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Four Previously Unstudied References in the Original Manuscript of Galdós's *La desheredada*

Michael Schnepf

In the literary background of Galdós's pivotal 1881 novel, *La desheredada*, one finds a rich array of references and allusions to authors and their works. Shakespeare's *Hamlet* and Cervantes's *Don Quijote*, for instance, share space with lesser-known works such as Faustina Sáez de Melgar's *La Cruz del Olivar*.¹ The present essay analyzes four additional, entirely unstudied literary references found in the original manuscript of *La desheredada* that provide new insights into how Galdós went about researching and composing the novel that serves as the cornerstone of the *Novelas Contemporáneas*.

A few brief comments on the significance of other manuscript references will set the stage for the present essay. In "El célebre Miquis," Isidora Rufete and Augusto Miquis visit the Prado Museum in Madrid. The published version of the novel contains no mention of specific art works. In the manuscript version, however, Velázquez's "Las Meninas," Raphael's "La Perla," and several other paintings fascinate Isidora. Previously, research has demonstrated that each of these paintings serves as a model of sorts for one important aspect or another of *La desheredada* (Schnepf, "Isidora in the Prado Museum"). The point to be made is that Galdós was not one to include superfluous references to either art or, as will soon become apparent, literature.

The first reference studied in the present essay comes from chapter eight ("Don José y su familia") of the original manuscript where Galdós is describing the Relimpio home: "Dábanle compañía en la pared, vacía jaula de macho de perdiz, dos cuadros representando escenas de *Treinta años ó la vida del jugador* y un mapa de la guerra franco-prusiana, clavado por Melchor con cuatro tachuelas (ms. 290, Part I; 185).² Galdós is almost certainly referring to Manuel Angelón's *Treinta años ó la vida de un jugador* originally published in 1862 but revised many times over the years. The work features eight illustrations in color, one of which is dated 1877.³ The 946-page work has an introduction entitled "Gólgota" in which Roman soldiers gamble ferociously over who is to take possession of Christ's robe. Part I of the novel bears the title "Tahur" and Part II is called "El abismo de las honras." Set in Spain in the nineteenth century, the plot of *Treinta años* goes as follows: Carlos Varner is a repulsive, inveterate gambler with a propensity for violence, fraud, and prostitutes.⁴ He has a sporadic relationship with María de las

Mercedes, a famous harlot whom he abuses and defrauds. Jorge Gómez is a good-looking but morally flawed Spaniard introduced by Varner into the illegal casinos (*casas de juego*) of Madrid. Jorge marries the well-to-do Amelia and quickly gambles away most of her fortune. Essentially, the rest of the novel chronicles the rapid descent of these characters into abject poverty, crime, and brutalization.

Since Galdós's allusions to specific works tend to contain charged background material, it should come as no surprise that one finds curious similarities between *La desheredada* and *Treinta años*. And nowhere is the connection more obvious than in the comparison of the two "ruleteros," Gaitica (Frasquito Surupa) and Carlos Varner. To begin with, Gaitica's appearance is disconcerting to Isidora:

Y no lo digo por su cara, que no es mala, aunque sí de un tipillo afeminado que no me gusta. ¿Le conoces? Ya ves qué carita de Pascua, qué patillas de azafrán y qué barba afeitadita y qué labios de carmín. Aquellas mejillas que parecen afeitadas me dan asco. (489)

At one point, she describes him in contradictory terms, "agradable" and "aborrecible," as well as "elegante" and "repugnante" (455). At another point, she is brutally explicit: "es un bicho asqueroso. Aplastarlo y barrerlo luego" (489). José Relimpio's opinion of the *tahur* is no less negative: "Sí, ese salvaje," he tells Miquis, "ese canalla, ese asqueroso reptil, ese inmundo . . . , perdone usted señor don Augusto, me faltan palabras apropiadas [. . .]" (486).

Angelón's descriptions of his vile gambler are strikingly similar in tone and tenor:

[L]a coronada villa recibió en su seno un perdido más [Varner], uno de esos reptiles que si no se les aplasta muerden, y muerden si se les aplasta también, como no se tenga la buena suerte de machacarles la cabeza, cosa que no es dable hacer legalmente sino por la mano del ejecutor de justicias. (Part I, 77)

The same as Gaitica's, Varner's appearance is unsettling:

[H]asta se puede asegurar que su rostro es bien parecido; pero hay cierta clase de belleza . . . verbigracia, ¿No nos dicen que los diablos eran bellos antes de ser arrojados del cielo por su soberbia? Pues la belleza de ese hombre tiene un tinte de diabólico. (Part I, 60)

Angelón also employs animal imagery to describe the gambler's baseness: ". . . la mirada de Varner ejercía sobre ella un influjo fascinador, mezcla de miedo y de repugnancia, algo, en una palabra, parecido al influjo que ejerce la serpiente en el pájaro á quien caza" (Part I, 65).

Additionally, both Gaitica and Varner display a propensity for physical violence toward women. Isidora's relationship with Surupa is marked by a steady succession of bruises, sprains, and wounds. Emilia Relimpio first notices that Isidora's face is "algo

desmejorada” (485) and then sees the “cardenales” and the “mano liada” (485). Her father, José, bears witness to more serious rage: “Para no cansar, ese basurero animado la abandonó después de darle tantos golpes, que por poco la mata; después de cruzarle la cara...mire usted, por semejante parte, con un navajazo” (486).

Varner, too, is a predator. He stalks Amelia for days waiting for his opportunity to exact sexual revenge:

[C]ontemplando su inicua obra con la sangre fría bastante para hacer creer que hay en el mundo fieras más crueles que los tigres y los chacales; monstruos de la Naturaleza tanto más terribles en cuanto toman la simpática forma de la obra de Creador. (Part I, 692)

When Jorge abandons the apartment, Varner confronts a terrified Amelia but does not immediately attack:

La fiera no tiene la generosidad de arrojarse instantáneamente sobre su presa y despedazarla. Acurrucada en un extremo de la jaula, la víctima, impotente para defenderse, busca ocupar el menor sitio posible para ocultarse á las miradas de la pantera. (Part I, 693)

But eventually Varner’s pent-up rage, like that of Gaitica, explodes:

Amelia y Varner cruzaron una mirada rápida: el último se arrojó sobre aquella, y cogiéndola con fuerza por el brazo, la sacudió tan rudamente que la pobre mujer vino al suelo; clavando en su verdugo los espantados ojos. (Part I, 521)

It is also worth noting that Varner shares with Isidora, Joaquín Pez, and Melchor Relimpio what is, arguably, one of the major issues of *La desheredada*: misguided education. Joaquín seems to speak for all three Galdosian characters:

[U]n efecto de la mala, de la perversa educación que he recibido. ¿Por qué desde niño me enseñaron a competir con los hijos de los grandes de España? ¿Por qué no me dieron una carrera, por qué no me aplicaron a cualquier trabajo, en vez de meterme en una oficina que es la escuela de la vagancia? (424)

Varner’s education clearly prefigures that of Isidora, Joaquín, and especially Melchor:

En lugar, pues, de haber sentado á Varner en la banqueta del aprendiz, se le hizo frecuentar el trato de los jóvenes de una clase muy superior á la suya, y muchas veces sus padres se privaron de lo que les era hasta preciso, para que su hijo pudiera alternar con aquellos cuyos vicios adquiridos aprendía, sin contar con las virtudes, tal vez, de su raza. (Part I, 76)⁵

The most intriguing aspect in the comparison of the two novels clearly stems from the Varner/Surupa connection, but one also finds also important similarities between María de las Mercedes and Isidora Rufete. Both characters fall into prostitution; both supply money to their degraded lovers; and both are charged with falsifying documents and unceremoniously carted off to jail. Curiously, Angelón's description of María's living quarters—a multipurpose brothel—foreshadows some of the more unsavory aspects of Isidora's downward spiral:

La viuda de Alcázar, ex Curra en Sevilla [an alias used by María], había tenido un tacto especial para escoger su vivienda: en el primer piso se hallaba establecido una casa de juego y en el segundo una casa de préstamos: es como si dijéramos que abajo se fraguaban suicidios y arriba vendían cordeles. (Part I, 113)

Isidora, in turn, carries on an intimate relationship with pawnshops, maintains a direct connection to the gambling dens through Gaitica, has recurring thoughts about suicide, and fears the menacing “cordeles” that she sees in the Diente rope factory.⁶

Finally, readers should take note of a second group of important similarities between *La desheredada* and *Treinta años*. Both novels, for example, incorporate the recovery of an inheritance, multiple cases of unbridled ambition, wild projects geared towards making colossal fortunes, and Naturalistic descriptions of the children from the “barrios bajos.” When one couples these parallels with the telling link between Gaitica and Varner it becomes very clear that Galdós found a wealth of material in Angelón's *Treinta años* that would help him significantly with character development, plot, and tone in *La desheredada*.

In *La desheredada* references two and three to other pieces of fiction occur in chapter seven of the original manuscript (“Tomando posesión de Madrid”) where Isidora gazes longingly at all that the city has to offer:

Por mirarlos todo, también se detenía delante las encías con que los dentistas anuncian su arte, las caricaturas políticas de los periódicos colgados en las vidrieras de los cafés, los libros de Munilla y Gaspar, los palillos de dientes, las aves disecadas, las pelucas y postizos [. . .]. (ms. 262, Part I; 173)

The Munilla here in question is José Ortega Munilla (1856-1922), who at the time was a budding novelist, newspaper writer, editor of the *Los Lunes de El Imparcial*, and close friend and admirer of Galdós. He began his career in 1879, and, by 1881, had published five novels, one of which, *La Cigarra* (1879), features similarities with *La desheredada* that are worthy of mention.⁷ At first glance, for example, the story of Solita Pedrezuela (“la Cigarra”) seems to have come from the pulp fiction that affects Isidora so dramatically, or from her own imagined story. Solita is the illegitimate daughter of the wealthy, aristocratic doña Ana. Severe pressure from her father forces Ana to give up her baby to the care of a faithful servant who spirits her away to Bilbao. A strange series of events—

some provoked by the Carlist War—leads Solita back to Madrid where, still unaware of her noble background, she eventually meets up with her half-sister, Lucila. Left alone, Solita happens upon a portrait of her mother that she sees reflected in a mirror on the chimney shelf:

[S]obre la chimenea hay un espejo, y que frente á ese espejo, en la otra pared, hay un retrato de mujer, cuya faz el espejo copia. Pues bien; Solita miró el espejo y halló reproducida en él dos veces su exacta fisonomía. Era aquello como haber sacado otra Solita y haberla puesto junto á la Solita verdadera; (108)

Solita is profoundly affected by what she sees: “La Cigarrilla se puso pálida, blanca, toda la sangre afluyó á su pecho, dejándola sin animación ni color en las suaves mejillas” (108). Stunned, she loses consciousness and soon dies.

The reader finds the same kind of imagery of doubling in *La desheredada* when Isidora comes across a portrait of the woman that she has long considered her mother. The portrait of Virginia Aransis is hung above the chimney, and it, too, is reflected in a mirror located on the opposite wall in the background.⁸ Isidora’s reaction to the portrait is comparable to that of Solita: “pero el retrato, ¡cielos piadosos!; habíala dejado muerta de asombro y amor” (212).⁹ Galdós’s protagonist also dies shortly thereafter, albeit metaphorically, when she sexually surrenders to Joaquín Pez in a chapter entitled “Igualdad. Suicidio de Isidora.” A second metaphorical death takes place in “Muerte de Isidora. Conclusión de los Rufetes,” when she rushes into prostitution “con paso de suicida” (500).

Readers find other possible parallels between the novels in two passages from *La Cigarra* that bring to mind descriptions found in *La desheredada*. The first is when Lucila, accompanied by her teacher, visits the *Casa de Fieras*. Munilla’s descriptions include spitting llamas and a pathetic but symbolic lion:

[V]ieron las llamas peruanas, que se defienden como la envidia, escupiendo (47).

[V]ieron aquel león, que por hallarse en los puros huesos, magro y bisunto, parece el histórico león de España (47).

Isidora also visits the *Casa de Fieras* accompanied by her teacher, Augusto Miquis. Galdós’s descriptions feature many of the same points:

Vieron también . . . las descorteses llamas, que escupen a quien las visita . . .” (125).

[Y] el león monomaniaco, aburridísimo, flaco, comido de parásitos, que parece un soberano destronado y cesante” (125).

In the manuscript, Galdós's portrayal of the llamas seems even closer to Munilla's: "Después vieron las llamas que se defienden a salivazos de la curiosidad del público" (ms. 147; Part I; 125).

Curious, too, is the fact that both novelists feature descriptions of the daily gathering of carriages in the Castellana that include similar details. Munilla's account seems to foreshadow Miquis's objective perspective and, to a lesser degree, Isidora's Romantic vision of the scene:

En fila, como si á un entierro sirviesen de cortejo, iban los landós, clarens y berlinas, de que el lujo ha hecho su trono, y detrás de los limpios cristales veíanse hechiceros perfiles, destacándose sobre el raso de vivo color de los almohadones, costosos trajes, talles sutilísimos, manos divinas, por guantes muy angostos aprisionadas, que iban y venían, como devandando en carrete invisible el hilo de la conversación. (45)

Miquis's account follows a similar pattern: ". . . veía las elegantes damas, los perezosos señores, acomodados en las blanduras de la berlina, alegres mancebos guiando factones, y mucha sonrisa, vistosa confusión de colores y líneas" (133). Isidora's focuses more on color, comfort and class:

Los bustos de las damas, apareciendo entre el desfilarse de cocheros tiesos y entre tanta cabeza de caballos, los variados matices de las sombrillas, las libreas, las pieles, producían ante su vista un efecto igual al que en cualquiera de nosotros produciría la contemplación de un magnífico fresco de apoteosis, donde hay ninfas, pegasos, nubes, carros triunfales y flotantes paños. (134)¹⁰

While such links between scenes in Galdós and Munilla are perhaps not as pronounced as those parallels so readily apparent with Angelón and the repugnant Varner, it is nonetheless not difficult to see that Galdós used several aspects of *La Cigarra* as a starting point or model of sorts for subsequent scenes and descriptions in *La desheredada*.¹¹

The Gaspar that Galdós mentions in the same sentence with Munilla in the manuscript is Enrique Gaspar (1842-1902), a well-known dramatist. It is somewhat difficult to determine which work Galdós is referring to since by 1881, Gaspar had published a series of plays such as *El oro proscrito* (1875), *Atila* (1875), and *La nodriza* (1876). But Galdós brackets Gaspar with Munilla and his publishing background that extends from 1879 to 1881. One might legitimately conclude, therefore, that don Benito is referring to works that Gaspar published in the same period. This would mean that Gaspar's *La resurrección de Lázaro* (1879) and *Administración pública* (1880) are the best bets. *Resurrección* is a comedy about a starving artist who becomes obese after receiving an unexpected financial windfall. It has little if anything to do with *La desheredada*. *Administración*, however, is a scathing attack on *cesantía*, *pluriempleo*, election rigging, and administrative abuse in the nineteenth-century Spanish government that quickly brings to mind similar problems associated with the Pez family in *La desheredada*.¹²

In *Administración pública*, Juan, an intelligent and hardworking employee in the *Ministerio de Hacienda*, writes a letter in which he reveals that he voted for the opposition candidate in the last elections. An enemy reveals this bit of information just after Juan has married Cesarina, the daughter of a Frenchman named Lambert. As one might expect, Juan is immediately dismissed from his post. His father-in-law, outraged that an employee could be abused in this fashion, launches into a series of bitter attacks on abusive Spanish administrative practices.¹³ Constante, a perpetual *cesante* constantly seeking favors, loans, and employment of any kind, is perhaps Gaspar's most memorable character. Not only does he bring to mind the lines of unfortunates that gather at Pez's door each day, he also bears more than a passing resemblance to Ramón Villaamil, Galdós's most infamous unemployed character, as depicted in *Miau*. The injustice to Juan is never corrected, but he remains firm in his belief that hard work and perseverance—two key Galdosian themes in *La desheredada*—are the keys to success in life.

Gaspar speaks of the “padrinos,” the “plaga de cesantes,” and the “pretendientes” that lead to incessant political infighting and produce a “veneno” that is slowly devouring Spain (65-66). The search for employment, he sadly notes, has become so consuming that the death of a friend brings hope instead of sadness:

pues parecíanos ver
 en presencia de aquel feretro
 más que el cadáver de un hombre
 la vacante de un empleo. (70)

In *La desheredada*, Galdós counters with that quintessential example of public malfeasance: the infamous Pez family, “cifra y compendio de una media España” (220). Galdós's terms—“lumberera de la administración,” “turba impaciente,” and “desfavorecidos de la fortuna” (228)—are similar to those employed by Gaspar. And don Benito's overall perspective of the corrupt world of Spanish politics is equally negative:

La recomendación es entre nosotros una segunda providencia; equivale a lo que otros pueblos menos expedientescos llaman suerte, fortuna. Por ella se puede llegar a cumbres altísimas; por ella se abren caminos que hallan cerrados el trabajo y el talento. Debemos al misticismo esta forma administrativa de la paciencia que se llama el expediente; debemos al favoritismo esa forma gubernamental del soborno que se nombra la recomendación. (220)

In both works, the reader encounters graphic evidence of the palpable malady threatening the very foundations of the Spanish socio-political structure.

The fourth and final reference to be studied here consists of a name—Rodríguez Solís—written in bold letters across the top of the original manuscript of *La desheredada* (ms. 392, Part I; 223). Galdós is alluding in this instance to Enrique Rodríguez-Solís (1843-1925), a multi-talented writer with many works to his credit by 1881.¹⁴ But the name is positioned

in a particularly acerbic section dealing with the Pez sisters and their parents' obsession with unrealistic arranged marriages, so one can logically conclude that don Benito is most interested in Solís's 1880-81 novel entitled *Eva: estudio social*.¹⁵

In *Eva*, Rodríguez-Solís recounts, in very didactic terms, the story of a young woman named Eva who is forced to marry the wealthy Conde de Játiva even though she prefers Julián, a bohemian painter and womanizer. Frustrated and unhappy in her arranged marriage, Eva is easy prey for the predatory Julián. In an unequivocal message directed "Al lector," Solís comments on the moral underpinning of his novel:

Mientras la sociedad no cambie sus costumbres y ponga un lenitivo á los males que ella misma ocasiona; mientras la familia no reconozca que el llamado matrimonio de *conveniencia* no es más ni ménos que una *violación del contrato*, como afirma Michelet; mientras la justicia no reforme sus leyes y haga sentir todo el imperio de ellas sobre el hombre seductor, *protegiendo la virginidad de la doncella, que es su único capital*, y sobre el marido tirano, amparando á la *vasalla*, es decir, á la esposa, y reconociendo que la ley actual es demasiado *masculina*, creemos que no ha de ser completamente inútil la publicación de historias como la de Eva. (unpaginated)

In this same message to the reader, Rodríguez-Solís goes on to condemn many other obstacles faced by women in nineteenth-century Spain: poor education, the lack of legal recourse, the absence of divorce, and domestic violence.

La desheredada, of course, has no shortage of seducers with the likes of Joaquín Pez, Melchor Relimpio, Sánchez Botín, and Gaitica. And in regard to arranged marriages, a reader might be led to conclude that Galdós had Rodríguez-Solís and *Eva* in mind when he wrote the following passage in *La desheredada* about the matrimonial plans for Josefa and Rosita Pez:

La señora de Pez ya no aspiraba simplemente a que sus hijas casasen con hombres ricos y decentes. No; sus yernos habían de ser millonarios, y, además, duques, o cuando menos, marqueses; ellas mismas (dañadas ya sus inocentes almas por la fatuidad) habían hecho suyas las ideas de su mamá, y aún iban más lejos, y soñaban con príncipes, ¿por qué no con reyes? (223)¹⁶

Galdós also seems to follow Gaspar's lead in bringing the topic of domestic violence to the forefront. He accomplishes this primarily through Gaitica's vicious mistreatment of Isidora but also via Modesto and Angustias Rico. He is a drunkard and a non-provider who beats her on a regular basis (102). Battered and with no financial support, she resorts to grave robbing to cloth their son, Majito (144).

The evidence presented in this essay provides new insights into the Galdosian composition process and *La desheredada*. To begin with, the early mention of *Treinta años*

and, by extension, Varner, suggests that Galdós was working from an outline and was already anticipating the appearance of Surupa late in Part II of *La desheredada*. Next, it also appears that the literary background of *La desheredada* is considerably more complex, not to mention ironic, than readers had previously believed. The fact that Isidora, for example, actually has a tenuous contact with novels that contain bits and pieces of her own story—particularly *Treinta años* and *La Cigarra*—adds a peculiar twist to her own statement: “¡Yo he leído mi propia historia tantas veces!” (171).

Finally, the question as to why Galdós chose to suppress these references in the published version still remains. The most logical responses are the ones that haunt all novelists who find inspiration in fellow writers or in the sister arts: apprehension about being overshadowed by other works and reluctance about revealing sources. Galdós also used specific artistic models in the manuscript of *La desheredada* to guide him in the creation of Isidora Rufete, and he was also careful to eliminate those references to Velázquez, Titian and others from the published version of his novel (Schnepf, “Isidora in the Prado Museum”).¹⁷ One has to assume that the allusions considered in this essay, especially those to *Treinta años* and *La Cigarra*, caused him the same kind of concern and reaction.

La desheredada serves as the cornerstone of the “Novelas Contemporáneas” and it is here that Galdós initiates his famous “segunda manera,” what Risley calls the beginning of the great Spanish novel of the 1880s. Profoundly immersed in the contemporary literary world, as one would expect at such an important juncture, Galdós did find stimuli in other novels. He read, absorbed, and, clearly, incorporated this material into his own work, but as he did so he infused it with those factors—i.e. linguistic idiosyncrasies, socio-political background, and his own inimitable style—that make *La desheredada* the exceptional novel that it is.¹⁸

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Notes

- ¹ Alicia Andreu presents a convincing argument for *La Cruz del Olivar* as a literary model for the story of Isidora Rufete, the protagonist of *La desheredada*. For additional information on the presence of Shakespeare and Cervantes in this Galdosian novel, see Hope Goodale and Rubén Benítez respectively.
- ² All quotes and references are to the 2004, Cátedra edition of *La desheredada* edited by Germán Gullón. When citing from the manuscript—ms 21783 in the Biblioteca Nacional—I will provide the part and page of the manuscript along with the location in the Gullón edition.
- ³ In regard to the *láminas* that might be in the Relimpio home, the two most likely possibilities have Amelia seated at a table looking towards a bleak future (“Amelia veía desarrollar ante sus ojos un panorama fatal” 691, Part I) and Amelia being attacked by Varner (“Si tú no eres culpable, ¿de quién es esta espada?” 725, Part I). Peter Bly has shown that other cheap prints in the Relimpio home—the Princess Poniatowski—prefigure Isidora’s future hardships (107). These two *láminas* from *Treinta años* follow suit.
- ⁴ For more on the all-important casino wars in late nineteenth-century Spain between Cánovas and Sagasta, see Ruiz-Salvador and Schnepf (“The Significance of the *petardos*”).
- ⁵ José and Laura Relimpio likewise do without basic necessities so that Melchor can rub elbows with the upper class of Madrid: “Doña Laura comía mal o no comía para que su hijo fumase bien. A don José se le negaba el vino en la mesa para que Melchor pudiese tomar café y no hacer un mal papel entre sus amigos” (190).
- ⁶ Suicide and prostitution in *La desheredada* are two topics that for various reasons need more critical attention. First, the manuscript contains several important references to suicide and to Isidora as a prostitute. Second, for some reason Madrid saw a dramatic and well-publicized increase in suicides between 1860 and 1882, and Galdós is almost certainly responding to this phenomenon. For additional information see *La prostitución y las casas de juego* by Juan B. Perales and *El suicidio en España* by José Jimeno Agius.
- ⁷ The first five novels of Munilla are: *La Cigarra* (1879); *Lucio Tréllez* (1879); *El tren directo* (1880); *Sor Lucila* (1880); and *Don Juan Solo* (1880). Ignacio-Javier López argues for a connection between *La desheredada* and *Don Juan Solo* but this critic admits that “es improbable que Galdós tuviera la oportunidad de leer la novela de Ortega antes de acabar la primera parte de su novela” [*La desheredada*] (8).
- ⁸ For more details on the mirror and the portrait, see the following chapters of *La desheredada*: Part I, chapters 9, 10, and 16; Part II, chapter 9.
- ⁹ As mentioned at the outset, in the original manuscript of *La desheredada*, Isidora admires Velázquez’s “Las Meninas.” Previous research has established a clear connection between this painting and the various scenes featuring the portrait of Virginia Aransis and the mirror(s) (Schnepf, “Isidora in the Prado”). It is worth noting that in *La Cigarra*, only a few pages before Solita finds the portrait reflected in the mirror, Munilla makes several references to Velázquez and his art (Part I, 106).
- ¹⁰ The main difference between the descriptions of the gathering of carriages is that Galdós incorporates a potent political underpinning with the mention of the “mantillas blancas.” For an excellent description of this episode involving Amadeo, the *rey intruso*, see Dendle.

- ¹¹ One indication that Galdós had Munilla on his mind is that in 1881, during the composition of *La desheredada*, Munilla sent Galdós a letter requesting that he serve as a witness at his June wedding. In the same missive, Munilla refers to an article on *La desheredada* that Leopoldo Alas (Clarín) wants to publish in *El Imparcial* (De la Nuez, 195). We also know that Galdós was familiar with *La Cigarra*. In the acknowledgements for the third edition (1882) Munilla refers to Galdós's words of encouragement "desde que publiqué la primera edición de *La Cigarra*" (xii).
- ¹² Worth noting is the fact that Galdós had a copy of Gaspar's *La cola de paja* in his library (De la Nuez 173) and that he corresponded with Gaspar on at least two occasions (Soledad Ortega 451).
- ¹³ Miguel Moya, theater critic for *El Liberal*, wrote the following: "El tema tenía el pequeño inconveniente de no ser muy nuevo en las columnas de los periódicos. Pero en cambio, su interés es de todos los días y sobre todo para los cesantes" (January 24, 1880).
- ¹⁴ Galdós might also have been referring to Rodríguez-Solís's *La España Federal: estudio histórico-político de actualidad* published in 1873. This brief 25-page work provides some basic information about the 1873 Republic, which might have been marginally useful to Galdós. Of course, when Galdós mentions Rodríguez-Solís's name in the text of *La desheredada* it is 1872, but don Benito was not one to let dates interfere with a good novel. It is also possible that Galdós was referring with a wink and a nod to Solís's 1877 work, *La mujer defendida por la historia, la ciencia, y la moral*. A long chapter of this study is dedicated to prostitution in Spain and there is even a reference to Perales's book, *La prostitución y las casas de juego* (116). Isidora, of course, passes through the *casas de juego* on her way to prostitution. Galdós was familiar with at least one other work by the author of *Eva*. He had a copy of Solís's *Guía artística* in his personal library (De la Nuez, 207).
- ¹⁵ The date on the title page of *Eva* reads 1881, but on December 13, 1880, the rather odd, left-wing newspaper, *Satanás*, was already announcing its availability: "Conque á comprarlo, señores, que en muchos sitios se vende" (7). In late 1880, Galdós was still very much in the composition process of *La desheredada* and could easily have had knowledge of Rodríguez-Solís's condemnation of arranged marriages.
- ¹⁶ Laura Relimpio also resembles Eva's father in her willingness to sacrifice her daughters' happiness for position: "Doña Laura misma, hecha ya al vivir miserable, barnizado y compuesto para que no lo pareciese, no pensaba en alianzas denigrantes" (189). Both daughters rebel against her pretensions: Emilia marries an orthopedist and Leonor, after an illicit affair, ends up as the owner of a *casa de huéspedes*, a common nineteenth-century euphemism for brothel.
- ¹⁷ For additional commentary on Galdós's tendency to hide his sources, see Bly (44) and Risley (197-202).
- ¹⁸ As Rubén Benítez correctly states, there can be no question about Galdós's originality: "No es necesario defender la originalidad de un novelista como Galdós, de obra tan rica como extensa y de calidad constante y pareja. Gran parte de su originalidad, como la de Cervantes, consiste en haber incluido en las propias novelas, con sentido crítico, toda la literature nacional de su tiempo" (16).

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