*Aires españoles,* represents the vivid colouring and resonant emphasis of Andalusia; Ramon Domingo Perés (b. 1863), a Cuban by birth but domiciled at Barcelona, strikes a Catalan note in *Musgo* (1902), and substitutes restraint and simplicity for the Castilian sonority and pomp; Vicente Medina (b. 1866) in *Aires murcianos* and *La Canción de la huerta* reproduces with vivid intensity the atmosphere of the Murcian orchard-country; Juan Alcover and Miguel Costa, both natives of Majorca, cele- brate their island scenery with luminous picturesqueness of phrase. The roll of Spanish poets may close with the name of José María Gabriel y Galán (d. 1905), whose reputation depends chiefly on the verses entitled “El Ama” in *Castellanas,* Gabriel y Galán was extremely unequal, and his range of subjects was limited, but in *El Ama* he produced a poem which is unsurpassed in modern Spanish poetry. The facility with which verses of a kind can be written in Spanish has made Spain a nest of singing- birds; but the chief names have been already mentioned, and no others need be recorded here.

Since 1850 there has been a notable renaissance of the Spanish novel. Fernán Caballero is entitled to an honourable place in literary history as perhaps the first to revive the native realism which was temporarily checked by the romantic movement. In all that concerns truth and art she is superior to the once popular Manuel Fernandez y Gonzalez (d. 1888), of whom it has been said that Spain should erect a statue to him and should bum his novels at the foot of it. A Spanish Dumas, he equals the French author in fecundity, invention and resource, and some of his tales—such as *El Cocinero de su majestad, Los Minfies de las Alpujarras* and *Martin Gil—*are written with an irresistible *brio,* but he was the victim of his own facility, grew more and more reckless in his methods of composition, and at last sank to the level of his imitators. Antonio de Trueba followed Fernán Caballero in observing local customs and in poetizing them with a sentimental grace of his own, which attracted local patriots and uncritical readers generally. He had no gift of delineating character, and his plots are feeble; but he was not wanting in literary charm, and went his road of incorrigible optimism amid the applause of the crowd. His contemporary, Pedro Antonio de Alarcon, is remembered chiefly as the author of *El Sombrero de tres picos,* a peculiarly Spanish tale of picaresque malice. Neither Trueba nor Alarcón could have developed into great artists; the first is too falsetto, the second is too rhetorical, and both are too haphazard in execution. Idealizing country life into a pale arcadian idyll, Trueba frowned upon one of his neighbours whose methods were eminently realistic. José María de Pereda is the founder of the modern school of realistic fiction in Spain, and the boldness of his experiment startled a generation of readers accustomed to Fernán Caballero’s feminine reticence and Trueba’s deliberate conventionality. Moreover, Pereda’s reactionary political views—too frequently obtruded in his imaginative work—alienated from him the sympathies of the growing Liberal element in the country; but the power which stamps his *Escenas montañesas* was at once appreciated in the northern provinces, and by slow degrees he imposed himself upon the academic critics of Madrid. So long as Pereda deals with country folk, sailors, fishermen, aspects of sea and land, he deserves the highest praise, for he understands the poor, hits upon the mean between conventional portraiture and caricature, and had the keenest appreciation of natural beauty. His hand was far less certain in describing townsmen; yet it is a mistake to class him as merely a successful landscape painter, for he created character, and continually revealed points of novelty in his descriptions of the common things of life. Pereda is realistic, and he is real. His rival, Juan Valera, is not, in the restricted sense of the word, realistic, but he is no less real in his own wider province; he has neither Pereda’s energy nor austerity of purpose, but has a more in­fallible tact, a larger experience of men and women, and his sceptical raillery is as effective a moral commentary as Pereda’s Christian pessimism. In Valera’s *Pepita Jiménez* and *Doña Luz,* and in Pereda’s *Sotilezα,* we have a trio of Spanish heroines who deserve their fame: Pereda’s is the more vigorous, full- blooded talent, as Valera’s is the more seductive and patrician; yet, much as they differ, both are essentially native in the quality of their genius, system and phrasing. Benito Pérez Galdós gave a new life to the historical novel in his huge series entitled *Episodios nationales,* a name perhaps suggested by the *Romans* *nationaux* of Erckmann-Chatrian ; but the subjects and senti­ment of these forty volumes are intensely local. The colouring of the *Episodios nationales* is so brilliant, their incident is so varied and so full of interest, their spirit so stirring and patriotic, that the born Spaniard easily forgives their frequent prolixity, their insistence on minute details, their loose construction and their uneven style. Their appeal is irresistible; there is no such unanimous approbation of the politico-religious novels such as *Doña Perfecta, Gloria* and *León Roch,* each of which may be re- garded as a *roman à thèse.* The quick response of Pérez Galdós to any external stimulus, his sensitiveness to every change in the literary atmosphere, made it inevitable that he should come under the influence of French naturalism, as he does in *Lo Prohibido* and in *Realidad;* but his conversion was temporary, and two forcible novels dealing with contemporary life—*Fortunata y Jacinta* and *Angel Guerra—*mark the third place in the development of a susceptible talent. The true leader of the naturalistic school in Spain is Armando Palacio Valdés, whose faculty of artistic selection was first displayed in *El Señorito Octavio.* Two subsequent works—*Marta y Maria* and *La Hermana San Sulpicio*—raised hopes that Spain had, in Palacio Valdés, a novelist of the first order to succeed Pereda and Valera; but in *La Espuma* and *La Fe,* two social studies which caused all the more sensation because they contained caricatures of well- known personages, the author followed the French current, ceased to be national and did not become cosmopolitan. His latest books are more original and interesting, though they scarcely fulfil his early promise. Another novelist who for a time divided honours with Palacio Valdés was the lady who publishes under her maiden name of Emilia Pardo Bazan. The powerful, repellent pictures of peasant life and the ethical daring of *Los Pazos de Ulloa* and *La Madre Naturaleza* are set off by graphic passages of description; in later works the author chose less questionable subjects, and the local patriotism which inspires *Insolation* and *De mi tierra* is expressed in a style which secures Emilia Pardo Bazán a high place among her contemporaries. Leopoldo Alas (1851-1901), who used the pseudonym of “ Clarín, ” was better known as a ruthless critic than as a novelist; the interest of his shorter stories has evaporated, but his ambi­tious novel, *La Regenta,* fives as an original study of the relation between mysticism and passion. Jacinto Octavio Picón (b. 1852), who has deserted novel writing for criticism, displayed much insight in *Lazaro,* the story of a priest who finds himself forced to lay down his orders; this work was naturally denounced by the clerical party, and orthodoxy declared equally against *El Enemigo* and *Dulce y sabrosa;* more impartial critics agree in admiring Picon’s power of awakening sympathy and interest, his gift of minute psychological analysis and his exquisite diction. No suspicion of heterodoxy attaches to Manuel Polo y Peyrolón, the author of that charming story *La Tía Levitico,* nor to the Jesuit-Luis Coloma (b. 1851), who obtained a fleeting triumph with *Pequeñeces,* in which the writer satirized the fashionable society of which he had been an ornament before his conversion. Juan Ochoa (d. 1899) showed promise of the highest order in his two short stories, *El Amado discipulo* and *Un alma de Dios* and Angel Ganivet (d. 1898) produced in *Los Trabajos del in­fatigable creador Pio Cid,* a singular philosophical romance, rich in ideas and felicitous in expression, though lacking in narrative interest. With him may be mentioned Ricardo Macias Picavea (d. 1899), author of *La Tierra de campos,* who died prematurely before his undoubted talent had reached maturity. Of the younger novelists the most notable in reputation and achievement is Vicente Blasco Ibáñez (b. 1866) who began with pictures of Valencian provincial life in *Flor de mayo,* made romance the vehicle of revolutionary propaganda in *La Catedral* and *La Horda,* and shows the influence of Zola in one of his latest books, *La Maja desnuda.* Blasco Ibáñez lacks taste and