

DON QUIJOTE
AND THE
NOVELS OF PEREZ GALDOS

by

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En España ha habido dos
escritores brillantes:
el primero fué Cervantes,
el segundo fué Galdós.

Gonzalo Cantó

INTRODUCTION

CERVANTES AND GALDÓS

Previous Awareness of the Affinity Between Spain's Two Greatest Novelists

Although few have made public the grounds upon which their judgments are based, many twentieth century literary critics have recognized the greatness of Benito Pérez Galdós by linking his name with that of the immortal Miguel de Cervantes. Indeed, in spite of the prejudice and bias that deprived him of much recognition that might have come to him, even in his lifetime Pérez Galdós saw himself placed on the pedestal previously occupied exclusively by the author of Don Quijote. And this recognition has not come from any one segment of literary critics, for students and lovers of Spanish literature everywhere, in Spain and out of Spain, have come to recognize Pérez Galdós as the greatest novelistic writer in the Spanish language in modern times, second only to Cervantes in all times.

Ramón Pérez de Ayala paid tribute to Galdós in behalf of peninsular literary circles when, addressing the Sociedad "El Sitio", he said: "Nada más a propósito, nada más pertinente y justo pudo habersele ocurrido a la Sociedad 'El Sitio' que celebrar con un festejo en honor de don Benito Pérez Galdós, el más grande español de nuestros días, esta fecha del 2 de mayo, precisamente el año corriente de 1916, en que se cumple el tercer

centenario de la muerte de Miguel de Cervantes Saavedra, el más grande español de su tiempo. Yo no sé si en la intención de quienes concertaron el agasajo estuvo asociar y juntar ante la vista de la imaginación, borrando la distancia del tiempo, aquellos dos nombres gloriosos. Las similitudes y correspondencias entre Cervantes y Galdós son tantas y tan manifiestas que casi huelga señalarlas. Cervantes creó el género novelesco, este modo literario característico de la Edad Moderna; Galdós lo ha llevado al término más cumplido de perfección y madurez. Enfrentándose con la moda de la hipérbole, el gárrulo discreto y la intriga inextricable que a la sazón dominaban la escena española, Cervantes predicó una manera de teatro llana, simple y realista. Galdós, elevándose sobre el gusto reinante, mucho más depravado y corrompido que el de tres siglos ha, se adelanta al tablado histriónico a imponer una dramaturgia llana, simple y realista, con la ventaja, a favor de Galdós, de que Cervantes no llegó a ser el primer autor dramático de su época, y Galdós lo es, sin disputa, de la nuestra...Yo no vacilo en afirmar que la obra de Galdós, como la de Cervantes, vale más que nuestra misma soberanía, la cual puede que lleguemos a perder...Están, pues, Cervantes y Galdós como dos altas montañas, fronteras y mellizas, separadas por un hueco de tres siglos."¹

Madariaga, too, among Spanish critics, has linked the name of Galdós to that of Cervantes. He writes, "In Spanish literature Galdós ranks as the greatest novelist since Cervantes. He has

not created a type as universal as Don Quijote, but then Don Quijote is unique. He has, on the other hand, over Cervantes the advantage of three centuries of European life, so that he moves with greater philosophic and literary liberty..."² Not only in the case of the novel but also with respect to the drama Madariaga associates Galdós and Cervantes. He says, "...Galdós easily reaches that high pinnacle of dramatic art which Shakespeare and Cervantes alone were great enough to attain before him, namely, the interweaving of comic and tragic in one and the same scene and even in one and the same person."³ Madariaga even goes so far as to say that, "At times, he [Galdós] seems to be trying to imitate Cervantes, as for instance in the opening chapters of Doña Perfecta,"⁴ and he adds, "The characters in Galdós are not cinematographic. They live and develop, and in this he is superior to all Spanish classics except Cervantes⁵ ...His [Galdós'] Spaniards...are as universal as those of Cervantes, for their life is woven with the eternal threads of love, destiny, and death."⁶

The Chilean Mariano Latorre paid tribute to Galdós in singling him out and linking him to Cervantes as an outstanding writer of Spain, comparable to Balzac of France, Dickens of England, and Gogol of Russia. He says, "Hay poetas, dramaturgos y novelistas cuyas fuerzas creadoras abarcan una época y sintetizan una raza, através de su obra literaria. Son personalidades excepcionales, fusión genial de la realidad y la poesía

y l6gica evoluci6n de una cultura, que se yerguen sobre lo normal y hasta predicen el futuro de la tierra que los vi6 nacer y de la raza con la que convivieron."⁷ In such a category he places Cervantes and Gald6s side by side. Noting that both lived in periods of transition and that three centuries separate them in time, Latorre adds, "Solo una cosa no ha cambiado, a trav6s de varios siglos: el alma castellana y esto es lo que une la creaci6n de los dos m6s grandes novelistas de Espa1a."⁸ However, due to this passage of time and the consequent change of conditions, Latorre writes, "La sntesis de un pueblo en una sola novela [El Quijote] ya no es posible. Son necesarias muchas novelas, porque hay muchos h6roes y pluralidad de hechos representativos, en la vida urbana y en la vida rural...Gald6s, como Balzac, se hall6 frente a un mundo diffcil de captar en conjunto. Se imponía, entonces, estudiar los tipos, unos tras otros, y donde se presentasen m6s diferenciados."⁹ Latorre finds that in his writings Gald6s, like Cervantes, "obedece simplemente a la realidad que observa." He says, "En la Espa1a de Gald6s habia una confusi6n colectiva. El noble se aplebeyizaba, a veces: y el plebeyo tenia alardes de caballero. Y en aclarar esta confusi6n de clases sociales ocupa Gald6s toda su vida. Habla, en broma o en serio, conmovido o indignado, por la desorientaci6n de su patria y se1ala a los espa1oles el camino que seg6n 6l, deben seguir. Fija la conciencia nacional de la Espa1a de su tiempo, como la fij6 Cervantes en el siglo XVII."¹⁰ Latorre

notes that in philosophy, too, both novelists are alike. "No es difícil deducir...la constante filosofía de Cervantes: la felicidad estriba en no oponerse a la ley de la naturaleza. El que se arroja contra ella, enloquece o muere o el fracaso lo persigue...No difiere Galdós de Cervantes en este sentido, a pesar de los tres siglos de vida española transcurridos."¹¹ However, in spite of these similarities of technique and philosophy, Latorre is of the opinion that Galdós excels as an historian while Cervantes is the better poet and artist. He says, "Me parece Cervantes un escritor de grandes síntesis. Su elaboración era metódica, cuidadosa, prolongada. Galdós, al contrario, fué un improvisador, un incansable creador de tipos y de fábulas novelescas."¹² Latorre recognizes that the parallel between Cervantes and Galdós extends even into the field of the drama but he unlike Pérez de Ayala and Madariaga concludes that "como Cervantes, quizá menos que Cervantes, Galdós no logró nunca el dominio del arte teatral."¹³

From the United States of North America too has come recognition of the Cervantes-Galdós affinity. The late professor Warshaw recognized this fact and not only pointed out the similarity that exists between the two writers but sought to show Cervantes' influence on Galdós. Warshaw maintained that to Cervantes, Galdós owed his inspiration for (1) many characters; (2) his propensity for good-humor and irony; (3) his principles of delineation of obsessed or pathological "subjects". He gives

some examples, also, to back up his contentions. He cites La Sombra, for instance, as "an extended study in obsession" and Don Anselmo as its "quixotic protagonist."¹⁴ Warshaw also cites random allusions and references, primarily from the Episodios nacionales, to bring out Galdós' use of Cervantian material.

Joaquin Casaldueiro who has written extensively on Galdós, recognizes the latter's filiation with Cervantes. He states, "Dickens, Balzac, Zola, y especialmente Cervantes forman el fondo sobre el cual se destaca la obra de Galdós. Cervantes, además de trasmitirle la forma irónica para captar un personaje y plantearse un problema o concebir un conflicto, le gufa en el estudio del complejo de la cristalización de la cultura española."¹⁵ He writes further, "Cervantes tiembla ante el error de Don Quijote, pues conoce muy bien que no se alcanza con la fe lo que uno se propone, que todo el problema reside en ser o no ser, en la voluntad. De este punto parte Galdós al estudiar la sociedad contemporánea. El conflicto entre imaginación y realidad no lo proyecta metafísicamente como Cervantes, sino de acuerdo con su época, sociológicamente. El acento, naturalmente, cambia. La nota de desilusión y desengaño de Cervantes no la comprendió Galdós, porque no estaba en condiciones de comprenderla. Para él la derrota de Don Quijote no entraña ninguna melancolfa, y pensaba que Cervantes la había sabiamente querido, sin comprender que lo único que hacía el inventor de Don Quijote era notar melancólicamente que en su época el ideal y el heroísmo

sucumbían ante la realidad y lo burgués. Galdós interpreta el mundo cervantino con sus propios ideales, pues quiere que España deje de soñar y entre en el mundo de la realidad; que los delirios de grandeza sean reemplazados por el trabajo paciente; que el amor a la gloria y el heroísmo dejen su lugar a la disciplina, al servicio de la sociedad; que en lugar de pensar en Dulcineas se piense en las necesidades cotidianas."¹⁶

Angel del Rfo also links the name of Galdós to that of Cervantes. He writes, "Galdós' art exhibits the great gift, found also in Cervantes, of understanding human frailty and of redeeming characters by humor and irony combined with deep compassion, which seems to say: This is the stuff all men are made of and nobody can consider himself better or wiser."¹⁷ Discussing Galdós' characters del Rfo writes, "Some, ...were taken from a profound understanding of the Spanish literary tradition and spirit, which developed in his art a kinship with Cervantes...in style as well as in conception of life and literature."¹⁸

Most recently, Shoemaker has noted Galdós' debt to Cervantes. He calls attention to the "ever-growing Cervantian influence and inspiration to be found...in the episodios and the novelas,"¹⁹ and to "the deep neo-Cervantian character of Galdós' thought, especially, for example, in the novels from Fortunata y Jacinta to Misericordia."²⁰

This idea of a Cervantes-Galdós affinity expressed by the critics and scholars quoted above is held by many other students

of Spanish literature—Clarín,²¹ Cejador y Frauca,²² Keniston,²³ Rodó,²⁴ Federico de Onís,²⁵ Walton,²⁶ Berkowitz,²⁷ and others. Indeed the names of Cervantes and Galdós have been linked repeatedly. The subject of this thesis, therefore, is not new nor does it attempt to include the total literary production of the two authors. As the title indicates, this study is limited to and focuses attention on Cervantes' Don Quijote on one hand and Galdós' novels on the other. But the thesis is not wholly lacking in originality. The original phase is its attempt to prove factually with references from the original texts the affinity that exists between these two great Spanish novelists and to determine the extent of this affinity together with its manifestations. With the exception of Warshaw and Latorre, who do give some textual evidence for their conclusions, the critics who have noted the Cervantes-Galdós affinity have alluded to it for the most part in generalizations, in broad sweeping statements which are unsubstantiated. The goal of this thesis is to offer evidence with which to support these generalizations so frequently made. In view of the prolific nature of the writings of Cervantes and especially Galdós, it was necessary to limit the study to the most outstanding works of each writer. For this reason Don Quijote and Galdós' thirty-one novelas were selected, but occasionally other works were included when especially germane. Of the great corpus of critical studies devoted to the writings of both Cervantes and Galdós, it was

necessary to limit the investigation to those treatises bearing directly on the subject of the thesis. The writer first of all devoted himself to the study of Don Quijote, completely familiarizing himself with Cervantes' text to the extent that Galdosian parallels in whatever form would strike a familiar chord when encountered. He then turned to the most widely accepted critical studies of Don Quijote in order to gain a broader interpretation of Cervantes' work and something of its philosophical meaning. With this background, the writer then studied Galdós' life and novels, investigating them with a view to determining his appreciation of Cervantes' immortal novel and therefore the probabilities of his being influenced by it. In addition each of the thirty-one novels²⁸ was examined with special attention to parallels to Don Quijote de la Mancha. Finally, all critical works which through their titles or otherwise gave promise of treating Don Quijote parallels in the novels of Galdós were examined and analyzed. This investigation yielded a great mass of evidence to sustain the claim of a Cervantes-Galdós filiation, evidence which fell into natural classifications and which form the chapters of this thesis. First, it became apparent that Galdós had a great appreciation for Don Quijote as a book. This is evidenced by many direct statements expressed in his early writings and throughout his novels. In addition to this direct and expressed appreciation for Don Quijote, Galdós' great admiration for Don Quijote is implied by his use of Cervantes'

work, as witnessed by his appropriation of Cervantes' material in various ways. Galdós, on many occasions, alludes to and uses adventures, incidents and locales appearing in Don Quijote de la Mancha. Furthermore, he is given to the use of derivatives based on the very name Don Quijote and, too, in many of Galdós' novels are found quotations and locutions from El Quijote. Finally, even in the fields of technique and ideas there are persistently recurring similarities. However, numerous as are the parallels identified by this writer, he feels certain that he has allowed other instances of similarity to escape him and, too, that some other apparent parallels, which he considered and then discarded as inconclusive, other students may interpret as of positive value.²⁹ Furthermore, other topics such as humor and irony in the works of Galdós and Cervantes, their method of presentation of material, their treatment of dualism are so vast as to warrant subsequent investigation in separate studies. For such omissions the author is regretful but trusts that any additional data would in no way invalidate his thesis but rather add to and strengthen the bonds of the Cervantes-Galdós filiation.

CHAPTER I

GALDOS AND DON QUIJOTE

Youthful Reflections. Later Direct and Expressed Appreciation of Don Quijote by Galdós

Cervantes' Don Quijote de la Mancha was perhaps more influential in molding and fashioning the thought and technique of Pérez Galdós than any other single book. It was a work that he loved and read with delight, attaining such a knowledge of its text that even as a youth he could quote, like many of the characters he later created, whole passages applicable to the most varied situations and use them in his conversation and writing. As early as 1861 when he was just 18 years old, young Benito eluded the detection of his schoolmaster in the Colegio de San Agustín long enough to complete in class 14 pages of a "pretentious work of Dantesque pattern and Cervantine style" entitled "Un viaje redondo por el Bachiller Sansón Carrasco".¹ The manuscript which was judged worthy of preservation in spite of its abrupt termination was later placed in the Museo Canario and is described by Berkowitz thus: "The framework is reminiscent of Vélez de Guevara's El diablo cojuelo and the social satire inspired by a visit to the underground regions recalls Quevedo's Sueños. And over the Dedicatoria the spirit of Don Quijote hovers palpably in matter and in manner. Like the Knight of La Mancha, the imaginary reader whom Galdós addresses attempts to enact

in everyday life the romantic adventures he has encountered in books unworthy of the dignity of literature. And just as Cervantes was inspired to ridicule the romances of chivalry out of existence, so young Benito Pérez is already imbued with the ambition to raise the artistic level of the modern novel."² In spite of its briefness Un viaje redondo por el Bachiller Sansón Carrasco contains two specific allusions to Cervantes' great heroes, Sancho Panza and Don Quijote, which bear further witness to Galdós' early awareness of and appreciation for El Quijote. Galdós writes, "Ira de Dios! quien pudiera, lector sapientísimo, asentar esta mi poderosa mano en tus hinchados mofletes; quien pudiera asir con entrambas manos un grueso garrote de avellano y hacerle hastillas sobre esas posas que envidiaría el mismo Sancho Panza!"³ Later in the same composition he exclaims, "Que libros! seor bachiller; Infeliz el librero, poseedor de ideas rancias y anticivilizadoras que se empeñe entrastornar el curso natural de las ideas: Hideputa, follon; pues no faltaba mas; sino venir a infestarme con sus librejos de moral mas viejos que el rascar y mas vacios de sentido que los sesos del buen D. Quijote..."⁴ A few years later, 1864, in Un viaje de impresiones, also a very brief and fragmentary document, Galdós again evinces a fondness for Don Quijote through this allusion: "...aqueel colchon duro...no encontraria rival sino en el famoso jergon donde reposó sus apaleados miembros el caballero de la Mancha en la tormentosa noche de los yangüeses..."⁵ Also of Galdós' articles in La Nación (1865) Berkowitz concludes, "It

is thus highly gratifying to discover in his youthful writings skilful imitations of Cervantine prose, as in the letter which the provincial author, Pedro Carrillo, writes to the Academia de la Lengua; its archaisms, its stilted rhetoric, its stereotyped hyperboles recall to mind at once the famous epistle which Don Quijote penned to Dulcinea."⁶

In 1872 when he was working as a journalist on the ephemeral Ilustración de Madrid, Galdós devoted almost an entire article to the praise of Cervantes. He wrote the article on the occasion of the 256th anniversary of the death of the author of Don Quijote and, so as not to be accused of forgetfulness, he says, anticipated the actual anniversary by publishing the article in the April 15th number of that literary journal rather than in the April 30th number. So strong is his feeling for Cervantes that in this early appraisal Galdós expresses extreme regret that public demonstrations in Spain recognizing Cervantes' greatness have not measured up to those in England honoring Walter Scott or in Germany remembering Schiller or Beethoven.

Galdós states in this brief journalistic article that Don Quijote, being the most popular of all books created by man, has no need of his praise. It enjoys the privilege of being indelibly engraven on the minds of the cultured and the uncultured, thus relieving the critics of the necessity of clarification and explanation. Galdós is of the opinion that no text has

been in less need of exegesis than Don Quijote de la Mancha but admits that few books have had it in so great a degree. For Galdós Don Quijote is a "Cuadro y resumen de la vida, representación de las dos tendencias cardinales del alma humana, [and]...habla con tanta claridad al entendimiento y al corazón, tiene tan profundo sello de evidencia que no necesita comentarios."⁷

He climaxes his appraisal of Cervantes with this statement: "Sólo al Quijote corresponde la gloria de ser el libro más leído entre todas las obras maestras producidas por la civilización europea, incluyendo las de la antigüedad romana y griega. Mientras los dramas de Shakespeare, la Divina Comedia, la Iliada y Fausto, rara vez bajan de la mano del hombre de letras a la de la muchedumbre, nuestro Ingenioso Hidalgo tiene el privilegio de interesar lo mismo al viejo que al niño, al sabio que al ignorante, e igual deleite hallan en su lectura el yankée rudo y el culto francés, el escandinavo y el griego moderno."⁸

Galdós may feel that Cervantes has no need of his praise but surely in his comments on the Manco de Lepanto he is anything but stinting in his commendation. And in this connection it is interesting to note just what it is in Cervantes that attracts Galdós' admiration, what it is that he constantly identifies with Cervantes. It is Don Quijote. In the entire article in the Ilustración de Madrid it is Don Quijote de la Mancha and only Don Quijote de la Mancha that is mentioned and praised. Of Cervantes' many other works, not one is even alluded to.

No reference is made to the Novelas ejemplares, no allusion is made to his dramas, or to his pastoral Galatea. In praising Cervantes, Galdós is thinking of Don Quijote alone. It may be tentatively inferred then that in the mind of Galdós Cervantes and Don Quijote are synonymous terms and that in future writings when Galdós praises Cervantes he is, in effect, praising Don Quijote. For this early expression of admiration written in 1872 was only one of many similar laudatory expressions to follow.

In his preliminary study to the Crónica de la Quincena Shoemaker calls attention to the fact that Galdós' writings are uniformly consistent. He quotes Berkowitz's conclusion that Galdós "attained literary and intellectual maturity to an impressive degree when he was a relatively young boy."⁹ He also quotes Casaldueiro's attempt to show "La unidad interior de la obra galdosiana y el desarrollo orgánico del mundo de Galdós...desarrollo que no es una evolución sino una formación, un depurado crecimiento, en el cual cada etapa creadora no anula la anterior, la incorpora a una realización necesaria de su mundo."¹⁰ In view of the position taken by these authorities in the field of Galdós criticism, it is interesting to note the consistency with which Galdós holds to his early concept of Cervantes as he continues to write throughout the remainder of the nineteenth century and on into the early twentieth century.

In 1872 in the article in the Ilustración de Madrid Galdós states that Don Quijote interests alike the unlettered

man and the cultured scholar. He is even more specific in pointing out that Don Quijote de la Mancha interests equally the young and the old, the sage and the ignoramus, and even the foreigner. It is therefore in keeping with the already noted consistency of Galdós that in novels written by him, in 1867-1868 (La fontana de oro), in 1876 (Doña Perfecta), 1876-1877 (Gloria), 1882 (El amigo Manso), 1884-1885 (Lo prohibido), 1886-1887 (Fortunata y Jacinta), 1888-1889 (La incógnita), 1894 (Torquemada en el purgatorio), 1895 (Nazarín), and 1909 (El caballero encantado) he echoes the praise of Cervantes set forth in the Ilustración de Madrid. It is more interesting, too, to note that Galdós has put this praise into the very mouths of those whom he had said would enjoy reading Don Quijote. For in the novels cited above, the young and the old, the sage and the ignoramus, and even the foreigner add their tribute to the creator of the hero of La Mancha.

A Cervantes enthusiast falling within the "old" or "aged" category is Bueno de Guzmán, father of don Rafael Bueno de Guzmán y Ataide and grandfather of the very important characters of Lo prohibido, Marfa Juana, Eloisa, and Camila. Bueno de Guzmán was heir and perpetuator of a family described by don Rafael as containing many individuals endowed with eminent qualities, great talent and virtue, but all of whom have had a weakness or mania. In the case of Rafael's father this mania was a fondness for Don Quijote. Of the total impression that old Bueno de Guzmán

left on his son this passion or obsession for the master book of chivalry is the most outstanding. In describing his father to his nephew, José María Bueno de Guzmán, don Rafael says, "Mi padre se sabía el Quijote de memoria, y hacía con aquel texto incomparable las citas más oportunas. No había refrán de Sancho ni sentencia de su ilustre amo que él no sacase a relucir oportuna y gallardamente, poniéndolos en la conversación, como ponen los pintores un toque de luz en sus cuadros."¹¹ Such acquaintance with the original text of Don Quijote as this Bueno de Guzmán has is, indeed, as great a tribute as any author could desire. Surely Cervantes could take pride in the use to which the admiring old man put his work. And the terms in which Don Rafael himself refers to Don Quijote are quite complimentary. He speaks of the book as "incomparable" and of its hero as "ilustre". Here, indeed, in a father and a grandfather is great praise for Cervantes and his Don Quijote.

A Cervantes enthusiast belonging to Galdós' "young" classification is Manolo Peña y Rico, pupil and successful competitor of Máximo Manso. Placed under Manso's direction at 21 years of age because of his lack of interest in his studies, he is described by his mother as incapable of cherishing a single bad thought but equally incapable of diligent study. She says, "Sus libros son los ojos de las muchachas bonitas; su biblioteca, los palcos de los teatros..."¹² But Máximo Manso, whose educational theory is that "no es verdadero maestro el que no se hace querer de

sus alumnos, ni hay enseñanza posible sin la bendita amistad",¹³ soon awakens a keen interest in Manolo for things literary. Beginning with the lyric poets, Fray Luis de León, San Juan de la Cruz, Herrera, and then taking up the contemporaries, Manso climaxes his instruction in literature with Don Quijote. Of his young student's reaction to El Quijote he says, "Al comenzar nuestras conferencias, me confesó ingenuamente que el Quijote le aburría; pero cuando dimos en él, después de bien estudiados los poetas, hallaba tal encanto en su lectura, que algunas veces le corrían las lágrimas de tanto reír, otras se compadecía del héroe con tanta vehemencia, que casi lloraba de pena y lástima. Decíame que por las noches se dormía pensando en los sublimes atrevimientos y amargas desdichas del gran caballero, y que al despertar por las mañanas le venían ideas de imitarle, saliendo por ahí con un plato en la cabeza."¹⁴ This youth, who at first had the erroneously conceived notion that Don Quijote was boring, had learned under Máximo Manso's able direction something of the greatness of the book. His tribute to Cervantes is manifest in his admission that the exploits of the hero of La Mancha had brought him to laughter and to tears and had even moved him to imitate the Knight Errant's feats.

Another youthful Galdós character who is an ardent admirer of Cervantes' Don Quijote is Gloria de Lantigua, the only daughter of Don Juan de Lantigua, the famous lawyer of Ficóbriga. A girl

of 18 years, Gloria is pretty, graceful and lively. She is a girl of great vitality and understanding. She has read widely in the library of her father and enjoys discussing with her father and his friends topics of interest. And it is on just such an occasion that Gloria reveals her knowledge of and appreciation for Don Quijote and its author. In speaking of literature she says, "...Cervantes...escribe el libro más admirable que ha producido España y los siglos todos."¹⁵

In the "Man of letters" category mentioned by Galdós is Máximo Manso, the teacher already referred to. Manso, a man of 35 years, has two doctor's degrees and is a professor in the Institute. He has devoted all his time and energy to philosophical studies and has found in them the most satisfying delight. Such a learned man has this to say of Don Quijote, "[E]s] el libro en que con más perfección están expresadas las grandezas y las debilidades del corazón humano."¹⁶ This, coming from such a scholar, is real tribute to Cervantes and El Quijote.

Another educated but opinionated Galdós character who shows an especial fondness for Don Quijote is Augusta Cisneros, the wife of Tomás Orozco and lover of Federico Viera. Manolo Infante, her cousin, describes her thus: "Tiene un gran talento natural, no bien cultivado...se educó en Francia...su inteligencia se ha cultivado sola...hace gala...de altiva y temeraria independencia en sus juicios, y nada le desagrade tanto como encontrarse con una opinión que los demás aceptan. Hace pocas

noches aseguraba que no puede soportar la literatura española, desde Moratín inclusive para atrás, y...que, fuera del Quijote, no ha podido nunca leer tres páginas seguidas de ningún autor en prosa ni en verso, místico ni profano...En lo francés, le gusta todo lo del siglo pasado; pero no pasa más allá, y hasta los padrotes Molière y Racine le resultan de una insipidez intolerable."¹⁷ This haughty critic of the classics who would find fault with both Spanish and French literature, even she must make an exception of Don Quijote and admit that it is a book that delights and interests.

In addition to appealing to the young and the old and the learned, Galdós also singled out Don Quijote as a text that would delight the unlettered man. Francisco Torquemada is an example of just such a Galdosian character. A usurer who with time, money, and the assistance of an ambitious sister-in-law finally got to be senator, marqués, and lord of a veritable palace, Francisco Torquemada never entirely overcame the earmarks of his humble origin and shady profession. But he did make an attempt to overcome these shortcomings in his development and set upon a program of self-improvement. Part of this program consisted of enlarging his knowledge of literature and building up his vocabulary. For a text he chose Don Quijote. However, in view of the fact that Torquemada was basically an unlettered man, it may be assumed that El Quijote did not have the same significance for him that it had for the erudite Máximo Manso,

but Cervantes' novel did have an appeal for the usurer. Galdós says, "...leyó por entero el Quijote, que a trozos conocía desde su mocedad, y se apropió infinidad de ejemplos y dichos, como las monteras de Sancho, peor es meneallo, la razón de la sinrazón, y otros que el indino aplicaba muy bien con castellana socarronería en la conversación."¹⁸ The fact that Torquemada chose El Quijote as one of his textbooks in his program of self-improvement and that he had known bits of it from boyhood is additional indication of its greatness and utility. The fact that Torquemada makes his own so many of the sayings and so much of the vocabulary of Don Quijote is conclusive recognition of its influence on humanity.

Young and old, learned scholars and uncultured usurers, all recognize Don Quijote as the greatest book Spain has produced. It is a text all Spaniards seize upon, as Camila Bueno de Guzmán, the wife of Constantino Miquis, proves. She is anxious for her husband to improve himself and to use his idle moments reading. She is also desirous of hearing a good novel read herself. Camila and Constantino go therefore to the library of her cousin to select suitable books. This is their conversation as Camila makes the decision: "Prosa, hijito; prosas claras que enseñen lo que se debe saber. Historia, y alguna novela para que me la leas a mí de noche. ¿Qué es esto? Life of.. Esto es cosa de la jilife...Déjalo ahí. No va con nosotros. Don Quijote... ¡Hala! tu paisano: llévalo."¹⁹ The very presence of Don Quijote

in the private library of José María Bueno de Guzmán is evidence of its wide dissemination and its popularity is attested by Camila's unhesitating selection of it for her own and her husband's diversion.

In his article in the Ilustración de Madrid Galdós had said in 1872 that all classes of Spaniards appreciated El Quijote but he also indicated the high place that the Knight Errant of La Mancha held in the hearts of men and women of all countries. In 1886-1887 Galdós echoed that thought in Fortunata y Jacinta with his reference to the Englishman Davidson who is a great admirer of Don Quijote. Davidson is a friend of Don Manuel Moreno Isla who, although a Spaniard, spends most of his time in London and is an ardent admirer of all things English. However, don Manuel does return to Spain for short periods now and then and it is at the conclusion of such a stay in Madrid that he indicates the great esteem Davidson has for Cervantes and Don Quijote. Before returning to England Don Manuel buys gifts typical of Spain to give to his friends in London as souvenirs. In the case of his friend Davidson, because of his admiration for Cervantes, he can think of nothing better than a replica of Don Quijote. He reasons, "¡Ah!, este Don Quijote reventando a cuchilladas los cueros de vino, para el amigo Davidson, que llama a Don Quijote don Cuiste, y se las tira de hispanófilo."²⁰

In his appreciation for Don Quijote Galdós has shown the same consistency that has marked his writings in every other matter.

From his very first published novel, La fontana de oro, written in 1867-68, to his second to last novel El caballero encantado, written in 1909, Galdós has only praise and commendation for Spain's first author. Not once in any of his novels does he use a single derogatory word in reference to Don Quijote or Cervantes. In La fontana de oro Cervantes is called "immortal."²¹ In El caballero encantado he is mentioned as one of three who made Alcalá de Henares illustrious. Galdós describes this city as "...la ciudad que ilustraron Cervantes, Cisneros y mi salado Arcipreste."²² In this connection it is interesting to note further the very select company in which Galdós always places Cervantes. In Doña Perfecta Galdós links "Sócrates, San Pablo, Cervantes y Descartes".²³ In Nazarín he associates "Homero, Shakespeare, Dante, Herodoto, Cicerón, Cervantes, Voltaire, Víctor Hugo."²⁴ In Fortunata y Jacinta Galdós links "Sócrates y Cervantes,"²⁵ and "Cervantes y los padres de la Merced."²⁶ Finally in El caballero encantado he associates Cervantes with the Cid.²⁷ Thus in the course of writing his novels Galdós has put Cervantes in the company of philosophers and saints, Spain's greatest national hero, and other leading literary figures of the world from ancient Greece to modern France.²⁸

There can be no doubt as to the esteem in which Pérez Galdós held Cervantes and his masterpiece. All the evidence points to Galdós' unwavering admiration of Don Quijote de la Mancha, not only in speaking for himself only but also in speaking for his character creations.

CHAPTER II

ADVENTURES, INCIDENTS, LOCALES

Dulcinea, Sancho Panza, and Don Quijote in Galdós' Novels

As the sculptor brings out in marble the likeness of the model he has before him, so in the case of Pérez Galdós the work that he admired and idealized, Don Quijote de la Mancha, is reflected in the novels he himself wrote. This reflection of Cervantes' text is visible to the student of Galdós' novels in many ways but none is so easily apparent as in the many allusions and references to the adventures, incidents and locales made famous in El Quijote. Indeed, so numerous are these reminiscences of Don Quijote that Warshaw has stated that if Cervantes' work were destroyed and completely forgotten it would be quite possible to reconstruct much of the famous novel by merely collecting such material in the works of Pérez Galdós.¹ For it is not only the well-known episodes that Galdós has evoked and incorporated into his own works: his familiarity with Don Quijote enabled him to allude to or actually cite even unfamiliar and insignificant details of the immortal text. In transmitting these various adventures from El Quijote Galdós has, indeed, given miniature portraits of Dulcinea del Toboso, Sancho Panza, and Don Quijote to his readers. For although the early novel La sombra immediately recalls one of the interpolated stories from Don Quijote, "El curioso impertinente", for the most part Galdós has alluded to Cervantes' three principal

characters, their adventures and experiences. Other personages from El Quijote do appear in Galdós' writings but they are so closely linked to either Dulcinea, Sancho, or Don Quijote that they are treated in this study in conjunction with the principal character who gives them their importance.

Dulcinea

In the case of the relatively less important Dulcinea del Toboso, many obvious and even some detailed facts have stuck in Galdós' mind and he has used them frequently in his novels. On a number of occasions he mentions her village, El Toboso, and in so doing associates Dulcinea with it. He carries this association even further giving to a native of El Toboso, Alejandro Miquis, the nickname Dulcineo. He recalls Dulcinea's physical characteristics, her beauty. He makes reference to Don Quijote's love for her. He recalls, too, Dulcinea's dual nature, the realistic peasant seen by Sancho Panza and the idealized empress of La Mancha envisioned by Don Quijote. He also alludes to her disenchantment. Here, indeed, in the novels of Galdós is a synthesis of Cervantes' character creation Dulcinea del Toboso.

One of the most prominent families that Galdós has created, a family whose members appear and reappear in some eight different novels, had its roots in El Toboso. And the various members of this family, the Miquis, are all equally proud of their hometown and the lady who made it famous. In describing one of the members,

Galdós says, "Nació en una aldea tan célebre en el mundo como Babilonia o Atenas, aunque en ella no ha pasado nunca nada: el Toboso."² This same Augusto Miquis says outright and with pride, "Soy del Toboso, de ese pueblo ilustre entre los pueblos ilustres."³ His brother, Alejandro Miquis, had distinguished himself to such an extent as a child that Galdós says of him, "Era general allí la creencia de que el Toboso, ya tan célebre en el mundo por imaginario personaje, lo iba a ser por uno de carne y hueso."⁴ But the boy Alejandro of twelve was quite different from the man of twenty-one. Far from bringing honor to El Toboso, Alejandro was squandering the money his father was furnishing him at a personal sacrifice and furthermore was not profiting in the least by his course of study. Moved by such laxness, the landlady of the boarding-house where Miquis lived, doña Virginia, a woman of some thirty years who loved to mother her boarders, said of him, bearing in mind his origin, "Este don Dulcineo del Toboso arruinará a su padre. No estudia, y gasta el dinero que es un primor. ¡Pobre padre!"⁵ And she repeats this epithet to his face when, speaking directly to Alejandro himself she says, "Conque, don Dulcineo, no sea malo. ¿Se va usted a enmendar? ¿Me lo promete usted?"⁶

Besides referring repeatedly to her village, Galdós recalls something of Dulcinea's beauty as seen by the enamoured Don Quijote. In El Doctor Centeno when describing the two daughters of Sanchez y Emperador, Amparo and Refugio, Pérez Galdós culminates

his description by likening Amparo to Dulcinea. He says, "Ruiz y Cienfuegos se decían disimuladamente cosas picantes sobre las dos agradabilísimas niñas del conserje de la Escuela de Farmacia ...Mas no se entienda que de esta murmuración saliese concepto alguno contrario a la buena fama de las tales, siendo todo referente a recuerdos de Ruiz, a la hermosura de ellas y al gusto que ambos tendrían en tratarlas con la mayor confianza...A la mayor se le podía decir como a Dulcinea: alta de pechos y ademán brioso." ⁷ This is certainly a detailed concept of Dulcinea's appearance and personality that Galdós has carried over into his own writing! In Angel Guerra, too, Galdós recalls Don Quijote's exaggerated concept of Dulcinea's beauty and his insistence on the general public's recognition of this fact: "Todo el mundo se tenga, si todo el mundo no confiesa que no hay en el mundo todo doncella más hermosa que la Emperatriz de la Mancha, la sin par Dulcinea del Toboso."⁸ In Galdós' case, it is Angel Guerra who, hurt because of the suspicion cast on his beloved's reputation, utters a similar challenge, "...empeñarnos en que todo el mundo confiese, las hermanas inclusive, que no hay hermosura como la de doña Leré del Toboso..."⁹ Actually Leré or Lorenza is from Toledo and her beauty more spiritual than physical, but Galdós cannot resist the temptation to invoke a Cervantine episode that parallels his own. Angel Guerra is enraged at the wrong done his beloved and, like Don Quijote, is out to force his opinion, which he believes justified, on the entire world.

To present his case more forcefully and to further idealize Leré, Galdós avails himself of this episode from El Quijote and in so doing pays homage to Dulcinea's beauty.

The real flesh and blood Dulcinea, the humble peasant Aldonza Lorenzo of El Toboso, with whom at an earlier date Don Quijote was once enamoured, was an entirely different individual from the exalted Empress of La Mancha who later filled the Knight Errant's thoughts. The real Dulcinea, who was reputedly the best hand in all La Mancha at salting pork, was a striking contrast to the figment of Don Quijote's imagination. For the idealized Dulcinea did not really live except in the mind of the one who invented her. Thus, for Galdós, the term Dulcinea comes to represent a glorified ideal with no real existence and it is in this way that he refers to Dulcinea in the novel Halma. Don Manuel Flórez, the priest and spiritual advisor of the countess of Halma-Lautenberg, is opposed to the mysticism of the unorthodox priest Nazarín. He therefore rebukes all those who show any interest in this new foreign mysticism, and exhorts them to follow in the established tradition of Spain. He says, "...vagáis por el campo de las ideas, adorando una Dulcinea que no existe..."¹⁰ Don Manuel is a realist who recognizes only the peasant Aldonza Lorenzo and denies the reality of the idealized Dulcinea del Toboso. To smile away Nazarín's unorthodox mysticism and its popularly attributed Russian origin,¹¹ then, he calls it a Dulcinea.

Galdós seems to have been especially intrigued by this concept of the dual nature of Dulcinea because twenty years earlier he alludes to it in the novel Marianela also. Here he refers to the conversation in which Don Quijote seeks to learn of Sancho's visit with Dulcinea. The idealist Don Quijote asks, "¿Y qué hacía aquella reina de la hermosura? A buen seguro que la hallaste ensartando perlas, o bordando alguna empresa con oro de cañutillo, para este su cautivo caballero." To which the realistic Sancho replies, "No la hallé...sino ahechando dos hanegas de trigo en un corral de su casa."¹²

Just as the materialistic Sancho describes Don Quijote's idealized Dulcinea engaged in menial labor, so Galdós describes the gracious and beautiful Florentina Penáguilas in Marianela. Florentina's father is rich and unwilling for his daughter to indulge in menial tasks such as sewing. But she is bent upon doing a kind deed and takes it upon herself to sew a garment for the unfortunate Marianela. This paradox of a beautiful, genteel lady engaged in menial work recalls the passage cited above to Galdós' mind and he alludes to the Quijote episode in describing Florentina thus, "En la habitación estaba Florentina, no ensartando perlas ni bordando rasos con menudos hilos de oro, sino cortando un vestido con patrones hechos de Imparciales y otros periódicos."¹³

Another episode in Dulcinea's experiences alluded to by Galdós is her disenchantment. In Gloria, the Jewess Esther

Morton believes that her son Daniel, who is enamoured of Catholic Gloria, is in love with a Dulcinea, an enchanted Christian. She therefore rebukes him for wanting to marry her and scoffs at his believing that the spell that Catholicism has cast over Gloria can ever be broken. She says, "¡Esperas desencantar a una cristiana, a una mujer que ha nacido enamorada ya del hombre clavado en la cruz! Antes saldrá el Sol por Occidente."¹⁴ In a statement made just before this, Esther Morton has referred to Don Quijote himself. She tells her son, "Ultimamente, cuando volviste a casa después de tu naufragio, te engolfaste de tal modo en la Teología rabínica, que tuvimos que tapiar tu biblioteca, como la del gran caballero español."¹⁵ In one breath Esther likens her own son to Don Quijote and in the next by the most natural transition of thought, she likens his sweetheart to the enchanted Dulcinea.

Although considerably dwarfed in comparison with the original, the mirror that Galdós holds up for his readers is one that reflects faithfully the likeness of the subject, Dulcinea del Toboso. Galdós has dispersed many fragments through a number of volumes, but collected and unified the likeness of the Empress of La Mancha that he presents is indeed true to the original.

Sancho Panza

Although Sancho Panza is only the squire and Don Quijote the Knight Errant, it is quite possible that the former has influenced Pérez Galdós more strongly than the latter. Certainly

no one episode in Don Quijote has made more of an impression on Galdós than Sancho's governorship of the island Barataria, and no other episode or experience related in Cervantes' text has been alluded to by Galdós more frequently. But the characterization that Galdós has presented of the squire in his novels is not limited to this one episode. Through references that he makes in ten different novels, Galdós recalls to his readers the genial relationship that existed between Knight Errant and Squire, Sancho's penchant toward loquaciousness, his ingenuity, his all-consuming desire to be governor, and his experiences in the governorship.

Filipe Centeno, a youth of some thirteen or fourteen years, is the loyal attendant of the unfortunate Alejandro Miquis. Two years before, back in the mines of Socartes, he had had an ardent desire to study medicine in Madrid and become a great doctor. Through Marianela's financial help and moral encouragement he has gone counter to his parents' desires and run off to the capital to study and acquire fame and fortune. But once in Madrid Felipe finds that his ability does not match his ambition, and he has to be satisfied with a more menial position, a sort of Lazarillo to Alejandro Miquis. However, because of his life ambition young Centeno has received the nickname of Doctor. A most genial servant-master relationship exists between these two as José Ido del Sagrario, who has witnessed it, indicates in the epithet he applies to Centeno, "...Felipe,

liberal joven, digno Panza de aquel bravo Don Quijote..."¹⁶

This phrase aptly describes the Centeno-Miquis association and it is significant that Galdós, in wording the epithet, has again been influenced by El Quijote and has chosen to make Felipe not a Lazarillo but a Sancho Panza.

One of Sancho's most outstanding traits of character is his loquaciousness. This side of the squire is best illustrated by his telling of the story of the enamoured goatherd Lope Ruiz who wished to flee to Portugal with his flock to avoid further heartbreak arising from his beloved's disdain. However, according to Sancho's story, upon arriving at the Guadiana River, Lope Ruiz was forced to transport his flock of 300 goats from one bank to the other in a skiff capable of holding only the rower and one goat. The conclusion of the story and Don Quijote's reaction to it are given by Cervantes thus: "...vió un pescador que tenía junto a sí un barco, tan pequeño, que solamente podían caber en él una persona y una cabra; y, con todo esto le habló, y concertó con él que le pasase a él y a trescientas cabras que llevaba. Entró el pescador en el barco, y pasó una cabra; volvió y pasó otra tornó a volver, y tornó a pasar otra. Tenga vuestra merced cuenta en las cabras que el pescador va pasando, porque si se pierde una de la memoria, se acabará el cuento, y no será posible contar más palabra dél. Sigo, pues, y digo que el desembarcadero, de la otra parte, estaba lleno de cieno y resbaloso, y tardaba el pescador mucho

tiempo en ir y volver. Con todo esto, volvió por otra cabra y otra, y otra. -Haz cuenta que las pasó todas--dijo Don Quijote --no andes yendo y viniendo desamano, que no acabarás de pasarlas en un año. -¿Cuántas han pasado hasta agora?--dijo Sancho. -Yo, ¿qué diablos sé?--respondió Don Quijote. -He aquí lo que yo dije: que tuviese buena cuenta. Pues por Dios que se ha acabado el cuento, que no hay pasar adelante."¹⁷

Galdós brings out this phase of Sancho's character in his first published novel, La fontana de oro, where he evokes this incident. He recalls Sancho's story in describing the excessively religious doña Clara Chacón who is so verbose in relating her mystical experiences. "Estábase de rodillas y en cruz una hora seguida; cuando empezaba a contar los éxtasis que le daban y las visiones que tenía, era el cuento de las cabras de Sancho."¹⁸

Of course Sancho's great failing was his excessive use of proverbs, a weakness Galdós alludes to in Lo Prohibido. Describing the old Bueno de Guzmán Galdós says, "No había refrán de Sancho ni sentencia de su ilustre amo que él no sacase a relucir oportuna y gallardamente."¹⁹ And in Torquemada en el purgatorio Galdós has Torquemada quote one of the proverbs used by Sancho to indicate the golden quality of silence, a quality he so often lacks: "...al buen callar llaman Sancho."²⁰ Not only is Sancho's speech punctuated by frequent sententious sayings but it is also characterized by his mispronunciation of words. Discussing the first part of Don Quijote which has already

appeared in print, Sancho says, "...soy yo uno de los principales personajes della." Whereupon Sansón Carrasco corrects him, "Personaje, que no personaje." Sancho replies, "Otro reprochador de voquibles tenemos."²¹ This quality of Sancho is also recalled by Galdós, in Miau, through the use of this very term voquible, in describing the last acts of Villaamil: "Oyó carcajadas de las desenvueltas muchachas, y juramentos y voquibles de los hombres."²²

Throughout the entire novel Don Quijote, Sancho is urged on to endure the hardships of knight errantry by the lure of a governorship of some island. As a matter of fact, it is the offer of just such a position that finally persuaded Sancho to leave the comforts of his home and take to the road in search of adventures with Don Quijote: "Decíale, entre otras cosas, don Quijote, que se dispusiese a ir con él de buena gana, porque tal vez le podía suceder aventura, que ganase, en quitame allí esas pajas, alguna insula, y le dejase a él por gobernador della. Con estas promesas y otras tales, Sancho Panza, que así se llamaba el labrador, dejó su mujer y hijos y asentó por escudero de su vecino."²³ Sancho never forgot this promise of his master. He reminded him of it over and over again until he did, indeed, realize his ambition and become governor of Barataria.

Sancho's consuming desire was for political power and the prestige and material benefit that accompany it. So great was this ambition to rule and govern that he left home, wife, and

children to satisfy it. Galdós is cognizant of this phase of Sancho's character and makes his name synonymous with government and administration. In describing the college days of Alejandro Miquis, the native of El Toboso, Galdós writes, "Odiaba el Derecho. Para él, la Humanidad inteligente no había echado de sí cosa más antipática que aquel jus, idea suspicaz, prosaica y reglamentadora de la vida..El jus no era otra cosa que el eterno Sancho Panza..."²⁴ This idea of a dearly-cherished ambition to govern impressed Galdós immensely and Sancho's ínsula has become for him a symbol for it which he uses again and again in his novels. At times the ínsula is actually a position, political or otherwise, but on other occasions the significance of ínsula is extended to mean the objective of any ambition.

In La de Bringas Don Francisco Bringas, an official in the Intendencia del Real Patrimonio, is offered a position in one of the provinces. It is a chance for promotion, greater financial remuneration and more prestige. In the mind of Galdós then the position becomes, as in Sancho's case, an ínsula. Galdós writes, "González Brabe había ofrecido a don Francisco un Gobierno de provincia. Pez le instaba para que aceptase, seguro de que se luciría y de que la provincia a quien le cayese un gobernador tan honrado y respetable, habría de saltar de gozo. Pero a él le repugnaba lo espinoso del cargo, y no quería abandonar su tranquilidad y aquel vivir oscuro en que era tan feliz. Si, al fin, aceptaba Bringas, se iría solo a su ínsula,

y la desconsolada esposa se quedaría en Madrid con libertad de estrenar cuantos vestidos quisiera."²⁵

In Fortunata y Jacinta Galdós refers to Sancho's governorship on three different occasions. Segismundo Ballester, the pharmacist, tries to encourage his disconsolate friend Maxi Rubín and in so doing alludes to Sancho's ínsula. He says, "Pero a fe que se habrá divertido bastante en este mundo con las mozas guapas, y si buenos azotes le cuesta ahora, buenas ínsulas se habrá calzado."²⁶ Maxi Rubín's brother Juan Pablo finally receives a government appointment, "ser gobernador de una provincia de tercera clase."²⁷ Commenting on the public reaction to this appointment Galdós writes, again alluding to Sancho's ínsula, "Otros tertuliantes sentían envidia, y aunque felicitaban y adulaban al favorecido, al propio tiempo hacían pronósticos de las dificultades que había de tener en el gobierno de su ínsula."²⁸ Although the term ínsula is not actually used, Sancho's ambition to be a governor is recalled in Fortunata y Jacinta in still another incident. When Jacinta wants to get possession of the infant Juanín, whom she believes to be Santa Cruz's son, it is said, "Of que le quiere comprar el niño a señó Pepe, y que le da treinta mil duros...y le hace gobernador."²⁹

For the usurer Francisco Torquemada the word ínsula was one of particular charm, one with which he attempted to enlarge his vocabulary during his program for the improvement of his

conversational ability. "...sabemos" writes Galdós, "que desde noviembre decía don Francisco a cada momento: Así se escribe la historia, Velis nolis, La ola revolucionaria y Seamos justos. Estas reformas retóricas, absolutamente corrientes, las afeaba un mes después con nuevas adquisiciones de frases y términos no depurados, como Reasumiendo, Insulas, En el actual momento histórico y el Maquiavelismo, aplicado a cosas que nada tenían de maquiavélicas."³⁰ Although he himself appreciates the significance of the term ínsula in Don Quijote, poor Francisco Torquemada is ridiculed because of his background when he uses the term in his own conversation, "Dios, qué risas, qué chacota y qué sofoco le hicieron pasar con sus ínsulas de personas ilustradas!"³¹ However, Torquemada does understand that the word ínsula is symbolic of Sancho Panza's island Barataria and he applies it in this sense when his relatives and friends want him to become a senator:

"Que le sacamos a usted senador...

"A mí...¿Pero cómo, vitalicio...?"

"¿Pero no le agrada?"

"No...¿Para qué quiero yo la senaduría? Nada me da.

"Hombre...sí..."

"Pues acepto la ínsula."³²

Later when Torquemada realizes that his new social prestige costs a price he exclaims, "Si buena ínsula me das, buenos azotes me cuesta."³³

In the novel Misericordia, Juliana, the wife of Antonio Zapata and daughter-in-law of doña Paca is a Sancho Panza with a zeal for administration. Through her iron will she has come to manage successfully the affairs of her own family and when her mother-in-law inherits a considerable estate Juliana has ambitions for taking over the government of that household in addition. She is a capable manager and can easily administer it or even a greater assignment or ínsula. Galdós describes her and her ability at administering ínsulas in these words, "...era Juliana, mujer sin principios, que apenas sabía leer y escribir, pero había recibido de Naturaleza el don rarísimo de organizar la vida y regir las acciones de los demás. Si conforme le cayó entre las manos la familia de Zapata, le hubiera tocado gobernar familia de más fuste, o una ínsula, o un estado, habría salido muy airosa. En la ínsula de doña Francisca estableció con mano firme la normalidad al mes de haber empuñado las riendas..."³⁴

The novel in which Galdós refers to Sancho's ínsula most frequently and with many connotations is Halma. Here ínsula is first applied to the castle of Pedralba which Halma has converted into a kind of old folks' home. It is under Halma's personal supervision and direction and is, as a matter of fact, her ínsula. But the term later is expanded in its meaning in this same novel for when Halma renounces her mystical religious career to marry her cousin, her family becomes her ínsula.

The rich unfolding of the word as used by Galdós in thirteen different passages in this single novel is seen in the following quotations. Halma herself is the first to refer to her institution as an insula when, addressing her cousin José Antonio Urrea and don Remigio who have just arrived at Pedralba, she says, "Conque vean, vean mi insula."³⁵ Later, pointing out the equality that reigns at Pedralba, Halma again refers to her benevolent institution as an insula. She says, "...aquí no debe haber más que una mesa para todos los habitantes de la insula."³⁶ When those who surround her want to eject Urrea from Pedralba, Halma says, "Pero presumo...que este negocio de mi primo ha de ocasionarme algún trastorno en mi pobre insula"³⁷ and she adds, "si retengo a mi primo en Pedralba corre peligro nuestra pobre insula religiosa."³⁸ Noting that outside agents, La Iglesia, la Ciencia, la Administración, wish to take over her charitable work, Halma decries this interference: "...yo creí que mi insula, oculta entre estas breñas, viviría pobre y oscura, ni envidiosa ni envidiada...¡Pobre insula, tan sola, tan retirada, y ya te salen por todas partes Sanchos que quieren ser tus gobernadores!"³⁹ At this point Nazarín, too, calls Pedralba an insula. He says, addressing Halma, "¿En qué estaba usted pensando al constituir en Pedralba un organismo semejante a los organismos sociales que vemos por ahí, desvencijados, máquinas gastadas y viejas que no funcionan bien? ¿A qué conduce eso de que su insula sea, no la insula de usted, sino una

provincia de la insula total? Desde el momento en que la señora se pone de acuerdo con las autoridades civil y eclesiástica para la admisión de estos o otros desvalidos, da derecho a las tales autoridades para que intervengan, vigilen, y pretendan gobernar aquí como en todas partes,"⁴⁰ and then he adds, "Aunque supiera yo que sería despedido de su insula, donde estoy muy a gusto, yo no había de callarme las verdades que aun restan por decir."⁴¹ The "verdades" that Nazarín must tell Halma is that instead of founding a charitable institution like Pedralba she should marry her cousin Urrea and build a family. After some time Halma agrees saying, "No fundo nada, no quiero comunidad legal, constituida con mil formulillas, que serían otras tantas brechas para que se metieran a inspeccionar mis acciones el cura y el médico y el administrador. Mi insula no es, no debe ser una institución, a imagen y semejanza del Estado. Sea mi insula una casa, una familia."⁴² And Galdós adds, "Su determinación resuelve de un modo naturalísimo todas las dificultades que en el gobierno de esta insula surgieron. Los señores de Pedralba no fundan nada; viven en su casa y hacen todo el bien que pueden."⁴³ Not only is Pedralba referred to as an insula but Galdós even alludes to Halma as a gobernadora; "Lo que platicaron aquella noche, después de cenar, la gobernadora de la insula y el futuro señor de Pedralba, no consta en los papeles del archivo nazarista..."⁴⁴ and he calls Urrea "el presunto gobernador de la insula"⁴⁵ and "el insulano de Pedralba."⁴⁶

Finally José Antonio Urrea himself uses the term ínsula in summing up his and Halma's intentions, "Esto no es ya un instituto religioso ni benéfico, ni aquí hay ordenanzas ni reglamentos, ni más ley que la de una familia cristiana, que vive en su propiedad. Nosotros nos gobernamos solos y gobernamos nuestra cara ínsula."⁴⁷

Sancho Panza's ambition, unlike Felipe Centeno's, was equalled by his ability, for when Sancho finally received his island, thanks to the playful Duques, he proved that he was capable of governing it successfully. In the cases that were brought to him to decide, Sancho, an unlettered man but one rich in common sense, was able to demonstrate the keenest sense of justice, a justice tempered by mercy. And of this quality, too, Galdós takes cognizance. Further describing Alejandro Miquis and his study of law, Galdós writes, "Iba Alejandro a clase lo menos posible, y siempre de mala gana. Pero había sabido ganar sus cursos y aun obtener con poco trabajo regulares notas. Nunca fuiste tirano, amigo Sancho."⁴⁸

Another facet in Sancho's character, his cunning, is illustrated by the fraud which he commits on his unsuspecting master in the disenchantment of Dulcinea. Sentenced to receive 3,300 blows to gain the freedom of Don Quijote's lady, Cervantes writes, "el socarrón dejó de dárselas en las espaldas, y daba en los árboles, con unos suspiros de cuando en cuando, que parecía que con cada uno dellos se le arrancaba el alma."⁴⁹

Galdós echoes this in Angel Guerra where he writes, "¿Qué quería usted? Decir, como Sancho, que se conformaba con los azotes, y luego apartarse a un ladito, y sacudir contra el tronco de un árbol, mientras el pobrecillo Don Quijote, rosario en mano, contaba los falsos azotes como buenos?"⁵⁰

Thus Galdós gives an accurate description of Sancho as a just and merciful governor but also as a loquacious, cunning and ambitious squire.

Don Quijote

In the consideration of Galdós' portrayal of the Knight Errant himself, it is well at the outset to make a distinction between the man Don Quijote and the noun quijote. As a matter of fact, Galdós uses the noun quijote and its derivatives quijotismo, quijotada, quijotería, quijotesco, quijotil, etc. with such frequency that they merit special treatment in a chapter apart. There these terms will be treated as the abstract qualities that Don Quijote so eminently embodied as to be eternally linked to his name. For the present, attention will be focused on Galdós' references to and use of feats and experiences of the man himself which gave rise to the attributes so commonly associated with his name.

To trace in their proper chronology the adventures of Don Quijote that Galdós has recalled in his novels, it is necessary to begin with Casandra, one of his latest novels, for it is here that Galdós refers to Quijote's paranoia caused by [el] "leer

libros de caballerías con tanta afición y gusto."⁵¹ In this novel doña Juana Samaniego, childless widow of don Hilario de Berzosa, ill-disposed towards the ideas and ambition of her niece's husband, likens him to "el pobre caballero [que] perdía... el juicio."⁵² She says, speaking to her niece, "Su marido anda tras la quimera de horadar un monte, de abrir minas para alumbramiento de aguas con que regar los secanos de su finca del Pardal. ¡Oh, los pantanos, las minas, las represas, el martirio de las pobres aguas!...Con tales libros de caballerías pierden el seso los Quijotes de la Agricultura."⁵³

So Don Quijote, "rematado ya su juicio", hit upon "el más extraño pensamiento que jamás dió loco en el mundo, y fué que le pareció conveniente y necesario, ...hacerse caballero andante, y irse por todo el mundo con sus armas y caballo a buscar las aventuras..."⁵⁴ So writes Cervantes. Galdós echoes this idea in his novel La de Bringas in describing nine-year-old Alfonso Bringas who has a mania for moving vehicles and imagines himself one of the husky men engaged in moving the furniture of the palace. Galdós writes, "Como Don Quijote soñaba aventuras y las hacía reales hasta donde podía, así Alfonso imaginaba descomunales mudanzas y trataba de realizarlas."⁵⁵ Don Quijote's determination to espouse the cause of chivalry is also recalled in La Familia de León Roch where Galdós writes: "Alguien dijo que aquella santidad no era más que un papel bien representado; pero esto carecía de fundamento. Más cerca de lo cierto andaba

quien dijo que la santidad, como la caballería, tiene sus Quijotes."⁵⁶

Don Quijote's decision to revive the days of knighthood was prompted, at least in part, by his feeling that he had a mission to perform for the world and humanity. Cervantes states, "No quiso aguardar más tiempo a poner en efeto su pensamiento, apretándole a ello la falta que él pensaba que hacía en el mundo su tardanza, según eran los agravios que pensaba deshacer, tuertos que enderezar, sinrazones que enmendar, y abusos que mejorar, y deudas que satisfacer."⁵⁷ Indeed, Don Quijote has become a symbol of the righting of wrongs and it is in this light that Galdós depicts him in Angel Guerra. In this novel the heroine Lorenza has shaped her whole life to the end that she may enter a religious order. But at the very moment of her seeking admission derogatory stories are circulated about her relations with Angel Guerra, the man who loves her to the point of becoming an ascetic himself. When Guerra hears this scandal he says, "No, no, esto no puede quedar así. Hay que deshacer esta torpe trama, confundir a los calumniadores, probar a esas hermanitas que son unas tontas y que no merecen el sagrado hábito que visten."⁵⁸ To all of this don Francisco Mancebo replies, evoking the mission of Don Quijote, "y quién es el guapo, quién es el Quijote que se mete a deshacer un entuerto como éste?"⁵⁹

Once having set out in search of adventures through which to accomplish his high goal, Don Quijote's first thought was to

be dubbed a true knight errant. For this purpose he sought a castle in whose chapel he might pass the customary vigil. And "como a nuestro aventurero todo cuanto pensaba, veía o imaginaba le parecía ser hecho y pasar al modo de lo que había leído, luego que vió la venta se le representó que era un castillo."⁶⁰ Don Quijote was so obsessed with his mania, chivalry, that everything about him became the projection of his unbalanced mental state and even a common inn to him appeared a mighty castle. This all-transforming power of Don Quijote's is referred to by Galdós in El amigo Manso. Here Máximo Manso, encouraged in his love affair with Irene, is beside himself with happiness. He says, "Entróme de súbito un optimismo, algo semejante al delirio que le entra el calenturiento y todo me parecía hermoso y placentero, como proyección de mí mismo. Con todos hablé y todos se transfiguraban a mis ojos, que, cual los de Don Quijote, hacía de las ventas castillos."⁶¹

Don Quijote's mistaken classification at this very inn of the two "mujeres mozas, destas que llaman del partido" as "altas doncellas"⁶² is also recalled by Galdós in El amigo Manso. Manso and his student Manuel Peña are in a café late at night when several night-club performers enter. The girls in the group immediately attract Manuel's attention and interest but Manso's disgust. Finally, Manso says, "Los cuatro flamencos se levantaron para marcharse. Viendo el entusiasmo de Manuel, ellos se miraron asombrados, ellas sofocaban la risa. Se me parecieron

a las dos célebres mozas que estaban a la puerta de la venta cuando llegó Don Quijote y dijo aquellas retumbantes expresiones, que tanto disonaban del lugar y la ocasión."⁶³

Don Quijote's first sally is of short duration. Upon his return home those closest to the Knight Errant, his niece, house-keeper, the barber, and the village priest, attempt to remove the cause of Don Quijote's madness at its source by burning the most offensive books in his library and then walling it up. "Uno de los remedios que el Cura y el Barbero dieron, por entonces, para el mal de su amigo fué que le murasen y tapiasen el aposento de los libros, porque cuando se levantase no los hallase (quizá quitando la causa, cesaría el efeto), y que dijese que un encantador se lo había llevado, y el aposento y todo; así fué hecha con mucha presteza."⁶⁴

Galdós appears to have been especially fond of this episode for he refers to it in three different novels, all of the primera época. In El Audaz he refers to the burning of Don Quijote's books in describing Pepita Sanahuja. He writes, "...está maniática...Quiere ser pastora y hacer la misma vida que los personajes imaginarios que pintan los escritores. ¿Pues qué cree usted? Si ha tenido su padre que quemarle los libros, como hicieron con los de Don Quijote."⁶⁵ In Gloria Galdós alludes to both the condemnation of the books of chivalry to be burned and to the walling up of the library. Gloria says, thinking that Martin Luther, the Protestant Reformation, Philip II,

and others are the historical barriers to her marriage with Daniel Morton, "No sé como hay alma honrada que lea un libro de Historia, laguna de pestilencia, llena de fango, sangre, lágrimas. Quisiera que todo se olvidase, que todos esos libros de caballerías fuesen arrojados al fuego."⁶⁶ And Esther Morton says to her son Daniel, "Ultimamente, cuando volviste a casa después de tu naufragio, te engolfaste de tal modo en la Teología rabínica, que tuvimos que tapiar tu biblioteca, como la del gran caballero español."⁶⁷ In La familia de León Roch both incidents are again alluded to. León Roch tells his excessively religious wife María Egiciaca, "Haré un expurgo en tus libros, separando de los que contienen verdadera piedad los que son un fárrago de insulseces y de farsas ridículas."⁶⁸ And of himself Roch says, because his wife considers his books heretical, "Mi biblioteca se tapiará, como la de Don Quijote, y en nuestra casa no se volverá a oír ni siquiera un concepto sospechoso."⁶⁹

Sallying forth a second time Don Quijote takes along Sancho Panza as his squire. Their first adventure and perhaps the most widely known of all Don Quijote's adventures, is that of the windmill, which is alluded to by Galdós in three of his novels. In the first, El doctor Centeno, Galdós refers to the Knight Errant's incredible tilting with windmills in this bit of dialogue: "Más estúpido es quien no ve venir la tormenta y se empuña en... ¿Qué dices tú? Eso es comulgar con ruedas de molino."⁷⁰ In Fortunata y Jacinta Galdós evokes Don Quijote's defeat received

in combat with the windmill in describing the humiliated Maxi, "...él habfa ido allf en busca de una hostia, y le habfan dado una rueda de molino..."⁷¹ In this same novel he also alludes to this episode as a symbol of the incredible. Galdós states "¡Una ley prohibiendo el luto! Si creerás que a mí me comulgas con ruedas de molino."⁷² Finally in El caballero encantado this episode is again alluded to by Galdós as a symbol of the incredible. He writes, "Pero como ello cae debajo de la desconocida ley de encantamiento o hechicerfa, forzoso será cerrar los ojos y tragarlo todo, sin reparar en que pase por el gznate alguna ruedecilla de molino."⁷³

The Knight Errant learns nothing from his ventures for he continues mistaking inns for castles and wenches for ladies of repute. One of these wenches is the famous Maritornes who mistakenly comes into Don Quijote's bed by night. But the Knight Errant from La Mancha is the personification of chastity. Even his great love for Dulcinea is on a purely platonic basis, as is inferred by Galdós in Lo Prohibido where Constantino Miquis says, speaking in reference to his own continence, "El delicado Petrarca era un sátiro ante Laura, y el espiritado Quijote, un verdadero mico ante Dulcinea, en comparación de lo que yo era ante Camila."⁷⁴ Accordingly Don Quijote spurns Maritornes' advances. But Maritornes herself is no virgin and Galdós confirms this opinion in Angel Guerra where he alludes to her thus, "Iba y venfa, y a nadie llamaba la atención aquel rondador

nocturno, pues es cosa corriente encontrar en cada esquina de Madrid algún entapujado de tal catadura, el cual suele ser tenorio de menor cuantía que ojea doncellas de servir o maritornes inservibles."⁷⁵ In Tormento, too, Galdós recalls the serving maid Maritornes for he gives to one of Rosalía Bringas' servants this very name. He writes, "Maritornes, de rodillas, lavaba los baldosines, recogiendo con trapos el agua terrosa y espesa para exprimirla dentro de un cubo, mientras las otras dos fregoteaban los cacharros..."⁷⁶

During Don Quijote's unhappy night at the inn, the Knight Errant is somewhat mistreated by the representatives of the Inquisition. To relieve his physical pain Don Quijote prepares, according to a secret formula, a magic potion, "el bálsamo de Fierabrás",⁷⁷ a veritable panacea. And as a matter of fact, this mixture does bring about Don Quijote's complete cure, while it only increases Sancho Panza's discomforture. Although Rodríguez Marín clearly indicates that the name Fierabrás was not original with Cervantes but borrowed rather from the Historia caballeresca de Carlomagno published in Spanish by Nicolás de Piamonte,⁷⁸ the phrase "bálsamo de Fierabrás" was used by Cervantes ironically and humorously and it is thus that Galdós uses it in La loca de la casa where he has Victoria say, "Soy yo muy guerrera. Peleo, caigo, me levanto, recibo crueles heridas, me las curo con mi bálsamo de Fierabrás, y otra vez a luchar con el gigante."⁷⁹

Don Quijote's next adventure that Galdós recalls is one of the most interesting in all the Knight Errant's experience and one of the few in which he comes out with the upper hand. In La fontana de oro Galdós writes, "En frente de este portal clásico había una puertecilla, y por los dos yelmos de Mambrino, labrados en finísimo metal de Alcaraz y suspendidos a un lado y otro, se venía en conocimiento de que aquello era una barbería."⁸⁰ This, of course, is a reference to the barber's basin which Don Quijote mistook for the helmet of Mambrino. In this adventure the poor barber was entirely defenseless and had no recourse but to flee and surrender the basin that he used for bleeding to the superior arms of Don Quijote. But in the vast majority of his adventures Don Quijote came out the vanquished. Galdós was well aware of this fact, and perhaps sympathized with the unfortunate Knight Errant, for in Casandra he writes, "Guerreros y santos da también ahora la tierra campa de Castilla; pero los santos son de los que acaban en el infierno; los guerreros, de los que concluyen apaleados, como el generoso Don Quijote... Eso es hoy el agricultor castellano: santo condenado y guerrero sin gloria."⁸¹

In four different novels Galdós recalls Don Quijote's adventure with the galeotes and the stoning which they gave him and his squire in exchange for their freedom. In Fortunata y Jacinta describing José Izquierdo, Galdós alludes to the episode verbally thus: "...el haber estado en gurapas algunas temporadas rodearon de misterio su vida..."⁸² Here Galdós repeats

the slang put into the mouth of one of the galeotes by Cervantes, a term which Don Quijote does not understand and which forces him to ask, "¿Qué son gurapas?" "Gurapas son galeras"⁸³ explains the experienced galeote. In Nazarín, the quixotic Nazario and his followers Andara and Beatriz, although devoting all their energies to doing good, are robbed and then stoned. Galdós describes this adventure thus: "Nazarín dispuso entregar todo: pan, perras, gazapo y los malditos les hicieron, además, un registro minucioso, por virtud del cual Beatriz se quedó sin tijeras y la otra sin peine. Y no paró aquí la broma. Después de retirarse a una orden imperiosa de los bandidos, éstos se permitieron la estúpida diversión de apedrearles, infiriéndole a Nazarín una ligera herida en el cráneo, de la cual echó no poca sangre."⁸⁴ In Misericordia Benina and Almdena are stoned by the very beggars to whom she has just distributed victuals. "Compadecida de tantas desdichas, fué la anciana a la tienda, compró una docena de panes altos, y dividiéndolos en dos, los repartió entre la miserable cuadrilla."⁸⁵ But later her kindness is repaid in the same coin that Don Quijote received. "En fin, aquello se iba poniendo malo, y no tardó en demostrarlo una piedra, ¡pim!, lanzada por mano vigorosa, y que Benina recibió en la paletilla...Al poco rato, ¡pim, pam!, otra y otras. Levantáronse ambos despavoridos, y recogiendo en la cesta la comida, pensaron en ponerse en salvo."⁸⁶ Finally in El caballero encantado Gil's statement "Somos Cintia y yo que vamos huyendo de la

justicia"⁸⁷ recalls Don Quijote's and Sancho's flight from the Santa Hermandad following the unlawful release of the galeotes.

Don Quijote is persuaded by Sancho to evade arrest by the Inquisition by taking refuge in Sierra Morena. Here Don Quijote decides to imitate Amadís de Gaula who "Fué, ...desdeñado de la señora Oriana, a hacer penitencia en la Peña Pobre." Of himself the Knight Errant says, "Quiero imitar a Amadís, haciendo aquí del desesperado, del sandfo, y del furioso...Loco soy, loco he de ser hasta tanto que tú vuelvas con la respuesta de una carta que contigo pienso enviar a mi señora Dulcinea; y si fuere tal cual a mi fe se le debe, acabarse ha mi sandez y mi penitencia; y si fuere al contrario, seré loco de veras, y, siéndolo, no sentiré nada."⁸⁸ In Misericordia Galdós alludes to this episode when he describes the tactics of the blind Arab Almudena in winning the love of Benina, "Pensaba trasladarse aquella misma tarde a las Cambroneras...él insistió, dolorido y melancólico, asegurando que quería estar mal, hacer penitencia, pasarse los días yorando, yorando hasta conseguir que Adonai ablandase el corazón de la mujer amada."⁸⁹

So through his various novels Galdós refers to and uses one episode in Don Quijote after another, even finally making reference to the device invented by the priest and the barber to lure Don Quijote home. This, of course, is the invention of the Princess Micomicona. To her and to her kingdom Galdós alludes in El Doctor Centeno. Again it is in connection with

the Miquis family from La Mancha that the reference is made. Galdós writes, "Otro motivo de disgusto para Alejandro era que la tita no se recataba de manifestar descaradamente ante él su desprecio de los Miquis, de su padre y tíos, tan queridos y respetados en toda La Mancha, y les daba nombres chabacanos, como los Micifuces, los Mengues, los Micomicones."⁹⁰

The invention of the princess Micomicona is not as successful as had been hoped and finally the Cura and Barbero work out another scheme by which to get Don Quijote home. This is by making him believe that he is enchanted and then transporting him home in a cage loaded on a cart. This device is successful and is recalled by Galdós in El audaz in these words, "Martín era conducido a Madrid...El preso fué metido en una jaula, por falta de vehículo a propósito para el traslado de criminales; la jaula clavada en un carro, y éste rodó por el camino real, arrastrado por perezosas mulas, que si lo fuera por bueyes, había de asemejarse aquella fúnebre procesión a la del encantado Don Quijote..."⁹¹ This episode is also referred to verbally in Cassandra where Galdós uses the phrase, "esta jaula de locos."⁹²

Don Quijote's friends do finally get him home where they hope he can be cured of his paranoia. The Second Part of Don Quijote de la Mancha reveals that the Knight Errant is not yet cured, however, for he and his squire soon sally forth on another expedition still in search of adventures. This quality of persistence, or stubbornness, or pride, is alluded to by Galdós

in Tormento where he writes, "Vamos, que no está usted tan sobrado de recursos...Y me enfadaré de veras si se empeña en ser Quijote."⁹³ Many of the experiences related by Cervantes in the *Segunda Parte* take place in the palace of the playful Duques and it is here that Sancho comes into prominence by finally realizing his ambition to govern an island. But Don Quijote is never overshadowed and Galdós recalls many of these later adventures in his novels too.

The first is witnessing the marriage of the beautiful Quiteria. Her parents have arranged her marriage to the rich Camacho in spite of Quiteria's love for her neighbor Basilio. The wedding banquet is most sumptuous. "Los cocineros y cocineras pasaban de cincuenta, todos limpios, todos diligentes y todos contentos...Finalmente, el aparato de la boda era rústico; pero tan abundante, que podía sustentar a un ejército."⁹⁴ But the celebration that is to herald Quiteria's marriage to Camacho takes a sudden turn, for, through a deceit perpetrated by Basilio, the wedding actually culminated is that of Quiteria and Basilio. Although Camacho loses his bride even before he actually receives her, Quiteria's marriage celebration with all its delectable food is traditionally referred to as "las bodas de Camacho".⁹⁵ And this is the descriptive phrase that Pérez Galdós has borrowed from Don Quijote to conjure up the most appetizing menu imaginable. In El Doctor Centeno, describing the gradual improvement of the fare of Pedro Polo, Galdós writes, "La mesa

de don Pedro había ido ganando, día por día, en variedad y riqueza. Modestísima en los comienzos de la vida capellanésca, era últimamente casi suntuosa. Sobre los regalos que le hacían las monjas, tenía los de sus discípulos, que no eran cualquier cosa. El 29 de junio se renovaba allí el espectáculo eructante de las bodas de Camacho..."⁹⁶ Galdós repeats the Quijote phrase in El abuelo in describing the meal prepared at the monastery to honor the Conde de Albrit. "Seguramente, los señores frailes no nos soltarán a dos tirones. Me figuro el convitazo que habrá dispuesto; algo así como las bodas de Camacho o los festines de Lúculo."⁹⁷

After witnessing the wedding of Quiteria and Basilio, Don Quijote has one of his most fantastic adventures, one so amazing as to have a tinge of the apocryphal. This is his descent into the cave of Montesinos where the Knight Errant says he actually sees the knights of Charlemagne, Montesinos and Durandarte, and even the enchanted Dulcinea del Toboso. This episode is referred to by Galdós on three different occasions, twice with especial reference to the cave itself and once to the incredible story told by Don Quijote following his underground venture. Describing the terrain near the mines of Socartes referred to in Marianela Galdós says, "Junto a ella se adivinaba, más bien que se veía, un hueco, un tragadero oculto por espesas hierbas, como las que tuvo que cortar Don Quijote cuando se descolgó dentro de la cueva de Montesinos."⁹⁸ In Fortunata y Jacinta,

Jacinta has great difficulty believing the stories told her by her husband Juanito Santa Cruz, and Galdós asks, "¿Creea Jacinta aquellas cosas o aparentaba creerlas como Sancho las bolas que Don Quijote le contó de la cueva de Montesinos?"⁹⁹ Finally in El caballero encantado, describing the wandering Gil, Galdós says, "Pensó Gil que aquel mágico recinto radicaba en las honduras del Tajo o era reproducción del que visitó Don Quijote al descender a la cueva de Montesinos."¹⁰⁰

One of the more humorous adventures that Don Quijote and Sancho have is at the palace of the Duques, the adventure of the horse "'Clavileño el Alfigero', cuyo nombre conviene con el ser de leño, y con la clavija que trae en la frente, y con la ligereza con que camina..."¹⁰¹ In Lo prohibido Galdós evokes this episode of the wooden horse in describing and discussing little Rafael Carrillo de Albornoz y Bueno de Guzmán, whose father is dead. Rafael is "montado en un caballo de palo" and José María Bueno de Guzmán, who loves him dearly says, "...me comprometo, con juramento que hago sobre la cabeza de este clavileño, a hacerme cargo de su educación y a costearle una carrera cuando su desdichada mamá esté en la miseria."¹⁰²

On the way to Barcelona Don Quijote encounters the notorious outlaw Roque Guinart whose courage and daring are recalled by Galdós in El amigo Manso where, describing doña Cándida, he states, "En su mirada sorprendí destellos de su excelso ingenio, conjunto admirable de la rapidez napoleónica, de la audacia de Roque Guinar

y de la inventiva de un folletinista francés."¹⁰³

Finally Don Quijote, through cunning, is defeated and forced to renounce knight errantry even if only temporarily. But this is enough to cause the old man's death which occurs but not before he has had a chance to recover his right mind and "después de haber abominado con muchas y eficaces razones de los libros de caballerías."¹⁰⁴ At this time too it is revealed that Don Quijote's real name is Alonso Quijano el Bueno and not Quijada as Cervantes had stated at the beginning of his adventures.

Pérez Galdós avails himself of both these facts made manifest at the close of Don Quijote's life. In La desheredada he links Don Quijote's real name as published at his death, Quijano, with that attributed to him earlier, Quijada, and so derives the name of Santiago Quijano-Quijada,¹⁰⁵ a native of La Mancha and the uncle of Isidora Rufete who fills her with such absurd and even mad ideas. In Tristana Galdós refers to the Knight Errant's return to sanity and his denunciation of the books of chivalry that had caused his madness: "En la hora del morir, Josefina recobró, como suele suceder, parte del seso que había perdido, y con el seso le revivió momentáneamente su ser pasado, reconociendo, cual Don Quijote moribundo, los disparates de la época de su viudez y abominando de ellos."¹⁰⁶

Thus through his novels Galdós spans the whole of Don Quijote's adventures from his first manifestation of dementia to his death. Certainly the biographers' affirmation that Pérez Galdós was

well acquainted with Cervantes' text is confirmed by this cumulation of references and allusions not only to Don Quijote himself but also to his squire and lady. Indeed, Galdós has reproduced for his nineteenth and twentieth century readers, and with considerable detail, three of the most beloved characters of the seventeenth century. In Galdós' novels Don Quijote, Sancho Panza and Dulcinea del Toboso live again.

CHAPTER III

DERIVATIVES BASED ON THE NAME DON QUIJOTE

So deeply imbued is Pérez Galdós with Don Quijote de la Mancha that he not only constantly alludes to its various heroes and their adventures but even comes to identify the qualities embodied by the hero of La Mancha by the name of Don Quijote himself. Thus nouns and adjectives derived from the name of Cervantes' hero appear throughout Galdós' novels. Galdós uses the adjective quijotesco eight different times: twice in La incógnita, twice in Angel Guerra and once in La de Bringas, Fortunata y Jacinta, Tristana, and Casandra. The noun quijotismo appears seven times: twice in Lo prohibido, twice in Realidad, and once each in La incógnita, Torquemada en la cruz, and El abuelo. The noun quijotada is found in Doña Perfecta and in Angel Guerra, and in La de Bringas and Realidad the noun quijotería. The common noun quijote makes its single appearance in La familia de León Roch. The adjectives quijotil and quijotero are used respectively in Angel Guerra and El amigo Manso. However, while drawing upon derivatives based on Cervantes' principal character to so great an extent, Galdós fails to use any derivatives based on the other Cervantine characters. Not even once, for example, does he refer to sanchopancismo.

A study of his use of the adjectives quijotesco, quijotil and quijotero reveals that in Galdós' mind the following concepts are closely associated with Don Quijote: (1) defender,

helper, supporter of those in need or distress; (2) a type of justice; (3) immoderation, intemperance, lack of balance; (4) reformer; (5) haughtiness and pride; (6) incongruousness. In Galdós' novels, therefore, these adjectives become much richer and more provocative in meaning than would be deduced from their definitions as given by the Royal Academy Dictionary which, omitting quijotero altogether, defines quijotesco merely as "Que obra con quijotería" or "Que se ejecuta con quijotería" and quijotil as "Perteneiente o relativo al Quijote." It is interesting to note, too, that while these two Don Quijote derivatives are contained in the Academy Dictionary of 1947, the Royal Academy Dictionary of 1726 includes neither of them. It is to be inferred, therefore, that they are terms which, due to their use by such writers as Galdós, have gradually gained recognition and final acceptance into the official language of Spain.

Galdós first used the adjective quijotesco in the novel La de Bringas where it alludes to Don Quijote's mission to defend, help and support those in physical need. Rosalía de Bringas opens the way for Galdós' use of the term in her speech, "Entramos ahora en una época de dificultades, de la cual no sé como vamos a salir." Galdós then continues, "A lo que don Manuel contestó con un arranque quijotesco, ofreciéndose a ayudarla en todas aquellas dificultades, de cualquier clase que fuesen."¹

In Fortunata y Jacinta Galdós draws upon this adjective again but with an entirely different inference. On this

occasion the allusion is to Don Quijote's concept of justice. In describing the unfortunate Maxi Rubin, Galdós writes, "Al propio tiempo se desbordaba en el alma del desdichado joven un sentimiento quijotesco de la justicia, no tal como la estiman las leyes y los hombres sino como se ofrece a nuestro espíritu, directamente emanada de la esencia divina."²

In La incógnita Galdós again uses quijotesco with reference to Don Quijote's defense of the weak. In writing about his beautiful cousin Augusta de Orozco, Manolo Infante says, "Las salvedades sarcásticas de aquel hombre me molestaban casi más que sus indicaciones acusadoras, y no insistí; pero sentía subir en mí la oleada de ira, y tuve miedo de ponerme en ridículo saliendo a la defensa quijotesca de una mujer que no era ni mi esposa ni mi hermana."³ In this same novel Galdós employs quijotesco a second time but this time with reference to Don Quijote's lack of balance. He writes, "Federico Viera es uno de los hombres de más entendimiento que creo existen en España. Quizás por tenerlo tan grande y algo incompleto, así como por la acentuación quijotesca de algunas prendas morales, y por carecer de otras, ha de fracasar constantemente."⁴

In Angel Guerra, Galdós chooses the adjective quijotesco to recall Don Quijote's mission as a reformer. Here he has Angel Guerra describe himself in these words, "En la edad peligrosa, cogíome un vértigo político, enfermedad de fanatismo,

ansia instintiva de mejorar la suerte de los pueblos, de aminorar el mal humano...resabio quijotesco que todos llevamos en la masa de la sangre."⁵ In this same novel Galdós employs quijotesco with reference to Don Quijote's naughtiness and pride. Here Aristides Babel and his friend Fausto are both in need of money but only Aristides humbles himself to make the request. He says, "Con este arranque y esta espontaneidad que me ha dado Dios, opiné que debíamos acudir a ti y contarte la verdad. Fausto que no, y que no. Suele pecar de altanería quijotesca. Recuerda que cierto día te ofendió gravemente de palabra, y no quiere humillarse a pedirte una limosna."⁶

In Tristana Galdós again evokes Don Quijote's lack of moderation, his intemperance, through the use of the adjective quijotesco. He writes "La caballerosidad de don Lupe, como fenómeno externo, bien a la vista estaba de todo el mundo: jamás tomó nada que no fuera suyo, y en cuestiones de intereses llevaba su delicadeza a extremos quijotescos."⁷ This same idea is evoked in Cassandra where Galdós writes "Alfonso de la Cerda, Marqués del Castañar, noble de raza, entroncado con los Trastamaras, los Alto-Rey y los Ruy Díaz, ha traído a nuestra edad cabeza del Greco, cuerpo flaco de longitud, elegante, y un grande espíritu quijotesco que en sus altas especulaciones tropieza con la más dura de las realidades: la falta de pecunia."⁸

Thus it is apparent that in his use of the adjective quijotesco Galdós has sought to illuminate the noun modified by

recalling to the reader a concept already developed and made famous by Cervantes. This is a practice followed in modern advertising in which the advertiser attempts to link his product with some well-known, highly-regarded, and already accepted individual or thing. Through this device the seller hopes to elevate his product and make it more acceptable to the possible customer. In his own way, Galdós emphasizes the noun he himself uses by conjuring up for his readers an image already familiar through associating his idea with El Quijote. The two other adjectives derived from Don Quijote's name, quijotil and quijotero, are employed by Galdós in a similar way and with equal effectiveness.

The adjective quijotil is used by Galdós in Angel Guerra in the sense of incongruous, ridiculous. Describing Guerra's visit to the home of Dulcinombre Babel, Galdós writes, "A Guerra le hacía muchísima gracia aquella sociedad rancia y castiza, y veía cierta dignidad quijotil en los enjutos tipos vestidos de paño pardo, pantalón corto de tranco, sombrero de velludillo y medias azules, otros de capote y gorra de piel."⁹ In El amigo Manso Galdós injects the adjective quijotero into a bit of dialogue between Máximo Manso and doña Javiera: "Poco a poco, señora. Por mucha que sea la nobleza de usted no logrará hacer pasar por cualquier cosa a mi protegida, por que sepa usted que Irene es mi protegida, hija de un caballero principalísimo que prestó a mi padre grandes servicios. Soy agradecido,

y esa señorita huérfana no sufrirá desaires de ningún mocoso mientras yo viva.

"¡Eh, eh! Aquí tenemos al caballero quijotero."¹⁰

Obviously this derivative alludes again to Don Quijote's mission to defend the weak and downtrodden.

Quijotismo is another derivative based on the name of the hero of La Mancha which, although not contained in the Royal Academy Dictionary of 1726, has found its way into the 1947 edition. Here it is defined thus: "Exageración en los sentimientos caballerescos. Engreimiento, orgullo." In his use of the noun quijotismo, Galdós expands the dictionary definition of the term and again indicates some of the qualities of which Don Quijote was for him the personification: chastity, continence, pride, intemperance, a penchant towards the outmoded, resistance to progress, excessive idealism, mania.

Galdós first drew on the noun quijotismo in his novel Lo prohibido, where he employs the term twice in successive paragraphs. Having discovered that he is in love with his married cousin Eloisa Bueno de Guzmán de Carrillo, José María Bueno de Guzmán says, "...la idea de tener relaciones ilícitas con ella me causaba pena, porque de este modo habría descendido del trono de nubes en que mi loca imaginación la ponía. Si yo hubiera manifestado estos escrúpulos a cualquiera de mis amigos...se habría estado riendo de mí dos semanas seguidas, pues no merecía otra cosa un quijotismo tan contrario a mi época y al medio

ambiente en que vivíamos." And he continues, "Este quijotismo, esta moral de catecismo, había sido uno de los principales ornatos de mi juventud, cuando la vida serena, regular, pacífica, no me había presentado ocasiones de desplegar mis energías iniciales propias."¹¹ In these references it is clear that quijotismo alludes to the continence and chastity of the Knight Errant in his platonic love for Dulcinea.

In La incógnita, Galdós again avails himself of the term quijotismo in summing up the character of the proud and intemperate Federico Viera to whom he also applies the adjective quijotesco. Galdós prefaces his statement with this explanation, "Ya conoces el carácter de Federico; su ingenio, que sería fecundísimo si lo cultivara; sabes que jamás se queda en los términos medios; que en sus simpatías y aborrecimientos va hasta el furor, y que su desmedido orgullo suplente en él, como en otros muchos, las energías de la convicción para sostener cualquier idea." Then Galdós concludes, "Augusta se pelea con él, siempre que hay ocasión, contradiciéndole con cierto énfasis, buscándole las vueltas, y zahiriendo sin piedad sus quijotismos."¹² Further describing Federico Viera, but in another novel, Realidad, Galdós has Federico Viera say of himself, "Yo no soy de esta época, lo confieso; no encajo, no ajusto bien en ella. Ya sabes mi repugnancia a admitir ciertas ideas hoy dominantes... Soy aristócrata hasta la médula..., no lo puedo remediar.. Eso de la democracia me ataca los nervios." Finally of Federico, Santanita says,

"Don Federico, usted se empeña en luchar con la corriente, imponiendo a todo el mundo su quijotismo, y usted se fastidiará."¹³ Augusta says to Federico, "Lo claro y sencillo es que no tienes sentido común..., o en ti no hay más que orgullo, soberbia, hinchazón, caballería andante, y ganas de hacer el paladín... Somos incompatibles. Tu quijotismo no se aviene con mi llaneza..."¹⁴ Thus through the character of Federico Viera, Galdós gives another and much more complex interpretation of quijotismo. The quijotismo of Viera comprises various elements: intemperance, pride, a penchant for the obsolete, a disdain of modern progress.

In Torquemada en la cruz Galdós puts the word quijotismo in the mouth of don José Donoso who is trying to convince Rafael del Aguila of the appropriateness of Fidela's marriage to Francisco Torquemada. Donoso says, "Te figuras la sociedad conforme al criterio de tu infancia o de tu adolescencia, informadas en el puro quijotismo, y no es eso...Abre tus ojos; digo, los ojos no puedes abrirlos; abre de par en par tu espíritu a la tolerancia, a las transacciones que nos impone la realidad y sin las cuales no podríamos existir."¹⁵ From this it may be seen that quijotismo here means excessive idealism or perhaps even innocence as opposed to realism.

In El abuelo the Conde de Albrit uses this noun with the meaning of mania. He says, "Yo combato en la esfera moral contra el deshonor...que es lo mismo que decir: por el derecho, por la justicia...Veo poco, amigos míos; pero lo bastante para hacerme

cargo de que os reis de mí...Si no me enfado, no. ¡Ay! El quijotismo inspira siempre más lástima que respeto. Si compadecéis el mío, yo compadeceré el vuestro: el religioso y el científico..."¹⁶ In other words the Conde recognizes that his excessive zeal to uphold tradition is in him a mania, but similarly the cleric and the scientist whom he addresses suffer from excesses in their fields of interest.

The two other nouns quijotada and quijotería, found even in the 1726 edition of the Academy Dictionary, on the surface seem to infer only the act or actions of a loco, a Quijote. However, upon close examination it can be seen that something more than sheer madness may be involved. In Doña Perfecta, Galdós has Pepe Rey write a letter to his father explaining the backwardness and the fanaticism of the people of Orbajosa in general and of doña Perfecta in particular. But, he writes, "Lejos de intentar yo quijotadas en la casa de esa señora, he procurado evitarle algunas molestias, de que no se libraron los demás vecinos."¹⁷ Thus here, besides meaning an act of rashness, quijotada may well evoke Don Quijote's reforming mission. In La de Bringas when Manuel Pez uses the term quijotería, it is evident that besides indicating madness, folly, Don Quijote's tendency to go counter to the trend of his day is also indicated. He says, referring to the Spanish custom of introducing merchandise fraudulently from France without paying the customs duty on it, "Está ya en nuestras costumbres

y parece una quijotería el mirar por la Renta. Es genuinamente español esto de ver en el Estado el ladrón lega, el ladrón permanente, el ladrón histórico..."¹⁸ In Realidad Claudia, a servant, says of Federico Viera, "¡Este señorito fantasioso cree que estamos en tiempos como los de esas comedias en que salen las cómicas con manto y los cómicos con aquellas espadas tan largas, y hablando en consonante. ¡Válgate Dios con la quijotería!"¹⁹ Here Galdós refers to Don Quijote's being out of step with the times, his going counter to the march of progress by trying to revive the outmoded days of chivalry. This is a kind of madness but by evoking Don Quijote's folly Galdós has given greater depth to his expression than would be obtained by such a word as locura. In Angel Guerra Galdós gives to quijotada a new and different meaning, provocation. Here he writes, referring to Guerra's fight with Aristides Babel, "...él fué allá con las disposiciones más pacíficas;...pero el diablo lo enredó. Puede que saliera el hermano ese con alguna quijotada..."²⁰ In this case Galdós evokes Don Quijote's repeated practice of bringing trouble and misfortune on himself by provoking those who were in no way interfering with his personal rights. In the one case that Galdós draws on the common noun quijote he does so with only the meaning of fool. This term appears in La familia de León Roch and is used by the Marquesa de Tellería in addressing her son Gustavo. Greatly annoyed she says, "¡Qué hablas ahí de ignominia, tonto, quijote."²¹

Summing up all the concepts with which Pérez Galdós associates the name of Don Quijote, it is apparent that for him the Knight Errant embodies many qualities. Thus it is evident that for Galdós, Don Quijote is not only the personification of madness or folly but he is also the defender, helper, and reformer. For Galdós Don Quijote is not only a provocative, incongruous advocate of an outmoded system, but also the personification of immoderation, intemperance, pride, haughtiness, chastity, justice. Furthermore, Don Quijote personifies these concepts to such a marked degree and in such a peculiar manner that Galdós cannot dissociate the Knight Errant from the concepts and thus constantly links Don Quijote's name with these qualities that he so eminently exemplified.

CHAPTER IV

QUOTATIONS AND LOCUTIONS

In Torquemada en el purgatorio Pérez Galdós describes the effort made by the usurer Francisco Torquemada to acquire a veneer of culture. Among other measures which he took to attain this goal, Galdós says that Torquemada read Don Quijote in its entirety and appropriated many phrases and sayings learned from Cervantes. And as a matter of fact, Galdós frequently injects into the conversation of Torquemada quotations direct from Cervantes' immortal novel or sayings and proverbs made famous through the Quijote. In discussing with his friend Zárate the peculiar character of Rafael del Aguila, Torquemada says, "No hay más sino que el caballero aristócrata y un servidor de usted hemos estado de puntas...Pero ya parece que se da a partido, y yo me dejo querer...Naturalmente, más vale que haya paz en casa... Esta es la razón de la sinrazón, y no digo nada de las inconveniencias y tonterías de mi hermano político. Peor es meneallo."¹ And in talking of poetry and poets Torquemada says, "A los versos que ese chico compone los llamaría yo bardales, por que aquello no hay cristiano que lo entienda, y se pierde uno entre tanta hojarasca. Todo se lo dice al revés. En fin, peor es meneallo."² Later when the members of his family want him to accept a senatorship and Torquemada seems disinterested, Serrano

arouses the usurer's interest by calling his attention to an important fact: "Esos cargos siempre dan. Por lo menos, nada se pierde, y se puede ganar algo..." To which Torquemada replies in the manner of Sancho Panza, "¿Y aun algos?" Serrano's reply "Si, señor, y aun muchísimos algos" evokes Torquemada's acceptance of the position again expressed in Cervantine terminology, "Pues acepto la insula."³ One locution quoted by Francisco Torquemada needs special mention. When he is being urged to "decir cuatro palabras" on the occasion of the banquet given in his honor, the usurer states, "Pues yo parto del principio de que al buen callar llaman Sancho."⁴ Here Torquemada is not calling on the name of Sancho Panza but he is, rather, quoting an old proverb which nevertheless is contained in Sancho's repertory. Having attained the rank of senator and the title of Marques de San Eloy, Torquemada is somewhat pleased at the prestige he has gained but cannot forget the price he has had to pay for it. In this situation he paraphrases Sancho with his statement, "Si buena insula me das, buenos azotes me cuesta."⁵ Torquemada's knowledge of Don Quijote is so intimate that when his brother-in-law incorrectly quotes its text, "Nunca fuera caballero...de reyes tan bien servido", the usurer can correct him, "No es así...De damas se dice, no de reyes."⁶ Indeed, so frequent are Torquemada's quotations from Don Quijote that at least one other member of the family is influenced by this practice to the extent that she, too, is caught by the contagion and begins to quote Cervantes directly,

or as made known to her by Torquemada. Galdós writes, "Su hermana Cruz había notado en él una tristeza fúnebre, un laceramiento sombrío y un suspirar de ese que saca la mitad del alma en un aliento. Pero no le interrogaba, por temor a que saliese con alguna tecla de las de marras. 'Peor es meneallo' se decía hablando como Cervantes y como don Francisco."⁷

Even as Francisco Torquemada was imbued with the text of Don Quijote and constantly alluded to it in his conversation, even so Pérez Galdós himself, consciously or unconsciously, repeated phrases and locutions from Cervantes' text when writing his many novels. From his first published novel, La fontana de oro to his very last novel La razón de la sinrazón, there is instance after instance of Galdós' quoting and paraphrasing Cervantes' original text. Galdós appears to have retained significant and interesting phrases from Don Quijote and these he quoted or adopted with frequency.

At the very beginning of his novel, Cervantes describes the fare of his famous knight errant: "Una olla de algo más vaca que carnero, salpicón las más noches, duelos y quebrantos los sábados, lantejas los viernes, algún palomino de añadidura los domingos, consumían las tres partes de su hacienda."⁸ According to Rodríguez Marín,⁹ in Don Quijote's day lamb was a more expensive meat than beef and it was therefore natural for the Knight Errant, who was trying to economize, to have in his stew more beef than lamb. In 1867-68 when Pérez Galdós published

his first novel, La fontana de oro, the situation had changed, lamb was now the cheaper of the two. Therefore in describing the fare of the Porreño's, he makes the necessary alteration to keep in step with the changing economy, but uses Cervantes' original locution and essential meaning. Galdós writes, "A la una comían (no tenían criada) un olla decente con menos de vaca que de carnero y algunos platos condimentados por el instinto (no educación) culinario de María de la Paz."¹⁰ Again in Torquemada en la hoguera, Galdós avails himself of Cervantes' phrase. Here he is showing the improvement that has taken place in the standard of living in the Torquemada household: "...alrededor del 70 la casa estaba ya en otro pie; ...doña Silvia se ponía muy maja en ciertos días; ...don Francisco se mudaba de camisa más de una vez por quincena; ...en la comida había menos carnero que vaca..."¹¹ Apparently Galdós liked this phrase in the Quijote, bore it in mind and at the appropriate time made it his own.

In explaining the origin of Don Quijote's malady, Cervantes writes, "Es, pues, de saber que este sobredicho hidalgo, los ratos que estaba ocioso (que eran los más del año), se daba a leer libros de caballerías con tanta afición y gusto, que olvidó casi de todo punto el ejercicio de la caza, y aun la administración de su hacienda..."¹² This phrase "los ratos que estaba ocioso (que eran los más del año)" obviously had an especial charm for Galdós for he used it on three different occasions: in La desheredada, in Lo prohibido, and in Angel Guerra. In

the first of these Galdós uses the phrase in describing don José de Relimpio y Sastre, a master in the art of bookkeeping. He writes, "Habiendo dominado esta ciencia, emprendió el escribir un tratado de ella en sus ratos de ocio, que eran los más del año, y si no lo dejara a la mitad, habría sido un monumento de la humana sapiencia."¹³ In Lo prohibido Galdós again appropriates Cervantes' language to describe Constantino Miquis. He writes, "Contestó [Camila Miquis] ...que no quería los libros para leerlos ella, pues no tenía tiempo de ocuparse en boberías, sino para que Constantino se entretuviera en sus ratos de ocio, que eran los más del año."¹⁴ Finally, in Angel Guerra the same phrase is used by Galdós with reference to Anchuras, a leather worker, "Las aficiones de Anchuras al arte pictórico tomaron un vuelo colosal, y sus ratos de ocio, que eran muchos, por estar en reparación aquellos días la fábrica de curtidos, dedicábalos al manejo constante de brochas y pinceles."¹⁵ In none of these cases does Galdós give any indication to his readers that he is using the words of another author. Indeed, it is possible although not probable that Galdós appropriates these various Cervantine locutions without being aware of the fact that he was actually quoting Cervantes. Or possibly, realizing their true source, he considered them so well known, so much a part of the general public fund of language, as to need no special identification.

One of the passages which Francisco Torquemada read in the

Quijote and which he made his own was "La razón de la sinrazón".¹⁶ Galdós was particularly intrigued by the phrase and its implications and used it himself as omniscient author on many occasions. It is especially worthy of note, too, that although Cervantes indicates that the phrase was really original with Feliciano de Silva¹⁷ and only quoted by him, Galdós quite plainly states that his source was Don Quijote. The passage occurs very early in the novel and is cited by Cervantes as a typical sentence from the novels of chivalry which caused Don Quijote's unbalanced mental state. The quotation according to Cervantes is, "La razón de la sinrazón que a mi razón se hace, de tal manera mi razón enflaquece, que con razón me quejo de la vuestra fermosura."¹⁸ Galdós helps himself only to the first part of the quotation "La razón de la sinrazón" and uses it for the heading of Chapter 5, part IV, of Fortunata y Jacinta and even as the title of his very last novel, La razón de la sinrazón. Galdós injects the term into Nazarín thus: "...ahora priva mucho la razón de la sinrazón..."¹⁹ In Halma Galdós at first describes don Manuel Flórez, a priest, as "dispuesto a convencer a la misma sinrazón."²⁰ However, later on when don Manuel is called upon to visit and examine Nazarín and this very priest finds his thinking confused and himself disturbed, he says, invoking the language of Cervantes, "La sinrazón es contagiosa."²¹

Another locution from El Quijote which Galdós has used on several occasions is one contained in the goal which the Knight

Errant set up for himself at the beginning of his adventures, "...enderezar...tuertos",²² a locution which in slightly changed form Cervantes repeats in Part II of Don Quijote, having Roque Quinart say, "Valeroso caballero, no os despechéis, ni tengáis a siniestra fortuna esta en que os halláis, que podía ser que en estos tropiezos vuestra torcida suerte se enderezase..."²³ Sometimes using it figuratively and sometimes literally, Galdós has repeated this locution in three of his novels, Marianela, La incógnita, and Angel Guerra. In Marianela he adapts Cervantes' idea in its literal sense in his description of the optometrist Teodoro Golfín of whom Galdós says, "...da vista a los ciegos, arregla a los tuertos y les endereza los ojos a los bizcos."²⁴ In La incógnita La Marquesa de San Salomé uses Cervantes' terminology in referring to the death of Federico Viera, "¡Ah! el enderezar este entuerto les cuesta un pico a Orozco y a don Carlos."²⁵ Finally in Angel Guerra Galdós adapts this locution twice. In describing Juan Casado, he says, "No se hizo de rogar el cura feo, hombre muy aficionado a componer desarreglos y enderezar torceduras."²⁶ And even Angel Guerra avails himself of the term when he mentions the need to "...enderezar el cristianismo que anda...un poco torcido."²⁷

One of Don Quijote's first adventures was with the merchants from Toledo who were en route to buy silk in Murcia. Encountering them on the highway the Knight Errant demanded: "Todo el mundo se tenga, si todo el mundo no confiesa que no hay en el mundo

todo doncella más hermosa que la Emperatriz de la Mancha, la sin par Dulcinea del Toboso."²⁸ This speech of don Quijote is repeated in substance by Galdós on two occasions, in the novel Angel Guerra and in Halma. Of his beloved Leré, Angel Guerra says, "...empeñarnos en que todo el mundo confiese, las hermanas inclusive, que no hay hermosura como la de doña Leré del Toboso."²⁹ And in Halma, Pepe Antonio states with reference to Halma, "Yo me pelearía con todo el que no te confesase como la virtud más grande y pura que conocen Madrid y España entera."³⁰

One locution that Galdós draws upon with great frequency had its origin in Don Quijote's adventure with the lions from Orán that were being taken to the king. The caretaker describes them thus: "Tan grandes...que no han pasado mayores, ni tan grandes, de Africa a España jamás; y yo soy el leonero, y he pasado otros; pero como éstos, ninguno. Son hembra y macho: el macho va en esta jaula primera, y la hembra en la de atrás, ahora van hambrientos porque no han comido hoy..."³¹ With an air of disdain and scorn Don Quijote replies, "¿Leoncitos a mí? ¿A mí leoncitos, y a tales horas? Pues ¡por Dios que han de ver esos señores que acá los envían si soy yo hombre que se espanta de leones!"³² Pérez Galdós has adapted the phrase "¿Leoncitos a mí? ¿A mí leoncitos?" and has made it a synonym of scorn, contempt and disdain. In La Desheredada Augusto Niquis and Isidora Rufete have the following conversation which illustrates Galdós' use of the phrase: "Que bonitos ojos tienes!"

"Tonto...Vamos a ver las fieras."

"No me da la gana. ¿Qué más fiera que tú?"

"El leon."

"¡Leoncitos a mí!"³³

In Fortunata y Jacinta Galdós uses the idea of Don Quijote's syntactical locution and with the same disparaging sense but applied to different words and a different concept. Santa Cruz says, "Y usted, señor don José de mi alma, ¿qué hace que no pide una satisfacción al duque?" To which Ido replies "con sarcasmo", "¡Duelos...duelitos a mí! Estas cosas se arreglan de otro modo."³⁴ In Angel Guerra Galdós even drops the Cervantine diminutive but the locution is still recognizable as Don Quijote's. Mancebo says "¡Reglas! Tú estás soñando, Fabián. Todo depende del azar caprichoso, de la suerte, de la necia casualidad." Fabián answers in Cervantine tone, "¡A mí con casualidades! Eso es para bobos. Hay un modo de calcular el número exacto. Para eso está la Matemática."³⁵ In El abuelo Galdós returns to the exact locution of the Quijote but here it has a double significance for besides invoking Don Quijote's disdain, the term "león" is the epithet applied to the Conde de Albrit, "el león caduco y pobre". The Alcalde who scorns the Conde says, "Citémosle aquí. Verá usted cómo conmigo no se desmanda. ¡Leoncitos a mí!"³⁶ Again in El abuelo Galdós uses the expression when the Conde, having been detained in the convent, attempts to leave. The Prior tries to detain him and says, "Ahora lo veremos.

¡Leoncitos a mí!"³⁷ This combination of a noun in the diminutive followed by the disjunctive pronoun is one that Galdós uses on innumerable occasions but always with the sense of the original use in the Quijote, contempt for the thing named. Galdós has even applied this Cervantine twist of language in one instance to show contempt of the church. In Casandra, the title character and Rogelio have been living together without the blessing of the church. Their friends Ismael and his wife are desirous that this ritual be consummated. Ismael says, "¡Ay, que no te oiga mi mujer! Buena se pondría...Todo su afán es casaros por la Iglesia." To this Rogelio replies, "Nunca. ¡Iglesitas a mí!"³⁸

In the Second Part of the Quijote in the episode of the enchanted vessel, Sancho Panza invents an expression that Galdós repeats over and over. Having found a skiff on the bank of the Ebro River, Don Quijote and Sancho embark and after they have set sail Quijote states, "Sabrás, Sancho, que los españoles, y los que se embarcan en Cadiz para ir a las Indias Orientales, una de las señales que tienen para entender que han pasado la línea equinocial que te he dicho es que a todos los que van en el navío se les mueren los piojos, sin que les quede ninguno, ni en todo el bajel le hallarán, si le pesan a oro: y así, puedes, Sancho, pasear una mano por un muslo, y si topares cosa viva, saldremos desta duda; y si no, pasado hemos." Whereupon Sancho replies, "O la experiencia es falsa, o no hemos llegado adonde vuesa merced dice, ni con muchas leguas." The interested Knight

Errant inquires, "Pues ¿qué? ¿Has topado algo?" Then Sancho makes his famous reply, "¡Y aun algos!"³⁹ According to Rodríguez Marín, "Esta locución...se ha hecho proverbial desde ha mucho tiempo: no haría nada de más la Academia Española dándole cabida en su Diccionario."⁴⁰ Certainly Pérez Galdós has helped widen the use of the locution, for besides indicating that Francisco Torquemada had acquired it through his reading of the Quijote, Galdós uses the phrase himself in five other novels: El amigo Manso, El doctor Centeno, La incógnita, Halma, and El abuelo. In El amigo Manso, describing Manuel Peña, Galdós writes, "...diré que era muy considerado en la tertulia y que se apreciaban sus méritos y condiciones. Algo y aun algos a veces se transparentaba del antecedente de la tabla de carne; pero..."⁴¹ In El doctor Centeno Galdós invokes the Sanchesque locution in describing the studies of Felipe Centeno: "Venía luego la Doctrina Cristiana. Al fin, al fin se iba a lucir. Como que ya sabía él algo, y aun algos, de cosa tan buena, santa y admirable..."⁴² In La incógnita Manolo Infante recounts his conversation with Augusta Orozco regarding the death of Federico Viera. He says, "Sin duda te han traído el cuento de que hay algo...y aun algos con la Peri."⁴³ In Halma describing Halma's brother, Feramor, Galdós writes, "Aunque algo y aun algos entendía de lo referente al turf, no se ocupaba de ello sino con frialdad cortés..."⁴⁴ Finally, in El abuelo Galdós has repeated the locution again in this bit of conversation: El Alcalde—"¿Sabes algo, maestra?"

Consuelito—"¿Cómo algo?"

El cura—"Y algos."⁴⁵

In addition to the preceeding, oft-repeated, locutions which Galdós borrowed from Cervantes, there are other phrases, turns of expressions, etc., that appear in isolated cases through his novels which are readily recognizable as Cervantine in origin:

Don Quijote

Galdós' novelas

"In Laudem Dulcineae del Toboso

Soneto

Esta que veis de rostro amon-
dongado,
Alta de pechos y ademán brioso,
Es Dulcinea, reina del Toboso,
De quien fué el gran Quijote
aficionado."⁴⁶

"A buen seguro que la hallaste
ensartando perlas, o bordando
alguna empresa con oro de canu-
tillo..."⁴⁸

"Si buenos azotes me daban, bien
caballero me iba: si buen go-
vierno me tengo, buenos azotes me
cuesta."⁵⁰

"A la mayor se le podía decir
como a Dulcinea: Alta de
pechos y ademán brioso."⁴⁷

"En la habitación estaba
Florentina, no ensartando
perlas ni bordando rasos
con menudos hilos de oro."⁴⁹

"Si buena insula me das,
buenos azotes me cuesta."⁵¹

"...que se llegue ya el tiempo de ganar esa insula que tan cara me cuesta..."⁵²

"...tiene intención de sacallos a luz, con esperanza de la tercera salida de don Quijote."⁵⁴

"No comas ajos ni cebollas, porque no saquen por el olor tu villanería."⁵⁶

"Dichosa edad y siglos dichosos aquellos a quien los antiguos pusieron nombre de dorados..."⁵⁸

"En que hora más que nunca hueles, y no a ámbar—respondió don Quijote."⁶¹

"Si buenos azotes le cuesta ahora, buenas insulas se habrá calzado."⁵³

"Algunas, quizá, tenían conocimiento de aquella tercera salida de la aventurera al campode su loca ilusión."⁵⁵

"No está bien que vaya delante de mí el olor de cebolla, abriéndome camino como un batidor."⁵⁷

"Dichosa edad ésta en que el hombre recibe su destino hecho y ajustado..."⁵⁹

"¡Oh dichosa edad de la des-
preocupación y del qué se me da a mí!"⁶⁰

"Su futuro hermano político olfa, y no a ámbar."⁶²

"El inclito caballero don Quijote de la Mancha feneció y acabó la aventura de la Condesa Trifaldi...con sólo intentarla."⁶³

"Sancho, pues vos queréis que se os crea lo que habéis visto en el cielo, yo quiero que vos me creáis a mí lo que vi en la cueva de Montesinos. Y no os digo más."⁶⁵

"Pero como el intentarlo sólo es heroísmo..."⁶⁴

"Pues si quieres que yo te crea tu pasión por Augusta, tienes que creerme la sobrenatural y ajosa metamórfosis de tus cartas en novela dramática."⁶⁶

From these specific cases it is apparent that not only did Pérez Galdós use phrases and locutions from Don Quijote but indeed that his quotation of Cervantine phraseology is persistent. These many locutions came to be a part of Galdós' own vocabulary which he calls upon repeatedly and frequently.

CHAPTER V

SOME SIMILARITIES OF TECHNIQUE

Proverbs; Source, Interruption of Narrative Sequence, Insistence on Veracity; Don Quijote-Sancho Panza Pairs

In addition to his direct and expressed appreciation of Don Quijote, Galdós' admiration of Cervantes' masterpiece is made manifest through his references to and use of episodes and incidents from Don Quijote, through direct quotations, and through derivatives based on Don Quijote's name. But the parallel between the 19th century novelist and his 16th century master does not end here. Even in the realms of technique one can find evidences which witness the similarity between the two writers.

Proverbs

Perhaps more outstanding than any other one thing in the style of Don Quijote is Cervantes' use of proverbs. At first Sancho Panza is the one given to the use and even abuse of proverbs and sententious sayings, but, as the novel progresses and as both Sancho and the Knight Errant are influenced by each other, Don Quijote acquires the habit of punctuating his speech with proverbs too. Galdós has adopted this technical device and has created three characters who are given to the excessive use of sententious sayings. In Doña Perfecta Galdós presents Pedro Lucas who received the nickname of tío Licurgo because of his

great store of popular knowledge which he makes manifest through proverbs. In Gloria Daniel Morton's servant Sansón is a kind of Jewish Sancho Panza, not only rattling off proverbs but adding to them verses and sententious sayings from the Old Testament. In El caballero encantado don Alquiborontifosio, a school teacher, is also presented by Galdós as given to the excessive use of proverbs. All of these are, indeed, minor characters who appear in their respective novels for a very short time but they are important, nevertheless, through their number as evidence of Galdós' use of this device so notoriously used by Cervantes.

Pedro Lucas makes his appearance at the very beginning of Doña Perfecta for he is the servant sent to the railroad station by doña Perfecta to meet the arriving José de Rey. He has brought horses for don José and his baggage, and together they set out from the small station at Villahorrenda to the even more remote town of Orbajosa. On this journey Pedro Lucas makes clear why he is popularly called tío Licurgo, for in the short passage Galdós devotes to this trip, Lucas injects eleven different proverbs into his conversation. Noting that don José must be a good horseman, tío Licurgo comments, "Verdad es que a quien de casta le viene..."¹ but as is the case so often in Don Quijote, he does not finish the saying, considering it perhaps too well known to merit repetition. When Pepe Rey asks about his aunt doña Perfecta, tío Licurgo replies, "Bien dicen que al bueno, Dios le da larga vida."² Regarding Rey's proposed marriage with

doña Perfecta's daughter, Licurgo comments "Tal para cual"³ and he adds, "Poco va de Pedro a Pedro."⁴ As this marriage was arranged by the families concerned, tío Licurgo adds these philosophical thoughts, "Ya llegó el tiempo de que callen cartas y hablen barbas... Amanecerá Dios y medraremos... Uno piensa el bayo y otro el que lo ensilla."⁵ When Pepe Rey complains of the inroads that have been made on his property in Orbajosa, tío Licurgo comments, "Bien dijo el otro que quien las sabe las tañe, y si al palomar no le falta cebo, no le faltarán palomas..."⁶ and "el ojo del amo engorda la vaca."⁷ Finally, as they are nearing Orbajosa, tío Licurgo makes this observation on the robbers that infest the neighborhood, "Bien dicen que si mucho sabe la zorra, más sabe el que la toma."⁸

With typical Galdosian consistency, tío Licurgo talks in proverbs not only throughout this initial appearance in the novel, but on every occasion in which he figures in Doña Perfecta. After Pepe Rey has been installed in the home of his aunt doña Perfecta, tío Licurgo brings in the visitor's baggage and this occasion furnishes him another opportunity to display his popular wisdom. This time he rattles off four sayings in the course of three speeches: "Más días hay que longanizas, como dijo el otro, y un día viene tras otro día,"⁹ "...como dijo el otro, pon lo tuyo en consejo, y unos dirán que es blanco y otros que es negro,"¹⁰ and "Del lobo, un pelo, y ése de la frente."¹¹ Again near the close of the novel when Pepe Rey is persecuted by

everybody in Orbajosa tío Licurgo promptly points out through the use of proverbs that he had detected Rey's unholy character upon his very arrival for "...como dijo el otro, que por el hilo se saca el ovillo, por la muestra se conoce el paño, y por la uña, el león."¹² On still another occasion tío Licurgo draws yet another saying from his repertory, "...tan buen pan hacen aquí como en Francia."¹³

In comparison with the hundreds of proverbs used by Sancho Panza and Don Quijote the number employed by tío Licurgo is small: yet taking into account the relative importance of the rôle played by each, the proportion of sententious sayings injected into his speech by the servant of doña Perfecta is just as great. Galdós has used most effectively this trait of character developed by Cervantes and through this device has given greater individuality and personality to an otherwise minor and colorless personage.

This same technique used in the creation of tío Licurgo has been repeated by Galdós in creating Sansón, the man-servant of Daniel Morton in Gloria. Here the resemblance to Sancho Panza is even more striking for, like Don Quijote's squire, Sansón says to his master, "Es verdad que yo no debo dar consejos, ni señalar el peligro a mi amo, porque el amo es siempre sabio y el criado necio; pero no puedo remediar el saber de memoria los proverbios de nuestra ley, que se me salen de la boca cuando menos lo pienso."¹⁴ And, like Sancho, Sansón's wisdom is spurned

by his master who "no atendía la verbosidad salomónica de su sirviente" and who "sin hacer caso de la erudición de su criado" even went so far as to "[poner] la mano en la boca de su criado, para tapar aquella fuente de sabiduría" and to threaten him thus, "si pronuncias ^{una} sola palabra te estrangulo."¹⁵ As he is a Jew and does not know a word of Spanish, Sansón naturally does not quote the proverbs used by Sancho and Don Quijote which are the core of Spanish popular wisdom. The proverbs that Sansón injects into his conversation are in the Jewish tradition, based on the Old Testament. When he believes his master discouraged he says, "Si yo me atreviera, diría al señor aquellas sentencias: 'Quita, pues, el enojo de tu corazón y aparta el mal de tu carne, porque la mocedad y la juventud, vanidad son...' 'Yo miré todas las obras que se hacen debajo del sol, y he aquí que todo ello es vanidad y aflicción de espítiru'..."¹⁶ When he believes his master about to undertake a rash act, Sansón advises him, "El avisado ve el mal y escóndese; mas los simples pasan y reciben el daño."¹⁷ Seeing Daniel preoccupied about Gloria, Sansón counsels, "Sima profunda es la mujer. Aquél contra el cual estuviese airado Jehová, caerá en ella."¹⁸ Finally, like his predecessor Sancho Panza, Sansón goes off to sleep while his master holds his vigil and justifies himself thus: "Voy a descansar, porque...!¿Qué más tiene el hombre de todo su trabajo con que se afana debajo del sol?...Generación va, generación viene; mas la tierra siempre

permanece...¿Qué es lo que fué? Lo mismo que será. ¿Qué es lo que ha sido hecho? Lo mismo que se hará, y nada hay nuevo debajo del sol...Vanidad de vanidades, dijo el predicador; vanidad de vanidades, y todo vanidad."¹⁹

A very minor character indeed is Sansón, but one made extremely interesting through Galdós' technique of presenting him as a Jewish Sancho Panza. Both are coarse, strong, loyal, attached to their masters, punctual in their work, talkative, and given to the enjoyment of those basic needs, eating and sleeping. Both are presented as veritable store-houses of popular knowledge, but each within his own tradition: Sancho with a complete repertory of Spanish proverbs and refranes, Sansón versed in the wisdom of the Jewish bards.

Almost thirty years after he had imputed to tío Licurgo and Sansón the obsession for speaking in proverbs, Galdós again invoked this Cervantine technique in his second to last novel, El caballero encantado, in presenting the school teacher of Boñices, don Alquiborontifosio de las Quintanas Rubias, popularly known as don Quiboro. This teacher who was himself self-taught is described briefly by Galdós as "sabio en recetas de vida, eruditísimo en refranes,"²⁰ and Gutiérrez Gamero y de Laiglesia, who makes no reference to the parallel between Sancho and tío Licurgo or Sansón, notes that don Quiboro "sabe casi tantos refranes como Sancho Panza."²¹ Don Quiboro is encountered by Carlos de Tarsis during the latter's enchantment

and perigrination, and tells Carlos (known as Gil during this period of trial) of the lamentable condition of his village. In so doing the erudite teacher gives a sample of his penchant for proverbs. He comments on the times thus, "Pero vienen los tiempos malos, y Alquiborontifosio sale a pedir limosna a los caminos, y lo que saco uoylo a los niños...Conforme Cernudas va enterrando a mis alumnos, mi escuela se va quedando vacfa... Donde no hay pan, vasa hasta el can...Viejo era yo cuando me salió una viuda joven, y pensé si me casaría. Pero yo dije: ¿Qué hace con la moza el viejo? hijos güerfanos...Pasado un año, por mi guapeza y mi habla graciosa, otra moza se prendó de mí. Yo pensé, yo vacilé. Demás está la grulla al sol, dando la teta al asno, que es como decir que está uno perplejo, sin decidirse... La muchacha era fea. Venía bien aquello de hambre larga, no repara en salsa...Mas era también rica. A la mona que te trae el plato, no le mires el rabo. Yo dudé, yo medí mis años y mis redaños, y dije con filosofía: Ni patos a la carreta, ni bueyes a volar, ni viejo con moza casar. Ea, he vivido luegos días, y aun viviré más con hambres y estrecheces. ¿Qué es la vida? Una muerte que come. ¿Qué es la muerte? Una vida que ayuna. Vivamos muriendo..."²² When don Quiboro speaks again, there is another barrage of proverbs, "Sostengo yo...que los días de gloria se fueron para no volver. En mi pueblo aprendí este refrán: Don Fután por la pelota, don Zitán por la Marquesota y don Roviñán por la rasqueta, pierden la goleta. Y si éste no les convence,

aquí tienen otro que es de Aliud y de Lubia, pueblos que fueron romanos: Cárdenas y el Cardenal, don Chacón y Fray Mortero, traen la Corte al retortero."²³ Indeed during his very first appearance in the novel, Galdós says, the learned school master "llevaba camino...de agotar su archivo de refranes...",²⁴ "su inagotable archivo."²⁵ And with Galdosian consistency later in the novel when Carlos Tarsis-Gil, during the course of his wanderings, again encounters don Quiboro, the now ex-school teacher is still presented as given to the use of sententious sayings. The following are injected into his conversation during his second and last appearance in the novel:

Escóndese el rico, mas no el mísero.²⁶

Hembra lozana, darse quiere a vida vana.²⁷

Mujeres y malas noches, matan a los hombres.²⁸

No vive el leal más que lo que quiere el traidor.²⁹

Cobra y no pagues, que somos mortales.³⁰

Al que quiera litigar contigo para quitarte la túnica, déjale también la capa.³¹

Al cornudo, Dios le ayuda.³²

Dios ayuda al cornudo y al testarudo.³³

Ven, muerte pelada, ni temida ni deseada.³⁴

Muerte es la abeja, que daba la miel y la cera.³⁵

These last two sayings are uttered by don Quiboro at his death and thus indicate how innate is his habit of quoting bits of popular wisdom.

Of course Galdós has not limited his use of proverbs to these three characters. Throughout his thirty-one novels are to be found numerous examples of popular wisdom expressed in sententious sayings, but it is in these three instances especially that proverbs are used by Galdós as a technical device to mould and fashion the character of his fictional personages. Cervantes had attained the goal of perfection in presenting Sancho and to some extent Don Quijote himself as obsessed with the use of proverbs. To a lesser degree, because only minor characters are involved, Galdós used this technique but the results are proportionally successful.

Source, Interruption of Narrative Sequence, Insistence on Veracity

With his usual ingenuity and cunning Miguel de Cervantes does not present Don Quijote to the public as an original work, as the product of his own fertile imagination. Rather, he tells his readers, it is the faithful translation of a work originally written in Arabic by one Cide Hamete Benengeli. He says in Chapter IX of the Primera Parte that he bought the text for "medio real" and as he did not read Arabic himself, had it translated by one versed in that tongue for "dos arrobas de pasas y dos fanegas de trigo." Cervantes assures his readers that the linguist "prometió de traducirlos [los papeles y cartapacios] bien y fielmente y con mucha brevedad; pero yo, por facilitar más el negocio y por no dejar de la mano tan buen hallazgo, le

truje a mi casa, donde en poco más de mes y medio la tradujo toda, del mismo modo que aquí se refiere."³⁶ This is not the only reference that Cervantes makes to his source, for throughout the novel he refers frequently to the original author in such words as "Cuenta el sabio Cide Hamete Benengeli que...",³⁷ or "Fuera de que Cide Hamete Benengeli fué historiador muy curioso y muy puntual en todas las cosas...",³⁸ or in the Segunda Parte, "Bendito sea el poderoso Alá—dice Hamete Benengeli al comienzo deste octavo capítulo—; Bendito sea Alá!" repite tres veces, y dice que da estas bendiciones por ver que tiene ya en campaña a don Quijote y a Sancho, y que los lectores de su agradable historia pueden hacer cuenta que desde este punto comienzan las hazañas y donaires de don Quijote y de su escudero."³⁹

This device of crediting the origin and source of his own work to another writer is one also used by Galdós in many of his novels. He does this in Doña Perfecta, continues it throughout his career in La desheredada, El doctor Centeno, Torquemada en la hoguera, Torquemada en el purgatorio, El caballero encantado, and La razón de la sinrazón. Like Cervantes, Galdós as a rule does not abruptly state at the beginning of his work that he is merely transmitting to the reader the product of some other investigator or writer, but gradually as the novel unfolds, he gently relieves himself of the liability by passing on to some predecessor the responsibility and credit for the material being developed. In some of the novels Galdós does not

identify his source but merely alludes to it indirectly as in these passages from Doña Perfecta: "Los que nos han transmitido las noticias necesarias a la composición de esta historia pasan por alto aquel diálogo, sin duda porque fué demasiado secreto;"⁴⁰ "No lo sabemos, ni las crónicas de donde esta verídica historia ha salido dicen una palabra acerca de tan importante cuestión."⁴¹ In La desheredada Galdós refers to his source only vaguely in these words, "Los documentos de que se ha formado esta historia dicen..."⁴² But in El doctor Centeno, Galdós credits Clío, the muse of history, as his source. He says, "Dice Clío, entre cosas de menor importancia, que..."⁴³ and "Dice Clío que no sabe jota de esto",⁴⁴ and "También dice la chismosa Clío que..."⁴⁵ and finally "Resumiendo todo lo que nos dice Clío respecto a..."⁴⁶

In the first novel of the Torquemada series, Torquemada en la hoguera, Galdós refers to his source as only "Las crónicas de la vecindad."⁴⁷ But in the third of the series, Torquemada en el purgatorio, Galdós is so specific as to state at the very beginning of the novel that "El Licenciado Juan de Madrid, cronista tan diligente como malicioso de los Dichos y hechos de don Francisco Torquemada", has been accepted as a more reliable source than "el Arcipreste Florián, autor de la Selva de comilonas y laberinto de tertulias", and that Juan de Madrid's data is corroborated by Maestro López de Buenafuente in his "eruditísimos Avisos del arte culinario." Galdós even states

humorously that the above-mentioned Juan de Madrid "llevaba... un centón en que apuntando iba todas las frases y modos de hablar que oía a don Francisco Torquemada..."⁴⁸

In El caballero encantado Galdós almost imperceptibly indicates to his readers the source of his material when changing his style from straight-forward narrative to dialogue. He writes, "Una pregunta del caballero...fué la primera cláusula de este coloquio interesante, que el narrador copia de un códice guardado en la biblioteca de la catedral de Osma..."⁴⁹ Later he refers to this "códice de Osma" as "el histórico manantial."⁵⁰ Finally in La razón de la sinrazón, Galdós refers to his source as "las crónicas." He writes, "No se relata la muchedumbre de platos servidos ni el sazonado condimento de ellos, porque las crónicas de que se ha extraído esta fábula teatral mencionan muy a la ligera los manjares, y solo nos cuentan extensamente lo que, entre bocado y bocado y con buen apetito, hablaron los comensales."⁵¹

Closely allied to the technique of attributing to another the source of their novels is another device used by both Cervantes and Galdós, the interruption of the narrative sequence due to an alleged loss of the source material. Cervantes intensifies the interest of his readers most effectively through this device in the episode of the Vizcaíno when, at the decisive moment in the combat, he breaks off the relation of the incident with the explanation that at that point his source material

terminated. Whereupon Cervantes promises his readers that he will endeavor to find additional data on the famous Knight Errant and, indeed, in the next chapter relates his discovery in Alcañá de Toledo of the entire history of Don Quijote written in the original Arabic by Cide Hamete Benengeli. Then having prolonged his readers' suspense as to the outcome of the combat, Cervantes resumes the narrative and concludes the episode.

This same technique is used by Pérez Galdós in El caballero encantado in the episode in which Tarsis-Gil and his beloved Cintia are fleeing. Having informed his readers that "Iba Gil en la silla y Cinta en la grupa, ciñendo con sus brazos la cintura del caballero", Galdós then advises that "En este punto se ve precisado el narrador a cortar bruscamente su relato verídico, por habérsele secado de improviso el histórico manantial. Desdicha grande fué que faltaran, arrancadas de cuajo, tres hojas del precioso códice de Osma, en que ignorado cronista escribió esta parte de las andanzas del encantado caballero. En dichas tres hojas se consignaban, sin duda, los pormenores de la fuga; si el penco sostuvo en todo el viaje sus hípicas arrestos; si los amantes hicieron alto en algún hostel o caserío, para dar reposo a sus molidos cuerpos y a sus inquietas almas. Falta también noticia de lo que hicieron al siguiente día, y del vehículo que tomaron, pues el alquiler de la cabalgadura terminaba en Tardelcuende. Queda, pues desvanecida en la sombra de las probabilidades y conjeturas una parte muy interesante

del rapto y escapatoria de Cintia."⁵²

Certainly Cervantes and Galdós are not the only authors who have achieved suspense in their novels by interruptions of some sort. But the fact that, in the two cases cited, the break in the narrative sequence is attributed to the loss of the source material would indicate a further bond between Cervantes and Galdós.

Although somewhat removed from the technique used by Cervantes to join the broken threads of the Vizcaino narrative, the following device used by Galdós to join the Primera Parte of La desheredada to the Segunda Parte, is reminiscent of the incident in El Quijote: "La República, el Cantonalismo, ...la Restauración, ...pasaron sin que llegara a nosotros noticia ni referencia alguna de los dos hijos de Tomás Rufete. Pero Dios quiso que una desgraciada circunstancia (trocándose en feliz para el efecto de la composición de este libro) juntase los cabos del hilo roto, permitiendo al narrador seguir adelante. Aconteció que por causa de una fuerte neuralgia necesitó éste la asistencia de Augusto Miquis, doctorcillo flamante...Un día...recayó la conversación en los sucesos referidos en la Primera Parte, y Miquis...habló largamente de Isidora, diciendo entre otras cosas lo siguiente..."⁵³

Also closely tied in with this technique of Cervantes and Galdós of disclaiming the invention of the material woven into their novels is the insistence made by both that the facts

presented are entirely true, reliable, and exact. Indeed, so insistent is Cervantes that his narrative is trustworthy that when he relates the episode of the cave of Montesinos—an incredible adventure—he inserts this explanation copied from the margin of Cide Hamete Benengeli's original text: "No me puedo dar a entender, ni me puedo persuadir, que al valeroso don Quijote le pasase puntualmente todo lo que en el antecedente capítulo queda escrito. La razón es que todas las aventuras hasta aquí sucedidas han sido contingibles y verisímiles; pero ésta de esta cueva no le hallo entrada alguna para tenerla por verdadera, por ir tan fuera de los términos razonables. Pues pensar yo que don Quijote mintiese, siendo el más verdadero hidalgo y el más noble caballero de sus tiempos, no es posible; que no dijera él una mentira si le asaetearan. Por otra parte, considero que él la contó y la dijo con todas las circunstancias dichas, y que no pudo fabricar en tan breve espacio tan gran máquina de disparates; y si esta aventura parece apócrifa, yo no tengo la culpa; y así, sin afirmarla por falsa o verdadera, la escribo..."⁵⁴ Galdós, too, from his very earliest novel to the end of his career constantly alludes to the authenticity of his material. In La fontana de oro he insists on this point at least three times in these words: "esta puntual historia",⁵⁵ "esta puntual narración",⁵⁶ and "esta verídica historia."⁵⁷ Galdós refers to Doña Perfecta as a "verídica historia,"⁵⁸ to El amigo Manso as "este verdadero relato";⁵⁹ Lo prohibido as

"esta verdadera historia";⁶⁰ Torquemada en la cruz, as "esta real historia" and Halma as "esta verdadera narración."⁶² So great is Galdós' desire to eschew the apocryphal and to record for posterity only the truth that, finding the break already referred to in El caballero encantado, he writes, "Mas no queriendo el narrador incluir en esta historia hechos problemáticos o imaginativos, se abstiene de llenar el vacío con el farrago de la invención y recoge la hebra narrativa que aparece en la primera hoja subsiguiente a las tres arrancadas por mano bárbara o gazmoña."⁶³ This attitude is well summed up by Galdós at the close of the novel Marianela when he must record that the unfortunate Nela has been forgotten by all, a fact that he hesitates to relate, but he says, "...dígase la verdad, porque la verdad es antes que todo."⁶⁴

Don Quijote-Sancho Panza Pairs

Still another technical device which Galdós has borrowed from Cervantes is that of presenting characters in pairs in the manner of Don Quijote and Sancho Panza. Galdós adopted this technique as early as 1876 (Gloria) in the presentation of Daniel Morton and his servant Sansón. Morton is a high-minded master who valiantly and in spite of the cost attempts to right the wrong which, in his impetuosity, he himself has committed. Sansón, a servant, points out danger to his master and then, Sancho-like, consoles himself with eating and sleeping when his warning

is rejected. In La desheredada the association between Isidora Rufete and don José Relimpio recalls Don Quijote and Sancho. Isidora, obsessed with a desire for nobility and living in a world of illusion must, nevertheless, take refuge in the support and protection which her god-father José Relimpio affords. As a widower, don José, platonically in love with Isidora, becomes her champion. He says of her, "La amé y la servi...Fuf su paladín ...Mas ved aquí que la ingrata abandona la real morada y se arroja a las calles. Vasallos, esclavos, recogedla, respetad sus nobles hechizos. Tan celestial criatura es para reyes, no para vosotros. Ha caído en vuestro cieno por la temeridad de querer remontarse a las alturas con alas postizas."⁶⁵ Máximo Manso, the protagonist of El amigo Manso, is a veritable Don Quijote. He regards himself as a "caballero del bien"⁶⁶ and is called by others "el señor de la protección caballerisca".⁶⁷ But like the Knight of La Mancha, the idealist and theorist Manso fails and dies. In his activities the cultured Máximo is aided and consoled by doña Javiera Rico de Peña, a friend as materialistic as Sancho Panza, a fact attested by her very occupation, la carnicería. In El doctor Centeno, Alejandro Miquis and Felipe Centeno parallel to a great degree the Don Quijote-Sancho Panza association. Alejandro is referred to as "el perseguidor de lo ideal"⁶⁸ while Felipe is regarded as "un vulgarote."⁶⁹ Alejandro is led into despair by his obsession to write a great drama and, like Don

Quijote, before dying finally renounces his manía and burns his work El Grande Osuna. Felipe, like Sancho, tries to comfort his defeated master. The locura of Maxi and Fortunata's humoring of him parallel in Fortunata y Jacinta Sancho's compassionate concern for the Knight Errant of La Mancha. Even when Maxi's madness reaches the point that he contemplates murder and suicide, Fortunata humors him in his determination while at the same time disarming him and distracting him from his purpose. "Quitóle la ropa, le cogió en brazos, y después de meterle en la cama, se abrazó a él, sujetándole y arrullándole hasta que se adormeciera. Decíale mil disparates referentes a aquello de la liberación, de la hermosura de la muerte, y de lo buena que es la matanza de la bestia carcelera."⁷⁰ The letters that Manuel Infante and Equis write to each other in La incógnita recall at times the verbal exchanges between Don Quijote and his Squire. This is especially true in the very last missive in which Equis calls upon his friend to believe the incredible just as Sancho and Don Quijote invoke the credulity of each other: "Pues si quieres que yo te crea tu pasión por Augusta, tienes que creerme la sobrenatural y ajosa metamorfosis de tus cartas en novela dramática."⁷¹ Torquemada en el purgatorio introduces, though not in the rôles of master and servant, two diametrically opposed characters which because of the contrast they present are reminiscent of Don Quijote and Sancho. Rafael del Aguila is, like the Knight Errant of La Mancha, a traditionalist who refuses

to give place to the march of progress. He is such a champion of his family's illustrious name and its past glories that he prefers to commit suicide to accepting the changes brought about by the marriage of his sister to Francisco Torquemada. Torquemada, on the other hand, is like Sancho, a materialist. Love of money is his besetting sin and he spends his every wakeful moment in devising methods for extracting money from those who have come to him for usury. However, as in the case of Don Quijote and Sancho, Rafael and Torquemada do effect a kind of personal reconciliation. In Angel Guerra the relationship between Don Quijote and Sancho is recalled by this dialogue between the friends Guerra and Francisco Mancebo:

--Amigo D. Angel, me parece que estamos en un sitio sumamente peligroso. Mi opinión es que nos larguemos de aquí...

--Aquí tenemos al padre del miedo.

--Diga de la prudencia...

--Si usted tiene miedo a la policía y a la cárcel, váyase.

Yo me quedo.

--¡Ah! pues yo también."⁷²

Finally in Misericordia Galdós presents in the mistress doña Francisca and her servant Benina another pair which recalls the Knight Errant and his squire. Once quite rich, doña Francisca cannot bring herself to face the realities of poverty. However, her ever-loyal servant Benina, a most practical woman and a realist, is equal to the situation and not only manages to

provide for herself but for her mistress as well.

Thus sometimes through a master and a servant, other times through two contrasting characters, Galdós has repeated Cervantes' technique in presenting as a pair Spain's two greatest fictional characters, Don Quijote and Sancho Panza.

CHAPTER VI

THEMES AND MOTIFS FROM DON QUIJOTE

RECURRING IN GALDOS' NOVELS

Obsessions, Reconciliation and Leveling of Society, Relativity, Lies Beget Truths, "General Good" vs. "Minute Particulars", "La Razón de la Sinrazón"

Obsessions

Unquestionable the most important motif in Cervantes' immortal work is Don Quijote's obsession for knight errantry. Many critics have maintained that Cervantes' whole object in writing El Quijote was to laugh into oblivion the then very popular books devoted to knights, squires, ladies, etc., and certainly this was the result of the appearance of Don Quijote. The Knight Errant of La Mancha whose mania was reading such adventure tales was held up to ridicule and made the object lesson for all seventeenth century readers. And with the most perfect book of chivalry of them all, the vogue for this type of literature was ended. But Don Quijote's mania was not just reading works on chivalry. It is true that he devoted so much time and money to this pastime that even his property and meager fortune suffered. But his obsession did not end there. So intense was Don Quijote's devotion to knight errantry that he felt called upon to restore this outmoded way of life, to dust off the old armor that he found at home, to ride forth on his mount Rocinante,

and with his mind filled with thoughts of his lady Dulcinea del Toboso, to right wrongs, protect the weak, and uphold the down-trodden, all in the manner of the knights of old. This mad ambition for the greater part brought to Don Quijote only trial, defeat, bruises, concussions, beatings and other physical discomfort. However, Don Quijote was no fool. He was a man of great intellect and keen perception as his discourse on arms and letters and other conversations amply prove. His locura lay in one direction only, knight errantry, for in all other points he was as sane as those about him. Even Don Quijote's goal, to help the weak and needy, was highly commendable, but his folly lay in the method he chose to attain that goal and in believing that he alone could become a universal panacea. All the advice of those closest to him was of no avail, for not once, but on three different occasions, he sallied forth as the champion of knight errantry and three times he returned home beaten and defeated. Only on his deathbed did Don Quijote recognize the madness of his obsession for restoring an out-moded system and renounce it, thus regaining his sanity completely.

Like Don Quijote, many of Galdós' personages are obsessed. In most respects they are sane, healthy people, but each has a mania that drives him on like the Knight Errant of La Mancha to trial, defeat and sometimes despair. One of the outstanding examples of Galdós' obsessed characters is don Nazario Zaharín or Zajarín, generally called Nazarín. An irregular priest,

Nazarín, like Don Quijote, is imbued with the idealistic obsession for doing good to his fellow-man. To this end he wanders over the countryside always trying to help those about him but for the most part being misunderstood. Finally, he is brought home for trial because of his innocent implication in a crime. However, he is assured that he will be acquitted not because he is a saint but because he is insane. He is absolved and placed in the hands of doña Catalina de Artal, Condesa de Halma Lautenberg, where he regains his complete mental equilibrium. Gomez de Baquero has aptly compared Nazarín to Don Quijote saying, "Nazarín tiene un gran antecedente en nuestra literatura: nada menos que el Quijote, en que tan admirablemente se combinan la idealidad del personaje y la realidad constante de la acción. Y no se reducen a esto las semejanzas entre la última novela del Sr. Galdós y la obra maestra de Cervantes. Nazarín recuerda con frecuencia el Quijote, sin que esto perjudique a su originalidad. Podría decirse que Nazarín es el Don Quijote del misticismo, nada ridículo, como no lo es el hidalgo manchego en quien residen todas las virtudes del tipo ideal del caballero andante, a pesar de su mala fortuna, pero que, como aquél, no se amolda a la sociedad en que vive; es de otra época, lleva en sí la idea de otro mundo y obra con arreglo a ella. Nazarín es un personaje del siglo XIII, nacido con seis siglos de retraso, como Don Quijote es un personaje de la época épica de la Caballería, que llegó a la vida cuando ya se había convertido aquello

en novelas y romances."¹ Casaldueiro also recognized the similarity between Don Quijote and Nazarín. He wrote, "Salta a la vista de todo lector que el marco de estas dos novelas [Nazarín and Halma] ha sido sacado del Quijote y de los Evangelios. Galdós descubre, muy a lo siglo XIX, lo que las andanzas del hidalgo manchego tienen de peregrinación, lo que tienen no tanto de ir tras un ideal como de realizar un ideal al ir tras él. Lo de menos es que el manchego Nazarín se encuentre en situaciones literalmente idénticas a las del caballero andante—esto es un homenaje de Galdós a Cervantes--; lo importante es que el espíritu es el mismo. Por esto no sólo es Nazarín el Quijote, lo son también otros personajes..."² Guisti calls Nazarín "un Don Quijote vuelto a lo divino."³ Farinelli says: "Un Santo vero, che in parte ricorda il Santo del Fogazzaro, dovrebbe essere il suo 'Nazarín', a cui concede le visioni più accese dei mistici; ma peregrina vagabondo e povero, come dimentico del suo mistico ardore, tutto impulso ed energia morale, disposto a mutare in azione ogni contemplazione, un Don Chisciotte in ritardo, più che Cristo redivivo, errante in cerca delle sognate redenzioni."⁴

Halma-Lautenberg herself is also impelled by a mania comparable to Don Quijote's. Her marriage having ended in the tragic death of her husband, Halma turns to religion to console her but carrying her zeal to such an excess that it becomes an obsession. She will be satisfied with nothing less than establishing a new order, a convent or the like, and to this end converts her castle

Pedrabla into an asylum for the needy. But Galdós does not push Halma's obsession to the limit before having her realize that she as an individual cannot be accountable for the salvation of the world. Halma comes to the realization, which Don Quijote never attained, that it is sometimes better to promote the welfare of one's own family than mistakenly to assume the responsibility for the world. Proceeding as though she had learned the lesson of El Quijote, Halma renounces her obsession, marries her cousin and establishes a home.

Also imbued with the religious obsession is Angel Guerra. At first a political revolutionist, following the loss of his wife and his daughter Ción, Angel Guerra is gradually brought into the sphere of the church through his love for Leré whom he had come to know when she was nursing Ción prior to the latter's death. Angel Guerra would have preferred to marry Leré but, finding her opposed to this and bent upon a religious calling, he determines to follow her in that path. Under Leré's tutelage, Guerra's religious devotion gradually becomes an obsession. His ambition is to establish a new order, a monastery, with himself and Leré at the head. And, as a matter of fact, he does establish a kind of asylum at his country estate, the Cigarral, to care for the welfare of the physically impaired and impecunious. But as in Don Quijote's case, the very ones that he seeks to aid turn against him. Two of those he has helped at the Cigarral, Aristides, Fausto Babel, and an accomplice, rob Guerra, wounding

him mortally. Gutierrez Gamero y De Laiglesia compares Guerra's murderers to the yanquiés of Don Quijote. He carries the comparison still further saying, "Al igual de Quijano el Bueno, recobra, frente a la muerte, la claridad de su razón, y proclama que se alegra de que venga aquella, para destruir la quimera de su congregación famosa; a convertir en humo sus ensueños de adoptar la carrera del sacerdocio, pues todo fué una manera de adaptación de su espíritu, ávido de aproximarse a la persona que lo cautivaba!"⁵ Guillermo de Torre writes, "Angel Guerra es un Quijote imbuído de mística-o ascética, más bien-ignaciana, es un enamorado reformador. De ahí que Angel Guerra intente nada menos que restablecer el primitivo estado de cristiandad, con infulas insólitas de visionario quijotesco, de reformador radical."⁶

Another of Galdós' characters with a religious obsession is María Egipcíaca Sudre, daughter of the Marqués de Tellería, whose natural religious zeal is further accentuated through the influence of her cleric twin-brother. The result of her obsession is the destruction of her marriage to Leon Roch, an intellectual and a liberal. Roch tries to effect a reconciliation with his wife by offering to give up his alleged liberal leanings and to accompany her to mass in exchange for his wife's more moderate participation in ritualistic functions. But to no avail. María Egipcíaca's obsession finally drives her husband away from her in desperation and causes her own downfall as

well. Indeed, Marfa Egipcíaca's obsession is more obstinate than Don Quijote's, for while the Knight Errant renounces his mania for chivalry before dying, Marfa Egipcíaca persists in her religious fanaticism even to the grave.

In Gloria Galdós presents two whole families obsessed with religious intolerance. The Lantigua family is so obsessed with the idea of the infallibility of Catholicism that, when Jewish Daniel Morton is brought into that household, Don Juan de Lantigua and his brother Bishop Miguel de Lantigua immediately attempt to convert him to their faith. But Morton and his family are equally obsessed with the idea of the supremacy of Judaism, Daniel's mother coming all the way from England to Spain to prevent the conversion of her son and his marriage to a Catholic. Although the obsession extends to the two lovers themselves, Gloria and Daniel, left alone they might possibly have worked out a reconciliation. But so strong is the obsession of each family that interference on the part of their elders results in the death of Gloria and the madness of Daniel.

Great as is Galdós' interest in religion and religious obsessions--and this interest lasted throughout most of his literary career as evidenced in the lapse of time between Doña Perfecta and Misericordia--he presents many other characters whose obsession or mania takes a different course. One of the most interesting of these is Isidora Rufete, whose mania is

nobility. Encouraged by her uncle don Santiago Quijano-Quijada, Isidora is obsessed with the notion that she and her brother Mariano (Pecado) are nothing less than grandchildren and heirs of the Marquesa de Aransis. When she fails to gain her alleged birthright peacefully, Isidora decides to take legal steps to force her recognition as the heiress of Aransis. This, of course, takes money and, too, she loves to live in luxury. She must therefore get money where she can and that is from the men who become her lovers. Her obsession for nobility and luxury drives her down both morally and physically and when she finally learns that all her claims of nobility are based on a hoax, there is nothing left to sustain her and she sinks into the depths of ignominy. Like Don Quijote, Isidora is driven by her obsession to live in a world of illusion, conceiving herself to be a marquesa and heir to a life of luxury. But reality always manages to assert itself and she, like the Knight Errant of La Mancha, goes down in defeat. Don Quijote had said, "Yo sé quien soy",⁷ but his faith in himself and his ability as a knight errant were not equal to the reality of the tasks that he set up as his goal. Similarly Isidora cries in prison, "Soy noble, soy noble. No me quitaréis mi nobleza, porque es mi esencia, y yo no puedo ser sin ella."⁸ But her nobility is founded on a myth and so she is doomed just as is her noble aspiration.

A similar case is found in Rosalía Pipazón de la Barca de Bringas. Although she does not go so far as to claim to be of

the nobility, Rosalia de Bringas is obsessed with the desire to appear to occupy a station in life far superior to that which actually is hers. Her husband is a mere government clerk, but their living in the palace and her contact with such people as Marquesa de Telleria goad her into assuming that she is an intimate of the very queen. She buys, behind his back, clothes and hats that her husband cannot afford on his limited salary and she strives to cultivate friendship with those in a higher social class than her own. Her obsession for pretense drives her to incur debts that she cannot pay and, in order to avoid being detected by her husband, she gives herself to an admiring lover Manuel Maria José de Pez. The latter, however, accepts her favors but gives nothing in return. Actually to cover her debts, therefore, Rosalia is forced to ask money of the detested Refugio Sanchez Emperador. Her obsession is so great as to force her to neglect her home, her family, her husband, and her honor.

One of the most interesting of all Galdós' obsessed characters is Francisco Torquemada. His obsession is money. He is presented by Galdós first in El doctor Centeno, La de Bringas, Lo prohibido, Fortunata y Jacinta and Realidad in which novels he plays only a minor rôle, a hardhearted, exacting money-lender. But in the four novels carrying his name in their titles, Torquemada becomes a major character. He rises somewhat under the guidance of his sister-in-law, Cruz del Aguila, but the love of money never leaves him. His financial activities are

turned into avenues other than usury but there is always present in Torquemada's mind the old preoccupation, "What's there in this for me?" Even when his friends have arranged for him to have a seat in the senate and are urging him to accept, Torquemada is reluctant to agree until he learns that such positions have their financial compensation. Assured that such is the case, Torquemada eagerly replies, "Acepto la ínsula", and indeed money is this usurer's ínsula. So strong is its hold on him that even on his deathbed when Padre Gamborena is trying to console him and elevate his thoughts, his last words are "Jesús..., salvación..., perdón..., exterior..., tres por ciento..., conversión...".⁹ "Conversión," indeed, but it is very likely that this "conversión" referred to a financial transaction rather than to a true spiritual change of heart. In the words of Menéndez Pelayo, Galdós' study of Torquemada's obsession is an "espan- table anatomía de la avaricia."¹⁰

A very minor character with a similar obsession is don Carlos Moreno Trujillo, who is presented in Misericordia. He has acquired a considerable fortune through what some witnesses regard as questionable means and has a mania for keeping account books. In these he keeps close track of his income as well as of his expenditures, so that he can tell at a glance exactly where he stands financially. In this way he has avoided spending beyond his means and so falling into the hands of men like Francisco Torquemada. He even records the mites that he gives

to the many beggars of Madrid and can point out to them exactly how much he has dispensed to each one on any given day. The extreme to which he carries this obsession is seen in the ludicrous if not pathetic interview between don Carlos and the beggar Benina, who not only supports herself but her mistress doña Paca as well through her begging. Instead of offering her substantial financial aid, don Carlos gives Benina a pencil and an account book, noting that all financial success stems from keeping proper account of all assets and liabilities and all penury from the absence of such bookkeeping.

In Lo prohibido Galdós has given a naturalistic touch to the obsessions of the various members of the Bueno de Guzmán family, for here the idiosyncrasies of the parents are inherited in one way or another by the children. Rafael Bueno de Guzmán, the father, has spells when he believes that he is walking on air, as if suspended. His son Raimundo suffers from "hidropesía imaginativa."¹¹ María Juana, the eldest daughter, "se figura tener un pedazo de paño entre los dientes, y que se ve obligada, por una fuerza superior a su voluntad, a masticarlo y triturarlo hasta deshacer el tejido y tragarse la lana."¹² Eloísa, the second daughter, suffers from the mania of believing she has a feather in her throat which she can neither swallow nor expell. These children's grandfather had an obsession for El Quijote: he knew most of the text by heart and could quote most opportunely from Cervantes' immortal work.

Perhaps the most comical of all the obsessed characters in the novels of Galdós is Isabel Godoy de Hinojosa. A native of El Toboso, Isabel Godoy persisted in the customs of her native province even after changing her residence to Madrid. She ate no beef "porque siendo este artículo de muy poco o ningún uso en la Mancha, su patria, siempre lo miró con repugnancia."¹³ She had most of her food imported from El Toboso. But her real obsession was cleanliness. Everything in her home had to be immaculate and her food prepared under the most sanitary conditions. Galdós says of her, "Tenía un fanatismo que la avasallaba: el de la limpieza...La limpieza general se hacía diariamente. Ya no era costumbre, era un dogma...Cuando se dignaba admitir en su cocina medio cabrito, o recental, o bien gorda gallina, lo lavaba tanto y en tantas aguas que le hacía perder toda sustancia."¹⁴

José Ido del Sagrario is another Galdósian character who suffers from monomania. "Su demencia es que su mujer se la pega con un grande de España. Fuera de eso, es razonable y muy veraz en cuanto habla. ¿De qué provendrá esto, Dios mío? Lo que tú dices, el no comer. Este hombre ha sido también autor de novelas, y de escribir tanto adulterio, no comiendo más que judías, se le reblandeció el cerebro."¹⁵ Don Quijote's obsession was caused by his reading too many books on chivalry but conversely Ido's demencia had its origin in his having written excessively on adultery, and having eaten too many beans. However, like Don

Quijote, Ido del Sagrario is entirely sane along all other lines.

The obsession of don Jesús Delgado, described in El doctor Genteno, is writing letters to himself. Galdós says of him, "...toda la correspondencia que Delgado contestaba, habíala escrito él mismo un día antes. El desgraciado huésped...merecía bien el mote que le puso Arias Ortiz, ramplón helenista: le llamaba el cautepestológrafo, o sea el que se escribe cartas a sí propio."¹⁶

Indeed Galdós has presented a whole galaxy of obsessed characters. He, like Cervantes, had a most intense interest in people who are not necessarily stark mad but who have a pronounced mental weakness along one line. Gomez de Baquero, who has noticed this tendency too, writes, "Cualquiera que haya leído con atención sus obras, observará que abundan en ellas extraordinariamente los anormales, los matoides, los semilocos y locos por entero; que hay una manifiesta propensión a la psicología mórbida, a las alucinaciones, a los estados patológicos del espíritu. Este elemento, que es accidental en las primeras obras, va acentuándose y ha llegado a adquirir gran importancia en varias de las últimas."¹⁷

Reconciliation and Leveling of Society

Giving his interpretation of Don Quijote Ludwig Pfandl writes, "Don Quijote encarna el falso camino que conduce al

ilusionismo, Sancho el no menos pernicioso que lleva al materialismo. Ambos son el símbolo admonitor del hombre del barroquismo español...El cielo os arrastra hacia un lado y el diablo hacia otro. Hacia arriba sois Don Quijote, hacia abajo Sancho Panza. Evitad que con el exceso de idealidad del uno y con la falta de ella del otro, os toque cosechar como nación los mismos golpes, las mismas burlas, e igual desprecio que el caballero con su escudero."¹⁸ Certainly Pfandl has caught one of the central themes of the Quijote here, for there is no more positive lesson that one can learn from Cervantes' masterpiece than this necessity for following a middle course of action by avoiding the extremes of both quijotismo and sanchopancismo. Don Quijote failed even though his mission was quite admirable because in his great zeal of idealism he lacked the practical approach toward his goal. Similarly Sancho Panza failed to achieve any notable success because in his earthiness he failed to include any aspiration for the idealistic. Cervantes thus points out the necessity for reconciling these two tendencies for achieving success. This is Galdós' interpretation of Don Quijote, too, as evidenced by his analysis in Gloria of Cervantes' work:

"Los poetas, los grandes guerreros, los teólogos, los hombres de inteligencia cultivada, entrevén una sociedad mejor, vislumbran un mundo moral superior a aquel en que viven y se agitan los pedigüenos desnudos, los holgazanes, pícaros y demás gente menuda. Luchan unos contra otros. La cosa no va bien; pero

no se sabe cómo puede enmendarse. Los unos piden pan, destinos, bienestar material, y, no hallando quién se lo dé, roban lo que pueden; los otros piden gloria, amor exaltado, profunda fe, caballeridad, justicia perfecta, belleza perfecta, y jamás pueden entenderse. De estas dos voluntades, que aparecen unafrente a otra en aquella sociedad calenturienta, se apodera Cervantes y escribe el libro más admirable que ha producido España y los siglos todos. Basta leer este libro para comprender que la sociedad que lo inspiró no podía llegar nunca a encontrar una base firme en que asentar su edificio moral y político. ¿Por qué? Porque Don Quijote y Sancho Panza no llegaron a reconciliarse nunca...si Don Quijote hubiera aprendido con Sancho a ver las cosas con su verdadera figura y color natural, quizá habría podido realizar parte de los pensamientos sublimes que llenaban su grande espíritu..."¹⁹

This theme of the necessity of reconciling opposites is one that Galdós dwells upon with insistence. He used this motif early in his novelistic career in Gloria and repeated it again and again but most notably in Fortunata y Jacinta, Torquemada en el purgatorio and in La loca de la casa. In Gloria the extremes to be reconciled are religious, for the protagonists of the novel, fervently in love with each other, are separated by differences of creed. Gloria is just as devoutly Catholic as her suitor Daniel is devoutly Jewish. And each

is supported by an even more religiously obsessed family. Neither side is willing to yield any ground. For Gloria and Daniel there is no possible reconciliation, but their love results in the birth of a child. This infant is named Jesús and figuratively represents the union through love of these two opposing natures. But those who are not reconciled are destroyed. Gloria dies and Daniel becomes insane. Gloria herself had envisioned the tragic fate that such a state naturally induces. As a girl of eighteen she had read in the library of her father the famous novel of Cervantes and had recognized that teaching in Don Quijote. She foresaw that if she and Daniel were able to work out for themselves a middle course to follow in religious matters they would not come to so tragic a fate. But fanaticism on the part of both families prevented a workable religious reconciliation and insured the destruction of the enamoured couple.

In Fortunata y Jacinta the two extremes to be reconciled are the natures and dispositions of the protagonists Fortunata and Jacinta which are, in fact, as divergent in their way as Don Quijote and Sancho Panza in theirs. Fortunata, a product of Madrid's barríos bajos, is beautiful, seductive, sensual. Jacinta, the nurtured daughter of a prosperous merchant of Madrid, is good, kind, generous, honorable. These two dispositions clash headlong when Juanito Santa Cruz marries Jacinta

while being spasmodically but passionately in love with Fortunata. Jacinta, though the lawful wife of Santa Cruz, is unable to bear him a child. Fortunata, though unmarried, bears him two. These two women do finally manage to put aside personal differences and effect a reconciliation to the extent that Fortunata, on her deathbed, presents Jacinta with Santa Cruz's child which she has just borne. But Santa Cruz himself is never able to reconcile his love for Fortunata to his position as the married son of a prominent family. He loses all: Fortunata dies and Jacinta no longer respects and loves him. Shoemaker, who has treated thoroughly this whole theme of reconciliation in Galdós' writings, states, "In Galdós' masterpiece, although Fortunata and Jacinta are finally reconciled personally, the larger problem of reconciliation of love on one hand and the demands of religion and society on the other remains unsolved...Reconciliation, desirable as ever and sought albeit in vain, is here not possible in what the author himself calls a 'problema insoluble'."²⁰

Again in the Torquemada series Galdós avails himself of this theme of reconciliation and leveling of society. Although Francisco Torquemada had already built up a fortune through usury, in his base materialism money continued to be his chief interest in life. Indeed, it was through a financial operation, the extension of a loan to the Aguila family, that he conceived the idea of marrying for a second time. This family offered something that he with all his money did not possess, culture, respectability,

refinement. And the Aguila family certainly needed the money that Torquemada had for, although once wealthy, the heirs of the great house were now living in misery. These two extremes, each incomplete in itself, are brought together through Torquemada's marriage with Fidela del Aguila. There is opposition to this leveling of society, particularly on the part of Fidela's brother Rafael. He is a traditionalist who believes that in uniting with Torquemada his family honor will be vilified. He is like Don Quijote and is unwilling to keep pace with this leveling process but in so acting brings about his own destruction through suicide. On the other hand Torquemada, Fidela, and Fidela's sister Cruz, who was actually responsible for the union, are mutually benefited. The Aguila family regains its lost prestige and position. Torquemada attains the veneer of culture that he had desired. Cruz constantly drives him on to greater and higher activities. He becomes a senator and Marqués de San Eloy. Furthermore he is still able to carry on his financial transactions, not only as a usurer but even as a financier. Casaldueiro comments on this union of interests thus: "La unión de Torquemada y de Fidela, decidida por Cruz, representa en particular la aglutinación de la sociedad española, y, en general, la de toda la sociedad europea de los últimos treinta años del siglo XIX, que no transige con la democracia política pero, sí con la democracia del dinero."²¹

La loca de la casa presents the problem of reconciling the social, financial and religious differences of Victoria Moncada

and José María Cruz. Victoria's family which once had been prosperous and respected is now on the verge of financial ruin. But on the other hand, Cruz has risen from extreme poverty to possess great wealth. He is willing to save the Moncada family from financial ruin and discredit but only by marrying into the family. Victoria is about to take the final steps in becoming a nun but decides to sacrifice her career and herself by marrying Cruz in order to save her family's honor. However she demands that Cruz, in return, at least appear to comply with the tenets of the church and reestablish her family's credit and honor. The marriage is consummated but the reconciliation of these two very opposite natures is not easy. He is excessively avaricious and she is excessively religious. There are many difficulties and Victoria and Cruz even separate for a while. But there is good will on both sides and a desire for reconciliation so that, with the announcement that Victoria is going to have a child, husband and wife are permanently reconciled. Each confesses that he cannot live without the other. The basis for the reconciliation is a compromise: Victoria gives Cruz what he wants more than anything else, an heir and family, and he in return promises to be less miserly.

In addition to using reconciliation as the theme for several of his best novels, Galdós has commented on this subject specifically, pointing out the advantages of avoiding extremes and of striking a middle ground. In El amigo Manso Galdós writes,

"...el toque está en hallar un buen término medio."²² In La incógnita he says, "Debemos tener por buenas las soluciones impuestas por el carácter nivelador de la época presente."²³ In Realidad Galdós states "...en la determinación de Clotilde influye el instinto de renovación de la raza española, repugnando los entrosques aristocráticos y similares, y prefiriendo el cruce con las razas inferiores, que son las más sanas."²⁴ In Torquemada en el purgatorio Galdós writes, "Reconozcamos que en nuestra época de uniformidades y de nivelación física y moral se han desgastado los tipos genéricos, y que van desapareciendo, en el lento ocaso del mundo antiguo, aquellos caracteres que representaban porciones grandísimas de la familia humana, clases, grupos, categorías morales."²⁵ In Torquemada y San Pedro Galdós has Fidela say: "Me gusta la medianía en todo. Ya te lo he dicho: me carga que mi marido sea tan rico. No quiera Dios que seamos pobres, eso no; pero tanta riqueza me pone triste. La medianía es lo mejor, medianía hasta en el talento."²⁶ Finally in Halma, Urrea says of Halma, "Y su sociedad con los pobres, a quienes tratará como iguales, elevándoles un poquito, y rebajándose ella otro tanto, resultará una comunidad dichosa, pacífica, feliz."²⁷ Galdós further writes, "Pero de esto hemos de ver mucho en los tiempos que ahora comienzan, porque las llamadas clases rápidamente se descomponen, y la Humanidad existe siempre, sacando de la descomposición nuevas y vigorosas vidas."²⁸

Relativity

In the episode of the yelmo de Mambrino Cervantes employs more forcefully than in any other one adventure of the Knight Errant a persistent motif in El Quijote, the relativity of all things. In this incident is seen the importance of the point of view of the spectator in all matters for to Don Quijote, whose mind is filled with the tradition of knight errantry, the approaching traveler is a "caballero, ...sobre un caballo rucio rodado, que trae puesto en la cabeza un yelmo de oro."²⁹ But what the more stolid Sancho Panza sees "no es sino un hombre sobre un asno, ...que trae sobre la cabeza una cosa que relumbra."³⁰ When the barber, for that was the profession of the traveler, gets closer and has been out to flight by Don Quijote, but not without the loss of his headdress, it is apparent to Sancho that what the barber was wearing on his head was a basin which he used in his double profession of barber and bleeder. But to Don Quijote this vessel is and continues to be nothing less than the "yelmo de Mambrino" made of "oro purfísimo". He is never convinced of its actual nature nor is Sancho nor any of Don Quijote's other friends ever convinced that the helmet is anything more than a barber's basin. Everything is relative and depends on the viewpoint of the observer.

Pérez Galdós echoes this theme notably in six of his novels. In the earliest, Marianela, the motif is particularly pronounced.

Marianela is far from pretty but to Pablo Penáguilas, her blind master and friend, she is the culmination of all things beautiful. Pablo tells her, "...tú eres la belleza más acabada que puede imaginarse...¿Cómo podría suceder que tu bondad, tu inocencia, ...tu alma celestial y cariñosa, que ha sido capaz de alegrar mis tristes días; cómo podría suceder, cómo, que no estuviese representada en la misma hermosura?"³¹ And he adds, "A veces, el que tiene más ojos ve menos."³² On a visit to the mines of Socartes with Marianela and his cousin Florentina, Pablo discourses on this subject again. He says, "Todo eso que dices, primita, ...me prueba que con los ojos se ven muchos disparates, lo cual indica que ese órgano tan precioso sirve a veces para presentar las cosas desfiguradas, cambiando los objetos de su natural forma en otra postiza y fingida; pues en lo que tienes delante de ti no hay confituras, ni gatos, ni hombres, ni palillos de dientes, ni catedrales, ni borrachos, ni cafeteras, sino simplemente, rocas cretáceas y masas de tierra caliza, embadurnadas con óxido de hierro. De la cosa más sencilla hacen tus ojos un berenjenal."³³ To this keen observation Florentina replies, "Tienes razón, primo. Por eso digo yo que nuestra imaginación es la que ve y no los ojos."³⁴ This is the same idea brought out by Cervantes in the adventure of the helmet of Mambrino. It was Don Quijote's imagination that saw the "yelmo de Mambrino" in the barber's basin and so great was his imagination that nothing could move him from his position. In Pablo Penáguilas'

imagination Marianela was beautiful and he retained that impression as long as he was blind, despite the evidence to the senses. But unlike Don Quijote, Pablo's eyes are opened to reality. The desire of his family is that Pablo be cured of his blindness and see in their physical nature the things around him. Golfín sums up their position in his words, "Traigámosle del mundo de las ilusiones a la esfera de la realidad, y entonces sus ideas serán exactas, tendrá el don precioso de apreciar en su verdadero valor todas las cosas."³⁵ And Pablo does receive his sight and then he sees things in their natural form and color. Galdós writes, "Es la realidad pura, la desaparición súbita de un mundo de ilusiones. La realidad ha sido para él nueva vida..."³⁶ Pablo's change of viewpoint has opened up a new world for him but for Marianela it has brought only pain. Pablo no longer sees her through his imagination. With this change of viewpoint he sees her ugliness and rejects her for his cousin Florentina. "Es el horrendo desplome de las ilusiones, es el brusco golpe de la realidad, de esa niveladora implacable que se ha interpuesto, al fin, entre esos dos nobles seres."³⁷

In Doña Perfecta Galdós also voices this idea of relativity in describing the visit of Pepe Rey to Orbajosa. This modern liberal, imbued with scientific thought, says upon seeing the surrounding country, "Si en mi niñez y cuando vivía con las ideas y con el entusiasmo de mi buena madre, me hubieran traído aquí, también me habrían parecido encantadores estos desnudos

cerros, estos llanos polvorientos o encharcados, ...esta desolación miserable y perezosa que estoy mirando."³⁸ On the other hand Licurgo, who has spent all his life in Orbajosa replies, "Es la mejor tierra del país."³⁹

In El doctor Centeno Alejandro Miquis discourses on the theme of relativity thus: "Yo me enamoro de lo que veo, no de lo que ven los demás; yo purifico con mi entendimiento lo que aparece tachado de impureza. Cada cual arroja las proyecciones de su espíritu sobre el mundo exterior. Hay quien empequeñece lo que mira, yo lo agrando; hay quien ensucia lo que toca, yo lo limpio. Otros buscan siempre la imperfección, yo lo perfecto y lo acabado; para otros todo es malo, para mí todo es bueno y mis esfuerzos tienden a pulir, engalanar y purificar lo que se aleja un tanto del excoeleo y bien concertado organismo de las ideas."⁴⁰ In Fortunata y Jacinta the theme of relativity is again present in the description of Maxi, "Pero veía las cosas por el lente de sus ideas propias y para él todo era como debía ser y no como era."⁴¹ In Realidad Malibrán says, "Cada cual ve las cosas a su manera"⁴² and Villalonga states, "Querido conde, usted y Cisneros son los seres más felices que conozco. Prescinden de la realidad, y ven el mundo conforme a su deseo."⁴³ Finally in Nazarín the quixotic priest advises, "Para ser buenos, para llegar a lo que vulgarmente llamamos perfección, siendo en realidad un estado relativo...debe empeñarse por lo más fácil."⁴⁴ Here according to Nazarín even perfection itself is a relative matter. Unamuno

quotes Campoamor's verse on this theme:

"Que en este mundo traidor
Nada es verdad ni es mentira;
Todo es según el color
del cristal con que se mira."

and he credits Cervantes with implanting the motif through his famous novel. He writes, "Uno de esos que se dedican a la llamada filosofía diría que Don Quijote estableció en esta plática con Sancho la doctrina, ya famosa, de la relatividad del conocimiento."⁴⁵ Pérez Galdós is one of those who have adopted the theme and advanced it.

Lies Beget Truths

In part II of Don Quijote the Knight Errant orders his squire Sancho to "volver a la ciudad y que no volviese a su presencia sin haber primero hablado de su parte a su señora, pidiéndola fuese servida de dejarse ver de su cautivo caballero..."⁴⁶ Sancho, who knows no one who corresponds to Don Quijote's description of Dulcinea, decides, rather than take the risk of seeking the unknown in El Toboso, to invent a Dulcinea of his own. He argues, "Este mi amo...es un loco de atar...y no será muy difícil hacer creer que una labradora...es la señora Dulcinea." Furthermore Sancho has the cunning to anticipate that Don Quijote "pensará ...que algún mal encantador de estos que él dice que le quieren mal la habrá mudado la figura, por hacerle mal y daño."⁴⁷

Accordingly after remaining in the forest long enough to make Don Quijote believe that he had visited El Toboso, Sancho returns to his master and points out a labradora, who happens along, as Dulcinea. When the Knight Errant sees her coarse appearance, he immediately attributes her transformation to enchantment as Sancho had calculated. Sancho forwards the deception with, "¡Oh canalla! ¡Oh encantadores aciagos y mal intencionados, y quien os viera a todos ensartados por las agallas, como sardinas en lercha!" And he continues, "Para decir verdad, nunca vi yo su fealdad, sino su hermosura."⁴⁸ Thus Sancho, through a lie, effects the enchantment of Don Quijote's lady Dulcinea, for the Knight Errant accepts this status as a fact and pledges himself to work for her disenchantment. However, not only for Don Quijote is this lie the truth, but even for its inventor Sancho Panza when he is sentenced to receive 3,300 strokes for her disenchantment. Certainly this physical punishment inflicted on the back of the squire is no lie. These blows are very real and so for Sancho himself his fiction becomes reality and the basis for his torment.

In Misericordia Galdós uses this same theme and even carries it further in the case of the priest don Romualdo. The servant Benina, is actually supporting her mistress through begging and must conceal from her proud señora the source of their slender income. To this end she invents the priest don Romualdo and tells her mistress that she spends her hours away from home working for

him and it is from him that she gets the money she receives begging. Doña Francisca, Benina's mistress, accepts this fiction as the truth and together they build up an entire personality and appearance for the imaginary priest. So close does doña Francisca feel to Benina's imaginary character that she accepts as the most natural thing in the world a visit from a priest identical to Benina's invention and also named don Romualdo. Benina is then at a loss to explain the appearance of the real don Romualdo fashioned after the model of her invention. She feels that she has sinned in conjuring up from the unknown the now existent priest. But there is no mystery about it. Through coincidence there lives in Madrid just such a priest as Benina has invented and who is actually named Romualdo Cedrón. Benina is right therefore when she exclaims, "...las mentiras entrañan verdades."⁴⁹ Benina's invention takes the form of reality as the bearer of good news, for the living, actual don Romualdo comes into the novel to announce to doña Francisca that she is the heir to a modest sum. But when doña Francisca regains her financial independence she ungratefully dismisses her faithful servant so that Benina, like Sancho, suffers as a result of her lie.

The "General Good" vs. "Minute Particulars"

In his interpretation of the Quijote, Aubrey Bell holds the main theme of the novel to be that "one must be content to do good in 'minute particulars'; and a passion for improvement,

logical, universal, and peremptory, could only bring Don Quijote home to die before his time." He adds, "Don Quijote...was a humanitarian and as such took upon himself to act with unconscious blasphemy as a kind of Providence on earth. It is for this and not for his chivalrous ideal that Cervantes castigates him. Cervantes watches the modern utopians ride forth in the clear morning, knowing that sooner or later they must return to their village to cultivate their own gardens.⁵⁰ ...[Don Quijote] is magnificently futile because he attempts too much without calculating the means necessary to attain his end and externalizes himself in a vain pursuit of the general good while at the same time failing to master the conditions which govern the particular occasion."⁵¹

This theme of the "general good" vs. "minute particulars" is echoed by Galdós in several of his novels. As a matter of fact, the first, La fontana de oro, brings out this idea. Lázaro, who had come to Madrid with great ambition to become a savior of the people, returns to his village with his beloved Clara to do good there in "minute particulars" instead of attempting to go beyond his means in working for the "general good" in Madrid. Galdós writes: "Baste decir que renunció por completo...a los ruidosos éxitos de Madrid y a las lides políticas. Tuvo el raro talento de sofocar su naciente ambición y confinarse en su pueblo, buscando en una vida oscura, pacífica, laboriosa y honrada, la satisfacción de los más legítimos deseos del hombre..."

El nombre de nuestro amigo, que habia estado en candidatura, digámoslo así, para entrar en la celebridad, no figuró en la Gufa Oficial, ni en listas de funcionarios, ni en corporaciones, ni en juntas, ni en nada que pudiera hacerle traspasar las fronteras de aquel reducido término de Ateca. Con paciencia y trabajo fué aumentando la exigua propiedad de sus mayores, y llegó a ser hombre de posición desahogada."⁵² This same theme recurs twenty-five years later in Halma where the Countess of Halma-Lautenberg at first tries to work for the "general good" through opening her castle Pedralba to the needy, but finds that she has exceeded her capacities. She recognizes this fact, marries, and embarks on a life devoted to "minute particulars". In La loca de la casa, too, this theme is present. Victoria's ambition to enter a convent to work there for the "general good" is replaced by the more demanding career of marriage in which she can also accomplish good but through "minute particulars".

La Razón de la Sinrazón

Throughout Don Quijote Cervantes indicates the acceptance which mistaken ideas and lies are accorded while right and reason are either completely rejected or are pushed into a position of insignificance. Perhaps in no other adventure is this theme more apparent than in the conclusion of the yelmo de Mambrino episode. Here not only Don Quijote but all those about agree with him that the barber's basin is the helmet of Mambrino. The

Barbero says, refuting the contention that Don Quijote's yelmo de Mambrino is a barber's basin, "...digo...que esta pieza... no solo no es bacía de barbero, pero está tan lejos de serlo como está lejos lo blanco de lo negro y la verdad de la mentira..."⁵³

The priest, too, agrees. He says, "Así es." Cervantes continues, "Y lo mismo confirmó Cardenio, don Fernando y sus camaradas..."⁵⁴

This is a clear case of la razón de la sinrazón.

La razón de la sinrazón is present also in the novels of Galdós, not only as a locution borrowed from Cervantes, but also as an idea, a theme. Perhaps it is best illustrated in Nazarín when, as Nazarín is being taken to jail, his guards console him with this reminder: "No tenga cuidado, padre, que allá le absolverán por loco. Los dos tercios de los procesados que pasan por nuestras manos, por locos se escapan del castigo, si es que castigo merecen. Y presuponiendo que sea usted un santo, no por santo le han de soltar, sino por loco; que ahora priva mucho la razón de la sinrazón, o sea que la locura es quien hace a los muy sabios y a los muy ignorantes, a los que sobresalen por arriba y por abajo."⁵⁵ Galdós treats this theme still further in his last novel La razón de la sinrazón where he has the devil Arimán describe the kingdom of la sinrazón and its modus operandi: "Ya no nos queda más que esta faja de terreno donde hemos podido establecer, aunque de una manera transitoria, el imperio de la deliciosa Sinrazón, ley de la mentira provechosa, holganza de las inteligencias, triunfo de las travesuras, terreno en que

medran los tontos, se enriquecen los audaces, y todo va al revés de lo que ordenan las antiguas pragmáticas del Padre Universal."⁵⁶

In Cervantes' novel almost every feat undertaken by Don Quijote is motivated by the Knight Errant's confusion of la sinrazón for la razón. Certainly no one with a clear understanding of right and reason could tilt with windmills, mistake inns for castles or duel with wine skins. Yet for the Knight Errant of La Mancha this acceptance of la sinrazón came to be his very reason for being. It was the force that animated him. Indeed when he renounced this mistaken concept and again embraced la razón he died. In Galdós' novels, too, are instances of characters who are motivated by la sinrazón. The course of Fortunata's whole life was influenced by her mistaken concept of morality. Her perverted sense caused her to accept the sinrazón as right and as the one impelling and inescapable force in her life. Under its influence she, like Don Quijote, had one adventure after another which finally brought on her death. Isidora Rufete, too, was lured on to her downfall through a confounded sense of right and reason. Her perverted sense of values led her to prize nobility of blood above nobility of action and in her attempt to attain the one she completely lost the other. Thus instead of joining the number of the nobility she joined the ranks of the prostitutes. Nevertheless this senseless ambition for nobility was her reason for being and thus the razón de la sinrazón. Finally Rosalia de Bringas, too, exemplified the

idea of la sinrazón. The wife of a loyal husband and mother of devoted children, Rosalía could not appreciate, as reason would dictate, her enviable position but chose rather the sinrazón, to pretend to live a life socially and economically higher than her circumstances justified. To her the reasonableness of this sinrazón was so evident as to be the very razón. But the sinrazón is not in accord with the universal laws of right and justice so that Rosalía, as all who persistently reject la razón, is punished for her perversity and brought to justice. For even the devil Arimán himself recognized and stated that it was possible to establish "el imperio de la deliciosa Sinrazón" only "de una manera transitoria."⁵⁷

CONCLUSION

Discussing the origin of Nazarin's mysticism, don Manuel Flores says, "Piense cada cual de este desdichado Nazarin lo que quiera. Pero al demonio se le ocurre ir a buscar la filiación de las ideas de este hombre nada menos que a la Rusia. Han dicho ustedes que es un místico. Pues bien: ¿A qué traer de tan lejos lo que es nativo de casa, lo que aquí tenemos en el terruño y en el aire y en el habla? ...No vayán tan lejos a indagar la filiación de nuestro Nazarin, que bien clara la tienen entre nosotros, en la patria de la santidad y la caballería..."¹ This same comment can well be addressed to those critics who insist on attributing Galdós' inspiration to Russian, French, and English sources. Don't go seeking Galdós' inspiration in far-off places and countries for as a matter of fact it is to be found in Spain itself, in Miguel de Cervantes and his masterpiece Don Quijote de la Mancha. Even as a boy young Benito loved the story of the Knight Errant of La Mancha and when he had reached eighteen he was already writing under the inspiration of Cervantes. Un viaje redondo por el Bachiller Sansón Carrasco not only bears a marked resemblance to Don Quijote in intent but in its brief pages contains specific allusions to Cervantes' characters. The other youthful and adolescent writings of Galdós, Impresiones de viaje, and his

articles in La Nación also indicate an appreciation for and the influence of El Quijote. When twenty-nine years old Galdós devotes an entire article in Ilustración de Madrid to the praise of Cervantes and his masterpiece of chivalry. This enthusiasm is unwavering for throughout his thirty-one novels admiration and appreciation for Don Quijote is a constantly recurring theme.

In addition to this direct and expressed appreciation for El Quijote, Galdós has further indicated his approval of the work by his frequent allusions to and borrowings from it. Through the novelas de la primera época and the novelas españolas contemporáneas Galdós has given miniature but nevertheless exact portraits of Cervantes' three principal characters, Dulcinea, Sancho Panza and Don Quijote, and in so doing has reproduced many of their experiences and adventures. Indeed, so great is Galdós' coverage of the episodes in Don Quijote that it has been said that were Cervantes' novel destroyed it could be reproduced from the novels of Galdós.² Besides alluding specifically to scenes and episodes in Don Quijote, Galdós frequently evokes something of the spirit of the novel through the use of derivatives based on the name of the hero of La Mancha. Through the adjectives quiotesco, quiotal, quioterero, and the nouns qui-jotismo, qui-jotada, qui-jotería, and qui-jote, Galdós evokes those concepts of which Don Quijote was the embodiment such as immoderation, intemperance, pride, haughtiness, chastity, justice and so on. The Knight Errant of La Mancha personified

these qualities to such a marked degree and in such a peculiar manner that Galdós cannot dissociate Don Quijote's name from the concept and so in his own novels constantly uses these terms to conjure up for his readers an idea already made famous by Cervantes.

The biographers state that Galdós' acquaintance with Don Quijote was such that he could recite great portions of the novel from memory. The abundance of quotations from Don Quijote in Galdós novels would certainly tend to verify this assertion. Indeed, at times Galdós seems to be so imbued with Cervantes' text that he quotes it almost unwittingly. Certainly on occasions he uses the direct words of El Quijote without giving any indication that he is using the material of anyone other than himself. Locutions and phrases from Cervantes' novel form a definite part of Galdós' store of language for he uses them not on rare occasions but with persistence.

Some of the outstanding technical devices used by Cervantes in writing Don Quijote are to be found in Galdós' novels also. Cervantes' portrayal of both Sancho and Don Quijote as given to the excessive use of sententious sayings is paralleled by Galdós' presentation of Pedro Lucas, Sansón, and don Alquiborontifosio who are also excessively fond of using proverbs. Cervantes' attributing of his novel to Cide Hamete Benengeli rather than to his own inventive genius is paralleled by Galdós' constant citing of "las crónicas" or "un códice" as source of

his great novels. Both Cervantes and Galdós allege a break or gap in their source material and so interrupt their narrative sequence at a point of great interest to prolong and intensify the readers' suspense. Furthermore both writers are insistent on the veracity and verisimilitude of their narratives. Finally Galdós, like Cervantes, has presented a number of his characters in pairs similar to Don Quijote and Sancho Panza: Daniel Morton-Sansón, Alejandro Miquis-Felipe Centeno, Rafael del Aguila-Francisco Torquemada, and doña Paca-Benina.

Even in the realm of ideas there are certain themes and motifs from Cervantes' novel that recur in the novelas of Galdós. Don Quijote's obsession for knight errantry is paralleled by the many obsessed character creations of Galdós. These characters are not stark mad but like Don Quijote have a single mania which drives them on to trials and sometimes desperation. Nazarin's obsession is the closest parallel to that of the Knight Errant of La Mancha for, as in the case of his predecessor, it takes him into the highways and byways where many of his adventures are identical to those of Don Quijote. As in El Quijote, too, the necessity for reconciliation is a theme that appears in various of Galdós novels. Differences of religion, differences of class, differences in economic standing, these are the extremes which Galdós would reconcile just as he would reconcile the idealism of Don Quijote and the materialism of Sancho Panza. A persistent motif in El Quijote, the relativity of all things,

recurs also in six of Galdós' novels. In Misericordia Benina's invention of the priest don Romualdo parallels Sancho's invention of the enchanted Dulcinea, a theme which Galdós synthesizes in his phrase "las mentiras entrañan verdades". Don Quijote's futile attempt to reform the world single-handed and the moral which it impels is evoked by Galdós in three different novels. Finally, "la razón de la sinrazón" or, reason and right confounded, is a theme persistent in the novels of both Cervantes and Galdós.

From these parallels it is obvious that Cervantes exerted a tremendous influence on Galdós. Furthermore this influence was not momentary. It did not come as a flash and then disappear. Galdós' love and admiration for El Quijote was conceived in his youth and it persisted until his death. All of Galdós' novels bear in one way or another the impress of this admiration for Cervantes' great novel. Casaldueiro's statement regarding Galdós that "cada etapa creadora no anula la anterior, la incorpora"³ is indeed true with respect to Cervantes' influence. Beginning with his first youthful writings and then through his published novels from La fontana de oro to La razón de la sinrazón the influence of Don Quijote is evident not only through specific references and allusions to Cervantes' text but also in Galdós' technique and ideas. All-pervasive as is this influence of Don Quijote there are periods when it is of greater or lesser intensity. Throughout the novelas de la primera época and even into the first of the novelas españolas contemporáneas there is strong

evidence of the Cervantes-Galdós filiation. But during the period 1886-1897 the influence of Cervantes on Galdós rises to a crescendo. Fortunata y Jacinta, Angel Guerra, La loca de la casa, Torquemada en el purgatorio, Nazarín, Halma, Misericordia, all written during this period, not only abound in allusions to Don Quijote but evoke Cervantes' masterpiece in both matter and manner. The influence of El Quijote on Galdós reached its peak in Nazarín and Halma, novels that recall again and again the adventures of the Knight Errant and his squire Sancho Panza and the philosophy Cervantes sought to teach through them. After 1897 the Cervantes inspiration lessens in intensity but it does persist in a lesser degree down to Galdós' last novel La razón de la sinrazón which derives its very title directly from Don Quijote.

With such a mass of evidence the Cervantes-Galdós filiation has been abundantly substantiated and specified in detail. If not all, at least many of the ways in which the long-felt tone, flavor and aura of Don Quijote are conveyed in Galdós' novels have been analyzed, reassembled and brought out in this study. Galdós repeatedly acknowledged Cervantes as a master, created many parallels to Don Quijote in his novels and steadily accepted the Quijote as a model. Under this inspiration Galdós attained a degree of novelistic perfection which had been unattained since the death of the Manco de Lepanto and which won for him a place in literary history second only to Miguel de Cervantes himself.

APPENDIX I

GALDÓS AND DON QUIJOTE

La fontana de oro

"Elías partió en dirección de la patria del inmortal Cervantes, adonde llegó en cuatro días de viaje." IV, p. 30.

Doña Perfecta

"...hablará con Sócrates, San Pablo, Cervantes y Descartes..."
IV, p. 468.

Gloria

"...Cervantes...escribe el libro más admirable que ha producido España y los siglos todos." IV, p. 514.

El amigo Manso

"Decíame que por las noches se dormía pensando en los sublimes atrevimientos y amargas desdichas del gran caballero, y que al despertar por las mañanas, le venían ideas de imitarle, saliendo por ahí con un plato en la cabeza." IV, p. 1182.

"...el libro en que con más perfección están expresadas las grandezas y las debilidades del corazón humano." IV p. 1182.

Lo prohibido

"Mi padre se sabía el Quijote de memoria, y hacía con aquel texto incomparable las citas más oportunas. No había refrán de Sancho ni sentencia de su ilustre amo que él no sacase

a relucir oportuna y gallardamente, poniéndolos en la conversación, como ponen los pintores un toque de luz en sus cuadros."

IV, p. 1686.

"Prosas, hijito; prosas claras que enseñen lo que se debe saber.

Historia, y alguna novela para que me la leas a mí de noche.

¿Qué es esto? Life of... Esto es cosa de la jilife...Déjalo

ahí. No va con nosotros. Don Quijote...¡Hala!, tu paisano:

llévalo." IV, p. 1854.

Fortunata y Jacinta

"...Cervantes y los padres de la Merced." V, p. 55.

"...de que vengan Sócrates y Cervantes a ponerse de cháchara

con nosotros..." V, p. 316.

"¡Ah! este Don Quijote reventando a cuchilladas los cueros de

vino, para el amigo Davidson, que llama a Don Quijote don Cuiste,

y se las tira de hispanófilo..." V, p. 474.

La incógnita

"...fuera del Quijote, no ha podido nunca leer tres páginas

seguidas de ningún autor en prosa ni en verso..." V, p. 741.

Torquemada en el purgatorio

"Además, leyó por entero el Quijote, que a trozos conocía desde

su mocedad, y se apropió infinidad de ejemplos y dichos, como

las monteras de Sancho, peor es meneallo, la razón de la sinrazón,

y otros que el indino aplicaba muy bien con castellana socarro-

nería en la conversación." V, p. 1093.

Nazarín

"¡Homero, Shakespeare, Dante, Herodoto, Cicerón, Cervantes, Voltaire, Victor Hugo, convertidos en guano ilustrado!" V, p. 1735.

El caballero encantado

"...te llamaban Duquesa de Cervantes en una casa, de Mfo Cid en otra." VI, p. 261.

"...la ciudad que ilustraron Cervantes, Cisneros y mi salado Arcipreste." VI, p. 338.

APENDIX II

ADVENTURES, INCIDENTS, LOCALES

La fontana de oro

"En frente de este portal clásico había una puertecilla, y por los dos yelmos de Mambrino, labrados en finísimo metal de Alcaraz y suspendidos a un lado y otro, se venía en conocimiento de que aquello era una barbería." IV, p. 10.

"Estábase de rodillas y en cruz una hora seguida; cuando empezaba a contar los éxtasis que le daban y las visiones que tenía, era el cuento de las cabras de Sancho." IV, p. 33.

El sudaz

"Quiere ser pastora y hacer la misma vida que los personajes imaginarios que pintan los escritores. ¿Pues qué cree usted? Si ha tenido su padre que quemarle los libros, como hicieron con los de Don Quijote..." IV, p. 339.

"Martín era conducido a Madrid...El preso fué metido en una jaula, por falta de vehículo a propósito para el traslado de criminales...había de asemejarse aquella fúnebre procesión a la del encantado Don Quijote..." IV, p. 400.

Gloria

"No sé cómo hay alma honrada que lea un libro de Historia, laguna de pestilencia, llena de fango, sangre, lágrimas. Quisiera que todo se olvidase, que todos esos libros de caballerías fuesen

arrojados al fuego." IV, p. 558.

"Ultimamente, cuando volviste a casa después de tu naufragio, te engolfaste de tal modo en la Teología rabínica, que tuvimos que tapiar tu biblioteca, como la del gran caballero español." IV, p. 665.

"¡Esperas desencantar a una cristiana, a una mujer que ha nacido enamorada ya del hombre clavado en la cruz!" IV, p. 666.

Marianela

"Junto a ella se adivinaba, más bien que se veía, un hueco, un tragadero oculto por espesas hierbas, como las que tuvo que cortar Don Quijote cuando se descolgó dentro de la cueva de Montesinos." IV, p. 715.

"En la habitación estaba Florentina, no ensartando perlas ni bordando rasos con menudos hilos de oro, sino cortando un vestido con patrones hechos de Imparciales y otros periódicos." IV, p. 754.

La familia de León Roch

"Mi biblioteca se tapiará, como la de Don Quijote, y en nuestra casa no se volverá a oír ni siquiera un concepto sospechoso." IV, p. 808.

"Alguien dijo que aquella santidad no era más que un papel bien representado; pero esto carecía de fundamento. Más cerca de lo cierto andaba quien dijo que la santidad, como la caballería, tiene sus Quijotes." IV, p. 818.

"...haré un expurgo en tus libros, separando de los que contienen verdadera piedad los que son un farrago de insulseces y de farsas ridículas." IV, p. 854.

La desheredada

"Nació en una aldea tan célebre en el mundo como Babilonia o Atenas, aunque en ella no ha pasado nunca nada: el Toboso."

IV, p. 994.

"Soy del Toboso, de ese pueblo ilustre entre los pueblos ilustres."

IV, p. 1000.

"Santiago Quijano-Quijada." IV, p. 1071.

El amigo Manso

"En su mirada sorprendí destellos de su excelso ingenio, conjunto admirable de la rapidez napoleónica, de la audacia de Roque Guinar y de la inventiva de un folletinista francés." IV, p. 1198.

"Con todos hablé y todos se transfiguraban a mis ojos, que, cual los de Don Quijote, hacía de las ventas castillos." IV, p. 1215.

"Se me parecieron a las dos célebres mozas que estaban a la puerta de la venta cuando llegó Don Quijote y dijo aquellas retumbantes expresiones, que tanto disonaban del lugar y la ocasión." IV, p. 1222.

El doctor Centeno

"A la mayor se le podía decir como a Dulcinea: alta de pechos y ademán brioso." IV, p. 1316.

"El 29 de junio se renovaba allí el espectáculo eructante de las bodas de Camacho." IV, p. 1331-32.

"...les daba nombres chabacanos, como los Micifuces, los Mengues, los Micomicones." IV, p. 1362.

"Eso es comulgar con ruedas de molino..." IV, p. 1379.

"Correspondía, decimos a los herederos de Piedad, a su hija única, Piedad también, esposa de Micomicón." IV, p. 1365.

"Odiaba el derecho. Para él humanidad inteligente no había echado de sí cosa más antipática que aquel jus, idea suspicaz, prosaica y reglamentadora de la vida...El jus no era otra cosa que el eterno Sancho Panza..." IV, p. 1385.

"Iba Alejandro a clase lo menos posible, y siempre de mala gana. Pero había sabido ganar sus cursos y aun obtener con poco trabajo regulares notas. Nunca fuiste tirano, amigo Sancho." IV, p. 1385.

"Era general allí la creencia de que el Toboso, ya tan célebre en el mundo por imaginarlo personaje, lo iba a ser por uno de carne y hueso." IV, p. 1385.

"Este don Dulcineo del Toboso arruinará a su padre." IV, p. 1389.

"Con que, don Dulcineo, no sea malo." IV, p. 1389.

Tormento

"Maritornes, de rodillas, lavaba los baldosines, recogiendo con trapos el agua terrosa y espesa para exprimirla dentro de un cubo, mientras las otras dos fregoteaban los cacharros..." IV, p. 1469.

"...y me enfadaré de veras si se empeña en ser Quijote." IV, p. 1509.

La de Bringas

"Si, al fin, aceptaba Bringas, se iría solo a su insula..." IV, p. 1607.

"Como Don Quijote soñaba aventuras y las hacía reales hasta donde podía, así Alfonsín imaginaba descomunales mudanzas y trataba de realizarlas." IV, p. 1658.

Lo prohibido

"No había refrán de Sancho ni sentencia de su ilustre amo que él no sacase a relucir oportuna y gallardamente." IV, p. 1686.

"Me comprometo con juramento que hago sobre la cabeza de este clavileño, a hacerme cargo de su educación..." IV, p. 1785.

"El delicado Petrarca era un sátiro ante Laura, y el espiritado Quijote, un verdadero mico ante Dulcinea, en comparación de lo que yo era ante Camila." IV, p. 1893.

Fortunata y Jacinta

"...el haber estado en gurapas algunas temporadillas rodearon de misterio su vida..." V, p. 113.

"Oí que le quiere comprar el niño a señor Pepe, y que le da treinta mil duros...y le hace gobernador." V, p. 121.

"...él había ido allí en busca de una hostia, y le habían dado una rueda de molino..." V, p. 295.

"Creía Jacinta aquellas cosas o aparentaba creerlas como Sancho las bolas que Don Quijote le contó de la cueva de Montesinos?" V, p. 329.

"Una ley prohibiendo el luto! Si creerás que a mí me comulgas con ruedas de molino." V, p. 497.

"Si buenos azotes le cuesta ahora, buenas insulas se habrá

calzado." V, p. 439.

"...el gobierno de su insula." V, p. 520.

Miau

"Oyó carcajadas de las desenvueltas muchachas, y juramentos y voquibles de los hombres." V, p. 705.

Torquemada en el purgatorio

"Estas formas retóricas, absolutamente corrientes, las afeaba un mes después con nuevas adquisiciones de frases y términos no depurados, como Reasumiendo, Insulas, En el actual momento histórico..." V, p. 1045.

"Dios, qué risas, qué chacota y qué sofoco le hicieron pasar con sus insulas de personas ilustradas." V, p. 1050.

"Pues acepto la insula." V, p. 1095.

"Si buena insula me das, buenos azotes me cuesta." V, p. 1111.

"...al buen callar llaman Sancho." V, p. 1121.

Angel Guerra

"Es cosa corriente encontrar en cada esquina de Madrid algún entapujado de tal catadura, el cual suele ser tonorio de menor cuantía, que ojea doncellas de servir o maritornes inservibles." V, p. 1261.

"¿Qué quería usted? Decir, como Sancho, que se conformaba con los azotes, y luego apartarse a un ladito, y sacudir contra el tronco de un árbol, mientras el pobrecillo Don Quijote, rosario en mano, contaba los falsos azotes como buenos?" V, p. 1422.

"¿Y quién es el guapo, quién es el Quijote que se mete a deahacer un entuerto como éste?" V, p. 1449.

"...empeñarnos en que todo el mundo confiese, las hermanas inclusive, que no hay hermosura como la de doña Leré del Toboso..." V, p. 1449.

Tristana

"En la hora del morir, Josefina recobró, como suele suceder, parte del seso que había perdido, y con el seso le revivó momentáneamente su ser pasado, reconociendo cual Don Quijote moribundo, los disparates de la época de su viudez y abominando de ellos." V, p. 1589.

La loca de la casa

"Peleo, caigo, me levanto, recibo crueles heridas, me las curo con mi bálsamo de Fierabrás, y otra vez a luchar con el gigante." V, p. 1710.

Nazarín

"Y no se paró aquí la broma. Después de retirarse a una orden imperiosa de los bandidos, éstos se permitieron la estúpida diversión de apedrearles, infiriéndole a Nazarín una ligera herida en el cráneo, de la cual echó no poca sangre." V, p. 1791.

Halma

"...vagáis por el campo de las ideas, adorando una Dulcinea que no existe..." V, p. 1858.

"Conque vean, vean mi insula..." V, p. 1890.

"...pues aquí no debe haber más que una mesa para todos los habitantes de la insula." V, p. 1897.

"...este negocio de mi primo ha de ocasionarme algún trastorno en mi pobre insula." V, p. 1910.

"Si retengo a mi primo en Pedralba corre peligro nuestra pobre insula religiosa." V, p. 1910.

"Yo creí que mi insula, oculta entre estas breñas, viviría pobre y oscura, ni envidiosa ni envidiada...pobre insula, tan sola, tan retirada, y ya te salen por todas partes Sanchos que quieren ser tus gobernadores." V, p. 1911.

"¿A qué conduce eso de que su insula sea, no la insula de usted, sino una provincia de la insula total?" V, p. 1915.

"Aunque supiera yo que sería despedido de su insula...yo no habría de callarme las verdades que aun restan por decir." V, p. 1915-1916.

"Mi insula no es, no debe ser una institución, a imagen y semejanza del estado. Sea mi insula una casa, una familia." V, p. 1917.

"Su determinación resuelve de un modo naturalísimo todas las dificultades que en el gobierno de esta insula sugieron. Los señores de Pedralba no fundan nada; viven en su casa y hacen todo el bien que pueden." V, p. 1918.

"Lo que platicaron aquella noche, después de cenar, la gobernadora de la insula y el futuro señor de Pedralba, no consta en los papeles del archivo nazarista..." V, p. 1919.

"...el presunto gobernador de la insula..." V, p. 1919.

"...el insulano de Pedralba..." V, p. 1920.

"Nosotros nos gobernamos solos, y gobernamos nuestra cara insula..." V, p. 1921.

Misericordia

"Pensaba trasladarse aquella misma tarde a las Cambroneras...

Él insistió, dolorido y melancólico, asegurando que quería estar mal, hacer penitencia, pasarse los días yorando, yorando, hasta conseguir que Adonai ablandase el corazón de la mujer amada." V, p. 1993.

"Compadecida de tantas desdichas, fué la anciana a la tienda, compró una docena de panes altos, y dividiéndolos en dos, los repartió entre la miserable cuadrilla." V, p. 2006.

"En fin, aquello se iba poniendo malo, y no tardó en demostrarlo una piedra, ¡pim! lanzada por mano vigorosa, y que Benina recibió en la paletilla...Al poco rato, ¡pim, pam!, otra y otras. Levantáronse ambos despavoridos, y recogiendo en la cesta la comida, pensaron en ponerse en salvo." V, p. 2007.

"Era Juliana, mujer sin principios, que apenas sabía leer y escribir, pero había recibido de naturaleza el don rarísimo de organizar la vida y regir las acciones de los demás. Si conforme le cayó entre las manos la familia de Zapata, le hubiera tocado gobernar familia de más fuste, o una insula, o un estado, habría salido muy airosa. En la insula de doña Francisca estableció

con mano firme la normalidad al mes de haber empeñado las riendas..." V, p. 2040.

El abuelo

"Me figuro el convitazo que habrá dispuesto; algo así como las bodas de Camacho o los festines de Lúculo." VI, p. 75.

Casandra

"Su marido anda tras la quimera de horadar un monte, de abrir minas para alumbramiento de aguas con que regar los secanos de su finca del Pardal. ¡Oh, los pantanos, las minas, las represas, el martirio de las pobres aguas!...Con tales libros de caballerías pierden el seso los Quijotes de la agricultura." VI, p. 121.

"Guerreros y santos da también ahora la tierra campa de Castilla; pero los santos son de los que acaban en el infierno; los guerreros de los que concluyen apaleados, como el generoso Don Quijote..."

VI, p. 123.

"...esta jaula de locos." VI, p. 124.

El caballero encantado

"Somos Cintia y yo que vamos huyendo de la justicia." VI, p. 315.

"Pensó Gil que aquel mágico recinto radicaba en las honduras del Tajo o era reproducción del que visitó Don Quijote al descender a la cueva de Montesinos." VI, p. 341.

"Pero como ello cae debajo de la desconocida ley de encantamiento o hechicería, forzoso será cerrar los ojos y tragarlo todo, sin

reparar en que pase por el gazzate alguna ruedecilla de molino."

VI, p. 343.

APPENDIX III

DERIVATIVES BASED ON THE NAME DON QUIJOTE

Doña Perfecta

"Lejos de intentar yo qui jotadas en la casa de esa señora, he procurado evitarle algunas molestias..." IV, p. 494.

La familia de León Roch

"¿Qué hablas ahí de ignominia, tonto, qui jote?" IV, p. 875.

El amigo Manso

"...sepa usted que Irene es mi protegida, hija de un caballero principalísimo que prestó a mi padre grandes servicios. Soy agradecido, y esa señorita huérfana no sufrirá desaires de ningún mocoso mientras yo viva. ¡Eh, eh! Aquí tenemos al caballero qui jotero." IV, p. 1289.

La de Bringas

"Entramos ahora en una época de dificultades, de la cual no sé cómo vamos a salir! -A lo que don Manuel contestó con un arranque qui jotesco ofreciéndose a ayudarla en todas aquellas dificultades, de cualquier clase que fuesen." IV, p. 1639.

"Está ya en nuestras costumbres y parece una qui jotería el mirar por la Renta. Es genuinamente español esto de ver en el Estado el ladrón legal, el ladrón permanente, el ladrón histórico..." IV, p. 1650.

Lo prohibido

"Y al mismo tiempo que esto pensaba, la idea de tener relaciones ilícitas con ella me causaba pena, por que de este modo habría descendido del trono de nubes en que mi loca imaginación la ponía. Si yo hubiera manifestado estos escrúpulos a cualquiera de mis amigos...se habría estado riendo de mi dos semanas seguidas, pues no merecía otra cosa un quijotismo tan contrario a mi época y al medio ambiente en que vivíamos." IV, p. 1711.

"Este quijotismo, esta moral de catecismo, había sido uno de los principales ornatos de mi juventud, cuando la vida serena, regular, pacífica, no me había presentado ocasiones de desplegar mis energías iniciales propias." IV, p. 1711.

Fortunata y Jacinta

"Al propio tiempo se desbordaba en el alma del desdichado joven un sentimiento quijotesco de la justicia, no tal como la estiman las leyes y los hombres, sino como se ofrece a nuestro espíritu, directamente emanada de la esencia divina." V, p. 514.

La incógnita

"Augusta se pelea con él, siempre que hay ocasión, contradiciéndole con cierto énfasis, buscándole las vueltas, y zahiriendo sin piedad sus quijotismos." V, p. 742.

"Federico Viera es uno de los hombres de más entendimiento que creo existen en España. Quizás por tenerlo tan grande y algo

incompleto, así como por la acentuación quijotesca de algunas prendas morales, y por carecer de otras, ha de fracasar constantemente." V, p. 743.

"Las salvedades sarcásticas de aquel hombre me molestaban, casi más que sus indicaciones acusadoras, y no insistí; pero sentía subir en mí la oleada de ira, y tuve miedo de ponerme en ridículo saliendo a la defensa quijotesca de una mujer que no era mi esposa ni mi hermana." V, p. 750.

Realidad

"Don Federico, usted se empeña en luchar con la corriente, imponiendo a todo el mundo su quijotismo, y usted se fastidiará." V, p. 840.

"Este señorito fantasioso cree que estamos en tiempos como los de esas comedias en que salen las cómicas con manto y los cómicos con aquellas espadas tan largas, y hablando en consonante. ¡Válgate Dios con la quijotería!" V, p. 841.

"Somos incompatibles. Tu quijotismo no se aviene con mi llaneza..." V, p. 911.

Torquemada en la cruz

"Te figuras la sociedad conforme al criterio de tu infancia o de tu adolescencia, informadas en el puro quijotismo, y no es eso..." V, p. 1022.

Angel Guerra

"En la edad peligrosa, cogíome un vértigo político, enfermedad

de fanatismo, ansia instintiva de mejorar la suerte de los pueblos, de aminorar el mal humano..., resabio quijotesco que todos llevamos en la masa de la sangre." V, p. 1236.

"A Guerra le hacía muchísima gracia aquella sociedad rancia y castiza, y veía cierta dignidad quijotil en los enjutos tipos vestidos de paño pardo, pantalón corto de trampa..." V, p. 1391.

"Puede que saliera el hermano ese con alguna quijotada..." V, p. 1421.

"...opiné que debíamos acudir a ti y contarte la verdad. Fausto que no, y que no. Suele pecar de altanería quijotesca." V, p. 1547.

Tristana

"La caballerosidad de don Lupe, como fenómeno externo, bien a la vista estaba de todo el mundo: jamás tomó nada que no fuera suyo, y en cuestiones de intereses llevaba su delicadeza a extremos quijotescos." V, p. 1585.

El abuelo

"Si no me enfado, no. ¡Ay! El quijotismo inspira siempre más lástima que respeto." VI, p. 52.

Casandra

"Alfonso de la Cerda, Marqués del Castañar, noble de raza, entroncado con los Trastamaras, los Alto--Rey y los Ruy--Díaz, ha traído a nuestra edad cabeza del Greco, cuerpo flaco de longitud, elegante, y un grande espíritu quijotesco que en sus

altas especulaciones tropieza con la más dura de las realidades: la falta de pecunia." VI, p. 122.

APPENDIX IV

QUOTATIONS AND LOCUTIONS

La fontana de oro

"A la una comían (no tenían criada) una olla decente con menos de vaca que de carnero y algunos platos..." IV, p. 75.

Mariana

"...da vista a los ciegos, arregla a los tuertos y les endereza los ojos a los bizcos." IV, p. 699.

"En la habitación estaba Florentina, no ensartando perlas ni bordando rasos con menudos hilos de oro..." IV, p. 754.

La desheredada

"-¡Qué bonitos ojos tienes!

-Tonto. Vamos a ver las fieras.

-No me da la gana. ¿Qué más fiera que tú?

-El león.

-¡Leoncitos a mí!" IV, p. 996.

"...emprendió el escribir un tratado de ella en sus ratos de ocio, que eran los más del año..." IV, p. 1021.

El amigo Manso

"Pero como el intentarlo sólo es heroísmo..." IV, p. 1183.

"Algo y aún algos a veces se transparentaba del antecedente de la tabla de carne." IV, p. 1202.

El doctor Centeno

"A la mayor se le podía decir a Dulcinea: alta de pechos y ademán brioso." IV, p. 1316.

"Dichosa edad ésta en que el hombre recibe su destino hecho y ajustado como tomaría un vestido de manos del sastre..." IV, p. 1320.

"Como que ya sabía él algo, y aún algos, de cosa tan buena, santa y admirable, de que se deriva la máquina toda del humano saber..." IV, p. 1326.

Lo prohibido

"Contéstome...que no quería los libros para leerlos ella...sino para que Constantino se entretuviera en sus ratos de ocio, que eran los más del año." IV, p. 1854.

Fortunata y Jacinta

"¡Duelos..., duelitos a mí!" V, p. 94.

"...su futuro hermano político olía, y no a ámbar..." V, p.220.

"Si buenos azotes le cuesta ahora, buenas insulas se habrá calzado." V, p. 439.

"Algunas, quizá, tenían conocimiento de aquella tercera salida de la aventurera al campo de su loca ilusión..." V, p. 445.

"La razón de la sinrazón" Heading chapter V, part IV.

Miau

"Oh dichosa edad de la despreocupación..." V, p. 705.

La incógnita

"El enderezar este entuerto les cuesta un pico a Orozco y a don Carlos." V, p. 794.

"Sin duda te han traído el cuento...de que hay algo...y aún algos con la Peri." V, p. 805.

"Pero si quieres que yo te crea tu pasión por Augusta, tienes que creerme la sobrenatural y ajosa metamorfosis de tus cartas en novela dramática." V, p. 811.

Torquemada en la hoguera

"En la comida había menos carnero que vaca." V, p. 934.

Torquemada en el purgatorio

"...no está bien que vaya delante de mí el olor de cebolla."
V, p. 1047.

"Esta es la razón de la sinrazón, y no digo nada de las inconveniencias y tonterías de mi hermano político. Peor es meneallo."
V, p. 1094.

"Todo lo dice al revés. En fin, peor es meneallo." V, p. 1094.

"Esos cargos siempre dan. Por lo menos, nada se pierde, y se puede ganar algo.

-¿Y aun algos?

-Sí, señor, y aun muchísimos algos.

-Pues, acepto la insula." V, p. 1095.

"Si buena insula me das, buenos azotes me cuesta." V, p. 1111.

"Pero no le interrogaba por temor a que saliese con alguna tecla

de las de marras. 'Peor es meneallo', se decía hablando como Cervantes y como don Francisco." V, p. 1117.

"Pues yo parto del principio de que al buen callar llaman Sancho." V, p. 1121.

"Nunca fuera caballero...de reyes tan bien servido--dijo Rafael--
...--No es así...observó don Francisco...'De damas' se dice, no de reyes." V, p. 1139.

Angel Guerra

"¡A mi con casualidades!" V, p. 1373.

"No se hizo de rogar el cura feo, hombre muy aficionado a componer desarreglos y enderezar torceduras." V, p. 1439.

"...empeñamos en que todo el mundo confiese, las hermanas inclusive, que no hay hermosura como la de doña Leré del Toboso." V, p. 1449-1450.

"...sus ratos de ocio, que eran muchos, por estar en reparación aquellos días la fabrica de curtidos..." V, p. 1483.

"...enderezar el cristianismo, que anda...un poco torcido." V, p. 1565.

Nazarín

"...ahora priva mucho la razón de la sinrazón..." V, p. 1814.

Halma

"Aunque algo y aún algos entendía de lo referente al turf..." V, p. 1823.

"...aquí está don Manuel, dispuesto a convencer a la misma sinrazón." V, p. 1828.

"Yo me pelearía con todo el que no te confesase como la virtud más grande y pura que conocen Madrid y España entera." V, p. 1854.

"La sinrazón es contagiosa." V, p. 1861.

El abuelo

"Citémosle aquí. Verá usted cómo conmigo no se desmanda. ¡Leoncitos a mí!" VI, p. 38.

"Ahora lo veremos. ¡Leoncitos a mí!" V, p. 82.

"-¿Sabes algo, maestra?

-¿Cómo algo?

-Y algos." VI, p. 97.

Casandra

"¡Iglesitas a mí!" VI, p. 132.

La razón de la sinrazón

"La razón de la sinrazón" Title.

APPENDIX V

SOME SIMILARITIES OF TECHNIQUE

Proverbs

Doña Perfecta

- "Verdad es que a quien de casta le viene..." IV, p. 408.
- "Bien dicen que al bueno, Dios le da larga vida." IV, p. 408.
- "Tal para cual." IV, p. 408.
- "Poco va de Pedro a Pedro." IV, p. 408.
- "Ya llegó el tiempo de que callen cartas y hablan barbas..."
IV, p. 408.
- "Amanecerá Dios y medraremos..." IV, p. 408.
- "Uno piensa el bayo y otro el que le ensilla." IV, p. 409.
- "Bien dijo el otro, que quien las sabe las tañe, y si al palomar
no le falta cebo, no le faltarán palomas..." IV, p. 409.
- "El ojo del amo engorda la vaca." IV, p. 410.
- "Bien dice que si mucho sabe la zorra, más sabe el que la toma."
IV, p. 411.
- "Más días hay que longanizas, como dijo el otro, y un día viene
tras otro día." IV, p. 418.
- "Como dijo el otro, pon lo tuyo en consejo, y unos dirán que es
blanco y otros que es negro." IV, p. 418.
- "Del lobo, un pelo, y ése de la frente." IV, p. 418.
- "Como dijo el otro, que por el hilo se saca el ovillo, por la

muestra se conoce el paño, y por la uña, el león." IV, p. 472.

"Tan buen pan hacen aquí como en Francia." IV, p. 474.

Gloria

"Si yo me atreviera, diría al señor aquellas sentencias: 'Quita, pues, el enojo de tu corazón y aparta el mal de tu carne, porque la mocedad y la juventud, vanidad son'...'yo miré todas las obras que se hacen debajo del sol, y he aquí que todo ello es vanidad y afflicción de espíritu.'" IV, p. 631.

"Es verdad que yo no debo dar consejos, ni señalar el peligro a mi amo, porque el amo es siempre sabio y el criado necio; pero no puedo remediar el saber de memoria los proverbios de nuestra ley, que se me salen de la boca cuando menos lo pienso." IV, p. 631.

"...no atendía la verbosidad salomónica de su sirviente." IV, p. 632.

"El avisado ve al mal y escóndese; mas los simples pasan y reciben el mal." IV, p. 633.

"Sima profunda es la mujer. Aquel contra el cual estuviere airado Jehová, caerá en ella." IV, p. 633.

"Voy a descansar, porque...¿Qué más tiene el hombre de todo su trabajo con que se afana debajo del sol?...Generación va, generación viene; mas la tierra siempre permanece...¿Qué es lo que fué? Lo mismo que será. ¿Qué es lo que hasido hecho? Lo mismo que se hará, y nada hay nuevo debajo del sol...Vanidad de vanidades, dijo el predicador; vanidad de vanidades, y todo vanidad." IV, p. 633.

El caballero encantado

- "Donde no hay pan, vase hasta el can." VI, p. 303.
- "¿Qué hace con la moza el viejo? Hijos güerfanos." VI, p. 303.
- "Demás está la grulla al sol, dando la teta al asno." VI, p. 303.
- "Hambre larga, no repara en salsa." VI, p. 303.
- "A la mona que te trae el plato, no le mires el rabo." VI, p. 303.
- "Ni patos a la carreta, ni bueyes a volar, ni viejo con moza casar." VI, p. 303.
- "Don Fután por la pelota, don Zitán por la Marquesota y don Roviñán por la rasqueta, pierden la goleta." VI, p. 304.
- "Cárdenas y el Cardenal, don Chacón y Fray Mortero, traen la Corte al retortero." VI, p. 304.
- "No hay casa harta sino donde hay corona rapada." VI, p. 305.
- "Escóndese el rico, mas no el misero." VI, p. 321.
- "Hembra lozana, darse quiere a vida vana." VI, p. 322.
- "Mujeres y malas noches, matan a los hombres." VI, p. 322.
- "No vive el leal más que lo que quiere el traidor." VI, p. 324.
- "Cobra y no pagues, que somos mortales." VI, p. 325.
- "Al que quiera litigar contigo para quitarle la túnica, déjele también la capa." VI, p. 326.
- "Al cornudo, Dios le ayuda." VI, p. 326.
- "Dios ayuda al cornudo y al destarudo." VI, p. 326.
- "Ven muerte pelada, ni temida ni deseada." VI, p. 333.
- "Muerte es la abeja, que daba la miel y la cera." VI, p. 333.
- "Llevaba camino...de agotar su archivo de refranes..." VI, p. 306.

"...su inagotable archivo..." VI, p. 307.

Source, Insistence on Veracity,
Interruption of Narrative Sequence

La fontana de oro

"...esta puntual historia..." IV, p. 42.

"...esta puntual narración..." IV, p. 110.

"...esta verídica historia..." IV, p. 185.

Doña Perfecta

"Los que nos han transmitido las noticias necesarias a la composición de esta historia pasan por alto aquel diálogo, sin duda porque fué demasiado secreto." IV, p. 427.

"No lo sabemos, ni las crónicas de donde esta verídica historia ha salido dicen una palabra acerca de tan importante cuestión." IV, p. 460.

Marianela

"Dígame la verdad, porque la verdad es antes que todo." IV, p. 762.

La desheredada

"Los documentos de que ha formado esta historia dicen..." IV, p. 992.

"Pero Dios quiso que una desgraciada circunstancia (trocándose en feliz para el efecto de la composición de este libro) juntase los cabos del hilo roto, permitiendo al narrador seguir adelante."

IV, p. 1071.

El amigo Manso

"...este verdadero relato..." IV, p. 1174.

El doctor Centeno

"Dice Clío, entre cosas de menor importancia, que..." IV, p. 1317.

"Dice Clío que no sabe jota de esto..." IV, p. 1319.

"También dice la chismosa Clío que..." IV, p. 1321.

"Resumiendo todo lo que nos dice Clío respecto a..." IV, p. 1324.

Lo prohibido

"...esta verdadera historia..." IV, p. 1786.

Torquemada en la cruz

"...esta real historia..." V, p. 984.

Torquemada en la hoguera

"...las crónicas de la vecindad..." V, p. 934.

Torquemada en el purgatorio

"Cuenta el Licenciado Juan de Madrid, cronista tan diligente como malicioso de los Dichos y hechos de don Francisco Torquemada..."
V, p. 1045.

Halma

"...esta verídica narración..." V, p. 1829.

El caballero encantado

"Una pregunta del caballero...fué la primera cláusula de este coloquio interesante, que el narrador copia de un códice guardado en la biblioteca de la catedral de Osma." VI, p. 298.

"En este punto se ve precisado el narrador a cortar bruscamente su relato verídico, por habersele secado de improviso el histórico manantial. Desdicha grande fué que faltaran arrancadas de cuajo, tres hojas del precioso códice de Osma..." VI, p. 310.

"Mas no queriendo el narrador incluir en esta historia hechos problemáticos o imaginativos, se abstiene de llenar el vacío con el fárrago de la invención..." VI, p. 310.

La razón de la sinrazón

"No se relata la muche dumbre de platos servidos ni el sazonado condimento de ellos, porque las crónicas de que se ha extraído esta fábula teatral mencionan muy a la ligera los manajares..." VI, p. 398.

Don Quijote-Sancho Panza Pairs

Gloria

Daniel Morton-Sansón

La desheredada

Isidora Rufete-José Relimpio

El amigo Manso

Máximo Manso-Javiera Rico de Peña

El doctor Centeno

Alejandro Miquis-Felipe Centeno

Fortunata y Jacinta

Maximiliano Rubín-Fortunata

La incógnita

Manuel Infante-Equis

Torquemada en el purgatorio

Rafael del Aguila-Francisco Torquemada

Angel Guerra

Angel Guerra-Francisco Mancebo

Misericordia

Doña Francisca-Benina

NOTES

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1. Ramón Pérez de Ayala, Las máscaras, Madrid, 1919, pp. 51-53.
2. Salvador de Madariaga, The Genius of Spain, Oxford, 1923, p. 59.
3. Ibid., p. 60.
4. Ibid., p. 56.
5. Ibid., p. 53.
6. Ibid., p. 50.
7. Mariano Latorre, "Cervantes y Galdós (anotaciones para un ensayo)", Atenea, Octubre, 1947, Vol. 88, p. 16.
8. Ibid., p. 19.
9. Ibid., pp. 24-25.
10. Ibid., p. 33.
11. Ibid., p. 36.
12. Ibid., p. 39.
13. Loc. cit.
14. J. Warshaw, "Galdós' Indebtedness to Cervantes", Hispania, 1933, Vol. 16, p. 127.
15. Joaquin Casaldueiro, Vida y obra de Galdós, Buenos Aires, 1943, p. 7.
16. Ibid., pp. 68, 69.
17. Angel del Rfo, "Note on Misericordia", Misericordia, edited by del Rfo and Petty, New York, 1947, pp. XVII, XVIII.
18. Ibid., p. XIV.

19. William H. Shoemaker, "Preliminary Study", Crónica de la quincena, Princeton, N.J., 1948, p. 32.
20. Ibid., note p. 32.
21. Leopoldo Alas (Clarín), Galdós, Madrid, 1912, p. 285.
22. Cejador y Frauca, Historia de la lengua y literatura castellana, Madrid, tomo 8, p. 421.
23. Hayward Keniston, "Galdós, Interpreter of Life", Hispania, 1920, III, p. 203.
24. José Enrique Rodó, El mirador de Próspero, Madrid, 1920, p. 152.
25. Federico de Onís, "Valor de Galdós", Nosotros, Vol. LX, p. 328.
26. Leslie B. Walton, Pérez Galdós and the Spanish Novel of the Nineteenth Century, London, 1927, p. 131.
27. Chonon Berkowitz, Pérez Galdós Liberal Spanish Crusader, Madison, 1948, pp. 36, 37, 79. Also "Galdós' Literary Apprenticeship," Hispanic Review, 1935, III, p. 13.
28. Because of its easy access and ready availability due to recent publication and also because of the convenience afforded by having the thirty-one novels in a single edition, the Obras completas edited by Sainz de Robles has been selected for use in this study.
29. Typical of the possible but not probable references to Don Quijote that have been omitted is the following from La fontana de oro: "Lázaro tuvo una inspiración. El recuerdo de su joven y amable amiga le fortalecía; y a la manera de aquellos caballeros

antiguos, que invocaban el auxilio soberano de su dama antes de entrar en combate, procuró evocar todas las imágenes de gloria y felicidad que le habían dado estímulo." Obras completas, IV, p. 52.

NOTES

Chapter I

1. Berkowitz, Perez Galdós: Spanish Liberal Crusader, p. 36.
2. Ibid., p. 37.
3. Berkowitz, "The Youthful Writings of Pérez Galdós", Hispanic Review, 1933, Vol. I, p. 105.
4. Ibid., p. 111.
5. Ibid., p. 118.
6. Berkowitz, "Galdós' Literary Apprenticeship", Hispanic Review, 1935, Vol. III, p. 13.
7. Galdós, La crónica de la quincena, p. 113.
8. Ibid., p. 114.
9. Ibid., Introduction, p. 31.
10. Loc. cit.
11. Galdós, Obras completas, IV, p. 1686.
12. Ibid., IV, p. 1180.
13. Ibid., IV, p. 1181.
14. Ibid., IV, p. 1182.
15. Ibid., IV, p. 514.
16. Ibid., IV, p. 1182.
17. Ibid., V, p. 741.
18. Ibid., V, p. 1093.
19. Ibid., IV, p. 1854.
20. Ibid., V, p. 474.

21. Ibid., IV, p. 30.
22. Ibid., VI, p. 338.
23. Ibid., IV, p. 468.
24. Ibid., V, p. 1735.
25. Ibid., V, p. 316.
26. Ibid., V, p. 55.
27. Ibid., VI, p. 261.
28. In this connection it is interesting to note that in La desheredada Galdós links Don Quijote with the supernatural. He writes, "Esa pareja se ve mucho por ahí. Son Mefistófeles y Don Quijote, según ha dicho Miquis." IV, p. 1046.

NOTES

Chapter II

1. J. Warshaw, "Galdós' Indebtedness to Cervantes", Hispania, 1933, Vol. 16, p. 133.
2. Galdós, Obras completas, IV, p. 994.
3. Ibid., IV, p. 1000.
4. Ibid., IV, p. 1385.
5. Ibid., IV, p. 1389.
6. Loc. cit.
7. Ibid., IV, p. 1316.
8. Cervantes, Don Quijote de la Mancha, Part I, Chapter IV.
9. Galdós, op. cit., V, p. 1449.
10. Ibid., V, p. 1858.
11. Loc. cit.
12. Cervantes, op. cit., Part I, Chapter XXXI.
13. Galdós, op. cit., IV, p. 754.
14. Ibid., IV, p. 666.
15. Ibid., IV, p. 665.
16. Ibid., IV, p. 1454.
17. Cervantes, op. cit., Part I, Chapter XX.
18. Galdós, op. cit., IV, p. 33.
19. Ibid., IV, p. 1686.
20. Ibid., V, p. 1121.
21. Cervantes, op. cit., Part II, Chapter III.

22. Galdós, op. cit., V, p. 705.
23. Cervantes, op. cit., Part I, Chapter VII.
24. Galdós, op. cit., IV, p. 1385.
25. Ibid., IV, p. 1607.
26. Ibid., V, p. 439.
27. Ibid., V, p. 518.
28. Ibid., V, p. 520.
29. Ibid., V, p. 121.
30. Ibid., V, p. 1045.
31. Ibid., V, p. 1050.
32. Ibid., V, p. 1095.
33. Ibid., V, p. 1111.
34. Ibid., V, p. 2040.
35. Ibid., V, p. 1890.
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