



Women's Dreams in Galdós's Later

Episodios Nacionales

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Although all of the women's dreams in Galdós's *Novelas Contemporáneas* were included in Joseph Schraibman's *Dreams in the Novels of Galdós*, there have been subsequent augmentations of Schraibman's findings, focusing primarily on the well-known dream of Fortunata at the end of part III of *Fortunata y Jacinta*.¹ In response to the lack of sustained interest concerning dreams in the *Episodios*, there is a new study forthcoming, "Dreaming about History: Galdós's Oneiric Realism," which focuses exclusively on male dreams and male daydreams /reverie in the *Episodios'* fourth and fifth series.² This choice of Galdós's *late* fiction is motivated by the challenge that here dreams are difficult to locate and also difficult to differentiate from daydream/reverie.³

Of equal importance *vis-à-vis* the forthcoming article on male dreams and daydreams are the not-yet-studied women's dreams in the final *Episodios*. These female dreams will be the focus of the present endeavor, as we shall—depending on the details (or their absence) in particular dreams—attempt to interpret women's dreams within the wider context of individual narratives, determine the role of the dreams in the development of individual characterizations, comment on the function of the dreams in the forward progression of the narratives, and speculate on the effects of the foregoing on the probable reception of the characters and their dream texts by the reader. All this will show that women's dreams and dream-telling are artistic tools for understanding circumstances recounted in the *Episodios*.

Eschewing chronology in favor of the associative linkage of female-male relationships, we shall focus on the oneiric experiences of Yohar in *Aitta Tettauen* (1904), Obdulia de la Hinojosa in *Amadeo I* (1910), Lucila Ansúrez in *Los duendes de la camarilla* (1903), Manolita Pez de Villaescusa in *O'Donnell* (1904), Pilar Calpena in *España Trágica* (1909), Chilivistra (Silvestra Irigoyen) in *De Cartago a Sagunto* (1911), and Celia Palanco Díaz de Centurión in *O'Donnell* (1904), a second look at this novel.

The *Episodio* entitled *Aitta Tettauen* and the first part of *Carlos VI en la Rápita* (1904-05) focus on Spain's 1859-60 "Guerra de Africa," during which the invading Spaniards encountered in Morocco many descendants of Jews, who had been expelled from Spain at

the end of the fifteenth century. These “hijos perdidos” still spoke their own version of antiquated Peninsular Spanish: *Judeo-Español* (also commonly called *ladino*). For both the oppressed Sephardic population and the battle-weary Spanish soldiers, this mutual discovery of a link with their common historical past was one of immense satisfaction. Spanish soldiers found a strange but pleasant bit of their archaic homeland in the hostile land of Morocco. In the captured city of Tetuán campaigners sought quarters in Jewish homes, now found friends with whom they could converse, and also came in contact with beautiful young women who could fully understand their amorous compliments and flirtatious intentions.⁴ Such is the experience also with Galdós’s protagonist, Juan Santiuste, who is a special civilian observer/correspondent for the Marqués de Beramendi.

Under the pretext of offering tutorial services, Santiuste attempts to persuade Yohar (*Perla*), the daughter of wealthy Sephardic merchant, to become his lover. She, however, is more direct, relating the content of a dream to express frankly her understanding of their relationship to that point. Employing traditional equine symbolism, she communicates with a light touch of *judeo-español*:

He soñado contigo, Juanito...Erades tú un hermoso caballo español negro...yo una mulita blanquita. Venías á mí con relincho gracioso trotando, y yo te tiraba coces...No te rías, que así lo soñé. Dirás que so bruta, muy bruta, y que ni en sueños puedo quitar de mí la condición de animal sin sabiduría. (III, 323)

Thus it is established that both parties are ready for cohabitation. Love, as always with Galdós, should overcome religious differences. However, in the ensuing *amancebamiento*, despite the recent Spanish military triumph, the Spanish-Catholic philosophy of life fails to overcome Sephardic values. Santiuste fails to convince Yohar that Christianity, poverty-now-for-future-salvation, and beautiful, high-sounding, but empty, Hispanic rhetoric are better than Sephardic pragmatism. In the end, Yohar abandons Santiuste and Sephardic money even overcomes the much-vaunted Spanish honor code as Santiuste succumbs to a bribe to forget Yohar (*Carlos VI*, III, 366). Yohar’s dream serves to strengthen the historical realism of the Spanish-Sephardic encounter very effectively, and this realism is enhanced using *judeo-español*, as well as by the employment of the *caballo* and *mula* metaphors, which were already common at the time of the Jewish cultural flourishing in Spain.⁵ Moreover, Galdós once again acknowledges oneirically a female character’s sexual desire, as he had done 18 years earlier with the well-known dream of Fortunata in *Fortunata y Jacinta* (V, 409-410).

Continuing with the theme of female-male relationships, now in *Amadeo I*, Galdós communicates, by means of a dream, a woman’s fear of being in an adulterous relationship. The narrating protagonist, Tito Liviano, and his current lover, Obdulia (la de Hinojosa), are at a seaside resort when she experiences a nightmare featuring the husband from whom she is estranged. Tito reports:

Una noche despertó sobresaltada y pegando gritos. Había soñado que en la frescura y recreo de su baño vió venir de mar afuera un horrendo tiburón, abierta la espantosa boca de triple fila de dientes. El cetáceo no era otro que Aquilino de la Hinojosa metido en aquel disfraz para devorar a su cónyuge infiel. Entre las mandíbulas del monstruo marino estaba ya cuando despertó de la pesadilla. El terror le duró largo rato después de despierta, y sólo a fuerza de cariños pude tranquilizarla, prometiendo además el exterminio del afinador [Hinojosa] en cuanto lo cogiese a tiro. (III, 1065)

Prior to Obdulia's being forced by her family to marry her uncle Aquilino, who had previously tried repeatedly to seduce her, Obdulia and Tito had entered into active marriage planning. Obdulia's forced marriage to Aquilino de la Hinojosa turned out to be very unhappy, and when her husband was justifiably incarcerated, Obdulia returned to Tito. The latter had once physically attacked Hinojosa, and, prior to Obdulia's dream, the narrator had repeatedly characterized Hinojosa by means of animal imagery: "sucio, negro, desvergonzado aguilucho" (III, 990) and "mastín negro" (III, 1057). Thus, the devouring shark image in the dream is an intensifier, which trumps the ferocity of the previous animal imagery and now highlights the danger in which Obdulia feels herself to be. The dream also gives Tito the opportunity to comfort her and promise to remove Hinojosa as a threat, thus planting some suspense to hold the reader's interest and move the story forward. Also, Obdulia's intense fear accords here with characterization commentator Orson Scott Card's suggestion that "[t]he intensity of a character's feeling, as long as it is believable and bearable, will greatly intensify the reader's feelings whatever they are" (68). Therefore, by means of the dream the reader's emotions are stimulated and the author-reader bond strengthened. Consequently, José Montesinos' assessment that "el [sueño] de Obdulia que cree ser comida por un tiburón que se parece a su marido [es] más humorístico que otra cosa" (336) certainly misses the point of Galdós's artistic effect, which is directed toward highlighting the malevolence of Aquilino and a very appropriate fear of him on the part of Obdulia. All of the shark imagery listed, as well as discussions of purported actual dreams, in dictionaries of dreams, fail to indicate that anything associated with shark imagery is humorous—in fact, quite the opposite.⁶ Moreover, Antonio Varela designates six "political and social persuasions" by Tito's six lovers, including Obdulia, whom Varela designates as "monarchy" (39, n7). Such a designation is helpful when applied to the dream where we can extrapolate that the monarchy (personified by Obdulia) is dangerously close to perishing. Moreover, the dream is very well placed, coming quite late in the *Episodio* (chapter 23), immediately after which Galdós begins engaging the anti-monarchical sentiments and unfortunate events that will continue until the climactic forced abdication of Amadeo (11 February 1873). Hence, it is possible to extrapolate that Galdós seems to be saying that the monarchy can and will soon be destroyed, as surely as a person attacked by a shark.

The attempted revenge for a stolen lover in *Los duendes de la camarilla* is also depicted oneirically. The protagonist, Lucila Ansúrez, is hiding Captain Bartolomé Gracián from the authorities because he is under a death sentence for having participated in recent uprisings. She dreams repeatedly that the police come and arrest her wounded lover but

adds that: “[Estas] pesadillas angustiosas consistían siempre en la súbita presencia de la Paredes” (III, 1577). The latter does hide Gracián away with the likely prospect that she will entice him into marriage. Reminiscent of the anger in Fortunata’s attack against Aurora in *Fortunata y Jacinta* (V, 515-17) Lucila seeks out and—now with a knife in hand—confronts her nemesis, Paredes. She is, however, no match for Domiciana. She fails in her homicidal attempt and must depart, leaving the knife in her rival’s possession. Subsequently, Lucila herself returns to the attack, but now in the first of two aggressive dreams:

[S]oñó que se ocupaba en la sabrosa faena de matar a Domiciana Paredes. Sobre el cuerpo yacente de la cerera descargaba golpes y más golpes con el fiero cuchillo, clavándose hasta el mango; pero no conseguía dar fin de ella, ni aquella vida se dejaba rematar. La víctima recibía sonriente las puñaladas, cual si su cuerpo fuera un saco relleno de paja o serrín, y de él no salía sangre...¿Dónde demonios estaba la sangre de aquella mujer? ¿Habíasela sacado para hacer con ella un elixir de amor, un bebedizo con que emborrachar a Gracián y filtrar en su ser el olvido y la degradación? ...Lucila cansó de acuchillar a su enemiga, y el cuerpo de ésta coleaba siempre, siempre... (II, 1637)

So strong is Lucila’s hatred toward Domiciana that she is later stimulated by events to experience the dream again. In an introduction to this second dream, the narrator sets the tone before reporting the content of the dream: “Por la noche, el insomnio renovó en ella los suplicios de los días más tristes de su existencia, y el sueño la sumió en las tenebrosas cavidades de la idea trágica. Cuchillo en mano daba muerte a la *boticaria* una y cien veces sin acabar de matarla” (II, 1647). This dream marks a turning point for Lucila because the next morning she ponders her dream and decides that she is ready to leave at a moment’s notice and suffer the worst of living conditions to be with her beloved Gracián and have him freed from Domiciana. However, his invitation never comes.

Subsequently, the knife, which Lucila had to leave in the possession of Domiciana, is given as a gift by the latter to her confessor, Martín Merino, and he has an occasion to show it to Lucila, affirming with satisfaction:

Es precioso. [...] Vea usted qué punta más afilada. Es fino de Albacete, con grabados árabes en las costeras; el mango muy bonito. Era una lástima que esta magnífica hoja no tuviera su vaina correspondiente. En busca de ella, me fuí al Rastro algunas tardes, y al fin [...] me encontré ésta, que viene tan bien como si con ella hubiera nacido. [...] Lo he limpiado... Siempre es bueno tener uno alguna defensa, por lo que pudiera ocurrir. (11, 1641-42)⁷

Private history soon intertwines with national history, because this is the knife with which Galdós’s history-derived character, Martín Merino, will—paralleling non-fictional national events—attempt to assassinate Isabel II. Lucila is among the street-crowd waiting to see the royal cortege pass on 2 February 1852.⁸ When word spreads that the

queen has been stabbed with a knife, Lucila is still so angry at Domiciana at the *Episodio*'s close that, after exclaiming “¡Don Martín!” she must give vent to “Aún no se sabe la verdad... Esperemos... El cuchillo no iba contra la reina, sino contra Domiciana... ¡A saber!... ¡Muerta Domiciana! ¡Justicia al fin! (II, 1665).⁹ Thus Lucila interprets the historical attempted regicide in terms of her hatred of Domiciana as reenacted in a dream, but neither in history nor in her personal life is the knife attack fatal. There is an additional point to be made here. Isabel II actually recovered completely from the attempted assassination within one and a half weeks, and the crazed priest's attempt on her life served to cancel out the scandalous acts of sexual infidelity that had surrounded her in the past (Vilches 152-53; Fernández García 4-5, 19, 23-35). When Galdós's *Episodio* appeared, his public already knew all of this and was able to compare his novel's calculated theatricality with the knowledge that the queen had benefitted from the hyperbolic press coverage and its praise of the queen. The historical account and the novelistic one are parallel, but Lucila's recasting of the historical event in terms of vengeance reveals not a cause and its effect, but the unsoundness of her psyche.

Therefore, we see that after the already mentioned repetitive plot anticipation dreaming, which will facilitate the reader's later ready acceptance of Captain Gracián's kidnaping, a change from the caring, nurturing Lucila to a wronged, vengeful lover is confirmed in the two knife-attack dreams. This confirmation is an intensifier not only of Lucila's emotions, as she is now able—in her dream—to stab Domiciana repeatedly; it is also one of heightened plot progression, as novelistic events hasten to parallel national history to the point when the historic Martín Merino stabs Isabel II without his desired outcome (II, 1665). Here again, Orson Scott Card is insightful. In addition to his already cited suggestion that “[t]he intensity of a character's feeling [...] will greatly intensify the reader's feelings,” he has also stated: “Another way to increase the reader's intensity [of feeling] is to connect a character with the world around her, so that her fate is seen to have a much wider consequence than her private loss or gain” (73). Consequently, the oneiric experiences in *Los duendes de la camarilla* are well placed, and artistically executed, with authorial confidence in the reader's emotional response and ability to apply superficial knowledge of recent history.

The historical background in *O'Donnell* dates from late 1855 to early 1859 (Montesinos 106), a time when railroad construction was one of the major economic developments in Spain. Half of the capital for the Spanish railway network was French and the center for control for this system was in Paris (Carr 265). It is in relation to this background that the widowed Manolita Pez de Villaescusa—whose main concern in life is furthering her daughter's career as a courtesan—relates her dream to another character (Mariano Díaz de Centurión). At the time of the dream, Manolita's daughter, Teresa, is in Paris with her current wealthy paramour, Isaac Brizard, a French capitalist, who has returned to his native France after major business dealings in Spain.¹⁰ The occasion and content of Manolita's dream is as follows:

Una tarde no teniendo cosa positiva que contar, relató un sueño que tuvo la noche antes, el cual, si fuese verdad, había de traer grande trastorno al mundo. Desgraciadamente, no era más que sueño, si bien de los más

lógicos y verosímiles. Pues señor, Manolita había soñado que su hija llamaba la atención en París...Iba por la calle y todos se paraban para mirarla. Millonarios franceses y príncipes rusos le enviaban ramos de flores y cartitas pidiendo relaciones. Tanto de ella se hablaba, que Napoleón [III] quiso verla. De la ocasión y lugar en que la vió, nada decía la señora; este punto interesante quedaba envuelto en las nieblas del sueño...Total, que al emperador le entraba la niña por el ojo derecho. Locamente enamorado, iba de un lado para otro, en las Tullerías, clamando por Teresa y pidiendo que se la llevaran. Aquí terminaba el sueño y era lástima. ¡Sabe Dios la cola que traería el capricho imperial y las complicaciones europeas que podían sobrevenir si...! En fin: no hay que reírse de los sueños que lo mejor resultan profecías o barruntos vagos de la realidad. (III, 175-176)

This wish-fulfilment dream reveals more about Manolita's immorality. The narrator also says, concerning Manolita: "[N]o se cuidaba de dar a su hija ejemplo de seriedad ni de constancia, y en su frívola cabeza no dejaban las ligerezas propias espacio para los sanos pensamientos que debía consagrar a la guía y dirección [de su hija]" (III, 128). She also insisted that both mother and daughter dress ostentatiously above their financial means, and Teresa knew that to do so her mother prostituted herself to wealthy men (III, 152-53).

Moreover, Manolita encourages her daughter not only to acquire a luxurious life style, but to secure in cash "un millón" for any unexpected eventuality, as well as for the final personal independence of both mother and daughter. Therefore, in correspondence with her daughter, Manolita uses the code designation "San Millán," as a substitute for "un millón," and reminds Teresa not to neglect her devotions to San Millán (III, 175). Even near the end of the *Episodio*, on the occasion of a change of government, Manolita is secretly interviewing a very high, wealthy, paramour-candidate for a now-uninterested Teresa (III, 215).

Manolita's dream allows Teresa to participate in historical events which occurred during the reign of Napoleon III, who, as Galdós's skillfully particularizes with his female protagonist, was quite a womanizer.¹¹ Rather than Teresa's reaction to historical events, the dream is once removed in that it emanates from her mother and not from the central character within the dream. Hence, we do not have the intense feelings seen by our previously discussed dreamers. The tone is different, and the effect on the reader is not emotional elevation, but rather respite. The narrator's framing comments provide the only dream-related humor in our investigation.

Galdós's final statement that this dream might be one of those that serve as a prophecy or conjecture is ironically pertinent, for Teresa's experience in Paris turns out to be (in the short run) the opposite of that wished for by her mother in the dream. This dream, for all its glitter, has no agency. In the French capital, Teresa's very wealthy paramour terminates their relationship and abandons her with even greater stinginess (III, 183) than did Juanito Santa Cruz when he deserted Fortunata (V, 327). Consequently, she must return to Spain under the protection of a very less affluent, quite elderly man, who desires

to keep her secluded in Seville. However, the indomitable Teresa soon returns to Madrid in the company of a rich Andalusian horse breeder, *diputado* Facundo Risueño, who delights in showing off the beautiful Teresa, as well as his fine horses. Now Teresa is well on her way to being socially indispensable, as Galdós's character, Manolo Tarfe (significantly nicknamed "O'Donnell el Chico" [III, 207]), opines at the climax of this *Episodio*.¹² With the coming change of government and anticipated economic boom, the beautiful Teresa will be needed, as she was already when she served as Bizard's hostess in Madrid (III, 165-171). Tarfe succeeds in convincing Teresa at the climax of the *Episodio*: "[T]ú eres el numen de la Unión Liberal, la encarnación de esas ansias de bienestar y de esos apetitos de riqueza que van a ser realizados por mi partido. Tú eres la evolución de la sociedad que transforma sus escaseces en abundancia" (III, 216-17). However, four *Episodios* later, when the *Unión Liberal* period is superseded by the coming *Revolución Gloriosa*, Teresa gets involved in Prim's struggle against Isabel II and ends up abandoning her profession in favor of true love with the series' protagonist, Juan Santiuste, as the two decide to spend the rest of their lives in Paris (*La de los tristes destinos* III, 704).

Because the question of which European royal family should occupy the Spanish throne after the departure of Isabel II led to the Franco-Prussian War of 1870, it is understandable that Galdós's character Vicente Halconero, a high government official in *España trágica*, should go to Paris. There, as a representative of Madrid's government, he chats with Spanish volunteers departing for the front to fight the Germans.¹³ Back home in Spain, his fiancée, Pilar Calpena, experiences the following: "En sus insomnios creía que los ulanos cogían a Vicente y le llevaban preso a Berlín; mal dormida y soñando veía que los descamisados del 4 de septiembre le conducían a la guillotina y le cortaban la cabeza, ¡ay!" (III, 935). This dream adds an intensifier to the insomnia-fear that Pilar had for Vicente's safety at the hands of the Germans; now she sees oneirically the French, in their newly declared Third Republic, actually beheading Vicente with their renowned guillotine, causing her to cry out in pain. All this realistically presented rising emotion of the dreamer is also available for the reader to participate in vicariously, but—historically speaking—the decapitation event never happens. Rather, Halconero lives on to view his own contemporaneous period as one of undramatic mediocrity (Ribbans 152-53).

There are two women's dreams in which there is no male content or reference. The first is in *De Cartago a Sagunto* (1911), by *Chilivistra* (Silvestra Irigoyen) following General Pavía's coup ending the First Republic on 3 January 1874. The predawn dream of Tito's current love interest is communicated by the narrator-protagonist himself: "Soñó la pobre señora que don Carlos triunfante, venía sobre Madrid con poderosa hueste. Yo la tranquilicé diciéndole que la toma de Madrid por el *Niño Terso* no estaba tan próxima como ella había visto en sueños" (III, 1208). This dream by *Chilivistra* may be considered not only a reflection of the immediate apprehension felt by Madrilenians following not merely the end of the Republic and the threat of still another Carlist struggle, but also seemingly a reminder that, during Spain's first nineteenth-century civil war, the Carlist forces did surround Madrid and penetrate as far as the edge of the Buen Retiro (Oyarzun 113). It seems appropriate for the dreamer to be *Chilivistra*, because she,

herself, is Basque, an ethnic minority that was one of the main constituents of the Carlist forces.¹⁴

The other female character whose dream contains no female-male content is Cecilia Palanco Díaz de Centurión in *O'Donnell*, where Galdós introduces a married couple with completely different interests. Mariano Díaz de Centurión is focused on contemporary national politics, while his wife, Celia, is characterized by her interest in flowers, plants, and shrubs. The divergent interests of this couple are very soon reiterated by dreams. Mariano experiences a nightmare concerning the rising influence of General O'Donnell and awakens his wife. She shares the information that she has been dreaming of her hyacinths and would like to get back to sleep, because she plans to arise early to tend to her rose bushes and buttercups (III, 124). Thus, each dream is a reinforcement of the previous character delineation, specifying and emphasizing the notion of completely different personalities and interests. Geoffrey Ribbans has stated that Doña Celia's luxurious plants are a "synecdoche for prosperous times" (63). This insight is valid since she soon moves upscale to a four-balcony home and can rival the Hanging Gardens of Babylon (III, 123). However, Celia must subsequently give up most of these beloved plants (III, 190) when she has to return to a more modest dwelling—until finally her now-prosperous daughter rewards her mother with "macetas con las mejores plantas que entonces se conocían en Madrid" (III, 210). The latter action seems to indicate that O'Donnell's Liberal Union Party has indeed brought prosperity.

Conclusion

Our study has shown that Galdós considered the following events and circumstances to be of prime importance for understanding Spanish history during the second half of the nineteenth century: The *Guerra de Africa* and the discovery of the Sephardic Jews; the failing monarchy of Amadeo I; the attempted assassination of Isabel II; General Pavía's coup ending the Republic; the Spanish railway boom, instigated and controlled by the French; and Spanish volunteers going to the Franco-Prussian War. Dreams, and dream telling, are clearly important tools for bestowing further emphasis to each item in this list. Therefore, to the realism of mimetically presented descriptions of current historical events and situations, Galdós conjoins a realism of personal reaction—with the deep psychological workings and emotions he presents during his characters' oneiric experiences.

Also of importance is the fact that unlike the narrating protagonist, Tito, the women dreamers have no contact with or inspiration from Clío, Galdós's muse of history. Thus, they are completely free to spontaneously give their own uninfluenced personal feelings and understanding of a given historical event/circumstance. In further contrast to the male protagonist, they do not engage in daydream/reveries, nor do they have night-long reveries as did the insomniac Isidora Rufete in the *Novelas Contemporáneas's La desheredada* (IV, 1032). Because they are free from Tito's obligations as historian and newspaper reporter, they have no need to fantasize three out of four interviews in Cánovas with the Prime Minister, as does the male protagonist. There are no maternal longings (which were so prominent in *Fortunata y Jacinta*) to dilute the dreamer's focus

on history. This is not to say, however, that there is no interest in the opposite sex. In fact, most of the women's dreams do feature female-male relationships. Those dreams not involving both sexes occur near a dream by a male character—and female sexual desire is once again acknowledged, but now presented in a calm, matter-of-fact manner.

Galdós's creative artistry helps facilitate yet other dream functions. These include more and more intimate information concerning the dreamer, as well as the highlighting of a significant change that may have occurred—and which now facilitates an acceleration of pace or a change of plot direction. Certainly, the reader's emotional engagement and pleasure are often enhanced by the rising intensity during the character's oneiric experience. Finally, we are indebted to Galdós's realistic conformation that, even in times of great historical change, as women react to these changes, they can still have a variety of other interests and reactions, which in the *Episodios* include oneirically revealed sexual desires, murderous jealousy, fear, sincere affectionate concern for the well-being of the male love object—and a dedication to adorning flowers, plants, and shrubs.

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Notes

¹ One of these has been Mercedes López-Baralt's expansion of Schraibman's ideas, now in more specifically Freudian and Jungian terms, and with additional attention to the oneiric experiences of Mauricia and Jacinta ("Sueños"). Others include Paul Ilie's attempt to interpret Fortunata's dream as a reflection of class conflicts ("Fortunata's Dream") and Vernon Chamberlin's contention that Ilie has under-evaluated the pre-Freudian, erotic slant of the dream previously commented on by Schraibman and López-Baralt, and now expanded by Chamberlin with new evidence ("The Perils"). Continuing in a similar vein in another study, López-Baralt discusses possible medical and literary influences on Galdós, including Tolstoy and Dostoyevsky ("Lo que una sueña tiene su aquél" 152-54). For more details, see Jennifer Cleary and Cassandra T. Gordon. Here López-Baralt also includes the dreams in the preliminary Alpha version of *Fortunata y Jacinta* and their modifications upon passing from Alpha to Beta and to the published text ("Lo que una sueña" 157-165). The so-called dreams in *La desheredada* (Schraibman 188) contrast with the sleep dreams in *Fortunata y Jacinta* in that the former are reveries, including most notably insomniac reveries. For a consideration of dreams in a figurative sense indicating flawed, misguided ambition, see Marie-Claire Petit (235-239).

² A search of listings in *Bibliografía de estudios sobre Galdós* by Jerónimo Herrera Navarro and the MLA International Bibliography finds only Robert Ricard's "Mito, sueño, historia y realidad en los *Episodios* de Galdós," where "sueño" concerns not night dreams but rather aspirations (343-51). The study by Chamberlin, "Dreaming about History: Galdós's Oneiric Realism" will appear as a chapter in the forthcoming book *Imagined Truths: Realism in Modern Spanish Literature and Culture*.

³ Diane Urey affirms, concerning Tito: "Dreams and reality, historian and character, observer and observed, become indistinguishable as they refuse to form identities or sequential structures" (184).

⁴ All this is a well-known part of Spanish history, told not only by returning veterans, but also reflected in contemporary periodicals and immortalized in Pedro Antonio Alarcón's *Diario de un testigo de la Guerra de Africa*. For Galdós's creativity with Judeo-Spanish, see Chamberlin, "Galdós's Sephardic Types" (85-92).

⁵ For mule symbolism, see José Manuel Hidalgo; for Spanish horse symbolism, Chamberlin's "Erotic Equine Imagery" and "Horsing around."

⁶ The significance of the shark as symbol does not appear in Freud's discussion of dreams and symbols, nor in Cirlot's *A Dictionary of Symbols*. However, there are several pertinent references, including the *Dream Dictionary* and *Best Dream Meaning* sites on the Internet. Galdós also began writing *Amadeo I* at his summer home near Santander, which is well-known for huge sharks, as demonstrated by a photograph which appeared on *El Diario Montañés* on March 22, 2012 (Álvarez and Machín). There is no reason to believe that there could not have been similar creative stimuli in 1904, resulting thus in a more realistic depiction rather than pre-Freudian oneiric symbolism.

⁷ Montesinos makes no mention of dreams, but praises Galdós for including the scene in which Merino shows and discusses the knife with Lucila (189-90). A thorough study concerning Galdós's fictional depiction of historical events surrounding the attack on the queen is that by Rodolfo Cardona (although, again, with no mention of the dreams). Among many other details, Cardona provides an artist's sketch of Merino's actual

knife—without Arabic inscriptions (143)—and reveals that the secular cleric bought the weapon without any mention of returning to the Rastro in search of a sheath (140).

⁸ The actual assassination attempt took place not in the street, but in the royal palace. For details, see Calderón de la Barca (31-32).

⁹ Both unsuccessful users of the same knife consider themselves victims of injustice: Lucila, at the hands of Domiciana, and Merino, at the hands of the State—as he had expressed in his *Filosofía Política-Moral* (Cardona 133).

¹⁰ Teresa's previous protector-paramour was the Marqués de Aransis, whom she had stolen from Valeria Socobio after a fierce argument. He is the nephew of the Marquesa de Aransis in *La desheredada*, with whom Isidora Rufete had erroneously claimed a blood-relationship.

¹¹ Napoleon III had numerous mistresses, and his distant cousin, Félix Bacciochi, “[w]ith whom he had caroused around Rome in his youth quickly came to be known as the Palace Procurer” (Bierman 73).

¹² Not only because of Tarfe's vigorous support for the general, but also due to a physical resemblance, “solían llamarle *O'Donnell el Chico*” (III, 206).

¹³ For details concerning Spanish volunteers in the Franco-Prussian War, see Dupont 199.

¹⁴ This Basque-speaking woman will later go with Tito in a failed effort to bribe Carlist leaders (*De Cartago a Sagunto*). Although she reveals no negative qualities in her dream, subsequently *La Madre*, Tito's muse of Spanish history, will warn him that this woman, with her wide mood swings, is a typical representative of Spain's unstable population (*De Cartago* III, 1255).

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