

José María de Pereda: An Annotated Bibliography of Critical Works

This bibliography is a compilation of one-hundred and twenty works related to the life and writings of the Spanish novelist José María de Pereda (1833–1906). It is intended as an update of and adjunct to the bibliographic work on Pereda found in Anthony Clarke's *Manual de bibliografía* (see below under Clarke).

All works, except for dissertations not listed in the *Dissertation Abstracts International*, are annotated. The notes are not critical evaluations of the works but rather, brief summaries that may guide the student or scholar in his research. This feature complements Clarke's work, as does the listing of several more recent sources.

An asterisk next to an entry indicates that either the cited source does not appear in Clarke's *Manual*, or that a different and often more recent edition of a work than that cited by Clarke has been used.

There are other differences between this bibliography and Clarke's: newspaper articles are omitted here (they are listed in a separate section in Clarke's work); histories of the Spanish novel have been included while general literary histories have not. Finally, certain works (particularly those published prior to 1900) have been left out because of the problem of accessibility. It is suggested that this bibliography be used in conjunction with Clarke's.

The *MLA Handbook* (New York: Modern Languages Association of America, 1977) has been followed for standardizing bibliographic notation.

The abbreviation *BBMP* has been used to represent the *Boletín de la Biblioteca de Menéndez y Pelayo*.

The author is indebted to Professor Shirley Arora of the University of California at Los Angeles for her valuable comments and corrections.

Almeida, Fialho de. *Figuras de Destaque*. Lisbon: A. M. Teixeira and * Co., 1923.

Written in Portuguese, this book dedicates one chapter (pp. 225–237) to Pereda, summarizing his life and attitudes. Some comparisons with the work of Eça de Queiroz are made. No notes or bibliography.

Alonso Cortés, Narciso. "De *La Montálvez*." *BBMP*, 15(1933), 51–58.

A study of Pereda's view of the aristocracy in his novel *La Montálvez*. Pereda's critics, in reference to this work, are also considered.

Araujo-Costa, Luis. "El señor de la Torre de Provedaño." *BBMP*, 15 (1933), 46-50.

Araujo considers a character in Pereda's *Peñas arriba* to be modeled after don Angel de los Ríos y Ríos.

Artigas, Miguel. "De la correspondencia entre Pereda y Menéndez Pelayo: Las primeras cartas." *BBMP*, 15(1933), 83-107.

Seventeen letters dating from May 1876 to April 1879, previously unpublished, dealing with literary topics, politics, and religion; written by Pereda to Marcelino de Menéndez y Pelayo.

———. "Pereda y Menéndez Pelayo." *BBMP*, 15(1933), 318-336.

Originally a lecture, this study covers the relationship between Pereda and Menéndez Pelayo. Many references to critical articles of Menéndez Pelayo are cited.

Azorín (pseudonym): see Martínez Ruiz, José.

Balseiro, José Agustín. *Novelistas españoles modernos*. New York: Las Américas Pub. Co., 1963.

This seventh edition (first edition: 1933) dedicates a chapter (pp. 55-118) to Pereda, reviewing his life and works, including commentaries that situate Pereda in the development of the Spanish novel. Covers also the polemics between Pereda and Pardo Bazán. Notes and selected bibliography.

Barja, César. *Libros y autores modernos*. Los Angeles: Campbell's Book Store (Booksellers and Publishers), 1933.

Ch. 16, pp. 204-219, looks at "la novela regional, su personalidad, carácter general de la novela de Pereda; estudio y crítica de la misma; *Peñas arriba*; *Sotileza*; resúmenes y crítica." Pereda's realism is also contrasted to that of Fernán Caballero.

Barr, Glenn, intro. *Sotileza*. By José María de Pereda. New York: * Exposition Press, 1959.

This unabridged translation of *Sotileza* has a short introduction that investigates problems of Pereda's popular and peculiar language related to the sea. General comments on Pereda.

Bassett, Ralph E., intro. *Pedro Sánchez*. By José María de Pereda. Boston: Ginn and Co., 1907.

This introduction includes a biographical sketch of Pereda as well as qualitative and "quantitative" views of his works. The abridged text of the novel is in Spanish, whereas the introduction and notes to the text are in English.

Bell, Aubrey F. G. "The Spanish Attitude towards Nature." *BBMP*, 24(1947), 74-78.

There is one brief reference to Pereda and his use of the "montaña" on p. 77.

Beltrán de Heredia Castaño, Pablo. "Algunos documentos inéditos de la amistad íntima entre Pereda y Menéndez Pelayo." *BBMP*, 15(1933), 405-418.

Dedications, letters of Pereda to Menéndez Pelayo, a letter in support of Menéndez Pelayo as a candidate for the 1905 Nobel Prize, are included with other miscellaneous writings of Pereda.

Beser, Sergio. *Leopoldo Alas: Teoría y crítica de la novela española*. Barcelona: Editorial Laia, 1972.

Alas' critical work on Pereda is reviewed. Two articles of Alas are reprinted in the seventeen page chapter Beser devotes to Alas' works on Pereda. There are no bibliographic details on the articles, only the names of the publications appear. Footnotes.

Bonet, Laureano, "Asexualidad e ideología en las figuras femeninas de * Pereda." *Insula*, 30(1975), 3.

This article treats the asexual, even at times "dehumanized" nature of the female characters in many of Pereda's works. References to *Sotileza* are not made. Pereda's limited vision of the female is in part attributed to his strict moral censorship. Footnotes; no bibliography.

———. *De Galdós a Robbe-Grillet*. Madrid: Taurus, 1972.

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Pp. 94-110 (the section "Pereda, un precedente") suggest that Pereda was one of the first authors to use "monólogo interior," giving in certain cases psychological depth to his characters.

———. "La caricatura como deshumanización del personaje novelesco * (José María de Pereda, *La puchera*, capítulo V)." In *El comentario de textos*, 3: *La novela realista*. Madrid: Castalia, 1979.

Bonet's chapter, pp. 97-142, reviews the character roles in *La puchera* and then focuses on the introduction of Marcones in chapter five: "El personaje como noticia"; "El personaje como 'fisonomía'"; "La caricatura como abstracción geométrica"; "El cromatismo y su función simbólica"; "Recuento léxico e interpretación semántica." Notes.

Bradley, H. A. "Pereda y Galdós: Una comparación de sus ideas sociales, religiosas y políticas." Diss. University of Southern California, 1966.

Cabarga, Demetrio. "Notes on the Vocabulary of Pereda." M.A. Thesis, * Ohio State 1957(?).

Camp, Jean. *Jose María de Pereda: Sa vie, son oeuvre, et son temps (1833-1906)*. Paris: Fernand Sorlot, 1937.

This biography and critical work written in French covers Spanish society in Pereda's day, an analysis of Pereda's realism, his feelings about nature, his particular technique, his critics, his influence, as well as his psychology and that of his characters. A complete bibliography of his novels, articles, letters, and speeches is presented chronologically according to publication dates. Notes; 416 pp.

Carracedo, Daniel. *Un autor en un libro: Pereda*. Madrid: Compañía Bibliográfica Española, 1964.

Contains summary of Pereda's life as well as a brief review of events of the period in which he was writing. Other chapters include: "El escritor y su mundo," "El escritor y su obra," etc. The second half of the book (pp. 107-193) has an anthology of selected passages from various Peredean novels, an "Anecdótico" of critical observations on Pereda's work, and a brief bibliography. 195 pp.

Chew, I. M. "El retrato de la vida femenina en las novelas de "Fernán * Caballero", Alarcón, Pereda y Valera." *DA*, 19(1967), 1379 (Pennsylvania State University).

Compares the role of women in the above four authors' works. Their portrayal is seen as conservative, idealistic, and incomplete.

Clarke, Anthony H. "El *Hero y Leandro* de Pereda: Historia y crítica de un fragmento de novela con fotocopia y traslado del manuscrito y cotejos textuales de ediciones anteriores." *BBMP*, 45(1970), 261-324.

A history of a fragment of Pereda's unfinished *Hero y Leandro* (novel); a photocopy of part of the manuscript in Pereda's handwriting is included. Reference to and critiques of works of Cossío and Montero on the same fragment are given. Notes.

———. *Manual de bibliografía perediana*. Santander: Institución Cultural de Cantabria, 1974.

Includes critical works, literary histories, newspaper articles, as well as editions of Pereda's works. Index; not annotated. 148 pp.

———. *Pereda, paisajista: El sentimiento de la naturaleza en la novela española del siglo XIX*. Santander: Institución Cultural de Cantabria, 1969.

A revision of the author's dissertation (University of Birmingham 1963) analyzing Pereda's use of the "paisaje" as a protagonist, this work looks at Pereda and the "siglo de oro," the development of the "Novela idilio," and the thesis novel. Pereda is considered together with Dickens, Hardy, and Turgenev(sic). Notes and bibliography. 249 pp.

Córdova y Oña, Sixto. "La vida en Cumbrales." *BBMP*, 15(1933), 132-143.

From Pereda's descriptions of Cumbrales in his *Escenas montaÑesas* and *El sabor de la tierruca* to this author's own anecdotes about life in that barrio of Polanco, the article looks at one of the recurring locales in Pereda's work.

Cossío, Francisco de. "Universalidad y regionalismo en la obra de Pereda." *BBMP*, 15(1933), 391-404.

Originally a lecture, this work deals with Pereda's "paisajes" not as mere "photographic" reproductions but more as intense personal statements. Through Pereda's regionalism, realism, and traditionalism, this article sees universality.

Cossío, José María de. "Estudio preliminar." In José María de Pereda, *Obras completas*. Madrid: Aguilar, 1954. Vol. I.

Biography and introduction to Pereda's literary production (pp. 11-45). Relationship with Menéndez y Pelayo and Galdós is discussed. The revision of Pereda's critics is covered in the last chapter. Written in 1934.

———. *Estudios sobre escritores montaÑeses*. 3 vols. Santander: Institución Cultural de Cantabria, 1973.

This work presents all the studies and writings of Cossío on Pereda, including the sources cited in this bibliography.

———. "La historicidad de *Peñas arriba*." *BBMP*, 15(1933), 108-121.

Through a study of Pereda's "social thesis," his use of geography, and the characters of his novel, Cossío tries to show how *Peñas arriba* fits into Pereda's view of his then contemporary Spain.

———. *La obra literaria de Pereda, su historia y su crítica*. Santander: Sociedad de Menéndez y Pelayo, 1934.

Without attempting a complete bibliography, Cossío reviews much of the critical work done on Pereda prior to 1934. Nearly all of Pereda's literary creation is reviewed. Notes (in text); no bibliography beyond the introduction. 408 pp.

———, intro. *Pedro Sánchez*. By José María de Pereda. Madrid: Espasa-Calpe, 1958.

Besides giving a general appraisal of Pereda in this prologue, Cossío looks at *Pedro Sánchez* in relation to *Gil Blas de Santillana* by Le Sage, i.e. as a picaresque novel. Text of *Pedro Sánchez* with Cossío's notes.

Davis, Gifford. "The Critical Reception of Naturalism in Spain Before *La cuestión palpitante*." *Hispanic Review*, 22(1954), 97-108.

Besides reviewing the initial critical work done on the first examples of naturalism in Spanish novels, the author spends considerable time looking at Pereda's own rejection (in theory) of naturalism and his defense of realism. Extensive notes with bibliographic sources in newspapers of the period. There is a short follow-up article to this: "The 'Coletilla' to Pardo Bazán's *La cuestión palpitante*." *Hispanic Review*, 24(1956), 50-63.

Eddy, Nelson W. "Pardo Bazán, Menéndez Pelayo and Pereda Criticism." *Romanic Review*, 37(1946), 336-345.

Pardo Bazán and Menéndez Pelayo's criticism of Pereda, with specific references to naturalism, is contrasted. Many of Pereda's works are covered.

Eoff, Sherman Hinkle. "A Phase of Pereda's Writing in Imitation of Balzac." *Modern Language Notes*, 59(1944), 460-466.

Although the basic ideas, attitudes, and objectives of Balzac and Pereda are different, there are similarities in style, particularly in the analytical essay, satirical in nature, of which Balzac's "physiologies" of marriage serve as Pereda's model in "La mujer del ciego" (1870) and *El buey suelto* (1877).

———. "Pereda's Conception of Realism as Related to His Epoch." *Hispanic Review*, 14(1946), 281-303.

Pereda's realism is contrasted to "costumbrismo" and is seen as anti-idealistic. Pereda's limited expression of naturalism is also studied. Notes.

———. "Pereda's Realism: His Style." *Washington University Studies—New Series Language and Literature*, 14(1942), 131-157.

Situates Pereda's realism through an analysis of style, taking into account Pereda's personal views and his "costumbrismo."

———. *The Modern Spanish Novel: Comparative Essays Examining the Philosophical Impact of Science on Fiction*. New York: New York University Press, 1961.

Ch. 2, pp. 21-50, "A Fatherly World According to Design: Charles Dickens, José María de Pereda" compares *David Copperfield* and *Sotileza*. Both are seen as patriarchal and traditional in their outlooks. Index; no bibliography.

Espina, Concha. "Todo un nombre." *BBMP*, 15(1933), 59-62.

An elegiac appraisal of Pereda as one of Spain's great writers.

Estreros, Mercedes and María Isabel Montesinos and Leonardo Romero.

* *Estudios sobre la novela española de siglo XIX*. Madrid: Consejo Superior de Investigaciones Científicas, 1977.

Ch. 2, pp. 49-131, has one reference to Pereda with regards to his possible naturalism. See p. 65.

Fernández-Cordero y Azorín, Concepción. "El regionalismo de Pereda en el género epistolar." *BBMP*, 45(1969), 205-237.

Presented in the format "letter-notes," many previously unpublished letters of Pereda are included. The notes contain bibliographic sources.

———. "Cartas de Pereda a José María y Sinforoso Quintanilla." *BBMP*, 44(1969), 169-335.

Sixty-eight letters from Pereda to D. Sinforoso Quintanilla are presented. Two indexes are included, divided between "reflejos personales," "reflejos culturales," and "reflejos políticos."

———. "En el primer centenario de "La Gloriosa": La revolución de setiembre de 1868 vista por Pereda." *BBMP*, 44(1968), 355-414.

Pereda's political views in the wake of the revolution of 1868 are studied as reflected in his writings in *El Tío Cayetano*. Several reviews of articles, as well as quotes from those articles, are given. Bibliographic sources from *El Tío Cayetano*.

———. *La sociedad española del siglo XIX en la obra literaria de D. José María de Pereda*. Santander: Instituto Cultural de Cantabria, 1970.

Covers the "ambiente" of Pereda's Spain, the author's life, and his work. Correlation is detailed between his works and the historical context. Bibliography; 263 pp.

Giles, Mary E. "Descriptive Conventions in Pereda, Pardo Bazán and Palacio Valdés." *Hispania*, 50(1967), 285-292.

Looks at examples of descriptive techniques of these three authors, stylistically designating them as "conventions." Pereda is seen in relation to "costumbrismo."

Glascok, Clyde. "Modern Spanish Novelists: José María de Pereda." * *The Texas Review*. 8(1923), 329-353.

Labels Pereda "the most original writer Spain has produced." Reviews *El sabor de la tierruca*, *Pedro Sánchez*, *Sotileza*, *La puchera* and *Peñas arriba*, concluding Pereda is the most "thoroughly and characteristically Spanish" of all of Spain's novelists.

Gómez de Baquero, Eduardo. "Del paisaje en la novela." *Cultura española*, 2(1906), 379-388.

Reference to Pereda on p. 385. This essay is a general overview of the "paisaje" as a literary focus.

———. *El renacimiento de la novela española en el siglo XIX*. Madrid: Editorial Mundo Latino, 1924.

Contains a brief chapter on Pereda (pp. 74-76 in ch. 7) and a bibliography, pp. 261-262.

González Blanco, Andrés. *Historia de la novela en España desde el Romanticismo hasta nuestros días*. Madrid: Saénz de Jubera, 1909.

See pp. 267-319.

González Palencia, Angel. "Cartas de Pereda a D. Mariano Catalina." *BBMP*, 26(1950), 5-24.

Letters from the period beginning September 5, 1885, through September 1904 from Pereda to Catalina. They cover Pereda's entrance into the Real Academia and related topics.

Gramberg, Edward J. "Tres tipos de ambientación en la novela del siglo XIX." *Revista Hispánica Moderna*, 28(1962), 315-326.

Pereda, Blasco Ibáñez and Alas are studied with respect to their realismo. Specific references are made to *Sotileza*. Considers Pereda to be objective, yet personal, in his descriptions.

Guastavino, Guillermo. "Pereda y *La Montálvez*." *Revista de Literatura*, 34(1968), 59-61.

This short article deals with the theatrical adaptation of *La Montálvez*. Included is a letter of Pereda to Fernando Díaz de Mendoza in which Pereda expresses his reservations of such an attempt of converting his novel to the stage.

Gullón, Germán. *El narrador en la novela del siglo XIX*. Madrid: Taurus, 1976.

The chapter "El autor como narrador," pp. 69-91, is a study of the narrative technique in *Pedro Sánchez*. Comparisons with the picaresque novels are made. Selected bibliography on Pereda; notes.

Gullón, Ricardo. *Vida de Pereda*. Madrid: Editora Nacional, 1944.

One of Gullon's earlier works, this is mainly a biography of Pereda with an overview of most of his works. No notes or bibliography. 281 pp.

Hendrix, W. S. "Notes on Collections of Types: A Form of "Costumbrismo." " *Hispanic Review*, 1(1933), 208-221.

Although there are no references to Pereda, this work serves as a good review of the "seed" of realism: the sketch of customs.

Huidobro, Eduardo de. *Palabras, giros, y belleza del lenguaje popular de * la montaña elevado por Pereda a la dignidad del lenguaje clásico español*. Santander: La Propaganda Católica, 1907.

Contains approximately 400 words of vocabulary from Pereda's works, together with a brief explanation and reference to source by

novel and chapter. Also contains samples from Pereda's prose. 158 pp.

———. "Pereda en el género epistolar." *BBMP*, 15(1933), 8–30.

Huidobro looks at both letters appearing within works of Pereda, as well as several previously unpublished letters of Pereda to his cousin and to Marcelino Menéndez y Pelayo.

Jiménez, Alberto. *Juan Valera y la Generación de 1868*. Madrid: Taurus, * 1973.

Jiménez fits Pereda into the Generation of '68 with Alarcón and Galdós. Few references to Pereda: see ch. 3, "Los novelistas del '68," pp. 51–108.

Junco, Alfonso. "Tres grandes de España." *Abside*, 26(1962), 211–219.

Covers Menéndez Pelayo, Galdós, and Pereda; including bibliographic information on the relationship between the three authors.

Klibbe, Lawrence H. *José María de Pereda*. Boston: Twayne Publishers, * 1975.

Gives biographic information and reviews most of Pereda's writings. Chs. on *Sotileza*, *Peñas arriba*, and "The Novels of Defense and Challenge." Notes, index, and selected bibliography. 181 pp.

Legísima, Juan R. de. "El hidalgo cristiano: Ideas religiosas de Pereda." *BBMP*, 15(1933), 122–131.

After reviewing Pereda's biography with respect to his religious background, this author reviews religious themes and characters in many of Pereda's novels.

Lincoln, J. N. "A Note on the Indebtedness of Pereda's *La puchera* to Breton's *La independencia*." *Hispanic Review*, 11(1943), 260–263.

Lincoln attempts to show that the character Marcones, seminarian, of *La puchera*, was actually based on a character found in a play of Breton.

Lomba y Pedraja, Juan Ramón. "Pereda." *Cultura española*, 3(1906), 711–725.

This is an homage to Pereda's life and literary production written shortly after his death.

Lynch, Hanna. "Pereda, the Spanish Novelist." *The Contemporary Review*, 69(1896), 218–232.

A general overview of Pereda, comparisons are made with George Elliot, Bret Harte, and Stevenson. Special attention is given to *La puchera* and *Sotileza*.

MacGillycuddy, Gerald Vincent. *Das Meer und Das Fischervolk in J. M. de Pereda's Werken*. Würzburg: Buchdruckerei Karl Roll, 1934.

Written in German, this is a reprint of chs. 5 and 6 from the author's dissertation. The chapters are: "The Psychological Effect of Scenes; Colours; Night; Silence; Weather and Seasons on Pereda's Characters"; and "Pereda's Religious Description of Nature." Short bibliography.

———. "Das Meer und das Fischervolk in J. M. de Pereda's Werken." Diss. University of Würzburg, 1934.

Madariaga, Benito. *Pérez Galdós: Biografía santanderina*. Santander: * Institución Cultural de Cantabria, 1979.

This book contains detailed accounts of the long, close friendship of Galdós and Pereda, mainly during the many summers Galdós spent at his summer house in Santander. 457 pp.

Maestre, Estanislao. *Homenaje a Pereda*. Madrid: n.p., 1935.

This "opúsculo," or short critique, has the limited goals of an overview of Pereda's major works; it includes a section on the influence of Pereda in other authors and also a brief analysis of Pereda's own literary ties. Few footnotes; no bibliography. 85 pp.

Marrero, Vicente. *Historia de una amistad: Pereda, Rubén Darío, "Clarín", Valera, Menéndez Pelayo, Pérez Galdós*. Madrid: Editorial Magisterio Español, 1971.

Using mainly personal letters and general biographical information, this author reconstructs Pereda's contacts with Menéndez Pelayo and Galdós. Chapter divisions on Pereda include: "La aparición de Pereda," "Pereda en Polanco," "Pereda literato," "Su encuentro con Pereda," "Pereda y Menéndez Pelayo," "Leyenda y verdad de una amistad," etc. Notes and index. 319 pp.

Martínez Ruiz, José (pseudonym: Azorín). *Escritores*. Madrid: Biblioteca Nueva, 1956.

The two chapters "Algo sobre Pereda" and "Algo más sobre Pereda" (pp. 233-244) deal with Pereda's "philosophy" that Azorín sees as constant throughout the evolution of "montañés" writings. Azorín questions if indeed Pereda isn't more of an artist than Galdós.

———. *Obras completas*. Madrid: Aguilar, 1929. Vol. V.

Azorín looks at the artistry of Pereda (pp. 204-208) and sees him as faithful to naturalist formulas, especially in *La Montálvez*. Pereda is "saved" as an author by his talent in describing the backgrounds to the action and characters of his novels.

Mays, Maurine. "A Sociological Interpretation of the Works of José María de Pereda." *Culver-Stockton Quarterly*, 2(1926), 61-100.

Attempts an analysis of Pereda's work in terms of his "social philosophy" to demonstrate that the author is a "product of a given social situation." Mays covers Pereda's "social attitude" and related "social customs and beliefs." The article was to be expanded in a later publication that never appeared.

Menéndez Pelayo, Enrique and others. "Biografía de Pereda." In vol. XVII of *Obras completas*. By José María de Pereda. Madrid: Victoriano Suárez, 1922, pp. 305-556.

Articles by Jose María Quintanilla, Eduardo de Huidobro, Alfonso Ortiz de la Torre, Ramón de Solano, and Evaristo Rodríguez de Bedia. Included are notes on Pereda's biography, critical works on Pereda, translations of his novels, the geography of his novels, his dramatic essays, his style, Pereda as a "portrait" writer, his social-literary gatherings (tertulias), and his sources. Bibliography cites many critical works of nineteenth century on Pereda.

Menéndez Pelayo, Marcelino. "Estudios sobre escritores montañeses." In *Estudios y discursos de crítica histórica y literaria*. Vol. VI of *Obras completas*. Santander: Consejo Superior de Investigaciones Científicas, 1941.

This edition by Enrique Sánchez Reyes includes Menéndez Pelayo's prologue to the complete works of Pereda, as well as chapters on *Tipos trashumantes*; *Bocetos al temple*; "In memoriam," a speech presented in honor of Pereda at the Teatro Español; and "Inauguración de su estatua," presented in Santander in 1911. Complete writings of Menéndez Pelayo on Pereda, excluding personal letters."

Menéndez Pidal, Ramón. "Un inédito de Pereda: Observaciones sobre el lenguaje popular de la montaña." *BBMP*, 15(1933), 144-145.

Deals with writings of Pereda submitted to the Spanish Academy, covering popular language of the mountain areas surrounding Pereda's village of Polanco. These writings were apparently lost by the person in charge of compiling what was to be a *Diccionario de la rima* to be published by the academy.

Miralles, Enrique, intro. *Sotileza*. By José María de Pereda. Madrid: * Alhambra, 1977.

Gives recent bibliography of critical works on Pereda's writing. Notes give overview of Pereda's life and literary production. Particularly useful for notes on *Sotileza*.

Moellering, William. "The Elements of Costumbrismo in Pereda's *Escenas montañesas*." Diss. Stanford University, 1943.

Montero, José. *Pereda: Glosas y comentarios de la vida y de los libros del ingenioso hidalgo montañés*. Madrid: Sucesores de Hernando, 1919.

This biography of Pereda contains no footnotes or bibliography. It includes twenty-five anonymous photographs of Pereda and the regions described in his works. 446 pp.

Montes, Matías. "El realismo estético de Pereda en *La leva*." *Hispania*, 51(1968), 839-846.

Montes looks at Pereda's aesthetic treatment of nature (in *La leva*) not as a simple "realist" convention but rather as a personal expression. (It is considered to be constant through all his works from *Escenas montañesas* on.) His critical approach in this article is through an analysis of style.

Montesinos, José F. *Costumbrismo y novela: Ensayo sobre el redescubrimiento de la realidad española*. Berkeley: University of California Press, 1960.

The evolving relationship of costumbrismo, "cuadros de costumbres," and the nineteenth-century novel are analyzed from a non-positivist point of view. Many references to Pereda. Footnotes; no index or bibliography.

———. *Introducción a una historia de la novela en España en el siglo XIX*. Valencia: Editorial Castalia, 1955.

This study of the novel in Spain considers Hispanic precedents and foreign sources, as well as internal restrictions (censorship), that influenced the novel's development. There are few direct references to the work of Pereda. A section listing translations, translators, and publishing details of foreign novels translated into Spanish does not pretend to be complete but does cover 125 pages. Footnotes, index, and index of translators are included. No bibliography.

———. *Pereda o la novela idilio*. Madrid: Castalia, 1969.

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Covers the complete literary life of Pereda through a study of the evolution of his particular technique to the eventual development of what Montesinos terms the idyllic novel. Pereda is seen as a less successful novelist than past critical writings of Cossío, Menéndez Pelayo, Montero, and Gullón have led readers to believe. Footnotes; 309 pp.

Oleza, Juan. *La novela del XIX: Del parto a la crisis de una ideología*. Valencia: Editorial Bello, 1976.

Contains a chapter on "Pereda y la égloga preburguesa," pp. 41-47. Discusses the influences of naturalism-idealism, costumbrismo-realism in Pereda. Notes.

Oller, Narcís. *Memòries literaries*. Barcelona: Aedos, 1962.

Included are letters of Pereda dealing with personal and literary problems written to the Catalan critic, Oller, around the time of the death of Pereda's son and the writing of *Peñas arriba*.

Ortega, Soledad. *Cartas a Galdós*. Madrid: Revista del Occidente, 1964.

Contains numerous letters of Pereda to Galdós, many previously unpublished, that reveal details of Pereda's steps in writing several of his novels. Letters are dated between 1872 and 1905.

Ortiz de la Torre, Elías. "La arquitectura regional en la obra de Pereda." *BBMP*, 15(1933), 63-78.

Including five photographs of actual structures described in various works of Pereda, this work discusses the buildings of seventeenth and eighteenth-century Spanish architecture that are characteristic of Pereda's descriptions.

Outzen, Gerda. *El dinamismo en la obra de Pereda*. Trans. María Fernanda de Pereda y Torres Quevedo. Santander: Publicaciones de la Sociedad de Menéndez y Pelayo, 1936.

A study of "dynamism" in Pereda through an analysis of his artistic language, stylistic tendencies, and his fusion of literary and popular language. The German author seeks to reveal the essentially innovative characteristics of Pereda's use of language. A short bibliography of works published by the Sociedad de Menéndez y Pelayo does not limit itself to works on Pereda. Index and footnotes pertaining to mainly German sources. 244 pp.

Palacio Valdés, Armando. "Pereda: Recuerdos." *BBMP*, 15(1933), 5-7.

Personal anecdotes and a reprint of part of Palacio Valdés' academy acceptance speech in praise of Pereda.

Par, Alfonso. "Pereda y Cataluña." *BBMP*, 15(1933), 41-45.

Reviews the mutual acceptance of Pereda and his Catalan critics, based on their shared appraisal of popular language and respect for tradition. References to Catalan critics and their works are made.

Pattison, Walter T. *El naturalismo español: Historia externa de un movimiento literario*. Biblioteca Románica Hispánica, 86. Madrid: Gredos, 1969.

Pereda is considered from the perspective of naturalism in the chapter "Pereda ¿naturalista a pesar suyo?" (pp.63-83). Although he is not seen as being influenced by French naturalism, he is labeled the "hombre-cumbre" of his literary epoch.

Pereda, Vicente de. "Portalada (introducción al número extraordinario de don José María de Pereda)." *BBMP*, 15(1933), 2-4.

This introduction in praise of Pereda as an individual and as a literary figure opens volume fifteen of the *BBMP* dedicated to Pereda.

Pereda y Torres Quevedo, María Fernanda de, and Enrique Sánchez Reyes, eds. *Epistolario de Pereda y Menéndez Pelayo*. Santander: Sociedad de Menéndez Pelayo, 1953.

Divided into three sections of letters, notes, and index (including names, subjects, and titles); this work includes one hundred and forty-three personal letters between Pereda and Menéndez Pelayo covering a span of twenty-four years between May 1876 and September 1905. 202 pp.

Pérez de Luque, Colomba. *Paralelismos y divergencias en la novelística de Pereda y Hardy*. Madrid: Gráficas Porrúa, 1970.

Looks at stylistic characteristics, characters, the regionalism and idealism of both authors. Bibliography; 335 pp.

Pérez Galdós, Benito, intro. *El sabor de la tierruca*. By José María de Pereda. Madrid: Victoriano Suárez, 1929.

Galdós discusses his attraction to Pereda's work, emphasizing Pereda's ability of combining "truth with fantasy." Sees Pereda as revolutionary in Spanish literature. Anecdotes; pp. 5-17.

Pérez Gutiérrez, Francisco. *El problema religioso en la generación de * 1868: Valera, Alarcón, Pereda, Pérez Galdós, "Clarín," Pardo Bazán*. Madrid: Taurus, 1975.

This recent reevaluation of Pereda's work classifies his work as "la novela en forma de resurrección" and insists in Pereda's reconstruction of a reality which had already disappeared in Spain. Ch. 4, pp. 131-180, is devoted entirely to Pereda. His life and work are reviewed with particular attention to his contemporary critics. Notes; 378 pp.

Pérez Minik, Domingo. *Novelistas españoles de los siglos XIX y XX*. * Madrid: Guadarrama, 1957.

Although dealing mainly with Galdós, Pardo Bazán, and "Clarín," some comparisons of their work is made with Pereda's. See pp. 97, 115, 121, 143.

Pitollet, Camille. "Cartas de Pereda a Palacio Valdés." *BBMP*, 33(1957), 121-130.

Contains six previously unpublished letters from Pereda to Palacio Valdés, covering the period from April 4, 1884, to April 11, 1903. Various literary themes are covered, particularly Palacio Valdés' *La aldea perdida*.

Place, Edwin B., intro. *Don Gonzalo González de la Gonzalera*. By José María de Pereda. Chicago: Sanborn and Co., 1932.

The introduction covers Pereda's life and literary production and penetrates the theses behind this particular novel. Notes and vocabulary are provided in English.

Qualia, Charles B. "Pereda's Naturalism in *Sotileza*." *Hispania*, 37 (1954), 409-413.

Through an analysis of *Sotileza*, Qualia shows Pereda's use of naturalism and how it differs from Zola's naturalism, especially in its lack of strict determinism.

Río y Sáinz, José Antonio del. *La provincia de Santander considerada bajo todos sus aspectos*. Santander: n.p., 1889, Vol. II.

One of the first biographical essays on Pereda, pp. 109-118.

Ríos, Blanca de los. "Pereda: Animador de Cantabria." *BBMP*, 15(1933), 31-40.

In praise of Pereda, this author looks at Pereda's religious tendencies, his realism, his treatment of nature, especially as they appear in *Sotileza* and *Peñas arriba*.

Rogero Sánchez, José. "Las obras menores de Pereda." *BBMP*, 15(1933), 79-82.

A brief look at some of the minor works of Pereda appearing in *Escenas montañosas*, *Tipos y paisajes*, and *Esbozos y rasguños*. Examples: "La robla," "El día 4 de octubre," "El jándalo," "Arroz y gallo muerto," "Los buenos muchachos," etc.

Rodríguez, Luz Colina. "El folklore en la obra de José María de Pereda * a la luz de la ciencia folklórica." *DA*, 37(1976), 2924A (University of Virginia).

Considers Pereda to be a forerunner of the modern folklorist, especially as seen through eight of his works which the author studies in detail. Poetic, narrative, magic, social, and ergological folklore are covered.

Roure, Narciso. "Pereda: Su vida y sus obras, su significación literaria y social." *BBMP*, 6(1924), 340-351.

This article is actually one chapter of a book on Pereda that apparently was never published. It centers on *Sotileza* and gives a few biographic details of the author's adulthood.

Sánchez, José. "Freedom of Choice in Marriage in Pereda." *Hispania*, 24(1941), 321-330.

Although Pereda's treatment of women is generally limited and weak in his literary creations, he is an "ardent champion of women's rights" when it is a question of the woman choosing a husband. Many examples are taken from works by Pereda.

Sánchez, Joseph. "Ideological Index of the Works of Jose María de Pereda." Diss. University of Wisconsin, 1940.

Sánchez Reyes, Enrique. "Las mujeres en la obra de Pereda y su madre." *BBMP*, 15(1933), 156-169.

Basing his observations on information in part compiled with the help of Pereda's children, Sánchez looks at Pereda's mother as a possible influence and model in Pereda's treatment of women in his writings.

———. Rev. of *Las descripciones de la naturaleza en las novelas de * Pereda*, by Kurt Siebert. *BBMP*, 15(1933), 170-176.

See this bibliography under Siebert.

Saviano, E. "Pereda's Portrayal of Nineteenth Century Clergymen." *Modern Languages Journal*, 36(1952), 223-229.

A study of Pereda's attitude toward the Spanish clergy through his portrayal of twenty clergymen whom he presents in his twelve novels written between 1872-1894. The author also analyzes how Pereda's clerical attitude affects his objectivity as an artist.

Seigel, Lázaro. *Pereda: Tradición y realidad de España*. Buenos Aires: * Talleres Gráficos Moreno, 1953.

Contains chapters on Pereda's Spain, Spanish reality and the Cantabrian world, Pereda's pessimism, realism and its aesthetic ties, Pereda's sense of nature, and Pereda and Galdós. Notes refer only to novels or vocabulary. No bibliography; 123 pp.

Shoemaker, William H. "Cartas de Pereda a Galdós y ocho borradores." *BBMP*, 42(1966), 131-172.

A look at eight "borradores" written to Galdós covering *Gloria* (I, II), *La familia de León Roch* (III), a banquet for Galdós in Madrid (IV), and the death of Galdós' mother (V), *El abuelo* (VI), and *Electra* (VII, VIII). Pereda's own corrections appear on these reprinted letters. Shoemaker analyzes the material.

Siebert, Kurt. *Die Naturschilderungen in Peredas Romanen*. Hamburg: Hamburger Studien zu Volkstum und Kultur der Romanen, 1932.

This originally appeared as a dissertation (Hamburg, 1932). It looks at Pereda's descriptions of nature from the mountains to the Cantabrian Sea.

Swain, James O. "Reactionism in Pereda's *Tío Cayetano*." *Hispania*, 17(1934), 83-96.

Tío Cayetano, a periodical published in Santander between 1858 and 1869, contains many articles by Pereda (over 50% of the total) of

which the author selects those dealing with Pereda's conservative views on religion and politics.

Tannenberg, Boris de. "Ecrivains castillans contemporains: José María de Pereda." *Revue Hispanique*, 5(1898), 330-364.

Beginning with comments on the generational tendencies of Pereda's novel, Tannenberg then gives a short biography of Pereda based on personal interviews. Pereda's works are reviewed. In French; few notes.

Tierno Galván, Enrique. *Idealismo y pragmatismo en el siglo XIX * español: La novela histórico-folletinesca, Don Juan Valera, o el buen sentido, el prefascismo de Macías Picavea*. Madrid: Tecnos, 1977.

Although there are no references to Pereda, this work (especially the second chapter on Valera) aids in situating the ideological problems confronting the nineteenth-century novelist.

Torres, David. "El arte novelístico de Pereda." Diss. University of Illinois, 1969. (*DIA*, 31(1970), 770.)

A study of Pereda's style and techniques of characterization, narration, and description; Pereda's literary orientation and apprenticeship; relationship between Nature and his characters.

Valera, Juan. "Sobre el discurso de Pereda ante la Real Academia Española." *Obras completas*. Madrid: Aguilar, 1958. Vol. III.

Presented as a letter in "Nuevas cartas americanas," pp. 496-498. Valera takes issue with Pereda's self-classification as author of "novelas regionales."

Van Horne, John. "La influencia de las ideas tradicionales en el arte de * Pereda." *BBMP*, 1(1919), 254-267.

Dividing Pereda's literary creation into two periods (1859-1876) "cuadros de costumbres"; and 1877-1895 las novelas), this author traces the evolution of Pereda's realism. Originally appeared as "The Influence of Conservatism in the Art of Pereda." *Publications of the Modern Language Association of America*, 34(1919), 70-88. Translated by Eugenio de Escalante for the *BBMP*.

Varela Hervías, E. "Cartas de José María de Pereda." *Bulletin Hispanique*, 60(1958), 375-381.

Contains seventeen personal letters from Pereda to Mesonero Romanos.

Villavicencio, Laura N. de. "El estilo de época y la expresión personal en * las descripciones de Pereda, Pardo Bazán, y Palacio Valdés." *Hispanófila*, 20(1977), 21-44.

An attempt is made to isolate the linguistical tendencies used in descriptions of characters and their settings in order to capture the personal style of each author.

Weiss, G. M. "El mundo novelesco de Pereda visto en sus temas y personajes." Diss. New York University 1964. (*DAI*, 26(1965), 3355.)

A study of the last six novels of Pereda (*Sotileza*, *La puchera*, *Peñas arriba*, *Al primer vuelo*, *La Montálvez*, and *Nubes de estío*) especially in view of Pereda's treatment of the city contrasted with the country.

Williams, F. I. "El humor en las obras de Pereda." Diss. University of Cincinnati, 1961.

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