza. Créalo usted, don Mariano: todos los Gobiernos son peores si no dan curso al dinero para que corra de mano en mano. El Gobierno que a todos dé medios de comer, será el mejor...
(19, p. 231)

And in another part of the book Tuste tells Teresa how the little girls whom she saved from starvation adore her human kindness. He says: "Todavía hoy... las niñas hablan de usted como de un ser sobrenatural... Es el hada de los cuentos de niños, o el ángel de las leyendas cristianas."

(19, p. 242)

In the novel which follows, Aita Tettauén, Juan Santuste appears in the company of Lucila, Halconero, Mita, Ley, and Fajardo. The latter has obtained a position for Tuste as a newspaper reporter in North Africa to cover the war against the Moors. Because he is a fanatic about Spanish militarism, he is happy to go with O'Donnell's armies to gain more military glories for Spain.

Once in the midst of fierce fighting with the enemy, Tuste changes his mind about wars. He discusses his change of views on war with some of his friends and says he will make a crusade for peace. His friends agree with him to a degree, but advise him to go back to Spain and dedicate himself to religious work. He decides to do that, and prepares to return. However, on the day before his embarkation, he wanders off from the city of Tetuán and meets some Moorish

women who stone him. Later he meets a friendly Moorish woman, Mazaltob, and introduces himself as Juan el Pacificador. She cares for him and takes him to Tettauen, which means ojos de manantiales. The kind woman introduces El Pacificador to Gonzalo Ansáñez, Lucila's brother.

Gonzalo had left Spain years back and through sagacity had made the friendship of the Sultan; he adopted the Mohammedan religion and customs and had become wealthy. As they do not know each other, Tuste is suspected as a spy, but his eloquent speech and sincerity of expression win Gonzalo's affection. Tuste receives the name of Yahia and goes by that name among the Moors.

While waiting in Tettauen to see the results of the war, Tuste falls in love with a Jewish girl named Yohar and kidnaps her. He tries to make her accept the Christian religion and fails. Yohar's father is very angry, and he makes arrangements for the return of his daughter so he can marry her to a Jew.

Tuste, true to his pudonor, wants revenge, but Gonzalo, El Nasiry, now reveals himself and takes him away to Algiers. Thus the story ends, but it is resumed in the first half of the next novel, Carlos VI en la Rápita.

About half of Aita Tettauen is devoted to relating the phases of war in North Africa. Galdós appears to be ridiculing the Spanish boasting of military successes, the objectives, and the peace settlement with the Moors. However,

he shows that the people are leaning towards peace when their minds and souls take that direction. In the mind of Tuste, Galdós puts this thought:

No sabía el melancólico paladín de la Paz si alegrarse o entristecerse de su regreso a España... ¿Cómo iba él a vivir allí, sin la interna armazón épica que era su único sustento en tierra española? Sería como un cuerpo desmayado y vacío, cuerpo sin alma, o con un alma exótica no comprendida de sus coterráneos.
(3, pp. 160-161)

An interesting part of this novel is the showing of Tuste living in a country where Jewish, Mohammedan, and Christian religions are at war with each other; none favor war, yet all are fighting. It is odd to see that the morality or immorality is practically the same, and that the good and the evil are coexistent.

In the next novel, Carlos VI en la Rápita, the story of Santiuste, or Yahia, is continued. El Nasiry, Gonzalo, has brought him to Tangiers where the Spanish Moor has three wives and two children. The Jew, Yahar's father, has given El Nasiry a bag with money to pay for Yahar's freedom; Yahia refuses to take the money because he is offended.

In the meantime, El Nasiry takes him to his house where his wives are, but does not permit Yahia to see them, because he can not trust the Spaniard. While waiting for a ship to return home, he is permitted to roam in the patio during the day while El Nasiry is away. He is eager to get a glimpse of the Moor's wives and see their beauty. He manages to attract the attention of Erhimo, the most beautiful

of the three wives, and finally talks with her; he makes love to her, and she likes it. He plans to elope with her, but the Moor is aware of it, and very diplomatically he stops their plans.

El Nasiry takes Yahia to the ship where he is to embark for Spain. He gives Yahia the bag of money that the Jew had offered for leaving Yohar alone and, ironically, gives him a little more of his own money. Tuste is sent home to Spain with a little money in his pocket. And oddly enough, the peace in Spanish Morocco is settled for six hundred thousand pounds sterling, and the army will soon return home with a little money in its pocket.

Upon arriving in Spain, Tuste finds a revolution in the making. The Carlists are preparing to make Carlos Luis Montemolín king of Spain with the title of Carlos VI. Tuste is sent to do spy work in Carlist provinces disguised as a student of theology. He gets the necessary letters of recommendation and goes to Ulledecona where he meets Don Juan Ruiz, the Arceipreste of Ulledecona, who is a Carlist to the core. The priest is powerful and feared. In his parish, he has many amas de cura, among them Donata.

Santiuste makes love to Donata, and she returns his love. He elopes with her and they go to Tortosa. Here they live with Donata's friend, Apolonia. While in this city, Tuste sees the execution of Ortega, the leader of the revolutionary troops that landed at San Carlos de la Rápita to

replace Isabel on her throne. He also witnesses the capture of Carlos Luis Montemolín and his brother, and the way they were treated and set free.

Donata tells Tuste that she is the daughter of a priest, and that the Arcipreste Juan Ruiz had bought her for one thousand five hundred reales that her mother needed to pay off a mortgage. Donata fears that the priest will come after them, for he is vengeful; he had already killed a man who eloped with his sweetheart before he was a priest. Tuste and Donata then plan to go to Madrid with Diego Ansúrez, the sailor, and as they are preparing to leave by ship, the priest catches them by surprise. They are frightened, for they fear death. However, the priest gradually softens and forgives them and sends them away with his blessings.

Galdós is difficult to understand when he portrays characters that reflect two qualities within themselves--the good and the bad. In this novel, Juan Santiuste and Don Juan Ruiz, the Arcipreste, are examples of that type of character.

From Carlos VI en la Rápita the story continues in La vuelta al mundo en la Numancia, as Donata and Tuste sail away in Diego Ansúrez's boat. Diego explains to them how he met the lady he calls his wife, Angustia. He says that as he walked down a dark street one night, something dropped on his shoulders, knocking him down to the ground. Upon recovering from the blow, he discovered that it was a nun. Diego

took her to his room where he gave her the necessary medical attendance. After recovering, she refused to go back to the convent from which she had escaped, and she expressed her desire to go away from Spain. Diego took her out to sea in his boat, and within ten months she gave birth to a daughter whom they named Mariana, or Mara; and Diego changed Angustia's name to Esperanza.

Donata and Tuste disembark in Cartagena. Here they separate, and she starts living with a wealthy priest as his mistress.

Meanwhile, Esperanza's family locates her, and they forgive her for her actions; the family likes Diego and loves the little girl, Mara. An attempt to marry legally is made, but canon law forbids it. Diego justifies his actions in the following sentences:

Yo no fui a sacar a Esperanza del convento de Consolación, sino que ella, descolgándose para coger la calle y la libertad, cayó sobre mí como si cayera del cielo. ¿Qué había yo de hacer con ella? ¿Restituirla al convento, a donde no quería volver ni a tiros? ¡Ajos y cebolletas, esto no podía ser! Después, mares adentro, el amor, fuere imperante sobre toda ley, nos casó. ¿Cómo lo habíamos de arreglar, si por el aquel de los malditos cánones no podíamos casarnos por la Iglesia? Yo no diré nunca, libreme Dios, como decían los de Loja ¡muera el Papa!; pero sí diré a gritos: "¡muera los cánones!" ¿Y qué culpa tengo yo de que don Frisco no pudiera sacar la dispensa de votos, ni arreglar todas las demás zarandajas para echarnos las bendiciones?... Culpa mía no es esto, y porque la culpa es del Papa y no mía, siento mi conciencia muy aliviada, pues hay cosas en que el deseo debe valer tanto como la ejecución. (11, pp. 48-49)

While visiting Esperanza's family in Loja, Diego, Esperanza, and Mara are caught in the midst of a revolution that the Democratic Society, under the liberal party, starts against O'Donnell's government. Esperanza becomes very ill, and eventually dies. Diego and Mara return to his ship, and on the way they meet Belisario, a young man from Peru. Belisario is poorly dressed and penniless. In the conversation, the Peruvian says that he likes the sea and that he desires to go back to the new world where his wealthy parents live. Diego becomes interested in him and offers to help him all he can to find a way back home.

In the meantime, Mara is placed in a convent where she is to be educated. She is of a romantic type and shows no interest in her school. Belisario, too, is romantic, and he writes poetry for her enjoyment. They fall in love, and they decide that he should ask for her hand in marriage. Diego refuses to give Mara to Belisario and scolds him and threatens to hurt him. The couple run away one night and start to Peru.

Diego becomes downhearted, and in a short time he is forced to dispose of his boats. Having an idea that Mara is in Peru, Diego joins the Spanish fleet, hoping to make a trip to Peru. He is assigned to la Numancia, a Spanish frigate which takes him to South America. While here he sees action in the war with Chile and Peru. Diego finds out that Mara is in Lima and that Belisario is a very wealthy

man. He tries to communicate with her, but fails to hear from her or to see her. After the battle of Callao in May of 1866, Diego comes back to Spain with the fleet. On his way back, he keeps thinking about Mara, and at every stop he expects to receive a letter from her. Upon entering the harbor in Cadiz in la Numancia, Diego sees Mara on the deck of another ship in which she had been waiting for him. They meet, and Belisario asks for forgiveness; everyone is happy.

In this novel Galdós gives a detailed picture of the naval battles of the Spanish fleet in Peru and Chile. He is exact in the historicity of the actions in time, place, and results. The attack on Callao on May 2, 1866 by Méndez Núñez for the "honor of Spain", and the discredit which these unprovoked wars brought to Spain is related. Through the mouths of the characters Galdós tells how the Spanish actions brought the hatred of the peoples of South America and other nations against Spain.

Galdós uses dreams and visions throughout the novel in order to give the reader a chance to complete or to anticipate what he wishes to interpret. The reader is relieved to hear or see these visions, for he is expecting Diego to meet Mara in Lima, while the author prolongs the meeting until the end of the story.

Another outstanding feature of this novel is Galdós' constant use of the expiation of guilt. The author comes to the defense of all the characters who do anything wrong by

showing how the violators of law, civil or divine, first show intentions of doing the right thing.

The next volume, Prim, tells of the many attempts of General Prim to carry out unsuccessful revolutions against the Spanish crown. In these historical events, Galdós brings in a new character, Santiago Ibero, son of Santiago Ibero and Gracia Castro-Amézaga.

The plot develops around the characters of Teresa Villacusa and young Ibero. Santiago, a young man of sterling character, of noble family, and of high ideals, falls in love with Teresa, a woman of low morals who lives her life as a mistress of different men of high position.

Ibero runs away from home at a tender age looking for adventure. He follows his idol, Prim. After going through many hardships and learning the realities of life, he wishes to be free and independent. He has a sweetheart whom he wants to marry and settle down with, but the conditions existing in Spain affect his life in an adverse way. Ibero becomes confused, and he decides to live with Teresa.

Galdós has changed the name of Santiluste to Confusio. In a state of deterioration of mind, Confusio writes the history of Spain as it should have been. Through him, Galdós expresses his doubts and bemoans the uselessness of his life:

¿Sabes que sufro un inmenso mal, la conciencia de no haber hecho en el mundo nada bello ni grande, nada que me diferencie del común de los hombres de mi tiempo?

¿No te he dicho mil veces que cuando me ennegrece el alma el tedio de la inacción, de la inutilidad, tengo para mi consuelo un remedio que tú no tienes, y es inflar mi globo, meterme en la barquilla, y subirme a las nubes, desde las cuales te veo como una pobre hormiga que se afana en la realidad, mientras yo respiro y gozo en las altas mentiras? (20, p. 86)

Besides portraying the personality of Prim in this novel, Galdós projects his feelings. His spirit seems to be at a very low ebb. He is disgusted and worn, and through his characters he expresses this disgust toward the futility of his work.

The last novel of the fourth series, La de los tristes destinos, is a continuation of the adventures of Ibero and Teresa in the last days of the reign of Queen Isabel II. The volume relates all the events that led up to the coalition of the Liberal Union and the Progressives to overthrow Queen Isabel from the throne as General Prim takes a leading role.

Teresa and Ibero move to Paris, where both find employment and live a happy life. In the meantime, Ibero's parents notify him that they are coming to Paris to take him home and separate him from Teresa. Ibero and Teresa refuse to be separated, and Ibero arranges with his employer to be sent to London, so that when his parents come, he will be gone. His employer, a Spanish revolutionist, sends him to London with the excuse of attending to his business.

While in London, Ibero is informed of the coalition of the political parties to give Spain a new government. He

joins Prim's forces and sails on the General's ship. They land in Cadiz, where the army and navy meet and where Ayala's Manifiesto, "Spain with Honor", is read. Ibero fights in the skirmishes that follow, and he finally sees Queen Isabel cross the Spanish border into France as she says: "Francamente, creí tener más raíces en este país." (8, p. 367) Thus ends the tragic reign of Isabel, which was characterized by her frivolity and caprice, superstitions and immorality, ignorance, egoism, and cruelty.

Teresa has come from France to meet Ibero. As they leave for Paris, they say good-by to Spain in the following dialogue:

Teresa.--(En la estación.) Me dió mucha pena ver partir a la pobre doña Isabel.

Ibero.--Doña Isabel no volverá, ni nosotros tampoco... Ella, destronada, sale huyendo de la Libertad, y hacia la Libertad corremos nosotros. A ella la despiden con lástima; a nosotros nadie nos despide; nos despedimos nosotros mismos diciéndonos: corred, jóvenes, en persecución de vuestros alegres destinos.

Teresa.--(Meditabunda.) Huímos del pasado; huímos de una vieja respetable y gruñona que se llama doña Moral de los Aspayentos, viuda de don Decálogo Vinagre...

Ibero.--(En Hendaya. Vuélvese hacia la orilla española del Bidasoa, y haciendo bocina con sus manos, grita:) Adiós; que te diviertas mucho. No te acuerdes de nosotros.

Teresa.--(Gritando.) No te acuerdes... Nosotros te olvidamos.

Ibero.--(Andando el tren.) Somos la España sin honra, y huímos, desaparecemos, pobres gotas perdidas en el torrente europeo. (8, pp. 379-380)

With this conversation the last volume of the fourth series of Galdós' Episodios nacionales ends.

CHAPTER BIBLIOGRAPHY

1. Berkowitz, H. Chonon, Pérez Galdós, Spanish Liberal Crusader, Madison, Wisconsin, The University of Wisconsin Press, 1948.
2. Clarke, H. Butler, Modern Spain, 1815-1898, Cambridge, Cambridge University Press, 1906.
3. Galdós, B. Pérez, Aita Tettauen, Episodios nacionales, Vol. 18, Madrid, Librería de los sucesores de Hernando, 1920.
4. _____, Bodas reales, Episodios nacionales, Vol. 15, Madrid, Sucesores de Hernando, 1915.
5. _____, Carlos VI en la Rápita, Episodios nacionales, Vol. 19, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
6. _____, De Oñate a la Granja, Episodios nacionales, Vol. 12, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
7. _____, La campaña del Maestrazgo, Episodios nacionales, Vol. 13, Madrid, Librería de los sucesores de Hernando, 1924.
8. _____, La de los tristes destinos, Episodios nacionales, Vol. 20, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
9. _____, La estafeta romántica, Episodios nacionales, Vol. 13, Madrid, Librería de los sucesores de Hernando, 1924.
10. _____, La revolución de julio, Episodios nacionales, Vol. 17, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
11. _____, La vuelta al mundo en la Numancia, Episodios nacionales, Vol. 19, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
12. _____, Las tormentas del 48, Episodios nacionales, Vol. 16, Madrid, Librería y casa editorial Hernando (S.A.), 1925.

13. _____, Los Ayacuchos, Episodios nacionales, Vol. 15, Madrid, Sucesores de Hernando, 1916.
14. _____, Los duendes de la camarilla, Episodios nacionales, Vol. 17, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
15. _____, Luchana, Episodios nacionales, Vol. 12, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
16. _____, Mendizábal, Episodios nacionales, Vol. 11, Madrid, Librería de los sucesores de Hernando, 1924.
17. _____, Montes de Oca, Episodios nacionales, Vol. 14, Madrid, Librería de los sucesores de Hernando, 1922.
18. _____, Narváez, Episodios nacionales, Vol. 16, Madrid, Librería y casa editorial Hernando (S.A.), 1926.
19. _____, O'Donnell, Episodios nacionales, Vol. 18, Madrid, Librería de los sucesores de Hernando, 1920.
20. _____, Prin, Episodios nacionales, Vol. 20, Madrid, Librería y casa editorial Hernando (S. A.), 1925.
21. _____, Vergara, Episodios nacionales, Vol. 14, Madrid, Librería de los sucesores de Hernando, 1922.
22. _____, Zumalacárregui, Episodios nacionales, Vol. 11, Madrid, Librería de los sucesores de Hernando, 1924.

CHAPTER III

CHARACTERS IN THE THIRD AND FOURTH SERIES OF THE EPISODIOS NACIONALES

The Episodios nacionales contain a vast gallery of human characters. Menéndez y Pelayo says that there is a "muchedumbre bastante para poblar un lugar de mediano vecindario." (1, p. 22) The first and second series have not less than five hundred characters, and the third and fourth series probably surpass the two previous ones in the number of characters.

Galdós' rich array of characters represents the whole of Spain. His personages are not just provincial, regional, aristocratic, or cosmopolitan in nature, but rather a representation of all the classes of people in nineteenth-century Spain. He does, however, seem to prefer depicting the people of the middle class.

The author's creativeness was probably the result of the knowledge gained from his extensive travels, intensive documentation, and rich experiences. Berkowitz says: "Many of the characters that vitalize his novels and plays had their prototypes among his acquaintances, and the actions by which they are defined correspond to experiences both observed and lived." (2, p. 112) Despite Galdós'

retentive mind, he was forced to rely on an intricate set of family trees which he constructed to help him remember in what works some of the characters appeared, and the role they played. He liked to make pencil sketches of his characters, which he kept before him as he wrote. Although he had much documentation for his Episodios, it is said that he wrote them with a minimum of reference to notes (2, p. 112).

Because the number of characters in the third and fourth series is so large, only the outstanding characters will be discussed. An attempt to group the characters in their respective classes will be made in order to understand the author's purpose, which is to educate the people and give them a spiritual uplift.

Galdós' characters in both series are usually in families; very seldom is one character completely separated from his family, for they are always dependent upon each other. The size of the family varies from two to eight or more members. In Luchana appears the Arratia family, the children and grand children of José María Arratia, a deceased merchant of Bilbao. His children are Valentín, Prudencia, and Sabino, and their children are Churi, Zoilo, José, and Martín. Galdós says of them:

Lo más admirable en los Arratias era la unión y concordia que entre ellos, desde la muerte del padre, reinaba, haciendo de los tres hermanos y de su prole una verdadera pifia. Apretados uno contra otra, sin que ninguno mirase al interés individual, aplicándose todos con alma y vida al bien común, ofrecían gallardo ejemplo de la fuerza que, según el proverbio, es

producto de la unión. Se agruparon, no sólo por virtud, sino por necesidad o espíritu de defensa, pues cuando perdieron a su padre, los negocios de éste iban de capa caída, y no se hallaban en situación más próspera para los de cada uno de los hijos. (7, p. 146)

Another large family, which appears in Narváez, is that of Jerónimo Ansúrez; his family consists of six, namely: Lucila, Leoncio, Diego, Gonzalo, Gil, and Ruy. Jerónimo is introduced with a "dossier" as follows:

Era un viejo hermosísimo, de barba corta, como de quien abandona por muchos días el cuidado de afeitarse, expresivo de ojos, agulleño de nariz, la cabeza gallardamente alzada sobre los hombros, el cuerpo airoso y gentil, fácil en los movimientos, noble en las actitudes, vestido de paño pardo con no pocos remiendos, que parecían heráldicos dibujos. (10, p. 51)

Jerónimo had his six children from his three wives. First he married a Manchegan, then an Aragonese, and last a Valencian. Galdós is sure that his symbolism is clear as he portrays this celtíbero and his family to symbolize Spain. Each of the members of this family is very well portrayed, some through description and some by their actions as they play their roles in the series.

The fictional hero of the third series, Fernando Calpena, is excellently portrayed as he goes through a series of exciting adventures beginning in the second volume and going through the last volume. Calpena, the illegitimate son of an aristocratic father, is described as he arrives in Madrid, alone, looking for employment. At the age of twenty, he is pictured at the station watching the mobs of Madrid, confused in that labyrinth, without a friend or a

relative to help him carry out his plans. In Mendizábal, he is pictured as follows:

Era el tal un joven de facciones finas y aristocráticas, ojos garzos, bigotillo nuevo, melena rizada y negra, que sería bonita cuando en ella entrara el peine, y se limpiara del polvo del camino. Su talle sería sin duda airoso cuando cambiara el anticuado y sucio vestidito de mahón por otro limpio, de mejor corte.
(8, p. 6)

His personality is revealed by his high intelligence, his fluency of speech, and his human kindness. He is an example of the idealized character in whom Galdós is so interested-- liberal in politics, religion, and all his actions. He is full of the "milk of human kindness"--good, generous, merciful, and honest.

Another one of Galdós' "ideal men", Juan Fajardo, appears in the fourth series. He takes part in most of the novels of the fourth series, representing Galdós as a historian. Fajardo is a young man of extraordinary intelligence who, at a tender age, impressed his family and the clergy with whom his family had close ties. By the age of nineteen he is versed in the humanities and history and knows more philosophy than the priests at the seminar. Although he is sent home to study theology, he refuses to become a priest, and runs away. That he is handsome can be judged by the number of ladies who liked him.

Of middle class origin, Fajardo marries Ignacia Emparán, an aristocrat who is a typical "ideal woman" of Galdós, and he lives a leisurely life from her father's wealth.

Through Fajardo, Galdós satirizes the intolerance of the traditional Catholics and the bigotry of the church in Spain. Fajardo and his wife are both liberals, and both wait for the time when they can use their wealth for the benefit of Spain, and in the meantime, they help the poor and do good deeds.

Fajardo is a realistic portrait of Galdós' idealism. His intelligence, courage, and liberal attitude lead him to marry a woman of similar qualities, and together they fight fanaticism and intolerance. Fajardo says this about riches and ignorance: "No les envidio; deme Dios todas las desdichas antes que convertirme en mojón con figura humana, y priveme de todos los bienes materiales conservándome el pensamiento y la palabra que me distinguen de las bestias..." (6, pp. 15-16)

Fajardo, Calpena, and Ignacia are three characters in the third and fourth series who interpret history in terms of the human spirit. Through them Galdós gives the novel with a "purpose", and this purpose is the fighting of the parochial spirit and the spirit of intolerance.

Juan Santiuste, another character in the fourth series, is a victim of circumstances; the existing conditions in Spain deprive him of his studies, and he is reduced to extreme poverty. Helped out of his deplorable economic situation by Teresa and Fajardo, Santiuste plays the role of a historian in O'Donnell and in the remainder of the novels of

the fourth series. He is handsome and very intelligent, and he has the desire to see Spain progress. Santiuste is the fantastic character whom Galdós uses as a double for Fajardo to write the imaginary history of Spain as it should have been instead of what it was. After Santiuste suffers physical deterioration as a result of typhoid fever, Galdós shows that he has a profound knowledge of anatomy and physiology.

Another good characterization is that of Zoilo Arratia. He is a tall, strong, and brave warrior who has all the characteristics of the Basque people who defended Bilbao against the Carlists. Of a middle class family, he helps to run their marine supply house, is a volunteer member of the civil guard, and is a liberal Catholic. His outstanding quality is his strong will. He does what he wants to do despite any odds against him. He speaks of himself in this manner: "Soy... Zoilo Arratia, hijo de sus obras... que cuando quiere... quiere." (7, p. 381) He is gripped by the espíritu del Siglo and is determined to contribute toward improving conditions in Spain. He is portrayed as a real, living character who is typical of the brave Basques.

Rodrigo, Marqués de Sarrián, who appears in the third series, is of aristocratic origin. His characterization is shadowy, for he is neither described nor developed to a high degree. He is interested in his business and is an accurate accountant, but he gives the impression of being a "dandy" in dress and manners. Because of the exaggeration of his

lavish dress and formal manners, he becomes less vivid as a character.

One of the abnormal characters in this series is Churi, a cousin of Zoilo Arratia. He is a case for psychoanalysis. Because of an illness, he becomes totally deaf, and his speech is impaired. Churi develops a complex and grows extremely antisocial. When Zoilo marries Aura, whom he also loves, he changes and becomes sociable and even falls in love with another woman.

One of the best of Galdós' characters is Don Beltrán de Urdaneta. An aristocrat in his early years, he is now peniless in his old age. A good description of his senility is given; through the incidents in the novels, a description of what he used to be in his youth is given. He is an intelligent person, as is shown by his speech and his eloquent passages of oratory. In portraying Beltrán, Galdós gives importance to detail of dress and charitable deeds. Charity, to Galdós, was the central fact of human existence. Beltrán is so real that one can almost sense him.

An interesting group of characters in the Episodios nacionales are the cesantes, government officials whose jobs fluctuate as political changes take place. Among these people are found Bruno Carrasco, José Milagro, and Eduardo Oliván. These men are shown struggling with the problem of money-making. They are seen talking in the tertulias and in the government offices. Most of them have daughters who

force them to live beyond their means, and they are seen running in circles where financial soundness is a virtue and poverty one of the deadly sins. The subterfuges to which they resort to "keep face" in social circles are interesting, if not comical. Galdós is a keen observer of minute detail, and in that regard he is like Balzac. The cesantes are very realistically portrayed in actions, morals, religion, and politics.

Another interesting group of characters are the fictional military characters. Some of these men are defending the absolutist cause and some the liberal cause. Generally, the absolutists are ignorant and incapable officers of the army of Don Carlos. They are presented with their fanaticism and intolerance. Galdós introduces them with their "dossier", and then they become shadowy, for they are simple characters. Nelet and Arespacochaga, both colonels, are examples of these characters.

On the liberal side there are Bartolomé Gracián and Santiago Ibero. The latter's name is symbolic--he represents war. Ibero is honest, brave, intelligent, and has a liberal outlook. He distinguishes himself by his military actions, and he finally marries Gracia, a rich girl of equal goodness. Ibero's marriage is the kind that Galdós prefers.

Bartolomé Gracián represents the army at the service of Spain and the evils that come with it. Because he is veiled

with the symbolic, he does not attain a high degree of humanness. He is described as handsome and sly. His greatest joy is to rape and to commit adultery. He is shot by Fajardo while he is attempting to break up a happy marriage. These fictional military characters are less vivid than the real historical characters.

By using a legion of priests in the Episodios, Galdós gives a reliable picture of the clerical problem in nineteenth century Spain. The author uses the cleric as an important figure, in some cases presenting him as a principal character or closely related to the protagonist. By the portrayal of this clerical society, the author wages his battle against clericalism. He attacks the unfitness of many priests as well as their participation in politics by portraying vocationless, poorly educated, and poverty-stricken characters. Alluding to the poor qualifications of some of the clergymen, Adolfo de Castro writes: "Clérigos sin principios, sin vocación, sin cargo, ocupación, ni destino; clérigos sin literatura y sin libros más que un escaso breviario; clérigos ociosos y vagabundos, rústicos en su lenguaje, en su porte y hasta en sus modales." (13, p. 7)

A few examples of the clerics in the third and fourth series are Fago, Hillo, Ruiz, Ibarburu, and Claret. Fago is a mandane person who becomes a priest to reform himself. Hillo, although possessing good qualities, is poverty-stricken and takes part in politics. Ibarburu is an ignorant priest with

hardly any education, and Claret is the Queen's confessor. An aspect of the Spanish clergy which is given a prominent position in the novels of Galdós is the fanatical and bigoted attitude which caused its members to oppose all forms of material and intellectual advancement.

In the third and fourth series of the Episodios nacionales Galdós has as many fictional female characters as fictional male characters. He presents his female characters in an interesting manner. With few exceptions, the women appear in pairs of sisters. Examples of these pairs are Rafaela and María Luisa Milagro, Eufrosia and Lea Carrasco, Virginia and Valeria Socobio, Demetria and Gracia Emparán, and Doña Juana Teresa de Sarrián and Pilar Loaysa, half-sisters.

With these pairs of women, Galdós makes the reader see and live a romantic or a sentimental love with a medieval background. He does not have a plot that covers the whole series, but goes from one theme into another. He treats their psychological, social, economic, sexual, and religious lives in his characteristic style.

Most of the female characters are of the middle class whose fathers are in the employment of the Royal Courts, and who have to struggle for an existence. Usually, one of the sisters is the "ideal woman" which Galdós delights in portraying, while the other sister is the weak and immoral type. The first example of these sisters is Rafaela and María

Luisa Milagro. Their father, José Milagro, is a government employee who can not always provide them with all the necessities and the luxuries which are necessary to live in Madrid. Rafaela is described as follows: "El pelo era rubio, la tez de una blancura porcelanésca, los ojos oscuros, reveladores de amor, de ensueño, a veces de inteligente malicia." (9, p. 114) She loves luxury and has a natural aptitude for dressing well; she is a materialist who likes money, and she marries a rich man. She is a perfect picture of a woman of immoral character. On the other hand, María Luisa is the typical good woman--beautiful, intelligent, musical, a good housekeeper, liberal, and a loving wife.

Another set of sisters depicted is Eufrasia and Lea Carrasco. Here Galdós is at his best in depicting the luxury-loving woman. Eufrasia and Lea are contrasted in Bodas reales:

Respondía esta diversidad de conducta a la diferencia que se iba marcando en los caracteres de las dos señoritas, pues en la menor, Eufrasia, había desarrollado la vida de Madrid aficiones y aptitudes sociales, con la consiguiente querencia del lujo y el ansia de ser notoria por su elegancia, mientras que Lea, la mayor, no insensible a los estímulos propios de la juventud, contenía su presunción dentro de límites modestos, y no hacía depender su felicidad de un baile, de un vestidillo, o de una función de teatro. (3, p. 13)

Eufrasia runs away from home and leads an immoral life; later she marries a politician, and she is untrue to him while she becomes prominent in politics and other social activities. Lea is virtuous and strong; she will not surrender to

temptations. She marries a pharmacist. Galdós likes to depict characters who are inclined to scientific study, for they do not permit others to do their thinking.

Two other sisters who appear in the fourth series are Virginia and Valeria Socobio. Virginia is a victim of circumstances. Her parents arrange a marriage for her against her will; she is not happy, so she runs away with Leoncio Ansúrez. Since the Catholic church forbids divorce, she is considered a social outcast and a violator of civil and divine law. In O'Donnell, Galdós shows his moral tolerance and comes to the defense of his characters when through the mouth of Fajardo he says: "Virginia es la mujer fuerte, la mujer que va derecha por el camino de la vida." Virginia's father replies: "Hágame el favor, . . . de no disculpar a Virginia ni llamarla mujer fuerte. Podré perdonarla; pero disculparla nunca... Es la mujer débil, la mujer extraviada..." (11, p. 290)

Valeria is the idealistic type; she is the loyal daughter, married, and honest. Physical and moral beauty are combined in her. Galdós portrays a gallery of beautiful women characters who are even more real than some of his historical characters.

Demetria and Gracia de Castro-Amézaga are examples of the aristocratic type. They first appear in De Ofiate a la Granja. These two differ from the other pairs of sisters in that they both are of the ideal type of woman. Demetria,

the older, is not a beauty, yet she is not lacking in charm. When Calpena sees her for the first time by the light of a lantern, he is not impressed by her beauty as much as he is by her personality and appearance. Her description is given through the eyes of Fernando as he sees her by the lantern light:

A la luz de éste vió el rostro de la que se había llamado damita, en el cual efectivamente se revelaban, sin que pudiera decir cómo, la principalidad y la buena educación. ¿Era bella? A la fugaz claridad del farol pareció insignificante. Pero acertó a pasar otra linterna, y la luz de ésta pintó la cara de Demetria con formas y matices que se aproximaban a una mediana hermosura. (4, p. 232)

Demetria's speech is almost classic, she is highly urbane, and she is a good Christian. Domestically, she is a hard worker; she runs her estate properly and can make quick decisions with intelligence. Although she is wealthy, she is conservative in her dress. A more lively character would be hard to depict. On the other hand, Gracia, although a nice woman, is talkative, romantic, careless with her speech, and liberal in her thoughts. Galdós does not give a "dossier" on them, but develops their characters by their actions. He shows his penetration of the psychology of women.

Three other women who are outstanding characters, but who have no sisters, are Lucila Ansúrez, Teresa Villaescusa, and Donata. Lucila first appears in Narváez, where she is seen by Fajardo and Ignacia. She is one more woman in Galdós' rich gallery of women. She is of breath-taking beauty.

Her brother, speaking of her, says: "Mi hermana es tan bella, que yo mismo, al mirarla, me quedo pasmado. Creo a veces que Lucila no es mujer, sino diosa, una diosa con disfraces, que tiene el capricho de pasar temporadas entre nosotros los humanos..." (10, p. 307)

Lucila is from a large family of middle class people of Celtic origin. In Harvez she symbolises Spain. Galdos does not give a detailed description of Lucila's beauty, but incidentally, by the impressions she makes on other characters, the reader is made to know how beautiful she is. She is angelic, too, and she marries an honest farmer. Lucila has a mixture of the real and of the idealistic, the natural and the supernatural, which are typical of Galdos' women characters.

Teresa Villaseca, daughter of a colonel, is portrayed as a blend of good and evil. After her father's death, she and her mother lead immoral lives. Through Teresa, Galdos satirises the morals of the people. However, she has some good in her, for she helps the poor and helps other people to get oriented in politics. Often Galdos portrays people of somewhat lax morals who, nevertheless, possess a high degree of human kindness. Teresa attains a very high degree of humanity.

Donata is a character in the fourth series. She is of idyllic beauty as described by Tuste when he has a mental picture of her. Donata is the daughter of a priest, and she

has always been associated with priests. When she meets Tuste disguised as a priest, she falls in love with him, and they elope. Then when she discovers that her lover is not a priest, she becomes disillusioned and leaves him. Had Galdós followed her a little farther, she would have made a good psychological study.

The nuns that appear in the third and fourth series are very well portrayed. They are Sor Patrocínio, Marcela, Catalina, Pilar, and Pilar Ulibarri. Some are given through the "dossier", and some are developed through incidents in the novels. Galdós presents them in their familiar institutions, their ancient beliefs, the worship, their traditions, and their superstitions and fanaticism. They represent the different orders which are distinguished only by slight differences in vestiture. Fajardo describes Sor Patrocínio as she stands in line with the other nuns in this manner:

La que claramente ví, por ser la que más descollaba, fué la famosa Patrocínio, cuyo semblante iluminaban los cirios próximos. Era de extraordinaria blancura, y afectaba o tenía serenidad grande. En verdad que la Monja de las llagas me pareció hermosa, y su grave continente, su mirar penetrante y la tenue sonrisa plácida con que acentuaba la mirada, eran el exterior emblema de un soberano poder político y social. Sus manos con guantes blanquísimos parecían de mármol: en ellas sostenía una imagen pequeña, la Virgen del Olvido, como ofreciéndola en adoración a los que profanábamos la santa casa. (10, p. 343)

A lengthy and vivid description of Marcela is given in El Maestrazgo. This description is one in which Galdós shows an art worthy of Cervantes. Too, the author shows a

profound understanding of feminine nature in his treatment of these pious women.

The historical characters in the third and fourth series of the Episodios are relatively few, for it was Galdós' intention to subordinate historicity to the novelistic. However, since the novels have a historical background, it is logical that at least part of the works should acquire historical value greater than the novelistic value. The three historical characters whose personalities stand out are Tomás Zumalacárregui, Commander of the Carlists, Baldomero Espartero, Commander of the crístinos, and Mendizábal, liberal agent.

Zumalacárregui is by far the best historical character portrayed. Reserved, stern, disinterested, brave, and energetic, he is pictured as a fine specimen of the noble Basque race. In the early chapters of Zumalacárregui, Galdós describes the hero as follows:

Rodeado, más bien seguido de diversa gente militar, paisana y eclesiástica, apareció Zumalacárregui, andando con viveza, la boina azul de las comunes muy calada sobre el entrecejo, ceñidos los cordones de la zamarra, botas altas, en la mano un látigo. . . . Era el General de aventajada estatura y regulares carnes, con un hombro más alto que otro. Por esto, y por su ligera inclinación hacia adelante, . . . no era su cuerpo tan garboso como debiera. . . . La firmeza de su voluntad se revelaba más en el trato que a la simple contemplación de rostro, y había que oírle expresar sus deseos, siempre en el tono de mandatos indiscutibles, para comprender su temple extraordinario de gobernador de hombres, de amasador de voluntades dentro del férreo pufio de la suya.

Con tan intensa atención le miraba el bueno de Fago, que si en aquel punto dejase de verle, nunca más

olvidaría el rostro enjuto y tostado, la nariz fina, bien cortada y picuda, el entrecejo melancólico, el bigote negro, que enlazaba con las patillitas recortadas desde la oreja, el maxilar duro y bien marcado bajo la piel. Su voz era un tanto velada; el mirar grave, sin fiereza en aquel momento. (12, pp. 42-44)

Through the incidents in the novel, Zumalacárregui's personality develops as he serves his cause and displays military genius in defending a lost cause.

Espartero, another military hero, also stands out as a great character in the history of Spanish militarism. Galdós gives a very vivid characterization as he develops him through the incidents that take place when Espartero defeats the Carlists in Luchana and relieves the siege of Bilbao on Christmas Day, 1838, thus becoming the most powerful and influential man in Spain. In Luchana, Espartero is depicted as being severe, daring, skillful, conceited, and eager to make his power felt. Galdós portrays his historical heroes with an art equal to that with which he depicts his fictional characters, and there is hardly any difference in the seeming reality of his fictional and his historical personages. Noticeable in the treatment of Espartero and Zumalacárregui is Galdós' ability to describe their anatomical and physiological defects. A good example of the author's descriptive ability is the following description of Espartero's appearance on the eve of the attack on Bilbao as given in Luchana:

Su rostro amarillo, en que se manifestaba un reciente derrame bilioso, se animó con el fuego que la pasión

guerrera en su alma encendía. Brillaban sus ojos negros; bajo la piel de la mandíbula inferior, decorada con patillas cortas, se observaba la vibración de músculo; fruncía los labios con muequecillas reveladoras de impaciencia. Mal recortado el bigote, por el descuido propio de la enfermedad, ofrecía cerdosas puntas negras, y bajo el labio inferior la mosca se había extendido más de lo que consintiera la presunción. Aún no gastaba perilla. El bigote de moco daba a su fisonomía carácter militar, dentro del tono especial de la época. (7, p. 376)

Mendizábal, in the novel of the same name, is described as a great financier, a great politician, and a great militarist. Galdós gives a physical description of the great man as Calpena meets him in his office, in the following words:

Estaba el grande hombre sentado, y se inclinaba para sacar papeles de la gaveta más baja de su mesa ministerial. Al incorporarse, presentó a la admiración y al respeto de Calpena su hermoso busto, el rostro grave de correctísimas facciones, el rizado cabello, las patillas tan bien encajadas en los cuellos blancos, y éstos en el liso tafetán de la negra corbata reluciente, las altas solapas de la levita, y por fin, al ponerse en pie, ésta en toda su longitud, ceñida y al propio tiempo holgada. (8, p. 120)

He is also described as a well-dressed man who wears tailor-made clothes imported from London. In carrying out his official business, Mendizábal dictates with rapidity, seldom rectifies, pays no attention to good form, and goes straight to the point.

Two female historical characters which Galdós portrays in his third and fourth series are Queen Cristina and Queen Isabel II. A description of Queen Cristina is given in Mendizábal as she rides in her coach through the streets of

Madrid with her Royal Court in procession on the way to the Estamento de Procuradores:

La hermosura de la Reina, su gracia y gentileza eran tales, que ante la realidad se achicaban las hipérboles que a su paso se oían. Vestía de negro. Su peinado de tres potencias, con la real diadema y el velo blanco que graciosamente le caía sobre los hombros; la pedrería que al cuello y entre los graciosos moños de su pelo ostentaba; la majestad de su rostro; la sonrisa hechicera con que agraciaba al pueblo dirigiendo sus miradas a un lado y otro, formaban un conjunto que difícilmente olvidaba el que una vez tenía la suerte de verlo. Contaba poco más de veintiocho años, y ya su nombre había fatigado a la Historia, por las circunstancias de su casamiento, de su corta vida matrimonial, de su viudez prematura, que puso en sus manos las riendas de una nación desbocada. Del bien y del mal que hizo se hablará en mejor ocasión. Por ahora se dice tan sólo que aquel día de Noviembre, camino de la ceremoniosa apertura, estaba guapísima. Era, sin disputa, la más salada de las reinas. Su venida fué un feliz suceso para España, y su belleza el resorte político a que debieron sus principales éxitos la Libertad y la Monarquía. Su gracia sonriente enloqueció a los españoles; muchos patriotas furibundos, a quienes las malas artes de Fernando habían hecho irreconciliables, desarrugaron el ceño. (8, pp. 162-163)

Galdós gives a picture of Queen Isabel II when Ibero has a vision in which he goes through the Palace and sees all the splendor of the Royal Court, and upon looking at a gallery of portraits of past kings, he comes to the one of Isabel. The following is his description:

En la última vió a doña Isabel pintada con tintas y pinceles de adulación, vestida de azul y plata, el cabello en cocas, medio cuerpo dentro del inflado mirriñaque, coronada la frente, los claros ojos azules diciendo bondad, pereza mental, abulia, la mano derecha blandamente caída sobre un cojín rojo, donde estaban la corona y un cetro ideal, semejante al que llevan los reyes de baraja. (5, p. 356)

Isabel is portrayed with all her weaknesses and shortcomings.

Other outstanding historical figures who appear in the third and fourth series of the Episodios nacionales are the following: Cabrera, Noguera, Maroto, O'Donnell, Prim, and Córdova. These men are all generals. Sergeant Gómez, another historical personage, is the only enlisted man of importance.

In the Episodios nacionales, to a lesser extent than in the Novelas Contemporáneas, Galdós tends to approach caricature in giving extremes of morals, physical defects, greediness, charity, piety and impiety. At times these caricatured characters are prototypes of living persons, and at times they are personages of his own invention.

Another characteristic of Galdós is his admiration of ambition and industry as desirable personal traits. In many instances, the author depicts characters who are ambitious, energetic, and industrious. In some of his novels he portrays families who have these qualities, and in other novels he takes individuals and attributes to them the will to work and the desire to improve their country by being productive people. Negatively, Galdós deplures the lack of these two qualities in so many of his countrymen and often exhorts them to greater efforts.

The author depicts many characters in the third and fourth series of the Episodios nacionales, revealing a spirit of tolerance and kindness. These personages reflect Galdós' belief that only through good will and human kindness can

the soul be saved. Other characters show that he realized the need for a strengthened will power and the necessity for charity, while others portray his love for all human beings.

CHAPTER BIBLIOGRAPHY

1. "Andrenio" (Gómez de Baquero), Novelas y novelistas, Madrid, Casa editorial Calleja, 1918.
2. Berkowitz, H. Chonon, Pérez Galdós, Spanish Liberal Crusader, Madison, Wisconsin, The University of Wisconsin Press, 1948.
3. Galdós, B. Pérez, Bodas reales, Episodios nacionales, Vol. 15, Madrid, Sucesores de Hernando, 1916.
4. _____, De Ofiate a la Granja, Episodios nacionales, Vol. 12, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
5. _____, La de los tristes destinos, Episodios nacionales, Vol. 20, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
6. _____, Las tormentas del 48, Episodios nacionales, Vol. 16, Madrid, Librería y casa editorial Hernando (S.A.), 1926.
7. _____, Luchana, Episodios nacionales, Vol. 12, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
8. _____, Mendizábal, Episodios nacionales, Vol. 11, Madrid, Librería de los sucesores de Hernando, 1924.
9. _____, Montes de Oca, Episodios nacionales, Vol. 14, Madrid, Librería de los sucesores de Hernando, 1922.
10. _____, Narváez, Episodios nacionales, Vol. 16, Madrid, Librería y casa editorial Hernando (S.A.), 1926.
11. _____, O'Donnell, Episodios nacionales, Vol. 18, Madrid, Librería de los sucesores de Hernando, 1920.
12. _____, Zumalacárregui, Episodios nacionales, Vol. 11, Madrid, Librería de los sucesores de Hernando, 1924.

13. Savaiano, Eugene, An Historical Justification of the Anticlericalism of Galdós and Alas, Wichita, Kansas, Municipal University of Wichita Press, 1958

CHAPTER IV

THE HISTORICAL ELEMENT IN THE THIRD AND FOURTH SERIES OF THE EPISODIOS NACIONALES

The presence of the historical element in Galdós' new "genre" is evident from the title of the series, Episodios nacionales. When the author completed his first two novels of historical significance, La fontana de oro and El audaz, he learned the peculiar nature of the Spanish struggle for liberalism and discovered the forces responsible for Spanish absolutism. The two works made him realize that human institutions are fundamentally only concepts of abstractions, and that the basic reality of society is the individual. He believed that social reforms can not be brought about by revolutionary changes in institutions, but by a spiritual and intellectual reorientation of human beings. Galdós saw the pressing need for a process of human reform, and he believed that the transformation of social institutions would follow naturally (1, p. 92). That was his really great idea. To realize his aims, he set out to revitalize and modernize the national Spanish novel of the nineteenth century through a series of short, pleasant historical novels, the Episodios nacionales.

The historical novel cannot, by its very nature, adhere strictly to historical facts. Despite Galdós' impartiality and accurateness in his references to history, he is bound to skip facts or to deviate from its true course. The nature of the historical novel is such that it must allow room for play of the imagination, for when the imaginative part is well interwoven with the real, it is not difficult to understand what is historical and what is imaginative. Often an arid historical lesson is quickly forgotten, leaving only an abstract and superficial impression, whereas a historical novel that is well written impresses the reader and makes him see a movement and understand an epoch. In this sense Galdós has taught history--the history of customs which is the foundation of real history.

The third and fourth series of the Episodios nacionales deal with the history of Spain from the first Carlist War to the exile of Queen Isabel II. The first novel of the third series, Zumalacárregui, historically is the story of the military successes of the great Basque General Zumalacárregui. Appointed by the Navarrese junta to command the Carlist armies, he recruited an army of about eight thousand picked men from the Basque provinces of Viscaya, Alava, and Guipúzcoa, together with Navarra. He also created a regular administration under the junta, levying taxes in the name of King Carlos V. The war was centered in the Basque regions. While the Carlists secured unity of plan by concentrating

command under Zumalacárregui, the crístinos, on the contrary divided authority between Valdés, Sarsfield, and Espartero. The Carlists had the most hardy soldiers, the Basque people, who at the word of command would disperse, leaving where an army had stood a seemingly peaceable country peopled by shepherds and peasants. The Carlist War was a confused struggle, carried on generally in guerilla fashion by small bands, and characterized by much heroism and brutal ferocity.

In Mendizábal the historical events that took place under the premiership of Mendizábal, who succeeded Torreno, are related. The Jew's ideal was material prosperity and commercial activity; his bugbear was the clergy. Mendizábal promised reconciliation of the two factions of the crístino party, Moderates and Progressives; the conclusion of the war within six months; settlement between Church and State; and reestablishment of public credit. He dissolved the juntas and dispersed the armed mobs through which they exercised their authority, issued amnesties, and summoned the Cortes to meet for a revision of the Royal Statute. The Estamentos or House met and gave him unlimited powers, and reaction set in. He dissolved the Cortes on January 7, 1836, in order to carry out his promises by decree. One of the most important things that he did was to suppress further the orders of nuns, as well as monks, and to offer their property for sale. Reactionary forces started a campaign of libel against Mendizábal, and his plans were frustrated.

The struggle between the Moderates and the Radicals for control of the Queen Regent is narrated in De Ofiate a la Granja. The Queen disliked Mendizábal's policies, and his Radical ministry was overthrown. Isturiz, his successor, appointed leaders of the Moderate party, and he would not compromise by an alliance with the supporters of the late ministry. Mendizábal and his Radicals declared themselves revolutionary, and rumors circulated that a revolution was coming. Then came the news of the revolt of Badajoz, Valencia, Alicante, Murcia, and Barcelona; but still the Queen, misled by the Ministry, refused to be warned and to call the Progressives to power. The Court was then in its summer quarters at La Granja. The guard of honor of La Granja, under the command of the Count of San Román and a group of Radical sergeants, proclaimed the Constitution of 1812, with Isabel as Constitutional Queen and her mother as Regent. A deputation of two commissioned officers and a private were admitted to the quarters of the Queen. Sergeant Gómez acted as spokesman for the deputation and set forth the grievances of the country. After three hours of hesitation the Queen Regent was forced to sign a decree of three lines ordering that the Constitution of 1812 should be observed until the Cortes decided for the future.

Luchana is the novel in which the rise of General Espartero is related. When the Cortes met as directed by the Constitution of 1812, it was evident that the famous

document was unworkable. An alternate scheme drawn up by the late ministry lay among the archives, but the new order of things had put an end to the Moderates and all their works. Olózaga and Argüelles drew up a new constitution for Constitutional and Monarchical Spain. Their work was approved by the Cortes on April 27, 1837. This Constitution was superior to the one of Cadiz in many respects. The Progressive party split, and the Radicals formed an opposition. Weak ministers prepared the way for Espartero's military dictatorship; Spain, lacking civil stability, became the plaything of rival generals. Córdova resigned in the North, and Oráa replaced him. Espartero succeeded Oráa a month later. Espartero concentrated his army at Santander and from there went by sea to Portugalete, where he crossed the river. On Christmas Day, 1838, he defeated the Carlists in Luchana and entered Bilbao. Espartero was created Count of Luchana, and his power and influence in Spain became immense.

La campaña del Maestrazgo and La estafeta romántica continue the account of the ferocious fighting. The story of the brutality and murders is appalling. Quarter was rarely given, even to those who surrendered under promise that their lives would be spared. Noguera shot Cabrera's mother, and in return Cabrera shot six women hostages. He also ordered his officers to retaliate, if possible, with greater ferocity. These were no isolated instances of barbarity. Subordinate officers followed the example set by

the generals and had less to fear from publicity. The novels relate how the Carlist armies approached the vicinity of Madrid and failed to take it. Espartero succeeded in rescuing the city, and with this feat, his popularity increased tremendously.

In Vergara, the events that led to the Convention of Vergara are recounted. An account of the rise of Espartero and his disciplinary measures to restore the rebellious army is given. An outstanding event is the General's famous speech to the soldiers, with the effect that it had upon them. Another historical event was the summoning of the Carlist general, Maroto, who was in France, and his rise to power in the Carlist army. Outstanding was the rivalry between Espartero and Narváez, an interesting clue to Spanish politics. A great deal of history is related in Vergara when it gives an account of the division among the Carlists, the declaration of Maroto as a traitor, the negotiations between Espartero and Maroto, and finally, the Convention of Vergara which put an end to the Carlist War in the Basque Provinces.

In Montes de Oca and Los Ayacuchos, Galdós pictures the historical events that took place during Espartero's rise to power and through the period of his regency. In these two novels references are made to the general election in Spain in which Espartero was successful, his interview with the Queen Regent, his quarrels with the Queen, and the plot to

kidnap the young Queen Isabel and her sister. In Los Ayacu-
chos, Espartero's regime comes to an end. Galdós refers to
the abolition of the fueros, the revolt in Barcelona, the
decay of Espartero's power, and his departure from Spain.

Bodas reales is the novel in which Galdós recounts the
double wedding of Queen Isabel II to Francisco de Asís, and
her sister, María Luisa, to the Duke of Montpensier. The
author relates the outstanding events that took place in a
series of ministerial changes from Olózaga to Bravo, and
from Bravo to Ramón Narváez. The novel also tells of the
part that the powers, France, England, and Austria, played
in arranging for the marriage of Queen Isabel. Each of the
powers wanted the marriage to be to its own advantage.
Cristina had promised to marry her two daughters to Louis
Philippe's two sons, the Dukes of Aumâle and Montpensier.
England's candidate for the Queen's hand was Leopold of Saxe-
Coburg. Austria favored the Count of Montemolín, Carlos VI.
Finally, the Queen-mother and the King of France agreed that
Isabel should marry Francisco de Asís, Duke of Cadiz, and
that María Luisa should marry the Duke of Montpensier. Both
England and Austria protested, but the two weddings were cel-
ebrated on the Queen's sixteenth birthday, October 10, 1846.

The first two novels of the fourth series of the Episco-
dios nacionales, Las tormentas del 48 and Narváez, relate
some of the events that took place during the ten years of
Conservative rule from 1843 to 1854. Attention is given to

the separation of Queen Isabel II and her husband, and the scandal that followed. With the insurrection in Catalonia and the ever-increasing feeling against Serrano, the Queen recalled Narváez from Paris to help her. With Narváez at the helm, order was soon restored. A reconciliation between the Queen and her husband was negotiated by the Nuncio, and the return of Queen Cristina from Paris gave the palace the respectability it lacked. Narváez's dictatorship, accompanied by martial law and closed Houses of Parliament, lasted nine months. On the opening of the Cortes in November, 1848, the Queen congratulated the country on the way the revolutionary crisis had been met, the administrative forms had been carried out, and prosperity had been fostered by a strong government. Mention is also made of the protection of the Holy See offered by the Spanish nation abroad, and the conciliatory attitude of Pius IX toward Spain.

Los duendes de la camarilla and La revolución de julio give an account of the struggle between the Moderates and the Progressives to control the Queen. Narváez's popularity diminished, due to his temperament, and this loss in popularity, along with the Queen's opposition, forced him to resign. Bravo Murillo, of the dynastic party, became President of the Council, and he appointed the Marquis of Miraflores as Minister of Foreign affairs; a neo-Catholic, Conservative, and Royalist chamber devoted to the ministry was the result. More important was the Concordat with the

Holy See in 1849, with all its clauses in favor of the Church. The corruption that followed was met by opposition, and an attempt was made to kill the Queen by the crazed priest, Martín Merino. Miraflores tried to rule not only the Palace but Spain with the aid of his esmarilla.

O'Donnell and Aita Tettauen relate how General O'Donnell seized power. He was an astute politician, and he formed one vast party from all those who would be satisfied to take "Dynasty and Constitution" as their watchword. The secret of his success was that the Liberal Union had no policy. The questions of the balance of power between the democracy and the crown, the due representation of each class and interest, and localized or centralized government were shelved; and Spain benefited by the pause in the struggle that had been agitating her for nearly forty years. O'Donnell governed under the Constitution of 1845, but he did not pretend that it embodied political wisdom. In 1859 the Moors and the Spaniards were on bad terms because the Moors accused the garrison of Melilla of trespassing upon their lands for the purpose of collecting firewood. The Moors retaliated by harrying and ill-treating individuals and small parties, and by destroying Spanish outworks on debatable land near Ceuta. O'Donnell seized the opportunity to embark Spain in a war against the Moors, and on October 22, 1859, the invasion of Morocco was decided upon. The General was not willing that another should have the credit for the victory, and he,

himself, took command of the expeditionary force. Aita Tet-
tauen is the novel in which Galdós relates the phases of the
war in Spanish Morocco.

An account of the termination of the Moorish war is
given in Carlos VI en la Rápita. After the Spaniards had
captured the city of Tetuán, the Moors asked on what condi-
tions peace would be granted. But O'Donnell's demands were
too severe and Muley el Abbas refused, for he would not cede
territory. The fighting was resumed, and it culminated in
the Battle of Wadi-Ras in which the Spaniards won a complete
victory over the Moors. Muley el Abbas came into the Span-
ish camp to discuss terms. O'Donnell was in a difficult po-
sition because there was news of a Carlist uprising in Spain;
the Moorish army was still formidable, and to follow it into
the interior would have been dangerous. So O'Donnell was
less demanding after the victory of Wadi-Ras. He insisted
that Tetuán should be left in Spanish possession temporarily,
on a pledge of the payment of indemnity. The peace was
signed on April 26, 1860.

The other half of the novel deals with the Carlist up-
rising in Spain. Under the guidance of King Francisco de
Asís, troubled throughout his life by conscientious doubts
as to his consort's right to her throne, negotiations were
undertaken in the hope that the two branches of the family
might be fused by a marriage. To secure this end, the King
was prepared to urge his wife's abdication. When the main

part of the army was away in Africa and the Court of Madrid was lulled into security by a friendly discussion of rival claims, the Carlists decided to make a surprise attack in an effort to attain power. General Ortega, Captain-General of the Balearic Islands, was chosen to command the troops which landed at San Carlos de la Rápita on April 2, 1860. He believed that the presence of a Carlist Prince on Spanish soil would provoke a general uprising. His venture failed disastrously and he paid for the mistake with his life. Don Carlos Luis, Count of Montemolín, and his brother, Fernando, remained in hiding for a while and then they were captured. They were sorry for their actions and begged the Queen for pardon, which she granted.

La vuelta al mundo en la Numancia tells of the events which happened in the war with Peru and Chile. Spain's intervention in the West Indies and Mexico had alarmed and irritated the people of Spanish America. Peru had a special reason for her discontent. Her independence had never been fully recognized, and Spain still maintained a number of claims against her, dating from the time when she was ruled by a viceroy. A diplomatic agent was sent with a Spanish squadron to obtain satisfaction for private grievances. The agent acted in an aggressive manner and seized the Islas Chinchas. Diplomatic protests failed and Peru had to pay a large sum of money on condition that the islands should be restored and her independence recognized.

By this time other South American republics, feeling themselves threatened, and sure of sympathy in Europe, had made the quarrel their own. They prepared for war and promised help to Peru. The Spanish admiral, Pareja, demanded from the Chilean government an explanation of its hostile attitude, and presented an ultimatum; war broke out, and the Chileans captured the gunboat Virgen de Covadonga. Admiral Pareja, upon hearing of the loss, committed suicide. The small Chilean fleet was no match for the larger Spanish fleet and it took refuge under the batteries of Valparaiso. The Spanish fleet cruelly bombarded the city under the eyes of the foreign squadrons. Unable to get supplies and coal in hostile waters, Núñez, Pareja's successor, was ordered to strike a great blow for the honor of Spain and return home. He attacked Callao on May 2, 1866, and withdrew wounded. This unprovoked attack brought Spain the hatred of the Spanish American people and their friends everywhere.

Prim and La de los tristes destinos give an account of General Prim's revolutionary activities, his personality, the signing of the revolutionary manifiesto, and the flight of the Queen from Spain. Prim relates the part that General Prim played in Mexico when the government sent him to settle the Spanish claims against the Juárez government for losses and injuries by their subjects during the war. Prim withdrew from Mexico after France showed signs of territorial ambitions, and went to New York; from there he sailed back

to Spain. O'Donnell would have made a scapegoat of Prim, but Queen Isabel intervened and publicly commended him for his action in her favor. Later Prim tried to start a revolution in Valencia and failed to get a response from the people. In 1866, while Spain was humiliated by the inglorious results of the war with Chile and Peru and was going through a commercial crisis provoked by the withdrawal of foreign capital in anticipation of a revolution, Prim put himself at the head of two regiments that had made their pronunciamiento at Villarejo. The movement did not spread as he hoped, his followers withdrew at the last moment, and the uprising did not materialize. Prim was forced to flee to Portugal.

The events during the last days of Queen Isabel's reign are narrated in La de los tristes destinos. Prim took part in the pronunciamiento of 1868 in which a total revolution was formed against the Queen; she was forced to abdicate, and she left Spain never to return to misrule her country. On September 30, 1868, she crossed the Bidassoa into France, exclaiming, "I thought I had struck deeper roots in this land."

Her abdication marked the end of an epoch in Spanish history and the beginning of a new period of strife and confusion. Pérez Galdós logically chose this event as the terminal point for his fourth series of the Episodios nacionales. The remaining six novels deal with the confused

situation that resulted, ending finally in the coronation of Isabel's son, Alfonso, as king of Spain.

CHAPTER BIBLIOGRAPHY

1. Berkowitz, H. Chonon, Pérez Caldós, Spanish Liberal Crusader, Madison, Wisconsin, The University of Wisconsin Press, 1948.
2. Clarke, H. Butler, Modern Spain, 1815-1898, Cambridge, Cambridge University Press, 1906.

CHAPTER V

CONCLUSION

That Galdós was a great literary genius can not be denied. Most of the literary critics readily admit that he was the creator of the modern Spanish novel. Galdós enjoyed greater universal and national appeal than any of his contemporaries, and he has been subjected to more biographical and critical studies than any of the Spanish novelists of modern times. Federico de Onís says of the author's position as a writer:

Para nosotros, los españoles, Galdós es el símbolo superior de nuestra cultura, el lazo del pasado y del porvenir. Por eso su fama no decae; y la nueva generación literaria, tan adversa a la anterior, no vacila en proclamarle su precursor y su maestro y el más grande escritor español que ha nacido en los dos últimos siglos, después que se apagaron los fuegos del Siglo de Oro. (4, pp. 119-120)

Moreover, Galdós is the man who with greater knowledge and penetration has portrayed the life of contemporary Spain. He does not confine his writing to one province or to one class; rather, he takes all the nation as his province, and he writes about all the classes of people. His extensive travels throughout Spain as well as abroad, gave him an intimate knowledge of the geography of Spain and the geography of the world in general. He was a "mixer" and never missed an opportunity to talk directly with the masses of the

Spanish nation. He knew their ways, their likes and dislikes, their faith, and their lives. Consequently, in his novels he reveals his profound vision of Spain. Romera-Navarro says: "En la obra de Galdós están, pues, representadas todas las provincias, todos los tipos, todas las costumbres y toda la historia español del siglo XIX." (5, p. 582)

Furthermore, he was endowed with all the artistic qualities which all his contemporaries of great fame possessed. These artistic qualities are: a thorough understanding of life, a keen observation, great ideas, and an inventive mind. In addition, he possessed a prodigious imagination, a subdued humor, and a mastery of the language. Capilla says: "Galdós trajo la espada del hombre; la de la inteligencia; la de la razón; la de la justicia; la espada de la libertad; la espada del arte." (2, p. 61)

Galdós' Episodios nacionales came as a revelation to Spanish readers; they were tired of the literary monstrosities of previous days. These novels are not historical romances in the common sense of the word; they belong to the historical genre which Galdós created in Spanish literature. The Episodios, like any other literary form, have precedents. Andrenic says that probably the idea was suggested to Galdós by the Erckmann Chatrian brothers, who wrote similar historical novels in France (1, p. 12). Five series of these novels, a total of forty-six volumes, were written by Galdós.

Each novel within each series is complete, and can be read independently from the others. The novels of each series are related to each other by the same theme. Galdós' purpose is to interpret history in terms of the human spirit.

Throughout the forty-six novels, the author is consistent in his treatment of history. The novelistic and the historical elements are usually parallel, and both are so cleverly interwoven that the reader is only aware of one plot. Despite the many ramifications of the plots, they are written with simplicity and clarity. The number of characters that appear in the five series passes the thousand mark, and they are well depicted.

Although Galdós is not most famous for his Episodios nacionales, they certainly are a credit to him, and a blessing to the average Spaniard. The Episodios narrate history with accuracy of time, place, and action. Because of the author's knowledge of history and his creative ability, he revives an epoch and makes the reader live in it. Concerning this, Andrenio says:

El arte de Galdós en los Episodios nacionales ha consistido en darnos la visión corriente y contemporánea de los sucesos históricos; en colocar al lector en una posición de presencia, en la posición de un contemporáneo que ve pasar los hechos, que para él no se llaman historia, sino que se apellidan inquietud, entusiasmo, dolor, heroísmo, terror, afectos personales y movimientos del ánimo. (1, p. 32)

The third series of the Episodios nacionales begins with Zumalacárregui and ends with Bodas reales. The era

covered in this series is from the first Carlist War to the time when Isabel II marries. This period of thirteen years is devoted mainly to the war between the two claimants to the throne--Isabel II and Carlos V--and the two political regimes that supported their cause.

The novelistic parallel to the historical action deals with the adventures of Fernando Calpena, an illegitimate son of aristocratic parents. Calpena is intelligent, well educated, and of liberal ideology. Upon discovering his mother, he accepts her and lives with her. Pilar, his mother, and her half-sister, Teresa, have been quarreling for years. Teresa is trying to marry her son, Rodrigo, an aristocrat and a traditional Catholic, to Demetria, an intelligent and liberal young girl. A bitter struggle follows, for Pilar, too, decides to marry Calpena to Demetria. Calpena is married to Demetria, and her sister, Gracia, is married to Ibero in a double wedding. A few days later Isabel II and her sister María Luisa marry Francisco de Asís and Montpensier in a double wedding.

Galdós portrays several historical figures of the epoch, such as Zumalacárregui, Mendizábal, and Espartero; he relates a few great historical events, but the stress is on the novelistic element. The novels of this series deal almost completely with civil history. Two important cultural events take place--the transition from classicism to romanticism, and the passing of romanticism to sentimentalism.

A change in society takes place and a new middle class rises as a result of the confiscation of church property, which was sold to individuals, individual profits from the civil war, and the introduction of the railroads.

The author is concerned with the worth of the individual; he wants the personages to attain prominence, to distinguish between good and evil, and to become tolerant. At this time Galdós is optimistic as he views his works from a new spiritual, moral, and esthetic viewpoint.

The fourth series begins with Las tormentas del 48 and ends with La de los tristes destinos. This series narrates the political events which prepared the way for the Revolution of 1868, which brings to an end the reign of Isabel II.

Motivated by his new esthetic orientation, Galdós no longer is interested in interpreting the historical events that he narrates; instead, he wishes to penetrate the soul of the Spaniard, and to study the individual and his conflicts. By this time Galdós has lost all hopes of orientating his countrymen, and he begins to doubt the utility of his works.

Then he resorts to the symbolic. He does this by symbolizing the entire history of Christian Spain through the Ansuérez family, Domiciana, and Captain Gracián. Casalduero explains the symbolism as follows:

Galdós tiene sumo cuidado en que el simbolismo sea muy claro, de manera que se perciba inmediatamente lo que representa: la formación de la España cristiana y su

decadencia. Es evidente que con esta figuración poco podía adelantar en su captación del alma española, y Lucila se transforma pronto en una mujer española, para terminar siendo un personaje cuyo sentido se pierde. Lucila, sin embargo, es la que intenta matar a Domiciana, y con su mismo puñal el sacerdote Merino lleva a cabo el atentado contra Isabel II. El atentado significativo del episodio no es el histórico, sino el novelesco, el de Lucila--España--contra Domiciana--la Sor Patrocinio novelesca--, las fuerzas oscurantistas que tratan y logran separar al Capitán (al ejército) del servicio de España (del amor de Lucila) para ponerlo al suyo propio. (3, pp. 190-191)

As a rule the plots of the third and fourth series develop rather slowly. Some of them are complex and others are loose plots which have many ramifications. There are too many characters. Usually there is one male main character who is the hero of the entire series. Galdós uses the epistolary and autobiographical methods of narrating history. In the third series Calpena, the novelistic hero, and his mother, Pilar, do most of the narrating by a series of letters, but occasionally, a minor character narrates orally. In the fourth series Fajardo, who represents the author, is the narrator of the history. Another device that Galdós uses is the marvellous element as "chorus". When the reader must be made to witness events outside the field of action, one views them in a hallucination, or through the Muse of Spanish history, or else a spirit appears to supply the necessary information.

Galdós is an artist in the depiction of his characters in the Episodios as he is in his other works. There is no type of character that Galdós does not portray. Despite the

fact that he had not previously depicted the aristocracy, in the third and fourth series he gives a good portrayal of the upper class through the persons of Eparán, Urdaneta, Teresa de Sarifán, and Pilar Loaysa. The author is superb in the depiction of the middle class; outstanding are the cesantes, Milagro, Socobio, and Carrasco, and the families of Arratia and Ansúrez. His abnormal characters, Churi, Teresa Villaes-cusa, and Maleana are well portrayed. The historical characters of Zumalacárregui, Mendizábal, Espartero, and Prim are masterpieces of his artistic pen. Romera-Navarro quotes this about Galdós' characters: "Son tan universales como los de Cervantes, porque sus existencias están tejidas con los hilos eternos del amor, del destino y de la muerte." (5, p. 584)

As seen through the characters in the third and fourth series of the Episodios nacionales, Galdós' sympathies are evident. His characters show tolerance and kindness, the will to work for self-betterment as well as for the nation, a charitable attitude, love for all that is human, and faith in God without formalism.

Whether the Episodios nacionales are still living literature is difficult to ascertain. What is certain is that the Episodios were popular in Spain, that the average Spaniard profited by reading them, that they taught history, and that they created a sound democratic public opinion in Spain. And certainly, what is of the most significance is that the

Episodios brought into existence an intelligent reading public in Spain (6, p. 63).

The Episodios nacionales, as a whole or in part, should make interesting and educational reading. Anyone who has the time and desire to read any part of these novels is sure to profit by them, for they are full of interest and human emotion. Students of social studies, particularly, should find Galdós' works interesting because of their transcendental moral significance, the presentation of the religious question, the depiction of fanaticism and clericalism that existed in Spain in the nineteenth century, and the true picture of the material and spiritual world.

The Episodios are only a small part of Galdós' works. He has an impressive output of other literary forms. In addition to the forty-six novels in the Episodios nacionales, he wrote thirty novels of various types, twenty-four dramas, and an undetermined number of short stories, articles, criticisms, and essays which contributed to the propagation of thought and conscience. With this fertility of pen, Galdós takes a place among the Spanish literary immortals.

CHAPTER BIBLIOGRAPHY

1. "Andrenio" (Gómez de Baquero), Novelas y novelistas, Madrid, Casa editorial Calleja, 1918.
2. Capilla, Antonio Alarcón, Galdós y su obra, Madrid, Librerías de Mathen, Marqués de Cubas, 1922.
3. Casaldueiro, Joaquín, Vida y obra de Galdós, Madrid, Editorial Gredos, 1951.
4. De Onís, Federico, Ensayos sobre el sentido de la cultura española, Madrid, Publicaciones de la residencia de estudiantes, 1932.
5. Romera-Navarro, M., Historia de la literatura española, New York, D. C. Heath y Compañía, 1928.
6. Walton, L. E., Pérez Galdós and the Spanish Novel of the Nineteenth Century, London, J. M. Dent and Sons Ltd., 1927.

BIBLIOGRAPHY

Third Series of the Episodios nacionales

- Galdós, B. Pérez, Zumalacárregui, Episodios nacionales, Vol. 11, Madrid, Librería de los sucesores de Hernando, 1924.
-
- _____, Mendizábal, Episodios nacionales, Vol. 11, Madrid, Librería de los sucesores de Hernando, 1924.
-
- _____, De Ofiate a la Granja, Episodios nacionales, Vol. 12, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
-
- _____, Luchana, Episodios nacionales, Vol. 12, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
-
- _____, La campaña del Maestrazgo, Episodios nacionales, Vol. 13, Madrid, Librería de los sucesores de Hernando, 1924.
-
- _____, La estafeta romántica, Episodios nacionales, Vol. 13, Madrid, Librería de los sucesores de Hernando, 1924.
-
- _____, Vergara, Episodios nacionales, Vol. 14, Madrid, Librería de los sucesores de Hernando, 1922.
-
- _____, Montes de Oca, Episodios nacionales, Vol. 14, Madrid, Librería de los sucesores de Hernando, 1922.
-
- _____, Los Ayacuchos, Episodios nacionales, Vol. 15, Madrid, Sucesores de Hernando, 1916.
-
- _____, Bodas reales, Episodios nacionales, Vol. 15, Madrid, Sucesores de Hernando, 1916.

Fourth Series of the Episodios nacionales

- Galdós, B. Pérez, Las tormentas del 48, Episodios nacionales, Vol. 16, Madrid, Librería y casa editorial Hernando (S.A.), 1926.
-
- _____, Narváez, Episodios nacionales, Vol. 16, Madrid, Librería y casa editorial Hernando (S.A.), 1926.

- _____, Los duendes de la camarilla, Episodios nacionales, Vol. 17, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
- _____, La revolución de julio, Episodios nacionales, Vol. 17, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
- _____, O'Donnell, Episodios nacionales, Vol. 18, Madrid, Librería de los sucesores de Hernando, 1920.
- _____, Aita Tettauen, Episodios nacionales, Vol. 18, Madrid, Librería de los sucesores de Hernando, 1920.
- _____, Carlos VI en la Rápita, Episodios nacionales, Vol. 19, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
- _____, La vuelta al mundo en la Numancia, Episodios nacionales, Vol. 19, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
- _____, Prim, Episodios nacionales, Vol. 20, Madrid, Librería y casa editorial Hernando (S.A.), 1925.
- _____, La de los tristes destinos, Episodios nacionales, Vol. 20, Madrid, Librería y casa editorial Hernando (S.A.), 1925.

Other Books

- Altamira, Rafael, Psicología y literatura, Barcelona, Imprenta de Henrich y compañía, en cta., 1905.
- "Andrenio" (Gómez de Baquero), Novelas y novelistas, Madrid, Casa editorial Calleja, 1918.
- Barja, César, Libros y autores modernos, Madrid, Sucesores de Rivadeneyra, 1924.
- Berkowitz, H. Chonon, Pérez Galdós, Spanish Liberal Crusader, Madison, Wisconsin, The University of Wisconsin Press, 1948.
- Capilla, Antonio Alarcón, Galdós y su obra, Madrid, Librerías de Matheu, Marqués de Cubas, 1922.
- Casalduero, Joaquín, Vida y obra de Galdós, Madrid, Editorial Gredos, 1951.

- Cejador y Frauca, D. Julio, Historia de la lengua y literatura castellana, Tomo VIII, Madrid, Tip. de la "Revista de archivos, bibl. y museos", 1918.
- Chapman, Charles E., A History of Spain, New York, The Macmillan Company, 1918.
- Clarke, H. Butler, Modern Spain, 1815-1898, Cambridge, Cambridge University Press, 1906.
- De Onís, Federico, Ensayos sobre el sentido de la cultura española, Madrid, Publicaciones de la residencia de estudiantes, 1932.
- Fitzmaurice-Kelly, Jaime, Historia de la literatura española, Madrid, Librería general de Victoriano Suárez, 1921.
- Olmert, Luis Antón y Carraffa, Arturo García, Los grandes españoles, Galdós, Madrid, Imprenta de "Alrededor del mundo", 1912.
- Romera-Navarro, M., Historia de la literatura española, New York, D. C. Heath y compañía, 1928.
- Savalano, Eugene, An Historical Justification of the Anti-clericalism of Galdós and Alas, Wichita, Kansas, Municipal University of Wichita Press, 1952.
- Walton, L. B., Pérez Galdós and the Spanish Novel of the Nineteenth Century, London, J. M. Dent and Sons Ltd., 1927.