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FROM ROMANTICISM TO THE 98  
RECENT CRITICISM OF NINETEENTH CENTURY SPANISH  
LITERATURE

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In what follows I am indebted primarily to the annual bibliographies of the Modern Language Association of America, to those of *The Year's Work in Modern Language Studies* compiled by Professors Bly and Hemingway, to those of *La Revista de Literatura* compiled by María del Carmen Simón Palmer and for the Romantic period to those of Professor Dendle in successive editions of *The Romantic Movement* edited by D. D. Erdman (New York, Garland, 1980 and later). Two other bibliographical items of interest are: D. S. Zabatsky, «An Annotated Bibliography of Nineteenth Century Catalan, Galician and Spanish Author Bibliographies» in *Hispania* 65, 2, 1982, 212-23 and M. D. Jacobson, *The Origins of Spanish Romanticism: A Selected Annotated Bibliography*, Lincoln, Ne, Society of Spanish and Spanish American Studies, 1985. Though the latter contains more than two hundred items, it is incomplete even on some central figures and users should be prepared to amplify it from sources such as those cited above.

GENERAL

On the ideological background to much of nineteenth century literature J. L. Abellán's *Historia crítica del pensamiento espa-*

ñol, IV, *Liberalismo y romanticismo (1808-73)*, Madrid, Espasa-Calpe, 1984 is indispensable. A parallel work in some ways is Jesus Longares, *La ideología religiosa del liberalismo español (1808-1843)*, Real Academia de Córdoba, 1979 with much documentation on the all-important religious question. Francisco Villacorta Baños, *Burguesía y cultura*, Madrid, Siglo XXI, 1980 interestingly surveyed the public life of the many important writers who found administrative positions after 1808, in glaring contrast to most of their twentieth century colleagues. Also deserving of mention, in view of the growing vogue for women's studies, is María del Carmen Simón Palmer's list of «Escritoras españolas del siglo XIX» en *Censo de escritores*, Madrid, CSIC, 1983.

Some useful work has been done on the nineteenth century press. Every literary biographer and historian of literature is going to have to check with Alison Sinclair, *Madrid Newspapers 1661-1870*, Leeds, W. S. Maney, 1984 for accurate details of the journalistic activities of García Gutiérrez, Mesonero, Bretón, Campoamor, Pastor Díaz, Alarcón and a dozen more major writers including Galdós. Sinclair's work is supplemented by G. Cazotte, *La presse périodique madrilène entre 1871 et 1885*, Montpellier U. P., 1982 with details of more than 900 publications. On romantic periodicals we now have the monumental work of Alberto Gil Novales, *La prensa en la revolución liberal*, Madrid, Universidad Complutense, 1983; for a list of contents see Dendle 1985. Of related interest is Lee Fontanella, *La imprenta y las letras en la España romántica*, Berne, P. Lang, 1982 which attempts to survey the impact, chiefly on prose, of technological advances such as engraving and other forms of illustration. Among the major romantic periodicals the 65 numbers of *El Artista* are now available (Especial Libros, Madrid, 1982) in three volumes edited by Ángel González and Francisco Calvo.

An important event was the publication of *Romanticismo y realismo* edited by Iris Zavala, Barcelona, Grijalbo, 1982 in the series *Historia crítica de la literatura española*. Its almost 750 pages gather together many of the major articles we generally use on the period from romanticism to naturalism and on authors from Larra and Espronceda to Galdós and Clarín. On a more limited scale Giovanni Allegra surveys in *La viña y los surcos*, Seville U. P., 1980 (first published in Italian, 1975) the traditionalist current in Spanish literature from Bohl von Faber to Bécquer.

This is an important area: Javier Herrero's cognate *Los orígenes del pensamiento reaccionario*, an indispensable account of anti-liberal ideas in the late eighteenth and early nineteenth centuries, long out of print, is due to be issued this year by Alianza.

On the novel in general Juan Ignacio Ferreras's *Catálogo de novelas y novelistas españoles del siglo XIX*, Madrid, Cátedra, 1979 has been supplemented by Antonio Labandeira Fernández's «Identificaciones en un catálogo de novelas y novelistas del siglo XIX» *Revista de Estudios Hispánicos*, 16, 1982, 279-90. Rafael Rodríguez Marín's *La novela del siglo XIX*, Madrid, Playor, 1982 was too short to do more than survey the field. More specifically, Victor Oimette «Monstrous Fecundity, the Popular Novel in Nineteenth Century Spain», *Canadian Review of Comparative Literature*, 9, 1982, 383-45 reviewed the fortunes of the *folletín* and the *novela por entregas*, while Germán Gullón, *La novela como acto imaginativo*, Madrid, Taurus, 1983 published studies of Alarcón, Bécquer, Galdós and Clarín, laying greater stress on their creative imagination than on their allegiance to mimesis. Biruté Ciplijauskaitė's *La mujer insatisfecha*, Barcelona, Edhasa, 1984 puts the theme of adultery in *La gaviota*, *La regenta* and *Fortunata y Jacinta* in the wider context of novels by Mme. de Stael, Georges Sand, Flaubert, Tolstoy and Fontane. Finally Soledad Miranda García's *Religión y clero en la gran novela española del siglo XIX*, Madrid, Pegaso, 1982 is a rag-bag of bits and pieces, above all from Galdós, on attitudes to the Church and dogma, church organization and the social impact of religion in writers from Fernán Caballero to Blasco Ibáñez.

On drama Jesús Rubio Jiménez attempts to survey *El teatro del siglo XIX*, Madrid, Playor, 1983 in 157 pp. with uninspiring results. The break-through here is the *Catálogo de obras de teatro español del siglo XIX* published by the Fundación Juan March, Madrid, 1986 with details of works of hundreds of dramatists in alphabetical order of their surnames.

Lou Charnon-Deutsch's *The Nineteenth Century Short Story*, London, Tamesis, 1985 is not a general survey. The author discusses *costumbrismo* and then analyzes individual themes and techniques in selected stories chiefly by Alarcón, Pardo Bazán and Clarín in order to show how the short story moved on from observation of the real world and simplified moral categories to greater sophistication. Ana Luisa Baquero's «El cuento popular en el

siglo XIX», *Anales de la Universidad de Murcia*, 43, 1984-5, 361-80 is more descriptive, on examples from Fernán Caballero, Coloma, Narciso Campilla and Valera.

## ROMANTICISM

The most striking aspect of criticism of nineteenth century Spanish literature in the early 1980s has been the great resurgence of interest in romanticism, heralded by the monumental *Historia de la literatura española*, IV, *El romanticismo*, by J. L. Alborg, Madrid, Gredos 1980 and of Vicente Llorens's *El romanticismo español*, Madrid, Castalia, 1979. If at the interpretative level Llorens is content to try to relate romanticism with liberalism, Alborg provides a masterly account of various approaches to the movement making it plain that we have left behind for ever the concept of romanticism enunciated by Peers and introducing a new level of debate. The most important single contribution to the debate since Alborg's book has been Russell Sebold's *Trayectoria del romanticismo español*, Barcelona, Grijalbo, 1983. Sebold postulates a «first» romantic group (including Meléndez Valdés, Cadalso, Jovellanos, Cienfuegos and Trigueros) active between 1770 and 1800 and a «second» group in the nineteenth century in which «sólo se exageró la ornamentación romántica de tipo externo sin que su visión del mundo variase por ello». This large claim has not passed unchallenged. Apart from the discussion of pre-romanticism by Joaquín Arce in *La poesía del siglo ilustrado*, Madrid, Alhambra, 1981, Rinaldo Frolidi in «Literatura ' preromántica ' o literatura ' ilustrada ' », 2.º *Simposio sobre el P. Feijóo y su siglo*, II, Oviedo, Centro de Estudios del siglo XVIII, 1983, 477-82 argues strongly that the period of Sebold's «first» romantic group should be seen as pre-eminently *ilustrado* and perceived quite differently from the way Sebold sees «La filosofía de la ilustración» in the third chapter of his *Trayectoria*.

Meanwhile, E. Inman Fox in «La amarga realidad and the Spanish Imagination» in *Essays on Hispanic Literature in Honour of E. L. King*, eds, S. Molloy and L. Fernández Cifuentes, London, Tamesis, 1983, 73-78 and «Apuntes para una teoría de la moderna imaginación literaria española» in *Homenaje a J. A. Maravall*, Madrid, Centro de Investigaciones Sociológicas, 1986 throws into

question the whole existence of a true romantic movement in Spain. On the other side of the argument, J. L. Picoche, «Existe el romanticismo español», *Iris* (Montpellier), 2, 1981, 113-61 has no doubts and even includes Goya in the movement. David Gies in «The plurality of Spanish Romanticism», *Hispanic Review*, 49, 1981, 427-42 adopts an eclectic stance, wisely, perhaps in view of the contemporary view exhumed by José Luis Varela in «La autointerpretación del romanticismo español» in *Revista de Filología Moderna*, 71, 2, 1982, 123-36. The forthcoming publication by Gies of a series of existing essays on Romanticism in the prestigious Madrid, Taurus, «El escritor y la crítica» series is hardly likely to still the debate. Should any proof be necessary of the need to understand what has been happening in the criticism of Spanish romanticism since Peers, Enrique Conde Gargolla's *El romanticismo español y sus circunstancias*, Madrid (but in reality Ediciones Monte Casino, Zamora), 1983 provides it. Hopelessly old-fashioned in its approach, it illustrates how not to write about romanticism today.

How far investigation has been stimulated is revealed by the appearance of the first two numbers of *Romanticismo* (Genoa 1982 and 1984, edited by Ermanno Caldera), with another to follow shortly, documenting successive conferences on Hispanic romanticism. Also due out before long are the *Actas* of the 1985 Conference on *Spanien in Der Romantik*, held in Lindau, edited by C. Wentzlaff-Eggebert for the University of Cologne and the 1987 Conference in Provo, Utah, edited by John Rosenberg. Caldera is also the General Editor of *Serie Tramoya* (Rome, Bulzoni) which now includes David Gies's critical edition of Grimaldi's *La pata de cabra* issued in 1987. The same critic's book on Grimaldi: *Theater and Politics in 19th Century Spain*, Cambridge U. P., due out in 1988, will represent a huge step forward in our understanding of the conditions surrounding the production of major romantic plays. Piero Menarini and others in *El teatro romántico español 1830-50*, Bologna, Atesa, 1982 listed authors, titles and translations of plays performed with other hitherto unavailable factual information. Also from Italy, Patricia Garelli's *Bretón de los Herreros*, Imola, Galeati 1983 offers a compact account of Bretón's theatre between 1824 and 1863, his general outlook and views on comedy. Finally, I will mention S. García Castañeda's «Los hermanos Asquerino o el uso y mal uso del drama histórico» in *Teatro Romántico Spagnolo*, Bologna U. P., 1983, 23-42.

Interest is growing in Rivas's theatre. The discovery and publication in *Anuario de Filología Española*, 1, 1984, 393-465 of his lost *Ataulfo* prompted Rosalía Fernández Cabezón's comparative «Ataulfo visto por dos trágicos» *Castilla* (Valladolid), 8, 1984, 95-100 on Rivas and Agustín de Montiano and an analytical comentary on Rivas's play in *Hispanic Review*, 55, 1987 (forthcoming) by D. L. Shaw. Rivas's early evolution as a dramatist has been discussed cogently by Caldera in «De *Aliatar* a *Don Alvaro*», *Cuadernos de Filología* (Valencia), 3, 1983, 5-31 also in *Romanticismo*, 1, 1982, 109-25. José Escobar and Anthony Percival in «De la tragedia al melodrama», *Romanticismo*, 2, 1984, 141-46 discuss *El Duque de Aquitania* as moving in that direction. Caldera and Shaw have both produced editions of *Don Alvaro* (Madrid, Taurus, 1986 and Madrid, Castalia, 1986 respectively). Caldera's edition, reproducing the acting text from the Biblioteca Municipal, predictably emphasizes Rivas's development. Shaw strongly argues the anti-providentialist interpretation of the play suggested independently by Enrique Navas Ruiz and Richard Cardwell. On the staging of the play René Andioc's «Sobre el estreno de *Don Alvaro*», in *Homenaje a Juan López-Morillas*, eds. José Amor and David Kossoff, Madrid, Castalia, 1982, 63-86 is essential, with —at last— reliable information and much else on the Madrid theatre scene at the time. As far as his poetry is concerned, there is a valuable new edition of his *Romances históricos* by Salvador García Castañeda, Madrid, Cátedra, 1987.

Given the latter's sesquicentennial, work on Espronceda has been scarcer than on Larra. However, there is a new general monograph, *José de Espronceda*, Nebraska-Lincoln U. P. 1985 by Ricardo Landeira who, after correctly criticizing existing criticism, sets the record straight on themes but is short on real analysis. By far the best short introduction to Espronceda in English is Cardwell's introduction to his *Espronceda. El Estudiante de Salamanca and other Poems*, London, Tamesis, 1981. Landeira's inadequate bibliography is amplified by D. J. Billick, *José de Espronceda. An Annotated Bibliography 1834-1980*, New York, Garland, 1981 with nearly 500 items, henceforth an indispensable research tool. Stephen Vassari's «Aspectos político-religiosos de la ideología de Espronceda», *Bulletin Hispanique*, 82, 1980, 94-149 together with Russell Sebold's «El infernal arcano de Félix de Montemar», *Hispanic Review*, 46, 1978, 447-64 both take us a long way beyond Marrast. J. C. Paulino

in «La aventura interior de don Félix de Montemar», *Revista de Literatura*, 44, 88, 1982, 57-67 recognizes the poet's self-liberation from «historical» romanticism but does not carry his analysis nearly as far as Sebold. Margaret Rees's *Critical Guide to El Estudiante de Salamanca*, London, Grant and Cutler, 1979 is compact and full of sound doctrine. J. L. Picoche in «El grupo substantivo-calificativo en las primeras obras poéticas de Espronceda», *Romanticismo*, 2, 1984, 66-73 closely analyzes vocabulary to reveal the contrast with the later work.

*El diablo mundo* remains rather neglected. Mary Lee Bretz in «El diablo mundo and Romantic Irony», *Revista de Estudios Hispánicos*, 16, 1982, 257-74 applies Fr. Schlegel's views to show how the poet attempted to «move beyond despair». Thomas E. Lewis's «Contradictory Explanatory Systems in Espronceda's Poetry», *Ideologies and Literature*, 4, 17, 1983, 11-45 is more stimulation on the poet's social and metaphysical outlook. But both articles merely scratch the surface. There are four rather light-weight essays on *Sancho Saldaña* in G. Güntert and J. L. Varela (eds.) *Entre pueblo y corona: Larra, Espronceda y la novela histórica del romanticismo*, Madrid, Universidad Complutense, 1986 together with a more interesting one by María Martín on «Aspectos lingüísticos de la novela histórica española: Larra y Espronceda» (179-210) using a very profitable contrastive approach. Equally useful are the characteristics of the romantic historical novel in Spain identified by Enrique Rubio in «Novela histórica y folletín», *Anales de Literatura Española* (Alicante), 1, 1982, 269-81.

Work on Larra has been considerable. There are eleven essays in the forthcoming Provo symposium already mentioned and four more on *El doncel de don Enrique el Doliente* in the collection edited by Güntert and Varela just mentioned. The best essay in this book, however, is Varela's on Larra's political stance presenting him, as in the same autor's *Larra y España*, Madrid, Espasa-Calpe, 1983 as a «realista moderado». This view has been strongly criticized by Doris Ruiz Ortín in «Discriminaciones acerca de Larra», *Revista de Occidente*, 32, 1984, 116-22 and by José Escobar in «Larra durante la ominosa década» *Anales de Literatura Española* (Alicante), 2, 1983, 233-49. Ruiz Ortín in her *Política y sociedad en el vocabulario de Larra* studies key-words to underpin Larra's «adscripción al romanticismo social», totally transcending Luis Lorenzo Rivero's descriptive and pedestrian *Larra: lengua y estilo*, Madrid,

Playor, 1977. There is much to think about here and the debate seems still open. Another major book is *Revisión de Larra (¿Protesta o revolución?)*, Annales Littéraires de l'Université de Besançon, 283, Paris, Les Belles Lettres, 1983 with sundry articles (see Dendle 1984) and a selected bibliography. Also worthy of notice is Lieve Behiel's «El criterio de la verosimilitud en la crítica literaria de Larra», *Castilla* (Valladolid), 8, 1984, 25-36 analyzing in illuminating detail the evolution of the concept in Larra's criticism.

Russell Sebold in «Comedia clásica y novela moderna en las *Escenas matritenses*», *Bulletin Hispanique*, 83, 1981, 331-77, makes a gallant attempt to connect *costumbrismo* and realism via Mesonero to the *comedia de costumbres* of the XVIII century. J. I. Ferreras, in a note to his article on the sociology of the Generation of 1868 mentioned below, sharply rebuts this approach to Mesonero and strongly recommends instead Enrique Rubio's *Costumbrismo y folletín*, Instituto de Estudios Alicantinos, 1979 on the work of Antonio Flores, in whom Ferreres sees a much clearer link to later fiction. María Alonso Cabezas, for her part, in «Costumbrismo y realismo social», *Revista de Literatura*, 44, 88, 1982, 69-96 prefers Modesto Lafuente to Mesonero as a precursor of the realists. The debate is continued by Leonardo Romero Tobar, «Mesonero Romanos: Entre costumbrismo y novela», *Anales del Instituto de Estudios Madrileños*, 20, 1983, 243-59 and Enrique Rubio, «Costumbrismo y novela en la segunda mitad del siglo XIX», *Anales de Literatura Española* (Alicante), 2, 1983, 457-72 arguing for more interest in later.

## COSTUMBRISMO

Except for Zorrilla, work on other romantic major writers has been thin. Carmen Iranzo's *Antonio García Gutiérrez*, Boston, Twayne, 1980 hardly does more than tell the story of the plays. In contrast José Escobar's «Anti-romanticismo en García Gutiérrez», *Romanticismo*, I, 1983, 83-94 documents the dramatist's later ideology by reference to *Juan Lorenzo*. Picoche has followed his long and detailed monograph on Gil y Carrasco of 1978 with an edition of *El Señor de Bembibre*, Madrid, Castalia, 1986, with a solid introduction based on his book. Inexplicably Plaza y Janés and Cátedra have also produced editions (1985 and 1986). Picoche has



also produced a very competent edition of Hartzenbusch's *Los Amantes de Teruel*, Madrid, Alhambra, 1980 with clear account of its sources, structures etc. and critical opinions. These now include Kay Engler, «La psicología de Eros en *Los Amantes de Teruel*», *Hispanófila*, 70, 1980, 1-15 on the presentation of love with much reference to Ortega, Paz and others, but failing to see the existential aspect. Alejandro Amusco's «La poesía de Antonio Ros de Olano» in *Anales de Literatura Española* (Alicante), 2, 1983, 25-56 recues from oblivion the work of a distant practitioner or the «deformación grotesca» later to reappear in the *esperpentos* of Valle-Inclán.

Astonishingly, Aniano Peña's edition of Zorrilla's *Don Juan Tenorio*, Madrid, Cátedra, 1979 is now in its eighth printing. A glance at the bibliography shows that there is little critical interest in the play in the 1960s and 1970s except for the editions by S. García Castañeda, F. García Pavón and J. L. Varela. Peña distressingly exhumes Peer's exploded theory of a link between romanticism and Golden Age traditions, which makes the articles of David Gies, «José Zorrilla and the Betrayal of Spanish Romanticism», *Romanistisches Jahrbuch*, 31, 1980, 339-46 and «Don Juan contra Don Juan», *Actas del VII Congreso Internacional de Hispanistas*, Rome, Bulzoni, 1983, ed. Guiseppe Bellini, 545-51 doubly welcome. He cogently argues that the Golden Age pattern of sin and repentance is precisely what makes *Don Juan Tenorio* exceptional within Spanish Romantic theatre. By contrast, Carlos Feal's «Conflicting Names, Conflicting Laws», *Publications of the Modern Languages Association of America*, 96, 1981, 375-83 is a general account of the play making no real advance in its interpretation. The other noteworthy contributions recently were Robert Ter Horst's «Ritual Time Regained in Zorrilla's *Don Juan Tenorio*», *Romanic Review*, 70, 1979, 80-93 thoughtfully reconsidering the play's ending along with aspects of Don Juan's character and his attitude to time, and Gustavo Pérez Firmat's «Carnival in *Don Juan Tenorio*», *Hispanic Review*, 51, 1983, 269-81 chiefly on the letter and the wager, justifying certain anomalies in the play by reference to carnival time. A final footnote is provided by John Dowling's «El anti-Don Juan de Ventura de la Vega», *Actas del Sexto Congreso internacional de Hispanistas*, Toronto U. P., 1980 eds. A. M. Gordon and E. Rugg, 215-18 on *El hombre del mundo* as a kind of counterblast to *Don Juan Tenorio*.

## POST-ROMANTICISM

There are not many items. A useful article is Claude Poullain's «Romanticismo de acción y Romanticismo de evasión», *Iris* (Montpelier), 2, 1981, 163-202 covering, among others, Campoamor, Ruiz Aguilera, Arnao, Ferrán and Bécquer and charting the course of mid-century poetry towards *intimismo*. It should be read with the introduction to Cardwell's edition of Icaza (see below). In describing the quite different stance of Nuñez de Arce in «El camino cerrado de Núñez de Arce», *Anales de Literatura Española* (Alicante), 2, 1983, 491-508 Jorge Urrutia makes the interesting point that another link between the *intimismo* of Bécquer and that of *fin de siglo* verse was provided by *Notas íntimas* by Ricardo Moly de Baños published in the same year, 1875, as *Gritos de Combate*. Thereafter pro and anti-*intimista* positions hardened. The same critic reexamines Campoamor's critique of romantic poetry in «Reconsideración de la poesía realista del siglo XIX» in his *Reflexión de la literatura*, Seville U. P., 1983, 85-114.

The centenary of Avellaneda was marked by *Homenaje a G. Gómez de Avellaneda*, Miami, Universal, 1981 eds. Rosa Cabrera and Gladys Zaldivar. It contains the predictable section on her feminism, also stressed by Beth Miller in her *Women in Hispanic Literature*, California U. P., 1983. Equally predictable the best section was on her prose, with six useful articles. Hugh Harter in his *Avellaneda*, Boston, Twayne, 1981, points out that there has not been a serious study of her work for half a century and that her fiction is ripe for re-evaluation. His study is comprehensive but chiefly thematic. We need more analysis. Lucía Guerra offers instead a feminist reading of *Sab* and *Dos mujeres* in «Estrategias femeninas [en] la obra de Avellaneda», *Revista Iberoamericana*, 132, 3, 1985, 707-22. In the same number Félix Machacatorres in «*Munio Alfonso de la Avellaneda*» sees the play as combining romantic and neoclassical elements.

Reference to Avellaneda's novels serves to introduce other writing on post-romantic fiction. Monroe Hafter in «Catalina Coronado as novelist», *Kentucky Romance Quarterly*, 30, 1983, 403-15, uses chiefly *Jarilla* (1850) and *La Sigea* (1854) to suggest that the period was not barren of good novelists. Presumably the best was Fernán Caballero on whose first novel Susan Kirkpatrick breaks new

ground in «Gender and Genre in *La Gaviota*», *Publications of the Modern Languages Association of America*, 98, 1983, 324-40 by interpreting Montesinos's intuition of Fernán's ambivalence as «a problem of gender». Noël Valis in «Eden and the Tree of Knowledge in *Clemencia*», *Kentucky Romance Quarterly*, 29, 1982, 251-60 shows how the novel is structured around three symbolic trees. Another mid-century novelist in more obvious process of rescue is Wenceslao Ayguals de Izco. Rubén Benítez's excellent general study of Ayguals, Madrid, Porrúa, 1979 has been followed by Renale Reglin's *Wenceslao Ayguals de Izco*, Frankfurt, Verruet, 1983 (in German) dealing more specifically with individual novels. María Bruquera Nadal briefly studies *Pobres y Ricos en La Bruja de Madrid*, Castellón de la Plana, Diputación Provincial, 1981.

The centenary of Bécquer's death in 1970 and the years just after saw the appearance of more than twenty books on him. There have been fewer so far in the 80s. The most important is Russell Sebold's *Bécquer*, Madrid, Taurus, 1982 collecting 27 previously published articles many out of print and hard to find, along with a fine bibliography. A pity he did not rescue J. Frutos's invaluable «La formación literaria de Bécquer» in *Revista Bibliográfica y Documental*, 4, 1950, 77-99. I have not seen Yolanda Montalvo, *Las voces narrativas en las leyendas de Bécquer*, New York U. P. 1983 and on individual leyendas have found only A. Rodríguez and S. Mangini, «El amor y la muerte en los ojos verdes», *Hispanófila*, 86, 1986, 69-73 in the theme as archetypal. On the poetry, Juan M. Díez Taboada, «Textos olvidados de Bécquer», *Revista de Literatura*, 43, 86, 1981, 63-83 exhumed a new rima and two versions of «Una mujer me envenenó el alma». On influences, Alfred Rodríguez and Tomás Ruiz «Una fuente probable de la rima LII de Bécquer», *Modern Philology*, 77, 1980, 382-91 show its similarity to a poem by Coronado. Fernando Ortiz in «La estirpe de Bécquer», *Fin de siglo*, 1982, 37-46 traces the impact on him of Lista, Rodríguez Zapata, Mármol, Decarrete and Pongilioni. Ángel González and Tomás Ruiz, «Presencia de Espronceda en la rima LXXII», *Romance Notes*, 22, 1981, 146-50 trace that of «El Canto de Teresa» and the opening of *El diablo mundo*. On Bécquer's own influence J. M. Díez Taboada and Fátima Díez, «Bécquer y Salvador Rueda», *Revista de Literatura*, 43, 85, 1981, 159-60 offer an example. Disappointingly Pedro de la Peña's «El Bécquer no romántico», *Cuader-*

*nos Hispanoamericanos*, 402, 1983, 51-68 turns out to be a verbose dithyramb.

Julian Palley in «Bécquer's Disembodied Soul», *Hispanic Review*, 47, 1979, 185-92 slightly redeveloped in his *The Ambiguous Mirror*, Valencia, Albatros/Hispanófila, 1983 and Kessel Schwartz «Bécquer and Hypnagogic Imagery», *Symposium*, 37, 1983, 202-15 carry forward the line of criticism begun by Hartsook in 1967 studying oneiric and other subliminal aspects of Bécquer's imagery connected with sleep. On individual rimas, A. Gargano «Sulla rima XXIX di Bécquer», *Strumenti Critici*, 15, 1981, 472-84 and «Para una lectura de la rima XXVII», *Romanticismo*, 2, 1984, 14-28 provide close and illuminating readings.

On Bécquer's poetics, David Herzberger, «The contrasting Poetic Theories of Poe and Bécquer», *Romance Notes*, 21, 1981, 323-28 notes the latter's less faith in the communicative power of language and emphasis on the pre-literal proces. On the other hand, Antonio Prieto in *Coherencia y relevancia textual*, Madrid, Alhambra, 1980, 252-95 re-examines Bécquer's poetics in contrast to those of the Renaissance poets and to Unamuno's theories. Eugene del Vecchio's «Bécquer's Poético Recinto», *Hispania*, 67, 1984, 554-59 is original on the harmony of Gothic architecture as an objective correlative for Bécquer's poetic ideal.

Prior to the centenary of the death of Rosalía de Castro in 1985 the only significant book-length study was Matilde Robatto's *Rosalía de Castro y la condición femenina*, Madrid, Partenón, 1981 both on Rosalía's own feminine condition and her views on that of women in her time. The centenary produced a number of books I have not seen including the *Actas do Congreso Internacional de estudios sobre Rosalía de Castro*, Santiago de Compostela U. P. 1986, E. Montero, *Rosalía de Castro*, Madrid, Silex and a collection of essays *Rosalía de Castro. Unha obra no asumida*, La Coruña, Xistral, both 1985. There was a homage in *Insula*, No 463 with six articles including a most interesting one by D. Gamallo Fierros on Rosalía and Unamuno and one by Darío Villanueva with a newly discovered poem in Castilian. Marina Mayoral's *Rosalía de Castro*, Madrid, Cátedra, 1986 contained four general lectures on life and themes based on her 1974 book. The latter had been hailed by Catherine Davies, in the best article of recent years, «Rosalía de Castro, criticism 1950-80», *Bulletin of Hispanic Studies*, 61, 1983, 211-20 as the first serious analysis of Rosalía's work. Hence Xesús

Alonso Montero, *En torno a Rosalía*, Madrid, Júcar, 1985 a rag-bag of scraps of «criticism» from the past is virtually worthless. Scholarship is served, however, by the work of Antonio Odriozola, *Rosalía de Castro: Guía Bibliográfica*, Pontevedra, Universidad Menéndez y Pelayo, 1981 also in *Nuevo Hispanismo*, 1, 1982, 259-83. Catherine Davies has gone on to publish *inter alia* «A importancia de 'Cantares gallegos'», *Grial*, 82, 1983, 443-52 on their daring Gallegan nationalism and «Rosalía de Castro's Later Poetry and Anti-Regionalism in Spain», *Modern Language Review*, 79, 1984, 609-19 on the angry response to her defence of Gallegan identity. Among other articles, Gonzalo Corona Mazol, «Una lectura de Rosalía», *Revista de Literatura*, 44, 1982, 25-62 is curiously introductory so late in the day. Miguel D'Ors, «Situación de Rosalía de Castro en la poesía», *Revista de Literatura*, 46, 92, 1984, 73-91 discusses «Cecientas las aguas» to situate her between romanticism and post-romanticism. Robert Harvard, «Saudades as structure in *En las orillas del Sar*», *Hispanic Journal*, 5, 1, 1983, 29-41 sees nostalgia for Galicia, for love and for religion as the basis of the collection's thematics. On the same book, Martha La Follette Miller, «Aspects of Perspective in *En las orillas del Sar*», *Kentucky Romance Quarterly*, 29, 1982, 273-82 is skillfull on the manipulation of perspective in «Era apacible el día». Julian Palley, «Two Mourning Dreams», *Hispanófila*, 82, 1984, 21-27 commented briefly on «A mi madre» and «En sueños te di un beso» (also in his *The Ambiguous Mirror*, above).

Pierre Jourdan discusses themes and techniques in «Les Ecos nacionales de V. Ruiz Aguilera» and «L'écriture dans les Ecos nacionales» in *Iris* (Montpellier), 4, 1983, 55-90 and 5, 1985, 53-77. For the rest, on post-romantic theatre I have found only Charlotte Stern «Actors, Characters and Spectators in Tamayo's *Un drama Nuevo*», *Theatre Journal*, 31, 1979, 70-77 on the «inner» and «outer» plays and R. G. Sánchez «Un drama nuevo», *Hispanic Review*, 48, 1980, 435-47 seeing it chiefly as a vehicle for melodramatic acting. A superbly documented article by J. Rubio Jiménez, «La censura teatral 1840-1868», *Segismundo*, 18, 1984, 193-231 shows the government, the church and the army all deeply involved.

## REALISM AND NATURALISM

A highly critical and stimulating consideration of the present state of studies was Germán Guillón's «Perspectivas críticas en torno a la novela del siglo XIX español», *Insula*, 446, 1984, 1 and 14 calling for radical modernization. How not to take this advice was illustrated by Enrique Miralles's *La novela española de la Restauración*, Barcelona, Puvill, 1979 which contained pseudo-semiotics at its worst. Mariano López's «Los escritores de la Restauración ante la España de su tiempo», *Cuadernos Americanos*, 228, 1, 1980, 137-46 documented their awareness with scrappy quotations. More important was *Narrativa de la Restauración* (1984), 4 in the *Diálogos de Amsterdam*, Amsterdam U. P. series with six essays. Most interesting are the general ones on the sociology of the Generation of 1868 and on Art for Art's Sake in a wider group (the others are on pre-1868 Pereda, Galdós *Tormento* and *Miau*, Clarín's «La conversación de Chiripa» and Palacio Valdés's *La aldea perdida*). Jeremy Medina's *Spanish Realism*, Potomac, Maryland, Porrúa Turanzas, 1979 was a splendid account of the theories underlying realism and naturalism with discussion of representative novels from writers ranging from Alarcón to Blasco Ibáñez. Heriberto del Pozo's *La decadencia de la familia aristocrática (etc)*, Miami, Universal, 1984 examined the theme in novels by Pereda, Galdós, Palacio Valdés, Coloma and others but, oddly, not Pardo Bazán. Ignacio Javier López, in *Caballero de novela*, Barcelona, Puvill, 1986 illuminatingly studies *donjuanismo* in the novel after 1860 with a lucid account of the process by which the myth evolved. Laureano Bonet's *Literatura, regionalismo, lucha de clases*, Barcelona U. P., 1983 attempts to relate aspects of the literary creation (and certain literary events) relevant to Galdós, Pereda and Narciso Oller to the regional diversity of Spain and the special outlook of the Catalonian bourgeoisie. I have not been able to see José María Martínez Cacho, *El naturalismo*, Madrid, Taurus, 1980 or Nelly Clemmessy, «Sur la question du naturalisme en Espagne», *Cahiers d'Etudes Romanes* (Aix), 8, 1983, 41-57.

The great mass of new writing is predictably on Galdós, Clarín and Pardo Bazán. But some significant work has been done on their contemporaries. On Pereda, John Akers in «Pereda: An Annotated Bibliography of Critical Works», *Mester*, 9, 1980, 3-20 up-dates

Anthony Clarke's 1974 *Manual de bibliografía*. So in another way does José M. González Herrán, *La obra de Pereda ante la crítica literaria de su tiempo*, Santander, Ediciones Estudio, 1983. This massive book discusses individually the critical reception of each of Pereda's works and the novelist's reaction. We learn a great deal about nineteenth century criticism. 1983 marked the hundred and fiftieth anniversary of Pereda's birth and hence saw two triffling homage volumes (by the Ateneo de Madrid and by Librería Estudio, Santander), the latter, like the one on Rosalía de Castro mentioned above, full of rubbish from the past. More serious was *Nueve lecciones sobre Pereda*, edited by Herrán and Benito Madariaga, Santander, Institución Cultural, 1985 with essays by the leading critics both on the main novels and on Pereda's relationship with *costumbrismo*, Naturalism and the *fin de siglo*. Among recent articles is a very fine one by Helmutz Hatzfeld «El problema del impresionismo en *Sotileza*», *Thesaurus*, 34, 1979, 84-93 on the nature of some of the observed detail. Matias Montes Huidobro, «Un relato femenino», *Hispanófila*, 75, 1982, 17-31 is a careful study of the heroine in *Sotileza* as rather sado-masochistic. John Ackers, «Pereda's *Pedro Sánchez*», *Nephilologus*, 68, 1984, 375-79 discusses novelties in the narrative strategy and sees it as a reversal of *Peñas arriba*. On the latter novel, Mario Ford Bacigalupo, «The Process of Conversion in *Peñas arriba*», *Hispanófila*, 71, 1981, 23-40 identifies four key experiences and relates them to the standard pattern of conversion. I have not been able to see Noël Valis's re-examination of *Peñas arriba* in *Romanistisches Jahrbuch*, 30, 1979, 298-308.

Alarcón has not been so well served. Filomena Liberatori's *I tempi e le opera di Pedro Antonio Alarcón*, Naples, Instituto Universitario Orientale, 1981 is the best book since Montesinos, full of sound doctrine, but short on analysis of fictional technique. Cyrus De Coster sharply criticizes in the *Hispanic Review*, 51, 1983, 472-75 all five current editions of *El sombrero de tres picos*, which justifies the publication of the excellent critical guide to the novel by David Hook (London, Grant & Cutler, 1984) which deals compactly with Alarcón's sources and craftsmanship and (sometimes critically) with prior criticism. Ignacio Javier López, «Alta comedia, realismo y novela en Alarcón», *Anales de Literatura Española* (Alicante), 4, 1985, 197-215 persuasively relates *El Capitán Veneno* to the contemporary bourgeois theater. The same critic in «Humor y decoro en *El Capitán Veneno*», *Boletín de la Real*

*Academia Española*, 65, 1985, 213-36 brings many new ideas, including parallels with *La desheredada*, no less!

On Valera, Matilde Galera Sánchez's, *Juan Valera, político*, Córdoba, Diputación Provincial, 1983 is as its title suggests, biographical and extra-literary, but full of absorbing detail. Rafael Porlán's, *La Andalucía de Valera*, Seville, U. P., 1980 was in the old-fashioned, bad, discursive and unscholarly tradition. Roberto Lott, «*Pepita Jiménez* and *Don Juan Tenorio*», *Hispanófila*, 78, 1983, 21-31 sees the plot of the former as a kind of inversion of that of the latter. This is interesting, but not quite convincing, since both situations are conventional ones. G. Grant MacCurdy, «*Mysticism, Love and Illumination in Pepita Jiménez*», *Revista de Estudios Hispánicos*, 17, 1983, 325-34 usefully reviews Luis's evolution following Jung and Neumann. Carlos Feal, «*Pepita Jiménez* o del misticismo al idilio», *Bulletin Hispanique*, 86, 1984, 473-83 argues that Valera does not fully succeed in harmonizing divine and human love at the end. Geoffrey Stagg, «*Pepita Jiménez, the Shadow of Cide Hamete Benengeli*», *Iberia*, ed. R. Goetz, Calgary U. P., 1985, 117-26 studies Valera's Cervantine narratorial stance. Roxanne Marcus, «*An Application of Jungian Theory [to] Juanita la larga*», *Revista Canadiense de Estudios Hispánicos*, 3, 1979 again uses Jung to defend the presentation of Doña Inés. The indefatigable Noël Valis examines «*The Use of Deceit in Juanita la larga*», *Hispanic Review*, 49, 1981, 317-27 to show that the novel is in essence a «gentle ironic, burlesque... fairy tale». Gilbert Paolini, «*Interracción del mundo artístico y psicológico en Doña Luz*», *Anales de Literatura Española* (Alicante), 2, 1983, 409-17 examines the classical and oriental legends to which the novel is related. Pablo de Barco, «*Genio y figura de Juan Valera*», *Cuadernos Hispanoamericanos*, 388, 1982, 191-196 draws sharp attention to the author's defective portrait of mid-century Brazilian life. On the little known short stories, Bernardo Suárez in «*Examen de la cuentística de Valera*», *Explicación de Textos Literarios*, 14, 2, 1985-6, 35-45 is too general and not sufficiently on the stories themselves.

In *Palacio Valdés y el mundo social de la Restauración*, Oviedo, Instituto de Estudios Asturianos, 1983, Guadalupe Gómez Ferrer quarries the novel for social history. Noël Valis, «*Palacio Valdés's First Novel*», *Romance Notes*, 22, 1980, 317-21 suggests that *El Señorito Octavio* (1881) shows Palacio as more radical in his opinions than later. Daniel Pageau, «*Eléments pour une lecture de La her-*



*mana San Sulpicio*», *Iberoromania*, 16, 1982, 95-109 explains how by exploiting stereotypes and middle class received ideas Palacio wrote a best-seller. Jennifer Wood's «APV's *La fe*», *Hispanic Journal*, 7, 1, 1985, 51-57 merely traces the evolution of Padre Gil.

Noël Valis, *The Novels of Jacinto Octavio Picón*, Bucknell, Pa, U. P., 1986 uses a traditional life-and-works approach dealing with the eight novels chiefly in chronological order holding a balance between a frank assessment of the novelist's secondary position and an attempt to retrieve him from neglect.

And so to the big three. Discussion of recent criticism of them will perforce be selective; since 1980 work on Galdós alone includes almost twenty books quite apart from the torrent of articles. We should perhaps begin by mentioning Hensley Woodbridge, *Benito Pérez Galdós. An Annotated Bibliography for 1975-1980*, Watertown, Mass., General Microfilm Co., 1982 with many hard to find items. Anthony Percival's *Galdós and his Critics*, Toronto U. P., 1985 attempts to give a reasoned account of Galdós criticism from the novelist's own time to about 1975 (and, less completely, to about 1982). Percival groups the material according to critical approaches with an introduction to each approach: a work of scholarship and a superb check-list.

The 1980s began with Brian Dendle's *Galdós. The Mature Thought*, Lexington, Kentucky U. P., 1980 on the last three series of the *Episodios Nacionales* and Galdós's «ordering of the past» in terms of a «vision born of the present». Also in 1980 appeared Jacques Beyrie's three-volume *Galdós et son myth*, Paris, Librairie Champion, analyzing in relentless detail Galdós's life, intellectual formation and evolution as seen in his work up to 1880. This supercedes Berkowitz and will be mined —primarily for information— for years to come. Also in three volumes was William H. Shoemaker's *The Novelistic Art of Galdós*, Madrid, Albatros/Hispanófila, 1980. Excluding for some quaint reason the *Episodios*, it provides a workmanlike introduction to the man and his art followed by chapters on each individual novel with a plot-summary, discussion of criticism and Shoemaker's own comments. The effect is rather old-fashioned compared to Stephen Gilman's much-praised consolidation of several decades of work in his *Galdós and the Art of the European Novel, 1867-87*, Princeton U. P., 1981 (in Spanish: *Galdós y el arte de la novela europea*, Madrid, Taurus, 1985). This is the best major book in English on Galdós. It leads up the more

than 150 pages on *Fortunata y Jacinta*, the core of the volume, via a consideration of the «Historical» novelist, a second part up to *Lo prohibido* and two splendid chapters on Galdós's reading and his use of it. Stephen Miller's *El mundo de Galdós*, Santander, Sociedad Menéndez y Pelayo, 1983 makes a valiant attempt to relate Galdós's literary theory to a wide arc of works. Its weakness lies in an attempt to force the novelist into a so-called «Tradición socio-mimética nacional» in which we recognize a critique on Gilman's approach.

Peter Bly's *Goldós's Novel of the Historical Imagination*, Liverpool, Francis Cairns, 1983, is, like Dendle's book also on the mature Galdós, he of the «serie contemporánea» from *La desheredada* to *La razón de la sinrazón*, seeing the novels as «special kinds of historical novels» as well as social and psychological studies. Eamonn Rodgers, *From Enlightenment to Realism: The Novels of Galdós 1870-1887*, Dublin (Privately printed?), 1987 overlaps Bly's group 1 of the «Contemporary» novels, tracing Galdós's development as he responds to the intellectual revival of the 60s and 70s and to the failure of the revolution of 1868. The main novels treated are *Doña Perfecta*, *La desheredada*, *El amigo Manso*, *Tormento* and *Fortunata y Jacinta*. José Luis Mora García's, *Hombre, sociedad y religión en la novelística galdosiana (1888-1905)*, Salamanca U. P., 1981, shows Galdós trapped within a rather timid bourgeois frame of reference, seeking to criticise but also to maintain a traditional stance so that in the end «El mensaje produce efectos contradictorios». Robert Kirsner, *Veinte años de matrimonio en la novela de Galdós*, New York, Eliseo Torres, 1983 studies Galdós's fascinated if slightly ironic vision of the institution from *La sombra* to *Fortunata y Jacinta*.

Alicia Andreu's, *Galdós y la literatura popular*, Madrid, Sociedad General Española de Librería, 1982 studies the growth of the stereotype of the «mujer virtuosa» in Spanish «pop» literature from the mid-1830s to Galdós second manner and shows that it was not entirely absent from *La desheredada* and *Tormento*. Diane Urey in *Galdós and the Irony of Language*, Cambridge U. P., 1982 examines ironic portraiture, setting and narration to show once more how adept Galdós was at breaking «the conventions of representational interpretation» and evading the possibility of any final reading of his work.

Specifically in the early novels, María Pilar Aparici Llanas, *Las*

*novelas de tesis de BPG*, Barcelona, CSIC, 1982 covers *Doña Perfecta*, *Gloria* and *La familia de León Roch*, situating them between *costumbrismo* and realism proper and emphasizing the religious question. Brian Dendle completes his earlier book with *Galdós. The Early Historical Novels*, Missouri U. P., 1986 placing the first two series of *Episodios* in context and commenting on each novel separately. Geoffrey Ribbans, *Reflections of Galdós's Concept of Realism*, Liverpool U. P., 1986 (a lecture) is really on his constant experimentation with narrative strategies. Among general works I have not been able to see is Sebastián's de la Nuez's, *Galdós (1843-1920)*, Las Palmas, Mancomunidad, 1983.

Of individual novels *Fortunata y Jacinta* receives most attention. See Peter Bly, *Conflicting Realities*, London, Tamesis, 1984, four different critics on part III, chapter 4, and Germán Gullón (ed.) *Fortunata y Jacinta*, Cabildo de Gran Canaria, 1982. Marie Wellington's, *Marianela*, New York, Senda Nueva, 1984 has five essays, two directly on the novel and the others on possible sources and influence and the parallel between Pablo and Rafael of the Torquemada novels. Peter Bly's, *La de Bringas*, London, Grant & Cutler, 1981 in an excellent Critical Guides series is first class, useful also for *Tormento*, with a specially good account on the unreliable narrator. A new edition of the novel by Alda Blanco and Carlos Blanco Aguinaga contains incisive insights within an obtrusive marxist-feminist framework. In *The Early Stages of Composition of Galdós's Lo prohibido*, London, Tamesis, 1983, James Whiston transcribes and analyzes the two preliminary drafts revealing highly significant changes.

Interest in Galdós's theater continues. Theodore Sackett, a major Galdós bibliographer, now offers *Galdós y las máscaras*, Verona, *Istituto di Lingue e Letterature Straniere*, 1982 a bibliography on his theater including contemporary reactions very different from our own. Hensley Woodbridge in *Anales Galdosianos*, 18, 1983, 136-38 amplifies the listings and Michale Schinas in his review in *Revista de Estudios Hispánicos*, 20, 1986 adds Stanley Finkenthal, *El teatro de Galdós*, Madrid, Fundamentos, 1980 and Carmen Menéndez Onrubia, *Introducción al teatro de Galdós*, Madrid, CSIC, 1983. The former is an over-simplified account of the relation of the plays to the society of the time and is restricted to themes. The latter, more ambitiously, tries to relate them to Galdós's private personality, to society and to morality, while examining why

they tend to fail as theater. Specific aspects of her argument, e.g. on Galdós's use of crowded-stage scenes and his handling of pace in the plays, are of genuine interest. Fernando Hidalgo's *Electra en Sevilla*, Sevilla, Ayuntamiento, 1985, ably studies both the play itself and the circumstances of its stagings in Madrid and Seville. The *Kentucky Romance Quarterly*, 31, 2, 1984 was a Galdós number with a dozen essays chiefly by well-known critics, all but one on his fiction.

Before passing to Pardo Bazán mention may be made of Mariano López-Sanz's, *Naturalismo y espiritualismo en la novelística de Galdós y Pardo Bazán*, Madrid, Pliegos, 1985. It suffers severely from a narrow view of Naturalism but is to some degree justified by its treatment of the later novels, though even here the approach is in no sense really comparative.

For bibliographical information on Pardo Bazán see Robert Scari, *Bibliografía descriptiva de estudios sobre EPB*, Valencia, Albatros/Hispanófila, 1982. By far the most important book recently was Maurice Hemingway, *EPB: The Making of a Novelist*, Cambridge U. P. Challenging the standard critical approaches Hemingway stresses EPB's evolution away from the depiction of the external world towards the novel of psychological analysis. Very insightful. In an earlier article «Grace, Nature, Naturalism and Pardo Bazán», *Forum for Modern Language Studies*, 16, 1980, 341-49 he took issue with Mariano López's interpretation of *Los pazos de Ulloa* (*Revista de Estudios Hispánicos*, 12, 1978, 353-71) arguing that EPB's views were rather Augustinian and that Grace was wholly absent. R. C. Boland, «Religion and Nature in *Los pazos de Ulloa*», *Revista Canadiense de Estudios Hispánicos*, 5, 1981, 209-15 chiefly on don Julián, also rebuts López, seeing Nature not as depraving but as benign. Darío Villanueva, «*Los pazos de Ulloa*, el naturalismo y Henry James», *Hispanic Review*, 52, 1984, 121-39 is also chiefly on the priest and on EPB's modification of authorial omniscience ante-dating H. James. Carlos Feal has followed his characteristically Freudian reading of the novel (1971) with «Religión y feminismo en la obra de EPB» in J. Amor and D. Kossoff (eds.), *Homenaje a Juan López Morillas*, Madrid, Castalia, 1982, 191-207 and «La voz femenina en *Los pazos de Ulloa*», *Hispania*, 70, 1987, 214-21. The former suggests that EPB sought a synthesis between love and conventional religious attitudes while the latter is on the ambiguous femaleness of the narrative viewpoint in *Los*

*pazos*. He partly coincides with Elizabeth Ordoñez, «¿Y mi niña? Another Voice in *Los pazos de Ulloa*», *Discurso Literario*, 3, 1985, 121-31 in viewing the novel as much concerned with the oppression of women. Also on *Los pazos* are Juan Solanas, «Estructura y simbolismo en *Los pazos...*», *Hispania*, 64, 1981, 199-208, Ronald Quirk, «The Structure of *Los pazos...*», *Hispanic Journal*, 4, 1982, 81-86 and Clark Colahan with Alfred Rodríguez, «Lo gótico en *Los pazos...*», *Modern Philology*, 83, 1986, 398-404. The first identifies the major symbols and how they fit into the structuring framework of the text; the second sees the patterning of the episodes in terms of re-emphasis after chapter 11; the third, highly original, sees the novel as based by EPB on a deliberate parody of the gothic novel. If true, this would seriously affect our reading of it.

Elizabeth Ordoñez, «Paradise regained, Paradise lost», *Hispanic Journal*, 8, 1, 1986, 7-18 is on the conflict of female desire and patriarchal society in *La madre naturaleza*. Compare the comments on Gabriel with Gene Forrest's in «Insolación and the G. Pardo de la Lage controversy», *Neophilologus*, 71, 1987, 81-9 almost a footnote to Hemingway, emphasizing the ambiguity of both Pardo de la Lage and the narrator's stance towards him. Mariano López, «A propósito de *La madre naturaleza*», *Bulletin Hispanique*, 83, 1981, 79-108 stands by his earlier article but also foregrounds a Freudian interpretation of Gabriel. José Sánchez Reboledo, «EPB y la realidad obrera», *Cuadernos Hispanoamericanos*, 351, 1979, 567-80 emphasizes the originality, and the limitations, of Pardo Bazán's picture of proletarian life. On the short stories, Juan Paredes Núñez expands part of his earlier study in *La realidad gallega en los cuentos de EPB*, La Coruña, Sada, 1983 concluding that the emphasis is on barbarism. Lou Charon-Deutsch, «Naturalism in the Short Fiction of EPB», *Hispanic Journal*, 3, 1, 1981, 73-85 though stressing the author's «eclectic» general stance, identifies *La dama joven* as her «most representative example of environmental determinism».

1980's criticism of Clarín began with Benito Varela Jácome's, *Alas «Clarín»*, Madrid, EDAF, 1980 a rather summary, old-style, general review of his life and work. More original was Noël Valis, *The Decadent Vision in Leopoldo Alas*, Baton Rouge, Louisiana State U. P., 1981, restricted to the two novels and applying to them a broad interpretation of Decadentism owing something to A.E. Carter. The approach is ridden rather hard but the book as a whole

offers valuable insights, especially into *Su único hijo*. Yvan Lissorgues was publishing at the same time his two-volume *Clarín político*, Toulouse, Le Mirail, U. P., 1980 and 1981 introducing, classifying and commenting on Clarín's non-literary journalism (except for a chapter in vol. II). It was a basic contribution to the exploration on Clarín's extra-literary ideology. Lissorgues followed it in 1983 with *La pensée philosophique et religieuse de Leopoldo Alas (Clarín)*, Paris, CNRS, still based on the journalism, but now probing into his world-view, analyzing him seriously as a philosophical thinker with a restless mind, conscious of the mysterious dimensions not open to positivistic or empirical investigation. Mariano Maresca in *Hipótesis sobre Clarín*, Granada, Diputación Provincial, 1985, also on Clarín's thoughts in the context of the history of Spanish intellectually reformist ideas, is so full of abstraction and generalization that Clarín tends to get lost. Gonzalo Sobejano's, *Clarín en su obra ejemplar*, Madrid, Castalia, 1985 returns to the creative work, especially in chapters 3 and 4 on the short fiction and the novels, seeing Alas essentially in a post-romantic perspective. It is for these chapters that the book will be read. José María Martínez Cachero, *Las palabras y los días de Leopoldo Alas*, Oviedo, CSIC, 1984 has eighteen soberly detached chapters on Clarín's life and work insisting on the «dato útil» rather than on way-out interpretation, a view much to be recommended. The *Actas* of the Barcelona International Congress of 1984 have been edited by Antonio Vilanova as *Clarín y su obra*, Barcelona P. P., 1985 with fourteen essays, about half on *La Regenta*. Also in 1987 have been published the *Actas* of the Oviedo International Symposium as *Clarín y La Regenta en su tiempo*, Oviedo U. P.

On *La Regenta* itself, Sergio Beser in *Clarín y La Regenta*, Barcelona, Ariel, 1982 offers his own pithy and informed introduction and eight essays, three of them already well-known, and a bibliography of work on *La Regenta*, alas only up to 1977. María José Tintoré, *La Regenta de Clarín y la crítica de su tiempo*, Barcelona, Lumen, 1987, describes and documents the critical reception of the novel, with a bibliography of nineteenth century criticism. *Letras de Deusto*, 15, 1985 was a homage to Clarín with ten contributions chiefly on *La Regenta*, *Cuadernos Hispanoamericanos*, 415, 1985, also carried a section on his work with six items.

Miscellaneous items on late nineteenth century literature include three interesting books by Lily Litvak: *Transformación in-*

*dustrial y literatura en España 1895-1905* and *El sendero del tigre*, both Madrid, Taurus, 1980 and 1986 together with *Musa libertaria*, Barcelona, Bosch, 1981. The first chronicled the negative reactions to the nascent industrialization of Spain by the young *noventa-yochistas*; the second was on the craze for exoticism in *fin de siglo* Spain as a rebellion against conventionalism; the third was on anarchist writing between 1880 and 1913. All are full of curious data. There has been some work on Ganivet, notably Judith Ginsburg's, *Angel Ganivet*, London, Tamesis, 1985, the first general book in English, competent but not deeply probing. Javier Herrero, with great lucidity exposes the reactionary implications of Ganivet's concept of «Virgin Spain» in «Radical Traditionalism in Angel Ganivet», *Homenaje a Juan López Morillas*, eds. José Amor and David Kossoff, Madrid, Castalia, 1982, 247-56. Francisco García Sarriá, «Pío Cid como antinovela y prenovela», *Actas del VII Congreso de la Asociación Internacional de Hispanistas*, ed. Giuseppe Bellini, Roma Bulzoni, 1982, 511-17 was incisive on its «particularidades narrativas innovadoras».

Richard Cardwell has edited Francisco Icaza's, *Efímeras y lejanías*, Exeter Hispanic Texts, 1983 with an important preface postulating a «quiet revolution» in Spanish poetry in the 1880s and 1890s.

Extremely important is Jesús Rubio Jiménez, *Ideología y Teatro en España 1890-1900*, Zaragoza, Pórtico, 1982. His approach is historical and sociological rather than strictly literary. Setting the decade's theatre in the contexts of European movements he examines systematically the impact of Zola, Maeterlinck, Ibsen and Strindberg and attempts at theater reform. María Martín Fernández, *Lenguaje dramático y lenguaje retórico*, Cáceres, Extremadura U. P., 1981 studies dramatic discourse in Echegaray, Cano, Sellés and Dicenta. Finally one must not overlook Solomon Lipp's, *Francisco Giner de los Ríos*, Ontario, Wilfrid Laurier U. P., 1986 a very welcome first study in English on this seminal figure.

No treatment such as this by a single hand can hope to do justice to the torrent of books and articles which has been flowing out since 1979-1980. With apologies to the specialists in the various areas, this inadequate survey is offered in the hope that it will be occasionally save colleagues a little leg work.

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