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CAROLINA CORONADO (1820-1911)
HER LIFE AND WORK

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

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* * * * *

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1986

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CHAPTER I

INTRODUCTION

Carolina Coronado (1820-1911) was a Romantic poet of considerable merit who also cultivated the drama and the novel. Famous at the age of twenty, she became active in literary circles and was known as an outstanding personality among the illustrious group of Spanish Romantics at mid-century. Praised in her own time for all her works, and above all known for her lyrical and descriptive poetry written in a mysterious and delicate tone, she was a worthwhile representative of the Spanish Romantic movement and its evolution. Because no study of her life and works has ever been written, a thorough investigation of Carolina Coronado will help to complete the panorama of Romantic literature in Spain.

In this study I shall examine Carolina Coronado's literary production within the context of her life and times. All available works will be considered, but more emphasis will be given to the poetry because of its significance and complexity. I shall also analyze Coronado's novels within the context of nineteenth century trends and developments.
Since she was not interested in posterity, Carolina Coronado paid little attention to her literary fame and the publication of her works. As a result, many of her writings, including her plays, were ultimately lost. However, there are approximately ten editions of her poetry, two with prologues by Hartzenbusch (1843 and 1848) and another of 1853 by Castelar. The most modern editions of Carolina Coronado's work date from 1946 and 1953.

The novels are of high quality and are important for several reasons: first, they complete Coronado's literary personality; second, they inform us about the evolution of her style and her concerns; third, they are rare examples of the beginning of the nineteenth century novel in Spain. Judging by the repeated editions and the fact that several were translated into other languages, the novels were very successful in their era.

Carolina Coronado's work is important as a barometer of the transition from the Romantic to the post-Romantic period in Spanish Literature. In her earliest poetry, mostly written in the 1830s, and also in her first novel, *Jarilla* (1851), Coronado belongs mostly to the literary traditions of the first Romantics. She shared with them, for example, their approach to nature as an ever changing creature with a soul of its own. Yet, even in her early works there is evidence of a different orientation which would later be
confirmed around mid-century. Coronado is always in search of harmony among the elements of nature and the delicacy of human feelings. She prefers suggestions to out-cries while her imagery is translucid and her vocabulary simple, on occasion, almost conversational. To the extent that she states the relative in terms that imply the absolute, she remains basically Romantic, but the ambiguity of her emotions and the subdued tones she uses to express them bring her closer to the later Becquer than to the earlier and more explosive Espronceda.

After 1846, her poetry begins to incorporate history, politics, society and the role of women within it, and thus initiates a tendency away from Romanticism. Her novels La Sigea (1854) and La rueda de la desgracia (1873) bridge the gap between Romanticism and Realism.

This study will explore the evolution of Carolina Coronado's style and thinking to see how her work prolongs Romantic tendencies while also contributing to the appearance of Realism. As a multifaceted writer whose transitional work contributes to the emergence of female consciousness in Spanish literature, Coronado's production deserves a thorough investigation.
A. Biographical Summary of the Life of Carolina Coronado

Details of the life of Carolina Coronado are reasonably well known and can be found in various biographies as well as other more fragmentary sources. The biography by Cascales y Muñoz (1911) is the most valuable because of its accuracy, although it is somewhat less interesting than that of Adolfo Sandoval (1929), which recounts many picturesque anecdotes of the poet's life. Probably the most well known study is that of the poet's nephew, the avant garde author, Ramon Gomez de la Serna, who in Mi tía Carolina Coronado (1942), offers an affectionate portrait full of humor and nostalgia.

Victoria Carolina Coronado was born to D. Nicolas Coronado y Gallardo and Da. Maria Antonia Romero on December 12, 1820, in the village of Almendralejo, Province of Badajoz. She was still a child when the family moved to the provincial capital of Badajoz because her father, a liberal who had once been imprisoned by Fernando VII, was named Secretary of the "Diputación." She received an upper class education subject to the restrictions of a time when a woman could not become a "bachillera."

The house in which Carolina Coronado was born is one of the best ones of Almendralejo, a village of Extremadura located fifty kilometers south of Badajoz. Throughout her childhood, Carolina Coronado was deeply affected by the
beauty of the province which, she tells us, possesses the pure air of a relatively high elevation, has abundant flowers, and, in springtime, gives off the dominant scent of sap. The surrounding landscape is dotted with cork oak and olive groves midst arid fields. Along the Guadiana and Gevora rivers, valleys contrast with mountains, some crested with the remains of Arabic fortresses, which were important battle sites in the twelfth and thirteenth centuries. Among these are Salvatierra's ruins, still visible on the route to Zafra nineteen kilometers from Badajoz. They constitute the remains of a fortress which was founded in the 13th century. They are the subject matter of many of Carolina Coronado's poems and the background for her most successful novel, Jarilla countryside throughout her life and in 1889, when she declined an invitation to the poetic crowning which the city of Badajoz wanted to bestow upon her, she wrote the following lines:

Una corona no; dadme una rama,
de la adelfa del Gevora florido,
y mi genio, si hay genio, habrá obtenido
un laurel más preciado que la fama.¹

The poet received great solace throughout her life from the contemplation of nature during moments of solitude at the hermitage of Botoa near her home. In this idyllic setting, in 1838, at the age of eighteen, she composed most
of the poems of her first collection: *Poesías* (1843) which are imbued with the spirit of her land. The bond established with Extremadura during her childhood was a nurturing force in her work which produced a sense of communion with nature. She wrote from experience of the scenes she knew. In her poems nature is everywhere in sympathy with the poet and, similar to Shelley, she believed that nature suffered in unison with her.

During her adolescent years, we see frequent manifestations of a suffering ego. Her egocentric individualism leads her into introspection and melancholy. She is discontent with reality and communicates her anguish to Robustiana Armiño (1821-1890), a friend and fellow poet who lived in Gerona. This correspondance attests to her emotional and intellectual growth.

Because from early adolescence she was prone to cataleptic seizures, her family took her to Madrid in 1844 in search of a cure in the waters of El Molar. She soon suffered another attack however and rumors of her death circulated. Shortly after, while journeying in Seville, she wrote an article in the newspaper *El Guadalquivir*, denying her alleged death. Like the Romantic heroines she was to create, she appeared to welcome the dramatic misfortune of a nervous health condition which lasted
throughout her life time, as if it served to foster the image she cherished of herself. Coronado's condition was later aggravated by the death of her children and of her husband, and in all instances her reactions were extreme with a strong tendency to the morbid. We see these same tendencies in her work when she dwells upon the details of the death of the heroines. The symptoms she suffered are part of the Romantic conception of womanhood.

   Enjoyment of grief is present in her love poem "A Alberto." Around 1844, according to her own compositions and to the biographers, she fell in love with the person to whom the compositions are dedicated and about whom she wrote the following foreword:

   "Las siguientes composiciones estan dedicadas a una persona que no existe ya. Por eso me atrevo a publicarlas. Una mujer puede, sin sonrojo, decir a un muerto ternezas que no quisiera que la oyesen decir a un vivo." ²

   The identity of this person remains unknown. In the poems she occasionally refers to him as a sailor and as a poet who died at sea. It is difficult to verify to what extent the poems are dealing with actual grief and reflect the writer's true emotions since her cult of sorrow might be a matter of pretense, part of a Romantic pose. However, evidently saddened by the loss of her first love, Carolina
took a vow of chastity in 1848, although due to a deeper side of her nature, soon abandoned it. The ceremony took place in the cathedral of Seville under the auspices of Alberto Lista, who later would become her mentor.

The activities of this young writer counterbalanced her "mal del siglo" tendencies as she showed no sign of boredom when settling down in Madrid and initiating her literary career. Important consideration has to be given to Coronado's friendships and her contacts with other writers. The early encouragements provided by Espronceda instilled in Coronado a belief in her own talent and uniqueness that influenced her writings. The interest of Espronceda also suggests the direction of her other literary relations: in nearly all cases, they were the major Romantic writers of the Isabeline period, including Alberto Lista, and through him, other figures in the literary circles of Seville. Quintana was also one of her masters. She affectionately called him "abuelo" and invited him to her literary gatherings. Early in her career she met with the approval of Hartzenbusch, the writer who seems to have admired her the most. In prologues he wrote for her poetry in 1843 and 1848, he expresses amazement that she has been able to achieve success without either guide or model. He praises the feminine authenticity of her lines and sums up the characteristics of her poems with three terms novelty,
concision and beauty.\(^3\)

Emilio Castelar wrote that as far as he was concerned: "la mejor poetisa es la que conserve y refleje las cualidades de mujer en sus versos."\(^4\) He admired her spontaneity, her tenderness and her purity. Valera compared her to Gertrudis Gómez de Avellaneda, while noting an inclination towards psychological poetry and a sense of mystery. He liked the intimacy of her poetry and praised the feminine delicacy of her work.\(^5\) Eulogio Florentino Sanz and Pastor Díaz were impressed with her literary debuts and when the false rumor of her death circulated in Madrid, they commented on the event en La Iberia Musical y Literaria as Ramón de Campoamor and Gabriel García Tassara, became close acquaintances and participated in the literary soirees and "juegos florales" at the Liceo.\(^6\) Coronado also began to write drama and saw two of her plays, El cuadro de la esperanza and La rueda de la fortuna, performed at the Liceo in the presence of the Royal Family. Her works became so successful during the third and fourth decades of the century that in 1848 the Liceo dedicated a session to her at which she received a laurel crown from Zorrilla.

While Carolina Coronado's acceptance and success at the Liceo marks a high point in her career, equally significant is the publication in 1851 of her novel, Jarilla that would turn out to be her most well-known story. The same year a
third, up-dated collection of her poems was edited in Madrid.

In addition to her good literary sense Carolina Coronado possessed a lot of charm and social grace. A portrait painted by Madrazo around these years distinctively captured the young writer's elegance and dignity as well as her authoritarian demeanor, while reflecting sensitivity and strong will through her large dark eyes. Her head is covered by a mantilla and she holds a fan. Both accessories are characteristic of her attachment to Spanish tradition at a time in Madrid when women were abandoning the traditional headress for the latest designed French hats. Coronado was not a conformist and she liked to be distinguished from the other women.

In her behavior, she was exuberant, loving, and an extrovert extremely sensitive to sudden changes of moods, nervous spells and frequent irritability. The image of a dreamer and a recluse she projects in her poems can be interpreted if not as a pose, perhaps as a temporary mood. Extremely sociable, she was capable of gaiety and humor and she knew how to express herself in French, Italian, English and Portuguese.

In 1852, she met Horatio J. Perry, the American Secretary of Legation in Madrid. Perry was handsome,
intelligent, learned and generous. He was a new Englander and had graduated from Harvard. Religious differences complicated their wedding for he was a Protestant. Additionally, Carolina's earlier vow of chastity delayed their marriage. Nonetheless the couple was eventually united in both Protestant and Catholic ceremonies that took place on July 6, 1852 and they initiated an active social life in Madrid. Their residence at Calle de Alcalá, 43, became a popular center for many political and literary meetings throughout the era of mid-century. Since their home was also the Legation of the United States, it became a political asylum in periods of crisis.

Because of her personal interest in her husband's career, Coronado intervened in the Madrid political scene. She was a friend of Queen Isabel, who met her at the performances of her plays at the Liceo. Coronado asked for her help and called upon her on several occasions to save people's lives. For example, her son-in-law, Torres Cabrera, remembered that at the Academia Militar de Toledo, the son of a General had burnt the Queen's portrait and was condemned to die. Coronado went to the Queen, who found the incident simply amusing and pardoned him immediately. Judging by the Queen's generosity, Coronado was very close to her. When the writer asked the monarch if she would allow her to purchase a palace, la Quinta de las Eras,
located in the present barrio de Salamanca, the Queen simply told her that she could have it. Coronado was supportive of the Queen Mother and she was outraged when, during the riots of June 28, 1854, a mob ransacked Maria Cristina's palace. She immediately paid a visit to the Queen to express her sympathy.  

These incidents make clear that Carolina Coronado was a liberal of typically mid-nineteenth century monarchist orientation. Although opposed to the growing socialist tendencies of the times, she reveals a certain broadmindedness through the ideological diversity of her friends. Somewhat contrary to her liking for the monarchy, she was very close to the Republican University professor Emilio Castelar, who later would become President of the First Republic. On the night of July 22, 1866, an abortive Republican rebellion found Castelar with Carolina Coronado at the Royal Theater of Madrid. Knowing that the police were ready to arrest him, Coronado took him by the arm, hid his face with her fan, and passed the agents on her way home where he spent the night. The next day she saw him off to France at the Estación del Norte.

Coronado's influence over her husband's career was most certainly detrimental to his future since the American envoys were worried that confidential and diplomatic informations might be disclosed by Coronado's indiscretions.
James Cortada relates an anecdote illustrating the degree of her meddlesome influence. From 1853 to 1855, Pierre Soule was American minister to Spain and wanted to incite a war between Spain and the United States so that the United States could take Cuba. Perry did not agree; Coronado tried to incite the upper class against Soule and from then on, she was distrusted by the American envoy.  

Soule's return to the States coincides with Perry's resignation. Later, he regained his position only to abandon it definitively in 1861. Coronado went as far as to write to President Lincoln asking him to appoint her husband as a minister. It is only logical to conclude that Perry's abandoning his political career in 1869 was linked to his wife's political interventions.

As attested in letters, Caroline Coronado's married life was a happy one. She held a view of life dramatically opposed to that of the Romantics and never rebelled against her traditional bourgeois home and family role. On one occasion, she writes to Horatio while he is taking care of financial arrangements to purchase a property. She is in charge of the preparation of certain constructions and appears as a very responsible woman, dealing with businessmen and architects and watching over her husband's interests. She expresses loneliness in his absence and the tone of the letter indicates a close and loving relationship.
The Perrys had three children: Maria Carolina, Matilde and Carlos Horacio. Only Matilde survived. They lost their two year old son in 1854 and the eldest daughter died in Madrid on July 6, 1873. Until that year the family seldom journeyed from their Alcalá home except for occasional short excursions to San Sebastian. During this period Coronado wrote _La Sigia_, a novel in two volumes published in 1854 and later translated into French in 1873. This same year Coronado completed her last novel, _La rueda de la desgracia_. 1873 was also the year when the Perrys departed for Lisbon, as a result of her husband's change of occupation. In reality this move had multiple causes. Devastated by the death of her eldest daughter, Carolina sought a change of environment for her health. Furthermore, the political changes of the period of Amadeo and the First Spanish Republic left the strongly monarchist family now excluded from political life.

The year following their arrival in Lisbon, the Perrys purchased the Palacio de la Mitra in Lisbon. At that time Horatio was quite wealthy as a result of having invented the first undersea cable between Europe and the United States. Having invested most of his fortune in its development which turned out to be successful, he made large sums of money. Later, however, the British claimed his invention in order to maintain control of Transatlantic Communications, and
Perry suffered great financial losses in the ensuing legal disputes. He died on February 22, 1891 at the age of seventy five leaving Carolina financially ruined.

Following her husband's death Carolina went into seclusion. Her daughter Matilde disobeyed her mother and married a Carlist, her cousin, Pedro Torres Cabrera. Coronado's convictions remained consistent throughout her life, and if in other matters she was tolerant of the beliefs of others, in politics she was inflexible and remained faithful to her liberal up-bringing to the end. She professed hatred for the Carlists and conveyed her attitude in the opening lines of a poem written following the pact of Vergara (1839): "Marchaba Carlos con la erguida frente,/en sus mentidos triunfos y victorias,/ temerario y feroz, sin ser valiente...". Because of her ideology, Coronado refused to talk to her son-in-law and forced him to live on the first floor of the palace while she shared the main living quarters, including her bed-room, with her daughter. No exception was granted to Matilde even on her wedding night. To her final days, Coronado relentlessly exerted her authority over her daughter. However, life in the palace slackened; the rooms remained lit by oil lamps, and at the end, Carolina Coronado even denied the existence of the tramway. It is said that if a tree died in the garden, she gave orders to leave it where it had fallen. Nothing changed
till her death on January 15, 1911.

The major aspects of Carolina Coronado's life interacted in the unfolding of her work. The love of nature permeates her early poetry and her first novel, Jarilla; her early love frustration gives way to the manifestation of ego suffering as she escapes into vague dreams and longing in her collection of poems "A Alberto." Her propensity towards morbidity and masochism was transferred to her Romantic heroines who welcome exceptional sorrow and dramatic misfortune. Later, while leading a bourgeois life, she acquired a down-to-earth and common sense perception of reality which enabled her to confront the problems of female writers in society and which is reflected in her self-portrait, La Sigea. Through her last work, La rueda de la desgracia, and midst of the vast array of subjects she dealt with, including nature, joy, the torment of love, religion, and social injustices, Coronado's constant is the woman's point of view. Though she did not seek legal or political equality for women, her works were admittedly dedicated to the claim for the rights of women to intellectual liberation and education.
B. The Isabelleine Period in Nineteenth Century Spain.

Carolina Coronado's active literary life spans a period of Spanish history which was chaotic and politically tumultuous. Her first literary endeavors coincide with the death of Fernando VII in 1833, and her departure from Madrid with the proclamation of the First Spanish Republic in 1873. During this period her literary and personal popularity, her friendship with Queen Isabel II, and her political activism made her a prominent figure in the country. Before proceeding to the study of her works it is essential to recall the historical events which influenced her life and her writings.

When Fernando VII died in 1833, his only child, a daughter, Isabel, was three years old and his widow, Maria Cristina of Naples, became Regent. Fernando's brother, Don Carlos, disputed the Crown on account of the Salic law, and Maria Cristina was forced to align herself with the Liberals, not by choice, but by the need for support against the Carlists. This marked the beginning of a series of civil wars which would return over and over again throughout the nineteenth century.

The first Carlist war (1833-1839), also called the Seven Years War, was fought over the great principles of liberalism versus extreme conservatism. Because of her
family background, Carolina Coronado's hatred for the Carlists was a recurrent theme in her writings. In her novels she transposed the fratricidal conflicts to other epochs while also proclaiming her liberal views in political verses. Coronado belonged to the enlightened ruling class, and more precisely to the conservative branch called the Moderates, who were aristocratic landowners defending monarchy and order. They were inspired by Jovellanos' ideals and believed in enlightened despotism. On the other hand, the Progressives were no less a part of the enlightened tradition, but moved more as liberals who, contrary to the Moderates, did not reject foreign alliances and revolution as legitimate instruments of change. Both parties shared the same opposition to the total absolutism of the Carlists.

In 1834, the liberals pressured an initially unsympathetic Cea Bermudez, then Prime Minister, to adopt political reform, an initiative which led without violence, to a new constitution, the Royal Statute. It enabled the wealthy classes to participate in government and was designed to favor their interests. There followed important economic and industrial advances with areas of free-trade and steam powered machinery which contributed significantly to the social development of the nation. One could say that the 1830s represent the dawn of capitalism in the evolution of nineteenth century Spain.
In 1835, Prime Minister Juan Alvarez Mendizabal initiated a major land reform called "desamortizacion." It involved the nationalization and sale of Church property. Although it could have been a true agrarian reform, all it accomplished was the transfer of property from the Church to the rich landholders, aristocrats and bourgeoisie, who were the only ones in a position to acquire it. Thus, the "desamortizacion" consolidated the Liberal regime, and those who had bought property were now bound to the cause of the Crown. The peasants, however, were even more destitute than before since they had lost the benefit of access to common lands and as a result, the system of "latifundio" grew even more powerful, creating a greater number of landless labourers.

Demographic growth also contributed to changes in the Spanish economy. From 1810 to 1860, the population of Spain rose from ten million to sixteen million. Industry encouraged growth of and led to urban and working classes. While industrialists in Barcelona gave their support to the Crown, the nascent proletariat moved more radically to the base of what later would become the Democratic party.

The first Carlist war ended with the agreement of Vergara in 1839 between the chief of the Christine army General Baldomero Espartero, and Maroto, the head of the Carlists. Emerging as a people's idol, Espartero turned
against Maria Cristina, forced her to renounce the regency, and as head of the Progressive party, he governed as a military dictator from 1840 to 1843. He met with opposition from the Moderates and the Catalans on the issue of free-trade and during the uprisings of Barcelona in 1842, ordered the city bombarded by government troops. The Catalan bourgeois were unable to forgive Espartero for his support of the workers' uprising and contributed to Espartero's fall. Shortly afterwards, power was turned over to the Moderates.

In 1843, Isabel II was thirteen years old and declared of age. She became a frivolous woman, subject to scandalous rumours; yet she was revered by the populace and distrusted by the politicians, some of whom would overthrow her many years later. Anarchy was to dominate her reign and the real power was to be held alternatively by the Church and the Army. Periodic outbursts of liberal ideology contributed to a weakening of absolute power, but were themselves not strong enough to replace it with a democratic system. The Queen then was caught between Conservative and Liberal forces which each sought to remove her without being able to. In many ways the history of her reign would end up as a long tight rope on which the Queen would balance precariously without, however, ever seeming to realize just how tenuous her situation was.

In 1844, Ramon Maria Narvaez, a general who would rule
as a dictator whenever he judged it necessary, came to power. Representing Moderate interests, he permitted a series of legal and administrative reforms which had long-ranging effects throughout the nineteenth and twentieth centuries. A central administration was now created for a Spain divided into forty nine provinces. Government bureaucracy had reached the nation and enhanced the power of the state, which now became a social entity for public administration. During the period, the Moderates also created the Civil Guard, a paramilitary rural police supposedly intended to protect the countryside from robbers, but also used to crush every hint of peasants' or workers' revolts.

It is instructive to consider the Concordat of 1851 between Spain and the Vatican for what it reveals about the Moderates' view on the Church. Recognizing "desamortizacion" as a fait accompli, the agreement produced even more redistribution of land while the state became responsible for the upkeep of the Church which was given control of education. With Catholicism now declared once more the only religion in Spain, there followed a Catholic revival which, moreover, was personally encouraged by the Queen. In the long run, however, the pressure exerted by the Church created divisions among the Liberal factions which weakened their power.
Spain was not affected by the revolutionary wave which swept Europe in 1848 and the long period of Moderate government (1844-1868) was interrupted only by a "pronunciamiento" during the winter of 1853. It was led by conservative members of the army who had grown disenchanted with Isabel. Then followed the so called Revolution of 1854, which far from moving in democratic directions, was really a "pronunciamiento of conservative generals supported by civilian politicians and accompanied by popular revolt." At the same time, its unforeseen consequences were of great significance because for the first time the urban masses played a major role in the Spanish political scene. Carolina Coronado was an eye-witness to the Madrid up-risings of the period and was outraged by the sight of the populace burning the Aristocrats' palaces. While all this was going on, organized worker's movements spread throughout the provinces encouraged by subversive ideas such as Prudhon's doctrine on anti-state individualism which had penetrated the peninsula. Carolina Coronado would later proclaim her abhorrence for such ideology which inspired the peasants' revolts she describes in Andalucía in her last novel, *La rueda de la desgracia*. There were also demonstrations in Castile, and the year 1855 marks a period of unionization in Catalonia. Espartero, who by now had returned to power, was unable to resist the pressures from the various strata of society. He could neither cope with the discontent of the upper
bourgeoisie nor with the workers' and peasants' demonstrations and the biennium ended in 1856.

As in the rest of Europe, the 1850s and 1860s were an era of prosperity. An eclectic coalition, the Liberal Union ruled from 1856 to 1863. Leopoldo O'Donnell, a Moderate and guardian of the conservative order, was prime minister. The era of his ministry was one of free-trade and relative prosperity for industrial expansion. The railway was built linking the Spanish regions, the textile industry was growing, and a new modern wool industry was developing in Catalonia. However, the modernization of Spain was slowed down by a lack of capital. For example, Spanish railway construction had to be financed by foreign investments. In spite of the general euphoria and apparent well being of industry, economic growth would not last. It benefited only a very small segment of society, the ruling upper class, which by now had become "High society" no longer composed exclusively of aristocrats, but also of such recent groups as ennobled Generals who were capitalists, directors and businessmen. The speculators, the important lawyers, the landowners were also part of what the Democrats referred to as the "five hundred families." Spain now had its own version of the French Haute Bourgeoisie. Of course the latter had its own more liberal tradition founded in the principles of the French Revolution, something the Spaniards
could not accept. Thus Carolina Coronado protested against the general Francophile trend of the time, and defended the much more traditional interests of the Spanish "High Society" to which she belonged.

While the "Alta Burguesía" was enjoying an era of prosperity, the actual middle-class of the cities was under the strain of industrialization and the dissolution of the old society. Its instability and failure to succeed became proverbial during the nineteenth and twentieth centuries. Socially and politically incoherent and economically weak, this class of civil servants, officers and small merchants had a hard time both surviving economically and keeping up with appearances. As a result, segments tended to weaken it even more by joining with the artisans and working class interests in a growing push toward reform. Small pockets of proletarian revolutionary movements also appeared, all of which made the Alta Burguesía even more conservative.

The regime of the Moderates during the central Isabeline period was ultimately frustrated because of its unwillingness to change. The administration was corrupt and the throne was not totally irresponsible. O'Donnell died in 1867 and Narvaez returned to power ruling as a dictator with Gonzalez Bravo's help. Following Narváez's death, Gonzalez Bravo forced the Liberal Unionist Generals into exile. As a result the Progressives and the Unionists organized a
coalition between Prim, the Catalan General responsible for several pronunciamientos, who was then in London, and the exiled Generals in the Canaries. Prim rose up against the Queen and issued a proclamation from Cadix where he first landed on September 18, 1868. He appointed General Serrano to lead the rebels against Madrid and defeated the Queen's army at Alcolea on September 28th, 1868. The Queen who was in San Sebastian, abdicated two days later and crossed the French border. Spain's first seemingly bourgeois revolution had now taken place. As we shall see it was pure delusion.

The "Gloriosa" Revolution of 1868 was to provide Spaniards with the opportunity to govern themselves according to democratic principles. Unfortunately, the latter were developed only with difficulty, and when finally accepted, revealed themselves beyond capacity of the government. New outburst of Carlism took place in Catalonia and Navarre as the Conservatives tried to take advantage of the instability. At the same time the country was facing labor and agricultural problems aggravated by a budgetary crisis due to a general European recession. Some of the consequences were the interruption of railway constructions and the slowing down of cotton industry. In 1870, Spain moved from the provisional government of Prim to the monarchy of Amadeo of Savoy. Amadeo was chosen as a last resort by Prim because though the liberal general had wanted
change, he did not want to go too far and still hoped to retain a monarchy. Amadeo had a strong sense of duty, but he was surrounded by inefficient ministers and was considered by Spaniards as a foreigner, which of course, he was. In her novel La rueda de la desgracia, Coronado shares this view and unsympathetically recreates the atmosphere of his short reign which ended in February 1873, the year of her own exile, and that of the accession to power of the short-lived First Spanish Republic. Over the eleven months it lasted the new regime's characteristics was a lack of consensus and an evolution toward conservatism. The ruling class, afraid of radical reforms, wanted to avoid at all cost a bourgeois revolution and was looking for guarantees of peace and order while avoiding a confrontation with the socio-economical realities.

The entire period of Isabel II can be characterized as years of political instability laden with a series of contradictions which are the nineteenth century legacy to modern Spain. The weakness of both the Crown and the political parties of the time lead to a decline of Absolutism with a correlative increase in authority for the government bureaucracy. The military was essentially conservative because the origins of its officers were almost always aristocratic or upper middle class. Moreover, it was in this period that the military came to see themselves as
guardian of national order, with a complete right to intervene in governmental affairs if it felt compelled to do so.

In the cities, social problems were aggravated by the first appearance of a proletariat which would grow increasingly dissatisfied over the period, while in the provinces the effects of the "desamortización" prevented any possibility of helping the rural poor by concentrating property in the hands of a few who, moreover, often left the land undeveloped. Capitalism, as in the rest of Europe was advancing, but the centralization and rigidity of the measures taken by the government were counterproductive. The singularity of Spain in the history of Europe reached new heights. "Liberalism" took a particular meaning because the ruling power was composed of groups who called themselves liberals, but who actually were conservative, and even reactionary. Furthermore the absence of a bourgeois revolution and the redistribution of the land contribute to the uniqueness of Spanish society, creating a breach between the upper middle-class and the expanding lower middle-class. Coronado's work spans years of historical turmoil replete with social and cultural changes, whose basic sign is to accept some social changes but not too much. In spite of prejudices originating in her Liberal ideology and her allegiance to the Queen, her writings reflect the
transformation of her country as well as a deep personal predicament with the downfall of her beloved monarchy.


Before studying Carolina Coronado it is necessary to set her works in perspective while considering the transitional character of literature in nineteenth century Spain. Though Coronado's works consist of poetry and novels, it would be somewhat arbitrary to mention these two genres only. Spanish Romantics were multifaceted, they contributed to all literary genres without obedience to any delineation among them. For instance, descriptive poetry was at times called "novela" or "cuento," similar to Lord Byron's tales and during the Romantic period the term "novel" is misleading because it occasionally refers to a poem in prose, or to a narrative of a few pages.  

Therefore, we shall review the major writers who illustrate the diversity and the development of the period to which Coronado belongs.

The return of Fernando VII in 1814 from France and the restoration of absolutism had as a consequence the exile or imprisonment of large numbers of Spanish intellectuals. Between 1814 and 1820, Quintana, Gallego and Martínez de la Rosa were incarcerated, while Moratín, Meléndez Valdés and Lista went into exile. The number of people to leave Spain
was of the order of ten thousand, thereby depriving the country of its intellectual and cultural life. While some returned during the liberal triennium between 1820 and 1823, a second wave of intellectuals left in 1823 and were to come back only when the King died in 1833. Don Angel Saavedra, Duque de Rivas (1791-1865) was abroad for ten years, and José de Espronceda (1808-1842) for seven.

While in exile Spanish writers experienced great changes which had taken place in European taste and ideas, the flourishing of English Romanticism, and the influence of German ideas. The first Spanish Romantic works were written in England. While he was in exile in England, Italy, Malta and France, Rivas wrote his best poems including "El desterrado," "A las estrellas," "El faro de Malta." José Blanco-White who had been in England since 1810 was now the leader of the 1823 new wave of exiled writers. Among them José Joaquín Mora was writing articles on Spanish poetry in the European Review. London was a literary center between 1824 and 1828 and Jose Garcia de Villalta, who befriended Espronceda while in England, wrote novels influenced by Walter Scott. He is believed to have written his most famous one, El golpe en vago, in English. In the same vein, Telesforo de Trueba wrote The Castilian (1829) as well as satires and drama.
The return of the exiles facilitated the entry into Spain of liberal ideas, especially those of Hugo, Dumas and others, whose liberal ideology, gestural and theatrical manners, and glorification of the heroic, whereas not typical of all Romanticism, now came to dominate the movement.

At the same time, however, for the majority of Spanish artists, Romantic ideals remained foreign and too progressive from moral and religious standpoints. The revolutionary ideas shared by the French Romantics who overthrew Louis XVIII in 1830 were too daring for the Spaniards. Furthermore, in spite of the absence of the intelligentsia, Spain had undergone its own cultural evolution which was characterized by the survival of neo-classical principles and a profound respect for Lista and Quintana. A nation lacking a Rousseau, Goethe or Kant, after all, was not likely to produce a Holderlin, Schelling, Mme de Stael or even Wordsworth or Coleridge, since little of the deepest Romantic revolution had made itself felt.

Spanish Romantic writers share a common attraction to a national glorious past; they differ from one another as far as the degree to which they are prepared to question the whole pattern of religious, national, and moral values. While the return of the exiles in 1833 marks a general conversion to the new Romantic ideas in Spain, the era which
follows evolves into two major trends. The first one, in the thirties, is characterized by its enthusiasm for French Romanticism, when Rivas writes Don Álvaro. However, after 1840, French Romanticism is considered too excessive and is replaced by a national movement whose representatives condemned the passionate Romanticism of Werther as well as Chateaubriand's lack of religious orthodoxy. Conservative, less artistically daring and profound, and above all nationalistic, this Romanticism is a reaction against the exhuberance and exageration of French Romanticism and is represented by a writer like Zorrilla.

The most important writer of the initial phase of Romanticism in Spain is Angel Saavedra, Duque de Rivas. Older than the other major Romantics, his earlier works are neo-classical. Only at mid-life did he become the temporary leader of the movement when he wrote Don Álvaro o la fuerza del sino. This drama, whose theme is the triumph of fate over love, is exceptional in Spanish literature of the period. Overall Rivas remains conventional both in his themes and manner. He strongly defended the use of the traditional Castilian octosyllabic "romance," setting forth the expressive values of this meter which, in his opinion had the unique advantage and flexibility to lend itself to all possible poetic nuances and expressions. The Romances históricos (1841) reflect Rivas' ideology and his
patriotism. His themes taken from anecdotes of Spanish history while depicting the glorious past correspond to the new nationalistic enthusiasm of the movement. Middle Ages and Golden Age settings are often the background of scenes where the exploitation of terrifying and terrorizing episodes exemplify Rivas' mastery of the grotesque and his strong attraction to the morbid. Rivas' predilection for violent and dramatic subject matter anticipate the Leyendas of Zorrilla. Rivas characterizes Spanish Romanticism, and his earlier despaired poems such as "El desterrado," are exceptions and overall he remained at the edge of European Romantic sensibility. Though he came close to an awareness of human fate as in Don Álvaro, his attitude towards adverse fate was to seek refuge in resignation to the will of God.

Dominating the initial wave of Romanticism in Spain, Mariano Jose de Larra (1809-1837) became aware as early as 1835 that literature did not correspond to Spanish society. Man, according to him, had to be shown not as he should be, but as he really is. Larra, inspired by Heine, Saint-Simon and influenced by the "philosophes," looked for a new definition of literature where the poet had the mission of leading man towards progress with guiding principles such as liberty and truth, which had to be defended and clarified, even if in total disharmony with human happiness. Whenever Larra borrowed from specific elements of Spanish literature,
he did it with irony. The imitation of Golden Age drama in Macías is purely superficial and the fifteenth century troubadour is a symbol which allows him to express with more freedom his non-conformist ideals. The same is true when he writes the "costumbrista" articles. Larra does not appreciate the "castizo" elements of Spanish culture but rather draws a despairing and depressing caricature of Spanish mores and the country's state of apathy. What makes Larra a true Romantic is the presence of the self and a kind of "mal du siecle" in his writings, as well as his personal involvement while dealing with contemporary issues.

José de Espronceda (1808-1842), is also associated with the first phase of Spanish Romanticism and possibly represents its greatest development. His patriotic poems illustrate strong disdain for social bonds and convention and deep aspiration to liberty. Above all, he developed a fully Romantic conception of life and especially love, which was for him both an illusion and a vital ideal, the cornerstone of life. His hero, as in El Estudiante de Salamanca, becomes a figure of cosmic rebellion whose search for love is a Romantic and modern quest for satisfying the answer to the enigma of life. Espronceda's vision of love is pessimistic: love is condemned by men as an evil force. In order to live one's love, it is necessary to transgress the rules of society, as is evident in "Canto a Teresa." The
universe remains indifferent to man's anguish and Espronceda's unique answer is sarcasm. He is the only one of his generation to find it impossible to reconcile human existence and belief in a just and harmonious world. Espronceda rebels against reality.

The poem by Espronceda, *El Estudiante de Salamanca* (1836-1837) differs from Rivas' *Romances* because it is a totally imaginative work. His ideas are opposed to those of Rivas and his style contrasts with the latter's because of its audacious diversity of meters, such as numerous innovations of rhymes within a single stanza. The poems written in 1835 and *El Estudiante de Salamanca* both illustrate his rebellious attitude against traditional values and society. He provokes doubt and tends to reject everything which sets a barrier against intellectual inquiry. Espronceda is appalled by indifference to suffering, paltriness, hypocrisy and jealousy. He describes, as Larra wanted, man as he is, not as he ought to be.

The major writers mentioned up to this point dominate Spanish letters from about 1833 to approximately 1840 or 1841, Larra being the exception since he died in 1837. At that point, we begin to see signs of a reversal. José Zorrilla (1817-1893), begins to focus on the Romantic Love-ideal not in opposition to, but in accordance and harmony with Spaniards' traditional allegiances. Love provides a
solution to life, for through it the sinner can obtain divine grace and forgiveness. This is evident above all in his dramatic masterpiece *Don Juan Tenorio*, which transforms the Don Juan figure into a man saved by love.

Zorrilla's most original contribution to Romanticism is the "leyendas" where he applied Rivas' dramatic and colorful manner to miraculous tales famous for their dramatic dialogues, their lyrical descriptions and imaginative miraculous interventions. While Rivas was drawing from historical events, Zorrilla gained great public appeal through the use of imagination at the service of popular religious belief along with the complete mastery of musical rhythms and verse forms. However, the price of this shift toward verbal facility, eloquence, and patriotism, was a decline of lyric feeling and the expression of the self. Romanticism became nationalistic and bourgeois, written for moderate Liberals in a mercantile society.

One of the important factors in the development of Romanticism was the creation of literary circles. The Romantics of the thirties were accustomed to meeting at the Café del Teatro del Príncipe. Larra was one of the major figures in this "tertulia" and for their part, Mesonero Romanos, Bretón de los Herreros, and García Gutiérrez joined in an informal group known as "El Parnasillo." El Ateneo was founded in 1835 and soon emerged as the most prestigious
institution of the era and a rival to the Liceo. Both conducted "juegos florales", presented concerts and staged plays. It was in this environment that Espronceda discovered Enrique Gil and Carolina Coronado.

The emergence of literary journals also contributed to the widening of the movement. Eugenio de Ochoa and the painter Federico Madrazo founded *El Artista* in which Espronceda published "La canción del pirata" and "El pastor Clasiquino." Pastor Díaz and Patricio de la Escosura contributed to this literary review as did Ventura de la Vega, Tassara and Zorrilla. In 1836, *El Semanario pintoresco* was founded by Mesonero Romanos; among the writers published in it are García Gutiérrez, Juan Eugenio Hartzenbusch, Patricio de la Escosura and Carolina Coronado. In 1837, Jacinto de Salas y Quiroga launched *No me olvides* while Espronceda and his friends published poems and articles in *El Siglo*. Approximately the same group of writers wrote in *El Laberinto* and *El Pensamiento*. Most of these newspapers emphasized literary works but *Semanario pintoresco* with its numerous illustrations appealed to a broader audience. Carolina Coronado contributed to most of them. She also wrote in *La Gaceta de las mujeres*, which was later called *La ilustración de las damas*. The great Romantic poet Gertrudis Gómez de Avellaneda was editor of this journal.
Coronado's collaboration with the major feminine figure of the period marks the access of women to a strictly masculine field. We see the appearance of a small nucleus of female poets, including María Josefa Massanes (1811-1887), who also wrote *Legends* inspired by Zorilla, and Robustiana Armiño (1821-1890), who was Coronado's friend and confident. The latter encouraged her to struggle to rise in a social hierarchy where a woman was not expected to be a talented individual. The contradictory values derived from the conflict between the traditional role of woman in Spanish society and the responsibility of the artist is a recurrent theme in Coronado which later would be echoed by Rosalía de Castro (1837-1885).

Zorrilla's great popularity attracted many followers, authors of numerous "romances." However, simultaneously, from the early forties a new poetry developed which was identified with feelings and reflected the inner emotional conflicts of the poet. Among the group of writers who befriended Coronado, Nicomedes Pastor Díaz (1811-1863) and Enrique Gil y Carrasco (1815-1846) are the two names most frequently associated with hers because of affinities and similarities which exist in their lyric.

The themes of these poets are those common to Romanticism in general: love, nature, religion treated in a new light. Nature is seen in all its modalities and the
tones of the compositions are intimate, subjective and melancholic. Feelings are recollected in a solitary atmosphere and expressed with restraint. This new mode influenced the forthcoming poetry of Eulogio Florentino Sanz (1825-1881) and Gustavo Adolfo Bécquer (1836-1870).

The poets came more and more not to reproduce what was before them, but to give a personal impression of what they felt, that is, of their inner reality. The new sensitivity corresponds to a new dialectic between the self and its world. What is new in the Legends of Bécquer is "un interes por subjetivar el mundo que se describe y por objetivar sus propias sensaciones." History is still a concern, but its purpose is now to help re-establish a universal and spiritual completeness. The author is at the center of his creation: he writes about his own world, his own religious beliefs, his idea of love, his feelings and his problems. Concomitant with this is a new importance for imagination: the writer mingle dream and reality as when the woman he loves is a "vano fantasma de niebla y luz.

Bécquer has kept many of the obvious traits of Romanticism: melancholy, pessimism, sadness, attraction for what is vague, fantastic and supernatural. Moreover, like the Romantics. he has a special predilection for medieval ruins, for what belongs to the people and to the land, and
for liberty and freedom. However, his themes and style really point beyond the Romantics toward the interiorized tendencies gaining ascendancies in the works of other European poets. For example, a basic theme of his work is the quest for human fulfillment through the overflowing of passion and the search for the limit of human possibilities. He aims at a reconciliation of man and nature through dreams, he escapes from the world of reality into the dream realm of its own. That his quest is also a failure likewise appears fully Romantic, and places Becquer close to the classic interpretation of Romanticism supplied by M.H. Abrams, for whom the poet of the period uses imagination and interiority not as a mirror, but as a lamp, a projector. The poet becomes a visionary and the tangible universe becomes a symbol of an invisible domain of mystery forever beyond the poet's reach, yet not less certain and necessary. Integral to this sense is a language of suggestion achieved through concision and the sobriety of the chosen means of expression:

"Acabas con los lamentos de desesperación, las sombras macabras, el pintorequismo superficial, los versos tronitronantes." On one hand, there is accuracy of observation; on the other, the depth of feeling modifies phenomenal reality to obtain equilibrium and an underlying strength. Powerful yet delicately stated feelings dwell in
the poems rather than overflow from them. The poet has the power of creating and reconstructing mental images which go beyond reality, even though the point of departure is still the outer physical world. The artist is able to re-create vividly the actual object, but the important point is the after effect of the vision which is raised to the status of authentic symbol. Becquer arrived later than most Spanish Romantics, yet the importance of his work makes him the first real Romantic in the sense proposed by Abrams.

Generally speaking, we can say that the poetic world of Carolina Coronado falls fully within the transition signalled by the shift from Espronceda to Becquer, from tumultuous rebellion to hypersensitive intimism. Unable to go as far as the author of *Rimas* toward a fully interiorized world of symbol and feeling, she nonetheless contributed to a "softening " effect of Spanish poetry which brought lyric back more delicately toward the self and thereby anticipated its greatest flowering during the period.

Let us now turn to fiction in the period before situating Carolina Coronado into the overall picture. Though Romantic Spanish fiction is judged by all historians to be of lesser quality than the lyrical production of the same period, it was in great demand. From the thirties the public gave preference to the historical novel, and after 1845 the interest of readers moved to novels dealing with
contemporary mores.

Spanish historical novels were profoundly inspired by Walter Scott, whose translations were popular throughout Europe. Economical and political changes of the contemporary period were the ideological basis of such novels. Though Scott was not directly concerned with contemporary issues, he referred to them in an indirect way, dealing with English history as a whole, and therefore encompassing situations related to modern social issues. Technically, historical prose introduced such innovations as the dramatic character in action and the importance of dialogue. The hero is looked at from a social point of view and the purpose of the novel is to interpret artistically a great conflict in society. The hero is not a great historical figure, but a person of lesser importance, a "middle of the road hero", who becomes the protagonist of the novel. López Soler, Espronceda, Larra and Martinez de la Rosa are among the most famous novelists of this period, while the culminating work is El Señor de Bembibre by Enrique Gil y Carrasco (1844). Gil represents the conflict between man's adverse fate and his traditional allegiance to religion, a theme we saw present to some degree in Rivas' Don Álvaro. However, Gil's work is exceptional because the historical event, the fall of the religious order of the Templars, is not conventional, but integrated into the plot. Without being overconcerned for a
for a strict adhesion to historical facts, Gil is able to capture the entire mood of an historical episode. His talent is not merely due to the authentic re-creation of geographical elements but to the insertion of the poetical description of his own region which adds complexity to his work.

Historical novels were never historically accurate. As time passed, novelists like Manuel Fernández y González, and Francisco Navarro Villoslada as well as Carolina Coronado took even greater liberty with the reinterpretation of past events seen in the light of contemporary political issues. In their novels references were made to Carlist Wars and parallels were drawn between past abuses and present problems such as political regionalism and Castilian centralism. The fact that great historical figures were portrayed in the novels as minor characters and were seen as normal human beings with their individual strengths and foibles contributed to open perspectives towards realism. By humanizing their protagonists and having them interact within a particular historical context, the novelist brings his hero to a close to life situation which leads the way to the realistic novel.

The delay of the arrival of the realist novel in Spain has been partially explained by the continuity of the "cuadros de costumbres," a genre cultivated by all major
writers who felt a growing need for original literature in contrast to the translations and imports which dominated the literary environment. The major representatives of the genre also attempted to counter-act the false image of a traditional and picturesque Spain circulated by the French, namely "La España de pandereta." Mesonero Romanos (1803-1882) depicted the folkways and every day life in Madrid, and Estébanez Calderón (1799-1867) captured the country life and the mores of Andalusians. The Costumbrista movement, which remained outside the novel, reached its peak in 1843 with a second generation of Costumbristas who, like their predecessors, wrote for the middle class. They lamented the conformism to European ways of the Spaniards the loss of national identity. Their main purpose was to safeguard what was disappearing and to capture a typical reality in a collection of articles entitled Los Españoles pintados por sí mismos, a collection of essays on "tipos" to which Rivas, Mesonero, Hartzenbusch, García Gutiérrez, Enrique Gil and many others contributed. The Costumbristas were not concerned with the individual nor did they portray society, but simply depicted prototypes. Therefore, the concept of their works was more elementary than that of the novel because of the absence of psychological analysis. However, they mark a shift toward a contemporary situation dealing with ordinary life while developing themes and types which were to influence not only Caballero, but even Galdós.
Montesinos has shown that Costumbrismo delayed the arrival of the realist novel by reducing characters to simple puppet-like figures, and that the gallery of "tipos" was similar to an inventory. Yet, Montesinos also underlines the ambiguity and complexity of the Costumbristas' role in the progression towards the realist novel. In spite of their main goal, which was to preserve the vestiges of their civilization, their work helped lead to the realistic novel since it allowed their readers to shift to contemporary situations and to abandon their taste for medieval themes and historical novels.  

Fernan Caballero followed the Costumbristas in their moralistic attitude and took an extremely conservative literary standpoint. *La Gaviota*, published in French in 1848, and in Spanish a year later, is based on memories and idealization of the past. Fernan Caballero stresses habits and local customs of her beloved Andalusia and, by doing so, reaffirms her affiliation to "costumbrismo." She wants to preserve the Spanish way of life before it disappears. However, though she insists on depicting reality in the most faithful way, she actually screens it according to a strongly prejudiced attitude which portrays characters from a resolutely Manichean perspective of good and evil, as for example, in the case of her protagonist, Maria Santalo, who is irreversibly bad... Fernan Caballero wanted to write a
modern novel showing her society in a period of crisis with a need for self-identification. Yet, by privileging "costumbrismo" and giving priority to her moralizing didactic concerns, she actually comes close to falsifying or at least distorting reality. By trying to get closer to realism, she missed many of its most essential components since she really only underlined her particular versions of what was or was not really real in Spanish society. Fernan Caballero depicted "el pueblo" but her portrayal remained artificial because she did it as an outsider, considering people in fonction of their traditions and religious customs, but not of their personality. She had no deep understanding of the individual, and described characters as the costumbristas had done, as "tipos." She was not interested in the persons, but rather in the customs and traditions.

Yet, in spite of failing to be a fully realistic novel, La Gaviota represents a major step towards it because of its objective study of contemporary customs and the presence of conflicting forces in nineteenth century Spanish society, even if the author's presentation of the different strata reflect her own prejudices. Furthermore, Fernán Caballero is, as Kirkpatrick points out, a woman who is also an artist. She was confronting the same issues as Coronado at the same period. Both authors remained at the threshold of
the Realist novel. Both were women, both were conservatives, (Coronado to a much lesser degree), both had a moralizing and didactic purpose. Yet, what separates them is greater than what they share. Contrary to Fernan, Coronado never took a pseudonym and never underwent an identity crisis. Furthermore, she never rebelled or went against the "Romantic" style in which her greater success Jarilla (1850) was written. As a result, her shift to her only novel "de ambiente contemporaneo" was more gradual and took place only much later, in 1876, with the publication of La Rueda de la desgracia.

One of the most interesting aspects in the study of Carolina Coronado's novels will be to show to what extent they reflect several stages of the transitions within the Romantic movement while at the same time transcending it. The major corpus of her poetry precedes her novels and her renewal does not consist in a change of topics or metric innovations but in the interpretations of themes and the degree of emotions in her writings. As far as her novels are concerned, primarily because of the long time span which separates each one, they need to be analysed individually while studying the elements which mark the progression towards Realism. We intend to demonstrate that in her novels Coronado is most representative of the second part of her century's trends. Both because of the exploiting of
narrative devices and the political and social content of all her novels, Coronado appears as an important link in the transitional period between Romanticism and Realism.
CHAPTER II

THE POETRY OF NATURE

In 1843, Carolina Coronado published her first collection of poems, Poesías, which included only thirty five compositions. Her early poetry, prologue by Hartzenbusch, reflects a desire to sing the beauty of her land, and Nature is the only theme. Encouraged by Hartzenbusch, a second edition in 1848 and a third, in 1852 appeared in Madrid. The latter includes all of her poetry up to that time and coincides with her marriage after which she only composed poetry occasionally. In these later editions, she added various sections of poems, including an elegiacal one entitled "A Alberto," dating from the years 1845 through 1849, and dealing almost exclusively with lost love and religion. Other sections also added towards the end of the 1840's and during the early 50's cover a growing concern for civic poetry. A further edition was later printed in Mexico in 1884 with a few more poems. This volume carries the title Poesías Completas and is the edition we have used in this present study because it is the most complete.  

As indicated earlier, Carolina Coronado belongs to a period of renewed interest in poetry when the general tone is delicate and characterized by the softening of the strong
Romantic voice. We shall proceed to this study from a formal and thematic point of view. We shall begin with the poet's versification, which though not radically new in the era, does deserve mention as an element of her poetry. From the thematic point of view, we shall deal with Nature poetry in the present chapter and turn to religion and civic poetry in the next one.

Carolina Coronado's use of numerous verse forms attests to her technical virtuosity. Usually each poem is divided into stanzas and adheres to a single meter although there are cases of polymetry which are characteristic of the Romantic period.

The most frequently used meters are the hendecasyllable and the octosyllable. The hendecasyllables are often combined in quatrains with rhymes which are "llanas" of the type ABBA; however there are a few cuartetos serventosios of crossed and consonant rhyme ABAB reserved for less lyrical topics such as "El marido verdugo" or "A un poeta del porvenir." The endecasílabo sático, accentuated on the fourth, eighth and tenth syllables is rare. One example is: "Los quince años." The quatrain, with consonant rhyme abab is found in the poems on flowers such as "Al lirio" and "A la amapola". They set the tone of simple and popular "cancioncillas" which were widely used by Coronado's
contemporary Trueba, for instance. The cuarteta asonantada, assonant in the even lines and free in the odd lines is not as frequent though it appears in "A un ruiseñor." Another combination of octosyllables is the redondilla which is used in "A una golondrina."

The lira is only used in "El pájaro perdido," but there are other combinations of seven and eleven lines where the last line of the stanza is A instead of B and the scheme becomes aBabA as in "A la mariposa. "The sextete romántico," stanza of six lines and a mixture of "arte mayor" and "menor" appears in "A la palma" with the following rhyme scheme: AaBccB.

In the polymetric poems the quatrains offer the same combination as the serventesio but which are combined with lines of "arte menor": the rhyme is ABab as in "El ramillete o la primavera." Another case of polymetry is the change which occurs at midstream, where the quatrains of octosyllables, with crossed rhyme change into polyrhythmic pentasyllables which use the combination of the trocaica accentuated on the second and fourth syllable, and the dactílica, accentuated on the first and fourth syllables. Such is the case of "A la amapola" and "Al jazmín." Other poems start with quatrains which rhyme is asonant in the even lines and free in the odd ones and then returns to the rhyme of the serventesio with consonant rhyme: ABAB. Another example is the switch from
the simple octosyllabic quatrains which are expanded to quintillas with abaab and evolve into different combinations of rhymes such as ababb to close the poem with again simple quatrains as in "Al lirio" or "A la siempreviva."

"A una tortola" is an example of sextilla manriquena. It is composed of six consonant lines, of which the third and sixth are tetrasyllabic and the rest are octosyllabic; the poem continues in quatrains composed of lines of seven and eleven syllables imitating the psalms and compositions of the sixteenth century. Such imitations were also used by Espronceda.

The octava real is used more specifically in the religious poems such as "Como, Señor no he de tener temor." In other poems the octava offers variations in some stanzas: the rhyme of the first four lines is not crossed and is ABBA, such is the case of: "Y llevame a tu morada," "La rosa blanca," "La fe loca," and "A mi hija María Carolina."

Furthermore, we may observe the seldom exclusive use of the agudas rhyme in satirical quintillas: "A la mujer más fea de España" and the rarity of the sonnet, only three or four were written. Her versification is in agreement with the usage of her contemporaries; to confirm this, one will notice that she only used free verse once, at the end of her
life in: "A la última noche del siglo." Unlike her contemporaries, she made little use of the romance; in "Adónde estás consuelos de mi alma?" she chose the romance heroico. In spite of having experimented with polymetry, Carolina Coronado never fell into excess and kept away from bisyllabic verses, as well as lines of more than eleven syllables. As a whole, the traditional Spanish verse lines predominate in her poetry. Consequently, her talent, as a poet, rests less on innovation in poetic usage than on her imagistic power and the originality with which she conveys her impressions and emotions. We may see this by turning now to her nature imagery, including those of flowers and birds.

From classical times bucolic themes have been present through most literary periods. Renaissance and Golden Age poets favored them and one of the most universal images has been the symbol of the brevity of life. Conventional as such theme may appear at first glance poets have recourse to them with great sincerity. An example from Quevedo shows a fundamentally allegorical approach to the flower. In the following sonnet Quevedo draws a comparison between flowers and a young girl's life:

La mocedad del año, la ambiciosa
vergüenza del jardín, el encarnado
oloroso rubí, Tiro abreviado,
también del año presunción hermosa;
la ostentación lozana de la rosa,
deidad del campo, estrella del cercado;
el almendro en su propia flor nevado,
que anticiparse a los calores osa,
reprehensiones son, ¡oh Flora!, mudas
de la hermosura y la soberbia humana,
que a las leyes de flor está sujeta. (...)

This Seventeenth century sonnet, while insisting on the
perfection of blossoms with sumptuous metaphors draws a
parallel with Flora's beauty. The objective of the poem is
not, however, the aesthetic contemplation of either the
flower's or the girl's life but the moral derived from it as
exemplified in the last three lines:

Tu edad se pasará mientras lo dudas;
de ayer te habrás de arrepentir mañana,
y tarde y con dolor serás discreta. (Ibid)

It may be possible to argue that from the Baroque to
the eighteenth century, the flower becomes a symbol instead
of an allegory. At any rate over two centuries there is a
growing discovery of the flower as primarily a sensuous
experience and therefore as symbol.

The interest of the Nineteenth century Romantics in
nature made floral motifs an important part of decorative
scheme and the "language of flowers" was often referred to.
Violet, for instance, was the symbol of friendship and
modesty, primrose signified youth, while the poppy signified
precarious love and heroism. Carolina Coronado was aware of
these correspondences. However, while discussing her poems
of nature, we do not consider it worthwhile to relate them to such trend because, Coronado, contrary to other Romantic poets was not a city dweller. When la Avellaneda referred to elements of nature, she became vague, lacked precision and even Becquer's references to flowers are scarce though extremely famous, as in the case of the "azules campanillas."

Carolina Coronado's poems present us with a peculiar divergence from the tradition. She deals with a greater variety of flowers and while associating them with inner feelings she deals with a lived reality more than a literary inheritance. In the poems, flowers enable her to project her emotions and her anxieties as she confides in nature. The flower symbolizes fleeting pleasure and hopes withered by adverse forces as well as innocence, purity, and impossible love. Her depiction of nature is not only ornamental, it is also the means by which she can tangibly express her sentiments.

Even though the central theme of many poems is a single flower, the subject is never isolated. The comparison to other flowers and the expansion of her description to insects and birds is a recurring pattern. Carolina Coronado broadens her scope to the point that nature becomes present as a whole, even in a short composition. The particular times of the day are more frequently dawn or night, even
though she might choose to observe the flower from birth to death through its entire journey to establish a condensed vision of life. At any rate, the chosen time and location are calm and isolated and enhance melancholic contemplation and cogitation; yet, nature is not still; the flower often must fight the dynamic forces of nature, the skies move, and the temperature changes. The scenery varies from one poem to the other: we move from an arid pathway lonely and burnt by the sun, to green valleys, from the flowered banks of the Guevora, to desertic plains and from her own garden to "salvajes gargantas."

The course of her life as a woman and writer develops correlatively to the patterns of aggressiveness and diversity in Nature. The choice of a topic, a particular flower, echoes the mood or the emotional state of the poet. However, the recurring themes of solitude, yearning for love, death and the role of poetry, are the constants that form the writer's preoccupations.

Solitude is the dominant theme in poems where a dialogue is established with a single flower; the poet questions the flower as if she were addressing a friend and a confident. Since the interrogations remain unanswered, the reader is immediately aware that the poem is a monologue, or a soliloquy Carolina Coronado is composing for him. The tone of the auto-dialogue varies according to the degree of
intimacy. It may be light and conversational: "Sera que te falte hechizo para competir con ellas?", or cruel and disturbing:

¿Qué te vale ese prendido
De celeste brillantez,
Si ignorado y escondido,
Ha de hallarte la vejez? (Al Lirio, PC, 75-76)

The earnestness of the questions also varies; it is sometimes metaphysical, as in the preceding example, or often only rhetorical. In the case of the sonnet: "La rosa blanca" the question form is a clever approach to the description and praise of the flower:

¿Cuál de las hijas del verano ardiente,
Candida rosa, iguala tu hermosura?

(La Rosa Blanca, PC, 78)

Generally Carolina Coronado addresses the flower in the present tense and uses command forms: "abandona ese lugar!", or again: "Que el viento te deshoje!" A feeling of impending tragedy emanates from the general indifference of nature towards the flower's beauty: the wind and the sun treat it with disrespect and cynicism. Carolina Coronado insists on the uniqueness and the solitary life of the flower. Each flower is dealt with individually because of its uniqueness and its physical beauty, as if beauty were
seen as a cause of suffering, like the lilly growing in the desert. Each one suffers for individual reasons, it might be because of their fragility, as the jasmin, the most tender plant, or for psychological reasons as the sunflower, isolated and consumed by its passion for the sun. When she urges the lilly to abandon the wilderness she is implicitly stating her own grief. After asking the flower: "qué te vale ser hermoso,/si en ocultarlo te empeñas," she adds:

Ven lirio, ven a brotar
A las mágenes del lago;
Abandona ese lugar
Que solo debe habitar
El odioso jaramago (Al Lirio, PC, 77)

These verses convey her dissatisfaction: her beauty as a woman and her intelligence as a poet remain hidden in the austere countryside of Extremadura

The propensity towards happiness provides the recurring theme of love. Flowers are able to express human emotions and physical sensations; concrete details enable the reader to accept the allegory and to enter Carolina Coronado's poetic universe. Anthropomorphic references are reinforced by their psychological reality. For example, the sunflower is burdened both physically and morally, burnt at once by the sun and by its passion. The symbolic juxtaposition
allows a vision of the universe where all the elements are encompassed in a unique need for love.

Fleeting sensual images are frequent and varied. The sun in "El girasol", (PC, 72), the wind in "La clavellina", (PC, 199) are seen as the lover. However, more often she conveys the carnal image of human love with the image of the insect hovering over the flower:

Bienhadada mariposa
Que tu petalo estremece,
Cuando a tu lado reposa
Y en tu aliento embebece! (Al Jazmín, PC, 72)

Love is also a source of sorrow and suffering, as in the case of the sunflower. Carolina Coronado equates the fate of the flower with her own destiny; she yearns for love and as a flower anxiously awaits for the sunrise:

Y alzas alegre el rostro desmayado,
Hermosa flor, a su llegada atenta:
Que tras ella tu amante, coronado
De abrasadoras llamas se presenta. (Al Girasol, PC, 73)

She fortells her own impossibility of love:

Que la vaga mariposa,
En morada tan agreste,
Tu dulce copa celeste
No ha de besar cariñoso! (Al Lirio, PC, 77)
She dreads inescapable death looking at the wilting sunflower disheveled by the wind. Modest or superb the flower is to die. The image of death is usually associated with the one of solitude: the lilly alone on its windswept rock and the amapola, "pura y luciente,/ desconocida/muere también," both die ignored. Yet there is no nihilist conclusion; just bewilderment and a fear of misfortune conveyed by the frequency of her negations and interrogations. In search of a justification, of her raison de vivre, she awaits artistic inspiration much as the flower anticipates the life-affirming return of Nature's goodness each spring. As she seeks refuge both in her cherished countryside of Extremadura and in poetry of the classics she exalts in the poem "A Rioja":

Y llevo reverente
A mis labios la hoja,
Diciendo al huerto en mi entusiasmo ardiente
" Béselas yo pues las canto Rioja!" (PC, 328)

Certainly flowers are the cruel reminders of the brevity of human life and are symbolic of human fragility. The destiny of flowers and human fate are entwined since both contain the same injustice. Death cannot be escaped, except for the strawflower:
Y cuando ya el campo yerto
Con la tierra haya cubierto
Tanta beldad fugitiva,
Aún habrá en aquel desierto
Una flor, la siempreviva. (Ala Siempreviva, PC, 79)

Her desire to find a way of justifying human existence
is a constant preoccupation in these poems. As she observes
the "clavellina" she sees the flower as: "hija de un átomo
seco, de una planta mortecina", (PC, 199), perpetually
through the seasons its beauty will burst again. Artistic
creation transcends the limitations imposed by nature. In
choosing to emphasize the key word "atomo" which appears
again as she evokes Rioja, Coronado stresses the conquest of
time by artists while the flower becomes the mediator
between them:

Yo en las flores te veo;
Tu cuerpo ha fanecido;
Mas las alas del tiempo a mi deseo
De tu espíritu un átomo han traído. (A Rioja, PC, 327)

The association flower-woman is linked to another
concept: flower-poet which stresses the dilemma of being a
woman and a writer. Carolina Coronado identifies herself to
"la flor del agua"/"que vive en guerra en su acuatico
jardín", (PC, 347), like the poet who, with her passion
lives in adverse times: "en mala hora," in a strange environment where she is not understood. Nature is also adverse; the milieu where the flower grows may be a barren space where solitary life leads to sterility as for the lilly. Again, there is an association between her frustration as an artist and the soft confidential tone of her voice as she addresses the flower, her maternal intonation symbolizes the importance of the friendship which must exist between poets and women.

The apparent simplicity and the feeling of sincerity which is achieved in this series of poems derive from a complex process. It contains a referential perception of nature where flowers expand beyond their own significance. The transition between the simple elegant description and the complexity of the metaphysical content is achieved through an elaborate progression for which we propose a possible explanation.

In spite of the plurality of themes that distinguishes the poems discussed, they share a common dynamism created by the duality involved in the instinct or propensity towards happiness and sadness. Most of the time the initial mood of the poem is prompted by the former, giving a feeling of intimacy, well-being and bonheur de vivre which is translated by epicurian elements, sometimes ascending to a point of exultation and opening perspectives of hope. However, the
positive points are quickly replaced by elements of uncertainty and doubt, and give way to melancholic thoughts, sometimes evolving into sepulchral considerations:

Y ese sol tan hermoso que adoraste,
Sobre tus tristes funebres despojos
Mañana pasará desde la cumbre. (Al Girasol, PC, 72)

The order of the changes may be altered from one poem to the next, however, we verify a progressive configuration in each one.

The procedure for description is also dynamic. Almost everything on which her eyes focus announces a leap of imagination. She departs from precise details to imperceptibility in order to arrive at an abstract concept. She commonly develops a sense of mystery from reality. For instance, night is associated with death, but only progressively through the disturbing description of the solitary night:

Solo el vago rumor que al arrastrarse
Sobre las secas hojas y la brizna
Levantan los insectos, interrumpe
Oh noche!, aquí tu soledad tranquila.

(Al Girasol, PC, 73)

Another mode of transition is made effective by operating very concisely, as for instance, when she condenses the
theme of the eternal return in this octavilla:

Nace en la aurora,
Y al alba nueva
Frágil desnuda
Tu débil sien. (A la Amapola, PC, 70)

She also passes from contemplation to meditation by choosing a vocabulary rich in expressions which convey the idea of God: "celeste brillántez," "copa celeste," "nectar divino," giving the reader the illusion of eternity. Such techniques make it possible for Carolina Coronado to fuse into one the material and spiritual worlds.

In the figurative language, the main literary device is personification or prosopopeia. It is used by the romantic poets to attribute intelligent life to everything; this "pathetic fallacy" is a common phenomenon in the descriptive poetry of the period. Carolina Coronado becomes part of all she sees. She identifies her experience or feelings with flowers, and projects herself, the woman, into the objects that she contemplates. She bestows moral qualities upon the flora and fauna; she often speaks of "licencioso insecto," "odioso jaramago," flowers and insects are "cariñosos," the wind is a "galán" and she qualifies flowers with epithets such as: "prodigiosa" or "triste."

Personification may also be achieved through
morphological resemblance: "perfumada cabeza," "seno argentino," "faz descolorida" etc., while the branches of the "espino" have arms and the sunflower a "greña." Occasionally, metaphores are implicit as in the opening line of "Al lirio": "Leve y plácida sonrisa". As for many flowers the morphology of the lilly becomes human: "el cuello blando, tu talle, tu perfumada cabeza, pie delicado." In the poem "A la amapola" we notice such terminology as: "leve cuello, tu seno, la cabeza purpurina, tu roja frente, tu tierna faz, tu débil sien." (PC, 68). One particularly beautiful metaphor is "la vena que te sustenta" refering to the stem of the sunflower. Personification is not only achieved through the use of nouns and adjectives and comparisons acquire more dynamism through the metaphoric use of verbs. Carolina Coronado says to the lilly: "te engalanas." Similarly the amapola faints, and the sun is capable of disdain.

Yet, the degree of personification varies between poems. To illustrate this difference let us consider her three compositions on the white rose. The first one: "La rosa blanca," ("Cuál de las hijas del verano ardiente... PC, 78), is a sonnet consecrated to the beauty of the perfect bloom. Here, elegant form is in harmony with the rich metaphors depicting the flower. References are made to her features: her white face and her complexion. In the
second poem, entitled "Rosa blanca", (La luz del dia se apaga... PC, 87) the flower is considered in its final phase: wilting. It is directly presented as a human being capable of suffering and shedding tears. After the poet recalls her preterit beauty, she expresses the suffering of the plant and the indifference of nature responsible for the creature's annihilation. The rose can no longer listen, see, nor think. Her doom is underscored by a negative repetition, which recalls Poe's "never more" in the famous poem: "The Raven." The double negative "ni...ni" comes back as a leitmotiv throughout the poem and is reiterated in its last line "Ni oye, ni ve, ni medita." Suffering and indifference have reduced the creature to nothingness. This poem is of particular interest because prosopopeia is used to convey a very tragic sense of life. While in the sonnet, as in most other poems on flowers, the object is simply endowed with human traits, in "Rosa blanca", the rose is a person ipso facto, complete with human emotions. Yet, through the pain and "desaliento", she reverts to vegetal matter: "Ni oye, ni ve, ni medita." The devolution from human to vegetal mirrors Carolina Coronado's ultimate fear: privation of thought and annihilation of intelligence which may occur with aging.

Coronado's poems rarely deal with human beings. In the third poem which bears the same title: "La rosa blanca": (Antes que por la lluvia fecundada..." PC, 382), a country
girl, María, is the protagonist. At sundown, she goes to the river bank to await the return of her lover. Anxiously, she counts the petals of the white rose in search of an oracle. The extremely long poem, three hundred and twelve hendecasyllables, is scattered with presages of death and the realistic description of the sterile Spanish landscape reflects the peasants' adverse fate. The presence of the "niña de la aldea" is surprising in itself and so is the reverse processus that Coronado uses to describe her:

    Su faz inquieta brilla carminada
    Entre las rubias trenzas desiguales
    Como en pálidos trigos encendida
    Tierna amapola, a medias escondida. (PC, 386)

The portrait of the girl is the mirror image of the flower described in the poem: "A la amapola", lonely among the wheats:

    Yo te ví, triste amapola,
    De las flores retirada,
    Mecer la roja corola
    Entre la espiga dorada. (PC, 68)

With the example of this metaphor: "tierna amapola" in "La rosa blanca," the circle is completed and, harmony between nature and humans, the landscape and its dwellers is sustained. From it emanates a sense of infinitude of which
Carolina Coronado is always in search of.

Mixed metaphors often are used to enhance a poem. For example, the expression "la faz cristalina" of the lilly conveys the exact transparency of the flower, while "el argentino cáñiz oloroso" referring to the white rose in the exceptional sonnet along with the words "puro esmalte" render the texture as well as the solemnity of the flower. The shade of the "clavellina" which is qualified of "amoroso coral" while alluding to woman's lips, echoes the Classics. The adjectivation describing atmospheric conditions, time of day or season also recalls classical images: "clara luna, divino sol, cano estío, verano ardiente, estío abrasado, frescas sombras, placida aurora etc..."

Although the poet relies on visual imagery to communicate with the reader, references to shades are not simply conveyed through names of colors. There is however, one exception: green. Generally the adjectives are refined and convey not only color, but also a nuance: "la blancura" with "nevada" ,"nacarada" and "de espuma" are favored; so is "purpura" and "carmin" as the flowers are not simply red or blue, but "rojiza" as the clavellina or "azulado" as the chalice of the lilly. As in Golden Age poetry, adjectives describe color less often than light, including those referring to the brilliance of fire-like shades: "luciente, ardiente, fuego, chispa de fuego, encendido fuego, celeste
brillantez, encendida rosa." In addition to the verbs "brillar" and "resplandecer," names of metal, or common or precious stone are found: coral, gold and silver usually indicate color as in the case of "seno argentino." The allusion to metal, in this case, pleased her, not for its allusion to sonority but to express the brilliance and the smooth texture of petals.

Sound or the absence of it plays a secondary role since in these poems nature is usually calm. References exist: "siesta silenciosa, vago rumor," and in the poem "El girasol", (PC, 72), we hear the "crujir" of dry leaves, all of which contribute to the atmosphere of anguished melancholy.

Paired epithets which are used in Latin and earlier Spanish poetry are rather frequent to present the flower from a varied point of view: "sencilla y delicada"; "graciosa y nacarada"; "blanca y leve"; "tersa y nevada," often pairing a reference to size with one to color.

Occasional sinecdotes are found such as: "rostro desmayado" and some similes; jasmine is: "como espuma en claro río," or the leaves of the sunflower are compared to bird-wings:
Que alas te dan para volar parece
Tus palpitantes hojas desplegadas (PC, 74)

and in "La clavellina," in order to sustain the anthropomorphism Coronado uses this other simile:

Parece que le palpita
en el centro un corazón. (PC, 202)

These immediate and explicit comparisons contribute to the impression of freshness and innocence through their simplicity and candidness; they also tend to tone down the more pompous elements as well as the more subtle and researched adjectivation.

With delicacy and dexterity Carolina Coronado communicates her inner invisible world through the depiction of the solitary flower. The ephemeral life of the flower is an allegorical threat for she dreads that her poetry may suffer the same annihilation as flowers do because of time's flight. As she states in "Gloria de las flores":

Porque otros hombres vendrán
Y mi libro carcomido
Por acaso no verán,
O de mi ramo querido
Las flores desdénarán. (PC, 138)
The other major cluster of images in Crolina Coronado's poetry is that of birds. Like flowers, the theme of birds has been subjected to many variations and adaptations through pagan and Christian iconography. In mythology and through ancient tradition birds have been the symbol of the renewal of life. In medieval times it stood as a symbol of ascension and search for ideals. As centuries went by, the emblematic meaning declined and more importance was given to the real object. While shifting to a symbolic meaning, birds became associated with self-questing, while the flower is associated with the theme of love.

References to birds in literature are universal and countless from Catull's dove to Chaucer's descriptions of bird songs, from Shakespeare's comparisons of his characters to birds in his plays. Within Romanticism a typical example would be Keat's evocation of the melodius nightingale, which later became the sign of beauty crushed by reality. Independently of the bird, whether we consider Keat's nightingale or Shelley's skylark, the symbolic use is the same: Nature renews itself eternally, but the individual, however great or beautiful, can make, like the bird, one brief passage only.

Spanish Romantics made use of this symbol to intensify the brevity of life. La Avellaneda wrote about doves and nightingales, and Becquer's allusion to the return of
swallows is famous in Rima 38, yet, their poetry does not reflect their reaction to Nature. On the other hand, in poets like Enrique Gil, Carolina Coronado and Rosalia de Castro the bird, which is part of the landscape also carries a symbolic meaning. Coronado's search for an echo of her own mood in her poems on birds anticipates Rosalia de Castro's attitude towards nature:

"Dicen que no hablan las plantas, ni las fuentes, ni los pájaros, ni la onda con sus rumores, ni con su brillo los astros; lo dicen, pero no es cierto, pues siempre cuando yo paso de mi murmuran y exclaman: -Ahi va la loca, soñando con la eterna primavera de la vida y de los campos(...)"

Carolina Coronado portraying birds in scenes of palcid, bucolic nature reminiscent of Fray Luis de Leon and captures the beauty of the season with a simplicity echoing the lines of "Vida retirada" where the poet wakes up to the bird's "cantar suave no aprendido." The echo is emphasized through the uncommon use for a Romantic poet of the silva and the lira, as in "El pájaro perdido."

In the poems about birds, turtledoves have an important place. Carolina Coronado also sings of nightingales, swallows, the goldfinch and, in a more abstract manner she deals with "El pájaro perdido" and "La emigración de las aves." In her poems birds are treated symbolically and
The extremely diversified poems were written at different times. "A una golondrina," "A un ruiseñor," "El pájaro perdido" belong to the first collection of poems and were written prior to 1843, while "Emigración de las aves" and "La tórtola errante" and "El encuentro en el valle" are part of the second edition of the poems dedicated "A mi hermano Emilio."

The major themes developed through this topic are to a great extent the same as those of the poems of flowers. Love and death are the most essential. Particularly her love for fragile creatures, very much the same as for the flowers, is transferred to birds. A parallel is again established between their actual love and her desire to love and is expanded to the concept of maternal love. Death is linked to the theme of "tempus fugit" and to the eternal passing of the seasons. Its apprehension is felt with even more disquietude and more specifically than in the poems of flowers with "A una tórtola" and more so with "Al mismo asunto" where the poet's compassion is prompted by the song of the lonely dove that has lost her mate. Sadness and solitude are inherent to the poems on birds.

Unexpected techniques and a diverse choice of words make each poem peculiar and translate the nuances of the
poet's moods. "A una golondrina" depicts the eternal value of motherhood. The author contrasts last summer's feelings to her present mood, anticipating the return of the swallow. The tone is happy as she addresses the bird as a friend and a confidant. The common fate of humans and birds is reenforced by the friendly tone of conversation: "Aquí tus hijos nacieron." The choice of words remains simple and affective. To amplify and emphasize the concept of ideal motherhood and maternal love she uses, as she did in the previous group of poems, pairs of adjectives referring simultaneously to physical and moral qualities: "fiel y graciosa," "tierna y amorosa." The verbs are chosen to describe the mother's role, her generosity and her affection. The verb "dar" and others related in meaning: "guarda," "te guardo," "aguardaba," "aguardara," "regalada" are particularly effective. The variation of verbal tenses creates the effect of a cradle being rocked; in each stanza the poet uses a different tense methodically and geometrically: the present in the first, fourth and ninth stanzas, the preterit in the second, fifth, eighth and tenth, and the future in the third and twelfth. In the sixth, the preterit of the fifth develops into three imperfects. The last stanza concludes with the anticipation of the return of the swallow: "cantaremos" in connection with the present of the subjunctive which foretells the heat of the summer: "sin que se entibie la neblina." Furthermore,
the optimism of the composition is strongly reinforced by the image of the perduring nest symbolizing maternity.

To convey her own yearning for love through the song of the lonely dove in "A una tórtola," the style adopts the form of an elegant sextilla manriqueña with many inversions: "Querellas de amores cantas" along with "encabalgamientos." The epithets referring to the birds feelings, and by the same token to her own, are abundant: "dolorida," "azorada," "temblorosa," "tímida y bella," "melancólica," as well as an accidental oxymoron ascribing a concrete quality to an abstraction: "blanda querella." The poem is unusually rich in similes: "como la lluvia en las plantas," "como el agua murmurando," and again to sustain the parallelism which exists between the bird's song and her artistic creation, both sing and see their endeavors: "como de los manantiales/unirse las aguas vemos/ separadas."

Some poems are light in tone, "Un encuentro en el valle" and "El jilguero y la flor del agua," for instance. Yet, a feeling of disillusionment lingers. Here, the poet contrasts her complex destiny to the birds' simple life. In both poems she aspires to liberty and love like the birds, but unlike them, she suffers a lasting anguish. "Un encuentro en el valle" opens on a series of questions as she meets the dove after a long absence: "¿Cómo te fue en el amar?", "¿Dónde está tu compañero?" From their common destiny
she draws a comparison: both have loved, both have seen passion replaced by sadness. But she concludes that her fate is different from the bird's, she will not be able to love again:

Y ese Dios que tanto sabe,
En el arrullo suave
Te dará un nuevo querer
Pero tu has nacido ave
Y yo he nacido mujer.

(Un encuentro en el valle. PC, 199)

"El jilguero y la flor del agua" is a cheerful redondilla. The outward neo-classicism is reenforced by the resemblance to a fable. However the idealized background contrasts with her romantic emotions. The goldfinch asks the waterlilly to elope with him, but the plant refuses because water is the element which sustains her. The dialogue is quick and reflects the ambiguous feelings of a young woman torn by the attachment to her native land and the necessity of leaving it to follow her loved one. The decision of the lilly is to stay and the very tame and subdued poem closes on a sepulchral note as the poet exclaims proudly:

Y dejame en mi arroyo cristalino
sobre mi cuna hallar mi sepultura.[1946]

She reveals her lasting anguish in a short poem dedicated to her little brother Emilio. She urges the child
not to repeat a couplet referring to the lost dove and concludes:

Solo que en mi soledad
No tengo como tu amiga
Alas, aire y libertad
Para calmar la ansiedad
Que el corazón me fatiga. (La tortola errante, PC, 109)

Here, the child's happiness and the bird's freedom contrast with the "tedium vitae" of the woman. For even where the poem is of a light nature, as in "El pajaro perdido," the message does not necessarily correspond to the tone. Here nature is singularly treated in an ornamental manner. Again, as in "El jilguero y la flor del agua," the framework is neo-classical. The loss of the bird is the central theme of the poem and is the cause of a disproportionate sorrow. The vocative "Niñas hermosas" and the repetitions of the imperatives set the rapid cadence of the composition: "Mirad, mirad, rama por rama," "Volvédate." One visualizes beautiful nymphs running through French gardens where the only plant mentioned by name happens to be the classical laurel. Also there is no reference to the species of the lost bird; we only know that its eyes are "relucientes como los del águila orgullosa," and that its voice is tender and harmonious. However, the frivolous discourse is dramatically interrupted by the poet as she exclaims in first person:
Mi vista se oscurece
Si sus ojos no veo, que son mi día;
Mi ánimo desfallece
Con la melancolía
De no escucharle ya su melodía.
(El pájaro perdido, PC, 52)

Carolina Coronado reverts to her Romantic despair and melancholic mood. Though the nature of her affliction is not revealed, the choice of words in the above stanza suggests the absence of a loved one. The tone of morosity present here is also to be found in other poems. "Emigración de las aves" is another example. In this poem the birds help mark the change of seasons. As the nesting and return of the swallow helped Coronado evoke summer, the birds' migration is synonymous with autumn. The beautiful incipient stanza acts as a funest ouverture:

Túrbose el azul del cielo
Y las lluvias anegaron
Las semillas que en el suelo
Los labradores dejaron.
(Emigración de las Aves, PC, 110-111)

The dramatic change of light in the first line followed by the sinking of the seeds trapped by the earth strongly suggests death. The oppressiveness of the poem is developed through the increasing darkness, "anublado," "niebla
presurosa," "sin luz," which translates the loss of happiness and the anguish provoked by the change of season. Again the bird can escape but the poet is trapped in her sadness:

Pero yo no puedo huir
La nube de mi tristeza. As in "Las flores del agua," only artistic creation remains:

Yo en vuestra ausencia elevaré mi accento,
Bajo el sacro laurel que os guarecía. (PC, 112)

The behavior of the birds is in harmony with the atmospheric conditions and the movement of the skies; the author insists on its configuration and on the consistency of the air:

Ved que el lejano monte se oscurece;
Ved que anublado ya esta el firmamento,
Ved que la niebla oscura crece. (PC, 111)

The particular treatment of the clouds and fog in this poem is characteristic of this series of poems on birds. The "niebla" is dark and dense; the "firmamento anublado" echoes "La nube de mi tristeza" mentioned earlier. Images of darkness and water reoccur frequently: "como la lluvia en las plantas", "como el agua murmurando," "mananciales," "aguas separadas." Here they are associated with love and artistic creativity while rain is sometimes seen in connection with death as "la lluvia que anega el horizonte"
en "Al mismo asunto," referring to a melancholic landscape surrounding "la tórtola viuda."

Generally in spite of the many inversions, the simple syntax enhances readability. The "encalbagmientos" are few and the figures of speech are less numerous than in the flowers poems. The exclamations and interrogations remain to stress frequent anxiety and doubt.

There are also a number of poems where she, herself measures the importance played by nature in her work. In these compositions all the elements of the cosmos have a repercussion on her soul. "A una estrella," "A la Soledad," "Melancolía," "A las nubes," "Canción," "En la noche," "Memorias de la infancia," "Mérida," "En una despedida," "Tristeza de otoño," all share the characteristic to be a rare experience, intentionally remote from the common place and a consummate moment of life. While in the poems on flowers and birds she epitomized the brevity of life, the themes which are treated in this group of poems include solitude or "añoranza," and they all share her misanthropic use of Nature. The thematic content is also more complex as it deals with the antithesis of pleasure and pain which are both deliberately heightened by the fact that she associates it to Nature seen as a whole. All the elements contribute to transform sadness and suffering into calm and serenity. In
"A una estrella" they enable her to discover in the symmetrical arrangements and movements of the heavenly bodies the hand of God:

¡Ah, sí! que por espíritu movida
La creación sin descanso se sostiene
Y todo en la creación marcado tiene
Forma y destino, movimiento y vida.

(A una estrella, PC, 49)

The themes are recurring and interwoven: solitude is seen as a pleasure, yet it is the cause of her melancholy. For a heart which has lost a great deal, solitude restores equilibrium shaken by love. The solitary contemplation of natural beauty transforms pain into sadness and peace at once. Clouds are seen as a "manto de tristeza", but they also participate in the inspiration of the poet. They have the same shape as thoughts have and they resemble life itself. They are as versatile as human existence and are at whim of winds the same way life is at whim of fate. Imaginative penetration into the intimate world of each element makes it possible for Carolina Coronado to interpret her joys and sorrows.

Return to nature is seen as a superior consolation which comes late to her "Íntimo quebranto," words which suggest an affliction which happened a long time ago and a
preterit happiness which ended with childhood:

De niña, el riachuelo

Y las aves también me divertían (Melancolía, PC, 33)

but now she is in need of solitary rest. The lingering nostalgia for the past is to culminate in the poem "Mérida" where the city, once glorious, is qualified with the same adjectivation used about herself: "sola, infeliz." The flow of the river is "gemidora" and the reiteration of the verb "lamentar" achieves the parallelism between the history of the city and the story of her own life. Her melancholy is conveyed by the vision of the river Guadiana "perezoso y languido."

Besides solitude, the second important element from the thematic point of view is the common bound which links the natural elements to her. Through the different actions of the elements of Nature, she steps progressively towards the possibility of identifying herself with it. We have seen that there are in natural elements a versatility similar to the one found in human life. Her identification is suggested in terms which bind the natural pattern to her emerging personality. Clouds are like thoughts, for instance. At the same time there are seen as life allowing through them the rays of sunshine, and they may be tossed by passion. A recurring way of entering the unbreakable chain of the elements is to operate through their confusion. There is an
interchange in the simile: the clouds shine "como la blanca espuma en las olas del viento." Here, the water image applied to the sky is doubly effective through the words "espuma" and "olas." The sky is compared to an agitated sea. In another instance, the water image is only suggested by the word "vapor" associated to "hirvientes" as when she refers to the storm. By a similar processus, the writer speaks in a universal voice when lightening becomes: "llamas de furor divino." However, she prefers always nature in a calm state; storm inspires her with fear and she repeats her appreciation for nature at rest as she speaks of the natural phenomenons as if they were persons:

Y yo os adoro si con tibio anhelo
Adormís las centellas
Del vivo sol en el tendido cielo. (A las Nubes, PC, 36)

The interaction between Nature and her is a pattern. In "En una despedida", she interferes directly transforming the landscape through her emotions. She speaks of her tears as "regar el cesped" and actually drinks from the spring. The close bound to the different elements of the landscape is accentuated by bestowing moral qualities to each of them: "gentil palmera," "álamos graves," "modesta acacia," while the willows caress her hair.

The link which exists between the various components is also emphasized by the concision of Carolina Coronado's
style. Speaking of the change of seasons she writes:

Que de las parras quebranta
Las hojas que el sol doro (Tristeza del Otoño, PC, 113)

While operating through associations, she suggests that the change may be beneficient and fruitful for the elements are at once destroyers and preservers as they allow rebirth. The change has repercussions on herself which are suggested by her physical posture: the noise of the falling leaf coincides with her leaning against the wall:

Cuando apoyo la cabeza
En la pared de mi huerto,
Oyendo el rumor incierto
Que hace la hoja al caer. (Tristeza del Otoño, PC, 113)

The progression of the importance given to the individual increases. In these lines the adjective "incierto" referring to noise is actually qualifying her own confusion as she experiences a moment of weakness. In spite of her youth, she feels a funest anguish which culminates with the anticipation of death in the vision of the "cielo fantasmal."

The concept of artistic creation as a way to enter the unbreakable chain of the universe is omnipresent in these poems: the issue is the redemptive power of art. Nature plays an intermediary role between man and his spiritual
needs. For instance, in "A una estrella," the medium is a star:

Chispa de la luz que fija en lo infinito
Absorbes mi asombrado pensamiento,
Tu origen, tu existencia, tu elemento
Menos alcanzo cuanto más medito.

(A una estrella, PC, 40)

In the stanzas of this particular poem, the quest goes back and forth, underscoring her incertitude. While the second stanza is dedicated to the star, the third one ascends to the whole cosmos, and in the fourth, she returns to "her mortal condition" to establish the contrast between brevity of terrestrial life and cosmic duration. This technique is an example of the unity of her poetry which is derived from the merging of the individual with the general. What she claims about nature is also what is to be in her own poetry: the personal element is an integral part of the design. Her own emotions and sufferings serve to intensify the poetic argument. The answer is not explicit: "Menos alcanzo cuanto mas medito." However, there is an underlying confidence and hope which is based on the inmemorial logic of seasonal myth. Death and regeneration themes are rich in imaginative ramifications: the seeds lie in the earth until awakened by spring suggesting the religious idea of resurrection for God is omnipresent in her poetry. The reconciliation of her
aesthetic and religious needs are rooted in her senses which allow her to discover the sublime.

The style of these poems differs from the one used in flowers and birds poems where the propensity was to describe "lo tierno", with minutie and details. Here, what dominates is the need to encompass, amplify and widen space. The change of vocabulary is noticeable. Expressions such as: "espaciosa altura," "espacioso," "inmenso," "zonas," "firmamento," "errante" as well as verbs expressing movement such as "vagar" and "flotar", for instance, give a sense of infinite. Such terminology contributes also to convey mystery on one hand, and on the other they confirm her need to give a widely inclusive picture of the universe where all elements are harmoniously interrelated.

The use of dialogue is not as frequent as before. Neither is personification, which still play an occasional role as in "A la Soledad," where Solitude is treated as a friend. She also speaks of "la grave majestad del monte" and "la rosada faz" of the moon, the river may "lament" itself, but these are only figures of speech not to be confused with cases of prosopopeia.

By and large in the poems analyzed above reflect the peaceful aspects of nature synonymous of harmony and solitude. Simultaneously these topics carry moral and theological implications which become explicit as Coronado
broadens her scope of vision. The division we adopted in the study of Coronado's nature poems corresponds to a growing awareness; from the initial phase of pleasure and innocence of the poems on flowers she progressively moves to a phase, the poems on birds, where she expresses her preoccupations and concerns as a poet and a woman; in a third phase, with the expansion of her topic to the whole cosmos, she is drawn to the aspects of nature which coincide with her spiritual quest.

Overall the poems remain visual as she concentrates on a particular subject matter with meticulous care. Her choice of the dialogue as a main technique to identify herself with the flower or the bird gradually leads her into introspection. Later on, the turning away from a single subject matter represents a mid-stage in her poetry and while the nature of her grief remains unidentified it becomes clear that her quest reflects her need to justify her anguish and suffering. The final phase of her nature poetry anticipates her moving away from aesthetic contemplation in order to deal with the meaning of existence and man's yearning for immortality.
CHAPTER III

RELIGIOUS AND CIVIC POETRY

The second part of Carolina Coronado's Collection of poems includes eighty compositions where many tendencies of the age intersect. They reflect a series of crises both in the poet's inner life and in history which lead her to disillusion and awareness. The majority of the compositions we are to deal with were written between 1845 and 1849 and are separated from the Nature poems in the editions of Poesías by subsections entitled: "A Alberto," "Inspiracion a la soledad," "Romances," Salutaciones y despedidas," "A los Poetas," "A las poetisas," "Fantasías" and a section entitled "En varios albumes," which includes some fables. The organization of the book reflects the fact that the collection is composed of isolated poems grouped roughly according to thematic content. For instance the elegiac poems dedicated "A Alberto" and those grouped under the title "Inspiración de la soledad" both deal with the theme of religion and overlap chronologically. As we advance in time, Coronado gives an increasing importance to the social function of the poet. Her personal emotional experience expands into a wider meaning. She becomes the interpreter of the oppressed and goes on to explore cultural modes of
liberty, progress, civilization. She envisions historical crises such as the second Carlist War of 1847-49, and in a larger perspective, the European crisis of 1848, which led her to be concerned about the danger of civilization crumbling into chaos.

While examining this second phase of Coronado's poetry we will generally respect her thematic grouping. We shall first discuss her religious poetry and then turn to her more civic-oriented work which encompasses her social and political concerns. At the end, we shall study her prose poem: "Anales del Tajo" which was published in 1875. This important text provides Carolina Coronado's ideology on Art and life and a stylistic analysis of it will serve as a transition to the study of her prose.

Carolina Coronado's elegiac and religious poems originate in a real life event, the death of Alberto, her beloved. From the study of the twenty two compositions dedicated to Alberto, it is possible to perceive how, from a sustained poem of lament laden with personal emotion and grief, Coronado, while finding solace in nature around her, removes herself from reality and selects elements of the cosmos which enable her to create her own image of a universe to reflect her inner world. Therefore, one can study her series of love poems by dividing them into two major categories. First are those which belong to an earlier
phase which includes direct reference to her loved one, and progressive removal from reality while she is reminiscing in solitude over past events. Then, there appears a second phase which corresponds to her creation of a yonder world where time and space are altered and where all elements of the cosmos participate in a grief which is transfigured through her poetic imagination.

Elegiac poetry is part of a long tradition in Spanish literature. The Renaissance poets praised life, reiterating the theme of *carpe diem* and lamented death as a sad interruption, while baroque poetry, though it sang beauty and love was aware of its ephemeral aspect and viewed eternal life as the ultimate aim of existence. In the Age of Enlightenment death was perceived as an irrational phenomenon and pessimism was the key-note. In general the Romantics saw the lack of justice in human fate, yet in the case of Coronado, her despair is tempered by her confidence in God though she shares with the more extreme writers of the time a strong self compassion which is the source of her lamentations.

Carolina Coronado does not consider her life in this world to be an illusion:
Y aunque es muy triste aguardar
La vejez amo de suerte,
Que quiero verla llegar...
Si antes no llega la muerte. (Pasion, PC, 145)

As she writes she is well aware of the inevitability of old age and death, yet she is not calling upon it. The grief resulting from the lost of her lover Alberto is at the root of her feeling of self compassion. She welcomes her torment as she writes "Bendigo el mal que me persigue." She entertains herself in her misery as she unlocks her heart.

The references to the real person Alberto are succinct and scattered throughout the poems. Nevertheless they attest of the authencicity of real life as it is suggested in her foreword:

"La siguientes composiciones están dedicadas a una persona que no existe ya. Por eso me atrevo a publicarlas. Una mujer puede, sin sonrojo, decir a un muerto ternezas que no quisiera que la oyesen decir a un vivo."(131)

She evokes the brief and happy time of their relationship, his leaving Spain for America and his death in a shipwreck. His memory is treated as a ghost like figure which becomes an obsession and the poet's purpose is to reach his spirit. Through the twenty one poems dedicated to Alberto, she relates her states of depression, her emotional
and physical torment:

La fuerza de tu encanto irresistible

Que mi vida en insomnio debilita.

Gloria de las Glorias, PC, 132-133

The intensity of her suffering is underscored by the tone of sincerity contained in the verses dealing with her anguish. Her malaise is referred to as "abatimiento" and the fear she experiences from her own self. She is the prey of her passion. She tries to react with calm and appease "esta fiebre dolorosa" as she appeals to nature which instead of having a soothing effect reanimates her ardor. She links her emotion to the theme of the young woman's transient beauty. She imagines herself old with white hair, but instead of living the present for its own sake she feels that her despair will be endless and that only old age will bring her serenity. As she despises her suitors she presents a reassuring opinion of herself.

In spite of the intimacy and tone of confidence of several compositions dealing with real elements of her life, she suggests that what she experienced in imagination is not separated from her daily life. The complexity of the creative process used in these series of poems has its source precisely in the confusion between reality and imagination. We will attempt to separate the compositions where her imagination takes over from the ones based on her
memories.

The tone of sincerity of the first series is not sufficient to attest to Alberto as a real person. However facts lending credibility to his past existence recur through the poems. In "Siempre tú," she reveals having known Alberto for four years. She fell in love with him in December, a year later he left for America. The next winter they were still in communication and his death occurred two years after his departure. Furthermore, there are countless allusions to Alberto's leaving Spain as in the poem "No hay nada mas triste que el último Adiós," while "In la planta del valle," she explains her reasons for not following him. Her attachment to her mother, her brother and her native soil impeded such eventuality. There are even concrete references to Alberto's physical aspect. In "Adiós, España, Adiós" she reminisces over the actual moment of the separation and alludes to his "claros ojos." The poem "Acuérdate de mí" acts as a continuation of the previous one and evokes the shipwreck while in "Nada resta de ti" she states precisely that his body was lost at sea. Undoubtedly, she is composing from past experience though Alberto's presence is surrounded by the haze of death.

While reminiscing she exploits the Ubi sunt theme. En "Los recuerdos" she states:

¿Quién no tiene recuerdos deliciosos
De edad mejor ay! aunque joven sea?
Siempre el pasado tiempo nos recrea
Velado de atractivos misteriosos;

(Los Recuerdos. PC, 160)

Memories always transcend reality. She recalls privileged moments when the sun was casting its rays on her lover's "bello rostro apasionado." (35) She remembers "su mirar de fuego" (38) y "su faz tierna y sombría." In the same poem, she refers to "el antiguo placer" and lives again her contentment when she recalls his approaching footsteps.

El antiguo placer, aquel contento
Que en tiempo de mis amores; imagino
De mi joven cantor sonar vecino
El palpitate, apasionado acento
Y las plantas temblar que sacudía
Su planta cuando a mi se parecía. (PC, 160)

Such passages are typical actualization of the past where Coronado tries to accurately rebuild her moments of happiness. Though Alberto remains unidentified in such compositions he is in several occasions referred to as a poet. In the poem quoted here, she uses the word "cantor" and in other instances "poeta." Other memories deal with the initial impression he made upon her. She remembers her thoughts the day he declared his love as she transcribes
them: "Alma noble, dije al verte," she imagined him to be extreme about his feelings and loved by women who would have a lot of esteem for him. She confessed not to have realized then, that in her own words, she would become his "idolatra."

Her sharing her past emotional states in an innocent and convincingly sincere tone augurs well for confessions of more inward and intense feelings. In the poems where she detaches herself from the biographic elements and the anecdotical basis, her poetry can conquer time and death as she carries her passion to a supraterrestrial level; her main endeavor is to reach Alberto's soul, and with it attain cosmic unity. She is to enter the infinite through a quest of a communion with nature and its elements in order to transcend reality and abandon the relative for the absolute.

While contemplating nature she is in search of temporary appeasement to her emotional state. These rare moments of calmness are followed by despair and restlessness about her fate and aspiration to eternal life. Her dealing with nature departs from its previous role. She is still making a misanthropic use of the landscape and in certain occasions she celebrates the flora of Extremadura, but more often the elements assume a distinct role as they intervene in her mental struggle. The interaction between their
mysterious forces and her thoughts evolve through the poems. Her love for Alberto is then purified and spiritualized; the natural elements act as a vehicle in this process. In these poems where her emotions dominate she treats of a number of subjects: the moon, the stars, the sea and the sun are related to her lover's and her own fate, to her melancholic moods and to death. Again the use of prosopopeia is frequent as it was in the poems on flowers and the personification of the elements allow her to express her inner turmoil.

She does not avoid the Romantic attraction for the moon which is the subject of the poems entitled: "Aniversario," "La luna en una ausencia" and "Para el alma no hay distancias" which is present in many others. While she may depict the intrinsic beauty of a moonlight, in "Aniversario" the moon is a symbol that presided to Alberto's birth and enlightened the unfolding of his existence, forecasting his early death. It influenced his personality as well, bestowing upon him melancholy and passion as she asks if the moon is responsible for him to be: "tan bello, tan dulce, tan amante." (146) In "Aniversario" she considers the moon as a symbol of periodicity and welcomes each of her returning phase with joy as a reminder of her past happiness. In "La luna en una ausencia" the moon is seen as in pre-romantic treatment as a messenger between her and her lover. It is qualified with the term "mensanjera" and is
allegorically called "hija del cielo." She endows the moon with feelings, which are her own, and calls her "amorosa luna". In her solitary nocturnal walk the moon follows her course, and though the poet's mood is somber and that the poem is dominated by the theme of desillusion, the "suave luz" brings her comfort. Moreover, the moon is a symbol of hope which is revealed through the verbal tenses Coronado chooses in the poems: "La luna en una ausencia" and in "Para el alma no hay distancias" which is the continuation of the former. In these two poems we observe a progression. While most of the first one relates her nocturnal wandering in the imperfect, its conclusion is rapidly drawn by the sudden clarity of the moon which interrupts her weeping with a single preterito: "vino a sorprender mi llanto". She then confides in the heavenly body as the tone becomes intimate and that the developing trust is conveyed by the subjunctive. The hopeful tone is to be pursued, the subjunctive gives way to a certitude expressed in "Almas esposas seremos" where the future takes over with the following poem "Para el alma no hay distancias." She reveals her trust in the "espiritus queridos," and comes to the conclusion of the poem with the moon visualized as "la luna peregrina," which may be substituted by a beautiful swallow, who could also act as a messenger. The association moon-bird is particularly interesting, primarily because of its originality and also because it stresses and confirms the
unity of the two poems dealing with the moon. In the preceding composition, Coronado who was followed by the moon as she ran through the dark olive groves had already compared the moon to a bird perching on top of the tree as una "paloma hermosa." The moon appears in these various scenes as a messenger of a future reality, she is the symbol of a universal future beyond death.

In these love poems she expresses her inner self through contrast. Her past happiness is opposed to the sorrow of the present. However the contrast is also established at another level, the moon reflects the melancholy of her soul and the clouds mirror "las nubes de su alma." By establishing such parallel between the universe and her soul, she broadens her horizons to reach universal life and tries to find the link between the human mind and immensity. In a primitive cosmic reverie her contemplation becomes a liberation.

The poems are built on a duality of contraries. Though she has no nihilist conclusion and does not wish to die, her disenchantment with life is reflected through the ambiguity which she establishes between life and death. The poems, while written in the first person are not a dialogue with "tu." Her interlocutor is forever absent, even when she recalls the past she never transcribes his words, the poems become a series of solliloquies with the exception of one interior monologue. Yet suprisingly she assumes the role of
the dead person which is underscored by her passive role. She speaks of herself and of her soul as objects. Physically, she compares her body to the stem of a flower, and to explain her state of soul she writes: "la flor del alma esta marchita." She refers to her misery as "penar," "padecer," "envejecer," she speaks of her "dolorida frente" and the horrible "letargo" of her soul. Such terminology, the lack of conjugated verbs and adjectivation give a sense of complete passivity. On the contrary, Alberto being associated with elements which are constantly moving, though remaining silent acquires a permanent existence. He is associated with the sun and the light. He is "pura esencia," yet he is part of the wind and the clouds take his shape. She refers to his "luz" and is able to see "lucir su mirada." The simile "como la luz de tu mirada" is repeated in "Yo tengo mis amores en el mar." She imagines him to live in the sun and sitting "bajo el dosel de reluciente oro." While she associates him with images of brilliance, warmth and fire she chooses opposite images to depict herself. The valley, site of their first meeting, is overcast by shadow. She speaks of "La sombra de aquel valle sosegado" and in "Gloria de las glorias" she refers to the figurative shadow of her grief following it by "la sombra del dolor que me sigue." She visualizes herself in "Bendito seas Alberto" as "serena y callada," revealing that though she does not call death, she is welcoming it as she hopes to die on the same
native soil where she was born:

En este valle postrero,
Donde acerte yo a nacer
Y morir espero. (PC, 151)

She dwells in obscurity and silence in "la tierra oscura". While she assumes a passive role underscored by images of darkness and silence, the elements of nature are always in movement and inspire her with fear. She compares herself to a frail bird who dreads that his wings might be touched by the torrent. She is scared of winds and tempests. Yet she knows that "espíritus" live in these winds. She believes in spirits which cross spaces: "el espacio hienden," and she knows that her love dwells in "la nube que atraviesa el firmamento." All verbs referring to the elements are expressing movement. The sea and skies are treated as conscious beings: "el cielo se irrita," while "el mar se embavece." In the midst of this motion her attitude is static. The solemnity and permanence of her distress is expressed through substantives referring to her suffering; while the elements to which the spirit of her love is bound are part of the ever moving universe, she reveals her fear of the world: "su temor al mundo."

Coronado uses an abundance of light imagery. The astral images are complemented by the clouds and the winds to achieve a melancholic and supernatural atmosphere as
vague and nebulous as the meanders of her anguished self. "Sombrio," "triste" "misterioso" are some of the adjectives applied to both the universe and her which recur the most frequently. In descriptions she favors adjectives transcribing impressions of faint, transparent, or ethereal and unsubstantial qualities. Colors are absent. Even in one of the rare description of a landscape entitled "Un paisaje" where she recalls the actual scenery being painted by the loved one. She procedes by the opposition of masses and the alternance of lights and shadows. The waters are simply "claras," the sky is only "puro" and the "ribera," "deliciosa y risueña." The absense of colors foretells of the tragic death of the painter and conveys the state of soul of the spectator, who will remember this landscape with everlasting sorrow.

In other poems Coronado aspires to a supreme possession of air and light. She experiences such visions: "que flotan en el aire y que llegan con la luz y el viento." (40) All elements encompass her love which is in the breeze, the grass, the clouds. She listens to its harmony in the waves and breathe her lover's breath in the winds.

The duality light/shadow symbolizes also the lover's eternal life and her earthly existence. Everything which is connected to her is sad and somber, while all which refers to him is scintillating and bright. The polarization of
darkness and brilliance is revealed both at the physical and spiritual level. Light echoes his "ojos claros", his love and the happiness, while everything associated with her person is dark: she alludes to her dark hair and walks at night among the dark olive groves.

Darkness and silence are imperative to her need for communication. She chooses the night to go down to the sea shore and ask the waves of the ocean to act as a link between herself and the loved one in the poem "Yo tengo mis amores en el mar." She remains all night and recreates the fatal moment of the shipwreck. Darkness favors the confusion as she becomes only a shadow: "una sombra", but she actually "sees" him cursing at the elements, in the middle of the ocean. She begs the waves to carry her message of love, echoing their movement in the poem by the alternance of versos llanos y versos agudos, a technique only used in this instance throughout the poems dedicated a Alberto. As she remains awaiting in the darkness of the night, she reiterates the idea of brilliance associated to Alberto by comparing in a simile his look to the light of the beacon. The sea, observed at night, is considered as the most dangerous and cruel element and a constant reminder of the tragedy. It is often talked about in the plural form: los mares, and once as "funebres lugares."
In her love poems Coronado has evolved to represent vast and vague elements that express human feelings, making more explicit the participation of man and nature in a universal spirit. This development takes place with the elaboration of a new vocabulary stressing immensity and grandeur: "la mitad del océano"; the allusion to frightful elements such as "las borrascas," "los monstruos marinos," "los hirvientes mares," "los mares turbulentos." The fact that inexplicable phenomenons exist, and that space is inhabited by "espiritus" places the emphasis on mystery. These intangible factors are conveyed through what is ethereal and unpalpable such as: air, winds, silence, darkness, soft light, pure skies.

Overall the poetry is less visual and the impressions of chiaroscuro leave more to the imagination of the reader with whom she shares a trance-like reverie. While in her nature poems she favors small concrete subjects she graduates to vast spaces and vague elements making more explicit the participation of man and nature in a universal spirit of feeling. Human traits and emotions are bestowed upon natural elements. This can be verified in the oxymorons: "lánguidos fulgores" and "melancólicos fulgores," and through the metaphoric use of adjective as in: "La amorosa luna, la luna triste, la noche errante, la luna peregrina," while she appropriates natural elements to
refer to her emotional state as in the expressions taken in a figurative sense as "mis nieblas mayores." Again she thinks of her memories as natural phenomenons in such similes as: her memories are sleeping "como la oruga mariposa," they hide "como la luna," they recede "como el mar."

The pathetic tone of these poems is emphasized by the frequent use of monosyllabic exclamations which convey the anguish, the laments, the cries. The lines are often interrupted by apostrophes and blanks interrupting the flow of words such as in "Se ha deshecho el alma mía" where the bursting of passion is expressed: "Tempestad! ... y recia que era / La que aguardaba a mi vida," (134) while in other instances the interjection: "Ay!" expresses her suffering. Such occurrences are not without recalling mystic intonations. The resemblance is further emphasized by constructions like: "Muda estoy, faltame vida; / Queda el espíritu muerto" (141) and frequent use of paired adjectives favored also in mystic poetry: "serena y callada, fiel y sola, muda y dormida," etc. Nature becomes a mystic projection of her love. The human love reaches mystic dimension through the evolution of her style. As she oscillates from a metaphysical language to a meditative one the tone becomes solemn and serene. Therefore, as we reach the poems of religious inspiration, we discover a
progression which goes from her love of nature and her desire to capture the ephemeral. Her enthusiasm is not to be constraint. As the mysterious is linked to the poetical substance, she conciliates human love and divine love, associating all elements of the cosmos to her grief.

Carolina Coronado's poetry turns to the love of God as she uses a vast array of intonations going from naive fervor to a sense of renewed wonder. The religious poems were written simultaneously with the love poems, between the years 1845 and 1849. They are part of the group of poems entitled: *Inspiraciones de la soledad* (177). The metaphysical quest is so entangled to this series of poems that occasionally a composition bearing a religious title is still dealing with the loss of Alberto. As in other contemporary religious poetry the absence of compositions dedicated to the Virgin is part of the normal trend of this period. The themes are vast as she encompasses the whole cosmos and contrasts the magnitude of Creation to her frail being. Her poems are inspired by the Bible the psalms and the mystics as the titles suggest: "No muera de tus ojos apartada," "Como Senor no he de tener miedo," "Y llévame contigo a tu morada," and "El amor de los amores." However no possible confusion with Golden Age mystical poetry is possible. Though Coronado sings of her suffering, of her tedium vitae as 16th century poets did, she associates her
pain to the "fastidio universal." The cause of her anguish is cosmic; the whole world participates to her misery, making these poems unmistakably Romantic. Yet her despair is tempered by her strong faith: the display of her personal feelings is linked to the praise of the kindness and greatness of the Creator. In quest for eternity she reasserts her belief that human spirit does not perish.

The point of departure of the poems with religious inspiration is found in "En la catedral de Sevilla" which refers to her vows after Alberto's death. This composition recapitulates how she recreates her past experience and associates her fate and psychological state to her religious aspirations as well as to the fate of her country. She recalls her initial impression upon arriving from Extremadura when she sees for the first time the tower of the cathedral of Seville. As she enters the "templo," and listens to the organ music, the resonance of the notes echoed by the imposing structure is the point of departure of her thought to meander into the historical past of the nation. She evokes all the Spanish geniuses who have visited the site she is now at as she writes a verse which is a true hymn to Spanish culture. Her train of thoughts is suddenly interrupted by the ceremony which is the cause of her presence in the cathedral. She is reenacting her being blessed by whom she called "un sabio," Lista. She proceeds
by contrasting herself, the "solitaria, humilde, inquieta", to Alberto's fate: "vago marino en los hirvientes mares."
The poem is referring to the ceremony performed by Lista in the Cathedral of Sevilla to pronounce her vow of chastity following her lover's death. However, at a time when she reaffirms her trust in God, the poem contains curiously a rhetorical question on the nature of God: "El aparece / Como un genio que aguarda en las alturas / Ver el fin de las últimas criaturas!"(171)

Though the poem is a profound statement of her convictions and the strengthening of her intuitive faith she is in search of a definition of her religious sensitivity. Her God is biblical: "su mirar abrasa/ tiembla el mundo." In "Como Senor, no he de tenerle miedo"(203), she multiplies the biblical references: She refers to the Bible as "libro de radiante fuego" and presents the image of a wrathful God. She explains how so far religion had not been part of her poetry, but that God, through the death of her loved one, has reminded her with cruelty of her forgetfulness. Once more she associates the two themes, love and religion, in one single poem. God is manifest everywhere:

Tu sonrisa transparente,
En las corrientes aguas tu armonía
Y tus halagos en el alma mía!...
In spite of the nature of the titles, Coronado does not write as a mystic. She never claims the experience and union with God. She is a lucid observer of her own Romantic sensibility and in her anguish to know God she advocates the intuitive approach:

\[
\text{Mas tú no hablas jamás; no por acentos} \\
\text{Tu voluntad al universo esplicas;} \\
\text{Tienes en tu saber notas mas ricas} \\
\text{Para espresar tus altos sentimientos;} \\
\text{Hablan por ti, Señor, los sentimientos}
\]

(Tu me pides querer y he querido, \textit{PC}, 181)

She is intent on perceiving the hidden laws of the universe and as such religion becomes a matter of personal harmony. Communion with the divine is realized through the heart, intuition and imagination. In "Bondad de Dios" she affirms that though the name of God remains hidden, though his essence is ingnored, man is able to comprehend his existence through his "omnipotencia." Her quest is in unison with the Romantic concept of science as it is shown in "A la invencion del globo", she trust this instrument not to be a tool to explore phenomena, but a mean to perceive the recondite laws of the universe and get closer to God as she writes: "gloria porque a tu sol nos acercamos!" In this poem her titles appear to be an anachronism; her idea of God is imbued with the ideas of the Enlightenment as she wonders who
is activating the prodigious "machine:" "Quién mantiene la prodigiosa máquina," term which she favors as she repeats the 18th century image and she observes the harmony existing in nature reflecting God's design:

(...)

Religious fervor opens the gate to some yonder realm in which the individual is united with the universe. This is achieved through creative imagination and the poet is a privileged being. Alone she stands in contemplation facing the immensity of the universe and solitude is a sine qua non:

Sola yo turbo cuadro tan sereno,
Sola yo altero tan dichosa calma,
Solo inquietud y lucha hay en mi alma,
Solo mi corazón hierve en mi seno

(¿Cuál tu grandeza es? ¿Cuál es tu ciencia, PC, 191).

She separates herself from the "seres tranquilos," who have never experienced any passion, any anguish, any need for knowledge. She scorns at those who: "nacen, medran, se nutren, envejecen." The vulgo lacks intuition and
inquisitiveness and as she sings the praise of God she imagines that her efforts will only be compensated by "desdeñosa y sarcástica sonrisa" of the ignorant. God's creation and poetry are linked by a similar enigma. She uses the metaphor of the bird to represent herself: "sola, errante, sin guía" and asks why the bird is singing. Two verses later she answers: it is to echo the harmony of the creator. In "Y llevame contigo a tu morada", it is not the yearning for an encounter with a divine presence which is the central idea, but the tedium vitae and the anguish of her devenir and of her fate as a poet and as a woman. In a dolent and oppressed tone she expresses the difficulty of creating. She projects her own sadness into every element which surrounds her and finally reveals the true cause of her anguish:

Tal vez, Señor, el porvenir me inquieta
Porque nací mujer y soy cobarde,
Y tal vez en las brisas de la tarde
Me anuncia el porvenir mi angel profeta.
Triste será el de la mujer poeta
(Y llevame contigo a tu morada, PC, 209).

The metaphoric usage of the ascetic and mystical terminology is to emphasize the ego centered position of the poet as well as her moral superiority over the rest of humanity and her prophetic mission. It is a known fact that
both, Barroque and Romantic litterature share the theme of contemptus mundi. However, if Coronado echoes phrases of Fray Luis and Santa Teresa it is not with the purpose of preparing herself for the hereafter, but rather to liberate herself from a very different anguish: her immediate and temporal limitations for she is truly concerned with her achievements, that is with her temporal existence here and now. The description that she gives of herself, in spite of the mystical intonation, is that of the privileged being she considers herself to be, a poet:

\[
\text{Halle yo en mi carrera}
\]
\[
\text{Ave, desemparada, nube errante,}
\]
\[
\text{Astro que reverbera}
\]
\[
\text{La luz de tu semblante}
\]
\[
\text{Y amo la vida aunque de pena muera}
\]

(La esperanza en ti, PC, 225)

The cause of her grief is the permanence of nature versus the fate of man who is the victim of time and of its decaying effects. She sees herself as gifted with the intuitive cognition of the fundamental unity of all things and places herself at the center of the universe. Yet, she is miserable and despaired for she is confined within finite time and space. As she perceives the rapport which exists between the external conformation of the cosmos and the internal consciousness of her own, her act of perception
enables her to transcribe the spacial and temporal unity. In the poem "En la catedral de Sevilla," she presents an image of eternity in time which corresponds to her mental image of eternity. The poem passes through the totality of historic time, from the epoch of Pedro el Cruel to the present with the actualization of the ceremony that Alberto Lista performs and she projects into the future: Eternity symbolized by the perduring value of the consacration which transcends the boundaries of geographical places and the span of human lives. In the experience recalled in the elaboration of the painting of the landscape in the poem "Paisaje," eternity in time and infinitude within space are related through the transposition of external forms into mental images. Typically the landscape is viewed from an elevated site, overlooking the whole valley. It offers a panoramic view not only with reference to space but also to time; through the architectures it encompasses, it goes through the different civilizations as the poet evokes the different buildings represented on the canvas: Roman ruins, mauresque and gothic monuments. The artist makes use of her power to cross the boundaries of the finite to the infinite. As she moves to the contemplation of the celestial dome, she uses a series of spatiotemporal extensions by dealing with subjects of infinite dimension and contrasting them to the finite immediate world of the bird.
The element which are the most frequently dealt with are water, cave, light, sky and darkness. All of which are common to Romantic landscape description. Though they were also used in Mystic poetry they are here recomposed in a symbolic structure from the point of view of an observer of the total universe. Water, for instance, in Coronado is seen as a symbol of eternity, as the flow of time. She thinks of Alberto as an "eternal" sailor. The movements of the waves suggests the inexorable flow of time, while the water reaching the shore underscore the finite, the temporal and tangible world in which she lives:

Aquí estoy en la barca triste y sola
Aguardando a mi amado noche y día;
Llega a mis pies la espuma de la ola,
Y huye otra vez, cual la esperanza mía.

Blanca y ligera espuma transparente,
Ilusión, esperanza, desvarío,
Como hielas mis pies con tu rocío
El desencanto hiela nuestra mente.

The terms "ilusión," "esperanza," "desvarío," reflect her constant change of mood oscillating with the breakink waves on the shore like an illusion shattered by reality, in this case death. On the other hand the treatment of water in Mystic poetry is totally different. Often it symbolizes the union of the soul with God which is shown through a simile where the soul is drawned into a sea of divine sweetness as in "Llama de amor viva" by Fray Luis. The approximation to the Mystic poets is to be taken into consideration only at
the superficial level of borrowed expressions. For instance in "Y llevame contigo a tu morada" and "Porque quiero vivir siempre contigo" (51-52), in hendecasyllables Coronado uses a Teresian vocabulary particularly with images of light "aparicion brillante," "me inflamo," "resplandeces," but as she admits to it she is not a saint, but rather: "pobre mujer," "alma incompleta" and as she reiterates in "Porque es tu amor de los amores," she is part of the mortals who do not see or hear God: "Nosotros no te vemos,/ Nosotros no te oímos."

The revelation of God in Coronado is to be achieved through the contemplation of the skies as the universe wrapped in darkness is only lit by the moonlight, a privilege time when the landscape becomes a-temporal; the night is the great preserver of the past and the only concrete objects she mentions are the trees; since she chooses olive groves, the trees are also symbolic, reminiscent of biblical times. The moon unites the terrestrial and the celestial as she expands time and space in all directions. Moonlight transforms the landscape and her thoughts while enabling her to grasp the concept of eternity. When the moon is detained in its course as it perches on the top of the olive tree like a bird, the temporal flow is suspended.
In the poems on religion the landscape has become scarce in objects and the soul remains alone tormented by pain. Only light and sounds are influencing Coronado's perception of the All which participates to her genuinely felt and intense suffering. The tone varies from exhaltation, when with anger and candor she wonders about her fate in solitude, to melancholy as she reaches resignation and reasserts her faith in God. Through passionate apostrophes and anguished exclamations she lends her sensitivity to abstract concepts. through contemplation of nature she establishes a rapport between aesthetics and religion, between the role of the poet and God.

Let us turn now to Carolina Coronado's civic poetry. Though the poet never abandoned the theme of sorrow of life, struggle with self and search for the meaning of her existence, from religious preoccupations she evolves to more worldly concerns. The occasional poems written on the death of famous writers evolve into literary, moral and social topics while her compositions addressed to women writers are dealing with more immediate issues such as wars, justice, social inequality. However, even when writing about the life or death of others, she does not abandon her concern for herself in relation with the rest of society. What predominates in her civic poetry is resentment about her physical, moral and literary isolation since she equates
art with life. She feels unjustly abandoned and considers herself a victim. In her former poems, religion had acted as a consolation. Now, she confides into l'âme soeur and finds strength in the existence of other writers, especially women. In these poems she becomes aware of the changing society in which she lives and tries to find a definition and a place for women within it. In addition to the change of thematic tendencies, a variety of innovations is to be observed: more frequent are the poems in form of monologues and dialogues. She also moralizes in fables and satyres and occasionally composes album poetry which consists of some lines written hastily on a fan at a soiree or is a short composition about a royal ceremony.

The poems written in memory of famous writers, in spite of the praising epithets they contain are not laudatory compositions about their works. Rather than dealing with these famous authors, Coronado's main endeavour is to seek what these illustrious men had in common with her own fate. In the composition "A Alfonso de Lamartine," she finds in his lines a poetic sensibility which is akin to hers. Though dedicated to others, the poems still revolve around her "yo" and remain as egocentric as her nature poems. However, while in the earlier phase her isolation was due to her environment, now she feels excluded from society.
In her poem "En la muerte de Lista," she states that she does not shed tears for his death, but rather that the grief is her own because she is deprived of his presence. She envies his fate, for Lista, "el gran sabio," as she refers to him, has now penetrated the mystery of creation. Every element of the poem is stated in relation to herself and four of the verses are preceded with "Yo." She regrets not to have been a disciple of his and laments once more her isolation. However, she recalls with fervor the blessing he bestowed upon her in Sevilla.

She develops a similar idea in the poem entitled "Espronceda," where she speaks of his birth-place, Almendralejo where she was born also. She tries to capture what the poet and her shared. She envies Espronceda's fate and would welcome death:

Dichosa muerte que aplaca tal vida
Dichosa vida por tan presta muerte (PC, 313).

She sings of his talent and elevates him comparing him to Cortes as a national hero. She draws a parallel between her "patria chica," Extremadura and Britain, Byron's country and calls Espronceda: "profeta de este siglo desgraciado." Nevertheless, she condemns his loss of faith as she visualizes him "loco de padecer," "llorando de ira" and sums up his existence with the words: "infortunio, impiedad, orgullo." Clearly, she blames the times and society for his
tragic loss. The implied accusation is reinforced through the conclusion of the poem where she contrasts Espronceda's tumultuous life and death to the candor and innocence of his infancy and associates the peaceful countryside to the praises of the writer.

The intimacy and warmth of the poem on Quintana comes from the form she chooses, a monologue written in a familiar conversational tone to communicate with him beyond the grave: "Qué noticias te daré..." As she evokes the poem by Quintana: "Libertad," the composition is transformed in a hymn of praise to her countrymen, to the hardship that her family endured to safeguard their freedom. She poses herself as a victim because her childhood and adolescence were overcast by internal conflicts in her country.

From monologue she evolves into dialogue with Larra as she imagines his reaction confronting a woman and a writer. She creates sarcastic phrases which Larra might have uttered and feigns to hear his voice "agria y punzante" as he addresses her:

"-Mujer, ¿ a qué has venido?
Al romantico yugo sujetada
Ensayas tu gemido
En mi tumba olvidada
Por ser luego del mundo celebrada?" (A Larra, PC, 320)
In spite of her deep admiration for Larra, she imagines his contempt for a woman writer and judges that he would reject her lines because he would mistake her intentions.

However, what emerges of all the compositions is a sense of national pride which is intensified in the poem dedicated to Cienfuegos. Coronado is indignant because Cienfuegos place of burial is outside Spain and she accuses her fellow citizens for their lack of pride, condemning them for being oblivious of their own culture. She feels it is a paradox that Cienfuegos ought to rest in France, forgotten by his own people while the Madrilene society, enamored with French fashions, is dancing to the sound of French music in French decors.

Being patriotic for Coronado does not mean cultural xenophobia. On the contrary, she deplores the state of isolation and the lack of cultural life in her province. This constitutes the theme of the poem on Lamartine where she tries to conciliate being a poet, a critic and a woman as she states: "Poco de claras letras entendemos / las hembras."(329) However, the lack of formal education does not forbid women to understand the immediacy of feelings described in Lamartine's poems. Precisely, she congratulates him for being the spokesman of the oppressed, praises his understanding of female psychology and regrets to be the only representative of her sex to express her gratitude.
Each one of these poems is an attempt to address issues never dealt with previously. While Quintana is associated with peace and freedom, Cienfuegos with patriotism and Lamartine with the devenir of women writers, these compositions transcend their subject matter. They are not the eulogies which their titles suggest, rather, they reveal Coronado's anxieties. Though elements of her writings are subordinated to herself, egocentricity and self-pity is not the sole concern; they also contain a great deal of cynicism which evolves into bitter criticism towards the attitude of her countrymen.

At times, the compositions addressed to women poets reflect the intimacy to be found in letters; at others, she exhorts women to realize the injustice done to them and fight for a change of attitude. The poem dedicated to Lamartine already reflects how conscient Coronado is of the marginality of women's position in relation to poetry, while the composition on Larra takes into account the prejudices of contemporary fellow writers. Coronado is aware that the lack of literary production by women is not due to the absence of talent, but rather is caused by the inherent attitude of repression. Women's creativity has been rebuffed and her major example is derived from her own experience. She refers to the state of ignorance to which women were condemned when feminine voices were silenced by a patriarchal
figure. She evokes the need she felt to compose in her childhood and explained that such impulses were frowned upon in her land. Yet, she is conscious of living at a turning point in the history of poetry as she faces the dilemma of conciliating her responsibilities as a woman and a writer. The compositions dedicated to "las poetisas" are an exhortation for women to write and a defense of the benefits of poetry. Yet, for Coronado, there are several boundaries not to be transgressed. Though her criticisms about men are at times vehement, she discriminates among them and diplomatically seeks the support of her mentors. She acknowledges their generosity for guiding and encouraging women in their literary endeavours. However, injustice is perduring and many poems are a denunciation of the actual situation. In "A Lidia" the tone is vindictive and even rebellious. Men are globally accused to be hypocrit for they treat women unjustly. The fate of women from birth to grave is sadly depicted:

¡Ay Lidia! en la niñez siempre olvidadas,
En la juventud por la beldad queridas,
Somos en la vejez muy desgraciadas (A Lidia, PC, 352).

In different poems she reiterates how men's attention is only attracted to the ephemeral beauty of women and never to their intelligence. The utmost injustice, however, is to be desdained for just being born a woman: "Por que nazca mujer
Another reason for nor trespassing the male-female boundary is her belief that the strength of women resides in the uniqueness of their moral qualities. Her female viewpoint is summarized in these lines:

No bulle la ambición en nuestra mente
De gobernar los pueblos revoltosos,
Que es tan gran saber para otra gente.

Ni sentimos arranques belicosos
De disputar el lauro a los varones
En sus hechos de guerra, victoriosos.

Lejos de la tribuna y los canones
Y de la adusta ciencia, nuestras vidas,
Gloria podemos ser de las naciones (A Lidia, PC, 353)

Coronado is using here a two edged sword: the same isolation which has condemned women to ignorance and passivity in the past could become an asset. Traditionally, they have been rejected from sciences, politics and war. However, the values to which men have associated themselves are negative. Women are not to claim men's prerogatives because their isolation from destructive conflicts and their maternal instinct of conservation are positive and redeeming factors.
After analysing cultural pressures and traditional prejudices, Coronado confronts the issue of women in the modern world. She does not advocate the intervention of women in public life, yet she insists that education will contribute to the abolition of women slavery. Her writings constitute an active resistance and she is in favor of a more aggressive commitment to the abolishment of social injustice. At the time she writes, she is fully conscient that the opinion of women is not taken yet into consideration, that there is no part of the nation, and that there is no nation which recognizes the right of women: "Ni hay nación para este sexo," as she writes in the poem entitled "Libertad" in which, in a tone of indignation and wrath she underscores the segregation of women. Men are satisfied and happy about the laws they make. However, women remain unaffected by any political modification. Liberty remains meaningless because women's only fate is: "un encierro por tribuna / y una aguja por derecho."

In spite of immediate political changes her generation will not witness their consequences. The poem "A Lidia" concludes with an exhortation to education from which the future mothers will benefit.

Oh madres de otra edad afortunadas
Cuan dichosos hareís a vuestros hijos
Si en escuela mejor soís enseñadas! (A Lidia, PC, 353)
It is about education that Coronado's most astute remarks are to be found. She denounces the double standard which is at the root of the problem. Women are taught to hide their feelings. From early childhood they have to compose themselves. Later, society accuses them to always be prompt to feign. As far as men's education is concerned, it is totally divorced from the other sex; the authors they read, the subjects they deal with are removed from feminine domaine; they are not even taught to respect motherhood and to appreciate feminine qualities. This phenomenon is a malentendu where men ignore everything about women's history because traditionally knowledge was transmitted by them. Coronado, in several of her compositions, acts as a potential reformer and a spokesperson. She feels that the error of this double standard education is dangerously transmitted from one generation to the other.

In "El juego del niño" in which her little brother Emilio is tormenting an insect, her voice becomes maternal and severe at once. The simplicity of the words duplicates her pedagogical intuition:

Emilio, no le atormentes,
Deja el insecto en reposo
Que es juego muy doloroso
Ese que tomas con él. (El juego del Niño, PC, 105)
In spite of the gentleness and the anodyne subjectmatter, the tone becomes serious as she proceeds with remarks on the psychology of the child. She forsees the effect of the cruelty of the child in his future environment:

Las cosas mudan de nombres
Los insectos serán hombres
Y mundo sera el jardín. (105)

She predicts the dangers of brutality to be perpetuated, and as the butterfly escapes, she watches Emilio crying and feels that his chagrin is a useful experience preparing him for the actual sorrow he will have to overcome as a man.

Coronado wishes to fight brutality promoted by education and condoned by society. She progresses in her accusations as she denounces crime committed against women and her anger becomes an arm against social injustice. The tone of "El marido verdugo" oscillates from compassion to cynicism. She scorns the kind of man whom she compares to "una alimana que la madre sociedad nutre en su seno." With irony she writes of the victim, the woman who: "os dirá temblando y congojosa / Las gloriosas hazanas de valiente," a euphemism that Coronado uses to describe the brutality of a man beating his wife. The poem, through its nine verses, denounces a crime perpetuated and, tolerated by society. Coronado sets out to be the spokesperson of the voiceless victim and reveals the violence to which battered women are
subjected. The sensation of brutality and the helplessness of the woman is sustained throughout the poem because of the parallel soldier - husband. Instead of using his brutal energy to defend his country, the sadistic man uses his strength on his victim. Coronado contrasts the image of the warrior with "manos de bronce" to the fragility of the woman revealed by the detail "finísimo cabello":

Ella os dirá que a veces siente el cuello
Por sus manos de bronce atarazado
Y a veces el finísímo cabello
Por las garras del héroe atarazado.

(El marido verdugo, PC, 58)

The sensation of violence is underscored by realistic details such as the bruises on the victim's breast or, traces of blood on her forehead. The adjectivation is consistently sarcastic as she contrasts the term "esposo" to "valiente" and "heroe." However, her indignation is not directed at the husband who is considered to be less than a human being. Society is to be blamed for allowing the crime to perpetuate. Again, Coronado is facetious when she writes: "Ella os dirá." It is understood that the victim is speechless, and the poet takes it upon herself to call the public's attention. The juxtaposition of the warrior to the brutal husband has also another implication. Brutality is learnt and promoted through war. Soldiers are praised and
their deeds are sang when they come back victorious. On the contrary, at times of crisis, women's only fate is to suffer. War for women is "esteril en placer, fecunda en llanto."

(255) Coronado's purpose is to bring forth the eternal suffering of her sex perpetuated through ages and civilizations. As she contemplates the castle of Salvatierra, she recalls the fate of the feudal slave as well as the one of the Moorish maiden who shed tears in these towers. She wishes to unite complaints from different epochs and classes of society as she writes:

Y ya es preciso para hacer patente
La eterna condición de nuestras vidas,
Unir las quejas de la edad presente,
A las de aquellas razas estinguidas.

(En el castillo de Salvatierra, 62 [1848])

Coronado was aware of the difficulties she had as she changed topics. In some of her album poetry she speaks of the hardship to create and regret the years when her poems dealt with flowers. However, from 1846 on there is a rupture with her egocentric preoccupations as she moves to national and international concerns. The main recurrent themes are her views on pacificism and patriotism. It is difficult to turn ideology into poetry and compositions on such topics are reminiscent of Quintana's rhetoric. The poems are abundant in apostrophes, invocations, exclamations and
interrogations. However, instead of the strict civic and epic tone learnt from the neo-classics, Coronado substitutes the Romantic grandiloquence, often using somber and melodramatic adjectivation. Not all compositions of this series have resisted the passing of time. However, the best poems are of interest because they reflect Coronado's sincere anguish as she meditates on her countrymen's future in a period of crisis.

In the poems dedicated to historical figures she voices her fears while witnessing the social and moral decay of Spain. Her reflexions on war are extremely pessimistic and she sees mankind irrevocably corrupted to the point that she advocates the disappearance of the human specie:

Aquí están las semillas corrompidas,
A Dios no pueden dar ya fruto bueno,
Y pues a Dios no sirven ya nuestras vidas
Húndenos más, te servirán de cieno.

(Sobre la guerra, PC, 194)

Such desperate outcries are rare and the extreme desire of anihilation is only occasional. Yet, she sees war as an inevitable phenomenon and she identifies herself to its victims. In two poems "El año de la guerra y del nublado"(244) and in "Las tormentas de 1848", she warns of the dangers of war and depicts its devastating effects. Peasants, their herds, the birds are all startled by the
upcoming of the battle as their life comes to a still. Coronado captures the exact moment when terror of war takes hold of the animals disturbed and confused by the noise and the lightnings of the cannons. One listens to the laments:

Que imita la voz humana,
Y es canto de mortal presentimiento
Que exhala una ave, inmóvil tenazmente
Entre la hierba al pie de la corriente.

(Las tormentas de 1848, 61 [1852])

The restlessness and commotion of all creatures is symbolized by the behavior of the bird which epitomizes the absurdity of war:

Y un pájaro en las ramas intranquilo
Busca en las más altas nuevo asilo.

(Las tormentas de 1848) Then, the symbol of destruction is drawn to its paroxism with the image of the empty birds nest floating in the midst of the lake.

Coronado's effectiveness is due to her strategy in the development of the poem. At first, she focusses on the effects of the combat in her own territory, the banks of the Gevora, then, she visualizes war extending in all directions throughout Europe and reaching all her fellow men:

¿Los viste tú? Oiste los gemidos
De las llorosas madres abrazadas
A los jóvenes cuerpos, divididos
Por el golpe mortal de las espadas?
(Las tormentas de 1848)

In spite of the overdramatic and dismal adjectivation, nonetheless the point is made clear. From the initial disturbance somewhere in Extremadura, war has reached every human and its consequences are felt universally bringing to her own country "miseria, oscuridad, guerra y cadenas." (76)

On the national scale, what Coronado deplores the most is the decline of Spain and the apathy of its citizens. Her poetry dealing with her country reflect the crisis of nationality and the dilemma about the "europeismo" of the nation, a theme on which the costumbristas expanded as we stated earlier.

In her poem "A España," Carolina Coronado qualifies her country of "torpe e indecisa." Spain is now the slave of the "gran señora", Europe and the poet is indignant as she accuses the Spaniards of cowardice and selfishness. She perceives the growing divisions and social conflicts in her society and shares her views in didactic poems such as "La fe perdida." (395) She is dismayed at the lost of faith of the new generation and cites examples of contemporary social problems. She exhorts youth to be more sensitive and patriotic and speaks of the ill-treated wife and of the forsaken old man, who living in poverty nevertheless remain honest and proud. This particular poem is addressed to the
"literato escéptico" of whom Coronado deplores the lack of faith and respect for humanity. She sees the new intellectuals as slaves to a tyranic trend and dreads the consequences it will have on the future generations. In her own words Spain is "un barco que se encaló en la arena", asleep, and moribund, the potential prey of other nations. Here we recognize an allusion to the voracity of foreign bankers coinciding with the bourgeois expansion we studied earlier. In her patriotic poems, Coronado fears el "que dirán" and she dreads that Spain will become the laughing-stock of Europe. This idea is present through all poems dedicated to the memory of illustrious persons. Yet, in spite of her strong patriotic feelings Coronado remains lucid and able to criticize her country's weaknesses. Though she harbours resentment because of the past historical events against England and France, she is capable of nuance in her opinions.

Coronado's broadness of mind is illustrated in the poem dedicated to Napoleon for whom she neither experiences esteem nor despise as she opens the poem: "No es ira, no es amor, no es del poeta / Inspiración febril..." She describes Napoleon's endless ambition as she compares him to the captain of his ship, Europe. Her feeling is one of astonishment as she reflects upon this "mancebo" whose look is like "águila en el sol, ardiente, osada." The enthusiasm
he was able to communicate to his citizens, the ability he
had to command his soldiers do not cease to amaze her. She
retraces Napoleon's confrontation with the enemy in three
"octavas" which we think to have been influenced by Hugo's
poem "L'Expiation," particularly in the description of the
culminating point of the battle. Coronado writes:

Caen, como en horrible terremoto,
Las torres desplomadas, sus legiones,
Sobre los extranjeros campeones,
Que osan poner a sus victorias coto;
Bajo los pies de sus caballos roto
Yace el blason de dos fuertes naciones,
Y dos imperios juntos retroceden
Y dos monarcas el laurel le ceden.
(A Napoleón, PC, 293)

Hugo uses the same parallelism to imply the
confrontation of the two hostile nations. The image of
torres desplomadas corresponds to Hugo's "pans de murs" in
the following lines:

Gouffre ou les régiments, comme des pans de murs,
Tombaient ou se couchaient comme des épis murs.

The images of ripe crops of wheat are also found in
Coronado's poem:

Verás como esa voz de los franceses
De pecho en pecho noble se difunde;
Como chispa de fuego prende y cunde
De caña en caña por las secas mieses.
(A Napoleón, PC, 291)
Furthermore, Napoleon's description in the midst of the battle and particularly the importance given to his behavior while surveying the battlefield underscore the resemblance. Rather than admiration for the French hero it is Coronado's reverence for Hugo's poetry which is felt here. The similarity of the two poems are more a case of literary contamination and not an imitation.

Napoleon is then compared to a young lion and "los ojos de águila" becomes "ojos de fiera" as Coronado speaks of his "feroz contento", she visualizes him as a monster. Yet the poet abstains from moral judgement and direct hostility achieving the presentation of the historical figure and a hero.

To this poem, she will later add a curious commentary in an album poem entitled: "La poetisa y la araña." She recalls being interrupted while composing the former by a spider falling on the parchemin. She is scared and as she concludes the poem:

Solto la risa la insolente araña
Y esclamo con gozosa altanería
" Que se rinda ante mí la que traía
Al gran Napoleón a la campaña!"

(La poetisa y la araña, 125 [1852])

in spite of the joviality with which the all matter is
treated, Coronado's ambivalent feelings about Napoleon are betrayed by these afterthoughts.

In her patriotic poems her topics of predilection are the heroes and Kings who contributed to the grandeur of Spain. When dealing with such subjects she makes use of a flash back, transposing her reader to critical moments of history. In the poem on Cortes she praises his irreversible decision:

\[\text{Cortés, entre salvajes y traidores}\
\text{Pone incendio a sus buques salvadores}\
\text{(A Hernán Cortés, PC, 288).}\

She excels at developing the majesty and the splendor of the past in the poem dedicated to Isabel la Católica where through repetitions, alliterations such as "resplendor, esplendida," and images of brilliance: "luz, sol," she reflects Spain's preterite grandeur. Greatness is echoed in the poem "Al Emperador Carlos V," where her approach to bright and shimmering hues of red and gold reveal her ability to translate luminosity and majesty. However these visions are contrasted to her actual melancholic thoughts as she is aware to be one of the very few to recall nowadays the splendor of the past. People have lost their sense of pride and their enthusiasm which has been substituted by a feeling of apathy. Yet she conserves her patriotic fervor and her desire to be heard for as a poet,
she has a mission and establishes a rapport between her creation and the historical and current events as in various octavas such as "El siglo de las reinas" (305) where the form corresponds to the solemnity and reverence she is expressing for her motherland.

Her patriotism on the subject of bull fights evolves from didactic grandiloquence to moralization. In "Los Toros en España" she approves Jovellanos' ideas and condemns the national ritual which has been the subject of so many controversies. She satirizes the chauvinistic behavior of the Spaniard who comes to the arena claiming:

yo vengo - exclama - aquí con gloria mucha
porque esto es español (Los Toros en España, PC, 411)

Like her mentor Jovellanos, she condemns such a barbaric entertainment and deplores her contemporaries' idleness. Spaniards are wasting their time not realizing how backtracked they are scientifically. Her countrymen ought to be competing in intellectual domains with the other nations:

¿Pueblo de sabios son los extranjeros?

Pues aquí somos pueblo de vaqueros...

Necios, ¿qué vale más leyes o toros? (410)

Coronado is of the opinion that, since Jovellanos' times the situation has deteriorated. Recalling his line alluding to the adage panem et circenses, she bitterly adds:
Tú, al menos con el toro pan tuviste,
A nosotros nos dan sin pan el toro.(412)

These condensed and caustic remarks are a demonstration of her talent for formulating criticism in the manner of a pamphleteer. Not everything is tragic and serious in her lyrics and her contempt and scorn for her contemporaries' ignorance is the trigger to her sarcastic irony which she uses to ridicule and amuse. Several compositions reveal her witty turn of thoughts: "A una coqueta" (95), "A un viejo enamorado" (68),"A la mujer mas fea de España" where in a polished and swift style she belittles the object of her contempt to make it appear ridiculous. In "A la mujer mas fea de Espana," Coronado procedes by amplification, going from the physical unactractiveness of the subject to the more despicable moral ugliness of the creature who is her target. This amplification or crescendo reveals her talent for caricature. In her reflections of pettiness Coronado uses a personal sense of humor which, at times evolves into deeper sarcasm. She is sensitive and witty, yet her main concern is to be ethical and in these poems the characters are always victims of their own vice as in fables.

Coronado wrote only a few fables. "El jilguero y la flor del agua" only bears external ressemblance to the genre because of the title, and of the logic of the composition of
the dialogue. However, the poem belongs to her earlier nature and love poetry. "La poetisa y la araña," already mentionned, "La envidia" and "Un doctor muy afamado..." are closer to traditional fables. In "El egoísmo" the accuracy of the description awakes and sustains the imagination and the curiosity of the reader. Pablo is the owner of a growing pomegranate tree with branches extending over the dividing wall into his neighbor's property. One day he cut the trunk of the tree so the pomegranates will no longer benefit the others. The last moralizing cuarteta, however, is not effective, because it is a simple statement which is over explicit: Lo ha cortado porque daba sus granadas al vecino.

"...Un doctor muy afamado," also deals with a traditional theme: the lack of commonsense of doctors. It is a perfect composition for it encompasses all of the necessary qualities of a perfect fable. Coronado succeeds in animating her characters from the first cuarteta by a dialogue she sustains throughout the fable between the doctor, a servant and the sickman. The swift conversation captures the whole situation: in three retorts, Coronado achieves a whole scene, and in four cuartetas a whole comedy. The doctor orders a series of bleedings and each day pays a visit to his patient. Upon his last call he is answered by the servant:
¿Diga Usted el sangrador
Querra ir Usted al cementerio
A sangrar a mi señor? (125, [1852])

The fable succeeds to be entertaining as well as able to translate human truth grasped from direct observation. It also advocates balance and moderation in the last stanza, being therefore didactic with utmost conciseness.

Finally, Carolina Coronado's poetry collection is enriched by a unique example of a poem in prose entitled Anales del Tajo.

The development of poetic prose corresponds to the breaking away from traditional verse forms. Furthermore, the vogue of translations, particularly those of Scottish ballads contributed to its expansion throughout Europe. The transposition into prose did not alter the divisions of the poems into stanzas as well as the repetitions and refrains. The purpose was to preserve a fixed form analogous to that of the ballad. The result is a progression toward a more personal and intimate form of lyricism.  

In Spain, Pablo Piferrer (1818-1848) wrote Vuelta a la esperanza, El conde fratricida and Romería a Monserrate structured as poems and written in prose. Enrique Gil composed Anochecer, a poetic tale which was the point of departure for his novels El lago de Carrucedo and El Señor
de Bembibre both containing many examples of poetic prose. Such compositions anticipate Becquer's further development of the genre in his "leyendás" where prose is not the end, but a mere instrument of poetry anticipating "le miracle d'une prose poétique" formulated by Baudelaire.

Carolina Coronado's Anales del Tajo, published in 1875 in Lisboa, is an eight pages long poem in prose which states her position and ideology about art and life. The composition takes the theme of survival of the past and persistence of human mind and operates as a fusion between landscape and history. It is illustrated by means of an invocation to the river Tagus, ancient witness of past and present Spanish civilization. The subject of her grief is immediately revealed in the opening lines when she compares the river to "el desesperado Castellano que busca todavía en tus hondas el rayo postrero de un sol querido y el eco lejano de una moribunda nacionalidad." By referring to herself as el Castellano in the introduction she unveils the experience of her exile and her deep concern for her nation. The lugubrious tone of the poem is set when she sees the bed of the river as a potential grave: "tumba de familia." She addresses the Tagus as a friend and a confident, in the past, companion of the glorious Iberia. She believes the river to be the keeper of archives, more important and abundant than any scholarly source while implying that
communion with nature is far superior and enriching than academic endeavours. She confesses that her tedium and her lassitude did not spring from long hours of studies but rather from an excess of suffering: "Yo tengo los ojos fatigados porque he llorado mucho, y es el rayo del dolor no el de la sabiduría el que reduce a pavesa mi cerebro." (p. 8)

The topic is recognizable as one of Coronado's favorite, yet its treatment is exceptional. Its carefully elaborated structure is achieved through balanced paragraphs, each of them equivalent to a stanza. Apostrophes to the Tagus in which she subjectivizes the world and retraces history are alternating with stanzas which are an intimate confession of her preoccupations, ideas and credo. The recurring stanzas dealing with the succession of extinct civilizations witnessed through times by the Tagus river are four, acting as a leitmotiv. The apostrophes to the Tagus consists also of four paragraphs, three short and one long, in perfect equilibrium with those dealing with herself which follow the same pattern. The conclusion of the poem consists of her credo and is an incantation to the river to renew her hopes and sustain her Christian faith as she cries out her sadness, her anguish and her solitude.

The equilibrium of the structure and the choice of poetical devices stress the ondulation and permanence of the flow of the river. Particularly effective are the antithesis
such as: "las comarcas donde nacieron tantos Dioses y se enterraron tantos heroes." Perpetuation is also underscored by the rhythm of sentences and repetitions as in: "con tan distantes fases, en tan distantes siglos." The continuity of the flow is echoed by the succedent civilizations which are the subject of the leitmotiv. At first, they are tossed into the river like pebbles, almost at random, as Coronado passes them in review, but not necessarily in sequence. In the second instance, only the most glorious national heroes are emerging, such as El Cid while in the third the succession of civilizations is simply listed as if she wishes to accelerate the inexorable passage of time. Continuity is also reflected by the repetition of the same verb tenses: "ruedan y rodarán", echoed at the end by "gimen y gemiran." Furthermore, the repetition of rhetorical questions gives an oratorical tone to the poem and convey a sense of majesty.

The poem culminates in a vision where metaphorically the poet uses references to her present times: "Yo abro el libro de tus espejos, penetró con luz eléctrica por las sombras de lo pasado y veo alzarse la imagen de tu Lisboa, mudable aparición fotografiada con tan distintas fases en tan distantes siglos. Yo, sin temblar delante de los eruditos que detrás de oscuros anteojos me miran con ojos espantados, sabre lo que tu me digas en lengua de tus murmullos (...).
The emphasis is focused on modern times through allusions to contemporary inventions such as electricity and photography. They are constrained to the artifacts she is about to discover as she reveals the content of the waters. Each epoch, each civilization has left in the bed of the river a concrete object: a stone from a Greek temple, a sarcophagus from Roman times, a shapeless arch from a bridge, and finally gold coins with Caesar's profile. However, every piece of art that humans have designed to immortalize themselves is corroded and deformed, seen in this aquatic vision as in hallucination. Coronado presents us with the description "esperpentica" where sculptures have been incrusted by rocks formed by oysters, implying that even the most passive creatures are able to anihilate art forms. Caesar's profile has been erased and his neck is as greenish as a reptile, yet what remains is the legend: CAESAR, as she writes in capital letters. What is left no longer belongs to the tangible world but has acquired spiritual and eternal dimension and all what remains of the Roman conquest is the everlasting unsubordination and sense of pride of the Spaniard.

Coronado cries out her deep veneration for the past which ceaselessly disappears. The poem is a symbol of a sentimental vision of antique Spain eroded by the passage of time and the advance of civilization which levels
everything. Uniformity is symbolized by the scientists who all wear dark glasses, yet her final imprecation contains faith in the redempting power of religion. The reference to extinct civilizations recurs in the last paragraph, but it is addressed to women, as she calls upon "las saçerdotisas griegas, las matronas romanñas, las esclavas moras," and finally upon Christian women whose spirit overcasts the flows of the water "como sombra de una nube formada por la niebla del dolor." The closing statement is a reaffirmation of her religious convictions and of her faith in women to be able to carry everlasting values from one civilization to the other.

In her religious and civic-oriented poetry Carolina Coronado persued the themes of solitude, sorrow, grief and found inspiration in human emotions derived from the themes of love, religion and war. The content of these poems confirm the image of a progressive and liberal Romantic figure while the multiplicity of styles reveals Coronado as a polyfacetic writer. At times, due to the difficulty of turning ideology into poetry, her patriotic compositions are oratory and grandiloquent, but overall Coronado's ideas on cultural pressures, traditional prejudices and the role of woman in the modern world are cleverly presented through accurate examples and vivid images.
Progressively in her elegiac and religious poetry Carolina Coronado abandons the precise descriptions and shows more restraint in the display of her emotions. With great ability, instead of presenting the reader with a particular setting, she succinctly recreates the atmosphere. Her emotions, her need to justify her own existence as well as her capacity to incorporate modern issues reveal her concerns as a modern poet in her politically and economically unstable society. In a tone which is personal and tormented she condenses descriptions into a minimum of words; a whole landscape, a war scene, the aftermath of a fight are expressed in a brief stanza. Her lines are dynamic, the place of words and choice of epithets are unexpected, contrasts are frequent, and descriptions are replaced by suggestions. Coronado never abandoned the use of classical lines in her poetry, and rather than breaking away from traditional meters, she found in prose a new poetic formula. The musicality and power of suggestion found in her prose poem *Anales del Tajo* are qualities which she transferred to her novels.
CHAPTER IV

THE NOVELS BY CAROLINA CORONADO

We have already mentioned Coronado's place among the writers of fiction in the late Romantic period. Following the opinions of Reginal Brown, Montesinos, Zavala and Ferreras, we can say that prose at the time Coronado writes her first novel Jarilla (1851) is inferior to poetry, but that it will rapidly become increasingly important and soon emerge as the primary genre of the second half of the 19th century. It will be in great demand among readers and corresponds to a new social awareness emerging in the period. Due to the span of time which separates each of her works, La Sigea, written in two volumes (1849-1853) and La rueda de la desgracia (1873), Carolina Coronado presents us with an evolution of the genre through a set of original novels.

In this chapter we shall examine each work individually. After outlining the thematic content and characters, we shall study the author's manner of composition, her conception of time, space, point of view and the variety of narrative techniques which illustrate the progression of her prose from a primarily prolonged Romanticism to a transition toward Realism.
The first prose works, Jarilla and La Sigea, are novels of historical fiction still influenced by Walter Scott. La rueda de la desgracia, on the other hand, is a novel of contemporary mores. In spite of the diversity of themes and the time span which separate the three works, Coronado's fiction is unified through her enduring Romantic sensibility. Characteristics of the Romantic hero are present in all novels though to a greater extent in Jarilla where the hero's failure to cope with reality drives him to suicide. Other common features of the Romantics are also present in Coronado's other male characters whose unhappy experience of love leave them with a feeling of having been rejected by the world. All tend to lose their sense of perspective which make altruistic love impossible. They refuse to see things as they are and their egocentricism leads them to introspection, melancholy, self hatred, while welcoming exceptional sorrow and dramatic fate.

Coronado's heroines vary in the degree of their Romantic characteristics, while they also reflect the image the author cherishes of herself. They are endowed with the writer's sensitivity and are at once the cause and the victim of their sorrows. Like their male counterparts they fail to integrate themselves into society and some are doomed to illness, death, or the convent. Yet their melancholy is counterbalanced by a basic common sense which
expresses the duality of Coronado's own personality: on the one hand, her power of imagination, on the other, her ability to scrutinize her own world.

The characterization of Coronado's heroines reveals the morbid tendency of her Romantic sensibility, and the theme of the persecuted woman is present at several levels in her three novels. The most complete portrait is that of Jarilla reminiscent of Richardson's heroine who languishes and dies of grief. Virtue in this world is persecuted and will be rewarded in heaven. The persecuted woman, the predilection for terrifying spectacles and frightful descriptions of torture echo the tales of terror and recall the perverse desire of watching scenes of torture or death analyzed by Mario Praz. To a certain extent, the contrast of usage between piety and sensuality in Coronado is in the tradition of the Gothic novel with its medieval setting and gloomy castles. Like in the Gothic novel there is a predilection for mysterious, sensational and supernatural events. Coronado draws upon mystery, cruelty and a variety of horror themes with the purpose of creating sensationalistic effects.

However, Coronado's prose work is heterogeneous since we are dealing predominantly with lyrical fiction as opposed to novels of adventure or novels of manners. Her expressions of feelings or themes in pictorial or musical patterns are
abundant and her facility for crossing boundaries between types and methods of narration is exceptional. Finally her predilection for prose poetry is a constant throughout her works of fiction. The interest of her writings does not lie so much in the originality of the subject, but rather in the fact that Coronado reveals her personality and concerns. In the digressions which are to be found throughout the novels, her ideas, her feelings, her personal memories are of particular interest for the modern reader. Like Espronceda, she attacks the defects and the absurdities inherent to Spanish society and politics and each novel contains excerpts which either express or suggest her ideas on literature. 31

Many of the elements mentioned deserve a detailed analysis. Though there are recurrent themes in all her novels such as the plight of women, for instance, Coronado's prose work is multifaceted. In her historical novels, she brings the past to life as a prophetic prehistory of the present. However, in La rueda de la desgracia, she deals with the clash between social classes and writes a novel of contemporary mores which is autobiographic. Stylistically, she is able to reconcile the use of "costumbrista" elements, folkloric documentation, and her Romantic poetic sensibility within a subject matter and an approach to the study of her characters which fall within Realism.
It is our purpose as we study Carolina Coronado's novels to seek the elements which make them a unique link between literary currents and to make an assessment of her prose works and their expression.

A. Jarilla

In Carolina Coronado's most successful novel: Jarilla, imagination takes over the historical reality on which the central theme is based. Despite being labeled a historical novel, it is a literary creation where Coronado exploits her favorite themes: love and nature. Once more she projects enthusiasm for her "patria chica": Extremadura. Her choice of title Jarilla, relates the name of the heroine to the mountain which bears the same name and by choosing to do so the writer emphasizes the compelling bond between human beings and their native soil.

Medieval Christian Spain provides the ideal background for the melancholic love story between the Moorish maiden Jarilla and Roman, a soldier in King Juan II's army. The narration begins in medias res, as the troops are marching to Albuquerque to confront the King's own brother, Don Pedro. The focus is immediately placed on Roman. In honor of his courageous deeds, the King is considering giving him the Castle of Salvatierra as a reward. Roman's main trait is immediately emphasized: his magnanimity prompts him to come
to the rescue of an enemy in distress. However, in spite of his past glorious deeds, some of his companions in arms reproach him for assisting a Moor. Later, before stopping the night in the Castle of Nogales, Roman loses his way in a storm and meets the beautiful Moorish looking maiden, Jarilla. Duty calls him and he promises to return. Shortly thereafter Roman finds the Moor he had previously helped. He learns that the latter's name is El Regio, that he is the former Lord of the Castle of Salvatierra but that he and his daughter Jarilla now live impoverished in a cave. In reality Jarilla is the Moor's Christian wife's daughter, fathered by a noble man who dishonored El Regio. The Moor further confides to Roman that he gained his revenge by raping the nobleman's wife.

Although he bears him no physical resemblance, Román believes himself to be El Marqués de Villena's son. However, his pronounced generosity is diametrically opposed to the Marques' utmost selfishness. Román describes for el Regio his meeting with Jarilla and the noble Moor proposes that he take her for his wife. However, Román pronounces this impossible since he is already married, by procuration, to a Portuguese lady. While Román is lost and absent from the Court, the Marqués decides to marry the same lady. Upon his return, Román is provoked to duel by the furious Marques and the legality of his marriage is left to the archbishop to
decide.

Shortly after Roman finds he is the Regio's and a Christian woman's son, he meets again with Jarilla under tragic circumstances while burying his father. After the ceremony in the woods, duty calls him again and he leaves Jarilla in care of the Marqués de Villena and of his Portuguese "wife", Dona Inés, who is secretly in love with Román. In the second part of the novel, Dona Ines takes her vengeance by forcing Jarilla to marry an excentric poet. In the meantime, Román is wounded in a battle and saved by the Queen, after which he returns to Salvatierra. In the third part Jarilla escapes from the casle as war breaks out between Extremadura and Castilla. However, the Queen Mother, Doña Leonora intervenes and puts an end to the fratricidal combats.

When he returns to the Court, Roman learns of the Archbishop's decision: he is irrevokably married to Doña Inés. He experiences a crisis when he realizes that religion goes against his interest and his love. He then turns to the faith of his natural father, el Regio, embraces the Moslem religion, and returns to Salvatierra in quest of Jarilla.

The fourth and last part of the novel is devoted to the two protagonists. The author structures this extraordinary chapter as an opera with movements labeled "allegro,"
"allegro piumoso," "allegretto," and "allegretto final." In the first "movement," Román, alienated by passion, yet euphoric and liberated in his new faith searches for Jarilla. When they at last find each other, Román is aware that Jarilla's beauty has faded because of the strain of his absence. His guilt prevents him from approaching her. He also learns that his conversion was in vain because Jarilla kept alive her mother's devotion to the Virgin. Jarilla's health rapidly deteriorates as she is psychologically and physically consumed by passion. Román is overwhelmed by remorse and torn by love. On the last day of May, we participate in Jarilla's agony, and following her death, Román throws himself from a cliff and dies. Ten years later, the monks will found a hermitage at the sight of the two lovers' tragic demise.

A good part of the fascination springs from the novel's main character. Jarilla is a most compelling feminine creation epitomizing ambiguity: her purity and innocence contrast violently against her sensuous appearance. Carolina Coronado surrounds her with a sense of mystery; not even her physical attributes are ever totally revealed. The writer describes her enchanting appearance by stating that she bares an expression of "gozo y asombro." The details of her features remain unknown to the reader; she has dark eyes and soft hair, but all the attention is given to her body
and to her garments which are the subject of a very elaborate description:

Era muy joven. Carecía sí de la blancura mate que hacía parecer tan bellas a las encerradas damas de Toledo; pero sus ojos, de una magnitud graciosa, eran tan negros y brillantes como los de Román; blanqueaban sus dientes en su fresca boca como las limpias chinas del arroyo, y parecían sus cabellos tan suaves como las ondulaciones del agua. Vestía un traje en cuyo corte se traslucía la intención moruna del que lo trazo; pero que no era sino un vestido de andaluza extremadamente corto, y por bajo del cual asomaba un pantalóncito ancho, plegado sobre unos borceguíes de cuero fino. El jubón del vestido estaba abierto por delante hasta la cintura, sin que el seno de la mujer aquella tuviese otro resguardo que una delgada camisa doblada en unos pliegues, y sin sujeción alguna en la parte de los hombros. Así que al menor movimiento se veía el contraste que formaba su rostro y su cuello tostados por el sol, con los hombros y el seno que estaban cubiertos. Era gracioso aquel contraste. Parecía un pájaro de estos cuya blancura empieza en la pechuga. (p. 26)

This sugestive portrait foretells about Jarilla's passion. Her physical appearance is contrasted against her genuine innocence when she meets with Roman. The writer chooses the adjective "infantil" to depict her. Her chastity is secured and because of it she is worthy of Roman's love: a romantic love which is "sobrehumano." In praise of this ideal concept of love Coronado exclaims: "Oh bendito Román, entre todos los caballeros! Bendito el rayo de tus hermosos ojos, que penetran a través de la malicia y descubren el escondido tesoro de la virtud!" At the same time Jarilla also embodies another kind of love: Coronado's own adoration for her "patria chica." She believes that most readers will see Jarilla as a creature of fiction, "una falsa heroína", 
yet, Jarilla exist for she is the embodiment of the author's hurt feelings. "Jarilla sufre, es por mi corazón solo, que ha creado su sufrimiento. Jarilla no ha existido, esta es una novela que estoy escribiendo yo." Jarilla is a poetic creation, an admirable portrait of a child-like woman, whose lack of psychological complexity limits her credibility. Morally she is totally good and esthetically she bears resemblance to a perfect preraphaelite figure, an ambiguity which makes her the fascinating focal point of the novel.

Román is sombre, brave, handsome, rebellious and noble, the archetypal Romantic hero. He represents the conflict between religion and fate and suffers the Romantic malaise. His ideals of absolute freedom and perfection set him apart from society. He is a victim of "el sino": he rebels against Christian faith, but his abandonment is in vain since Jarilla has kept her mother's Christian cult. Roman is an exceptional human being, even physically. He has a "cara de moro," he is handsome; he is the idol of the ladies from Toledo and their enthusiasm is shared by the Castilian women as well. He is young and already disenchanted with women. He has known the Court ladies from Toledo and the Moras from Granada; at Court, they wanted to marry him to a famous Portuguese, Doña Ines, but he refused for he cannot love a widow; his ideal love must be pure.
Román is an exceptional being for whom Coronado professes a certain degree of admiration as she writes:

Los seres amantes y los poetas, que son los únicos a quienes no logra dominar la civilización; que por lo que hace a los otros se pueden muy bien resignar a vivir en los pueblos con un rey que les mande, un esclavo que les obedezca, y un coche que los arrastre. (p. 93)

Román, like Carolina Coronado is above conformism and for him: "La humanidad es antes que el Rey." Román is also deeply Christian, yet he abandons his religion. When he becomes a Moslem, he undergoes a complete metamorphosis. Before he was "caballero cristiano, reservado" (p. 254), afterwards he sheds his scruples and decides to live his passion with: "el fanatismo del idolatra." (p. 251) When he discovers his conversion was in vain, it is too late and the ultimate escape is suicide.

The two main characters are to a great extent reduced to embodiments of two opposed moral forces. Jarilla is good, innocent and motivated by love. Román is experienced, active and motivated by sensuality. Yet our feelings are not polarized by an absolute contrast of the two characters because both evolve. Jarilla is purely good, chaste and innocent from the beginning, but as the novel progresses it becomes evident that her soul is too great to adjust itself to the society of men. Her capacity for grief and a thirst
for the infinite, make her unfit for human love. Coronado empathizes with Jarilla who becomes at the conclusion of the novel an angel-like figure: "virgen martirizada." The writer also sympathizes with Roman, but he has committed a sacrilege: "No supo ser fuerte, ni debil", "no supo huir a tiempo de la selva." (p.287) and he let his passion drive him to madness.

The secondary characters are manichean and of less interest. Most of them represent a particular vice, for instance Dona Ines, the Portuguese woman is the epitomy of wickedness while Don Alvaro de Luna, the King's favorite, symbolizes ambition.

The third major protagonist of the novel is Nature. In attempting to recreate an accurate geographic scenography Coronado tries to evoke an atmosphere; she selects and recomposes elements to achieve a particular mood. She excels at harmonizing nature with the état d'âme of her character. For example she describes the return of Jarilla to the cave as she yearns for Roman's love:

Un fresno, nacido en medio de la fuente, había crecido y ensanchándose con tanta profusión y lozanía de hojas que abarcaba con sus ramas colgantes todo el círculo de la fuente, y las zarzas floridas entrelazadas a ellas, subiendo a la corona del árbol y desmayándose hasta hundirse en la superficie cristalina perfeccionaban la obra de una grota sombría, humeda y deliciosa que resonaba con el canto de las tórtolos anidadas en ella. Jarilla se sentó allí; miró el agua, miró la verde bóveda, y tendió los brazos hacia las ramas de donde salían arrullos. Agito varias veces
This passage presages Bécquer's description of the ethereal landscape in "El rayo de luna" with its unreal quality. Like Becquer, Coronado creates a mysterious and supernatural landscape where characters are born to "sonar el amor", rather than "sentirlo." Coronado's description reveals how she mirrors the inner feelings and thoughts of her characters with elements of Nature. The participation of all elements of the flora and fauna plays a decisive part and each contributes to create the "languidez voluptuosa" of Jarilla's environment. Although the protagonist's mood is described by a long description, occasional concise passages reflect a particular état d'âme. For instance, Roman's passion is summed by: "La luna asomaba tras la sierra como una llama resplandeciente." The literary techniques used to create the atmosphere are varied, but the approach to depict nature remains constant; the plants are always referred by their actual names: "la madre-selva" or "la zarza rosa" for instance. Botanical accuracy not only contributes to the verisimilitude of the narrative but unifies the novel as well.

On one level, nature plays another important role: the forest participates in the spiritual outburst and helps in the return to a primitive concept of religion. Carolina
Coronado takes the primitivistic dream seriously; nature translates the degree of Jarilla's spiritual elevation and proves the existence of God. While Nature could be a suitable setting for idyllic love, here it is associated with misanthropy, meditation and a yearning for the infinite. It also redeems. Jarilla prays to the Virgin in a very primitivistic context and the wonders of nature participate in her ecstasy. While a Nature cult is not substituted for religious symbols, the parallel between the forest and the cathedral is implied. Further, Coronado relates the glory of heaven to the luxurious Day of May on which her heroine dies.

Coronado's reverence for nature also includes a social dimension. Early in the novel she contrasts life in the wilderness to life at Court: "La belleza de aquella corte de oro, de seda, de plumas y de rostros delicados formaba un filosófico contraste con la grave perspectiva de los incultos montes" (p. 96). Coronado's preference of life style is equivocal. Although Jarilla had never seen a castle and ignored the existence of social classes, her contemplation of nature made her aware of the whole world. She comprehended the notion of the infinite, a concept incongruous with Court life. Yet she was ignorant of certain facts: "No sabia que más allá de los montes (...) había hombres que encadenan a los otros" (p. 71). Nature has
sheltered Jarilla from men's ignominy and she is a female example of the myth of the good savage. This basic theme is for Carolina Coronado a leit-motiv. Through the novel there are countless allusions to the dichotomy of city and country. Jarilla is full of digressions comparing the environment of towns and the freedom of Nature. Society and progress have gradually destroyed the original harmony. As a Romantic, Coronado longs to escape from the oppression of society into some primitive pastoral bliss.

Her personal position and political views appear frequently. The evocation of past crises is often used as a political tool as in this remark which is written for her own monarch: "En el siglo XV tenían las reinas mucha humanidad" (p. 174). Often she addresses the disastrous consequences of arranged marriages. She condemns widows who are eager to remarry with older men; "Y yo quisiera que esto que refiero sirviese de provechosa lección para que las viudas prolongasen sus duelos algunos días más y para que moderasen los viejos sus amorosos arrebatos" (p. 77). Fortunately, Carolina Coronado's digressions are made palatable by their ingenuity and honesty.

We may conclude that from the thematic point of view Jarilla" is neither an interpretation of medieval history nor a story of frustrated love, but rather a vehicle for Carolina Coronado to communicate her concerns. The
protagonist is in conflict with society. She concentrates her energy through the single passion of her love for Roman. She eventually triumphs over society when she pulls Roman away from the mediocrity and hypocrisy of the Court. However for Carolina Coronado, more important than human passion is the love of God. Central to Jarilla is the inevitable conflict between carnal love and religion. Roman commits a sacrilege and religion places between him and Jarilla "una barrera insuperable." When Roman learns that Jarilla is protected by the Virgen de los Dolores, his respect forces him to live in celibacy. Jarilla is Carolina Coronado's poetic vision of her own world and fantasies transposed to the distant past. At the same time the novel conveys her moral and religious views on love which is neither mystic nor platonic but assimilated in the universal beauty of nature.

Let us turn now to Coronado's technique. Throughout the novel the author's voice is omnipresent and the pedagogical tone of the opening sentences indicates the degree of her involvement in the narration. Though she immediately makes it clear that Jarilla is not a historical novel, the general framework borrows from that genre. She both controls the geographic and temporal elements, but as she warns the reader, she is not bound to historical accuracy. However the geographical elements are dealt with exactness. She uses the
actual surroundings of Salvatierra "donde se fabrican búcaros de rojo barro, (and) se alza el castillo que prestaron los godos a los árabes para hospedaje de siete siglos" (p. 8). The descriptions which follow and the information gathered are so accurate that they may be verified to this day. Salvatierra was famous throughout Europe for its earthenware and the castle is still standing.

The narration is for the most part in the first person. Coronado is admittedly our mentor, and her shifts to third person description are interrupted by her interpretations such as: "Hubierase dicho que..." However, there are several levels of authorial intervention. Some are deliberately placed to create a complicity between author and reader. For instance, at the beginning of the novel she remarks: "Me proponía omitir todas las circunstancias inutiles en mi narrativa" (p. 16), and then in spite of this statement she proceeds with a concise sentence describing the effect of the rain on the morphology of the landscape: "...cuando las primeras gotas de pesada lluvia empiezan a manchar las negras pizarras del camino" (p. 16). The ease with which she pin-points this very privileged moment of the day indicates that talking of weather is not superfluous when it assumes poetic form.

As we mentioned earlier a favorite device common to the Romantics is to make the reader participate and share with
the difficulties of writing. Often she interrupts her narrative with statements such as this example: "Ya no se donde iba la novela. Es muy posible que haya olvidado el plan de la fabula y que tenga que formar otros enredos para seguir adelante." This type of intervention gives an ironical perspective where the reader becomes her confidant and co-participant in the creative work.\textsuperscript{34} Another possible effect of these annotations is the increase of suspense and tension. At any rate, her self-criticism is untrustworthy and the difficulties she encounters are certainly exaggerated since she writes quite the opposite in her foreword: "Deseo que la lectura de ese libro os parezca tan ligera como a mi me lo ha parecido la tarea de escribirlo" (p. 5). Rather than authorial inadequacy, these interventions are examples of Romantic subjectivism where the artist watches her powers develop and novelty emerge.

The importance of \textit{Jarilla} resides in its two great strengths: the picturesque accuracy of the descriptions and the vividness of the dialogue. The elegantly sketched settings attest to Coronado's talent for visual art. Naturally, towers of castles are "formidables y oscuras", soldiers' helmets "brillan con los relámpagos" while indispensable mist adds to the gloomy ambience:

\begin{quote}Y sería como la medianoche, cuando alguno que salía de lo interior del castillo tropezó con el cuerpo de Román y pronunció en arabigo un terrible juramento. El enfermo se llevó las manos a la cabeza, dando un gemido, tendió\end{quote}
convulsimamente el brazo hacia la espalda, y quedó inmóvil, mientras una sombra hacía saltar en un rincón luminosas chispas. Hubo un momento de silencio en que no se oía más que la respiración agitada del doncel y el golpe de un eslabón sobre el pedernal. De repente se iluminó la estancia, y la figura de un moro de colosal estatura apareció con la luz en una mano y con un brillante puñal en la otra (p. 46).

The dramatic effect of this passage contributes to the "espeluznante" quality of the scene. The sound effects follow a crescendo pattern; first, we only hear the sick man's difficult and heavy breathing. Then laments followed by knocking. Motion is conveyed by words such as "tropezar", "convulsivamente","inmóvil." All elements prepare for the hallucinogenic vision of the giant figure: "El moro colosal", while the sound of the Arabic swearing adds to the local color. Coronado excels at creating the ambience of the humid halls of medieval castles where spiders "se columpian" and where distressing subterranean noises are heard. She adroitly organizes space and chooses local color elements judiciously. Grotesque elements heighten the picturesque qualities of the scene. In the chapter entitled "Las dos cabezas" gruesomeness and comicity combine to illustrate perfectly Wolfgang Kayser's definition of the Grotesque:

"Algo inquietante irrumpe en nuestro mundo y lo distancia de nosotros y la risa que nos causan las deformaciones y los desconyuntamientos va siempre mezclada con cierto horror. El sentimiento que lo grotesco nos inspira no es miedo a la muerte, sino el temor a la vida, y
la creación artística es aquí como un intento de conjurar y exorcizar lo demoniaco-abismal."35

Coronado refers here to a curious incident which follows the death of two archers whose heads are found the next morning on the chapel altar. A servant, Don Pedro, describes the repulsive scene with this comical phrasing: "(...) estaban con los ojos vivos como los nuestros, las narices muy largas, las bocas abiertas, las orejas de a palmo, los pelos como lanzas, y el color de azufre" (p. 52). As we mentioned earlier, dealing with morbid elements and an attraction to lugubrious situations is a common place in Romantic literature; yet Coronado's treatment is amazingly varied, even within the same novel. She routinely deals with physical deformity, only to become more dramatic, with Jarilla's illness and death as the novel concludes. The scenes of the young adolescent's agony echo the details of Coronado's own experience when she speaks of: "el dolor recondito que se apodera a veces de la juventud, y la reduce en pocos días al último extremo" (p. 257). While morbidly reminiscing her daughter's death, the author liberates herself from her grief.

Throughout the novel, Jarilla's dialogue is stated in poetic terms. Coronado provides her with an innocent speech reflecting her lack of formal education and the influence of an allegedly arabic dialect. Her Moorish phrases, her speech
"entrecortado" have a childish and poetic quality; she calls Roman's spurs "estrellas" and tells him: "Eres violeta que tiene la cabeza escondida a la luz, o carabo que no sale sino por la noche" (p. 27).

Carolina Coronado uses different techniques to vary oral mannerisms and intonation. She contrasts the poetic subtlety of Jarilla's prose with the vulgar dialogues of servants and soldiers for comical relief. The richness and precision of the vocabulary are complemented by Coronado's ability to evoke the inner feelings of her characters. Her language is often passionate, sometimes grandiloquent and hyperbolic, but her timely sense of humour attests to the effect that she is fully aware of her Romantic sensibility.

Carolina Coronado's sense of theater is also clear in the structure of this work. It is not the historical thread which moves the action in the first three parts of the novel. Indeed, the historical accounts are parenthetical and are included only for verisimilitude. The menacing clash of the two armies, for instance, contributes to the suspense, but the actual confrontation never takes place. The narrative thread is simply built around the meetings of the two protagonists: first, the episode in the cave where Jarilla and Roman first meet, second, when they meet again as Roman buries his father and the third when they are tragically reunited. Around this simple scheme, Carolina
Coronado provides a movement to and from the castle of Salvatierra and the other setting of predilection, the Court.

The fourth part, however, stands alone. The two protagonists are isolated from the initial historical context and treated on another level in a different setting. Nature, at first, offers protection to the two lovers and shelters their love. Then, this newly found paradise becomes insensitive to their changing feelings and their growing crisis of conscience. Carolina Coronado depicts Romantic disenchantment; it is but an illusion to believe that returning to places of former happiness will restore the previous bliss. The calmness and beauty of nature are disproportionately emphasized as the dramatic tension increases with the approach of Jarilla's death and Roman's suicide. The change of tone and the hyperbolic unfolding of the tragedy more resemble an opera than the historical drama of the first three parts.

The extensive poetic descriptions of nature and the presence of the prototypical Romantic hero whose soul is condemned because of his passion, the frequency of the authorial interventions, the presence of the grotesque, suspense and mystery, the use of devices common to the Romantics in the structure of the work, the omnipresence of the author, all these factors make of Jarilla a Romantic
novel. Yet the character in which Carolina Coronado projects herself is at once a Romantic heroine and a more complex embodiment of the writer's sensibility. Through Jarilla the poet explores some of her favorite themes: the inner reality of the poet who is Jarilla herself. Furthermore Coronado by contrasting the Court where people behave hypocritically to the natural goodness of life in the countryside gives her novel a social dimension. With Jarilla Coronado did not write a legend, but in her poetic prose she conveyed her nostalgia for the past; her ability to project in it the future anticipates a further exploitation of the same theme in La Sigea.

B. La Sigea

The two volumes of La Sigea were written with a four year interruption: 1849-1853. At first glance it appears to be the biography of Luisa Sigea, a writer and humanist in the XVIIth century. In fact, Luisa Sigea an alter ego of Carolina Coronado and the novel examines the problems of being a woman and a writer. The literary discussions, though transposed to another century still reveal Carolina Coronado's tastes, erudition and familiarity with Spanish and Portuguese literature. The twin themes of the novel are the author's personal conflicts and the national historic situation.
The story of Luisa Sigea begins with her arrival from Toledo at the Portuguese court on the first of May 1550 where she is to be the tutor of King Don Manuel's daughter. The first part of the novel details her life at Court and her rapport with her student. She is involved in many incidents caused by several duels of her friend and fellow poet Camoens. As the first part of the novel draws to a close, she is accused by the Holy Tribunal of the Inquisition of authoring a subversive book. In the second volume, the testimony of a kind friar helps to establish her innocence. The identity of the author of the ignominious book, a priest named Fray Meurcio, who was envious of Luisa's talent, is revealed. In the past he had wanted to marry her, not for love, but to satisfy his own vanity. The interest of the novel does not rest exclusively upon the accusation of Luisa Sigea, but rather dwells upon her relation with the people at court. For instance, both pupil Princess Dona Maria and her professor fall in love with a mysterious person who turns out to be the Prince Don Juan of Austria.

The basic plot is complicated by a series of subplots, which far from being extraneous, allow the author to explore subjects relevant to the 19th century, such as the place of women writers in society, the difficulty of a poet whose talent is ignored by society, and the hypocrisy of the
Court. Furthermore, by setting the novel at the height of the Inquisition, the author is able to focus on the evils of misinterpreted religion and unbridled fanaticism, while proposing the problem of responsibility for atrocities committed in history. Through her two greatest concerns, women in society and religion, Coronado transcends the era of her subject matter and even her own epoch.

Coronado's central idea in La Sigea is that women's position in society should be made by free-choice. La Sigea's student, Princess María is a woman whose religious vocation is thwarted by the decisions of her brother the King and the Inquisitor who want her to marry King Philip II. La Sigea intervenes and encourages her to pursue her goal. Though Luisa disapproves of women entering religious orders unwillingly, she is in favor of the institutions because some women are capable of superior love; they can bring "posteridad de ideas, posteridad de virtudes." (La Sigea I, 56.) To her, it would be wrong for these women to renounce their vocation. On the other hand, she sees herself as an active woman. Luisa has fallen in love with Don Juan of Austria and despite the impossibility of the union, she considers it her duty to take a husband. She admits that she will not be able to love him nor will she be happy, but, according to her, this is not the issue of marriage. She
plans to become a wife and a mother as the only alternative to the cloister. Her decision triggers further discussions on the fate of women as she declares: "Ignoro si en los siglos venideros, llegaran las mugeres a conquistar el espíritu del hombre hasta identificarle con el suyo, pero en el siglo presente no es un compañero, (...) , es un dueno lo que debemos elegir" (Pt. II; p. 168). Coronado is playing on words, when she refers to "siglo presente," when she writes centuries later the understanding between sexes has not been achieved. In her opinion the very nature of man is the root cause: "El hombre no es el mejor ejemplo que Dios ha dado a la humanidad para hacernos admirar las virtudes de la gratitud y de la abnegación." Her judgement of men is often severe; she believes that women's capacity for love is greater than that of men who seem most satisfied with authority and domination. For example, in a tongue in cheek reference to Philip II, she observes that men who present an austere behavior in society are often attracted to the most debauched women. Above all, she deplores the fact that, because of their lack of sensitivity, men fail to comprehend women psychologically. She bluntly refers to the mass of men as "el vulgo de los varones descreídos" (Pt. I; p. 56), who seek to justify their life of debauchery by calumniating women. She constantly exhorts her female readers as she calls to: "vosotras enamoradas lectoras." She further states that La Sigea is a novel written for women and
explains that while men have the ability to understand a difficult subject, such as math, they are unqualified to comprehend simple emotions. Her praise of men's superior intelligence is ironically juxtaposed with her choice of a woman of exceptional intelligence as the novel's heroine.

As far as Coronado is concerned, the most important role of women is to preserve tradition and religion: "Porque las mugeres y no los hombres son los que mantienen en las naciones la fe ardiente de su religion, y las que a traves de las miserias humanas levantan el himno piadoso para rogar para sus semejantes" (Pt. I; p. 81). She observes that in other nations women have abandoned their obligation and she warns that the severing of the bond between women and the Church would result in what she calls a catastrophe for Spain.

In general, La Sigea is a plea for women to use their free will. In a particularly brilliant discourse Luisa exhorts her student, the Princess Maria, to be strong and to follow the dictates of her conscience. The Princess exemplifies the degree to which illustrious women were oppressed. Her inability to escape an unwanted marriage is an importantly recurring sub-plot. In a parallel treatment of the same subject, Catalina's uncle resorts to violence to persuade her to enter the convent and accept the strict supervision of a duena effectively denying her desire to
join her beloved Camoens. Again, Coronado references her own epoch and observes that the use of a duena is still a common practice and she expresses her sympathy for the young women who live in this fashion.

Carolina Coronado's liberal opinions are exposed when she deals with the abuse of women by men. She is outraged when such abuses are condoned by the clergy. Her position is well illustrated and dramatized in a scene which takes place at the auto da fé. In an already mentionned Gothic novel framework, Coronado depicts the behavior of a sadistic monk, engulfed in the collective hysteria. As he approaches a woman, he finds something strange about her looks, and accuses her of being possessed by the devil. His suspicions quickly evolve into threats as he is ready to call the soldiers to have her examined by the Tribunal. The terrorized woman almost faints as she tries to explain that she is pregnant and as she dramatically calls for help, she feels that her child is dying in her womb. After realizing the true state of the woman, the merciless friar refuses to assist her, tells her he wishes to witness "the feast" from close and leaves her to see the victims burning at stake. The incident is a particularly condemning example of men's insensitivity and egotism. By locating this ferocious scene on the street and electing anonymous characters, Coronado reinforces the vulnerability of woman at all social levels.
Carolina Coronado is a strong and devoted Catholic and she feels that it is women's responsibility to perpetuate the faith. However this novel presents the reader with the dilemma incurred when the Church abuses its authority of wise doctrine and reverts to fanaticism. Coronado condemns the Inquisition as an institution in a discussion which takes place between Princess Doña María and her brother the Inquisitor. When the latter tries to convince her of the righteousness of burning heretics, Dona Maria reminds him that she saw him cry during an auto da fe. Coronado asks how such a sensitive and brilliant man can allow himself to hold such office and considers him a victim of his time. Her position recalls Espronceda's in the poem "El reo": she too is defending the executioner. As she speaks of the Inquisitors she says: "No eran ellos, no, los crueles. Era la época, era el pueblo, era la generación" (Pt. II; p. 63).

She examines the phenomenon in a global context; in her opinion one individual cannot be blamed alone, the whole of humanity is responsible. Here Coronado's strong religious conservatism aims at diminishing the Church's abuses. Coronado sees this terrifying period of fanaticism as part of a cycle. There are periods of crisis which do not allow Christian generosity to guide the individual. She denounces the authors of mass murder in the following words: "Si había inquisidores que decretasen los suplicios del brasero, era
porque había pueblo que asistiese a los auto da fe" (Pt. II; p. 63). She explains that the preference of certain novelists to blame a certain individual springs from an instinct of conservation and protection of the species to which they and the readers belong. However her sense of justice forbids such hypocrisy and she dares to testify of the terror of mass barbarity. She describes with horrifying physiological detail the burning flesh of the witches. In spite of the length of the description, Coronado reassures sarcastically: "He suprimido cuanto puedo suprimir por no lastimar despiadadamente la delicada fibra de estas generaciones" (Pt. II; p. 115). She closes this chapter with the sinister description of the "hoguera" fighting the rain to consume the remnants of the victims surrounded by the phantasmagoric figures of the executioners, the friars, the people, the Inquisitors and the King, each of whom played an equal role in the cruelty. Only one protagonist deserves her sympathy, the Infante Cardenal, who could not sustain the vision of the living limbless sorcerers.

Coronado's aversion to attacking the Church is prompted by her sense of true religion. She warns that though she chose to incarnate La Sigea's foe, Fray Meurcio, as an ecclesiastic, her choice was not aimed at satisfying the current taste of the public. She avoids the propagandistic style common to her time and stresses that both the
ignominous accusator and the defender are members of the clergy.

Her criticism of fanaticism easily transcends the time and place of the novel. Although the action takes place in Portugal where she thinks the abuses were greater, she has Dona Maria deplore the installation of such an Institution by Queen Isabel's decree. Coronado's concerns for the grandeur and pride in her country are omnipresent. She longs for the return of Spain's former power; she sees values deteriorating and she regrets the intellectual apathy of her times: "(...) en España él que lee no escribe, y él que escribe no lee." (II; p. 86) She also insists on the need of unselfishness in the Arts and counsels artists to avoid the corrupting taste of "el vulgo."

Let us turn now to the formal devices en La Sigea, in particular to its structure, tone, syntax which turn the novel into social criticism and moral commentary.

Despite its rendering as a self-portrait of an accomplished, talented woman who has achieved recognition, the work avoids egotism. The novel remains equally entertaining through both volumes because of its variety of intrigues and its multiplicity of styles. Though there is a strict continuity of theme, the four year delay in its writing reflects the structural difficulties that Coronado
admittedly encountered. To gather the different components of the first part Coronado made use of a parallel construction in the episodes. For instance, in the second volume, a series of chapters echo the previous ones from the first part: the difficulties of the Princess's refusal to marry Philip II and to convince her father and her brother the Inquisitor of her will to enter the convent. In another instance Coronado establishes a parallel between the poet Camoens' departure for Africa at the end of volume one and his leaving for America at the end of volume II. Coronado further unifies the novel when she reuses the main incident of the opening chapter of volume I and uses it in the closing chapter of volume II. At the beginning of the novel Don Juan of Austria, then a mysterious person dressed in black velvet contemplates a statue of Venus in the park while being observed by Luisa from her apartment window. The statue described by the author "arroja dos caños de purísima agua por cada uno de sus hermosos pechos" (Pt. I; p. 14). The nude, judged to be offensive, is eventually destroyed on the Princess' orders, and is the reason for a duel between Don Juan and the poet Camoens. The combined effect of the statue and the appearance of Don Juan provokes a series of emotions in La Sigea who interrupts her meditations on art and censorship. Her intellectualization rapidly breaks down and her tears reveal her emotional distress. At the end of the second volume, the unity of the novel is stressed by the
appearance of the head of the statue which is thrown into the flames during an auto da fe.

A variation in the type of narration further differentiates the two parts of the novel. The first is best described as a cloak and dagger story where the intrigue is developed through the alternation of descriptions and dialogues. In the second, the dialogues and monologues are extremely frequent and the novel bears greater resemblance to a drama. The settings are fixed, accentuating the possibility of staging it as a play: the main sites of the conversations are the palace, the court of the Tribunal, the cells, and the site of the stake. The dialogues are usually arranged in scenes where the characters are paired; for instance, La Sigea confers with the Inquisitor, the Inquisitors with the witches, La Sigea converses with Camoens, etc. Despite the superficial parallelism established by Coronado, her evolution as a dramatist is positive; it prevents monotony and lends insight to later researchers.

Coronado herself explains the lack of poetic descriptions of nature in this novel; she humourously warns the reader about it in the beginning of the first volume. Without false pride she admits to enjoying and excelling at capturing landscapes, but confesses to a need for a change of style. The second volume contains a single exception in which she cannot refrain from praising the Portuguese
country-side: "Todo lo que la naturaleza tiene de más rico nacido a la ventura y esparcido y agrupado sin orden por aquellos fertilísimos campos donde refleja el cielo su sonrosado celaje, todo inspira amor a Portugal" (Pt. II; p. 135). She depicts the pathways, the lagoons, the vegetation very succinctly but so effectively that the landscape comes into sight thus reminding the reader of her talent for brief, precise descriptions.

The main characters of La Sigea have more psychological depth than those of Jarilla; this is clear from the protagonists' behavior and their occasional interior monologues.

Luisa Sigea is an uncommonly erudite and attractive person. "La Sigea tenia la frente noble y suave, hermosos ojos, mejillas de virgen, redondas y puras y una boca de expresion inocente. El talle de La Sigea era delicado y majestuoso" (Pt. I; p. 18). The minimal portrait immediately emphasizes her intellectual capabilities. Like Coronado she speaks several languages, only the author chooses those which are appropriate for her time: she knows Latin, Hebrew, Siriac and Arabic. She was a precocious child as demonstrated in a conversation she had with Carlos V when she was only ten. She is proud to be self taught as she recalls long hours of insomnia, and learning from books late into the night. Like Carolina Coronado she is a very
sensitive and intuitive woman, apt to experience premonitions. Like her creator, she is gifted with a sense of humour and is a non-conformist with a pronounced sense of equality. Her views on nobility are ahead of her times and her judgement of the aristocracy is highly critical; she sees nobles as mediocre and petty people and deplores the unfairness of their privileges. Often they do not live up to their title; even Kings are not immune from her judgement and she dares to ridicule Don Juan, King of Portugal.

At Court, where the atmosphere is not conducive to literary creativity, she rejects a higher position. She longs for more freedom and dreams of empty spaces: "Yo necesito mas aire. Las aves nacidas dentro de palacio pueden acostumbrarse a vivir en su atmosfera, pero yo he menester de campos dilatados" (Pt. II; p. 125). As far as she is concerned, a poet is exceptional and should not be content with the happiness found in this world. Instead the poet must search for immensity and thirst for the infinite:

"Avido de infortunio se complace en todo lo que sea desgarrar sus entrañas con sensaciones violentas. Aun cuando la felicidad le buscase, el la rechazaría por parecerle pálida. El estado de la sencilla dicha, es para el poeta el estado de la indiferencia. Necesita para vivir la inmensidad de la desgracia como el gran monstruo marino necesita la inmensidad de los mares" (Pt. II; p. 130).
Obviously Carolina Coronado projects much of herself in this novel, although not exclusively through the heroine, Luisa Sigea. For instance, her description of the poet, was written about Camoens. In another instance, the cataleptic seizures of Camoens' fiancee are surely an allusion to her own illness. Nevertheless, Luisa's and her creator's personalities are most unified when they share the same avidity for knowledge and intellectual curiosity.

As mentioned earlier, the poet Camoens is sometimes the interpreter of the poet in Coronado. However he is a well delineated individual tortured by the conflict between his love for literature and his love for Catalina. He epitomizes magnanimity and generosity. To prove his love he fought bravely in Africa were he lost an eye. Yet, he did not hate the enemy. At Court, he is despised by the pretentious aristocrats and when the Inquisitor condemns him to the hoguera, the commoners intervene. The King heeds the "vox populi vox dei" and releases him to go to America. This episode reinforces the author's notion that talent and generosity are not the exclusive province of status and that truth is equally available to simple people.

Princess Doña María is a pure soul and a sensitive woman whose social ambition is not proportional to her rank. Coronado emphasizes that the divine right of Kings is not always welcomed by the ones on whom it has been bestowed. In
a dialogue with her brother, the Inquisitor, who announces to her that she is to become Philip II's wife, the Princess reminds him that by age ten she had already been married and widowed twice without her consent. Dona Maria is La Sigea's pupil, confident and unconditional friend; she is also La Sigea's antithesis: she was born to live a contemplative life, while La Sigea is a woman of action.

Her brother the Inquisitor, Don Enrique, is one of the most psychologically complex characters. He is both intelligent and handsome and throughout the novel he experiences several crises of conscience when torn between his feelings his duties as Archbishop, and later Cardinal. This conflict is particularly well summarized in an interior monologue while Don Enrique is sitting alone in the ward of the Tribunal facing a life-sized crucifix. The turmoil of his conscience reaches its peak as he witnesses the burning at stake of the victims and after fainting he is unable to regain total control of his faculties.

The King don Juan, Don Manuel's son, is often compared to his glamorous father. He is insignificant; a king only by fate's ironic hand. He reiterates his preference to be a sailor. Coronado, parenthetically adds that he was wrong, his attraction for water was more comparable to a duck's! To further underscore his ineptitude, he is constantly baffled by his favorite courtier.
In addition to Luisa and Camoens, other contemporary literary figures appear in the novel: Hernando de Acuña, Francisco de Miranda and Jorge de Montemayor. Coronado quotes extensively from their poems to ridicule their irrelevance to their epoch. She feels that times of crises require poets able to create epics and reflect their historical grandeur. She demands commitment from the artist. This is why she respects Camoens who is a talented poet and a courageous soldier. She ridicules the classical poets for their absurdity and narrowness of mind, all of which she reflects in literary digressions. There is an incident where Acuña and Miranda are discussing cacophonía. Her experience with similar conversations is reflected in the anecdotal quality and humour of this particular scene.

Other characterizations are shallow and are built using the same manichean system employed in Jarilla. However, they are indispensable because of their comicity or colorfulness. Women are portrayed in a particularly vivid manner: Catalina's Duena, Dona Graciana is as wicked as she is ridiculous. She embodies Coronado's idea of the "beata"; a woman who is eighty years old, bald as an eagle and who claims to have never experienced any physical desire.

Of particular interest is the presence of the witches. They reflect Coronado's deep-seated superstitions, which were not a fortiori synonymous with ignorance but were beliefs to be safeguarded as part of popular tradition. The
The repulsiveness of the witches physical appearance is equal to the emotional distress aroused by their baleful predictions. Once more, Coronado exploits her talent to deal with the grotesque when she perceives beauty in the witches deformation:

Era una muger de estatua gigantesca. Vestía una escasísima saya negra sujeta a la cintura y todo lo demás de su cuerpo se hallaba completamente desnudo; pero su cuerpo no parecía de carne sino de lena seca. El escaso cabello que tenía estaba tirantemente recogido hacia arriba y trenzado de manera que las puntas quedaban colgando como dos látigos que caían por su largo y flaquisimo pezcuezo (Pt. II; p. 19).

Then, through an imaginative process, Coronado searches for the woman's preterite beauty using a simile:

La forma de su cara no habría sido ciertamente fea en su juventud, porque en el abril de la muger, cuando tiene frescura, las facciones más irregulares son a veces las más graciosas, como en el abril del campo las colinas más escabrosas son las más pintorescas, cuando están cubiertas de verde. Pero así que ha llegado el invierno se descubren los derrumbaderos y las descarnadas peñas (Pt. II; p. 19).

The figure of the woman compared to a landscape dramatically emphasizes the disturbing inhuman characteristics of the creature. At the same time this
passage echoes Coronado's treatment of the woman's fleeting beauty reminding the reader this is a novel impregnated with a woman's lyrical sensitivity.

La Sigea reflects Carolina Coronado's national and patriotic ideal and confirms the image we have of her as a liberal who fought the inquisitorial spirit and fanaticism. In this novel Coronado organizes the plot effectively through the dramatic distribution of the episodes, and the story is largely told in dialogues. What makes La Sigea Coronado's greatest female character is that in spite of being an idealist and a poet, she retains a firm hold on reality. The character is completely shaped by Coronado's personal events and social circumstances. Thus, through her attempt at self-analysis, Coronado finds a way to realism.36

C. La rueda de la desgracia

Carolina Coronado's final novel, La rueda de la desgracia, published in 1873, is subtitled "Manuscrito de un conde." It is the most modern and the most socially conscious of her fictions. It is a novel of "ambiente contemporaneo" in which both time and place are sharply identified. The action takes place in the early 70's during the provisional government of Prim and Amadeo of Savoy's
reign, a period when Coronado's social class had no more control over political matters and was afraid of sociological reforms. The novel reflects Coronado's change of situation; she is no longer the moderate liberal who was part of the Isabeline intelligentsia, she is now in the camp of the opposition who resents the monarchy of Amadeo. She cannot accept the changes brought by the Revolution and the democratic experiment of the years between 1868 to 1874. Furthermore Coronado along with the rest of the former supporters of the Bourbons are suffering the consequences of Spanish rural anarchism. This is a period when the desperate poverty of the peasants evolves into rural anarchism, a problem that Coronado addresses in this novel.

The text is a first person narrative of the Count, Enrique. By adopting a man's perspective the author appears to separate herself from the action. Yet, in reality, Coronado is omnipresent in La rueda and her main character is her alter ego who shares the concerns and the fate of his creator. He is an aristocrat from Andalusia ill at ease among a new class of bourgeois and servants who no longer respect their masters.

Enrique is notified of the suicide of his best friend Virgilio and the plot describes his search for the cause of his friend's death. Virgilio is survived by his widow Angela, who is also Enrique's cousin, and by a daughter
Leonita who resides in the Basque country. Enrique decides to visit the family immediately. He stops first in Madrid to bring the fatal news to Virgilio's mother, who, stricken by grief, dies in his arms. After some inquiries it is clear that Virgilio's death is linked to financial troubles, possibly caused by gambling debts. Enrique's research follows the pattern of a detective story. We learn further that his motivation results from his attraction to Angela prior to her marriage to Virgilio. He generously kept his feelings secret when his best friend decided to marry her. Now, he wishes to help her and this reawakens his feelings.

When he finally meets Angela she is happy to see him, yet she is ill at ease. She is disturbed and behaves strangely. Most of the time she is absent from her house and on numerous occasions she is seen in the company of a mysterious German character. Leonita tells Enrique of her mother's financial problems and her whereabouts. At first, Enrique, who is still in love with his cousin, is jealous of the German. However, there is nothing sentimental about Angela's secret meetings: the man is an usurer pressing her for money. He has introduced gambling in the province, and it is Angela, not her husband, who has contracted the vice that inevitably led to Virgilio's suicide. Enrique pays off her debts, yet she keeps mortgaging everything she owns and when she is abducted one night, it is too late for Enrique to
save her. Although he persuades the authorities in San Sebastian to release her, she enters the convent to spend the rest of her days in repentance for her evil ways. Leonita, traumatized by her mother's abandonment is rescued by Enrique who takes her to England.

La rueda de la desgracia stands for the infamous game, the roulette, which is at the origin of the family's tragedy; at the same time, the title evokes the vicious circle from which Angela is unable to escape. It is a novel where the social commentary is more important than the main intrigue. Unlike the preceding novels, Coronado does not disguise the actual political situation with an historical analogy, and deals instead with current events through a vision of Spain that is both enlightening and personal.

Enrique bears resemblance to a Romantic hero; he is handsome, noble, magnanimous, and in quest of absolute love. Yet when he learns that Angela, whom he believed to be perfect, is corrupted, he is able to resist the temptation of suicide and to assume the responsibilities of raising her child. Enrique is a victim of his time for he is an aristocrat who is no longer part of the controlling class. In his own words: "Es una desgracia tener títulos."

His highly emotional, warm and compassionate nature is developed psychologically and often portends future events.
For instance, the turmoil that he finds in Madrid upon his arrival from Andalusia coincides with the reawakening of his passion for Angela and the resurgence of deeply buried memories. As he recalls his past experiences, he is seized by "un vértigo de felicidad." Soon after his reaction to Angela's entrance reveals his passion and contrasts with Angela's confusion and reservation. The transfer of his love from mother to daughter is then immediate: "No pudiendo en aquel momento de vértigo estrechar a Angela entre mis brazos cubrí de besos a su hija." (p. 84.) Once more, the emotional reaction foretells upcoming events.

Like a Romantic hero, Enrique is indifferent to the exigencies of everyday life. The confiscation of his property during a socialist uprising in Andalusia or the spending of his fortune to save Angela's reputation are of no importance. Yet he is a modern man concerned with the political disorder of Spain. He is oppressed by his inability to intervene because of his belonging to a class which has fallen into disgrace. He is condemned to exile where he is to become "un pobre emigrado" who must earn a living to raise Leonita. His last gesture when leaving the "caserío," aside from the sentimental detail of folding a leaf in a folder, is a pragmatic one: he orders the servants to keep the animals and tend to the garden. Above all, Coronado establishes the dignity of a man who knows how to
avoid self pity. When aboard the ship to England, as the shores of Spain progressively disappear, his thoughts are for his country and its political future.

Angela is a character without depth who shines only through her external beauty. As she enters the sitting room to meet Enrique, she appears in her mourning clothes:

"Todo era negro menos su rostro, la ráfaga de su pecho y sus divinas manos. Ninguna huella habían dejado los pesares en aquella inmarchitable fisionomía. No es que fuese joven, es que era todavía niña."

Coronado depicts Angela as an immature woman unable to assume responsibility. She blames her shallowness on her up-bringing and especially her foreign education. She does not relate to the Basque environment and she is never seen communicating with the other characters, or speaking to the natives. Her only friend is a visiting foreigner, Lady Lenox. Through Angela's misfortune Coronado warns against the negative influence of foreign customs on Spanish mores. For instance, when a ruined German Baroness incites her to gamble at the casino, Angela feels pressured to play roulette again because she fears the mockery of the fickle representatives of Madrid high society. At first she wins and soon she is nicknamed "la leona de Baden" in the local German press. The vice which brings her fame and recognition later becomes the ruin of her husband. As she relates the
family's misfortune it is clear that she is responsible for Virgilio's suicide. Her vice has driven her to the point of no return. As in a moral fable Coronado judges it necessary to be didactic and Angela enters the convent to expiate her fault. The novel would have ended in a very conventional manner if the author had not added to Angela's personality by having her confess that if leaving the convent was possible, Angela would gamble again. This remark gives to the conclusion of the novel an ironical twist and adds a psychological dimension to Coronado's character.

Angela's daughter, symbolically named Leonita, is a precocious creature who embodies all the missing qualities of her mother. She is associated with the beauty of the Basque countryside and her master is the intriguing Basque poet Marcelo whose Romantic verses she recites with adult intonations. Marcelo's old mother is her intimate friend and the old Basque servants and the domestic animals are her faithful companions. Although Leonita is only seven years old, Coronado portrays her as an idealized figure: "Sus ojos parecían azulados, y otras veces verde oscuro, y a estos cambios contribuían sus pestañas largas y negras, que cuando velaban sus ojos le daban una sombría energía, impropia a su edad. A pesar de ser tan delgada, tenía formas perfectamente redondas, y sus brazos, que agitaba sin cesar o cruzaba sobre el pecho en sus movimientos de artista,"
remataban en las más preciosas manos que yo había visto en ninguna niña" (p. 64).

The contrasting volumes and variety of nuances capture the disturbing energy to which Coronado refers. Unlike her portrait of Angela, here the author does not emphasize natural beauty but allows the vibrant intelligence of the child to predominate. Coronado further contrasts Leonita's mature physionomy to her childish style of speech. Her speaking pattern makes Leonita the most realistic character of the novel and the subject of Coronado's deepest psychological analysis. She underscores the child's ability to change moods and emphasizes her inquisitive mind to provide a degree of verisimilitude.

As the novel unfolds, Leonita's role becomes pivotal. She introduces and depicts the secondary characters. It is she who nicknames the infamous German swindler: "el hombre con las narices de cartón." Her sympathy towards, or empathy with the other characters establish her as a symbol of innocence and intuition. Leonita embodies many of Coronado's own qualities: she judges people by their generosity and recites Romantic quatrains. Like her creator, she experiences nervous spells and prophetic dreams and Enrique sees her as a "pequeña maga."

On the largest scale Leonita symbolizes hope and embodies one of Coronado's deepest desires: the preservation
of faith and tradition in Spain. In the chapter entitled: "la erudición de Leonita", Coronado deals with the type of education she wishes to maintain: a respect for religion and tradition and a natural inclination for poetry, and the perpetuation of folklore. This is shown by Leonita's devotion to prayer: as she passes a calvary she commands: "aquí se reza." Further, she recites poems in Spanish, sings coplas in Basque and she is knowledgeable about disappearing local customs.

Through Leonita we progressively become aware of her mother's problem. The astute child knows of Angela's debts and is constantly dealing with a prestamista. As she reveals her findings to Enrique, who, at first is sceptical, she demonstrates her familiarity with the principles of finance. Leonita's unusual precociousness is the result of the demands placed on her by the turmoil of her mother's life and the lack of loving contact. The malaise increases when her mother disappears one night when she is arrested while gambling. Leonita subsequently becomes sick and pale and grows weaker. Her normal behavior returns only when she is on the ship and able to dispel the tragedy of leaving her friends behind by bursting into tears of relief.

In La rueda de la desgracia, Carolina Coronado returns to themes present in previous novels: city versus country
and the place of woman in society. However, here the emphasis is given to the precarious aspect of these issues in contemporary Spain. The choice of scenes: Madrid, the countryside, near San Sebastian, the city of San Sebastian and the references to Andalusia, reveal Coronado's concern for the whole of Spain. The action starts as the protagonist arrives from Andalusia to spend a short time in Madrid. He then journeys to visit his cousin Angela in the Basque country. The journey by rail is long and full of incidents which underscore the social and political discrepancies between Spain and the rest of Europe. The gap between city and country is adroitly shown when, to rescue his cousin from jail, Enrique has to go to the city of San Sebastian on the very day of Amadeo's visit, an episode Coronado chooses in order to ridicule the monarch while presenting his visit as a sort of nightmarish carnival. Through the novel Coronado multiplies the historical circumstances and associates them with her characters' dilemma.

At the opening of the novel, Enrique observes the changes brought on Madrid by the regime of Maria Christina. The arrogance and insolence of the servants and "porteros" who answer his questions underline a deep change in the rapport of the social classes. References to financial losses are particularly frequent: everyone is bankrupt and foreign powers control the stock exchange. The substandard
infrastructure of Spain is shown by the derailment of Enrique's train. The accident happens because of mismanagement: the rails are worn, too many wagons are attached to the engine, and the careless employees make no effort to help.

Carolina Coronado attacks all the strata of her society but reserves her most bitter comments for the snobbish imitation of foreign ways by the new bourgeoisie whom she despises. A nouveau riche, formerly a poor "periodista" lives elegantly; his own carriage is imported from England, he eats like an Englishman and drinks foreign wines exclusively. On the other hand, a politician only believes German doctrines and policies. Coronado obviously deplores her countrymen's lack of patriotism and presents an image of Spain in chaos. Unprecedented events are taking place in all of the country. While in the Basque Country, Enrique receives news from his property in Andalusia where "se ha dado en el tema de creer que lo que es del uno es del otro" (p. 105), a reference to the agrarian unrest in Andalusia where the peasantry was ransacking the properties of the rich land-owners during their absence. Enrique is one of the victims, and not only have the peasants confiscated his goods, but they have also shot his dog. Coronado is outraged and lends to a friend of Enrique this sarcastic comments which accurately reflects her own frustration and
powerlessness: "los amigotes viejos se han ido con don Carlos, y los pollos se han hecho republicanos; - me hallo solo como el cuco, y no extrañes si cualquier día me ves diputado" (p. 127). In other words, the worst and most dishonorable recourse is to become a politician. Everything has been corrupted and the evil, according to Coronado, comes from outside. Enrique tells the judge of his amazement that the casino and gambling in San Sebastian are tolerated. The latter answers that the institutions have been established by the Germans and that they are protected and encouraged by the authorities. Politics in Spain are confined to policies that are convenient for the politician. An honest individual can only conclude: "Comprendía que en el estado actual de la sociedad en España no se debía luchar con ella, sino alejarse de ella" (p. 167).

Coronado contrasts this deplorable situation with the enduring values of ancestral traditions, although she also balances her admiration by decrying the inertia that paralyzes rural life. In the end, her love for the Basque peasant is without reservation; she sees him as a strong enduring breed whose healthy frugal life remains uncorrupted. Basque customs have been preserved in their authenticity, and many references are made to folklore and traditions threatened with extinction. The Basque wife still spins her own shroud which she hangs over her mantlepiece
the day of her wedding. The peasants still deprive themselves of bread to offer it to their lost ones, much as they still rejoice in long kept traditions such as "el toro de fuego." They retain solemnity and dignity, and place religious values above material ones. Coronado sums up their ideal as follows: "se trabaja para vivir, y se vive para rezar" (p. 75).

Once again Coronado chooses locales that allow her to explore the beauty of nature. However, this time the countryside is associated with man and his work. *La rueda* contains a number of "costumbrista" elements reminiscent of Fernan Caballero's descriptions of the fishermen's environment. In describing salmon fishing and the transportation of apples on the river, Coronado involves the reader in the peasants' daily tasks. Only occasionally does nature mirror the state of mind of the character. As Enrique contemplates the bay, he projects his mood into this vision:

"Parecía aquel receptáculo de las olas el lugar misterioso escogido por la enamorada luna para visitar el mar, y aquella noche la mas dulce de sus amores (...) Yo creía oir besos y suspiros dentro de las aguas, y sobre todos estos encantos dentro de las aguas" (p. 124).

However the propensity to revert to Romantic treatment of landscape remains an exception in this novel.
Feminine awareness and equality do not stop being a constant theme. Coronado believes that modern times in Spain have failed to improve the situation of women, but the answer does not lie in foreign education, for the fate of women abroad is hardly better. For example, Coronado paints a picture of an English woman strongly dominated by her husband and blames English society:

Esos parlamentos que acometen todas las reformas para mejorar todas las leyes, esa camara de Comunes, procuradora de todas las necesidades del pueblo, barrera del rico contra el débil, que pretende todas las emancipaciones permite un feudo, el feudo del inglés con su mujer, la cadena de la mujer inglesa (p. 36).

The American solution is equally unattractive: to gain freedom the American woman has relinquished femininity. If other powers have failed to deal with the role of women in their society, Coronado suggests that Spanish women gain independence and political awareness through a better knowledge of their own culture. The primary task of women remains the education of children and the preservation of religion and traditions. Servile imitation of foreign patterns can only be prejudicial to these duties.

In La rueda de la desgracia, Carolina Coronado orients the novel towards new directions. She is didactic without
being sermonizing and her digressions contribute to establish the social background of the novel. In spite of the first person narration which usually identifies the author with the protagonist, she uses Enrique to disguise her intentions and gives more psychological depth to her male character. Perhaps the most noteworthy aspect of the novel is the balancing of individual tragedies with the collective troubles of the nation. For instance, the Andalusian socialist uprising is related to the Conde Enrique's bankruptcy. Angela's failure and her daughter's sickness coincide with the arrival of Amadeo in San Sebastian. At this time, as the mother is jailed and Leonita suffers from nervous spells, Coronado depicts the Carnival-like and nightmarish aspect of the city where: "el rey Amadeo con su improvisada corte, acaba de llegar al puerto, y el boulevard estaba lleno de música y colgaduras" (p. 152). In this description Coronado projects her own anguish, her past illness, and her family's financial loss, her profound disillusionment because of the political situation...

As in Coronado's other novels, there is a deliberate interplay among various literary genres. On several occasions the verses of the Romantic poet Marcello alternate with Basque popular "coplas," lending a lyrical note to the novel. However poetry does not dominate in La rueda, which
is presented as the Count Enrique's memoir. Enrique belongs to the same social class as his creator, which explains the natural elegance of his speech in the novel. The incidents he is confronted with are narrated very swiftly, bringing the rest of the protagonists into Enrique's life as if everyone was carried away by the events. Spontaneity is attained by Carolina Coronado's evolution of style which is characterized by the increase of dialogues. The characters' expression is in complete harmony with their social condition and the frequency of dialogues grow in importance as they narrate the major events.

In conclusion, because of the style, the structure and above all the subject matter, *La rueda de la desgracia* departs from Coronado's other works. She expresses her displeasure with recent events, especially the swing to the extreme republican left in 1871, as she writes an authentically Spanish contemporary novel. Reality overcomes fantasy and the central theme of the novel is the immediate future of Spain. She criticizes a system that she distrusts by choosing a protagonist who becomes politically sceptical and considers his ultimate responsibility the preservation of the moral values which are about to disappear. In this particular novel she endows her young protagonist Leonita with her own apprehension and comprehension of nature which is unusual among Spanish poets prior to the writers of the
Nature plays an important part in the novel, it ceases to have only an aesthetic value and is essential to the education and formation of the new Spaniard. As far as the sentimental intrigue, it is minor compared to Coronado's ability to observe reality while concentrating on domestic life, political crisis and spiritual turmoil.

The three novels show certain similarities in the ideological affinity between the author and her main character and in all of them there is proof of her underlying feminism. However, only the first two novels reflect Coronado's liberal ideas tempered by her allegiance to Catholicism and the Queen. La rueda de la desgracia, on the contrary, reveals the stronger conservative position of a woman in distress. Unable to adjust herself to the changes in Spanish society and associate herself to the remaining political parties, she reaffirms her support of the Bourbon monarchy, her hatred for the Carlists and her despise for the foreign King, Amadeo. Like her monarch, Isabel II, she chooses exile for her protagonist and for herself.

In La rueda de la desgracia there are many elements of fiction which remain anchored in Romanticism. Coronado confuses art and life and poeticizes reality. Her Romantic sensibility is present in her descriptions throughout her works and the predilection for melodrama and sentimental plot is never abandoned. However, none of Carolina
Coronado's novels easily fit into standard classifications of Spanish prose fiction in the period, and the reason for this seems primarily the long stretch of time over which they were written. It was the period which was leading to Realism, and Zavala writes: "Los primeros realistas defendieron los valores burgueses, tratando al mismo tiempo de ayudar al progreso moral. Claro que la idea sobre cual debiera ser este progreso estaba determinada por la creencia religiosa y el partido político."\textsuperscript{37}

Coronado's strict adherance to her moral principles is shown in the three novels through the digressions to which she was always drawn, although at different levels. Some of her authorial interventions are used as a device common to the Romantics but there are other occasions where the comments of the author provide, as Montesinos has remarked, necessary information on social background informations as in the case of Balzac.\textsuperscript{38} This particular kind of digression is commonly found in La rueda de la desgracia, and suggests a gradual shift toward Realism in Coronado's art.

Carolina Coronado's sense of historical involvement is also common to her three novels. Her sensitivity to social unrest reflects the politicization of daily life as she sought for social continuity between the past and her own era. Her preference for stormy historical periods in her first two works reflects her own times. In 1862, well before
La rueda de la desgracia was written, her fear for the future is explained in a poignant and sincere passage of a preface to the *Elegias* by Ventura Ruiz Aguilera where she explains her reluctance to write: "digo que yo he perdido el derrotero para navegar por los nuevos mares que descubro en la literatura revolucionaria de hoy, no temo ya la pluma, temiendo siempre que voy a naufragar."  

The same preface reflects Coronado's disappointment in the relative absence of women writers during her century. Many considered them superfluous, but her extraordinary perception of woman's role in society, the complexity of her character, and the frustration inherent to her inferior social position is definitely the strongest unifying element of her novels. Yet one can only regret the feeling of alienation she expresses in 1862, for it almost certainly prevented her from becoming more prolific. Her last novel confirms her earlier statements and reveals her as a Romantic disappointed by a reality which no longer coincides with her ideology.

Coronado balanced many genres within a single concept of the novel. Her talent consists in having known how to articulate them in order to give the illusion of life and movement. Like Fernan Caballero, she used folkloric documentation, but contrary to the latter, neither juxtaposed, nor overemphasized them but rather integrated
them as fictional elements. Finally, such topics as women in contemporary society, the corruption of the aristocracy, the confrontation among social classes, and the rejection of foreign influences were problems that Realistic writers would exploit later. As a novelist, Coronado is not a perfect representative of her times, but a witness and a participant at a turning point of Spanish literature.
CONCLUSION

Until now Carolina Coronado has been the subject of several books and articles. However, it is necessary to distinguish the works with biographical information from those which are purely literary. Facts which allowed us to reconstruct Coronado's life most accurately come from various sources. The biography by Jose Cascales y Munoz (1911) is valuable because of the accuracy of the information, and the one by Adolfo de Sandoval is interesting because of its anecdotic approach. The most important work on Carolina Coronado's life and personality is the book written by her nephew Ramon Gomez de la Serna. Taking these works into account as well as Carolina Coronado's own writing, it is possible to discover the very complex personality of the writer. Carolina Coronado loved solitude during her childhood and adolescence, but after a turbulent life, died as a misanthrope. Her biographers all insist on her psychological abnormality, on her nervous illness, on her violent reactions and bizarre behavior upon the death of her family members. Her works do not contradict the very Romantic image she helped create by projecting herself in characters drawn as if from Gothic novels. Yet in order to have an accurate vision of the person it is necessary to counter balance her excentric personality with her very conservative tendencies, the love
of her family, her proverbial generosity and her serious literary accomplishments.

Early criticism of Carolina Coronado can be found in the praise given by her contemporaries. Espronceda was the first to recognize her talent celebrating her first composition, "A la palma," by composing a laudatory poem. We mentioned before that Hartzenbusch wrote the prologue to the poetry edition of 1843 and 1848 and shared his admiration with Emilio Castelar. Valera and later Blanco García compared her to la Avellaneda; the latter noticed her inclination toward psychological poetry and said that a sense of mystery emanates from her writing. He liked the intimacy of her poetry and praised the feminine delicacy of her work.

Cejador y Frauca extended the parallel to la Avellaneda by repeating the term "psychological poetry," and underlining Coronado's essential feminine quality. He gave important informations concerning the newspapers and magazines to which Coronado contributed in addition to some of her novels with their dates of publication. Juan Hurtado y J. de la Serna placed Carolina Coronado in full-tide Romanticism and qualified her verses with the words "suaves y sencillos." However, they also judged her to be disorganized and hasty though sincere. Erroneously they wrote that neither her plays nor her novels were
Juan Garcia Mercadal, after tracing a brief biography where he spoke of Coronado's moral qualities and vibrant personality, mentioned her popularity and her early writings in the press. He quoted several of Coronado's poems and compared her approach to that of Rosalia de Castro. He further discussed her interest in social poetry and also mentioned the importance of her plays. As for Valbuena Prat, Coronado is considered a worthwhile interpreter of Romanticism who confuses human and divine love and whose interpretation of the landscape is delicate and ethereal.

Guillermo Diaz Plaja, who found her less "torrencial" than la Avellaneda, placed Coronado among the post-Romantics. He mentioned her poems of flowers as well as the poem entitled "El amor de los amores," in which he notices San Juan de la Cruz's influence. All the different themes of her poetry are mentioned with excerpts of lines from "A Alberto," from poems on flowers and he finally stresses her talent to express the fusion of human and divine love.

To this day Gerardo Diego's article: "Primavera de Carolina Coronado," remains the most important on her poetry. However, it is almost exclusively restricted to the poems on flowers. According to Diego, Coronado has all the traits of the Romantic poet insofar as she suffers from "el
"sarampión romántico" and "complica su vida y su verso, se hunde en el sentimiento llorón, sensiblero, no sabe detenerse, no dice su dolor sencillamente, declama, solloza." Nevertheless, he admires her talent for versification, melody, and strength. He gives Carolina Coronado an important place in literature and considers that she is to la Avellaneda in poetry what Fernán Caballero is to la Pardo Bazan in the novel.

Allison Peers perceived without explaining it a Lamartinian tone in her poems. He found her diction melodious, agreeable and simple. Moreover, he pointed out her predilection for gruesome and morbid scenes. Emilio Gonzalez Lopez judged that Carolina Coronado's work has a post-Romantic and delicate tenderness. In addition to Santa Teresa and San Juan de la Cruz's influences, he saw some resemblance with Elisabeth Browning's poetry in the sonnet "Asi te amo yo." He insisted on the fact the Coronado moved away from Romanticism. According to him, in her poetry tenderness overtakes passion, and her use of sensory impression reminded him of Bécquer. He wrote that because of the sentimental character of her texts, her novels are also post-Romantic.

In his History of Spanish Literature, Kessel Schwartz also remarked on the simplicity of her style, namely the absence of grand eloquence. He found her idealistic and
intensely sentimental. He remarked on the evolution from small wonders of nature to more profound amorous and mystical compositions.\textsuperscript{53} Ricardo Navas Ruiz has dedicated to her a whole chapter in \textit{El romanticismo español, Historia y crítica}. After having sketched the most important elements of her life, he noticed, and he was the first of the critics to do so, that her sentimental novels were of "cierta notoriedad en su tiempo." He stressed the influence of the Bible and that of Espronceda. According to him Coronado's poetry major quality are her spontaneity and her simplicity. Navas Ruiz is one of the few to take into account all the subjects she dealt with, including her satirical and feminist compositions.\textsuperscript{54}

Juan Luis Alborg in his \textit{Historia de la literatura española}\textsuperscript{55} to which we have referred frequently in this study, quotes Jose Maria de Cossio's opinion in \textit{Cincuenta anos de poesia}.\textsuperscript{56} Both compare Coronado's poems on flowers and birds to Enrique Gil's. In particular her poem "A la mariposa" could have been inspired by Gil's poem "La gota de rocio." Furthermore Alborg insist on the similarity which exists in "la materia del canto" in Coronado's verses and Becquer's \textit{Rimas}.

It is important to consider the critics'duality of opinion. Some insist on Carolina Coronado's position as a Romantic while others, and among them the most modern,
definitely judge her as post-Romantic and "pre-becqueriana."

While remembered as a poet, up to very recently Carolina Coronado had not received any attention as a novelist. Monroe Z. Hafter in his article "Carolina Coronado as Novelist" makes a real contribution to the quality of our understanding of one of the neglected novelists of the 1850's. His most important insight is to have underscored the relation which exists between Coronado's poetry and her too long neglected novels.

The present state of research on Coronado indicated the need for a global study of the writer. Yet in spite of her obvious literary merit not a great deal of scholarly attention had been given to her, and this for several reasons. As Monroe Hafter notes the Spanish novel of the fifties has so far received little attention. Another reason for the oversight is possibly the difficulty in understanding Coronado's trajectory over so many years of poetic creativity. We might say that her career reflects an inherent contradiction between the woman and the writer. On the one hand, her ideals were those of an upper middle-class who favored social progress but remained violently opposed to revolution. As we have seen these values are constant through her life. On the other hand, as a writer, Carolina Coronado's works reflect an evolution of moods and styles of
an age of transition. Having reached artistic maturity at an exceptionally early age, she nonetheless evolved noticeably over the years and never stopped renewing herself. From the exuberant and youthful poems on nature she passed to tormented introspection in her religious compositions and finally expressed her social and political ideas. While being faithful to her beliefs, consciously or not, she assimilates the changes which are taking place and incorporates them into her art.

It becomes evident while studying the novels of Carolina Coronado that it is somewhat arbitrary to isolate her poetry from her prose, for the understanding of one complements the other. In both genres Coronado incarnates the positive traits of a female Romantic writer, strong-willed, independent, yet highly emotional. As time passes, her feeling of discontent at being rejected increases, both in her novels and in her poetry, and her hostility to the social structures for determining her role and her behavior becomes explicit. Yet, her responsibilities as a woman are finely set and her socio-political perspective remains unchanged. In her novels, she repeatedly portrays herself as a strong supporter of the monarchy, and in all cases the upper middle class acts as a role model for the rest of society.
Carolina Coronado's central themes are love and its tragic dilemma. However, she knows how to broaden out into such themes as the complexity of feelings, the difficulty of making final judgements, the danger of fanaticism and the role of men and women in society, while remaining able to incorporate to her works such apparently distant themes as the role of art. As we saw before her literary itinerary reflects her personal conflicts and the changes that took place in Spain are crucial to her development. Coronado can be at once nostalgic about the past and fascinated by technical developments, while on certain issues such as the changing status of women, she can also be prophetic. At bottom, however, Coronado abandons the literary scene and publishes her last novels independently of the literary trends. In life, she is victim of the dramatic change which happened in Spain after 1868, for the triumph of the Revolution left her with a growing feeling of disenchantment which drove her to a period of reclusion.

Carolina Coronado shares a privileged pivotal role with her contemporaries Fernan Caballero and Gertrudis Gomez de Avellaneda. Furthermore, she is the only one among them to present an authentic Spanish point of view at the crucial time of the birth of the Realist novel in Spain. Therefore the study of Coronado succeeds in provoking questions not only on her outstanding poetic endeavours but on the 19th
century Spanish novel as a literary phenomenon as well.
NOTES

1 Adolfo de Sandoval, Carolina Coronado y su época (Zaragoza, 1929) 17.

2 Carolina Coronado, Poesías (Madrid, 1843), 34.

3 Coronado, Poesías (1843), 6.

4 Coronado, Poesías Completas (México 1883) 22.

5 Juan Valera, La poesía lírica y épica en la España del XIX T. II: Rev. Arch. 1900: 240-247

6 Salvador García, Las ideas Literarias en España entre 1840 y 1850 (Berkeley and Los Ángeles, 1971).

7 Sandoval, 133.


9 Ramón Gómez de la Serna, Obras Completas, Vol 1, "Mi tía Carolina Coronado" (Barcelona, 1956) 1234-1235.


12 Carr, 287.

13 García, Ideas Literarias 103.


15 García, Don Telesforo de Trueba y Cosío (1799-1835), (Santander, 1978).


17 J. Frutos Gómez de las Cortinas, "La formación literaria de Bécquer" Revista Bibliográfica y Documental, IV, 1950, 37.


20 Alborg 831.


22 Alborg 751.


24 In this century Carolina Coronado's poetry has been re-edited three times in 1943, 1946 and 1953.

25 Francisco de Quevedo, *Obras Completas*, I (Barcelona 1968) 337.


32 In this chapter, we have retained the spelling of the editions we have used. For instance we will notice that the spelling for the word "muger" is consistent throughout Coronado's novels. For *Jarilla* (Madrid: M. Tello), 1873, for *La Sigea* (Madrid: Anselmo Coloma), 1854, and for *La rueda de la desgracia* (Madrid: M. Tello), 1873.


35 Wolfgang Kayser, Interpretación y análisis de la obra literaria (Madrid: Gredos, 1972), 512-513.

36 Julio Rodríguez Luis in his prologue to the edition of La Gaviota made the same comment about Fernán Caballero.


38 José F. Montesinos, Fernán Caballero. Ensayo de justificación (Berkeley: University of California, 1961), 33.


40 José Cascales y Muñoz, Carolina Coronado, su vida y sus obras (Madrid), vol. 1.

41 Adolfo de Sandoval, Carolina Coronado y su época (Zaragoza, 1929) 225.


43 Valera.

44 Francisco Blanco García, La literatura en el siglo XIX (Madrid, 1899), 2: 193.


46 Juan Hurtado y J. de la Serna, La literatura española en el siglo XIX (Madrid, 1925), 877 & 935.

47 Juan García Mercadal, Historia del romanticismo en España (Barcelona, 1943), 264.


49 Guillermo Díaz Plaja, Historia de la poesía española (Barcelona, 1948).

50 Gerardo Diego 385-409.

51 Allison Peers, Historia del movimiento romántico
52 Emilio González López, *Historia de la literatura española, Siglos XVIII & XIX* (N.Y. 1965) 323.


55 Alborg.

56 José María de Cossío, *Cincuenta años de poesía española* (Madrid, 1953).

57 Hafter.
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D. Miscellaneous