Galdós’s Historian Dreams about History

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Abstract

“Galdós’s Historian Dreams About History” is the first study to consider male dreams in the Episodios Nacionales. The dreams and dreamlike reveries under consideration occur in Amadeo I (1910), De Cárdenas a Sagunto (1911), and Cánovas (1911). Basque fanaticism, the Virginian affair, the fall of the Republic, and Cánovas del Castillo’s governmental philosophy of Throne and Altar each stimulate the narrating historian protagonist to an oneric response. The increasing intensity of certain dreams are designed to have a corresponding stimulation experienced by the reader. Also one series of dreams and dreamlike reveries, with excellent similarities and differences, deepens characterization, strengthens the plot line, and moves the story forward. A comparison of the dreams in this study with those in both the Novelas Contemporáneas and “Women’s Dreams in Galdós’s Later Episodios Nacionales” reveals distinctive innovations when the dreamer is a male character reacting to national and international events and circumstances.

The use of dreams in storytelling is as old as the genre itself. In the nineteenth century dreams are important in the novels of such writers as Dickens and Balzac, as well as in the novels of Galdós’s contemporaries Leopoldo Alas and Emilia Pardo Bazán.\(^1\) Joseph Schraibman and others have studied all the dreams in Galdós’s Novelas Contemporáneas, but the oneric experience has only begun to be examined in the Episodios Nacionales.\(^2\) We do have “Women’s Dreams in the late Episodios Nacionales” (Chamberlin 1-13), but to date there is no study of male dreams in the Episodios. Consequently, the present study will concentrate on the dreams of the narrating protagonist, Tito Liviano (the most frequent dreamer in the later Episodios), who is often considered Galdós’s alter-ego spokesman. The dreams under consideration occur in Amadeo I (1910), De Cárdenas a Sagunto (1911), and Cánovas (1911).

The first of these, Amadeo I, provides an early twentieth-century retrospective on the period January 1873-February 1874, during the brief reign of Amadeo de Saboya, the son of the king of Italy brought to Spain to replace the Bourbon monarchs after the Revolution of 1868. In early 1874 the Basque followers of the ultramontane pretender to the throne, Carlos VII (the grandson of Carlos VI) were on the verge of starting the Third Carlist War (February 1874). Tito spends time in Durango in the heart of the Basque country, where his father had brought him because he was worried not only about his son’s health, but also about the influence of the more liberal environment of Madrid. Before returning to the Spanish capital, Tito is asked to give a public speech, the purpose of which is to demonstrate that he now has a more conservative political and religious outlook. Tito agrees to do so, and gets off to a good start by agreeing with the prev-

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\(^1\) For information concerning dreams in Galdós’s Novelas Contemporáneas, see Schraibman, Gillespie, Eoff, Velasco Vargas, López Baralt, Chamberlin, and Lakhdari.

\(^2\) Neither Herrera Navarro’s monumental Bibliografía de estudios sobre Galdós, nor the data base of the MLA Annual Bibliography have entries linking Episodios and dreams.
alent Basque sentiment that Amadeo de Saboya should not remain on the Spanish throne.

However, Tito considers his speech pure performance and when he gets carried away, he reveals his own liberal opinions, which he then covers up through exaggerated and ironic references concerning populist Carlist ideology. Within his speech are, nevertheless, seeds of a very liberal concept of political governance to which the Carlists remain oblivious. For example, he strikes a very sensitive nerve when he inadvertently declares that Spain should become a republic. However, he quickly extricates himself by proclaiming with great enthusiasm that it should be a republic governed by the Pope. Moreover, he encourages his listeners to go to Rome and persuade the Holy Father, who has lost his Papal States in the recent creation of the kingdom of Italy, to relocate and preside in Madrid over “la Pontificia República” (XVII, 1041)

With the exception of two clergymen, the audience responds to Tito’s enthusiasm and ideas with fervent applause. However, la Madre Mariana, the spirit of Spain and muse of history, (variously designated henceforth also as Madre, Mariclío and Clío) later privately compliments him admonishingly on the “gracia y picardía” of his speech, adding that some of the truths in his discourse may be of future use in the form of a “jácara o entremés de burlas” (XVII, 1044).

Tito’s oneiric reaction to his own speech occurs as he is returning by train to the Spanish capital. There are two main problem-solving concerns in the dream. One is to redress his slip of the tongue about Spain’s needing a republic. The other is the possibility of persuading the Pope to move to Madrid, as Tito attempts to do the task he had he had urged upon his listeners, that is, travel to Rome himself. Intruding into the dreamer’s repeatedly unsuccessful travel connections to reach Rome oneirically are the announcements of the Spanish locales through which the train is passing:

Yo dormitaba, y mi vago soñar, reproduciendo cosas pretéritas, era cortado a trechos por el canticio melancólico, que marcaba las estaciones y los puntos de parada. Los sueños que elaboraba mi cerebro eran pasajes de intensa zozobra, con opresión cardiaca y temor de inminente peligro. Mi primera zozobra fue si alcanzaría o no el vapor para Civitta-Vechia… Que no lo alcanzaba; que salía momentos antes de llegar yo….Alla va el vapor sin mí; allá va… Y en esto sonaba el triste canto: “¡Pancorbo, un minuto!”

En mi discurso de Durango se me había olvidado una parte importantísima. A muchos de mis oyentes repugnaba la palabra república. “No queridas hermanas; no, hermanos del alma; no os alborotéis por la fealdad de una palabra, … Os sobra razón, y en armonía con vuestros sentimientos doy a los gloriosos Estados el nombre de Imperio de Cristo, Imperio Hispano-Pontificio… ¿Os satisfyce? ¡En esto la divina voz melancólica clamaba en el silencio frío de la noche: “¡Quintanapalia, un minuto!” (XIX, 1049).

Continuing announcements of the station through which the train is passing stimulate further unsuccessful connecting possibilities for travel to Rome. As Tito leaves Burgos, he dreams that he is attacked by “bárbaros jayanes hostigados por dos curas impíos y soeces [. . . .] La bestia plebe me apaleó; arrastrado fui por el suelo y lanzado a un campo de ortigas” (XIX, 1049). When the dreamer hears the announcement for the town of Torquemada (near Palencia), he reflects that “[Tomás de] Torquemada, con sus hórridas hogueras y sus crueles suplicias, era más humano que la bestial plebe duranguesa” (XIX, 1049). As the dream ends, la madre Mariana reappears and consoles the anguished historian protagonist:
Titín, chiquitín, arroja de tu mente todas las ideas, todas las impresiones, recuerdos de aquella Carquilandia que ha sido para tí un destierro, en algún modo tedioso y mortificante. Pero no creas que has perdido el tiempo, no; en aquella tierra de hombres inocentes y braves has aprendido más de lo que pensabas. Mucho vale, hijo mío, el aprendisaje de cosas y personas que allá tuviste; mucho vale el dato de Vasconia, documento vivido por ti, para que lo agregues a los estudios que han de darte el total conocimiento de la vida hispánica. (XIX, 1049)

By means of the above dream, Galdós is able to reiterate, thus emphasize, the problem of the intense Basque support for the Carlist cause. Harriet Turner has specified that realist depiction of a thing or event must be convincingly true to life and also exterior to the mind of the writer (here the narrating Tito)” (“The Realist Novel” 81). Both of these requirements are achieved in the presentation of Tito’s speech. Subsequently, in contrast to the mimesis of the realist mode in which the speech is presented, Galdós chooses to hold the reader’s attention by switching to a complementary mode, one which reveals the dynamics of the subconscious mind as Galdós now abandons exteriority for interiority. Thus, the reader is privileged to experience more intensely, more directly, without the conscious filter of the non-dreaming person. Tito physically suffers “intensa zozobra, con opresión cardíaca y temor de inminente peligro,” before we see him attacked, beaten by a clerically instigated mob, dragged on the floor, and hurled oneirically from the train Tito’s suffering is enhanced and backgrounded by the repeated noise of the train, including “[e]l espantoso ruido del tren pataleando sobre las placas giratorias” (XIX, 1049). Travel through so many northern towns may suggest the widespread support for Carlism. Moreover, Tito’s climactic belief that Basque cruelty exceeds that of the Grand Inquisitor, Torquemada, serves to emphasize the Basque problem at the level of nightmare intensity. La Madre’s post-dream comments remind Tito, the historian, that he has experienced an important facet of national history. Additionally, Tito’s experiences regarding the Basques make him the understandable choice to be the government’s secret agent who will be sent on a potentially very dangerous attempt to bribe wartime Carlist generals in the next Episodio entitled De Cártago a Sagunto (XIX, 1243-44).3

Tito’s next dream appears in this Episodio in a tripartite form. The second part of this dreaming contains a brief erotic, wish-fulfilling dream that serves to connect the first and third parts of Tito’s oneiric reaction to historical realities—without relevance to either part. In De Cártago a Sagunto, Tito is active both as newspaper reporter and national historian as he details General Pavía’s coup which destroys Spain’s first attempt at having a republican form of government. Tito gives a very detailed account of the morning and night sessions of the Cortes on January 3, 1874. He witnesses the night session from the “tribuna de la Prensa” (VIII, 1262) and details, with intensifying thunder and lightning imagery, the stormy exchanges between liberals and conservatives. He is present when General Pavia breaks his promise to the President of the Republic, Emilio Castelar, not to intervene militarily. Pavia sends a telegram to the Cortes, which the presiding official reads aloud, announcing that the general has affected a “golpe de Estado y diciéndole que tal acto fue sólo una medida heroica para sacar a España del anarquismo y del

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3 A Basque officer in De Cártago a Sagunto, who remembers Tito’s speech of the previous Episodio, detains and warns him that in Durango, Tito has “no pocos enemigos; allí hay personas que desean cobrarle el bromazo que nos dió con aquella pamplina del Imperio Hispano-Pontiticio [. . . .] con una tanda de cardenales” (XV, 1232).
caos” (XI, 607). The lawmakers refuse an order to vacate the Salón de Sesiones, uniting against the new danger, until soldiers arrive and shots are fired. Tito sums up the events: “[E]n aquel día tonto, el Parlamento y el pueblo fueron dos malos cómicos que no sabían su papel, y el ejercito, suplantó con sólo cuatro tiros al aire, la voluntad de la patria dormida” (VII, 1202).

After joining the legislators exiting the Congreso, Tito reports the reactions of café-goers, as well as those of people in other public places. With the streets full of noisy soldiers, as well as contentious defenders of the Republic, Tito becomes too emotionally affected to sleep much. His dream reaction to the fall of the Republic does not occur until the following night (5 January 1874) and incorporates a daily residue from his activities. During the day before his dream, Tito and a friend (Pepe Ferreras) visit a tailor shop, where he asks the owner’s opinion regarding the end of the Republic. Elated, the tailor reveals that he and other merchants are welcoming the end of the Republic, because governmental policies and the restrained spending habits of Republican officials have been harmful for local business. The tailor looks forward to a rush of new customers, preparing higher-quality, more fashionable, and more expensive clothing for the “cuarenta y nueve gobernadores nuevos” (IX, 600). As Tito exits the shop at the end of the visit, he laments that he has just seen, “cómo se empequeñecían las cosas grandes [la República]; acababa de ver cómo crecía y se hinchaba lo infinitamente pequeño [la ganacia mercantil]” (IX, 1209).

The daytime residue in Tito’s dream is this visit to the tailor shop, and he now displaces the tailor, relating: “[S]oñé que yo era sastre, y que estaba cortando las cuarenta y nueve levitas para los cuarenta y nueve flamantes gobernadores de provincia” (X, 1209). This statement recalls Tito’s daytime evaluation of the tailor’s self-centered financial desires, and in Tito’s dream there is once again on his part only resignation, with neither great suffering (as after his Basque speech), nor hope expressed of initiating action aimed at restoring the Republic.

The third part of Tito’s dream which appears in De Cártago a Sagunto has as its daytime residue conversations earlier that day regarding the Virginius affair. This international crisis began in October 1873 when Spain captured an American-owned, blockade-running ship as it was transporting men and materiel to aid the Cuban insurrectionists. Spain executed 53 captives from the ship and then had many of their bodies trampled by horses. Among the many newspapers reporting on the Virginius controversy was the prestigious El Imparcial, which, beginning on November 26, 1873, printed reports and kept readers informed as to the latest negotiating positions of both the United States and Spain. Three of the newspaper’s most informative articles are “Captura del Virginius” (5 Dic. 1873, 2); “El mensaje del presidente Grant” (16 Dic. 1873, 3) and “La cuestión del Virginius” (27 Nov. 1874, 1).

Tito reports that his “pesadilla del caso del Virginius fué uno de los temas tocados en la tertulia del café” (X, 1210).

Dicha nave, arbolando bandera americana, fué apresada en aguas de Jamaica por nuestra goleta Tornado. Llevaba gran número de

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4 In Fortunata y Jacinta, Jacinto Villalonga has brought news to Juanito Santa Cruz that now elegantly attired Fortunata has returned from Paris. However, whenever Jacinta enters the room, Villalonga switches to relating details of General Pavía’s coup. Harriet Turner has said:

The paired stories ramify the monarchy metaphor, each depicting, at least momentarily the overthrow of a reigning institution. Pavía’s coup forces the dissolution of the Republican government, toppling the presidency of Castelar, while Villalonga’s own fabulous picture (“vision inverosímil”) of Fortunata, gowned in blue velvet, overturns the supposedly monogamous, “monarchical” marriage of El Delfín and La Delfina—the young Santa Cruz couple. (Benito Pérez Galdós. Fortunata y Jacinta 103)
filibusteros, norteamericanos, ingleses y españoles, dispuestos a desembarcar en la Gran Antilla para favorecer la guerra contra España. Conducidos a Santiago de Cuba los tripulantes y pasajeros del barco insurgente, fueron fusilados la mayor parte de ellos, contraviniendo las órdenes de Castelar al capitán general Jovellar para no se aplicara la pena de muerte sin antes dar cuenta al Gobierno de Madrid." (X, 1210)

Tito discloses his own emotional reaction and awakening: “Ante la horrenda tragedia de Santia
go de Cuba, desperté en mi cama dando gritos atroces”: “¡Tenéis, bárbaros! No fusiléis! ¡A mí! ¡Socorro!... ¡Clemencia!...” (X, 1210). Initial efforts to calm the awakened Tito fail, as he insists: “No, no [...]. En este cuarto estaban conferenciando ahora Castelar y mister Sickles. Todavía estoy oyendo el traqueteo de la pata que gasta el ministro de los Estados Unidos,” and he eventually concludes, “Bien claro dijeron que es inevitable la guerra con la República Norteamericana. ¡Jesús, que calamidad! ¡Jesús, qué desastre! ¡Pobre país, pobre España!” (X, 1210).

As had been the case with Tito’s dream about Basque fanaticism, this oneiric experience ends with nightmare intensity, but now in addition to the earlier dream’s personal and national concerns, this dream expresses international dimensions. José Ido del Sagrario, manager of the pensión where Tito is staying, hears Tito’s nightmare screams and comes running. Tito replies to Ido’s would-be comforting inquiry: “Que están fusilando a los del Virginius [...] Los tiros me han dejado sordo.” But Ido reassures Tito: “Lo del Virginius está arreglado hace ya la mar de días, según dijeron los papeles.” Moreover, he adds, “La cuestión del Virginius era ya cosa vieja. Castelar y el cojo Sickles arregláronlo con los bartolillos y biscochos borrachos que usa la diplomacia” (X, 1210).5

The second section of Tito’s three -part dream is an erotic intrusion into the relating of historical events, and it serves also as an effective transition between our already-discussed first and last parts. This brief dream concerns Chilivistra, Tito’s current erotic challenge, and he relates: “[S]oñé que la dolorida dama se despojaba de su hábito negro para arrojarse en mis brazos amantes” (X, 1210). In keeping with Schraibman’s conclusions with respect to the Novelas Contemporáneas, this is a wish-fulfilling and plot anticipation dream (a type which Freud considered to be very important) (Complete Introductory 213-237).6 Tito considers the subsequent fulfillment of his desire for intimacy with Chilivistra as one of his greatest conquests (XII, 1222).7 Moreover,

5 For the interactions between Sickles and Castelar, which were much more hectic than José Ido indicates, see Bradford (97-107, 154). General Dan Sickles had been wounded in the battle of Gettysburg and was fitted with a wooden leg, which Galdós references as the dreaming Tito hears him walking. Before being sent to Spain, the very volatile Sickles had shot and killed his young wife’s lover across the street from the White House. While stationed in Madrid with the title of United States Minister to Spain, Sickles was an unrelenting war hawk. Nevertheless, President Grant and his Secretary of State, J. Hamilton Fish, both of whom were sympathetic to Spain’s attempt at a republican form of government, prevailed in the avoidance of war.

6 Schraibman discusses 21 dreams which “depict or suggest events which actually happen at some later tine in the narrative” (Dreams 29). Freud, as is well known, recognized that wish-fulfillment is a very important component in dreams (Interpretation 359-74; Introductory Lectures (Complete Introductory 213-27).

7 Antonio Varela notes that Tito mimics “the government’s own instability and is represented by his falling in and out of love affairs one after another with nine women of diverse types, which can broadly be made to stand for political persuasions or social classes” (32). Although Tito considers Chilivistra his greatest conquest, he later finds intolerable her arrogance and wide mood swings: “En resumen; llegué a ver en ella una especie de relicario dibólico en el que estaban contenidos los siete pecados capitales” (XIV, 1228). The muse of history, Mariclío, informs Tito: “Has de persuadirte, hijo mío, de que el carácter borrascoso y tornadizo de tu Chilivistra tienes un perfecto símbolo de la vida española en el aspecto político, y estoy por decir militar [...]. Fijate bien, hijo mío y verás que con el sistema puramente chilivistril, y conforme al voluble proceso mental de tu amiga, gobiernan a España las manadas de hombres que alternan en las poltronas o butacas del Estado, ahora con este nombre, ahora con el otro. [...] Chilivistra será para ti lección viva, que hora tras hora te mostrará los capitales defectos de tu patria para que
as he is “durmiendo la mona que contraje al sumergirme en las ondas en cierto modo alcohólicas del océano supersensible,” he perceives himself as outdoors and “convertido en pompa de jabón que flotaba sobre los transeúntes, al ras de sus cabezas. Yo era una delgadísima esfera líquida, y temblando me decía: ‘¡Ay, ay!; si reviento al chocar con cualquiera de estas cabezas, me deshago y no seré más que un salivazo misero de agua jabonesa’ (XIII, 1225). The sexual implications of this passage merit scrutiny.

It is helpful to remember that Galdós wrote to Leopoldo Alas: “Bien se me alcanza que toda la vida humana, como la tierra sobre sus polos, gira sobre el pivote del acto de la reproducción de la especie, […] pero] es de mucho más efecto en el arte disimular el papel principalísimo que la fornicación hace en el mundo” (Smith and Rubio Jiménez 142). Dreams were one of Galdós’s methods of dissimulation and, long before De Cártago a Sagunto, he had patently suggested the female sexual experience in the well-known dream of Fortunata (Fortunata y Jacinta [III, vii, 4: 255-58]); and María Egipciaca (La familia de León Roch [II, xiii, 873]). Moreover, Pardo Bazán had presented, in a non-dream setting, her successful insinuation of sexual intercourse and male climax with the horseback riding character Rogelio Pardiñas in her 1899 Morriña (XX, 523), a copy of which she sent to Galdós. And in El amigo Manso Galdós’s character Máximo Manso, opines that that “No es puramente arbitrario y vano el mundo del sueño, y analizando con paciencia […] se hallará quizás una lógica recóndita” (IV, xxxv, 1226). Thus it seems reasonable to venture that Tito’s dream communicates, with pre-Freudian symbols, the male sexual experience with a desire to prolong the pleasure and delay the climax. Freud considered both liquids and flying to be important sexual symbols (“Symbolism” 155). Because the male organ can rise in defiance of the law of gravity, Freud believed that a dreaming-male “can make himself fly. […] Thus] dreams of flying, so familiar and so delightful, have to be interpreted as dreams of sexual excitement, as erection dreams” (155). Freud also believed that anything from which water can flow (seemingly as in the case of Tito’s esfera) are also masculine (155). Although shorter than the already mentioned dreams of Fortunata, and María Egipciaca, Tito’s description of this particular aspect of the male experience is rare, if not unique, in Galdós’s fiction, and certainly within the decorum of early twentieth-century fiction.

In Spain the Restoration was based on an anti-Enlightenment governing philosophy of Throne and Altar. This philosophy entailed strengthening the restored Bourbon monarchy and the Catholic Church above all other considerations. It also included the suppression of liberal and progressive ideas that might seem a threat to either the Church or the monarchy. Throne and Altar was a much discussed topic and there was a weekly conservative publication with a change-of-title emphasis, Altar y Trono. This heated topic is introduced in Cánovas by Segis-aprendas a precaverte con ellos con la mira de que algún día seas llamado a gobernar la nación (XXI, 1255).

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8 Here Galdós is responding on 6 April 1885 to Clarín’s request for a critique of La Regenta. His only negative comments came under the headings: “1o La preocupación de la lujuria – 2o Las dimensiones” (Smith and Rubio Jiménez 142).
10 For details of Pardo Bazán’s presentation of the male experience, as well as a possible coded message from Doña Emilia to Don Benito concerning how this might relate to the termination of their intimacy, see Chamberlin, “Pardo Bazán’s Literary Use.” 37-39.
11 Freud also believed that symbols for the male organ “can be replaced by objects from which water flows—water taps, watering cans, and fountains—and by other objects which are capable of being lengthened” (155)—as might Tito’s soap bubble before bursting. Female symbols require openings, which will permit penetration. (156). This is not the case with Tito’s soap bubble.
12 Altar Y Trono, Revista Hispano-Americano ran from 1869 until1887. The issues of 1869-1872 are on deposit at the Biblioteca General de Navarra and can be read online 14 September 2014 at http//prensa historica.mcu.es/es/publicaciones/ficha_pub.cmd?idPublic.
mundo García Fajardo, concerning whom Geoffrey Ribbons has said: “He is a character who provides, by means of an individual evolution, a shorthand review of possible political attitudes and disruptive social action (History 153). Segismundo shares with Tito his current opinion as the two watch Madrid’s citizens celebrating the parade for the newly arrived king, Alfonso XII:

El borbonismo no tiene dos facetas, como creen los historiadores superficiales, sino una sola. Aquí y allá, en la guerra y en la paz, es siempre el mismo, un poder arbitrario que acopla el Trono y el Altar para oprimir a este pueblo infeliz y mantenerlo en la pobreza y en la ignorancia. Lo único positivo en ese cortejo brillante que es un sinfín de generales, jefes y oficiales nuevos agregados a los que ya tenemos […] Altar y Trono, una política de inercia, de ficciones y de fórmulas mentirosas extraídas de la cantera de la tradición. Todo esto va decorado con el profuso reparto de honores, distinciones y títulos nobiliarios. […] No hay país en el mundo que nos iguale. ¡Oh desmedrada España! Cada día pesas menos, y si abultas más atribúyelo a tu vana hinchazón (X, 1313).

Also in Cánovas, Galdos creates four pseudo-interviews with true power behind the throne, Cánovas del Castillo. The third têt-à-têt is a sleep dream, while the other three are dream-like reveries. Our presentation of these interviews will follow Galdós’s mixed reverie/dream chronology. In the first non-dream reverie, Tito is summoned to Cánovas’s office after repeatedly being told by various people that he is on the list of persons to be interviewed. The head of government, having read some of Tito’s pertinent articles, desires information concerning the escaped leaders of the Cartagena Cantonal uprising (who were prominent in the previous Episodio, entitled De Cártago a Sagunto). Although these liberals have been sentenced to death, Cánovas alleges that he wants to locate them, especially the leader Antoñete Gálvez, in order to arrange a secret pardon. Tito promises “el caudillo alfonsino,” who had formed the political party that brought Alfonso XII to the throne, to investigate the matter (V, 1291).

In the second reverie-interview, Tito reports back that Gálvez is living peacefully in Switzerland and that he is not interested in pursuing any anti-Restoration activities. Cánovas is pleased with this information, but has only time, outside his inner office and standing next to a window, for a brief expression of gratitude. However, before Tito can leave the premises, an aide is offering him, in Cánovas’s name, a government position. Tito must struggle not to reject such a repulsive idea outright and anticipating an appearance of Clío’s nymph, Efémera hurries off (V, 1291). When he returns the following day Tito thinks one of those working there is Efémera (V, 1292).

For the third pseudo-encounter with Cánovas, which is the sleep dream, Efémera leads the narrating historian protagonist to the office of “el monstro” (Tito’s term and italics [XIV, 1326]). Once there Tito is reassured that the muse of history is with him, because he detects her unique fragrance. Cánovas initiates the dialogue by praising Tito’s articles concerning the search for a royal bride and future queen, but he says that Tito has not dug deeply enough into the matter. Cánovas reveals that he has long thought an alliance with England would be quite beneficial for Spain, and that he personally initiated private negotiations with the British royal family concerning Queen Victoria’s daughter, Beatriz. However, when it became clear that there would have to be a conversion to Catholicism, it was Queen Victoria who broke off the negotiations. “[E]l puritanismo protestante es tan fanático como nuestro catolicismo,” comments Cánovas (XIV, 1326). Moreover, he adds that he would have had opposition from religious quarters in Spain. Then replying to Tito’s idea that he, Cánovas, is the only person in Spain capable of over-
coming such opposition, the head of government asks Tito to consider:

Esta vieja nación, con sus glorias y sus tristezas, sus fuerzas y sus
recuerdos. sus instituciones aristocráticas y populares y su ex-
traordinario poder sentimental, constituye un cuerpo político de
tan dura consistencia que los hombres de Estado, cualesquiera
que sean sus dotes de voluntad y entendimiento, no lo pueden al-
terar. El alma de ese cuerpo es igualmente maciza, petrificada en
la tradición y desprovista de toda flexibilidad. El único gobernante
capaz de llevar a esa alma y ese cuerpo a un nuevo estado de civili-
zación es el tiempo y yo seré todo lo que usted quiera, amigo [Tito]
Proteo, pero el Tempo no soy. (XIV, 1326)

Tito challenges Cánovas's pessimism by reiterating the main point of his most recent article,
which laments Spain's subservience to the Vatican. Cánovas responds that because he is “am-
arrado por los cientos y tantos cordones de la realidad” (XIV, 1326, he must be practical in such
matters, emphasizing:

Mi deber es sofocar la tragedia nacional, conteniendo las energías
étnicas dentro de la forma lírica, para que la pobre España viva
mansamente hasta que lleguen días más propicios. No podemos
marchar a saltos, ni con tropicones revolucionarios. Las algaradas
y las violencias nos llevarían hacia atrás, en vez de abrirnos paso
franco hacia un adelante remoto. (XIV, 1326)

Tito insists: “También escribí que aplicando con firmesa [. . .], un gobierno fuerte y hábil
podría contener al Papa dentro de su esfera espiritual, y atajar sus intromisiones vejatorias en
el régimen interior de los pueblos” (XIV, 1327). Cánovas cautions that this is not the time for such
an agenda, because the Pope is currently quite defensive, after having recently lost the Papal
States in the creation of the new Kingdom of Italy. In time, however, the problem of Papal influ-
ence might be mitigated, because Cánovas says: “Yo procuro por todos los medios fortalecer el
poder real, debilitado por las agitaciones revolucionarias y por los ambiciosos de bajo vuelo. Y
si en este reinado y en los siguientes mantiene su fortaleza el poder real, será obra fácil reducir
y someter al poder eclesiástico” (XIV, 1326-1327).

Thus the six-term Presidente del Consejo de Ministros believes that, everything considered, Al-
donso’s cousin, María de las Mercedes de Orleans, has turned out to be best choice to become
queen. She is “linda, modesta, dócil, amable, inteligente, apenas lanzado su nombre en el remo-
lino de la opinión, se ha hecho popular. ¿Qué más podemos apetecer? Reina bonita, discreta,
popular... Por lo demás...” (XIV, 1327). These are Cánovas’s last words, as Tito perceives him fading
away. Then, acknowledging the importance of the muse of history in the creation of the dream,
Tito affirms that “vi a Mariclío [. . .] Pasó a mi lado inundándome con su fragancia helénica.” It
is at this point that the narrating historian’s current lover, Casiana, shakes him vigorously,
saying: “Despierta, hijo, has dormido más de la cuenta” (XIV, 1327).

As Tito awakens, he learns that the fragrant odor experienced in his dream is not from
Mount Hymeto in Greece, but only tomillo which has been given to Casiana from the Madrid’s
Casa del Campo, where the now officially engaged Alfonso and Mercedes are strolling. Tito re-
minds Casiano that Alfonso and Mercedes are soon to be wed, but she replies that there is still
some support for a “protestante.” This opinion causes Tito to explain:

Cánovas me ha dicho que la idea es hermosa. Pero que se opone
a realizarla el ser interno.... ¿lo entiendes?..., el cuerpo y el alma de
Esta nación, que es católica hasta los tuétanos. Don Antonio teme que el ser interno se le vuelva trágico, y trata de irlo conllevando por lo lírico hasta que, fortalecido el poder real, etcétera... En suma, Casianilla de mis pecados, que ha de llover mucho hasta que los gobiernos de esta tierra puedan decirte al amigo Pío [IX], o a sus sucesores: “Tente allá, Papa, que los españoles ya sabemos salvarnos cada cual a su modo.” (XIV, 1327)

In this dream Tito has caused Cánovas to reveal his actions and philosophy of governance, which illustrate the workings behind the educational and economic deficits previously noted by Segismundo Fajardo. Moreover, the fact that the awakened Tito conveys the essence of his oneiric conversation with Cánovas to Casiana serves to reinforce, by means of repetition, the importance of its content, even as it also ridicules and deflates explanations.

Galdós chooses to make Tito’s last would-be interview with the architect of the Restoration begin in a more realistic manner. Tito is not led by Mariclío or her nymph Efémera, but goes to Cánovas’s office because a third party wishes to donate some of her late husband’s rare books to Cánovas, who is a collector of such treasures. Tito agrees to deliver the books, saying that because of his previous visits, he is sure that Cánovas will receive him. Once he gets to Cánovas’s office, he becomes fearful that his previous visits were “fantásticas, obras de mi desbordada imaginación o artificio dispuesto por las efémeras obedientes a misteriosos dictado de mi divina Madre [Mariclío]” (XXI, 1332). However, Cánovas does receive him and a number of current matters are discussed, including the influx of friars and monks expelled from France, once again the present monarchy’s weakness vis-à-vis Papal pressures, Cánovas’s dependence on diverse political factions to consolidate the Restoration, and the rising importance of Práxades Sagasta within the government. The imagined meeting ends with “la divina Clío” taking Tito by the hand and leading him from the room (XXI, 1353). Thus terminates the four pseudo-interviews in Galdós’s final Episodio Nacional.

We judge the third interview in this series to be the only sleep dream because Casiana says: “Despierta, hijo, has dormido más de la cuenta” (XIV, 1327). A precedent for utilizing the verb despertar to indicate the end of a sleep dream had occurred with Tito’s dream about the Virginias affair (X, 601), but this verb does not appear in connection with Tito’s three other pseudo-interviews with Cánovas.

Conclusion

The dreams by the narrating protagonist, Tito Liviano, in Galdós’s final three Episodios are varied and serve differing purposes. Most notably, they often reinforce verisimilitude of historical events and circumstance by responding with an unfettered, deep, and very personal emotional reaction. National problems reflected include Basque fanaticism, the overthrow of the Republic, the Viriginus affair, and Cánovas del Castillo’s “Altar and Throne” Restoration governmental philosophy. Significantly, Tito’s dreams about Basque fanaticism and fear of war with the United States over the Virginia affair both end on a note of nightmare intensity. Galdós understood Orson Scott Card’s observation, that “[T]he intensity of a character’s feeling [. . .] will greatly intensify the reader’s feeling” (68) and that “Another way to increase the reader’s intensity [of feeling] is to connect a character with the world around him, so that his fate is seen to have a much wider consequence than his private loss or gain”(73). Also Galdós’s employment of recurring pseudo-interviews, with similarities and differences, is in accord with Peter Brooks’s
findings regarding ways to hold the reader’s interest, strengthen the plot line, and move the story forward (9-11).

Tito’s dreams differ from all the dreams in the Novelas Contemporáneas, as well as from those of women characters in the late Episodios, in that he has the assistance of an especially created character, Mariclío, who is a Hispanized version of the ancient Greek muse of history. She is not only associated with his dreaming, but is also his guide and mentor, and she gives him an unfailing magic wand to facilitate his writing. Finally, it is interesting to note that although Galdós had depicted female dream eroticism much earlier in his career with María Egipciaca in La familia de León Roch (1878) and Fortunata in Fortunata y Jacinta (1887), it is in his penultimate Episodio, De Cártago a Sagunto, (1911) where we find a very rare, if not unique, correspondingly relevant male dream experience.
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