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EDITORIAL

Unexpected difficulties linked to the printing process of Ideologies & Literature in Spain have delayed its normal pace of publication. We have overcome the problems and are pleased to announce to our subscribers, patrons and friends that the issues corresponding to Volume III will appear in rapid succession.

The journal's format will undergo a slight change beginning with Volume IV. It will have a new heading—"Theory"—and will strengthen the "Review Articles" section. The former will incorporate pieces dealing with theoretical and methodological problems related to the competence and performance of literary criticism and poetics; the configuration of various contemporary trends; and the examination of key words, concepts and topics already established in the critical lexicon. The second section will be related to critical analysis and reassessment of specific historiographic, methodological or theoretical issues emerging from the book or ensemble of publications under review.

We believe that this format will broaden considerably the range of academic preoccupations of the journal, and promote a spirited dialogue on a number of trends in current literary criticism and poetics. The objective is to provide multifaceted insights to the relation between literature and society. In order to encourage dialogue and debate, the journal may eventually open these sections to responses.

The "Essays" section will publish only manuscripts in which problems and issues arising from a socio-historical study of literature in the specific domains of Hispanic and Luso-Brazilian literatures are treated in a theoretical and or applied basis. The "Clues and Sources" section will remain the same by continuing to offer new perspectives on already established critical issues.
We would like to point out that even though this change of format will mean a reduction in the number of issues per Volume, the quantity of published material will continue to be approximately the same.

A final note. *Ideologies & Literature* welcomes articles written in English, Spanish, Portuguese, and occasionally French. Manuscripts submitted for the "Essays" section should not exceed 50 pages; manuscripts submitted for the "Theory" section should not exceed 30 pages; manuscripts submitted for "Review Articles" and "Clues and Sources" should not exceed 20 pages. Manuscripts submitted should adhere in format to the latest edition of the *MLA Handbook*. Authors of unsolicited articles must include a self-addressed, stamped envelope, and two xeroxed copies of the manuscript.

René Jara

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**Literary and Ideological Projects in Galdós: The Torquemada Series**

John H. Sinnigen

All of Galdós’s novels reveal a preoccupation with the historical development of Spanish society. This is true not only of the *episodios nacionales* with their attempt to recapture the historical past, but the *novelas españolas contemporáneas* which portray the present as ongoing historical process. Even the most psychological and spiritual problems are always clearly linked to the historical situation. Thus both the *episodios* and the *novelas* served to mediate Galdós’s concern with the development of society by probing the nature of social problems through their fictional representation. That is, the novels are not mere social documents which expose the flaws of society. Rather, social problems are present only as they are filtered through the form of the novel; how to probe the social problems is incorporated into the literary problematic.

In his frequently cited “Observaciones sobre la novela contemporánea en España” written in 1870, Galdós explained the necessity of directing novelistic attention to the "clase media" as the best way of representing the development of contemporary Spanish society: “La novela moderna de costumbres ha de ser la expresión de cuanto bueno y malo existe en el fondo de esta clase, de la incesante agitación que la elabora, de ese empeño que manifiesta por encontrar ciertos ideales que preocupan a todos, y conocer el origen y el remedio de ciertos males que turban las familias.” For Galdós at this moment the middle class was filled