The Ideals of Galdós
as shown
In his Dramas
by
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# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I    Biographical Sketch</td>
<td>1</td>
</tr>
<tr>
<td>II   Galdós's Place in Literature</td>
<td>5</td>
</tr>
<tr>
<td>III  The Ideals of Galdós</td>
<td></td>
</tr>
<tr>
<td>1. Caring for the Poor</td>
<td>11</td>
</tr>
<tr>
<td>2. Liberalism</td>
<td>29</td>
</tr>
<tr>
<td>3. Government</td>
<td>46</td>
</tr>
<tr>
<td>4. Social Affairs</td>
<td>65</td>
</tr>
<tr>
<td>5. Ethics</td>
<td>91</td>
</tr>
<tr>
<td>IV   Bibliography</td>
<td></td>
</tr>
<tr>
<td>1. The Dramas of Galdós</td>
<td>104</td>
</tr>
<tr>
<td>2. Critical Material Examined</td>
<td>105</td>
</tr>
<tr>
<td>V    Index</td>
<td>108</td>
</tr>
</tbody>
</table>
Biographical Sketch

Benito Pérez Galdós was born May 10, 1845 in Las Palmas, Grand Canary Island. As a student he did well in his studies and had a liking for literature. Throughout life he showed considerable talent in music and drawing. For some drawings and an oil painting, he obtained honorable mention at the exposition held in Santa Cruz de Teneriffe in 1862.

In 1863 he came to Madrid. Here he studied law but he had no liking for it. He tried his hand at writing plays, but none of these early efforts was of much merit. Times were stormy in politics and he began to write for such periodicals as *El Contemporáneo*, *La Nación* and *La Revista de España*. His failure to gain the stage turned him to the novel in 1866 and he did not again attempt the drama until 1892.

His first novel, *La fontana de oro*, was published in 1870. This was historical in its nature and its success encouraged Galdós to write his second historical romance, *El audaz*, published in 1872, and treating of the historical events that occurred in Spain in 1804. These two novels serve
as an introduction to the series of novels known as *Episodios Nacionales*, the first of which, Trafalgar, appeared in 1873. The *Episodios* are in sets of ten volumes to each series, and forty-six volumes in all have been published.

In them Galdós has succeeded in bringing before the common people of Spain the facts of their own history during the nineteenth century. They have been called by Fitz-Maurice Kelly an epic in prose. In a work of so great magnitude, the interest is marred by the amount of information the author is obliged to impart. The appeal is directed to middle class family circles and Spaniards have become more interested in their own history.

Besides the *Episodios*, he has written many novels and dramas. He has written seven novels of the first period, based largely on history; twenty-four contemporaneous novels, based largely on observation; twenty-two dramas and one opera. His busy life closed January 4, 1920.

While the *Episodios Nacionales* deal with the outside strife through which the nation has passed since the beginning of the nineteenth century, the novels and the dramas deal with the mental and moral struggles through which it has been passing during recent years. The latter are no less intense
than the former. Conservatism in various matters, political, social, religious, industrial and educational has been carried to excess and bigotry is the result. Galdós fights the conservatism that would bind the people to the past. He would modernize Spain; he would break with the past; he wants the ideas and sentiments of the modern world to penetrate into his own country. The traditions of the middle ages still have great strength in Spain; her heroes are still too much "los santos y los conquistadores." These he would replace by a little of the spirit of the modern world.

In Galdós' writings there is a great deal of criticism of the church, however it is not directed against the church itself, but against some things that the church does. There is also a good deal of criticism of the government and for a similar reason. Both are ultra-conservative; both oppose progress. The church is too much concerned with politics; even commits crime to gain its end. He fights the intolerance of the church and the government. His mind is open to new ideas; the church and the government oppose any change.

Galdós has received severe, though unjust, criticism at times for his anti-clericalism and his anti-government propaganda. Yet at heart he is a
good Catholic and a loyal Spaniard. His character is pure and without blemish. He attacks the church and government, not to destroy them, but to move them to reform themselves, realizing that their reformation must necessarily come from within. He attacks other national problems in the same spirit. His purpose is not to destroy, but to reform and build up. Some of his proposals are as good solutions of the problems as the world has yet found.

Galdós gathered his materials from much observation and travel. He traveled all over Europe at different times; he made a special study of Spain, journeying by rail, in carriage and on horseback, always by day and usually in the company of a servant. In 1897 he became a member of the Spanish Academy. He was a liberal deputy for Porto Rico from 1886 to 1890. In 1907 he was elected deputy from Madrid by the Republican party and retained the post for some years. For many years he published his own works, but finally transferred the business to a regular firm. He never married. He was not entirely dependent on his pen for a living as he had a small income from family property. In 1912 he became completely blind and, in the same year, he received a well deserved tribute, the Nobel prize for literature.
Galdós' Place in Literature

A book might be written in explanation and elucidation of this theme. It would be a worthy effort. The writer would be well repaid for his investigation and the result would be the honor and the glory of Galdós. Such an investigation is due to the greatest Spanish author of his day and, no doubt, some one will some day accomplish the worthy task. Such a one will enter into the spirit of Galdós and, moved and controlled by such spirit, will produce a book that lovers of Galdós everywhere will want to read. In the present paper, however, no extensive discussion or investigation of the subject is planned; only a few of the salient facts will be noted.

The number of volumes that Galdós has written, and the long array of subjects that he has discussed in these volumes, would give him a high place in the literature of Spain. His treatment of these subjects should give him a high place among literary men throughout the world. He is a novelist, a dramatist, and a reformer; great in all three.
He has a concept of the moral world to bring to us. He has observed the play of the passions and he aids us to fathom the mysteries of life. He has caught a new glimpse of life, far away through the mist, but "distance lends enchantment to the view" and the mist lends a halo to the mysteries of life. He feels it his duty as a dramatist to tell us what he has seen and bring to us his vision of life. He associates with great spirits on the mountain tops; distance and mist do not trouble his powerful telescope. He uses the drama to show to the people of Spain his aspirations and his visions.

The spiritual element that runs through his works distinguishes him as a dramatist. Echegaray was limited in vision, seldom had a message for the people and, when he had a message, he was not overwhelmed by its importance. His aim was to please and amuse the people. He went back into the past for his subjects and illustrations. He was a follower of Calderón, a late nineteenth century dramatist following in the footsteps of a great seventeenth century dramatist. He was holding the stage in Spain when the first dramas of Galdós appeared.

"No le debemos una emoción, no nos ha revelado un aspecto interesante de la vida del espíritu, no disipó ninguna de nuestras dudas sobre el destino
de la humanidad, ni trajo una tregua de sosiego a nuestras almas inquietas." (1)

Manuel Bueno further says of Echegaray that "En el jardín de nuestra alma no ha sembrado una sola flor." (2)

Galdós is the father of a new school of literary and social progress. He is vitally interested in creating a new Spain out of the old. He issues a call to the people of Spain, especially to the younger people, to take up the burden of reform. The field is open; the prospects are good; the life of the nation depends on progress. He is a representative of the national and patriotic spirit of his country. He voices the aspirations of progress by advocating reforms in matters vital to the state. He sees the conflict arising between the new and the old, and the past defending itself against the new force that is coming to light. Yet he is not a believer in violent reform. He prefers a reform of slow growth that will give time for the roots to take firm hold of the hearts of the people. Here are a few of the national problems that are crying out for a change: Land tenure, education, religious intolerance, the meddling of the church in government affairs, care of the poor, corruption in government and class distinctions.

Galdós shows a deep grasp of the needed reforms, but the mistake should not be made of thinking that his reforms are only material in nature. He emphasizes the spiritual as well as the material. The material reform is needed immediately, but, if unaccompanied by a spiritual change, it will be of little value and its life will be short. The spiritual defects are the cankers that are eating away the vitals of the nation. The ideal that he worships is a nation without spot, both materially and spiritually, but with the emphasis on the spiritual. Like Juan Pablo he would say to his countrymen: "¡Llorad, vidas sin alma, llorad, llorad!"

When Galdós took up seriously the writing of drama in 1892, he was then the greatest living novelist in Spain. His place among novelists throughout the world ranked high also. Some people call him the equal of Dickens or Victor Hugo. Certainly a few of his novels—Fortunata y Jacinta, Gloria and the Torquemada series place him in a high rank among novelists.

Manuel Bueno in 1909 said:

"Today his name as dramatist is equal in prestige to his name as a novelist."  (4) He also calls him "El grande e incomparable Galdós."

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(3) Alma y Vida, last words.
(4) Teatro Español Contemporáneo, p. 82.
No one disputes Shakespeare's rank as a dramatist, yet the highest rank is given to only a few of his dramas; among these are Hamlet and King Lear. Goethe ranks high, but his greatness depends principally on Faust. Manuel Bueno says that El Abuelo is the greatest work in national contemporary drama, and, in this play, the thinker and artist has reached the greatest heights to which genius can soar. He also ranks Alma y Vida as an exceedingly great drama.

Professor Morley says:

"El Abuelo, because it unites a faithful picture of local society and well-observed figures with a sublime thought, is beyond doubt Galdós greatest drama." He also says of Galdós himself: "He was a creative giant, a lofty soul throbbing with sympathy for humanity, and yearning for the infinite." Another evidence of his high rank in the literary world is that his works have been translated into French, English, Italian, Norwegian, German and other modern languages.

Progress has always been the watchword of Galdós. He has always been deeply interested in the welfare of his country and he has been the standard-bearer in the great reform movements. Younger men heard his

(6) Teatro Español Contemporáneo, p. 91.
(7) F. G. Morley, Introduction to Mariucha, ed. 1920, p. 27.
(8) Ibid.
call and rallied to his standard. Just previous to his death he could look back over many years of progress and a grand array of the best men of Spain devoted to the same cause.
Caring for the Poor

Of all the problems confronting Spain during the lifetime of Galdós, perhaps no one can be considered more important to the whole country than the problem of caring for the poor. They are in all parts of Spain and in great numbers. They are in the cities and towns and they are also in the manufacturing and mining districts, they are among the fisher people, on the large estates as well as small estates, and even among the gardening people.

Caring for the poor is not a new problem. History shows us that it has been a problem of all times. Other nations have it as well as Spain. It is no doubt found in every land under the sun. The causes of poverty have been studied by many people in many different ages and in many different countries. Never, perhaps, were they studied more generally than during the last hundred years. The causes are studied so that the remedies may be properly applied. There was a time when slavery seemed to be the remedy, for the poor in general became slaves. History also proves that this was not a successful remedy, for civilizations founded on slavery have not endured. The question of how to care for the poor seems to be just as important now as it has been at any time for centuries.
That Galdós realized the seriousness of the problem of caring for the poor may be assumed from the story of Maríanela as well as from his dramas of a later period. In Maríanela, Gelfín says to Sofía and his brother Carlos,

"El problema de la orfandad y de la miseria infantil no se resolverá nunca en absoluto, como no se resolverán tampoco sus compañeros los demás problemas sociales; pero habrá un alivio a mal tan grande cuando las costumbres, apoyadas por las leyes establezcan que todo huérfano, cualquiera que sea su origen, tenga derecho a entrar en calidad de hijo adoptivo en la casa de un matrimonio acomodado que carezca de hijos. Ya se arreglarían las cosas de modo que no hubiera padres sin hijos, ni hijos sin padres."

Again in Celia en los infiernos,

"La caridad, por grande que sea, no resuelve el problema que a todos nos conturba, ricos y pobres. La plebe laboriosa no se redime sólo por la caridad."

And again in the same drama Leocrito says to Celia,

"Si los seres privilegiados como usted no nos traen siquiera un destello de esa luz eterna (la justicia) no veo más que tinieblas, no encuentro la salida de este laberinto."

For the purpose of discussion the subject may be

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(9) Maríanela, Chapter 9, p. 65, ll. 9–20.
(10) Act IV, scene 6, p. 223.
(11) Act IV, scene 6, p. 224.
divided. The case of poor people who are ambitious may be considered first. People of this class are not looking for help, they are determined to help themselves. They need very little consideration here. Though poor they are in some ways an ideal class of people. Through thrift, thoughtfulness and sincerity they will succeed. They need the sympathy and encouragement of good people, but there is little likelihood of their ever becoming a charge on society. Indeed, with the proper encouragement and consideration that they should have from other people, they become influential and dependable people of their community. They learn by experience, they grow up through these experiences and become solid and reliable men. If any taint of disgrace seems to be attached to a man of this class in the beginning on account of his poverty, in the course of time it is forgotten and covered up by the honorable position that he has won for himself in his community. He has gained an experience that will be a recompense to him for all the struggles through which he has gone. Victor in La de San Quintín is an example of this class of poor people. Cruz in La Loca de la Casa started as a poor servant in the household of a wealthy man. He has by his determination and energy become the owner and administrator of the estate on which he labored as a servant. He went through hard struggles but he won. Though not an ideal character in some ways, yet he is an
example of what a poor man can accomplish. One of the rules that he had made for himself is as follows,

"No dar nada a nadie graciosamente. El que no puede o no sabe ganarlo, que se muera y deje el puesto a quien sepa trabajar. No debe evitarse la muerte del que no puede vivir."

He is very decided on this point and goes on to talk on the effect that compassion has on the poor.

"Digo que la compasión, según yo lo he visto, aquí principalmente, desmoraliza a la humanidad y le quita el vigor para las grandes luchas con la naturaleza. De ahí viene, no lo duden, este sentimentalismo que todo lo agota, el incumplimiento de las leyes, el perdón de los criminales, la elevación de los tontos, el poder inmenso de la influencia personal, la vagancia, el esperarlo todo de la amistad, y las recomendaciones, la falta de puntualidad en el comercio, la insolencia. Por eso no hay ley, ni crédito; por eso no hay trabajo, ni vida, ni nada. ¡Claro! ustedes, habituados ya a esta relajación, hechos a lloriquear por el prójimo, no ven las verdaderas causas del acabamiento de la raza, y todo lo resuelven con limosnas, aumentando cada día el número de mendigos, de vagos y de trapisondistas."

(12) Act I, Scene 7, p. 22.
(13) Act I, Scene 7, p. 22.
Cruz has made his own way in the world even against much opposition. These are his ideas of the effect of compassion on the poor and of what is accomplished by the giving of alms, by giving the poor something without requiring anything of them in return.

He has wealth, but he knows how he obtained it, he will not allow compassion for the poor to soften his heart.

"No me ablandarán, no. No tengo yo mi dinero para dedicarlo a la beneficencia. La ley de renovación debe cumplirse. El naufragio, que se ahogue; el enfermo, que se muera; y el árbol perdido sea para los que necesitan leña. Mereceré mi propio desprecio si dejo nacer en mí esa polilla de la voluntad que llamamos lástima." (14)

It is hard to believe that Galdós would approve of this hard hearted way of treating this matter, yet it must be admitted that this example is true to nature. Poor people of this class will succeed in spite of opposition.

Galdós approaches the subject gently in the comedy, La de San Quintín. Victor realizes that he is poor, that he is not the son of a wealthy father. Rosarito tells him that he has no property, no name, and that he is nobody, yet he does not despair.

"Aún vivo; soy quien soy. Acepto con ánimo tranquilo las situaciones más difíciles y abrumadoras."

(14) Act II, Scene 12, p. 54.
No temo nada. El abismo en que caigo no me impone
pavor, ni sus soledades tenebrosas me hacen pestañear.
Creí poseer los bienes de la tierra, todos, todos;
los que dan paz y receso a la vida, los que estimulan
la inteligencia, los que halagan:Ay! el corazón.
¡Sueño, mentira! Mi destino lo quiere así. Destino
cruel, durísimo. Pues con todas sus durezas y cruel-
dades, yo lo acepto, lo afronto, me abrazo a él para
seguir viviendo. Adelante, pues. ¿Qué soy....nadie?
Bien....soy un hombre, y me basta."

He still possesses the things that are worth while
in life. He accepts his fate and goes forward with new
courage. He will not accept aid from anyone, he prefers
to rely on himself. To the offer of aid from Don César,
Victor replies,

"No pretendo socorro, no. Ni lo necesito. Solo
en el mundo, pobre, sin nombre, sabré encontrar un
manantial de vida en medio del páramo que me rodea.
Señores de Buendía, ni ustedes pueden darme auxilio,
i yo no puedo aceptarlo."

He and Rosario go out to face the world without any fin-
ancial resources. As Rosario says,

"Victor y yo somos dos locos que nos lanzamos a
la increíble aventura de buscar la vida y la felici-
dad en nosotros mismos." (17)

(15) Act II, Scene 19, p. 66.
(16) Act III, Scene 7, p. 61.
(17) Act III, Scene 7, p. 84.
They start for America, "Es la mar, es un mundo nuevo." They face the world though poor, they feel that poverty is no disgrace. Well might Don José say, "Es un mundo que nace."

They are confident of winning the struggle of life, they have the will and the courage to try. Great numbers of people have come to America from Europe and have prospered and have been a welcome addition to the community in which they have settled. They have made good citizens of the country to which they went. They have shown courage in their struggles and have made of themselves fine men and women. This is in keeping with Horace Greeley's advice to young men, "Go west and grow up with the country."

The second class of poor under discussion is that of the people who are poor because they do not manage their own affairs properly. A man who has income enough to support his family and himself is not justified in giving freely just because he is too tender hearted to refuse to give when asked. The assumption that Caldón approved of indiscriminate giving cannot be verified in his drama. He may use such a character, yet this is not evidence that he approves of that character. In El Tacano Salomón this

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(19) The last speech in the comedy.
phase of the problem of caring for the poor is presented. Pelegrín, a poor tradesman, has had an income sufficient to keep his family but he is open-hearted and gives to the poor around him as long as he has anything to give even though his own family should want. When some one asks him for money, he gives if he has it, and gives without considering whether he is giving wisely. When he receives a large gift from a wealthy brother, he is ready to distribute it among the poor, "Nada para mí; todo para el pueblo indigente." 

The wealthy brother in Argentina has been well aware of the generous disposition of Pelegrín and is much disappointed because Pelegrín lets money go out of his possession so thoughtlessly. He instructs his agent Salomón to find out whether Pelegrín has reformed, and, if he has, then Salomón is to turn over to Pelegrín the proceeds from the sale of some houses in Madrid. The houses are sold and the proceeds deposited in a bank in Madrid and Donato, a neighbor, says to Salchán, "Lastima que ese dineral no sea para este infeliz, para este bendito Pelegrín." Salomón replies, "No puede ser para él, porque a pesar de las lecciones de tacañería que le estoy dando, no entra por el aro, y es cada día más pródigo y manirrotro.

(20) Act II, Scene 12, p. 103.
Jacobo Mendrugo, al darme el poder que conoces, me impuso una obligación; que no tengo más remedio que cumplir."  

This "dínearl" is not to be delivered to Pelegrín, because, in the estimate of his wealthy brother, he has not yet learned to make the proper use of money.

A telegram from Argentina announces the death of the brother; then Salomón is ready to deliver to Pelegrín the proceeds of the sale of the houses. Salomón has shown plainly that he does not approve of Pelegrín's thoughtlessly giving away every cent, yet he shows just as much disapproval of the avarice and malicious cunning of the brother. He does not approve of sordid avarice, yet he sees the impossibility of helping a man who is too generous hearted to consider the needs of his family and himself. "Nothing for myself, everything for the people" is greater liberality than is expected of any man. Yet Pelegrín goes on with his plans. He rejoices that he has been chosen of God to bring some alleviation to the needy, he will distribute it among those who have nothing, he will found "quince escuelas magníficas, como no los hay en Madrid," twenty public eating houses for the hungry and "cien dotes para

(22) Act II, Scene 10, p. 99.
(23) Act II, Scene 11, P. 102.
(24) Act II, Scene 11, p. 108.
(26) Act II, Scene 7, p. 89.
(27) Act II, Scene 6, p. 86.
doncellas pobres que se casen con obreros honrados, y casas baratas para las familias humildes, y retiros para los viejos." All these are worthy projects and worthy of consideration by men of wealth. They are advocated by Pelegrín, a man of generous heart, who has lived with the poor, who has always worked for a living and has always been poor himself. As soon as a legacy falls to him his heart strings do not pucker. His heart opens up and he pours out blessings on the poor.

"Yo tengo la visión providencial de repartir la riqueza equitativamente. Si no resuelvo el problema social equilibrando el bienestar entre las diferentes clases, me acerco a la solución de este tremendo problema. Si siempre habrá ricos y pobres, yo quiero quitar a los ricos algo de lo que les sobra para dar a los pobres un poco de lo que les falta."(28)

This is one of the ways of caring for the poor today not only in Spain but in some other countries as well. Many needy persons worthy of help would suffer if they were not cared for in this way. If Galdós were in the Congress of the United States at the present time, he would champion the cause of the starving people of Russia and would have voted for the appropriation for that purpose. All the measures for the relief of

(28) Act II, Scene 12, p. 106.
starving and oppressed people taken by the people of the United States, such as the relief for the people of Belgium and northern France, Poland, the Near East and China, would have received his heartiest approval.

Again in Alma y Vida we have something on this same point. Laura says to Teresa,

"Mal repartida está en el mundo la riqueza vital. La que a éste le sobra, ¿porqué no se la quita Dios para darla a los pobrecitos que tan poco tienen?"

And in Act IV near the close of the drama Laura says to Juan Pablo, in speaking of her own estates,

"Quiero que las tierras grandes sean para mis parientes pobres; las chicas para los que ahora las labran en provecho mío."

Laura is one of the ideal women of the dramas of Galdós, hence the strong presumption that her ideals are his ideals.

In regard to the division of landed estates among the tenants and laborers on these estates as a method of caring for this class of poor people, reference might be made to the land laws for Ireland. Here the government aids the tenant to purchase land from the proprietor. It must be by voluntary agreement between the owner and the tenant. The government lends the tenant money to purchase the land and this purchase price is repaid to the government in annual

(29) Act I, Scene 9, p. 65.
(30) Act IV, Scene 4, p. 267.
installments extending over a long period of years.

In the comedy La Razón de la Sinrazón, Galdós advocates the plan of providing industrial schools for boys and girls. In these schools the children may earn their living while receiving their education and after passing through the school, they will be prepared to do some kind of work creditably and will be able to make a living for themselves. Atenaida and Alejandro have separated themselves from the people who advocate the principles of Sinrazón and have gone over into el Campo de la Vera. Here they have established their industrial school and Atenaida is in her glory surrounded by children.

"Aquí practicaremos la verdadera santidad, que consiste en cultivar la tierra para extraer de ella los elementos de la vida, y cultivar los cerebros virgenes, plantel de las inteligencias que en su madurez han de ser redentoras." (31)

In Celia en los infiernos we are introduced to the life of the poor people of the city slums. Here is found the most difficult problem in caring for the poor. Galdós boldly advocates his solution of the problem, at the same time realizing that his solution has its limitations. Yet no better solution is at hand than the one he offers for the care of

(31) Act IV, Scene 7, cuadro 1, p. 236.
these classes of poor. It is founded on the principle that a man must do something to help himself. The man who is so low and has been so poor for a long time that he is unwilling to do anything to help himself is an almost hopeless case. Perhaps, though, few people ever descend so low that they will not brighten if a gleam of hope comes their way. Along with the principle that a man should do something to help himself should go the opportunity to do something. A poor man receives pleasure from the feeling that he is earning his own living, he gains confidence in himself, he realizes that he is a man. The rich are denied this pleasure. After Celia has dismissed Ester from her service, Ester says to Celia,

"Germán y yo sabremos luchar por la vida; el amor nos dará fuerza para vencer en esa lucha. ¡Ay, Celia! luchar es un goce que tú no puedes conocer."

Celia is a titled and wealthy young woman. Different from most of her class, she becomes interested in the welfare of the poor. She studies the problem for herself. While her titled and wealthy relatives and friends are living their lives of intrigue and falsehood, she is visiting the poor in the slums, the beggars in the streets, the laboring people in the shops and factories. In regard to this Celia says to Pastor,

(33) Act I, Scene 13, p. 81.
"A los infiernos——— En ese mundo quiero penetrar, Pastor; a esos abismos quiero descender para conocer por mí misma el sufrimiento de los que nada poseen."

And again Cella says to Pastor in regard to Germán and Ester whom she has dismissed from her household,

"Yo voy a la busca de dos personas que interesan grandemente a mi corazón; yo voy movida del anhelo de realizar todo el bien posible dentro de lo humano, llegaré hasta lo divino, descendiendo hasta las más hondas miserias y hasta los podredumbres más repugnantes."

If the wealthy people will investigate the condition of the poor, visit the poor to find out for themselves, and show that they are interested in the welfare of the poor, they will have taken a long step in the right direction.

Cella visits them at their work and in their homes, she distributes money among them freely, yet she realizes that Leoncio is right when he says,

"La caridad, por grande que sea, no resuelve el problema que «todos nos contunden, ricos y pobres. La pobre laboriosa no se redime solo por la caridad."

Usually the giving of charity has a better effect

(33) Act II, Scene 6, p. 126.
(34) Act II, Scene 8, p. 129.
(35) Act IV, Scene 6, p. 223.
on the giver than on the receiver. Depending on charity for sustenance tends to unfit the receiver for depending on himself. The aim of the most successful workers among the poor is to develop a spirit of self help, to provide some useful work for the one who needs help.

Celia studies her problem first, she distributes money as a temporary expedient. After she has fully decided what her problem is, she goes into the heart of the matter. She buys the manufactory and employs German as manager. She permits the laborers to share in the profits of the industry and establishes pensions on which those of advanced age may retire from work. She grants these benefits but she imposes some conditions on the laborers. She wants them to be her companions, she will not stand aloof from them and their interests. She wants them to be painstaking and careful in their work, and diligent and virtuous and honest in their homes. She opposes illicit unions and requires those men and women who are living together to marry, for "más que los intereses me importa la moralidad de mi casa." Not yet satisfied with what she has done, she gives Leoncio a pension so that he may study the social problem in other countries. She has become happy in giving to the

(56) Act I, Scene 13, p. 79.
poor and in helping them to better their own condition.  

"La única felicidad que Dios me concede consiste—

(37) en hacer felices a los demás."

There is nothing illusory or deceitful in what
Celia is trying to do for the poor. She lays aside
her dignity of family standing and gives her life
to the problem. She does not try to live off the poor,
but devotes herself to their welfare and gives them an
opportunity to work out their own problems. She will
give the poor an opportunity for steady labor and
through this labor they will become men and women.
Social position means nothing to her except an oppor-
tunity to be helpful in the lives of other people.
The difference between her attitude toward the poor
and that of the wealthy in general is described by
Leoncio.

"El capitalismo, seco y egoísta comúnmente,
en usted se trae en virtud sublime, porque sin
duda procede usted así mirando al bienestar de
(38) las clases trabajadoras."

The dignity of the nobility, catering to wealth
and position must give way to a nobler attitude of
compassionate interest in the common people. The
character of the man, rich or poor, must count for
more than titles or wealth or social position. It

(37) P. 231, near the close of the drama.
(38) Act IV, Scene 6, p. 223.
must become more honorable and more worthy of esteem to labor for a living than to live a life of ease and uselessness, supported by the labor of a degraded class. It will be difficult for the poor to rise out of their poverty without the compassionate interest of the people of wealth. Leoncio is following the right lead when he says to Celia,

"Si los seres privilegiados como usted no nos traen siquiera un destello de esa luz eterna (la justicia) no veo más que tinieblas, no encuentro la salida de este laberinto."

Several methods of handling the problem of the poor are found in the dramas of Galdós. The different classes of poor are easily recognized. One may emigrate to America. For him it is the right thing to do. Only a limited number, however, are able and willing to do this. The great problem of the poor in Spain still remains after these have emigrated.

To take from the rich to give to the poor cannot be seriously advocated nor does Galdós show us any way in which this may be done. Voluntary contributions from anyone are acceptable, but they should be handled with discretion.

The building and managing of eating houses in which the poor may obtain substantial meals at low

(39) Act IV, Scene 6, p. 224.
cost; the building of school houses and managing them, especially industrial schools; the building of cheap houses for the poor to buy, paying for them in small installments; providing asylums for the aged; and the granting of dowries to girls who marry poor men; these are all commendable things to do for the poor.

When in addition to this the wealthy will become interested in the poor, and the titled dignitary will lay aside his dignity and will mingle with the poor in their daily life, realizing that charity alone will never solve the problem, then the ideal way of caring for the poor is at hand. The poor must work to save themselves, but the opportunity to work must be supplied by other people. Where the problem of the poor and the industrial problem are united some commendable things are advocated in the plays of Galdós: Laborers sharing in the profits of the business; employers well acquainted with the home life of the laborers; visiting them at their work and in their homes; comfortable homes and a good home life for the laborers; pensions for the aged; the study of the social problem in other countries.
Liberalism

Where the ideals of the past conflict with progress, where they hold sway and prevent progress, where they have a deadening influence on the life of the nation, Galdós's heart and soul are in the progressive movement, counteracting the conservatism of the past by fomenting a change of attitude from within. The past is not good enough, the future has something better in store. But the past has control, the present is ruled by the past, the future, too, will be a repetition of the past. New ideas take root, but grow slowly. A change in attitude comes from the growth of new ideas and involves a breaking away from the past.

If the small community is sufficient unto itself, if it neglects its duty and obligations to the larger state of which it forms a part, let it break away from the past, and live up to its responsibilities, let it take its place in the national life, let not the grandeur and glory of the community overshadow the grandeur and glory of the nation. Let the home and community ties become a bond to bind community with community in a national whole, forgetting their trivial conflict of interests for the sake of the
larger state. If the education of the masses has been insufficient and unsuited to their needs, change the system in the interest of progress. If the poor can look forward to nothing but a life of drudgery and misery, let wealth and dignity and title break away from the past and become interested in the poor. Let men of wealth and title and learning busy themselves with the solution of the problems of the nation, with the welfare and grandeur of the nation in view. If religion and the demands of the church stifle freedom of thought and action, let the church exert itself to aid the aspirations of a struggling people.

Doña Perfecta and Don Inocencio are representatives of the past. She is a wealthy woman in complete control of Orbajosa and Inocencio is the priest. Both are completely devoted to the interests of the church and are intensely religious. María Remedios, who lives under the protection of these two, is a shrewd, calculating devotee of the church. If she can bring about the marriage of her son, Jacintito, with Rosario, the daughter of Doña Perfecta, she will advance her own position in the community and still be supporting the cause of the church. Jacintito's education has been under the direction of Inocencio and he has become an influential representative of the younger people of the community.
Rosario has been closely guarded by her mother and the priest, she has been shielded from contaminating influences, and is regarded as a suitable heiress to her mother's wealth and power.

Inocencio is master of affairs in which the church is principally concerned, while Doña Perfecta, through her henchmen, rules the community as a whole. The people submit; they have never known anything different. They are ignorant and poor, sad and gloomy. Life means little to them, death is often a relief. They live the same kind of life that their ancestors lived for many generations. The same kind of community life exists year after year. The future has the same outlook as the past. Rosario will take her mother's place; the priest's place will be occupied by a new priest; new henchmen will arise, and younger people, sad, gloomy and ragged like their predecessors will take the place of older people who have passed away. No change of conditions is to be considered.

The community is a community unto itself; little, if any, thought is given to the rest of society. It has its own law, regardless of the law of the larger state of which it should be a part. Where the interests of the community conflict with those of the state, the interests of the community prevail. As Doña Perfecta says to Pepe Rey:
"¿Qué sabes tú de leyes? Tenemos aquí las eternas, y en ellas descanso. No podrás, no podrás nada contra mí. Estoy en mi santo terreno, en mi ciudad protectora." (40)

The community is ruled autocratically with only the community in view, impervious to outside influences and ready to rise in rebellion upon any interference from without. The life of the system depends upon the continuation of present conditions.

Into this community of Orbajosa comes Pepe Rey, a young man of wealth and education. He is full of new ideas and has the spirit of progress. Here he finds a region full of poverty and beggars and centuries behind the times. They do not care for his new ideas; they call him "un hombre sin Dios." A man of science cannot be a godly man. They have not been considered by the church as contributing to the "Santos creencias." The attitude of the church toward science is expressed by Inocencia as follows:

"Provecho para la inteligencia, desventaja para el corazón; porque la ciencia, tal como la estudian y propagan los modernismos, es la muerte del sentimiento y de las dulces esperanzas con que nuestras pobres almas se consuelan de las miserias de esta triste vida." (41)

(40) Act II, Scene 16, p. 65.
(41) Act I, Scene 4, p. 13.
Pepe Rey has been in Orbajosa only a few days when he utters a tirade against the backwardness of its civilization. He tells them that science has come to destroy the superstition, sophism and lies of the past, that it too is a child of God and has come as a magnificent star to illumine the world and scatter the darkness.

This tirade opens the conflict between Pepe Rey and the people of Orbajosa. They are horrified at his blasphemy. Their community life is just as they want it; then why should a stranger and an ungodly man presume to tell them wherein they fail? While he is unburdening his soul concerning the condition of affairs in Orbajosa and extolling the grandeur of science, Rosario is eagerly grasping his thoughts. While others are shocked at the way he blasphemes God, she becomes enamored of the bold spirit attacking the past in one of its strongholds.

Pepe Rey has come here to marry Rosario; but when he delivers a harsh censure of the church, Doña Perfecta's conscience will not permit her to compromise with unrighteousness. She decides that he cannot have Rosario, and she removes her daughter from his sight and influence. Although she does not openly break with him, she tries to show him that he

is not wanted in Orbajosa. But Pepe Rey does not falter; he has fallen in love with Rosario and he continues to press his suit. He says to her:

"Tú te empeñas en que nada vales, y eres la maravilla de la Naturaleza. Para mayor gloria tuya, ignoras tu mérito inmenso, y no ves la luz, no sientes el calor divino que proyecta tu alma sobre todo cuanto te rodea. Eres mi vida nueva, y te quiero como un tonto."

Science has led him away from the "santos creencias" of the church. Rosario must not be united with an ungodly man. Yet he says, "aquí triunfo o muere."

In the face of all the difficulties that are placed in his way, he remains true to this declaration. He is relieved of his government commission; law suits are heaped upon him; his reputation has been slandered by the lies that have been told regarding his beliefs, yet he remains firm. Doña Perfecta admits that she brought these troubles upon him because her conscience would not permit her to give her daughter to a man of "negative ideas in religious matters." Pepe, however, remains for the purpose of saving Rosario from the narrow life that she lived, "whatever it might cost and no matter she suffered."

(43) Act I, Scene 7, p. 21.
(44) Close of Act I.
(45) Act II, Scene 16, p. 53.
Pepe Rey, however, is not able to overcome his opponents by persuasion or by denouncing their ignorance and creeds, but he does succeed in arousing them to rebellion. Government troops are sent in to uphold the law, to show the little community that it is subject to the greater state. Doña Perfecta had imagined that she was in her sacred sanctuary, surrounded by devoted people. Her boldness disappeared for the moment, yet her courage remained. The law would take away her daughter from her and give her to a man who would pervert her soul, but "if I were dead they could have her; never while I am alive." Yet the law must not be allowed to triumph. "Long live Orbejasu and down with the nation!"

Doña Perfecta's followers have risen in rebellion at her instigation, yet she says "God has permitted it in order to confound iniquity." She knows well that she has done this to keep Pepe Rey from marrying Rosario, yet she tells her daughter that it is God's will. She will die rather than see her united with a man whose ideas of life are destructive of the best interests of the church. The demands of the church are her will, her will is the will of God. The law fails to deliver Rosario.

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(47) Act III, Scene 6, p. 65.
(48) Act III, Scene 9, p. 74.
(49) Act IV, Scene 3, p. 80.
to Pepe Rey. He is killed while trying to obtain her by force, but he dies with these words on his lips to Rosario, "Sígueme—ven." She is ready to go with him but he says: "to eternity."

As Doña Perfecta controls Rosario, so the church controls Spain. Reared by the church and dominated by it, removed from all influences detrimental to her good, Spain stands, at the end of the nineteenth century, a monument to the ideals of the church. But the daughter longs for other associations, she gets a glimpse of new vistas, yet the church permits her no freedom of thought or action, its will must be her will. Pepe Rey loves her and she loves him, and the love of both increases as they know each other better. The man of liberal ideas loves Spain, has her welfare at heart, tries to save her from the dangers that he foresees. To him she is

"Nuestra madre, a quien adoramos, defectuosa,
imperfecta, como quiere que sea. Por ella (51)
vivimos, por ella morimos."

Pepe Rey makes this proposal to Doña Perfecta, that they shall both throw their ideas into a bonfire and unite on this one sentiment: the love of her daughter. He will humiliate himself, he will

(50) At close of drama.
(51) Act II, Scene 16, p. 55.
throw aside his pride and dignity, he will go to any length to establish harmony between her and himself. But there can be no peace or harmony between liberalism and the church in the control of Spain. The liberal may be intensely patriotic, he may love Spain with the purest devotion, he may pour out his blood like water to overcome the prejudice that separates him and the church, but all in vain. The church will not compromise with the man of liberal views.

Persuasion fails to move the church; some means is found to keep the law from having its effect; force cannot produce the desired result. Pepe Rey fails, he loses his life; while he is grappling with one monster, another, in hiding, fires the fatal shot. The man from outside the community, though of the same flesh and blood, must not be allowed to usurp the place of the man who is reared according to the tenets of the community. Pepe Rey fails, but he fails because he does not understand the spirit of the people; yet the cause to which he devoted his life has not failed. Force cannot change the spirit of the people. New ideas from without cannot combat successfully the long established teachings of the church. The change

(52) Act III, Scene 5, p. 64.
must come from within. The church holds the favored position. It understands the spirit of the people, it has their confidence. Through long years of devotion, the church has become their chief interest in life. The opportunity is at hand for the church to lead the people into a larger and freer life, realizing that, if it does not grow and expand, it too must die. It is not the idea of Galdós that the church shall be destroyed; Pepe Rey does not wish to accomplish that. Progress, however, is the inevitable law of life. The opportunity is before the church, its obligation is clear. Then it is the duty of the church to live up to its opportunities and its obligations. This teaching also seems clear: No community can disregard other communities; no nation disregard other nations. The church is not sufficient unto itself. With proper regard for the welfare of Spain, it cannot reject the counsel of the liberal.

In the drama Electra, Máximo and the marquis are the forward looking characters. Máximo, in particular, corresponds to Pepe Rey in Doña Perfecta. Pantoja is the representative of the past. The conflict between Máximo and Pantoja corresponds to the conflict between Pepe Rey and Doña Perfecta, while Electra takes the place of Rosario. Electra is a fine representative of the spirit of Spain,
light hearted and wholesome and at the same time capable of seriousness and responsibility. She has grown up under the protection of the church, subject to its rules and creeds. Now when she is ready to take her place in the world, the representative of the church would place her in a convent, where she may devote herself to a life of piety and atone for the sins of her mother and her guardian.

Spain, however, is not willing to be immortal in a convent. She has received a vitalizing touch from the spirit of progress and chafes under the restrictions of the church. New ideas are taking root, the past must release its strangle-hold on the future. Spain feels her new strength and her new life. The influence of Máximo on Electra has changed her from the care-free girl to the mature woman. She becomes aware of her own capability; she gains confidence in herself. This is a disappointment to Pantoja. She must not think for herself; she must not have aspirations beyond the boundaries set by the church; she must be removed from the influence of the new ideas. Regardless of her aspirations and desires she must submit. Her wings must be clipped so that she cannot soar beyond the realms of the church's control.

It would be well for the church if it could
see the real underlying meaning of Galdós. The liberal does not want to destroy the church or the good influence of the church. He does combat her evil practices and aims to lessen her hold on government. Pepe Rey and Máximo both affirm their belief in God; they are neither antireligious nor anticlerical. The liberal does want some control of the policy of the government of his native land. Pantoja schemes to keep Electra free from the influence of Máximo, he even tells a lie to accomplish his purpose. He will ruin Electra's life to carry out his plan. He is fanatical and strong. He will die rather than yield. He shows great calmness under Máximo's scorching tongue. Máximo rages. Pantoja remains cool. His coolness increases Máximo's rage until he is ready to kill Pantoja.

"Por esa virtud verdadera o falsa, no lo sé, que en la sombra y sin ruido lanza el rayo que que nos aniquila; por esa dulzura que envenena, por esa suavidad que estrangula, confúndate Dios, hombre grande o rastrero, águila, serpiente (53) o lo que seas."

The church has often been accused of practices like these and even of worse things and it has undoubtedly been guilty, yet Galdós has never

(53) Act IV, Scene 10, p. 241.
advocated the destruction of the church nor does he advocate it in this drama. Máximo is roused to such a pitch of rage by the insidious lies of Pantoja that he says: "That monster must be killed!"

This is in a moment of extreme rage caused by extreme provocation. Here the marquis, a close friend of Máximo, is at hand to calm him and show him that a man of science should not give way to his rage, and tells him:

"We must proceed tastefully. We must respect the social order in which we live."

Even if the social order in which they live binds them hand and foot in a meshwork of lies and capricious laws, murder and assassination will not purify it. Pepe Rey loses his life while using force to overcome the prejudice of the church. Máximo has the marquis to show him that force or violence cannot accomplish what he aims to do. The destruction of the church is neither the purpose nor the wish of Galdeón.

Again it may be said that Pantoja is an extreme representative of the backwardness of the church. Don Urbano and his wife Evarista are the real guardians of Electra, but Pantoja worms his way into

(54) Act V, Scene 5, p. 266.
(55) Act V, Scene 5, p. 267.
complete authority in matters concerning her. This is another practice of the church that receives the scathing criticism of Galános. Pantoja is rigid; he will die rather than surrender; threats of killing do not move him whether he is right or wrong. He has great influence over Urbano and Evarista and they regard him as a most wonderful man and so he becomes the real guardian of Electra. In matters concerning Electra, Urbano concedes jurisdiction to his wife:

"Do not ask of me anything opposed to the opinion of my wife." (56)

With all the eloquence of which he is capable, and with arguments whose truth Evarista admits, Pantoja fails to gain her consent to place Electra in a convent. He flatters her by calling her his faithful ally. She believes that he is earnestly devoted to Electra's welfare. She admits that his plans for Electra are excellent, yet she refuses her consent. She declares and he admits that nothing can be said against Máximo's conduct. She is willing for Máximo to marry Electra.

Urbano and Evarista must also be considered representatives of the church, but their interest

(56) Act IV, Scene 4, p. 208.
in it receives the approval of Galdós, while the attitude of Pantoja receives his condemnation. They are loyal and devoted friends of the church with an affectionate interest in Electra and exercising parental authority over her; yet they are willing to allow her to follow her own desire in one of the most important questions of her life.

Why does Pantoja so persistently demand that Electra shall follow his guidance? In his younger days he sinned grievously, now he is repentant. He has endowed the convent with his millions. He has been trusting in his support of the institutions of the church for salvation, regardless of the source of the millions, but his soul is still unsatisfied. Evarista and Urbano have lavished their ill-gotten millions on the church, and they are resting calmly in its shadows. While they are rejoicing, Pantoja remains sad, reflecting on the past. At the first sight of Electra, he recognised in her the child of his crime. For this crime he will atone. Electra will enter the convent, devote herself to prayer and good works. She will be removed from all worldly influences and desires. In the serenity of the convent life she will become mother superior and will fashion the thoughts and mould the desires of all those who come under her authority. At the close of
a long life devoted to deeds of piety, her bones will be laid to rest in the convent garden, side by side with those of her mother and Pantoja. Thus all three will be assured of a triumphant entrance into heaven, and the convent and the mausoleum will remain as monuments to their piety and devotion.

These are grand plans followed by glorious results according to the standards of the church. But the spirit of Spain cannot be enclosed by convent walls; it cannot be held with its face to the past; it soars above all hindrances and obtains a vision of the future; it is born into a new life.

Pepe Rey came into Orbajosa, a stranger to the community. Though his fame had preceded him; though he was known to be a man of great learning and talent, yet he had never known Orbajosa. Máximo grows up in the community in which he becomes famous for his knowledge and talent. He is surrounded by friends and relatives, he knows the prejudices and aspirations of the people among whom he lives. Pepe Rey bursts into indignation at what he sees and feels and has to endure. He astounds the people by his advocacy of ideas that they are not ready to receive. He is impatient, delay irritates him. He brings in force from outside to compel acceptance of his ideas. Máximo is one of his own community who by study and travel has come in touch with the modern spirit.
He remains calm until his plans are thwarted by the deep scheming of Pantoja. Though he then loses his calmness and bursts into fiery rage, yet he receives the friendly counsel of a man of the world and triumphs over opposition. Pepe Rey had no restraining hand or friendly counsel in his hour of need; while struggling with one enemy another takes his life. Máximo's triumph is complete; Electra is freed from prison.

This is Galdós's idea of the solution of one of the problems confronting Spain. Spain must progress; new ideas will prevail; the modern spirit will control; advancement is the law of life. This is not to be expected as a result of influences from outside of Spain. It is true that such influences tend to unite the people, and this of itself is a good and necessary aim, but the people invariably unite in their opposition to influences from outside of their own little world. A nation apparently rent by internal dissension, when attacked by another nation, unites as one man to repel the invader.

Development, regeneration, aspiring to new life must come from within. Out of her old life Spain must build the new. Because the church has been in control, a greater burden rests upon the church. The developing of the new life is its great opportunity; to make a modern nation of Spain is its great responsibility.
Government

The drama La Razón de la Sinrazón is in large measure an attack on corruption in government. Díoscoro and Pánfilo are brothers and very shrewd men in business affairs. Pánfilo has the reputation of being

"El hombre de la previsión, el que jamás hace cosa alguna sin medir los pasos y contar los minutos. Y por eso todo le sale bien." (57)

Alejandro, a cousin of these two, is about to fail in business. His affairs are in a critical condition and, unless he receives immediate help, he will fail. Hyperbolos is similar in character to Díoscoro and Pánfilo and shrewd enough to foresee that Alejandro will come to them for help.

Alejandro had been brought up in simplicity in the country, devoted to cultivating the fields, but city life allured him and he went to Madrid to study philosophy, literature and law, and here he becomes intimate with Díoscoro. For years he has devoted himself to conducting a just business and he has paid (58) scrupulous regard to truth. Now that he has failed in business, he turns to Díoscoro for counsel. As a result of his failure he concludes that the man

(57) Jornada 1, cuadro 2, p. 31.
(58) Jornada 1, scene 4, p. 40.
who adheres closely to truth and righteousness in his business dealings will for that reason fail. So he says to Dióscoro:

"Estoy decidido a cambiar de conducta, adoptando desde hoy el criterio de los procedimientos mentirosos."

This is good news to the cynical Dióscoro and his companions. They are wealthy men in control of the government and by this control they have gained their wealth. They also manage a philanthropical society to which subscriptions are solicited and they manage it so that the proceeds go to themselves and not to the needy. They are pleased when they hear that a good man fails. They rejoice when he rejects the counsel of righteousness and comes to them for help. They are bold, brazen men, hardened in sin, and boast openly of what they do. To them Alejandro, with a change of heart, goes for help and receives this greeting:

"Con la verdad pura, con la verdad neta, no siempre obtenemos el éxito en nuestros negocios."

They can stretch the truth to meet the needs of successful business. They have no sympathy for a man ruined by adhering to the truth. They have also triumphed over Atenaida who has been Alejandro's guiding star. For him henceforth "no hay

(59) Jornada 1, scene 4, p. 41.
(60) Jornada 1, scene 4, p. 40.
These men, who should have been his guides and counselors in truth and right, now rejoice that he has fallen away from his high ideal. He is easily flattered and they flatter him. He receives a large inheritance from his brother in Argentina and they plan to get control of this money and to have him marry Protasio, the daughter of Dióscoro. In all this they are planning to increase their own wealth and thus gain a stronger hold on governmental affairs. Though flattering Alejandro and apparently his best friends, they are attending closely to their own interests. Alejandro's welfare or that of the state is no part of their plan. They, who should have been patriotic men, are stealing from the government; they, who should have been advancing the interests of the philanthropic association and devoting themselves to the care of the needy, are controlling the association to enrich themselves. They, who should have been examples to young and aspiring men to devote their lives to governmental affairs and the best interests of the nation, have not only failed in this respect, but have spread abroad the belief that their way is what people want and expect and therefore good enough. They have spread the belief that it is

(61) Jornada 1, scene 4, p. 42.
proper to use government and positions of honor and trust for the benefit of themselves and their friends.

In the midst of this corruption, enveloped by it and discerning its ramifications, yet unstained and pure, Atenaida stands as a bulwark of righteousness. Alejandro has rejected her guidance, he has been seduced by flattery and corruption, yet she remains firm. Offers of position and wealth or the insinuations of corruption have failed to turn her from her ideal. She still has faith in her ability to bring Alejandro back to the path of righteousness.

Disregarding her advice, he accepts a position in the cabinet and comes more and more under the influence of his associates. Hyperbolos, who had been a member of the cabinet, thinks he is qualified to give Alejandro advice.

"Yo goberné con manos harto limpias y con acrisoladísima conciencia. Antes que terminara mi gestión ministerial admití el cargo de Consejero de administración en diferentes organismos industriales, y hoy gozo honradamente diez y ocho sueldos, que son merecido galardón de una vida laboriosa."

Hyperbolos shrewdly points out to him the dangers of doing certain things and also shows him

what the country expects of a man in his position. If he follows this advice, he will grant favors to powerful companies at the expense of the government with the understanding that, after his short term of office, he may be well cared for by these companies. He will find or create lucrative positions for his friends and relatives without any regard for their fitness for the positions or the needs of the nation. The time that he had expected to devote to devising plans and administering his department for the benefit of the people is nearly all spent in listening to requests from parasites who have long been lying in wait for a friendly hand to offer them a salaried position without any work.

In all this maze of avarice and corruption, in this web of double dealing and self interest at the expense of government, Alejandro finds a little time to promulgate a decree in aid of the agrarian people. Here the influence of the incorruptible, unswerving Atonaida may be seen. Truth is her guiding star and her goal. She counsels Alejandro. A glimmer of his former pride returns; he aspires to execute a decree that will hand his name down to posterity in honor.

Here his attempt is blocked by the self interest of his associates. They will not permit
any benefit to be extended to the poor. They want
the measure to be proposed, they want it to dazzle
the multitude with its promises, but they want it
only for show. The resplendent glory of the great
measure will surround him like a halo as he retires
from office without executing it and his successor
can do likewise. But Alejandro, reflecting the
influence of Atanida, and not satisfied with the
halo alone, publishes his decree and his associates
force him to resign.

"No me contentaré yo con la aureola: aspiro
a que mis elevadas concepciones en beneficio
de mi patria sean una realidad en el presente
y en el porvenir." (63)

Corruption has again overcome right. Dioscoro
and his friends again triumph over Atenaida and
Alejandro. They even scorn his decree as something
almost beneath their contempt.

"Tu proyecto es materia de Academias y
Ateneos, o bien plato sabroso en esas revistas
que sólo sirven para distracción de los ilusos
y soñadores. Por el momento guárdalo en el
cajón de las hermosuras, cuya realización cor-
responde a las generaciones venideras." (64)

(63) Jornada 3, scene 3, p. 162.
(64) Jornada 3, scene 4, p. 164.
If these men would only look into the future, if they would but get a glimpse of truth and right, they would exclaim with Celia in Celia en los Infiermos:

"La única felicidad que Dios me concede consiste en hacer felices a los demás."

The men who are in control of the government are rejoicing over the downfall of an associate who is attempting to do his duty. When Alejandro failed in business, the advocates of Sinrazón rejoiced. When he decided to turn from the path of righteousness, they welcomed him. When he received the inheritance from his brother, they flattered him and induced him to accept a position in the cabinet. When he is wading through filth and mire with his political associates, they are triumphing over a good man. When he tries to do something for the welfare of the people, he is forced to resign.

In contrast to these men, Atenaida stands by Alejandro like a guardian angel. Though he refuses to take her advice, she is faithful in her endeavor to influence him, and wins him back to the path of duty.

(65) Celia en los Infiermos, Act 4, scene 6, p. 231.
But just when the forces of truth and righteousness are apparently overcome by those of evil, a great catastrophe occurs. The sky grows dark and the earth trembles. In the darkness, consternation siezes Dióscoro and his associates. They run to Atenaida for help, fearing that the end of the world is at hand. When the critical test comes, unrighteousness trembles and falls, while truth reigns supreme. Corrupt men cannot always hold the reins; wrong will not always be on the throne. "Truth, though crushed to earth, will rise again."

God was in this upheaval, keeping watch over his own. The forces of corruption pass from view. Alejandro and Atenaida go over into El Campo de la Vera, and devote their lives to the service of the people. They ring true to the ideal of Galdós that public office is a public trust to be administered for the good of the state. Using public office in the interest of self and friends, encouraging the expectations of one's parasitical followers, sequestrating government funds to one's private advantage to the detriment of the state, are evil practices growing at the vitals of the nation. Disinterested service for the welfare of the people must replace the old ideas of government.
How different these corrupt men are from the upright Paternoy, the man of authority in Los Condenados. Gastón is upbraiding him for favoring José León, a highwayman and murder.

To this Paternoy answers:

"No hago causa común más que con la razón y la verdad, según yo las entiendo.....tengo toda la tenacidad del mundo en mi alma, y la pongo al servicio de lo que creo justo y humano."

Dióscoro and his companions made common cause with corrupt men in corrupt dealings with the avowed purpose of deceiving the people. Paternoy takes authority into his own hands, but his heart makes common cause with truth and right. He seasons justice with mercy. In his advocating the marriage of Salomé and José León, the people see the justice of his decree and submit to his authority. He is not looking for any benefit to himself; he is looking for the beneficial effect of justice and mercy on the soul of a criminal and is expecting to redeem him. He is not seeking government positions for his friends; he is not looting the treasury of its money; neither is he desirous of any undeserved or false glory in the eyes of the people. He has their confidence and

(66) Act I, Scene 13, p. 57.
they acquiesce in his decisions. He says of himself:

"He querido imitar, en lo posible, al Supremo Juez, que da a cada uno su merecido, y se vale, para sus designios, de las propias pasiones, de los propios hechos humanos."

How Paternov gained this position of authority among his people is not definitely stated in the drama, yet one feels that he gained it by strict adherence to truth and justice. He was not elected by the people in a heated political campaign; he made no promises to care for his political henchmen after election; he spent no money on the primary, yet he holds his position without a rival.

In Amor y Ciencia some conditions are presented that differ from those in La Razón de la Sinrazón and in Los Condensados. Paulina's young son, six years of age, has become seriously ill, and she is greatly concerned about him. Her doctor, Solís, has reached the limit of his skill; other help is needed to save the child's life. Cristín's nurse, Elisea, a sister of

(67) Act I, Scene 14, p. 61.
charity and a relative of Paulina, the Marquis, an intimate friend, and the doctor all agree that the crisis demands the greatest skill. Solís has been her doctor for years. In him she has the utmost confidence. The Marquis has had and is still having a great influence over her. They all realize the seriousness of the case and see the necessity of obtaining the best skill the country affords. Paulina has always cared for Cristín; his welfare has been her dearest ambition; for him she will give anything that she possesses.

In this extremity, they decide to call in Guillermo Bruno, the husband of Paulina and a very noted doctor and scientist. To this she objects, thinking that Bruno will still be influenced by his troubles with her and so be prejudiced against her son. She and Bruno discovered early in their married life that they were not congenial to each other and had separated several years before the opening of the play. Besides this, her intimacy with the Marqués de Abdalá, and the fact that Cristín was her illegitimate son cause her to fear to call Bruno, even though her child is at the point of death.

The urgency of the case demands that Bruno
be called. He is the strong, rugged man of science, devoting himself to the interests of his fellowmen. He is the skilled man devoted to his profession. To quiet the fears of Paulina, he says to her:

"Ante Dios, y ante mi conciencia declaro que en mi no hay más ideal que el bien, ni otra pasión que la de la ciencia. La profesión que ejerzo me da grandes satisfacciones, y me impone deberes penosos que cumplio con firme voluntad. En tu niño no veo más que un caso científico. Por serlo, y además niño inocente, es sagrado para mí."

It is reasonable to treat this play as symbolical, Cristín representing Spain and Paulina, his mother and guardian, who is attempting to rear him to manhood, representing the government. Bruno represents the well-trained educated man devoted to the advancement of his country. It needs him and he comes. He has no prejudices that keep him from giving his whole heart and soul to the cause. He gives freely of his knowledge and skill. His great desire is to heal, educate and improve. He understands wherein Paulina failed.

"Tu padre, uno de estos españoles criados en la burocracia, y que en ella, a fuerza de no

(68) Act II, Scene 9, p. 44.
hacer nada, conquistan elevadas posiciones, tenía el flaco de las grandes, no pensaba más que en alternar con los aristócratas y en imitarlos como podía."

She had not been trained properly to care for Cristín, but through Bruno's skill he recovers.

When Spain or any other country can have men like Bruno to manage its affairs, then will that country advance. History does not lack examples of nations that have risen and gone down, nor of men from Cincinnatus to the present, who have come forward to serve their country at a critical moment. England had her Cromwell, France her Joan of Arc. America has had a Washington and a Lincoln. The recent world war produced a Foch and a Lloyd George. Spain may be producing Brunos at the present time; the ideal of Galdós may be becoming the ideal of Spain. The truth is that the Brunos are rising. They are noticeable in industrial and commercial affairs, social problems, and in education as well as in government. Young men and men of wealth and ability are taking an influential part in all the affairs that tend to make a nation prosperous and great.

After Bruno has restored Cristín to health, he gives Paulina some advice for her future good. She must be her own redeemer or she will not be saved and

(69) Act II, Scene 9, p. 42.
she must overcome her weakness. He tells her that she can do this by:

"Elevando tu mente a un ideal de vida, y aplicando toda la voluntad a realizarlo."

"La debilidad no tiene raíces, sólo las tiene el árbol de la fuerza. Planta ese árbol."

"Aparta tus ojos de todo lo que no sea un ideal grande."

When Spain shall have men with these ideals in charge of her government, she will be fortunate indeed. The ideal is high and in itself inspiring. Bruno is the capable man of learning responding to his country’s call. He has prepared himself for such duties and triumphs in the crisis. He saved the state, and in addition to this, raised the ideals of those in control of the state. Paulina returns to live with him and they become congenial companions. Those in control of the state finally realize the value of the modern spirit. What it can accomplish in a crisis it is capable of carrying on when conditions are normal. Paulina is regenerated by the influence of Bruno. Spain is saved; those in control of her have come into complete harmony with the aspiring soul, they

(70) Act III, Scene 18, p. 72.
(71) Act III, Scene 18, p. 75.
(72) Act III, Scene 18, p. 75.
have discovered the true significance of life.

Passing from Bruno to Alceste, one passes from the strong man aware of his own capability to the patriotic soul aware of her weakness, aware of the necessity of self-sacrifice and eager to die instead of the one who is indispensable to the welfare of the nation. As science and love lead Spain into a glorious future, so will the spirit of self-sacrifice exalt her ideals. These three are inseparable associates in the modernizing of the fatherland.

The drama, Alceste, is a glorification of the nobility of soul of the person who sacrifices himself for the sake of his native land. Admetus, king of Thessaly, killed Corydon while hunting in the forest of Hymettus, so Jupiter has decreed that he must die. Admetus has braved the storms of battle and the storms on sea, he has recklessly risked his life at the command of the gods, but now he wants to live and for a noble purpose. Jupiter evidently has not considered his past devotion and brave deeds nor his plans for the future of his country.

Jupiter being inexorable, Mercury consults the Fates and

"Las Parcas consienten que conserve tu vida con tal que muera en tu lugar voluntariamente"

(73) In Alceste.
Admetus' aged father and mother both refuse to
die in his stead, and immediately conspire with
the priest, Demofonte, to gain control of the
government on the death of Admetus. They oppose
what Admetus is trying to do for Thessaly; they
are jealous of his success and at heart they
are rejoicing that his reign is nearly closed.
They will not give up one moment of life in such
a cause. "No one is obliged to expiate the sins
of others."

In contrast with these, the consciousness
of Alcesta has a vision of the future, combined
with the spirit of self sacrifice.

"Pero a mí me deleita ver a los pueblos
en el desenfrenado uso de su albedrío."

"Muero por la vida de mi esposa, por el
porvenir de mis hijos, por el bien de todos,
por la gloria de mi patria querida."

It must not be presumed that Admetus is
inclined to shirk the responsibilities of his
own deeds. He has been an active, energetic
and aspiring king; he has gained the praises of
the gods and the good will of the people whom
he rules. He has plans for the future of Thessaly
and he feels that he is needed to carry out these plans, yet he manfully resolves to suffer his fate and tries to keep Alceste from knowing anything about it.

"Tengo el valor de mis actos. Tengo también el valor de mi expiación. No se hable más de esto." (78)

He does not hesitate to suffer the just punishment of his crime, though still in the prime of life, with a remarkable record behind him and a wonderful future opening before him. Just before the fated moment arrives Alceste offers to die in his stead.

"Tú has de vivir, Rey de Tesalia, para bien de tu patria." (79)

She fulfills the decree of the Fates, she is a member of the king's family and her sacrifice is voluntary. She dies that Admetus may live for Thessaly.

The king's household and the people of the nation are plunged into mourning; the preparations for burial are proceeding, but these are cut off abruptly. Hercules restores Alceste to life.

In Alceste a new star arises, a new day breaks forth with a new ideal—the self sacrifice of a devoted soul. She dies for the welfare of

(78) Act I, Scene 5, p. 45.
humanity. Though the son of Jupiter and the greatest hero of all the world, yet:

"Yo vivo más para lo humano que para lo divino. Mi padre me dió el ser, y, con el ser, la energía indomable y la tenaz fuerza, para que con ella trabajara por el bien de la Humanidad."

Dióscoro and his companions practice deceit for their own gain. Paternoy is frank and open-hearted and regards the interest of others above his own. They will not allow a good man to have an independent judgment of his own. Paternoy permits freedom of choice and through this teaches the idea of responsibility for one's own deeds. They gloried in controlling affairs without regard to right and justice. The catastrophe overwhelms them and they disappear from the play. Though evil practices may triumph for a time, their rule cannot last. Paternoy's authority was based on justice, and to him the people gladly submitted. Bruno receives authority because of his knowledge and skill. His touch revives the waning state.

(80) Act III, Cuadro 2, Scene 4, p. 161.
Without any show of authority, he saves the state and his influence uplifts and inspires those in control.

Spain must rid herself of hypocrites and corrupt men in government positions and she must fill these places with men full of the spirit of service. She needs Paterno, the just and the upright; Atenaida, the guardian angel; the learned Bruno, at his country's call; Alcestis, the spirit of self-sacrifice; Admetus, the man of great deeds; Hercules, the god whose sympathy is with the human. When Spain shall have all these striving for her welfare and overcoming the forces of evil, then will she be living the ideal of Caudón.
Social Affairs

If one's time is wholly given to intrigues to gain wealth and title, if the daily round of life is ease and luxury, if disgrace attaches to the hand soiled with toil, if the soul has no grand or noble aspirations, what will prevent the deterioration of the race? If wealth looks up to title as the desired goal, and if title is satisfied with nothing but wealth and the ease that wealth permits, then the struggle for life grows less severe and vitality degenerates. If the wealthy man has no thought for his country aside from his own self interest, if the titled man thinks only of his country as a means of increasing his own influence and power and that he may hand down his title to his degenerate son, brought up in ease and luxury, then that country becomes a prey to the intrigues and falsehoods of the aristocracy.

On the other hand, if the aspiring man, though poor, can by his hands and brain win for himself a place of distinction and honor, if the life of honest toil and manly struggle gains an honored place in the hearts of the people, if
men do not shrink from hardship but face life's difficulties with stern determination, then the race will rise to greater possibilities. All things become possible to the country in which all people are fully devoted to her welfare, where the humble love her devotedly, where the aspiring man gives her first place in his thoughts, and wealth and title stand for disinterested service.

Titled men have lived so long under the mantle of their dignity that their progeny has become effete. New blood must be infused into the old stock. Virility must come to the aid of debility. Cruz, in La Loca de la Casa, marries the heiress of a (financially) ruined aristocrat. He is the strong, rugged, determined man who, from the lowest of the poor, has struggled with the adversities of life and has won a fortune. Courageously he endured hardship and privations. He aspired and won. Crude and rough, without polish or dignity, he rises from poverty to wealth and influence, marries the heiress of a ruined estate, saves the estate and passes it on to his posterity.

As a very young man he had gone to America, and depending on his own efforts, had become wealthy. Some years later he returns to Spain, but his contact with the world has driven out of
his soul all sympathy for the poor and has filled him with contempt for the slothful rich. Shortly after his arrival he learns that his former master, Moncada, a wealthy manufacturer, is about to lose his estate.

Cruz will buy the estate, pay off the creditors, and assume all responsibility provided that Gabriela, Moncada's daughter, will marry him. She, in the greatest indignation, scrubs his offer of marriage. She is engaged to Jaime, the son of a marchioness, and the heir of a title of nobility. She will not sacrifice herself to save her father's estate, the one-time menial servant can never become her husband. The glory of title and pride of family are ingrained in her soul. She scorns union with a lower class.

Moncada is delirious with disappointment. Since the death of his wife all his business transactions have been failures. Fire has consumed some of his property; water also has destroyed some. His creditors, taking advantage of the situation, are urging immediate settlement. This means loss of estate, loss of income, loss of means of livelihood. Cruz does not relent; he knows that Moncada cannot recover. If the family will not accept his terms, let it go to ruin;
it is just one more decayed tree fit for nothing but fuel.

Just at this juncture, Victoria, the younger daughter of Moncada, comes home for a few days' visit. Her time as novice in the sisterhood is about to expire, so she returns for a last visit at home before taking the veil; a few days of sweet associations before severing family ties forever. She becomes aware of her father's financial ruin, and determines to save him from a cruel fate. She marries Cruz after he agrees to several stipulations, among which is one to the effect that he is to restore Moncada's dignity and credit. Here is seen the daughter of wealth and refinement procuring promises from the world-hardened Cruz that her father may spend the remainder of his days under the beneficent shadow of his family pride. Property lost; income lost; high-born pride remains, content to live on the alms of the industrious poor. It must not be supposed that Moncada feels grateful to Cruz; down deep in his heart he despises him; but he is satisfied because he is permitted to live his accustomed life among his proud associates. The industrious man, proud of his humble origin, carries on the work of the world; while Moncada, lolling in the shade of his family tree, passes into oblivion.
Quite different from Gabriela and Victoria is Rosario, the duchess, in La de San Quintin. When quite young she was left an orphan and now she has lost her estate through the intrigues of the wealthy. She still has her title (but she worships neither it nor any other title.) She has an offer of marriage from Don Cesar, a rich manufacturer, that will bring wealth and restore her prestige, yet she scorns union with a dissolute man and a usurer. She will not pay such a price for prestige and wealth. Gabriela marries a titled man without means, scorning the offer of marriage from a self-made man of humble origin. Rosario rejoices in her freedom from the restrictions imposed by rank and title. She falls in love with Victor, the supposed son of Don Cesar.

Victor has been on probation in the family of Don Cesar for some years, he has received a good education, and displays a great amount of self-confidence. He is anxiously waiting to be recognized as heir by Don Cesar, but, just as his expectation has reached its highest point, Don Cesar refuses to acknowledge him as heir. Proof has been obtained that Victor is not his son. This comes at a time when he is
aspiring to name and fortune. He had thought that, with the wealth to which he was heir, he would be an acceptable husband for Rosario. As he is man enough not to accept name and fortune that do not come to him honestly, so he sees the great chasm that has opened between them.

He, however, faces the crisis tranquilly. He still possesses all the things that are worth while in life, all that stimulate the intelligence and caress the heart.

"Destino cruel, durísimo. Pues con todas sus durezas y crueldades, yo lo acepto, lo afronto, me abrazo a él para seguir viviendo.... Adelante, pues.... ¡Qué soy.... nadie? Bien.... soy un hombre, y me basta."

He now realizes that he is disinherited and an orphan, without name or property, yet he comes out of this experience a man of resolute purpose, and rises in Rosario's esteem. He had sought wealth for the sake of love; now he finds that love is not dependent on wealth. She, too, has found love, though not in the social sphere in which she was born. She has found something better than social position in the aristocracy of blood. They leave the old world full of bickerings over social position and rank and title;

(81) Act II, Scene 19, p. 87.
they enter into a new world, rejecting all offers of aid, relying only on themselves. In Don César the old world is dying; in them a new world is coming into being.

The Marquis and Marchioness of Alto-Rey in Mariucha are proud, poor people who have lost their wealth and are on the verge of starvation. He can no longer borrow money; his credit is not good. He is too proud to beg, too proud to work. The pride of his former standing will keep him from accepting work even if it is offered to him. He will accept help or money; he is not too proud for that. He even seems to be expecting people to wait on him and give him what he needs. It does not occur to him that he should by his own efforts make a living for himself. He has fallen away from his old associates on account of his loss of wealth, but he still has the pride and the bearing of his former position. He has one son, Césáreo, who is still catering to the wealthy and who is living in expectation of a government position. He cannot help his parents until he has made his own future secure, and, if he succeeds in that to which he aspires, he will raise the family to its former standing. The marquis and his wife are living in expectation
that the government will favor their son instead of looking to themselves to find a way out of their troubles.

While they are busily engaged in intrigues to maintain their family luster, María, their daughter, has been racking her brain to devise means to gain the necessary daily food. In accordance with her rank by birth, she can do nothing to earn a living. She decides, though, to break away from the old customs of the gentry even if she should incur the displeasure of her parents.

She soon becomes acquainted with a neighbor named León, a dealer in coal. He was left an orphan when quite young, and, on coming into possession of his estate, he soon squandered it. Led on by bad companions he falls into crime and brings such disgrace on the family that his uncle orders him to go to America. On the way to the port of embarkation he becomes ill and spends his allowance of money before he is able to proceed on his journey; so he goes to the coal mining district of Spain near by and engages in the mining of coal. After he earns a little money he takes up the business of selling coal in a small way. As he saves money he enlarges his business. A few years later
he returns to a small town near which he had
formerly lived and becomes a dealer in coal.
At the opening of the play he has become a
well-to-do business man, respected and esteemed
by all who know him, but apparently not recog-
nized as the dissipated young man whom his
uncle had ordered to America. Though not born
to toil, he has gained a competence and has
become a stern and resolute man, proud of his
ability to provide for himself. He has no
sympathy for the rich and titled who scorn the
hand of toil. On losing his wealth, he was
forced to work and by work he has been redeemed.

To him María goes for help. The rich
and powerful will do nothing more for them. By
relating his own experience, León shows her what
to do. He has no money to lend, nor does he
indulge in charity; he offers her something better
than either. He shows her a way by which she
may work out her own salvation.

In the meantime Cesáreo renew his
acquaintance with a wealthy American widow,
Teodolinda, residing in Spain. This renew
his parents' hopes, for, if he shall marry the
millionaire widow, they will be able to live
under the shadow of these millions, enjoying
all the splendor of their former prestige.
So when he finally marries the wealthy widow, the government bestows on them the title of Duke and Duchess of Agramante. The proud marquis of Alto-Rey may rest in the shade of the new title of his high-born son, and in contentment eat of the crumbs that fall from the rich widow's table.

While Cesáreo and his parents are strain-ing to maintain the dignity of their family name, while they are striving to obtain new honors and greater favors from the state, María, by her own efforts, is supporting her parents as well as paying the tuition of her two sisters in school. While they are living their false lives, she has developed into a new being. She could have gone to Teodolinda's garden party, her clothes and her beauty would have outshone the brightest; she would have been the subject of animated conversation among the great for many days, but she chose the path of duty. She preferred toil to family luster. She yields the place of honor to the alcaldesa and begins her new life of self-depen-dence. She decides that it is not appropriate for her to show herself in costly clothes at a millionaire's garden party while she is obliged to beg her daily bread. She profits by the
experience of León, and, with the money she receives from the alcaldesa for her beautiful clothes, she opens a store and supports the family.

The drums beat, the flags fly and the people parade when Cesáreo comes home on a visit. The whole town, officers and people, celebrate the day. They give themselves to unrestrained rejoicing when he receives the title of Duke of Agramante. He and his parents have catered to wealth and position all their lives; they have endured no hardship; they have been lords of creation. The people revere them, worship them, back in the splendor of the great. Government protects them, favors them, honors them. They are the bosses in their own little worlds. They hold in their hands the authority they received from their ancestors; swagger like petty kings for a time, then pass the authority on to posterity. Title and honor must not soil its hand by labor; the common people oppose it as such as the great. Favored by government, worshipped by the people, with a false idea of their own importance, they live as others like them have lived in the past.

When María was supporting the family, when a new woman was coming into being to open
up a new world, no flags floated in joy, no trumpets sounded, and no people paraded. The government bestowed no favor, the parents no fond caress, yet a greater than a duke or a millionaire was being born. The struggle for existence produced the spirit of selfreliance; María accepted the challenge and won.

But it is dishonorable for the gente folk to earn their living. The alcaldesa says to María:

"Esta compra y vende de una señorita noble, hija de marqueses no está en nuestras costumbres."  

To which María might answer:

"El noble arruinado no debe obstinarse en aparentar la posición perdida. Hágase cuenta de que se ha caído de la altura social, y al caer—naturalesmente—cae en el pueblo—en el pueblo de donde todo sale y a donde todo vuelve."

María's parents are even suspicious of how she gains the money and examine her accounts in her absence. The people are gossipping and suggesting that she gains her money improperly. Yet her parents have never refused to eat the bread she furnishes them, and the people continue to worship rank.

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(82) Act III, Scene 4, p. 143.
When the time comes for Cesáreo to take his parents under his filial care, María refuses to go with them; she will never eat Teodolinda’s bread. Neither pride of lineage nor sense of duty to parents can change her determination. Teodolinda’s fortune was founded on the slave trade. María would rather die than eat such bread. The buying and selling of slaves cannot be compared in honor with María’s business. Yet they would compel her to accept Cesáreo’s aid, and Cesáreo also demands obedience to her parents. In the midst of this dispute, the priest, Don Rafael, marries María and León. Her family give her up as dead and go off to Cesáreo’s ducal residence. María and León console themselves by this reflection:

“If one generation turns its back on us and disappears, let us open our arms in hope to the one that is to come.”

León, thrown on his own resources, accepts the challenge that life offers him, and depends on his own efforts to win his way. When Cesáreo refuses to allow him to marry María and to admit him to the family, he stands firm. When Cesáreo would like to see him blotted out of existence, León says that he will endure everything—

(64) Last scene.
dishonor, misery, imprisonment, but from all such deaths he will come again to life. Even though Cesáreo has the absolute power of a feudal lord, León and María, aided by Don Rafael, are unmoved by his threats.

Don Rafael is the good priest whose life is devoted to aiding the oppressed in their struggles against the powerful. He scorns the power of the great, he loathes the pretense and hypocrisy of high position, he ridicules family luster. He is firm in opposing the bigotry of the past, he is an exponent of the new day coming. The old order withdraws but has not lost its power. Don Rafael, María and León remain, development continues its struggle, confident of its ability to cope with the powers and prejudices that would bind it to the past.

If a man who has committed crime cannot expiate that crime, cannot wash and become clean, cannot redeem the past by a changed life, then man is not man, but a beast. Spain can change her life and redeem her past. The young men of Spain, if they be as firm and

(85) Act V, Scene 4, p. 125.
resolve as León, María and Don Rafael, can develop in Spain the spirit of the modern world. They can replace pride of lineage with character developed through struggle. Duty to the state will take the place of intrigues for government favors. A true estimate of toil will succeed adulation of the powerful.

"By the sweat of his face shall man earn bread." The challenge was thrown down to León and María; they accepted it; they struggled, suffered, endured and won. The young men of Spain can throw off the shackles of false convention and open up for her a new world of energy and soul.

Voluntad also presents an example of title and wealth incapable of providing for their own physical needs. Alejandro is wealthy, reared in ease and luxury. He has never known work, his greatest ambition has been just to live. Money to him is only a means of satisfying his necessities. When this is provided for him, he can spend his days in idle dreaming; this he calls living.

But the work of the world must be done. Progress is still the law of life, and work is necessary to progress. If all people were Alejandro, the human race would soon pass away.
Isidora is an example of the will to do and accomplish. She sees the needs of life; she has the will and the determination to provide for them. By her energy she soon brings her father's affairs out of disorder and saves her family from ruin. She says to him:

"Ten fe, valor, confianza en tí mismo, en mí, en Dios que no nos abandone."

Previous to this she had been managing her father's business and all had gone well. Sustained effort in providing for the needs of the family, however, brings on her a longing for something more ideal. Attracted by Alejandro's admirable qualities, and especially by his brilliant imagination, she leaves her home duties and goes to live with him. Neither does the striving after the ideal satisfy her; she is soon surfeited with Alejandro's idle dreaming; she realizes that the golden age is not here. Stern reality overcomes idealism; she returns just in time to save her father's business.

Still the ideal continues its struggle with the real. Although absorbed in bills and accounts and notes, the feeding of the family,

(86) Act III, Scene 3, p. 67.
and the desire of financial freedom, her longings for the ideal frequently return. In the midst of her family cares, busy with the routine of commercial life, longings for the "incorrigible dreamer" steal into her soul. She perceives that eagerness in worldly affairs stupefies her soul, embitters her life, and dries the fountain of the ideal. So, when Alejandro appears upon the scene, her "voluntad" is for the moment overcome. She regains her will-power, however, but her love for him remains.

She had separated from Alejandro expecting never to see him again, but he can no longer endure his loneliness. The ideal needs the real; the real needs the ideal. One is the warp, the other is the woof, but it takes the union of the two to make one; as Alejandro says about Isadora and himself:

"Somos el sí y el no, el alfa y la omega, el fin y el principio, y por lo mismo, del choque, de la fusión de nuestras almas, debiera resultar la perfectísima y hermosa síntesis."

He feels that there will always be a place for him in the thoughts of a practical woman. No matter how much she is devoted to reality and

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(87) Act II, Scene 2, p. 37.
her obligations, she will allow her eyes to roam through infinite space looking for him.

But when Alejandro loses his property, is reduced to poverty, and is about to take his own life, Isidora's interest in him rises. She puts herself into his life, shows him that she is part of his life and he part of hers. She leads him to see that it is a low ideal to seek repose in death, and that the sane struggle of life with its joys and sorrows, its fear and hope, its doubt and faith, love and friendship, is an ennobling ideal. With the strength that God has given her, she becomes the tie that binds him to life. He is convinced, he will live for her love, he will repay her love with his; for love is all there is in life. She has gained a victory; she has reconciled him to life.

"Oh! Preciosa fuerza del alma! Contigo salvé a los míos de la miseria, contigo he de hacer súm grandes cosas."

The valiant spirit drives on to greater conquests. The ambition to succeed overshadows the dreamer who has never before had a purpose in life. Yet in the midst of its aspirations, in its forward and upward urge, the soul feels

(88) Act II, Scene 9, p. 55.
(89) End of the comedy.
the stultifying influence of business affairs and longs for something higher than the mere grind of the struggle for existence, and something higher than the ambition to become wealthy. Dreamy idealism cannot live on its own resources. The practical imbued with the spirit of the ideal makes for a more perfect, enjoyable and desirable life than either alone. The determination to win united with love of the ideal is the perfect combination.

Wealth and title furnish some desirable influences in life, but, where their possessors lead a life of ease and luxury, the race deteriorates. Work is the immutable law of life.

Paulina, (in Amor y Ciencia) brought up in a world in which pleasures smother duty, in which political influence gains high position regardless of merit, in which wealth schemes to marry title and title schemes to marry wealth to regain its waning prestige, has not had the proper training to take care of her son. In the hour of need, Bruno comes in; her son recovers. The untitled man of science, a product of the common people, without any affiliations with the great and the noble,
saves the life of the state. Through his influence, Paulina, out of her own ruins, builds a new existence. The young men of Spain, though poor, though not of the nobility, rather because they are poor, and do not belong to the nobility may build a new Spain with a new soul facing the future instead of the past.

While Celia's guardian and other members of her family (in Celia en los Infiernos) are discussing plans in reference to her and her future, she is considering plans of a very different nature. She is Marchioness of Monte-Montero, she has just become of age and is entering upon the administration of a large estate to which she is heiress. The question of her marriage seems very important among her wealthy neighbors who think that Celia will certainly marry wealth and title. So, many fond mothers, accompanied by their eligible sons, make friendly calls at Celia's home.

Celia, however, shows that she is disgusted with the life of the rich and titled, and especially with the life of those who, through family intrigues and political and social influence, are aspiring to the hand of wealth and title. Their thought and time are devoted
to the advancement of their social position; she will devote her to the service of the people. She leaves them to the discussion of their plans, but gives her own time and thought to the solution of one of the great problems of the state. Social position means nothing to her except an opportunity to be helpful in the lives of others. She, by her action, issues a call to the great to lay aside their intrigues and devote their minds and influence to the welfare of the nation.

The Count of Albrit (in El Abuelo) is a model of nobility of soul as well as of birth. Even after he has lost his estates and has become poor, he retains his generous and whole-hearted hidalgia. He has come to Jerusalem to see his two granddaughters, one of whom is legitimate, the other is not. He is old, almost blind, and he has come on foot, unannounced, into Jerusalem. His son's wife, the Countess of Lain, is to meet him here. The hour of her arrival is known; the mayor meets her and receives her with great pomp into his house. The people of the town celebrate in her honor.

No mayor meets the Count on his arrival; the people do not greet him with a celebration. Venancio, a former tenant on an estate of the Count's, by the Count's help now owns the
estate. From his humble origin he has risen to wealth. The priest, whom he had supported during his course in theology and law, fails to recompense the good deed of former days. The doctor, who had received his education at the Count’s expense, cares not for him now. Not even the town cares for its benefactor of years ago. In place of showing gratitude, they are all irritated by his presence. Upon the lewd woman, they lavish their attentions and flattery; for fallen greatness they have no sympathy.

Old, unable to see well, his wealth lost, yet possessing all his former greatness of soul, almost crazed by being unable to find out which shall be the heir of his unstained name, he wanders alone where he formerly received the adulation of all. If he were still wealthy and powerful, they would still bow to him and minister to all his wants. His former beneficiaries, though of humble origin, have risen to wealth, but wealth has not produced in them nobility of soul. They have no delicacy of sentiment that would comfort fallen greatness. Now that he is close to the end of his life, he is treated as an encumbrance.

He must find out which is the true heir. He watches the girls closely to detect differences in appearance, in character, in thought and in
action. He asks from others what differences they observe. The priest knows them well, their tutor is with them constantly, their doctor is a shrewd man. Using their judgment and his own, he surely will be able to decide which is the true heir and which the false. If he could just see a little better; perhaps he could distinguish by their features which one was of noble birth.

This, however, cannot be absolute certainty. What if, after all his thought and anxiety, he should select the wrong one? The honor of his name is at stake. It is unthinkable to him that a child of uncertain parentage should bear the escutcheon of the proud house of Albrit. He thinks of truth and honor and family name, pure and unstained by any drop of humble blood, until his mind seems to wander. Such a possibility almost overwhelms his soul.

He is about to go out for a walk with his granddaughters, but a thunder storm is arising and it is beginning to rain. He talks with the girls, questions them, but he cannot decide which is the true daughter. The storm increases outside, the hail and the rain fall in torrents, the lightning flashes and the thunder roars. The storm of doubt within his soul swells and
rages; the violence of the storm without is
equalled by the violence of the storm within.
He falls from exhaustion. The storm in the sky
passes away, but the storm within his soul still
rages in all its fury. In his raving he imagines
that they are about to imprison him to keep him
from finding out the truth. He will die rather
than submit; his illustrious family name must not
be dishonored.

When they are about to put the Count in a
monastery for safe-keeping, Dolly objects. She
tells the mayor and his friends what she thinks
of the ingratitude of those who have grown up
under the shadow of a great man. She is so
courageous in talking to them and is so much in-
terested in the Count's welfare that he decides
that she is his son's daughter. Nell advises
him to go to the monastery; she has no thought
of living with him or caring for him. Dolly must
be the true daughter.

The Countess, repentant, confides to the
priest that Nell is the true heir. Albrit finds
out the truth for which he was searching, but
Nell cares not for him. He has uttered a curse
on the false one, and now he knows that one to be
Dolly, and she shows by her actions that she
really cares for him; she is the only one that
loves him.

Of what benefit to him now are family honor, purity of race and pride of name? If honor is not pure living, love of one's neighbor, wishing no evil, what is it? The granddaughter who loves him is not the legitimate heir of the family name and honor, but she loves him and love is eternal truth. It is greater than family pride or purity of race. Honor passes away and is forgotten; proud families disappear. That which is permanent comes from within and may come from within those of humble origin. Nobility of soul is greater in n nobility of birth. A new world is opening before the Count. The world that he had prized so much has disappeared. The luster of one's name wears away, but love lasts forever.

Progress is one of the laws of life. There is no standing still; it is either progress or deterioration. Progress develops life; deterioration results in death. Work is necessary to progress and so becomes a law of life. The industrious man carries on the work of the world. He despises rank that is too proud to earn a living for itself; he is proud of his ability to earn his own living.
He is not allured by family luster, but learns by struggle to rely on himself. He wins wealth, but he does not use it to imitate the nobility; he is proud to be of service to mankind. He wins love and esteem, but they are not dependent on wealth. He has gained qualities of heart and soul that wealth and noble birth can never produce. Instead of basking in the favors of the great and striving for high social position, love of mankind prompts him to grasp the opportunity to serve his fellowmen. Nobility of soul is not a special attribute of noble birth. Sympathy with the oppressed, desire of the welfare of all, and the spirit of service are the attributes of a great soul. Other things may pass away; these, the fruits of love, last forever.
On reading the dramas of Galdós, one is reminded very forcibly of his purity of thought, of his high idealism, and of his sane treatment of the problems of life. In Realidad, Augusta has sinned against her husband, Orozco, and Federico has been false to his best and most esteemed friend. Domestic relations have a prominent part in this drama. The subject admits of vileness in the hands of the vile; Galdós's treatment of it is above reproach. Though Orozco may be censured for coldness toward his wife and for not filling the place in her life that a husband ought to fill, yet we see in him the just man offering mercy instead of exacting justice. Remorse causes Federico to take his own life; he cannot endure the thought of meeting the good friend whom he has wronged. Though Augusta does not rise to the spiritual ideal that a confession of guilt requires and Orozco demands, yet a full pardon may be had for the asking.

"Out of the secret places of their consciences, great souls receive their nourishment." (90)

(90) La Loca de la Casa, Act IV, Scene 7.
This same lofty purity of thought runs through all his dramas. Orozco-is stern, spotless, cold; compare him with Paternoy, exacting, stern, sympathetic. José León, through his love for Salomé, turns his back on his past life; confession cleanses his soul; mercy triumphs over justice. The just Paternoy rises in the esteem of the people. Purity of thought demands purity of action.

In Amor y Ciencia, Bruno is the character without blemish. He is a man of pure thought, pure action and noble purpose. Through love and unselfish service, he reforms the erring wife and raises her to the moral plane on which he lives. Galdós does not linger on the offense; he passes quickly over the expiation; redemption and regeneration are more important. She becomes a new woman, a new soul with new aspirations.

In Electra, Pantoja is haunted by the remembrance of his crime. Though he gives large sums of money to the church, his soul is still in anguish; his offense is demanding penitence. No bright future spreads out before him; he is sad and in his sadness, almost solitary. The atonement of his crime he will place on Electra, the wholesome young girl full of joy and hope. In

(91) Paternoy, José León, Salomé in Los Condenados.
this he does not succeed and he has nothing left on which to rely for redemption but his ill-gotten millions. Though Pantoja may be admired for his sternness, though he may be praised for attempting to accomplish what he believes to be his duty, yet, according to the ideals of Galdós, penance requires not the sacrifice of another, but the sacrifice of self.

This leads to another phase of the ethics of Galdós: the redemptive influence of work. There are admirable qualities in Pantoja and, had he been obliged to work for a living, these qualities would have borne good fruit. Work would have brought him a wider experience; it would have opened up a new life to his narrow, bigoted soul.

León and María in Mariucha are grand examples of the redemptive power of work. León, a dissipated young man on the road to a life of crime, is reformed by work. The struggle for existence has brought him face to face with himself. He meets the challenge and makes of himself a stern, self-reliant man. The dignity of wealth and high position do not deter María from work when necessity demands. Work creates in her a new spirit and makes of her a different being. She rejoices in her new life, and utterly refuses to go back to the old life of ease in the shade of her family tree.
Bruno and Paulina, in *Amor y Ciencia*, are other examples of the influence of work. Bruno's life has been a life of work. He has never known ease. He has developed into a great man, recognized as great throughout the nation. He is a man without stain, pure in thought and deed, and a man on whom work has had a great influence. If Paulina had been obliged to work in her earlier life, she might have avoided the pitfalls into which she fell. Later, however, she develops into an excellent woman, but here, too, work is one of the great forces that help to keep her true to her ideal.

Victor and Rosario, in *La de San Quintín*, reject all offers of aid and with no prospect before them but that of work, launch out courageously into life. Work had already prevented Victor from going into socialism, and had kept him true to a worthy ideal. They rejoice in the prospect; they go into the struggle of life determined to win.

If the ideal of Galdós could be realized, Spain would be a nation of people devoted to work, rejoicing in their work, developed by their work. If the politicians and the parasites should quit their plotting and intriguing, if they should experience the redemptive influence of work, Spain would rise like the Phoenix of old and become a new nation full of virile life.
The great characters approved by Galdós are men and women with minds open to receive truth. There is a long list of these people in his dramas. They run from Orozco in Realidad through all his dramas even to the latest. Balancing this list is a shorter one of characters who do not meet his approval because their minds are closed to new ideas. A few will suffice: Pepe Ray, Doña Perfecta; México, Pantoja; Don Rafael, Cesáreo.

The intolerance of the clergy as well as of men in high government positions is one of the great obstacles in the way of the development of Spain. That one set of men, or even two, should possess all the information necessary to the welfare of a great nation, that these men should possess all the brains of such nation, that their plans for the nation should be the only plans worth considering, is an astounding doctrine to men like Galdós. New ideas may possibly not be worthy ideas, but they should not be rejected just because they are new. Instead of looking toward the past and considering the past good enough for the present, the whole people of Spain should realize that no nation's past is good enough for the present or the future. Advancement is the key that opens the door to life, as the keynote of Golfin in Marianela is "adelante, siempre adelante."
Freedom of spirit and freedom of thought are needed as much as bodily freedom. The imagination must be free from the rules of any order, clerical, political or social. Man must be allowed to go abroad for new ideas as man goes abroad for new goods, new materials, new machines or new plants. New seed from a foreign land may improve the quality of the grain raised at home. If new ideas from abroad will aid the people of Spain in self-realization, then let these ideas receive a worthy approval. They are entitled to the highest development of self regardless of the source of the ideas. They must be allowed to pass on the worthiness or unworthiness of these ideas. Until this shall be realized, there will be neither freedom of spirit nor freedom of thought.

As the good priest in Marienka says: "My rôle is to comfort the oppressed," so Galdós believes that love will overcome evil. Love of his family overcomes the greed of Cruz in La Loco de la Casa. He had devoted himself to the winning of wealth until his manly spirit had almost shrivelled. He had lost all sympathy for the poor and unfortunate. He had gone mad in the pursuit of wealth. Yet love overcomes his

(93) Act V, Scene 1.
madness, loosens his heart-strings and his purse-strings and leads him on to see and realize better things in life than the pursuit of wealth for its own sake. Family ties and family cares lead him to a higher plane of life.

Love overcomes evil and saves souls. The love of a good woman redeems José León and saves him from a life of crime. Isidora through love redeems the dreaming Alejandro and saves him from suicide. Love frees Electra from a convent cell. Love makes Paulina a noble woman and saves her son from death. Love leads on to self-sacrifice. Alcestes dies for her family and for her native land that Admetus may live to carry out his plans for the welfare of the people. "Love works no evil but overcomes evil with good."

Caldón seems to rejoice in the stoical sternness of some of his characters. Don Rafael, the priest in Mariucha, takes a bold stand against the oppressors of the unfortunate. He stands for justice, mercy and liberty. Threats from those higher in authority fail to turn him from the path of duty. He does not bow before the awe-inspiring pride of family luster. When the alcalde demands the return of María to her parents, he meets the demand with ridicule. He laughs at the authority of those above him; he
spear: to the alcalde:

"La verdad es que tengo yo un miedo fenomé nan a mi señor Duque, y al Obispo,
(93)
y a tú mucho, mucho...!"

He defies the authority of Cesáreo, the bishop and the alcalde; he knows that María and León are free, and, in accordance with their wish, he marries them. He knows that he is right; his conscience is clear; but, true to his priestly calling, he urges upon Cesáreo and his parents the necessity of gentleness and love in their treatment of María.

León, when threatened with the exposure of the delinquencies of his earlier years shows that he is a redeemed man. He can wash his face and it will be clean; the soul can be washed and the man changed. Cesáreo threatens him with the power of the law and demands of him that he give up all thought of marrying María. León, with the spirit of a free man who has overcome the direst poverty and has endured the greatest hardship, replies that he will love María no matter what may happen, and he will love her with a love that will not be satisfied until she is his forever.

(93) Act I, close of scene one.
(94) Act V, Scene 4, p. 123.
Cesáreo is ignorant of León's powers of resistance. When Cesáreo knew him in his youth, threatening him with the power of the law might have had its intended effect. Now León is quite a different man from that of his earlier life. He has triumphantly overcome anything that man can endure except death, and his conscience is clean. What has he to fear from the feudal landlord with the law? With stinging sarcasm he says to Cesáreo:

"¡Ah! es verdad: ya no me acordaba. Tú, creyéndome deshonrado, no puedes medir conmigo tus armas de caballero.... ¿Y para qué habías de exponer tu vida, si ahí tienes la ley, auxiliar cómodo y barato y puedes aniquilarme con tu poder feudal sin ningún riesgo? Yo, que nada puedo, sucumbiré, y tú quedarás triunfante, con la satisfacción de haberte librado de un enemigo sin derramar ni una gota de sangre, sin un rasguño, sin la menor molestia."

He is the stern, serious man of experience who cannot be turned from his purpose. Threatened with the law, financial ruin or imprisonment, he will endure all and still revive. God has given him a hope that no man can take away and he no

(95) Act V, Scene 4, p. 123.
longer fears any punishment. Cesáreo storms and rages, and in his rage tries to find something with which to kill León. He is powerless, however, before the stoical calmness of León. He knows that he is wrong, but he has not the courage to acknowledge that he is unjust.

María, though not bearing the brunt of Cesáreo's attack like León, is willing to undergo any torture or punishment or even death. Even if her parents shall mourn for her as dead, she rejoices, for her conscience is clear. For the sake of vain splendor they have abandoned the purest affections. María rejoices as they alone can rejoice who have withstood a severe test with fortitude. Her soul is filled with faith, hope and love; she is bubbling over with joy; she has followed the dictates of a pure conscience.

When Berenguer in La Fiera appears before the Marqués de Tremp and Don Juan, the commander of the royalist army, for trial, he acknowledges his guilt and admits that death is his due. He has suffered much in life; now death is welcome. And, in contemplating death, he has reached that state of serenity in which he pardons all those who have injured him. The love of Susana has inspired him with courage and piety; he will calmly endure any punishment.
Susana is Baroness of Celis and a cousin of Don Juan, who is an aspirant for her hand in marriage. As Don Juan is jealous of Berenguer, he does not believe the story and suspects that Berenguer is merely trying to escape punishment. So Susana comes to the rescue and pleads for the life of Berenguer and says that, if he is to die, she will die with him. She has sworn before God (96) that his fate will be her fate.

Berenguer's courage is put to the test when Don Juan hands him a sword, hands another to Valerio and commands them to fight. God will be the judge as to which one is to die. Berenguer and Valerio, Carlist conspirators, had been taken prisoners by the royalists, and with others were about to be put to death. Berenguer and Valerio have become deadly enemies, partly because of Berenguer's relations with Susana. So, when they receive the swords, Berenguer is ready to defend himself. When he has despatched Valerio, Don Juan draws his sword and orders Berenguer to give up his life. He who a few moments before was ready to endure any punishment has overcome two enemies who sought his life. She who had inspired him with courage and piety meets him

(96) Act , Scene 6, p. 75.
as he comes out from the duel victorious. As she was willing to share his fate in death, so she shares his fate in life.

Berenguer is resigned to his fate; death has no terror for him. He will take his punishment without a whimper. But this must not be taken for cowardice. He shows his courage in the fight with Valerio and in his acceptance of Don Juan's challenge. He exhibits two stoic qualities that Galdós prizes: serene calmness under trying circumstances, and confidence in his own courage when put to the test. He does not seek to display his stoic virtues, but he has within him a quiet confidence and self-control that are brought out only by unusual conditions.

The man who does the popular thing because it is popular and to gain popular applause receives no praise from Galdós. The retiring, modest man, without any attempt at display, yet with calm confidence in himself, receives his approval. Pepe Rey was courageous, yet impatient of restraint, lacked self-control and lost. Máximo was calm, a lion when roused, lost his balance and, without good friends to aid him, would have failed. Instead of marrying a coal dealer, María could have posed as the daughter of a great house. She could have won popular
applause, but would have lost the joy of redeem-
ing herself. Love has its joys and its sorrows; both precious. It goes where service calls.
Freedom of spirit and freedom of thought are the fruits of calm fortitude. The influence of one life enters into other lives; the oppressed are comforted; new beings arise out of the ashes of the old.
The Dramas of Galdós.

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>Realidad</td>
<td>1892</td>
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<td>La Loca de la Casa</td>
<td>1893</td>
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<td>Gerona</td>
<td>1893</td>
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<td>La de San Quintín</td>
<td>1894</td>
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<td>Los Condenados</td>
<td>1894</td>
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<td>Voluntad</td>
<td>1895</td>
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<td>Doña Perfecta</td>
<td>1896</td>
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<td>La Fiera</td>
<td>1896</td>
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<td>Electra</td>
<td>1901</td>
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<td>Alma y Vida</td>
<td>1902</td>
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<td>Mariuska</td>
<td>1903</td>
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<td>El Abuelo</td>
<td>1904</td>
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<tr>
<td>Bárbara</td>
<td>1905</td>
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<td>Amor y Ciencia</td>
<td>1905</td>
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<tr>
<td>Pedro Minio</td>
<td>1906</td>
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<td>Zaragoza</td>
<td>1908</td>
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<td>Casandra</td>
<td>1910</td>
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<tr>
<td>Celia en los Infiernos</td>
<td>1913</td>
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<tr>
<td>Alcesta</td>
<td>1914</td>
</tr>
<tr>
<td>Sor Eimona</td>
<td>1915</td>
</tr>
<tr>
<td>La Razón de la Sincronía</td>
<td>1915</td>
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<tr>
<td>El tacho Salomón</td>
<td>1916</td>
</tr>
<tr>
<td>Santa Juana de Castilla</td>
<td>1918</td>
</tr>
</tbody>
</table>
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In my study of the ideals of Galileo I am much indebted to Professor Arthur L. Owen. Also I have enjoyed discussions of these subjects with Professor José M. Osma. To both of these gentlemen I wish to express my sincere appreciation.
Index

Abuelo, El, 9, 85.
Academy, Spanish, 4.
Admetus, 60, 61, 62, 64, 97.
Agramante, 74, 75.
Albrit, 85, 87, 88.
Alcoeste, 86.
Alcoeste, 60, 61, 62, 64.
Alejandro, 22, 46, 47, 48, 49, 50, 61, 52, 53, 79, 80, 81, 82, 97.
Alma y Vida, 8, 9, 21.
Alto-Real, 71, 74.
America, 17, 27, 58, 66, 72, 73.
American, 73.
Amor y Ciencia, 55, 83, 92, 94.
Argentina, 18, 19, 48.
Atenaia, 22, 47, 49, 50, 51, 52, 53, 64.
Audax, El, 1.
Augusta, 91.
Belgium, 21.
Bereguer, 100, 101, 102.
Bruno, Guillermo, 56, 57, 58, 59, 63, 64, 83, 92, 94.
Bueno, Manuel, 7, 8, 9.
Calderon, 5.
Campo de la Vera, 22, 53.
Caridad, 12, 24.
Carlist, 101.
Carlos, 12.
Catholic, 4.
Celis, 12, 23, 24, 25, 26, 27, 32, 34.
Celis en los infiernos, 12, 22, 32, 34.
Celis, Baronessa of, 101.
Cesar, Don, 10, 69, 71.
Cesarco, 71, 73, 74, 75, 77, 78, 95, 98, 99, 100.
China, 21.
Church, 3, 4, 7, 30, 31, 32, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45.
Cincinnatus, 55.
Clericalism, 3.
Congress, 20.
Conquistadores, 3.
Conservatism, 3, 29.
Contemporaneo, El, 1.
Corydor, 60.
Cristina, 55, 56, 57, 58.
Cromwell, 58.
Cruz, 15, 16, 66, 67, 68, 95.
Demofonte, 61.
Deputy, 4.
Dickens, 8.
Dióscoro, 46, 48, 51, 53, 54, 63.
Dolly, 88.
Donato, 18.
Drama, 5, 8, 9, 27, 46.
Echegaray, 5, 7.
Electra, 92.
Electra, 38, 39, 40, 41, 42, 43, 45, 92, 97.
Elisea, 55.
El Tauceño Salomón, 17.
England, 58.
English, 9.
Episodios Nacionales, 2.
Ester, 23, 24.
Europe, 4, 17.
Evarista, 41, 42, 43.
Fates, 60, 61.
Faust, 9.
Federico, 91.
Foch, 58.
Fontana de oro, La, 1.
Fortuna y Jacinta, 8.
France, 21, 58.
French, 9.
Gabriela, 67, 69.
Caldos, Benito Pérez, 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 15, 17, 20, 21, 22, 27, 28, 29, 38, 40, 41, 42, 43, 45, 52, 53, 58, 64, 91, 92, 93, 94, 95, 96, 97, 102.
Gastón, 54.
George, Lloyd, 58.
German, 23, 24, 25.
German, 9.
Gloria, 8.
Goethe, 9.
Golín, 12, 95.
Government, 3, 7, 21, 35, 47, 49, 50, 57, 58, 59, 75, 76.
Grand Canary Island, 1.
Greeley, Horace, 17.
Hamlet, 9.
Hercules, 62, 64.
Hugo, Victor, 8.
Hymettus, 80.
Hyperbolos, 46, 49.
Inocencio, Don, 30, 31, 32.
Ireland, 21.
Isidora, 80, 81, 97.
Italian, 9.
Jacintito, 30.
Jaquobo Mendrugo, 19.
Jaime, 57.
Jerusa, 85.
John of Arc, 58.
José, Don, 17.
Juan, Don, 100, 101, 102.
Jupiter, 60, 63.
Kelly, Fitz-Maurice, 2.
King Lear, 9.
La de San Quintín, 13, 15, 69, 94.
La Fiera, 100.
Luin, Countess of, 85.
La Loca de la Casa, 13, 66, 96.
Land tenure, 7.
La Razón de la Sinfrazón, 22, 46, 55.
Las Palmas, 1.
Laura, 21.
Leon, 72, 73, 75, 77, 78, 79, 93, 97, 98, 99, 100.
Legnico, 12, 24, 25, 26, 27.
Leon, José, 54, 92.
Liberalism, 23, 37.
Lincoln, 56.
Los Condenados, 54, 55.
Madrid, 1, 4, 18, 19, 46.
María, 72, 73, 74, 75, 76, 77, 78, 79, 93, 97, 98, 100, 102.
Marianela, 12.
Marlucha, 71, 93, 95, 96, 97.
Marquis, 56.
Marqués de Abalá, 56.
Maximo, 38, 39, 40, 41, 42, 44, 45, 95, 102.
Mercury, 60.
Moncada, 67, 68.
Monte-Moro, 84.
Maryey, S. G., 9.
Nación, La, 1.
Near East, 31.
Neil, 86.
Nobel, 4.
Norwegian, 9.
Orbajosa, 30, 32, 33, 34, 35, 44.
Orceo, 91, 92, 95.
Pablo, Juan, 6, 21.
Pamphilo, 46.
Pantoja, 35, 39, 40, 41, 42, 43, 44, 45, 92, 93, 95.
Parcas, 60.
Pastor, 23, 24.
Paterocly, 54, 55, 63, 64, 92.
Paulina, 55, 56, 57, 58, 59, 83, 84, 94, 97.
Pelegrín, 18, 19, 20.
Perfecta, Doña, 30, 31, 33, 34, 35, 36, 38, 95.
Phoenix, 94.
Poland, 21.
Poor, 7, 11, 17, 18, 20, 23, 26, 27, 30, 51, 68.
Porto Rico, 4.
Poverty, 11, 17, 27, 66, 82, 98.
Progress, 7, 9, 10, 29, 30, 38, 39, 79, 89.
Protasis, 48.
Rafael, Don, 77, 78, 79, 95, 97.
Realidad, 91, 95.
Reforma, 7, 8, 9.
Religion, 30.
Remedios, María, 30.
Republican, 41.
Revista de España, La, 1.
Rey, Pepe, 31, 33, 34, 35, 36, 37, 38, 40, 41, 44, 45, 95, 102.
Rosario, 15, 16, 30, 31, 33, 34, 35, 38, 39, 69, 70, 94.
Rusia, 20.
Salem, 54, 92.
Salomón, 18, 19.
Santa Cruz de Tenerife, 1.
Santo, 3.
Shakespeare, 9.
Sinrazón, 52.
Sofía, 12.
Solís, 55, 56.
Spain, 1, 2, 3, 4, 5, 7, 8, 10, 11, 20, 36, 37, 38, 39, 57, 58, 59, 60, 64, 66, 72, 73, 78, 79, 84, 94, 95, 96.
Spaniard, 2, 4.
Spanish, 5.
Susana, 100, 101.
Teatro Español Contemporáneo, 8, 9.
Teodolinda, 73, 74, 77.
Teresa, 21.
Teresa, 62.
Thessaly, 60, 61, 62.
Terquemada, 8.
Trafalgar, 2.
Temp. Marqués de, 100.
Valerio, 101, 102.
Venancio, 85.
Victoria, 15, 16, 69, 94.
Victoria, 68, 69.
Voluntad, 79.
United States, 20, 21.
Urbano, Don, 41, 43, 45.
Washington, 58.