

Galdós' *Doña Perfecta* and Turgenev's *Fathers and Sons*: Two Interpretations of the Conflict between Generations

IT IS generally assumed that of the seven novels of Galdós' first period of writing the most important are *Doña Perfecta*, *Gloria*, *Mari-nela*, and *La familia de León Roch*. Serious studies have examined the sources utilized by Galdós in the creation of all of these novels¹—except *Doña Perfecta*. Because the latter is the earliest of the four novels, and because it is considered to be one of the best-known and most important of Galdós' works, an investigation of its origins seems in order. The purpose of this study is to suggest a prime source for Galdós' *Doña Perfecta*: Ivan Turgenev's famous masterpiece *Fathers and Sons* (1861); and, further, to show how Galdós, in treating similar material, differs from Turgenev.

During an interview granted at his Madrid home in 1884 to the Russian journalist and foreign correspondent Isaak Ia. Pavlovskii, Galdós said: "Turgenev's death has shocked me very much. *He was my great teacher*; I know all of his works and love him like a friend although I never met him personally. He wrote to me twice and I guard his letters like holy relics" (italics added).² Proof that Pavlovskii and Galdós knew each other is seen in the fact that the Russian correspondent subsequently gave Galdós an autographed copy of his book *Souvenirs sur Turgueneff* (Paris, 1887), which Galdós kept in his Santander library.³

Although the Pavlovskii interview with Galdós has been known to Russian scholars for a number of years,⁴ it has only recently appeared in a western language.⁵ The statement about Turgenev obviously offers new possibilities for an understanding of Galdós' contact with Russian literature. Most important, it seems to indicate that the Russian influence often noted in Galdós' later works may have emerged at a much earlier date than generally acknowledged. Echoes of Russian influence have been noted from *Fortunata y Jacinta* (1886-87) onward. *Angel Guerra*, *Realidad*, and *Nazarín*—all published in the 1890's—are among the novels

most thoroughly documented in this respect.⁶ However, the Russian authors usually discussed in relation to Galdós are Tolstoy and Dostoevsky, seemingly never Turgenev. For example, neither Portnoff, in his discussion of Galdós in *La literatura rusa en España*,⁷ nor Berkowitz in his biography of Galdós, mentions Turgenev at all.⁸ The evidence contained in the Pavlovskii interview suggests that Turgenev, too, contributed to Galdós' art.

We know that Galdós, very early in his career, did have an interest in things Russian. Undoubtedly one reason for this interest was the research he conducted into historical material for his *Episodios Nacionales*.⁹ Russia's role in the Napoleonic wars and its subsequent influence in Spain during the reign of Ferdinand VII was so important that Galdós was compelled to inform himself thoroughly concerning it.

From 1870 until 1876 (the year in which he wrote *Doña Perfecta*), Galdós referred frequently to things Russian in his historical novels. In *La Fontana de Oro* (1870) he mentions the influential Russian ambassador Tatishchev.¹⁰ In *La corte de Carlos IV* (1873) Galdós not only speaks of Russia's involvement with Spain's foreign policy, but mentions several Spanish plays based on Russian themes that were performed in Madrid theaters during the reign of Charles IV.¹¹ In *Bailén* (1873), he speaks enthusiastically of Kutuzov, the Russian commander-in-chief at the battle of Telnitz (I, 489). In *Zaragoza* (1874), he likens the defense of the title city to that of Sevastopol during the Crimean War (I, 675). In *El equipaje del rey José* (1875), he again mentions Russia (I, 1,245), and in *La segunda casaca* (1876), he writes contemptuously of the unseaworthy ships that Alexander I supplied Spain for the purpose of suppressing the rebellious colonies in Latin America (I, 1,377).

In addition to Russian history, Galdós was likely to have known Russian literature. Galdós

began his reading of foreign masterpieces—French, English, and German—at an early date;¹² and a knowledge of contemporary Russian literature was also available to him at that time. In 1852, for example, the journal *Semanario pintoresco español* published an unsigned article entitled “Estado actual de la literatura rusa.”¹³ Galdós, according to Berkowitz, possessed the entire run of this magazine from 1837 through 1852.¹⁴ Moreover, Alekseev has demonstrated that during the 1860's Spanish intellectuals knew a good deal about Russian literature;¹⁵ one of them, the well-known orator and statesman Emilio Castelar, not only studied the Russian language but also wrote an article on Pushkin (before 1874).¹⁶

One probable source for Galdós' contact with Turgenev's novels was Father Konstantin Lukich Kustodiev (1837–75), the Russian Orthodox chaplain attached to his country's embassy in Madrid. Father Kustodiev, a member of the Madrid Ateneo (1868–70) concurrently with Galdós, was a very sociable person, well-known, and popular with other members of the Ateneo. He studied Spanish language and literature at the University of Madrid and also gave Russian-language lessons. In the fall of 1869 he delivered a series of lectures at the Ateneo on Russian literature.¹⁷ That Father Kustodiev, in the course of his lectures, would have spoken at length concerning Turgenev seems inevitable, since *Fathers and Sons* had caused an enormous furor in Russia, resulting in the author's exile to Paris (where he was already active and well-known). Because Galdós received so much of his early literary inspiration and stimulation from the lectures and library of the Ateneo,¹⁸ one must seriously consider the possibility that Galdós' first contact with Turgenev may have come through the Ateneo. In any case, Galdós could have read *Fathers and Sons* either in the French editions of 1863, 1865, or, possibly, in the English-language edition of 1867.¹⁹

Certainly there is no doubt that Galdós' early novels do reflect his interest in the principal theme of Turgenev's masterpiece—the conflict between the old and the new generations. Although not present in *La sombra* (1866–67), which was written before the Kustodiev lectures, this conflict figures prominently in *La Fontana de Oro* (1870), which was published shortly after the lectures. Galdós returned to the theme again the following year in *El audaz* (1871), depicting the struggle between

the young liberal generation and the old, intransigent social order. (Lesser echoes are evident also in some of the early *Episodios Nacionales*.)²⁰

However, it is not until *Doña Perfecta* in 1876 that Galdós makes his rebellious young hero a university graduate trained in sciences. While Lázaro in *La Fontana de Oro* and Martín Muriel in *El audaz* had striven for political solutions, the more mature, better educated Pepe Rey (like Turgenev's protagonist in *Fathers and Sons*) is interested only in the changes that science and the positivistic outlook can effect. An obvious explanation for the shift of emphasis away from political struggle lies in the fact that the year 1876 marked the final defeat of the Carlist cause—which, for Galdós, had symbolized the older, dogmatic generation. A political solution in Spain was now at hand, and it seemed no longer necessary to concentrate on that problem. But Galdós knew, from the bitterness of two civil wars, the deeper causes of the political struggle. He saw that Spain (like Russia) was terribly backward in comparison with many other European countries, and he understood that the scientific point of view (along with modern engineering and industrialization) was an essential weapon in the new generation's struggle for the control and destiny of the Spanish nation. Like Turgenev, he recognized that the conflict was not merely a struggle between youth and age, and he expounded his own understanding of the battle in *Doña Perfecta*.

Because the theme of *Doña Perfecta* is so similar to that of *Fathers and Sons*, an examination of the works themselves is in order. In both novels a blond university graduate trained in the physical sciences arrives from the capital for a visit in an unnamed province. He is met at the station and, on the way to his destination, is able to observe rural conditions that are backward, neglected, and primitive. Galdós and Turgenev use similar techniques in describing the landscape and the inhabitants.

Galdós

A cluster of deformed, shapeless walls of earthen hovels, brown and dusty as the soil, formed its base, together with some fragments of battlemented walls in whose shelter a thousand humble cottages reared their miserable adobe fronts like wan and hungry faces begging alms of the passerby. A niggardly stream girdled the village like a tin belt.²¹

Turgenev

There were scattered streams with eroded banks, and tiny ponds, overflowing their crumbling dams; villages of low hovels under dark, disheveled thatched roofs; dilapidated threshing sheds, their walls woven out of corn shucks; wide gates yawning into deserted granary yards; and churches, some brick, covered with peeling plaster, some wooden, with crosses askew and graveyards in ruins.²²

Both authors even use the same imagery, that of beggars.

Galdós

The desolate, treeless land, in some places the color of straw, in others chalky, and everywhere divided into black, yellow, brown or pale green triangles and quadrangles, recalled a beggar's cloak spread out in the sun. (p. 8)

Turgenev

To complete the picture, the peasants they passed were bedraggled and rode decrepit nags; the willows lining the road stood like beggars in tatters, their bark peeling off, their branches broken; emaciated, shaggy cows, literally consumed by hunger, tore greedily at the grass beside the ditches. (p. 10)

For both writers, the allusions to the beggar-like landscape are a prelude to their description of the land's impoverished inhabitants. Turgenev makes the imagery specific by calling the Kirsanov estate "The Paupers Farm" (p. 11), while Galdós actually introduces "innumerable and repulsive beggars who dragged themselves along on either side of the road, . . . a pitiable spectacle" (p. 15). The horrible conditions in the countryside seem to point up the great need for the progressive ideas and know-how of the young university graduates, both of whom are passionately convinced that science can overcome the damage done by superstition and inadequate education (*DP*, pp. 39-40; *FS*, pp. 47-48, 81).

In both novels the young hero is soon drawn into direct and fierce verbal conflict by an older representative of the family he is visiting (in *Doña Perfecta*, Don Inocencio; in *Fathers and Sons*, Pavel Kirsanov). In either case the older man, a member and defender of the established social order, is hostile to the younger man's ideas, and provokes him with half-truths and ironical statements. The younger man rises to the challenge and becomes (because of training and tempera-

ment) outspoken to a fault, openly expounding his German- and French-inspired liberal and positivistic opinions.

In both novels the young protagonist has an amorous interest in a young member of the household (Rosario in *Doña Perfecta*, Fenechka in *Fathers and Sons*) whom the older character desperately wants to see married to one of his own relatives, and, as a consequence, the young scientist is forcibly expelled. The conflict between generations, as expressed in the opposing ideologies, is so great that (combined with the older man's personal motivations concerning the marriage) reconciliation is impossible. As the younger man cannot be accepted by the traditional society, he is denied a chance to find happiness in marriage. Ultimately each of the young heroes dies a tragic death,²³ and neither is able to utilize his education for the benefit of his country.

In contrast to the dedicated protagonist, there is in each novel a second young man (in *Doña Perfecta*, Jacinto; in *Fathers and Sons*, Arkadii Kirsanov). This second representative of the younger generation, not trained in science and with a weaker personality than the hero's, is able to compromise and to accommodate himself to the older generation. Being no threat to the forces of tradition, he does not have to die a tragic death, but rather is absorbed into the existing society.

Doña Perfecta and *Fathers and Sons* clearly have many similarities; however, it should be emphasized that one is not an imitation of the other. The novels differ in important ways, for although they have a common theme (the conflict between generations), they do not have a common thesis. Galdós clearly believed that natural science in the hands of the younger generation constituted a real key to his country's salvation and regeneration. Turgenev, on the other hand, was ambivalent; he perhaps even feared the manifestations of science and progress that he exemplified in his protagonist Bazarov.²⁴ The struggle in *Fathers and Sons* is not primarily a struggle of science and progress against religion allied with feudalism (as in Galdós' novel), but rather science and nihilism (the latter a term which Turgenev made famous) against the old aristocratic sentimentality, with its attendant good manners and decadent gentility.

The two writers' divergent attitudes toward their shared materials are reflected in the style and structure of their books. Turgenev's novel is leisurely in

pace and nondramatic in tone, and displays considerable objectivity, allowing the reader to sympathize with characters on both sides in the generational struggle.²⁵ Conditions in Russia in 1861 had not, of course, erupted into civil war, and it was still possible to take a relatively calm and objective view of the situation. The Spain of Galdós' time, however, was experiencing its second fratricidal war of the century—clearly a national tragedy. It was probably for this reason that Galdós, as Stephen Gilman and Rodolfo Cardona have demonstrated, conceived and created *Doña Perfecta* in a manner distinctly reminiscent of ancient classical tragedy.²⁶ Although it is written in narrative prose, *Doña Perfecta*'s structure resembles that of a tragic drama.²⁷ In addition, the tone and pace of the novel, reflecting sharper and more transcendental interpersonal conflicts, involve the reader in experiences of emotional intensity not attempted by Turgenev.

Galdós also achieves greater dramatic intensity by observing a strict unity of setting. Nearly all of the action in *Doña Perfecta* takes place in the rural town of Orbajosa, while Turgenev's restless protagonist travels from one country estate to another, and to a nearby town as well. The rural Russia seen in *Fathers and Sons* is truly bucolic, while the setting in *Doña Perfecta* is a provincial paradise only in the mistaken minds of its inhabitants.²⁸ According to Galdós, Orbajosa is a frightening symbol of all that is evil and backward in nineteenth-century Spain.

The two main characters, though superficially similar, also differ in important ways. Time has confirmed Bazarov not only as Turgenev's greatest character but also as one of the most memorable figures in all of Russian literature. A parallel statement cannot be made in the case of Pepe Rey. Galdós was not primarily interested in creating outstanding characters, and he certainly was not at all interested in giving a balanced, objective view of the generational struggle. In *Doña Perfecta* he wanted to write a clear-cut and effective thesis novel. In order to clarify and intensify the conflict between the old and the new represented by his characters, Galdós eliminated all internal (Bazarov-like) contradictions from his protagonist, making him an easily understood (but not truly great) character with whom his readers could identify. He elevates his protagonist to savior-like proportions by the use of Christ imagery and identifies him

specifically with the forces of light, in opposition to the older generation, which he describes repeatedly in terms of darkness and repugnant animal imagery.²⁹ As is well known, he also conceived of Pepe as a tragic hero in the ancient dramatic tradition, flawing him with hubris³⁰ and making the fate of the entire nation depend on his hero's struggle.

Galdós maintains his protagonist's image of complete sincerity by having him love only one woman, unlike Bazarov, who becomes involved with two. Galdós further increases the intensity and defines the transcendent nature of the conflicts by developing the woman (Rosario) into a veritable symbol of the Spanish nation itself, making her the real prize for whom the old and new generations contend.

Galdós also differs from Turgenev in his treatment of the clergy. Turgenev's hero, although an outspoken atheist (in contrast with Galdós' religious liberal), does not clash with the novel's priest, Father Alexis. The priest is presented favorably as a kindly, sincere person,³¹ rather than as an aggressive fighter for maintenance of the status quo. Turgenev's defensive reactionary is the representative of the decadent, almost effeminate aristocracy: Pavel Kirсанov. Galdós, however, believed the clergy in Spain to be even more rigid and self-seeking than the aristocracy that it dominated.³² Thus it is understandable that Galdós makes the priest (Don Inocencio) a major character and uses him, rather than a member of the landed gentry, to goad the protagonist into disputes through irony and hypocrisy.

Galdós heightens the conflict and sharpens the division between the forces allied with good and evil by a change in the characterization of the second young university graduate, the one who accommodates himself to his elders. In *Fathers and Sons*, he (Arkadii Kirсанov) is a friend and companion of the protagonist. Such a person could not be a friend of Galdós' Pepe Rey. In *Doña Perfecta*, the second young man (Jacinto) is the nephew of the priest, the rival suitor to the heroine, and clearly an enemy of the protagonist.³³

Significantly, Turgenev's protagonist is a physician, one who has the symbolic potential of healing the ills of his country (were he not a nihilist); while Pepe Rey is an engineer, a builder who would use his knowledge, idealism, and energies for the construction of a new Spain. Bazarov dies

ironically by his own hand (from an accidental cut of an unsterilized scalpel, an instrument that should save lives), but Galdós has his hero cruelly murdered by the forces of darkness. The enigmatic figure of Bazarov so puzzled Russian readers that representatives of both sides in the struggle attacked Turgenev sharply. The liberals charged that Turgenev had purposefully and maliciously caricatured their aspirations, while the conservatives maintained that he had created a monster with which he would destroy them.³⁴ In Spain, however, everyone understood Galdós' message, and the author's personal sentiments as well.

Galdós created a number of characters who have no prototypes in *Fathers and Sons* (including the political boss "Caballuco," the historian Don Cayetano, and the Troya sisters), but the most personal mark of differentiation between Galdós' novel and *Fathers and Sons* is the figure of Doña Perfecta herself. There is no comparable character in Turgenev's work, where the landed gentry is represented by two aristocratic gentlemen, Pavel and Nikolai Kirsanov. Many critics have seen in Doña Perfecta an incarnation of Galdós' own mother—a harsh, intransigent, religious woman.³⁵ Assuming that this view is correct, one sees that Galdós even included fictionally his own personal generational struggle, one that ended tragically for him in regard to his well-known affection for Sisita Tate. In a manner reminiscent of Galdós' own mother, Doña Perfecta also destroys the love of a sincere, liberal-minded youth for an innocent girl.³⁶

Galdós' statement that he knew all of Turgenev's works needs further study, but the discussion presented here indicates that he undoubtedly knew *Fathers and Sons*, and that his statement to the journalist Pavlovskii should be regarded as an accurate and sincere appraisal of his attitude toward Turgenev. Galdós was usually very reluctant to discuss his sources of inspiration and his own creative techniques, but we know that when he did acknowledge an indebtedness to other writers (Dickens, Balzac, and Shakespeare, for example), he did so with utmost sincerity.³⁷ In all probability, then, Galdós did indeed have personal affection and professional esteem for Turgenev. Outstanding contemporary novelists, they were also kindred souls,³⁸ and both were interested in presenting for their readers the conflict between generations as they viewed it in their respective countries.

In acknowledging that Turgenev was his great teacher, it appears probable that Galdós was expressing a tribute for material that inspired the theme, protagonist, general plot outline, and certain descriptive techniques utilized in *Doña Perfecta*. Changing and molding this inspirational material, Galdós then created an independent and (for the period) uniquely dramatic novel, so independent and personal in tone that until now no important source of inspiration has been suggested.³⁹

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Notes

¹ See Walter T. Pattison, *Benito Pérez Galdós and the Creative Process* (Minneapolis, Minn., 1954) regarding *Gloria* and *Marianela*; Louise S. Blanco, "Origin and History of the Plot of *Marianela*," *Hispania*, 47 (1965), 463-67; and Alfred Rodríguez, "Algunos aspectos de la elaboración literaria de *La familia de León Roch*," *PMLA*, 82 (1967), 120-27.

² Mikhail Pavlovich Alekseev, "Turgenev i ispanskie pisateli" ("Turgenev and Spanish Writers"), *Literaturnyi kritik*, 11 (Oct. 1938), 142; which later appeared as "Turgenev y los escritores españoles," *La literatura internacional*, 11 (1943), 54-60.

³ H. Chonon Berkowitz, *La biblioteca de Benito Pérez Galdós* (Las Palmas, 1951), p. 199. Alexandre Zviguilsky also reports seeing two letters from Pavlovskii to Galdós, "Tourguéniev et Galdós," *Revue de Littérature Comparée*,

41 (1967), 119.

⁴ Alekseev, "Turgenev i ispanskie pisateli."

⁵ Zviguilsky, "Tourguéniev et Galdós," p. 118. Zviguilsky's article first appeared in *Turgenevskii sbornik: Materialy k polnomu sobraniyu sochinenii i pisem I. S. Turgeneva* (Leningrad, 1966), II, 321-24.

⁶ See, among others, George Portnoff, *La literatura rusa en España* (New York, 1932), pp. 125-205; Vera Colin, "A Note on Tolstoy and Galdós," *Anales Galdosianos*, 2 (1967), 155-68; and Patricia Crayne de Rincones, "A Comparison of the Mystical Characters of Fyodor Dostoevsky and Benito Pérez Galdós," M.A. thesis Kansas 1958.

⁷ Pp. 123-71.

⁸ *Pérez Galdós: Spanish Liberal Crusader* (Madison, Wis., 1948).

⁹ For the importance of documentation in Galdós'

creative process, see Berkowitz, *Pérez Galdós*, pp. 108–12.

¹⁰ *Obras*, ed. F. C. Sainz de Robles, iv (Madrid, 1954), 172.

¹¹ *Obras*, ed. F. C. Sainz de Robles, I (Madrid, 1958), 277–78. Subsequent references to *Episodios Nacionales* are from this edition.

¹² See Pattison, pp. 6–17.

¹³ Vol. 17, pp. 398–99. This article deals exclusively with Russian neoclassic writers.

¹⁴ *La biblioteca*, p. 210.

¹⁵ *Ocherki istorii ispano-russkikh literaturnykh otnoshenii XVI–XIX vv* (Leningrad, 1964), 207–14.

¹⁶ Alekseev, p. 212, n. 12.

¹⁷ Alekseev, pp. 210–11.

¹⁸ See Pattison, pp. 12, 20, 37–38, 52–53, 115–16.

¹⁹ Both French editions were published in Paris (Vladimir Bouchik, *Bibliographie des œuvres littéraires russes traduites en français*, Paris, 1934, p. 163); and the English edition was published in New York (*British Museum General Catalogue*, CCXLII, 352). If Galdós possessed his own personal copy of any of these three early editions of *Fathers and Sons*, there is no record of the fact. Berkowitz catalogs only a third French edition (Paris, 1880) as being in Galdós' library after his death (*La biblioteca*, p. 199). However, many of the books Galdós did own at one time have disappeared, "for Galdós was notably easygoing and generous with his personal property" (Pattison, p. 11).

²⁰ Especially in *Bailén* (1873) and *Cádiz* (1874); see Catherine E. Law, "The Genesis of *Doña Perfecta*," M.A. thesis Smith Coll. 1939.

²¹ *Doña Perfecta*, trans. Harriet de Onís (Woodbury, N. Y., 1960), p. 15. Subsequent references are to this edition. Pepe Rey also sees "old peasants' huts, . . . broken-down irrigation wheels with buckets so leaky they could hardly water half a dozen cabbages, . . . miserable, hopeless desolation" (p. 7).

²² *Fathers and Sons*, trans. Barbara Makanowitzky (New York, 1963), pp. 9–10. Subsequent references are to this edition.

²³ In *Doña Perfecta* "Caballuco" shoots Pepe Rey, and in *Fathers and Sons* Bazarov dies of blood poisoning from one of his own medical instruments. The year following the publication of *Fathers and Sons*, Turgenev answered his critics, reiterating that he had indeed intended Bazarov's death to be interpreted as tragic. See "Letter to Sluचेvsky," *Fathers and Sons*, trans. Bernard G. Guerny (New York, 1961), pp. xxxiv–xxxv.

²⁴ Turgenev said that he conceived of Bazarov as "a somber, savage, great figure; grown half its height out of the soil, mighty, rancorous, honest, yet still doomed to perdition, since it was still standing on the threshold of the future," "Letter to Sluचेvsky," p. xxxv. Cf. Ruth Davies, "Bazarov, whom Turgenev himself admitted he did not know whether to love or to hate," *The Great Books of Russia* (Norman, Okla., 1968), p. 100.

²⁵ Because of Turgenev's objectivity, many readers have had difficulty in deciding which side the author himself favored and with whom he wished them to sympathize. See Turgenev, "Apropos of *Fathers and Sons*," *Literary*

Reminiscences and Autobiographical Fragments, trans. David Magarshak (New York, 1958), pp. 194–200; and "Letter to Sluचेvsky," pp. xxxii–xxxv.

²⁶ Stephen Gilman, "Las referencias clásicas de *Doña Perfecta*: Tema y estructura de la novela," *NRFH*, 3 (1949), 353–59; and Rodolfo Cardona, introduction to *Doña Perfecta* (New York, 1965), p. 20.

²⁷ Gilman, pp. 358–59. Cf. Cardona, introduction to *Doña Perfecta*, p. 20 and p. 262, n. 12.

²⁸ See Ruth Davies, *The Great Books of Russia*, p. 83; and Gustavo Correa, "El arquetipo de Orbajosa en 'Doña Perfecta,'" *El simbolismo religioso en las novelas de Pérez Galdós* (Madrid, 1962), pp. 38–39.

²⁹ See Vernon A. Chamberlin, "Doña Perfecta: Light and Darkness, Good and Evil," *Papers of the Galdós Symposium* (Fredricksburg, Va., 22 April 1967), pp. 57–70.

³⁰ See Cardona, introduction to *Doña Perfecta*, pp. 21–24; and Gilman, pp. 358–59.

³¹ Pp. 131–32. One reader objected because Turgenev allowed Father Alexis to beat the protagonist in a game of cards. See "Apropos of *Fathers and Sons*," p. 196.

³² For Galdós' well-known anticlericalism see, among others, Berkowitz, *Pérez Galdós*, pp. 72–73, 139–41; and Galdós, "La España de Hoy," reprinted in Josette Blanquat, "Au temps d'«Electra» (documents galdosiens)," *Bulletin Hispanique*, 68 (1966), 295–303.

³³ The prime motivators behind Jacinto's interest in Rosario are, of course, Maria Remedios and Don Inocencio. However, by the time Pepe Rey arrives in Orbajosa, Jacinto may be considered a rival suitor (*Doña Perfecta*, p. 46).

³⁴ Ruth Davies, p. 86.

³⁵ See Berkowitz, *Pérez Galdós*, p. 19; Donald F. Brown, "More Light on Galdós' Mother," *Hispania*, 39 (1956), 403; and Vernon A. Chamberlin, "Galdós' Use of Yellow in Character Delineation," *PMLA*, 79 (1964), 159, 161.

³⁶ See Berkowitz, *Pérez Galdós*, pp. 16–19, 95–97; and Brown, p. 405.

³⁷ "Memorias de un desmemoriado" and "Memoranda," *Obras*, ed. F. G. Sainz de Robles, vi (Madrid, 1951), 1693, 1426. See also Pattison, p. 7.

³⁸ Among the many parallels in the lives of Galdós and Turgenev, one notes that both were cosmopolites and political liberals, with a great love for music. In addition, each had an extremely domineering mother, remained a lifelong bachelor, but had to face the problem of an illegitimate daughter. For more details, see Berkowitz, *Pérez Galdós*; and Avrahm Yarmolinsky, *Turgenev: The Man—His Art—and His Age* (New York, 1926).

³⁹ Catherine E. Law's unpublished study, "The Genesis of *Doña Perfecta*," deals only with the creation of *Doña Perfecta* vis-à-vis Galdós' earlier novels; and Alexander H. Krappe in "The Sources of B. Pérez Galdós, *Doña Perfecta*, Cap. vi," *PQ*, 7 (1928), 303–06, limits himself to Pepe Rey's fiery speech against religious superstition and Krappe finds therein echoes from Heinrich Heine, *Zur Geschichte der Religion und Philosophie in Deutschland*; and from Lucretius, *De Rerum Natura*.