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Marianela by Benito Pérez Galdós (May 10, 1843 - January 4, 1920) was a Spanish realist novelist. Some authorities consider him second only to Cervantes in stature as a Spanish novelist. He was the leading literary figure in 19th century Spain. Galdós was a prolific writer, publishing 31 novels, 46 Episodios Nacionales (National Episodes), 23 plays, and the equivalent of 20 volumes of shorter fiction, journalism and other writings. He remains popular in Spain, and is considered as equal to Dickens, Balzac and Tolstoy. As recently as 1950, few of Galdós's works were available translated to English, although he has slowly become popular in the Anglophone world. While his plays are generally considered to be less successful than his novels, *Realidad* (1892) is important in the history of realism in the Spanish theatre. *Marianela* [Catedra Ediciones "Marianela" \(1878\)](#) pertenece a lo que Galdós llamó "Novelas de la Primera época" (que comprenden obras como "Doña Perfecta" y "Gloria"). Partiendo de un caso extraído de un tratado de Psicología (la recuperación de la visión en un ciego congénito), Galdós creó una de sus novelas más famosas. La vida trágica de la muchacha Nela, fea y deforme, enamorada del ciego Pablo a quien sirve de lazarrillo, es el hilo conductor sobre el que se entrelazan tres temas: la ceguera y su posible cura, la relación sentimental y la situación socioeconómica. La maestría del escritor canario se demuestra en la articulación narrativa de las oposiciones principales: belleza física y belleza moral; industria y agricultura, el hoy y el ayer; cultura y naturaleza. La relación del ciego con su lazarrillo ha quedado como una de las más bellas surgidas de la pluma de Galdós. *Dona Perfecta* The Court of Charles IV. A Romance of the Escorial Trafalgar I trust that, before relating the important events of which I have been an eye-witness, I may be allowed to say a few words about my early life and to explain the singular accidents and circumstances which resulted in my being present at our great naval catastrophe. In speaking of my birth I cannot follow the example of most writers who narrate the facts of their own lives, and who begin by naming their ancestry-usually of noble rank, hidalgos at the very least, if not actually descended from some royal or imperial progenitor. I cannot grace my opening page with high-sounding names, for, excepting my mother whom I remember for some few years, I know nothing of any of my forefathers, unless it be Adam from whom my descent would seem to be indisputable. In short, my history began in much the same way as that of Pablos, the brigand of Segovia; happily it pleased God that it should resemble it in no other particular. I was born at Cadiz in the notorious quarter "de la Vina," which was not then, any more than at the present day, a good school of either morals or manners. My memory does not throw any light on the events of my infancy till I was six years old, and I remember that, only because I associate the idea of being six with an event I heard much talked about, the battle of Cape St. Vincent, which took place in 1797. Juan Martín El Empecinado [Wentworth Press](#) This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. *Doña Perfecta (Unabridged)* [e-artnow](#) This eBook has been formatted to the highest digital standards and adjusted for readability on all devices. *Doña Perfecta* is set in 19th century Spain, when a young liberal named Don José (Pepe) Rey, arrives in a cathedral city named Orbajosa, with the intention of marrying his cousin Rosario. This was a marriage of convenience arranged between Pepe's father Juan and Juan's sister, Perfecta. Upon getting to know each other, Pepe and Rosario declare their eternal love, but in steps Don Inocencio, the cathedral canon, who meddles and obstructs the marriage as well as the good intentions of Doña Perfecta and her brother Don Juan. *That Bringas Woman* [Everymans Library](#) Written by Benito Pérez Galdós, one of Spain's best kept literary secrets and arguably the greatest Spanish author since Cervantes, *THAT BRINGAS WOMAN*(1884)is part of Galdós's panoramic series of novels about Madrid social life and is also indirectly, a novel about the revolution in Spain. Focusing upon the Bringas household in a manner reminiscent of, and probably influenced by, Zola, it offers a shrewd and none too flattering analysis of feminine psychology and an intimate portrait of marriage. However, unlike Flaubert, Tolstoy and

Alas, the other great novelists of adultery of his day, Galdos's view of the subject and its consequences is both hard headed and humorous rather than Misericordia [Andesite Press](#) This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. [The Forbidden Cambridge Scholars Publishing](#) Benito Pérez Galdós, considered Spain's most important novelist after Cervantes, wrote 77 novels, several works of theater and a number of other tomes during his lifetime (1843-1920). His works have been translated into all major languages of the world, and many of his most highly regarded novels, those of the contemporary period, have been translated into English two, three and even four times over. Of the few "contemporary novels" of Galdós that until now have not come to light in English, *The Forbidden* is certainly among the most noteworthy. The story line concerns a wealthy philanderer, José María Bueno de Guzmán, who attempts to buy the favors of his three beautiful married cousins. He is successful with the first, Eloísa, a grasping materialist who falls deeply in love with him. Then he rejects her in order to attempt to seduce the youngest, Camila. Meanwhile, the third, the pseudo-intellectual María Juana, jealous, seduces José María. But it is Camila, healthy, impetuous and wild, who resists his temptations and holds our attention. The novelist and critic Leopoldo Alas, Galdós's contemporary, calls her "the most feminine, graceful, lively female character that any modern novelist has painted." As a naturalistic study, in the manner of Balzac in particular, principal characters of Galdós's other novels (*El doctor Centeno*, *La de Bringas*, *La familia de León Roch*) become fleetingly visible in *The Forbidden*. In addition, the entire Bueno de Guzmán family gives evidence of the naturalistic emphasis on heredity: they all display certain physical or mental disorders. Eloísa has a morbid fear of feathers, María Juana often feels that she has a tiny piece of cloth caught in her teeth, José María suffers bouts of depression, an uncle is a kleptomaniac, one of the relatives writes letters to himself, etc. At the same time, this novel shows the foibles of Spanish society where status is determined by one's associates, by the wearing of finery, and by living on borrowed money. In their history of Spanish literature, Chandler and Schwartz call Galdós "the greatest novelist of the nineteenth century and the only one who deserves to be mentioned in the same breath with great novelists like Balzac, Dickens and Dostoevsky." *The Forbidden*, written at the height of the author's creative powers, is a major work and its publication for an English-speaking audience is long overdue. [BETTY'S BRIGHT IDEA Popular Books by Harriet Beecher Stowe : All times Bestseller Demanding Books BEYOND BOOKS HUB](#) Harriet Beecher was born in Litchfield, Connecticut, one of nine children of the distinguished Congregational minister and stern Calvinist, Lyman Beecher. Of her six brothers, five became ministers, one of whom, Henry Ward Beecher, was considered the finest pulpit orator of his day. In 1832 Harriet Beecher went with her family to Cincinnati, Ohio. There she taught in her sister's school and began publishing sketches and stories. In 1836 she married the Reverend Calvin E. Stowe, one of her father's assistants at the Lane Theological Seminary and a strong antislavery advocate. [Marianela Marianela. Testo spagnolo a fronte Saragossa A Story of Spanish Valor Graphic Arts Books](#) *Saragossa: A Story of Spanish Valor* (1899) is a novel by Benito Pérez Galdós. Published at the height of Pérez Galdós' career, *Saragossa: A Story of Spanish Valor* is the sixth in of 46 historical novels in the author's monumental, career spanning series of National Episodes. Set during the bloody naval battle of Trafalgar in 1805, Pérez Galdós' novel is a story of heroism, growth, and adventure that manages to find humanity in history. "It was, I believe, the evening of the eighteenth when we saw Saragossa in the distance. As we entered by the Puerta de Sancho we heard the clock in the Torre Nueva strike ten. We were in an extremely pitiful condition as to food and clothing. The long journey we had made [...], climbing mountains, fording rivers, making short cuts until we arrived at the high road of Gallur and Alagon, had left us quite used up, worn out, and ill with fatigue." Having survived the disastrous defeat of the Spanish Armada at Trafalgar by the British Royal Navy, Gabriel de Araceli makes his way to Saragossa. There, he must fight for his life and the future of his nation as the army of Napoleon Bonaparte lays siege to the city. Painstakingly researched by its author, *Saragossa: A Story of Spanish Valor* is a detailed fictional retelling of one history's most iconic conflicts. With a beautifully designed cover and professionally typeset manuscript, this edition of Benito Pérez Galdós's *Saragossa: A Story of Spanish Valor* is a classic of Spanish literature reimagined for modern readers. [Miau Elderly government official, cast aside because a new party exists, attempts to gain reinstatement. Was General Thomas Slow at Nashville? The Spendthrifts Pickle Partners Publishing](#) Although Spain is a country which has always had a great attraction for English-speaking people, Spanish novelists are very little known to them. Yet Pérez Galdós is not only the most popular of writers in Spain, whose books are a household word among his countrymen, but he is a major European novelist who ranks with Balzac Dostoevsky and Dickens. In *THE SPENDTHRIFTS (LA DE BRINGAS)* the scene is laid in the Royal Palace at Madrid, where Bringas and his wife hold minor posts at the court of Queen Isabella. Rosalía Bringas is a woman whose passion for dress leads her steadily deeper into debt and who is obliged to resort to more and more ludicrous and precarious devices to conceal her extravagance from a model bureaucrat of a husband. Her friend the Marquesa de Tellería is in a similar plight, while Doña Cándida, a superb parasite and bore, has already reached the end of the same downward path. The rottenness of the whole regime becomes apparent and when, at the close of a sweltering summer, the Army, the Navy and the entire country rise with

one accord and the Queen flees to France, the curtain falls on this phantasmagoric society, so brilliant when viewed from the outside but built on poverty and debt and emptiness. Thus THE SPENDTHRIFTS is both an allegory of the ending classes of Spain and a sermon on the classic Spanish theme, made familiar to us in DON QUIXOTE, of illusions and reality. That was Loneliness Elena seemingly has everything - money, a successful husband, an attractive daughter. Despite this, she is bored with her life, filling her days with whisky and cannabis. When her mother dies, Elena is stirred into action and hires a private detective to follow her husband, with surprising results. Electra [Createspace Independent Publishing Platform](#) Notice: This Book is published by Historical Books Limited (www.publicdomain.org.uk) as a Public Domain Book, if you have any inquiries, requests or need any help you can just send an email to publications@publicdomain.org.uk This book is found as a public domain and free book based on various online catalogs, if you think there are any problems regard copyright issues please contact us immediately via DMCA@publicdomain.org.uk La Novela En El Tranvia [Createspace Independent Publishing Platform](#) Es una obra cuyo argumento se crea mediante los desvaríos rutinarios y las travesuras mentales por parte del narrador. A lo largo de la obra nos cuenta una larga y tortuosa serie de sucesos que pasaron al narrador mientras hacía un recado un día normal en Madrid. Estos sucesos, consiguen formar una historia inteligible y acogedora para el narrador que los cuenta. Pero más importante que esto es el hecho de que dentro de la obra, no existe un argumento en si, es decir en la realidad del narrador, sino la apariencia de uno en los extremos de su curiosidad y confusión. La novela del tranvía destaca por su originalidad en el desarrollo de la trama, que capta al lector hasta el final. La historia comenzó por un relato de verdad que le contó al narrador un conocido suyo, Dionisio Cascajares de la Vallina, quien era un hombre entremetido y amigo de todo el mundo. Aunque no le interesaba mucho la historia, que trataba de una condesa y su mayordomo, escuchó hasta que Cascajares tuvo que bajarse del coche. Después que pasó un tiempo el narrador notó en un trozo de periódico que servía como envoltorio para los libros que llevaba los nombres de unos tanto personajes, estando entre éstos una condesa y otros más que, por increíble suerte, parecían ser los mismos del relato recién contado de Cascajares. Aunque no le interesó la primera vez, la segunda le provocó bastante interés y leyó hasta donde se había desgarrado la página, fijándose en todos los detalles, el más notable de estos siendo el copiar la letra de la Condesa en una carta cuyo destino todavía no se reveló por el estado del periódico usado Fortunata and Jacinta [Everyman's Library](#) Poetry. Translated from the German by Graham Good. Goethe's poetry has delighted readers around the world for over two centuries, but for English readers there is clearly a need for a new contemporary translation. In an age which prizes both individual self- development and cultural diversity, one looks to Goethe (1749-1832) as the first writer to show how these two values can be combined. Goethe was a global thinker, learning from the lyric poetry of countries such as Persia and China, and coining the term "world literature" (Weltliteratur). His poetry encompasses a wide variety of themes, from love and creativity to nature and religion. For Goethe, life is a process with no final answers: "All meaning is only asking." This selection of Goethe's poetry aims to represent its formal and thematic variety in verse translations which follow the formal patterns as far as possible, while rendering the sense in an idiom accessible to readers of modern poetry in English. The Event of Literature [Yale University Press](#) Offers a thorough examination of the philosophy of literature, looking at the place of literature in human culture, what literature can be defined as and much more. El Grande Oriente [Wentworth Press](#) This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. Ms. Hempel Chronicles A Novel [Farrar, Straus and Giroux](#) Ms. Hempel Chronicles is a "deeply affecting" (Los Angeles Times) novel of a devoted young teacher finding her way Ms. Beatrice Hempel, teacher of seventh grade, is new—new to teaching, new to the school, newly engaged, and newly bereft of her idiosyncratic father. Grappling awkwardly with her newness, she struggles to figure out what is expected of her in life and at work. Is it acceptable to introduce swear words into the English curriculum, enlist students to write their own report cards, or bring up personal experiences while teaching a sex-education class? Sarah Shun-lien Bynum finds characters at their most vulnerable, then explores those precarious moments in sharp, graceful prose. From this most innovative of young writers comes another journey down the rabbit hole to the wonderland of middle school, memory, daydreaming, and the extraordinary business of growing up. Misericordia 1897 Trafalgar [Graphic Arts Books](#) Trafalgar (1873) is a novel by Benito Pérez Galdós. Published toward the beginning of Pérez Galdós' career, Trafalgar is the first in of 46 historical novels in the author's monumental, career spanning series of National Episodes. Set during the bloody naval battle of Trafalgar in 1805, Pérez Galdós' novel is a story of heroism, growth, and adventure that manages to find humanity in history. "Always eager to mimic the greater world around us, we boys too had our squadrons of little ships, roughly hewn in wood, with sails of paper or of rag, which we navigated with the greatest deliberation and gravity in the pools of Puntales or La Caleta." At fourteen, the young orphan Gabriel de Araceli gets the chance to leave boyhood games behind when his master, a retired naval officer, receives a letter requesting his return to service. Together, Gabriel and Don Alonso set out to join a Spanish Armada preparing to enter into battle with the British Royal Navy. Painstakingly researched by its author, Trafalgar is a detailed fictional retelling of one history's most iconic conflicts. With a beautifully designed

cover and professionally typeset manuscript, this edition of Benito Pérez Galdós's *Trafalgar* is a classic of Spanish literature reimagined for modern readers. [The World of Perception Routledge](#) 'In simple prose Merleau-Ponty touches on his principle themes. He speaks about the body and the world, the coexistence of space and things, the unfortunate optimism of science - and also the insidious stickiness of honey, and the mystery of anger.' - James Elkins Maurice Merleau-Ponty was one of the most important thinkers of the post-war era. Central to his thought was the idea that human understanding comes from our bodily experience of the world that we perceive: a deceptively simple argument, perhaps, but one that he felt had to be made in the wake of attacks from contemporary science and the philosophy of Descartes on the reliability of human perception. From this starting point, Merleau-Ponty presented these seven lectures on *The World of Perception* to French radio listeners in 1948. Available in a paperback English translation for the first time in the Routledge Classics series to mark the centenary of Merleau-Ponty's birth, this is a dazzling and accessible guide to a whole universe of experience, from the pursuit of scientific knowledge, through the psychic life of animals to the glories of the art of Paul Cézanne. ANGEL GUERRA Popular Books by Benito Pérez Galdós : All times Bestseller Demanding Books [BEYOND BOOKS HUB](#) Quite So [Good Press](#) "Quite So" by Thomas Bailey Aldrich. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. The Avenger [Good Press](#) "The Avenger" by E. Phillips Oppenheim. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. *Theories of Reading Books, Bodies, and Bibliomania* [Polity](#) Why do literary theorists see reading as an act of dispassionate textual analysis and meaning production, when historical evidence shows that readers have often read excessively, obsessively, and for sensory stimulation? Posing these and other questions, this is the first major work to bring insights from book history to bear on literary history and theory. In so doing, the book charts a compelling and innovative history of theories of reading. While literary theorists have greatly contributed to our understanding of the text-reader relation, they have rarely taken into account that the relation between a book and a reader is also a relation between two bodies: one made of paper and ink, the other flesh and blood. This is why, Karin Littau argues, we need to look beyond the words on the page, and pay attention to the technical innovations in the physical format of the book. Only then is it possible to understand more fully how media technology has changed our experience of reading, and why media history presents a challenge to our conceptions of what reading is. Each chapter places the reader in specific disciplinary and historical contexts: literature, criticism, philosophy, cultural history, bibliography, film, new media. Overall, the history recounted in this book points to a split between modern literary study which regards reading as a reducibly mental activity, and a tradition reaching back to antiquity which assumed that reading was not only about sense-making but also about sensation. *Theories of Reading: Books, Bodies and Bibliomania* will be essential reading for all students and scholars of literary theory and history as well as of great interest to students of the history of the book and new media. *Dona Perfecta* [ReadHowYouWant.com](#) How the advent of technology and other revolutionary beliefs were fought off by the populace has been beautifully depicted by Galdós. In a picturesque manner, he depicts the idiosyncratic characters in a unique style. Pro- and anti-Catholic sentiments and arguments are forged into the theme of the novel. *The Woman-Haters* [Good Press](#) "The Woman-Haters" by Joseph Crosby Lincoln. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. *Fate of the Heroes* [Independently Published](#) Resist destiny. Two days. Two days left before the end of the Tournament of Heroes and the multiverse itself. Bolt has fallen. He's been corrupted into the villainous Dark Thunder, a brutal enforcer who keeps the other competitors in line. Meanwhile, Sigil advances his plot to destroy the multiverse in accordance with the Prophecy practically unopposed. Yet not all hope is lost. The three remaining heroes--Beams, Trickshot, and Winter--hatch a daring plan to save Bolt and stop Sigil before it's too late. They will need the help of Bolt's girlfriend, Blizzard, who holds the key to returning him to normal. But to save the multiverse, one of the heroes will have to make the ultimate sacrifice. *A Comics Studies Reader* [Univ. Press of Mississippi](#) *A Comics Studies Reader* offers the best of the new comics scholarship in nearly thirty essays on a wide variety of such comics forms as gag cartoons, editorial cartoons, comic strips, comic books, manga, and graphic novels. The anthology covers the pioneering work of Rodolphe Töpffer, the Disney comics of Carl Barks, and the graphic novels of Art Spiegelman and Chris Ware, as well as Peanuts, romance comics, and superheroes. It explores the stylistic achievements of manga, the international anti-comics campaign, and power and class in Mexican comic books and English illustrated stories. *A Comics Studies Reader* introduces readers to the major debates and points of reference that continue to shape the field. It will interest anyone who wants to delve deeper into the world of comics and is ideal for classroom use. *Requiem for a Spanish Peasant* [Aris & Phillips Hispanic Class](#) Ramón José Sender Gracés was born on 3rd February 1901. He was a prolific writer, who published a vast quantity of novels, stories, plays, essays, poetry and articles throughout his life. He wrote *Réquiem por un campesino español* during one week in 1952, with the intention that it be part of a collection of short stories. *Ghosts of Colonies Past and Present* Spanish Imperialism in the Fiction of Benito Pérez

Galdós Ghosts of Colonies Past and Present is the first comprehensive examination of how the literary production of Benito Pérez Galdós, widely considered Spain's greatest nineteenth-century novelist, addresses the impact of imperial loss on the citizens of Spain. Well before the events that would lead inexorably toward 1898, Galdós's texts question the nature of Spanish imperialism and the effect of colonial history on the lives of metropolitan citizens. Methodologically framed by trauma studies, affect studies and the concept of the imperial turn, a close reading of the texts reveals Galdós's preoccupation with explaining not only how Spain lost its vast territories in the Americas in the early part of the century but also how Spanish citizens could manage the trauma of that loss through a reconfiguration of national identity. His novels reveal the deeply entwined nature of colonial relations and how Spain attempted to process the trauma of imperial loss. Moreover, by recognizing that this process extended across the nineteenth century, it becomes clear that Spain's engagement with European cultural and literary movements was, contrary to the assumptions of European imperialism, neither slow nor imitative but rather illustrative of the nation's unique position on the cusp of the historical shift to the postcolonial present. Miser Farebrother A Novel [Createspace Independent Pub](#) At ten o'clock on this morning Captain Ablewhite, unannounced, and without knocking at the door, walked into Jeremiah's room in the hotel at which he had taken up his quarters. Jeremiah was still in bed. Closing the door carefully behind him and turning the key, Captain Ablewhite drew a chair to the side of the bed and sat down. "This is a bad business," said Captain Ablewhite. Jeremiah was in a parlous condition. His face was haggard; his eyes were bloodshot; he was shaking like a man in a palsy. "This is a bad business," repeated Captain Ablewhite, "You are too much upset to reply. But why, oh, why have you lost your head?" Jeremiah put his hand up, feebly and despairingly, and passed it vacantly over his forehead. "I have here," said Captain Ablewhite, plunging his hands into the pockets of his gorgeous dressing-gown, "a pick-me-up. It will pull you round, and then we can talk." *Diccionario Esencial de la Lengua Espanola*