PETER A. BLY

Rodolfo Cardona

Although Professor Bly has deviated occasionally from his study of the works of Benito Pérez Galdós and written articles (and even a short book) on other subjects, his devotion to our author has been unswerving ever since he began his career as a scholar. In addition, this devotion has taken other forms that have made invaluable contributions to his chosen author. He began collaborating in *Anales Galdosianos* (in capacities other than as contributor) twenty nine years ago when he consented to become Review Editor in 1980, a position that he held until he became Editor of this publication in 1991. He undertook the editorship of *Anales Galdosianos* at a very difficult juncture. The generous subsidy that the Cabildo Insular de Gran Canaria had contributed to our review since 1968 began to falter. Even during Professor John Kronik's tenure as Editor the Cabildo had begun to default payments to our printer in Valencia who, at one point, refused to issue the next volume of the review. Peter Bly, under these difficult circumstances, was forced to forego all previous arrangements and establish new procedures for printing and distributing *Anales Galdosianos*, scaling down the number of copies printed of each volume and utilizing a local printer in Kingston, Ontario, where he worked as Professor at Queens University. Even so, his work as Editor was heroic and at times he was forced to make personal sacrifices to continue to bring out our publication until, finally, he felt forced to resign as Editor in 2002. The Cabildo Insular de Gran Canaria rewarded his devotion to Galdós and to *Anales Galdosianos* by bestowing on him the decoration and title of "Galdosista de Honor." So, it is only fitting that now that the review has begun again to come out under the expert editorship of Professor Alan E. Smith an issue of *Anales Galdosianos* should be dedicated to him as an overdue HOMENAJE.

I have already mentioned Professor Bly's continuous examination of Galdós's vast output that has yielded fruit in the many articles and books that appear in the list of his publications printed in this volume. It would be impossible to comment on all of his publications without having to devote the entire volume to this task and leaving no room for his many friends who wish to express their support and admiration to Professor Bly on this occasion. Therefore I shall limit myself to commenting on the originality of his scholarship as demonstrated in his books *Galdós's Novel of the Historical Imagination* (written in 1981 and published in 1983), *Vision and the Visual Arts In Galdós* (written in 1983 and published in 1986), and *The Wisdom of Eccentric Old Men: A Study of Type and Secondary Characters in Galdós's Social Novels, 1870-1897* (2004), with some mentions of the collection of essays that he edited in 1988, *Galdós y la historia*, and his most recent book *Celibato y sacerdocio: La novela española (1870-1886)* (2006), only part of which deals with Galdós's works.

Prior to my reading of his first book, *Galdós's Novel of the Historical Imagination*, a revised version of his doctoral dissertation written under the supervision of the British Galdós scholar J. E. Varey and published as a book in 1983, I had published two articles by Peter Bly in *Anales Galdosianos:* "Egotism and Charity in Marianela" (VII, 1972) and "Sallies and Encounters in *Torquemada en la hoguera:* Patterns of Significance" (XIII,

1978). I had been impressed from the beginning by the originality of his approach to Galdós's novels and by the way he always found in them "patterns of significance" in details and themes often overlooked by other critics.

His *Galdós's Novel of the Historical Imagination*, for instance, is the first full-length study of "all the contemporary historical material in the *serie contemporánea*" and "whether this material is given any special function in the narrative" (x). In doing so, Bly discovers interesting "patterns of significance" in every one of the novels that he analyzes: *La desheredada* (1881), *El amigo Manso* (1882), *El doctor Centeno* (1883), *Tormento* (1884), *La de Bringas* (1884), *Lo prohibido* (1884-1885), *Fortunata y Jacinta* (1886-1887), *Miau* (1888), *La incognita* and *Realidad* (1889), the *Torquemada* tetralogy (1889-1895), *Ángel Guerra* (1890-1891), *Nazarín* (1895), *Halma* (1895), *Misericordia* (1897), *El caballero encantado* (1909), y *La razón de la sinrazón* (1915). In other words, his study examines the entire novelistic output that Galdós himself called his "segunda manera" and that goes by the term *serie contemporánea*. No one, prior to Bly, had attempted such a thorough study of the presence of Spain's contemporary history in Galdós's supposedly non-historical novels. In doing so he discovers a "subtle allegorical style" successfully used in such novels as *La desheredada, Fortunata y Jacinta,* and *La de Bringas.*

In *La desheredada*, to give one instance, when in Chapter IV of Part I Isidora and Miquis stroll down the Paseo de la Castellana, they come upon the famous anti-Amadeo demonstration by the aristocratic Bourbon sympathizers that took place in March of 1871. Although Galdós places the event at a later date of the following year, the purpose of this historical episode remains the same, and for Galdós it serves as an indication of what will happen to Isidora's character in the course of the novel. Her witnessing the coaches and fashions of the aristocratic female demonstrators serves as a "visual stimulus for Isidora's pretensions of nobility" (4). This encounter, according to the narrator, "[e]ra la realización súbita de un presentimiento. Tanta grandeza no le era desconocida. Había soñado, la había visto, como ven los místicos el cielo antes de morirse" (IV,1014). The implication, according to Bly, is that "Isidora's hold on reality [...] is suspiciously precarious, that her vivid imagination dangerously represents that reality: "Así la realidad se fantaseaba a sus ojos maravillados." But Galdós goes beyond character illustration or development, because this episode serves also to anticipate a later and important development in the novel: Isidora's descent into prostitution. The contemporaneous readers of Galdós's novel, as Bly reminds us, would have still remembered that the parade of aristocratic ladies wearing *mantillas* was followed by an unscheduled appearance of "a rival counter-demonstration of prostitutes organized by the *demócrata* deputy Felipe Ducazcal." This is a subtle point raised by Bly because Galdós does not include in his novel the counter-demonstration of prostitutes, leaving this development of the historical episode to the memory of his readers, since the episode occurred only ten years before the novel appeared. But it is important that Bly reminds *his* readers of this other part of the historical episode that Galdós almost certainly had in mind when writing the novel and that structurally pointed to future developments in the narrative.

Parallelisms of this sort are not "so strongly forged" in novels such as *El doctor Centeno, Tormento* and *Miau*, but Bly does demonstrate in his study that there is in them a general similarity of development between fiction and history. In this way these novels maintain the allegorical approach that makes them "novels of the historical imagination" in the sense that Thomas Deegan first utilized this term in dealing with the novels of George Eliot. Bly acknowledges the influence of Deegan's work in his "Introduction."

In a second group of novels Bly focuses on the life of the main protagonist as Galdós links it to national events as they happen. These novels include *Torquemada en la hoguera, La incognita* and *Ángel Guerra*. A third group of novels "contain only the barest of references, with Galdós dropping all allegorical intentions as he zones in individual attempts to escape Spanish society" (183). This is the case with *Tristana, Nazarín, Halma*, and *Misericordia*. In his fourth group of novels "allegory returns briefly, now in abstract proportions, to represent once more the *individual* Spaniard's relationship with the forces of national history" (184): *Casandra, El caballero encantado* and *La razón de la sinrazón.*

Why Galdós chose to utilize an indirect allegorical format instead of composing more traditional historical novels is a fair question to ask. For one thing, he had already tackled this type of novel in dealing with the immediate past in his five series of *Episodios Nacionales* written simultaneously as he brought out his *novelas contemporáneas*. As Bly suggests, he also wanted to be the "historical novelist of a period which has directly affected his own life, but which still could not be regarded as 'historical' in the accepted sense because it was so recent" (185). But, most of all, Galdós was concerned with the role of contemporary public history in the lives of ordinary individuals, as also Bly points out.

Bly's analysis of the entire corpus of *novelas contemporáneas* from the point of view of their historical content and the function of history within them constitutes a definitive study on this subject and a contribution to the historical imagination of one of Europe's most important novelists.

I was interested to read in one of the last volumes of *Anales Galdosianos* Professor Cristina Patiño Eirín's review of Alan E. Smith's *Galdós y la imaginación mitológica* (notice the similarity of the title to Bly's book) because it began with the following sentence:

> Que los griegos no discriminasen entre lo mitológico y lo histórico es algo que podríamos considerar válido para la escritura galdosiana. Lejos de ahincar dicotomías, el autor viene a subvertirlas, a restaurar la unión de lo escindido, a conciliar lo dividido y fragmentado.

I can find no better way to end my brief account of Professor Bly's book on "the historical imagination" than by pointing to this interesting and incisive observation.

His next book, published three years later in 1986, was even more original than his previous one because it focused, for the first time, on *Vision and the Visual Arts in Galdós*. As the reviewer of the book, Professor J. J. Alfieri, stated in *Anales Galdosianos* (XXIII, 1988), "Peter A. Bly's *Vision and the Visual Arts in Galdós* fills the need for a full-length study on this subject." Professor Alfieri himself had published an article in *Anales*

Galdosianos (III, 1968) on this subject called "El arte pictórico en las novelas de Galdós," and in the same publication (VII, 1972) Joaquín Gimeno Casalduero had also made a contribution on this subject called "La caracterización plástica del personaje en la obra de Pérez Galdós: del tipo al individuo." Both articles bordered on the subject of Professor Bly's book but fell short of the encompassing conception of vision and the visual arts that we find in his book. Again, originality is what impresses one on reading this book.

The "Introduction" deals with an account of theories on painting and poetry in the ancient world followed by statements on the subject by other authors such as Cervantes and Lessing. Then Bly states that "the only area that has been examined by the critics in some depth is that of Galdós own efforts in the visual arts" (7) and he finishes by stating that "[t]he aim of the present study is to correct some though not all, of the lacunae noted above. I have concentrated discussion on the newspaper articles and novels, although excluding the three dialogued novels of the 'contemporary series,' *Realidad, La loca de la casa* and *El abuelo"* (8).

In my view, the originality of this study consists in the fact that Professor Bly goes beyond the use of ekphrasis, that is to say, that rhetorical device in which one medium of art tries to relate to another medium, such as, for instance, when Balzac describes the heroine of one of his novels through a painting. This type of study, very useful indeed, was championed by Professor Jean Seznec in his inaugural lecture at Hull University entitled "Literature and the Visual Arts in Nineteenth-Century France," later published under the same title by the University Press at Hull. I heard a preview of this lecture at the University of Pittsburgh where Professor Seznec talked on the use of art in Balzac's novels. Bly's approach is wider and more concerned with the way in which vision or the visual arts are used by Galdós to alert his readers about the turn of events his novel is going to take. I shall focus on two examples to illustrate.

Marianela begins with the mention of a setting whose visibility disappears after sunset. An unidentified traveler is trying to walk from the railway station at Villamojada to the zinc mines of Socartes. "[W]hat stands out in this description," writes Bly, "is the constant emphasis given to the function of the eyes in determining the advance of this gentleman's journey" (153-54). The man in question is no other than the well known eye surgeon, the ophthalmologist Teodoro Golfín. He scans the horizon with the binoculars he is carrying in search of the mine that he believes should stand out easily even at night. However, not even with the help of his binoculars is he able to see anything. When the path finally comes to a slag heap and he is unable to advance, he sits down and blames the absence of a moon for his predicament:

> To show the complete uselessness of eyesight on this occasion, Galdós introduces a voice singing in the distance, which Golfín immediately associates with a fantasy creation of the imagination, and then the barks of a dog nearby. Hearing, not sight will prove to be a more substantial source of help. (154)

And Bly comments:

For this famous eye surgeon there is the additional irony in the fact that the master of the dog who sniffs his way towards the immobile doctor is a blind boy, Pablo Penáguilas, whose infirmity Teodoro has come expressly [...] to cure in an operation. (154)

It is obvious that for Pablo looking forward to seeing the world around him, eyesight is the most precious gift. However, in Golfín's circumstances on this dark night this idea strikes one as a ridiculous notion. This fact should alert suspicion about the advisability of the operation, "a suspicion that will be confirmed by the novel's dénouement" (154).

We have here an instance in which Bly utilizes vision in its literal sense to convey to the readers early in the text the paradoxes inherent in the difference between two types of vision, the one that Pablo imagines when confronted with the descriptions that Marianela gives him of the surrounding reality and his own perceived image of the young girl through her kindness as friend and guide in his world of darkness, and the real vision that he experiences after the surgical intervention of Teodoro Golfín. This latter form of vision, however much desired by Pablo, results in a tragic outcome with the death of Marianela.

In the same novel Galdós makes use of ekphrasis but with a subversive rather than an enhancing intention as is usually the case when he chooses among several possibilities an iconological representation, Raphael's painting of the Virgin Mary, to describe the beauty of Florentina, Pablo's cousin and intended bride. But, as Bly remarks:

Galdós chooses to pull the rug from underneath this serious-minded art study of Florentina, observing that she has a blemish [...]: she has rather fat lips that conceal the finest teeth to have ever bitten Paradise's apple.

He, furthermore, states that Raphael's painting has been revered by both pious and impious generations implying that this work appeals not through its religious importance but through its artistic excellence (or beauty). The implications are obvious, writes Bly:

[...] she has only the surface appearance and not necessarily the holy virtues of the Mother of Jesus. Her kindness and acts of practical charity towards Nela are well-intentioned but lack a true appraisal of the girl's needs and really betray a do-goodness on Florentina's part. (157)

This is another instance in which the novelist points out, indirectly, the tragic outcome of the novel.

One more example, of a totally different type is found in Bly's account of the novel *La incógnita*. As its readers may remember, no other novel by Galdós has as many references to art, artists and paintings as those made towards the beginning of this novel. I am particularly aware of this fact after having had to annotate it for an edition. First, Manolo Infante makes use of ekphrasis when he wants to describe the appearance of his uncle, Don Carlos María de Cisneros, to X, his correspondent. Cisneros is not likened to any one particular painting but to a composite of Renaissance paintings of several celebrities such

as Bishop Acuña, the Count of Tendilla, Torquemada, and Saint Peter Alcántara. In fact, Manolo suggests that he reconstruct the appearance of all Castile in order to picture the man. In short, as Bly states it:

> If it is hard to pin one particular image onto this character, it is even more so to determine exactly which are his proper features. This pictorial confusion is, of course, symptomatic of the much wider confusion Manolo experiences when he comes to examine the character of his uncle. (182)

The same thing happens when he tries to determine whether Augusta, Cisneros's daughter, resembles a Greek goddess or the Virgin Mary. So, it seems that Galdós begins to plant seeds of doubt as to the reliability of the narrator to whom he has entrusted the writing of the facts about what is happening amongst the circle of Cisneros's friends. And this is also the case when he tries to assess the real worth of his uncle's art collection. He begins by intimating that this collection is not as perfect as his uncle claims "and that, besides the priceless gems, there are some pretty poor canvases..." (182). But, as Bly states, Manolo's ambivalent opinions are not the product of either "mature reflection" or any expertise in art connoisseurship but merely "whim and ignorance." Therefore:

> There is no way to ascertain the truth of this suspicion as the whole narration is controlled by Manolo Infante as narrator-protagonist. Therefore, confusion abounds. Whose opinion is the most correct? That of owner Cisneros, even though it may be feigned, or that of the narrator who confesses his ignorance in the matter? (182)

To make things worse, Manolo also intimates that Cisneros's affirmations concerning the authorship of certain problematic paintings is far from reliable. Augusta, further complicates matters when she denigrates the art works of her father and even makes caricatures of them in front of her friends. As Bly remarks, "[t]here is, therefore, a total opposition in the areas of art preference between father and daughter..." (183).

And, of course, there is also the discussion between Cisneros and Malibrán over the small canvas depicting Christ and John the Baptist with the former believing that it was painted by Masaccio and the latter affirming that it was by Pinturicchio. The contributions made to this discussion by Manolo and Augusta "add a further layer of absurdity because both supporters have no knowledge whatsoever of the period under discussion" (184).

Now, we ask ourselves, what is the purpose of this discussion about art in the first part of *La incognita* and what does it have to do with the real subject of this novel? The various discussions and opinions on works of art, most of them done by incompetent people "sow utter confusion in the mind of the reader: what is really going on in this debate?" According to Bly:

> The purpose of this lengthy passage on the art tastes and collections of the Cisneros circle as well as of the earlier character portraits is surely to introduce the reader at this early stage (the first quarter of the narrative) to what will be the main point of the remaining three quarters of the novel: the

impossibility of ever delving into the truth of the murder of Federico Viera [...] By presenting a prologue, as it were, in which this impossibility is successively represented by the difficulty in interpreting visual arts and visual art resemblances, Galdós is alerting his readers to the more serious and more perplexing "incógnitas" or enigmas in the human tragedies and dramas that occur in their society. (184-85)

Not to speak, of course, of the unreliability of Manuel Infante as narrator.

In all cases presented by Professor Bly in this book on the visual arts his purpose is to show us that there is nothing gratuitous in Galdós's novels. Everything contributes to guiding the narrative towards the main theme, whatever this may be in each novel.

In 1988 Professor Bly went back to history as a focus for the first volume of the Ottawa Hispanic Studies series. The book he edited is called *Galdós y la historia* and it consists of ten articles written by as many Galdós critics with a lengthy "Introducción" written by him. In his "Nota preliminar" Bly states:

El presente volumen trata de realizar varios objetivos simultáneamente. En primer lugar intenta dar un resumen global de la obra crítica ya publicada sobre el tema escogido hasta el momento actual [...] El Segundo objetivo de este volumen es indicar campos no explorados todavía por los investigadores, como se notará al final de la Introducción. Por eso, la parte más extensa del libro se dedica a la inclusión de diez trabajos originales, inéditos, escritos por algunos de los investigadores actualmente más prestigiosos del campo. (11)

The fact that the first volume of the abovementioned series was entrusted to Professor Bly is sufficient for our purposes to show the great esteem in which his earlier work on Galdós was held.

His last full-length book on Galdós is entitled *The Wisdom of Eccentric Old Men: A Study of Type and Secondary Character in Galdós's Social Novels, 1870-1897*, published in 2004. Again, the title of the book points to an original focus for a study of the novels of Galdós. After owning to the fact that several critics before him pointed out a specific type of secondary character—the eccentric old man—in Galdós's novels, starting with Clarín's review of *Doctor Centeno*, he notes that their studies are restricted to only a few examples. Consequently, Bly states:

[...] the aim of this book is to fill what I perceive as a gap in Galdós studies. I propose not only to examine in greater depth those characters reviewed by the above-mentioned critics but also to enlarge the composition of the grouping, which would have been even more extensive if the whole Galdosian corpus had been examined. (ix-x)

He means, of course, that he has excluded the *Episodios Nacionales* and focused on the social novels written between 1870 and 1897, as the title indicates. As we shall see, the originality of Bly's study stems from the way in which he relates the eccentric characters that

he writes about to the function they have in the overall structure of each novel.

In order to show the originality that I claim for this study it is again necessary to adduce one or two examples. I will start with one that is not as obvious, perhaps, to the readers of Galdós's novels: Florencio Morales y Temprado, "armchair politician and educator," as the title of the chapter that deals with him reads. Morales is a secondary figure in *El Doctor Centeno*, the caretaker of the Madrid Observatory, one of the first places where Felipe Centeno stops, not voluntarily, but because he has been overcome there by his bout of cigar puffing. As he begins to recover from his dizziness, Felipe sees don Florencio standing in the vestibule of the Observatory. The old man and the young newcomer to Madrid become immediately acquainted and then friends. The portrait of don Florencio "is given by the narrator through the eyes, if not always through the mind, of Celipín":

> Morales's tall figure is solemn, paternal, and polite, but then, on a lower level, his dark, bushy eyebrows are like two strips of tapestry and, finally, his black and white moustache is short and bristly like a scrub brush [...] He wears a silk cap [...] for indoors, as well as big shiny boots, in which his measured gait up and down the room relates him to the pendulums in the observatory's machinery [... in short] He is a confusing amalgam of pompousness and fun, like Mr. Pickwick. (84)

Bly concludes this portrait of the old man by stating that "like the other eccentrics discussed, [he] is the conduit of information for the other characters and for the reader" (85).

Don Florencio's eccentricities show up in a variety of way, for example the choice of his three contemporary European idols, Napoleon III, Cardinal Antonelli and Salustiano Olózaga, the three of them having failed in what they wanted to achieve, as Geoffrey Ribbans shows in his article in Bly's *Galdós y la historia* (117). But over and above his eccentric opinions about politics and other matters, the old man is right about some of them, as when he shows his deep feelings at the death of Calvo Asensio for, as the narrator comments, "it marked an important watershed in contemporary politics, leading to the September 1868 revolution" (86). Felipe, who listened carefully to don Florencio's eulogy of Calvo Asensio, is given advice by the old man about the future course of his own life. And Bly states: "Morales disappears after this lesson, only to resurface in the novel's penultimate chapter, where, again, like his fellow eccentrics, he is to discharge an important role, and, pertinently, face to face with the same Celipín [...]" (86). So, what is this role, we ask ourselves? Bly's answer is that "he is the character in the novel most responsible for painting the larger picture of national events, which do affect all the characters, including those who stand to gain most personally [...]" (88). Besides, he is the one who launched Celipín's career in Madrid when he invited him over to the Observatory, gave him food and found him work at the school of Pedro Polo. Unfortunately, at the novel's end, as Bly reminds us, "he repeats his gestures of personal charity and political instruction, only to have both totally unappreciated by life's pupil" (88).

Space prevents me from commenting on other eccentrics studied by Professor Bly,

more important figures than don Florencio Morales y Temprado such as José Ido del Sagrario, Plácido Estupiñá, and Francisco Ponte Delgado, all memorable characters equal to any in Dickens's novels. I chose, as I mentioned earlier, an example of one character whom one would have not dwelled upon in such detail but who indeed helped the novelist structure his novel from beginning to end.

Bly's last book, as I noted at the beginning, is not devoted solely to Galdós. It is, however, a very important short study on the problem of celibacy, one that engaged many European authors during the second half of the nineteenth century. The contribution of Bly's study is that he places those novels by Galdós, Clarín and others who wrote on this problem in a European perspective.

In addition to his scholarly contributions to the field of Galdosian studies, his invaluable job as Review Editor and later Editor of *Anales Galdosianos*, Professor Bly continues his good works in pro of Galdós as a member of the Committee in charge of organizing the Congresos Internacionales devoted to the novelist. All is done with graciousness and ease because Professor Bly is the epitome of the proverbial "gentleman and scholar."

Select List of Publications Peter A. Bly

Books

Pérez Galdós: La de Bringas. Critical Guides to Spanish Texts, 30. London: Grant and Cutler in association with Tamesis Books, 1981.

Galdós's Novel of the Historical Imagination. Liverpool Monographs in Hispanic Studies, 2. Liverpool: Francis Cairns, 1983.

Vision and the Visual Arts in Galdós. A Study of the Novels and Newspaper Articles. Liverpool Monographs in Hispanic Studies, 6. Liverpool: Francis Cairns, 1986.

Pérez Galdós: Nazarín. Critical Guides to Spanish Texts, 54. London: Grant & Cutler in association with Tamesis Books, 1991.

The Wisdom of Eccentric Old Men. A Study of Type and Secondary Character in Galdós's Social Novels, 1870-1897. Montreal and Kingston: McGill-Queen's University Press, 2004.

Celibato y sacerdocio. La novela española 1874-1886. Madrid: Biblioteca Crítica de las Literaturas Luso-Hispánicas, 27. Madrid: Ediciones del Orto & Universidad de Minnesota, 2006 [2008].

Conflicting Realities: Four Readings of a Chapter by Pérez Galdós ("Fortunata y Jacinta," Part III, Chapter IV) (with Carlos Blanco Aguinaga, John W. Kronik and Peter B. Goldman). Ed. Peter B. Goldman. London: Tamesis Books, 1984. "Ripples on the Pond: Interdependent Approaches to the Galdós Chapter." 73 94.

Editor. *Galdós y la historia.* Ottawa: Dovehouse, 1988.

Articles

Proceedings and Homage Volumes

"More Thoughts on the Dramatized Passages in Galdós's Novels, 1881 1884." *Selected Proceedings, 32nd Mountain Interstate Foreign LanguageConference.* Ed. Gregorio C. Martín. Winston Salem, N.C.: Wake Forest University, 1984. 49-5.

" 'Too Many Indians, Not Enough Chiefs': Galdós's Search for the Ideals of Leadership in Modern Spain." *Colloquium Hispanicum in Honor of Arthur M. Fox.* Kingston: Queen's University, 1984.17-36 .

"Fortunata y la Cava de San Miguel, No. 11." [Translation of single-authored article no. 3]. *Fortunata y Jacinta de Benito Pérez Galdós.* Ed. Germán Gullón. Madrid: Taurus, 1986. 94-113.

"La comitiva borbónica en la obra galdosiana: hacia una tipología." *Actas del VIII Congreso de la Asociación Internacional de Hispanistas.* Ed. A. David Kossoff et al. Madrid: Istmo, 1986. 1: 255-62.

"La fosilización de la autoridad narrativa a través de los capítulos iniciales de la serie 'Torquemada' de Galdós." *Actas del IX Congreso de la Asociación Internacional de Hispanistas.* Ed. Sebastian Neumeister. Frankfurt am Main: Vervuert Verlag, 1989. 2: 25-29.

"Galdós, Golden Age Theatre and Krausism." *Golden Age Spanish Literature. Studies in Honour of John Varey by his Colleagues and Pupils.* Eds. Charles Davis & Alan Deyermond. London: Westfield College, 1991. 39-48.

"El caballero encantado: Galdós' Ironic Review of 'Regeneracionistas.'" *Galdós'House of Fiction. Papers Given at the Birmingham Galdós Colloquium.* Eds. A.H. Clarke & E. J. Rodgers. Llangrannog [Wales]: The Dolphin Book Co., 1991. 85-97.

"Cafés in *Fortunata y Jacinta.*" *Bulletin of Hispanic Studies. Special Homage Volume. Hispanic Studies In Honour of Geoffrey Ribbans.* Eds. Ann L.Mackenzie and Dorothy S. Severin. Liverpool: 1992. 139-46.

"Galdós, Sellés y el tratamiento literario del adulterio." *Actas del X Congreso de la Asociación Internacional de Hispanistas.* Ed. Antonio Vilanova. Barcelona: PPU, 1992. 2: 1213-20.

"In the Factory: Description in Galdós." *Naturalism in the European Novel. New Critical Perspectives.* Ed. Brian Nelson. New York: Berg, 1992. 210-25.

"Landscapes and Skyscapes in *La familia de León Roch." A Sesquicentennial Tribute to Galdós 1843 1993.* Ed. Linda Willem. Newark, Delaware: Juan de la Cuesta, 1993. 11-26.

"The Use of Distance in Galdós's *La de Bringas.*" [Reprint of single-authored article no 2] *Galdós.* Ed. Jo Labanyi. London: Longman, 1993. 103-15.

"La fe y Galdós." Estudios sobre Armando Palacio Valdés. Eds. Brian J. Dendle y Stephen Miller. Ottawa: Dovehouse, 1993. 62-73.

"Al perder la virginidad tres heroínas galdosianas." *Ínsula* [Special Galdós sesquicentennial number] 561 (setiembre, 1993): 11-13.

"El encanto de las artes visuales: relaciones interdisciplinarias en la novela galdosiana." *Actas del Quinto Congreso Internacional Galdosiano* (1992). Las Palmas: Ediciones del Exmo. Cabildo Insular de Gran Canaria, 1995. 2: 279-92.

"Cómo pintar en la novela la verdad del estío madrileño, según Picón y Galdós." *Realidad e imaginación en la obra de Pérez Galdós. Rumbos* 13/14 (noviembre, 1995): 61-74.

"*Don Juan Tenorio* de Zorrilla: opiniones galdosianas y clarinianas." *Actas del 1 Coloquio*

de la Sociedad de Literatura Española del Siglo XIX. Del Romanticismo al Realismo. Eds. Luis F. Díaz Larios y Enrique Miralles. Barcelona: Publicacions Univ. de Barcelona, 1998. 185-94.

"Escenas marítimas en *Lo prohibido y Sotileza.*" *Actas del XII Congreso de la Asociación Internacional de Hispanistas. Vol. 4: Del Romanticismo a la Guerra Civil.* Ed. Derek W. Flitter. Birmingham: Department of Hispanic Studies, The Univ. of Birmingham, 1998. 100-06.

"Historia y arte en la narrativa galdosiana." *Historia de la literatura española: siglo XIX (II).* Coordinador Leonardo Romero Tobar. Madrid: Espasa Calpe, 1998. 481-93.

"Benito Pérez Galdós: noventayochista desencantado antes del 98." *El camino hacia el 98 (Los escritores de la Restauración y la crisis del fin de siglo).*). Ed. Leonardo Romero Tobar. Madrid: Fundación Duques de Soria y Visor Libros, 1998. 117-38.

"Los personajes secundarios de *Nazarín.*" *A Further Range. Studies in Modern Spanish Literature from Galdós to Unamuno.* Ed. Anthony H. Clarke. Exeter: Exeter Univ. Press, 1999. 166-84.

"Galdós, el 98 y sus artículos en *La Prensa* de Buenos Aires." *La independencia de las últimas colonias españolas y su impacto nacional e internacional. (Actas seleccionadas del Congreso Internacional celebrado en Ottawa, Canadá, del 8 al 11 de octubre de 1998).* Ed. José M. Ruano de la Haza. Ottawa: Dovehouse, 1999. 15-37 .

"El factor *F*: Frígilis y Feijoo como figuras clave en el destino novelístico de Ana Ozores y Fortunata." *Luz vital. Estudios de cultura hispánica en memoria de Víctor Ouimette.* Eds. Ramón F. Llorens y Jesús Pérez Magallón. Alicante: McGill Univ. Dept. of Hispanic Studies, y Caja de Ahorros del Mediterráneo, 1999. 39-47.

"La pobreza económica y moral: paralelos temáticos y estructurales entre *La de Bringas y Misericordia.*" *Actas del VI Congreso Internacional Galdosiano.*Las Palmas de Gran Canaria: Ediciones del Cabildo de Gran Canaria, 2000. CD. 247-53.

"Más apostillas confusas sobre la confusa *Historia lógico natural de Confusio.*" *Homenaje a Alfonso Armas Ayala.* Ed. Yolanda Arencibia. 2 vols. Las Palmas de Gran Canaria: Ediciones del Cabildo de Gran Canaria, 2000. 2: 175-89.

"From Society Column to Realist Novel: Parodic Reverberations in Chapter XI, Part I of *Lo prohibido.*" *Towards a Poetic of Realism/Hacia una poética del realismo.* Ed. Harriet S. Turner. *Letras Peninsulares* 13.1 (2000): 145-60.

"Más sobre la veta fantástica de Benito Pérez Galdós: dos descripciones bélicas en la tercera serie de *Episodios nacionales.*" *Sobre literatura fantástica. Homenaxe ó profesor Antón Risco.* Eds. María Jesús Fariña & Dolores Troncoso. Vigo: Univ. de Vigo, 2001. 139-51.

"De *La Gaviota a La batalla de los Arapiles:* el extraño caso de Miss Fly: ¿hispanófila

excéntrica? o ¿nueva diosa internacional de la abnegación individual?" *Actas del IX Congreso Internacional Galdosiano.* Eds. Yolanda Arencibia et al. Las Palmas: Cabildo de Gran Canaria [forthcoming].

Articles in Refereed Journals

"The use of *figura* in the *Libro de Alexandre*." [with A. D. Deyermond]. *The Journal of Medieval and Renaissance Studies* 2 (1972): 151 81.

"Egotism and Charity in *Marianela*." *Anales Galdosianos* 7 (1972): 49-66.

"The Use of Distance in Galdós's *La de Bringas*." *The Modern Language Review* 69 (1974): 88-97 .

"Fortunata and No. 11, Cava de San Miguel." *Hispanófila* 59 (1977): 31-48

"The Mysterious Disappearance of Torquemada's 'rosquilla.'" *Romance Notes* 18 (1977): 80-87.

"Beards in the *Poema de Mío Cid*: Structural and Contextual Patterns." *Forum for Modern Language Studies* 14 (1978): 16-24.

"From Disorder to Order: The Pattern of 'arreglar' References in Galdós' *Tormento and La de Bringas." Neophilologus* 62 (1978): 392-405.

"A Confused Reality and Its Presentation: Ramón Sender's *Réquiem por un campesino español." The International Fiction Review* 5 (1978): 96-102

"Sex, Egotism and Social Regeneration in Galdós' *El caballero encantado." Hispania* 62 (1979): 20-29.

"Sallies and Encounters in *Torquemada en la hoguera:* Patterns of Significance." *Anales Galdosianos* 13 (1978): 23-31.

"Lines, Shapes and Distances in 'La monja gitana.'" *García Lorca Review* 6 (1978): 111-26.

"Galdós, the Madrid Royal Palace and the September 1868 Revolution." *Revista Canadiense de Estudios Hispánicos* 5 (1980): 1-17.

"*Nazarín*: ¿enigma eterno o triunfo del arte galdosiano? *Cuadernos Hispanoamericanos* No. 224 (1981): 286-300.

"For Self or Country? Conflicting Lessons in the First Series of the *Episodios nacionales?" Kentucky Romance Quarterly* 31 (1984): 117-24.

"On Heroes: Galdós and the Ideal of Military Leadership." *Revista Canadiense de Estudios Hispánicos* 10 (1986): 339-51.

"Lo acuático en *La de Bringas*." *Revista de Estudios Hispánicos* 20 (1986): 45-57.

"*Marianela* de Benito Pérez Galdós et *Jack* d'Alphonse Daudet: des ressemblances intéressantes." *Iris* No. 1 (1988): 1-21.

"*La fe*: Palacio Valdés Looks Back to Alas and Forward to Unamuno." *Romance Quarterly* 35 (1988): 339-46.

"Pictorial Stasis in the Sonatas of Valle Inclán." *Romance Quarterly* 36 (1989): 261-69.

"Putting Nature's Bonds to Artistic Use: Sibling Relationships in the Contemporary Social Novels (1876 1897) of Benito Pérez Galdós." *Connecticut Review* 12 (1990): 55-68.

"Give and Take: Ironic Verbal Echoes in the Last Chapter of *Fortunata y Jacinta*." *Crítica Hispánica* 13 (1991): 69-85.

"Las idiosincrasias humanas y la estrategia narrativa en *Zumalacárregui*." *Anales Galdosianos* 21 (1986): 95-106.

"El paisajismo en *La fe* de Armando Palacio Valdés." *España Contemporánea* 6 (1993): 89-96.

"La calle vetustense y el árbol madrileño, o la estructuración paródica del escalafón de personajes de *La Regenta y Fortunata y Jacinta." Siglo diecinueve (Literatura hispánica)* 1 (1995): 215-21.

"Mesonero Romanos and the Pleasures of the Imagination." *Crítica Hispánica* 18 (1996): 7-14.

"La máscara del lenguaje erótico financiero en tres novelas sociales de Pérez Galdós." *Revista de Literatura* 58 (1996): 387-97.

"La puesta del sol romántica en la novela naturalista española: destellos irónico idealistas." *Foro Hispánico* 15 (1999): 49-58.

"De héroes y lo heroico en la tercera serie de *Episodios nacionales* de Benito Pérez Galdós: ¿Zumalacárregui como modelo a imitar?" *Salina* 14 (novembre, 2000): 137-42.

"¿Un prólogo de Galdós?" *Anales Galdosianos* 38-39 (2003-04): 17-31 .